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(преподавание)»

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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Электронный учебно-методический комплекс по дисциплине «Зарубежная литература» построен в соответствии с программой и предназначен для студентов специальности 1-21 06 01-01 «Современные иностранные языки (преподавание)». Данный комплекс разработан в соответствии с Положением БГУ об учебно-методическом комплексе по учебной дисциплине №497-ОД от 10.10.13 и состоит из четырех разделов: теоретического, практического, контроля знаний и вспомогательного. Теоретический раздел содержит фрагменты лекций, структурированные в соответствии с учебной программой дисциплины. Практический раздел отражает темы и планы семинарских занятий, включает список художественных произведений, рекомендуемых для обязательного прочтения. Раздел контроля знаний содержит образцы тестов по лекционному материалу для проверки знаний студентов, вопросы для подготовки к зачету и экзамену, образцы экзаменационных билетов, критерии для оценки знаний и практических навыков. Вспомогательный раздел представлен учебной программой дисциплины, включающей пояснительную записку, содержание учебного материала, учебно-методическую карту и информационно-методическую часть.

I ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

LECTURE 1

LITERATURE OF THE MIDDLE AGES

Questions:

1. Old English (Anglo-Saxon) period (ca. 410–1066)

1.1 Old English prose: the Venerable Bede, Alfred the Great, Aelfric the Grammarian

1.2 Old English epic. The Song of Beowulf

1.3 Old English lyric: Cædmon, Aldhelm, and Cynewulf

2. Middle English period (1066–1500)

2.1 Anglo-Norman period (11th–13th centuries). English middle romance. Th. Malory

2.2 Pre-Renaissance period (13th–14th centuries). G. Chaucer, W. Langland, J. Gower

The Middle Ages designates the time span from the collapse of the Roman Empire to the Renaissance (1500–1660) and Reformation (the English Reformation was a series of events in 16th-century England by which the Church of England broke away from the authority of the Pope and the Roman Catholic Church). The adjective "medieval" refers to whatever was made, written, or thought during the Middle Ages. In literary terms, the period can be divided into the **Anglo-Saxon period** (5th–10th centuries), the **Anglo-Norman period** (11th–13th centuries), and the period of **Middle English literature** (13th–14th centuries).

1. Old English (Anglo-Saxon) period (ca. 410–1066)

The term Anglo-Saxon comes from two Germanic tribes, the Angles and the Saxons. During the first five centuries of our era Britain was inhabited by people called Celts, who lived in tribes. The Celts migrated to Britain from central and western Europe. In the middle of the 5th century England was invaded by the Germanic tribes of Angles (conquered the north of the land), Saxons (the south) and Jutes (south-east). At the very end of the 5th century they settled in Britain.

Old English period of literature dates back to their invasion (along with the Jutes) of Celtic England circa 450. The period ends in 1066, when Norman

France, under William, conquered England. Much of the first half of this period, prior to the seventh-century, at least, was oral literature. At that time there were professional poets too, who went from one place to another or had positions at the courts of kings. They sang songs in which they enlarged and magnified the deeds and events, which the songs were describing. They even sometimes added supernatural qualities to a hero.

At first all the Germanic tribes were pagans, but then in the 7th century the Anglo-Saxons were converted to Christianity by missionaries who came from the continent. So in the 7th century the Anglo-Saxons became Christians and began composing religious works.

After Christianity was officially adopted by the ruling classes monastic schools were established where Latin was taught. The most learned people of that time were monks. Some of them began to put in writing poems and songs (that reached them). The written Anglo-Saxon language developed on the basis of the Latin alphabet.

Anglo-Saxon literature, the literary writings in Old English, encompasses literature written in Anglo-Saxon (Old English) during the 600-year Anglo-Saxon period of Britain, between c.650 and c.1100 (from the mid-5th century to the Norman Conquest of 1066). One of the most important works from this period is the poem *Beowulf*, which has achieved national epic status in Britain.

1.1 Old English prose: the Venerable Bede, Alfred the Great, Aelfric the Grammarian

Anglo-Saxon or Old English was the earliest form of the English language. It is difficult to give definite dates for the rise and development of the language as it does not change suddenly.

Anglo-Saxon literature reflects the life of the society which is a society of blood and iron, of cruel and sometimes childish views. Despite its poverty in aesthetic qualities – music, imagination, colour – it has impressive power and strength of the language, simplicity but depth of thought.

The history of literature of those days is closely connected with the name of **the Venerable Bede** (673–735 AD). The Venerable Bede – also known as St Bede – is widely regarded as the greatest of all the Anglo-Saxon scholars. He lived and died in between the twin monasteries of Wearmouth and Jarrow in the North East of England and wrote or translated books on practically every area of knowledge, including nature, astronomy, and poetry. This famous monk wrote 45 works on a vast range of subjects from natural science to grammar and history. He also wrote the first *martyrology* (a chronicle about the lives of the saints).

However, his most famous writing was on theology and history and his most famous work is *The Ecclesiastical History of the English People*, which is really a history of England from J. Caesar's invasion to the year of 731. It earned Bede the title of *the father of English history*.

Old English was not a single language but is merely the name we give to a group of dialects. Think of England, about the end of the ninth century, as divided into three main kingdoms – Northumbria, the long thick neck of the country; Mercia, the fat body; Wessex, the foot, stretching from the Thames to Land's End. Of these three, Northumbria was the centre of learning, with its rich monasteries crammed with manuscript books bound in gold and ornamented with precious stones. Up to the middle of the ninth century, all the poetry of England was recorded in the Northumbrian dialect. But in those days, as any monk would tell us, nothing was permanent, and the ninth century sees the end of Northumbria as the home of learning and the library of England. The Danes invaded England and sacked Northumbria as the Goths had sacked Rome. The monasteries were looted, the precious books were ripped to pieces for their rich ornaments, the monks fled or were slaughtered. Now Wessex, the kingdom of *Alfred the Great*, became England's cultural centre.

Alfred the Great (849–899) was King of Wessex from 871 to 899, a Saxon kingdom in southwestern England. He prevented England from falling to the Danes and promoted learning and literacy. Alfred the Great was an outstanding figure in English literature. Alfred had a reputation as a learned and merciful man of a gracious and level-headed nature who encouraged education, proposing that primary education be taught in English rather than Latin, and improved his kingdom's legal system, military structure and his people's quality of life.

Alfred is most exceptional for his attitude toward learning. He shared the contemporary view that Viking raids were a divine punishment for the people's sins, and he attributed these to the decline of learning, for only through learning could men acquire wisdom and live in accordance with God's will. Hence, in the lull from attack between 878 and 885, he invited scholars to his court from Mercia, Wales, and the European continent. He learned Latin himself and began to translate Latin books into English in 887. At the instance of King Alfred *The Ecclesiastical History of the English People* by the English historian Bede was translated into English. His greatest accomplishment was the encouragement he gave to the continuation of Bede's work – in his time *Anglo-Saxon Chronicle* was begun. It was the first prose work in British literature. There are, in fact, several chronicles, belonging to different cities. Alfred probably brought the different writings into some kind of order.

Another important Anglo-Saxon prose writer and scholar was **Aelfric the Grammarian** (flourished c. 955–c. 1025, Oxfordshire). He wrote both to instruct the monks and to spread the learning of the 10th-century monastic revival. His prose style is the best in Old English. Aelfric wrote in Old English the first seven books of the Bible. He wrote *Homilies* (religious talks) and *Lives of Saints*.

A great deal of Latin prose and poetry was written during Anglo-Saxon period. Of historic and literary interest, it provides an excellent record of the founding and early development of the church in England and reflects the introduction and influence of Latin-European culture.

The most important accomplishment consists in the fact that by the end of Anglo-Saxon period English had been established as a literary language.

1.2 Old English epic. The Song of Beowulf

The Anglo-Saxons were comparatively well-developed. They were brave, poetic, artistic people and had a highly-developed feeling for beauty. In those early days songs called epics were created in many countries. The epics tell of the most remarkable events of a people's history and the deeds of heroic men. The first epic songs known in literature are Homer's "*Iliad*" and "*Odyssey*".

English literature had its beginnings while Anglo-Saxons were still on the continent. It existed in its oral form and described customs and pagan beliefs. It focused on the telling of the heroic deeds of warriors, who possessed the qualities people worshipped in those days.

The first masterpiece of English literature is the epic poem *The Song of Beowulf*. It is a story of 3183 lines, which describes the historical past of the land from which the Angles, Saxons and Jutes came. There is general agreement that the West-Saxon dialect, in which "*Beowulf*" now exists, is not that in which it was originally composed. "*Beowulf*" was made into a poem somewhere from between the 8th to the 11th century.

The poem is about Hrothgar, King of the Danes, and about a brave young man, Beowulf, from southern Sweden. Hrothgar is in trouble and Beowulf goes to help him. The great hall called Heorot is visited at night by a terrible creature – Grendel – that lives in a lake and comes to kill and eat Hrothgar's men. One night Beowulf waits for this thing, attacks it and in a fierce fight puts its arm off. Grendel manages to escape in the lake and dies there. Then its mother Water Witch comes to the castle in search of revenge and the attacks begin again, but Beowulf kills her. In later days Beowulf, the king of his people, has to defend his country against the fire-breathing creature. He kills the monster, but is badly wounded in the fight and dies. The poem ends with a thorough description of

Beowulf's funeral fire. This work gives us an interesting picture of life in those days. It tells us of fierce fights and brave deeds, of the speeches of the leader and the sufferings of his men. It describes their life in the castle, the terrible creatures they had to fight, their ships and their travels. They had a hard life both on land and sea.

The poem is a classic example of Anglo-Saxon poetry. It has no rhyme, but each line has alliteration, which is a repetition, at close intervals, of the same consonant in words or syllables. Each half line has 2 main beats. Alliteration makes poetry musical and gives it rhyme. In "*Beowulf*" things are described indirectly and in combinations of words. For example, *a ship* is not only a ship, it is a *sea-boat, a sea-wood, a sea-goer, a wave-floater*. A *sailor* is a *sea-traveller, a sea-man, or a sea-soldier*. Even *the sea* itself may be called *the waves, the sea-streams, or the ocean way*. Such descriptions (called *kennings*) take a lot of time and the action moves slowly. In Old English poetry descriptions of sad events and cruel situations are commoner in writing than those of happiness. Although "*Beowulf*" mentions real historical events, names some concrete nations (Danes, Swiss), some kings, that really ruled in former times, all that is nevertheless the mythological understanding of history. It doesn't separate real facts from fairy tales. The image of Beowulf, who has miraculous characteristics, who defends his people, who subdues hostile forces of Nature, stands for a moral ideal of a heroic person of the early Middle Ages. At the same time in this epic some biblical personages are mentioned (e.g. Cain, Abel) and some biblical events (the creation of the world, the Flood). In this epic, we can also find a lot of perceptions in the spirit of Christianity.

1.3 Old English lyric: Cædmon, Aldhelm, and Cynewulf

Most Old English poems are recorded without authors, and very few names are known with any certainty; the primary three are Cædmon, Aldhelm, and Cynewulf. Cædmon is considered the first Old English poet whose work still survives. According to the account in Bede's *Historia ecclesiastica*, he was first a herdsman before living as a monk at the abbey of Whitby in Northumbria in the 7th century.

Cædmon ([kædmøn]; fl. c. AD 657–684) is the earliest English (Northumbrian) poet who became a zealous monk and an accomplished and inspirational Christian poet. Almost nothing now remains which is exactly Cædmon's work. According to the legend, he was a poor countryman who used to stay apart when his fellows sang songs to God, because he was uneducated and could not sing. One night an angel appeared to him in a dream and told him to sing

God's praise. The only poetic work belonging to Cædmon is *Hymn* (a song praising God).

Other religious poems were assigned to **Cynewulf**, an Anglian poet from the early part of the 9th century. Cynewulf wrote 4 poems: "*Juliana*", "*Elena*", "*Christ*" (the most notable), and "*The Fates of the Apostles*". His work represents an advance in culture upon the more primitive Cædmonian poems. Much of it shows acquaintance with Latin originals and seems to exhibit a more conscious effort to attain artistic form.

Another literary form in which Old English poems existed were *riddles* (poems in which an object or person is described in an ambiguous manner). Anglo-Saxon riddles are part of Anglo-Saxon literature. The riddle was a major, prestigious literary genre in Anglo-Saxon England, and riddles were written both in Latin and Old English verse. The most famous Anglo-Saxon riddles are in Old English and found in the tenth-century Exeter Book. Surviving riddles range from theological and scholarly to comical and obscene and attempt to provide new perspectives and viewpoints in describing the world.

The scholar **Aldhelm** (c. 639–709), bishop of Sherborne, composed his famous "*Hundred Riddles*" in around the year of 695.

Nearly all OE poetry – much of it of high literary quality – has preserved in only four major manuscripts of Old English literature:

1. The *Beowulf Manuscript*, sometimes called the Nowell Codex, contains prose and poetry, typically dealing with monstrous themes, including Beowulf.
2. The *Exeter Book* is a tenth-century codex which is an anthology of Anglo-Saxon poetry, located in the Exeter Cathedral since it was donated there in the 11th century.
3. The *Junius manuscript* is an illustrated collection of poems on biblical narratives. Written in the 10th century, it contains poetry dealing with Biblical subjects in Old English, the vernacular language of Anglo-Saxon England. The manuscript is made of four poems, to which they have given the titles *Genesis*, *Exodus*, *Daniel*, and *Christ and Satan*.
4. The *Vercelli Book* is an anthology of Old English prose and verse. The manuscript is housed in the Capitulary Library of Vercelli, in northern Italy.

2. Middle English period (1066–1500)

OE was spoken in very different dialects until 1066, when England was invaded by William the Conqueror and the Normans from France, who were descended from Scandinavian adventurers. So, they brought with them the culture of their country and the French language. Thus, three languages were spoken in

England: French – by the nobility, Latin was used by the churchmen and the common people spoke Anglo-Saxon.

The Middle English period sees a huge transition in the language, culture and lifestyle of England and results in what we can recognize today as a form of “modern” (recognizable) English, dating to around 1500. As with the Old English Period, much of the Middle English writings were religious in nature; however, from about 1350 onward, secular literature began to rise. This period is home to the likes of *Geoffrey Chaucer* and *Thomas Malory*.

The term *Middle English literature* refers to the literature written in the form of the English language known as Middle English, from the 12th century until the 1470s. During this time the Chancery Standard, a form of London-based English became widespread and the printing press regularized the language. Between the 1470s and the middle of the following century there was a transition to early Modern English. In literary terms, the characteristics of the literary works written did not change radically until the effects of the Renaissance and Reformed Christianity became more apparent in the reign of King Henry VIII. There are three main categories of Middle English Literature: *Religious*, *Courtly love*, and *Arthurian*, though much of Geoffrey Chaucer's work stands outside these.

After the Norman conquest of England, Law French (originally based on Old Norman and Anglo-Norman) became the standard language of courts, parliament, and society. The Norman dialects of the ruling classes mixed with the Anglo-Saxon of the people and became Anglo-Norman, and Anglo-Saxon underwent a gradual transition into Middle English. Around the turn of the thirteenth century, **Layamon**, a poet of the late 12th/early 13th century, wrote in Middle English. Other transitional works were popular entertainment, including a variety of romances and lyrics. With time, the English language regained prestige, and in 1362 it replaced French and Latin in Parliament and courts of law. In the fourteenth century major works of English literature began once again to appear, including the works of **Chaucer**. The latter portion of the 14th century also saw the consolidation of English as a written language and a shift to secular writing. In the late 15th century **William Caxton** printed four-fifths of his works in English, which helped to standardize the language and expand the vocabulary.

2.1 Anglo-Norman period (11th–13th centuries). English middle romance. Th. Malory

Anglo-Norman literature is literature composed in the Anglo-Norman language developed during the period 1066-1204 when the Duchy of Normandy and England were united in the Anglo-Norman realm. Anglo-Norman literature, also called Norman-French Literature, body of writings in the Old French

language as used in medieval England. Though this dialect had been introduced to English court circles in Edward the Confessor's time, its history really began with the Norman Conquest in 1066, when it became the vernacular of the court, the law, the church, schools, universities, parliament, and later of municipalities and of trade. For the English aristocracy, Anglo-Norman became an acquired tongue and its use a test of gentility. It was introduced into Wales and Ireland and used to a limited extent in Scotland. The earliest extant literary texts in the Anglo-Norman dialect belonged to the reign of Henry I in the early 12th century, the latest to that of Henry IV in the early 15th century. The alienation toward France during the Hundred Years' War started an increasing use of English, the last strongholds of a French dialect being Parliament and the law, in both of which it still survives in a few formulas.

From the 12th through the 14th century, Anglo-Norman was second only to Latin in its use as a literary language in England. Most types of literary works were represented in Anglo-Norman as in French. Anglo-Norman works were known, copied, or imitated on the Continent. One important difference between continental and Anglo-Norman literature is that in the early periods England was often in advance of the Continent in the development of new literary forms. Historical writing was popular both in Normandy and in the rest of the Continent; and although, after the Norman Conquest, Latin replaced English for use in documents and chronicles, examples of both are found in Anglo-Norman. Religious houses caused lives of native saints to be written, and the nobility had a taste for romances about imaginary English ancestors. Thus, social and political differences between the two countries prevented Anglo-Norman literature from being a mere provincial imitation of French.

The Normans brought with them the romance to England. Unlike the epic, the romance told of the life of a man who was no longer connected with his people. The romance told of love and adventure and expresses the ideas of knighthood in feudal society. Among the best known romances are the legends of "*King Arthur and his Knights of the Round Table*". The stories about King Arthur are based on Celtic legends.

The Arthurian legend has existed for over a thousand years. *The Arthurian legend*, the body of stories and medieval romances, is known as *the matter of Britain*, centring on the legendary king Arthur. Medieval writers, especially the French, variously treated stories of Arthur's birth, the adventures of his knights, and the adulterous love between his knight Sir Lancelot and his queen, Guinevere. This last situation and the quest for the Holy Grail (the vessel used by Christ at the

Last Supper and given to Joseph of Arimathea) brought about the dissolution of the knightly fellowship, the death of Arthur, and the destruction of his kingdom.

Stories about Arthur and his court had been popular in Wales before the 11th century; European fame came through **Geoffrey of Monmouth's** *Historia regum Britanniae* (1135–38), celebrating a glorious and triumphant king who defeated a Roman army in eastern France but was mortally wounded in battle during a rebellion at home led by his nephew Mordred. Some features of Geoffrey's story were marvelous fabrications, and certain features of the Celtic stories were adapted to suit feudal times. The concept of Arthur as a world conqueror was clearly inspired by legends surrounding great leaders. Later writers, notably **Wace of Jersey** and **Lawamon**, filled out certain details, especially in connection with Arthur's knightly fellowship (the Knights of the Round Table).

The legend was transmitted to English-speaking readers in **Thomas Malory's** late 15th-century prose *Le Morte Darthur*. At the same time, there was renewed interest in **Geoffrey of Monmouth's** *Historia*, and the fictitious kings of Britain became more or less incorporated with official national mythology. The legend remained alive during the 17th century, though interest in it was by then confined to England.

Thomas Malory (c. 1415–18–1471) was an English writer, the author or compiler of *Le Morte d'Arthur*, the first prose version of the Arthurian legend of the rise and fall of the *king Arthur and the fellowship of the Round Table*. *Le Morte d'Arthur* was completed about 1470 and first published in 1485 by William Caxton. It is based on Arthurian mythology and today one of the best-known works of Arthurian literature in English. *Le Morte d'Arthur* is a reworking of existing tales about the legendary King Arthur, Guinevere, Lancelot, Merlin, and the Knights of the Round Table. Malory interprets existing French and English stories about these figures and adds original material. It retells the adventures of the knights of the Round Table in chronological sequence from the birth of Arthur. Based on French romances, Malory's account differs from his models in its emphasis on the brotherhood of the knights rather than on courtly love, and on the conflicts of loyalty (brought about by the adultery of Lancelot and Guinevere) that finally destroy the fellowship.

2.2 Pre-Renaissance period (13th–14th centuries). G. Chaucer, W. Langland, J. Gower

Wars and plague devastated England in the fourteenth century, but these calamities did not stem the growth of trade or the power of the merchant class.

The scholastic literature of the Church ranked high, but a new spirit was marked by an optimism unknown to the Middle Ages.

The second half of the fourteenth century saw the flowering of Middle English literature in the writings of **Geoffrey Chaucer** ([ˈtʃɔːsər]; c. 1343–1400), the last poet of the Middle Ages and the first poet who paved the way for English realistic literature, free of the influence of the Church. Chaucer was the first who broke away from medieval forms and cleared the way for realism. He was simply a writer of the world, that is to say he wrote about things he saw, and described people he met, he was a keen observer of human nature. Chaucer was well placed to understand his England and exploit its living language.

Chaucer's work was crucial in legitimizing the literary use of the Middle English vernacular at a time when the dominant literary languages in England were French and Latin. Among his many works are *The Book of the Duchess*, *The House of Fame*, *The Legend of Good Women* and *Troilus and Criseyde*. He was the first poet to be buried in Poets' Corner of Westminster Abbey.

Geoffrey Chaucer was born in London in the family of a prosperous wine merchant. The young Chaucer became a page at the court of King Edward III. He was sent on diplomatic missions to Spain, France and Italy. On one of these journeys, to Genoa, Pisa and Florence, he is reputed to have met two of the greatest Italian writers of the day, Giovanni Boccaccio and Francesco Petrarch. Italian literature taught him the meaning of national literature.

Chaucer's best-known work is *The Canterbury Tales* (1387–1400), a collection of 24 stories written in Middle English. This is the greatest work of Chaucer in which his realism, irony and freedom of views reached such a high level that it had no equal in all the English literature up to the 16th century. That's why Chaucer was called "the founder of realism". It is a collection of stories, mostly written in verse although some are in prose, told by people of different social standing who set off from the Tabard Inn, London, to visit the shrine of St. Thomas Becket, the Archbishop of Canterbury murdered in his own cathedral in 1170. The tales are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return. Chaucer had planned 120 stories but only wrote 24. *The Canterbury Tales* total altogether about 17,000 lines – about half of Chaucer's literal production.

The prologue is the most interesting part of the work. It acquaints the reader with medieval society. The pilgrims are persons of different social ranks and occupations. Chaucer has portrayed them with great skill at once as types and as

individuals true to their own age. There is a knight, a yeoman, a nun, a monk, a priest, a merchant, a clerk, a sailor, Chaucer himself and others, thirty-one pilgrims in all. The knight is brave, simple and modest. He is Chaucer's ideal of a soldier. The nun weeps seeing a mouse caught in a trap but turns her head from a beggar in his "ugly rags". The fat monk prefers hunting and good dinners to prayers. The merchant's wife is merry and strong. She has red cheeks and red stockings on her fat legs. The clerk is a poor philosopher who spends all his money on books.

The Canterbury Pilgrimage was one of the great trails of Christendom. It stood next in importance to the pilgrimages to the Holy Land, Rome and Santiago de Compostella in Spain.

Pilgrimage was an ideal literary device for Chaucer, letting him construct a gallery of some of the most interesting and exotic types from the English life of the day. It also provided a perfect framework for the telling of a great variety of stories.

Chaucer's achievements are many. First, despite his knowledge of the 'politer' languages of the Continent, he patriotically confined himself to using the East Midland dialect of English that was spoken in London. He found this dialect not at all rich in words, and completely lacking in an important literature from which he could learn. In a sense, he had to create the English language we know today and to establish its literary traditions. To do this he had to turn, chiefly, to the literature of Italy and France and bring something of its elegance to East Midland English; he had to ransack the tales and histories of Europe to find subject matter. Geoffrey Chaucer's decision to emulate French and Italian poetry in his own vernacular would greatly enhance the prestige of English as a vehicle for literature.

What had never been done before was to take a collection of human beings – of all temperaments and social position – and mingle them together, make them tell stories, and make these stories illustrate their own characters. Chaucer painted a vivid picture of English society, as it was in his day. Chaucer's work sparkles with drama and life: temperaments clash, each person has his own way of speaking and his own philosophy, and the result is not only a picture of the late Middle Ages – in all its colour and variety – but of the world itself.

In his masterpiece, *The Canterbury Tales* he gave literature something it had never seen before – observation of life as it is really lived, pictures of people who are real (not just abstractions from books) and a view of life which, in its tolerance, humour, scepticism, passion, and love of humanity, we can only call 'modern'.

William Langland (['læŋlənd]; c. 1332–c. 1386) is the presumed author of a work of Middle English alliterative verse generally known as *Piers Plowman*, an allegory with a complex variety of religious themes.

The geography and verse form can also tell the reader something about the historical Langland. He was a writer who belonged both to the western Midlands, situated near the Malvern Hills where the poem begins, and to the city of London. The dual nature of Langland's life can be seen in the wide scope of his vision of English society, from the pomp and majesty of the trial of Lady Meed at the King's court to the wretched poverty of life on Piers Plowman's half-acre. The poem also demonstrates its dual nature in its verse form, the alliterative line and circular structure characteristic of the alliterative revival of the northwest.

Practically no aspect of English medieval life passes without comment in *Piers Plowman*. The text draws upon a number of literary forms – among them the beast fable, sermon, and debate – but Langland is primarily a satirist working within a complex allegorical dream vision.

One of the major achievements of *Piers Plowman* is that it translates the language and conceptions of the cloister into symbols and images that could be understood by the layman. In general, the language of the poem is simple and colloquial, but some of the author's imagery is powerful and direct.

John Gower (['gəʊər]; c. 1330–1408) was a medieval English poet in the tradition of *courtly love* and *moral allegory*, he was a contemporary of William Langland and a personal friend of Geoffrey Chaucer. It is thought from Gower's language that he was of Kentish origin, though his family may have come from Yorkshire, and he was clearly a man of some wealth. Allusions in his poetry and other documents, however, indicate that he knew London well and was probably a court official.

Gower is remembered primarily for three major works, *the Mirour de l'Omme*, *Vox Clamantis*, and *Confessio Amantis*, three long poems written in French, Latin, and English respectively, which are united by common moral and political themes. He also wrote a series of French balades intended for the English court.

William Caxton (c. 1422–c. 1491) was an English merchant, diplomat, writer and printer. He is thought to be the first Englishman to introduce a printing press into England, in 1476, and was the first English retailer of printed books. He realised the commercial potential of the new technology while working as a merchant in the Low Countries and Germany, birthplace of printing in Europe. In 1476 Caxton set up his own printing press at Westminster in London. Among his

earliest books are two magnificent editions of the 14th-century classic, Chaucer's *Canterbury Tales*: the first published in 1476 and the second in 1483.

The 15th century is also known in English literature as the century of folklore. Many songs, called ballads, were composed then by the common people of the country. The ballads were songs in verse of 4 lines, called quatrains; the 2nd and the 4th lines of the verse rhymed. Among them were historical, legendary, humorous and lyrical ballads. A favourite legendary hero of the English people is Robin Hood. Some historians say that there really was such a person as *Robin Hood*, which is not certain. In Scotland people told stories about *William Wallace* and *King Robert Bruce*.

LECTURE 2

LITERATURE OF THE RENAISSANCE

(end of the 15th century – beginning of the 17th century)

Questions:

1. **The rise of the Renaissance (1485–1558): Th. More, Th. Wyatt, H.H. Surrey**
2. **The height of the Renaissance (1558–1603): Ph. Sidney, E. Spenser, W. Shakespeare**
3. **The decline of the Renaissance (1603–1649): F. Bacon, B. Jonson, J. Donne, J. Milton**

The English Renaissance was a cultural and artistic movement in England dating from the late 15th century to the early 17th. The beginning of the English Renaissance is often taken, as a convenience, to be 1485, when the Battle of Bosworth ended the Wars of the Roses and inaugurated the Tudor Dynasty. Renaissance style and ideas, however, were slow to penetrate England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance.

The dominant art forms of the English Renaissance were literature and music.

The English Renaissance is often subdivided into four parts, including **the Elizabethan Age** (1558–1603), **the Jacobean Age** (1603–1625), **the Caroline Age** (1625–1649), and **the Commonwealth Period** (1649–1660).

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid-16th century.

The Elizabethan Age (1558–1603) was the golden age of English drama (especially for the plays of Shakespeare). The high culture of the Elizabethan Renaissance was best expressed in its theatre. Historical topics were especially popular, not to mention the usual comedies and tragedies. Theatrical life was largely centred just outside London, as the theatre was banned inside the city itself, but plays were performed by touring companies all over England. Initially the courtyards of inns were used as location for performing plays. These venues continued to be used even after permanent theatres were established. The first successful theatres, such as *The Theatre*, opened in 1576. The establishment of large and profitable public theatres was an essential enabling factor in the success of English Renaissance drama.

The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is properly called Jacobean. **The Jacobean Age** (1603–1625) is named for the reign of James I.

In a tradition of literature remarkable for its exacting and brilliant achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. These years produced a gallery of authors of genius, some of whom have never been surpassed.

The Caroline Age (1625–1649) refers to the era in English and Scottish history during the Stuart period (1603–1714) that coincided with the reign of Charles I (1625–1642).

In literature, and especially in drama, the Caroline period has often been regarded as a diminished continuation of the trends of the previous two reigns. Caroline theatre unquestionably saw a falling-off after the peak achievements of William Shakespeare and Ben Jonson, though some of their successors, especially Philip Massinger, James Shirley, and John Ford, carried on to create interesting, even compelling theatre. In recent years the comedies of Richard Brome have gained in critical appreciation.

In poetry, however, the Caroline period saw the flourishing of the *Cavalier poets* and the *Metaphysical poets*, movements that produced powerful figures. If the Elizabethan era was the golden age of English drama, the Caroline age was nearly as rich in the realm of non-dramatic poetry, bringing as it did the

beginnings of the career of John Milton, in addition to the poets of the movements already mentioned.

Finally, there is **the Commonwealth Age** (1649–1660), so named for the period between the end of the English Civil War and the restoration of the Stuart monarchy – this is the time when Oliver Cromwell, a Puritan, led Parliament, who ruled the nation. At this time, public theaters were closed (for nearly two decades) to prevent public assembly and to combat moral and religious transgressions. *John Milton* and *Thomas Hobbes*' political writings appeared.

The Renaissance epoch may be divided into three periods: **the rise of the Renaissance** (1500–1558) – the reign of the Early Tudor monarchs, **the height of the Renaissance** (1558–1603) – the reign of Elizabeth I, **the decline of the Renaissance** (1603–1649) – the reign of the Stuart monarchs.

1. The rise of the Renaissance (1500–1558): Th. More, Th. Wyatt, H.H. Surrey

Sir **Thomas More** ([mɔər]; 1478–1535) was an English lawyer, writer, statesman and noted Renaissance humanist. He was at one time one of Henry VIII's most trusted civil servants, becoming Lord High Chancellor of England from October 1529 to 16 May 1532. However, More was also a passionate defender of Catholic orthodoxy. More wrote in the 16th century, at the time of the Reformation, which set out to reform the Catholic Church in Europe and resulted in the development of Protestantism. More opposed the Protestant Reformation, in particular the theology of Martin Luther and William Tyndale. When Henry established the Anglican Church, which allowed him to divorce Catherine of Aragon, More resigned his chancellorship. More also opposed the King's separation from the Catholic Church, refusing to acknowledge Henry as Supreme Head of the Church of England and the annulment of his marriage to Catherine of Aragon. He continued to argue against the king's divorce, the Reformation and the split with the Catholic church. He was tried for treason and executed by beheading on July 6th 1535. Thomas More was canonized by the Catholic Church as a saint in 1935.

In 1516, More published *Utopia*, a work of fiction and socio-political satire in Latin. The book is a frame narrative primarily depicting a fictional island society and its religious, social and political customs. Many aspects of More's description of *Utopia* are reminiscent of life in monasteries. More imagined a complex, self-contained world set on an island, in which communities shared a common culture and way of life. He defined systems of punishment, social hierarchy, agriculture and education, as well as customs for marriage and death.

Utopia also became the forerunner of a new literary genre: the utopian romance. But soon people began to see that it was really impossible to create a perfect social system, and the 20th century brought into life a new genre “dystopia” – bad place to live in. An example of a dystopia is Orwell’s *1984*.

The Italian influence can be found in the poetry of **Thomas Wyatt** (1503–1542), one of the earliest English Renaissance poets. He was responsible for many innovations in English poetry, and alongside **Henry Howard, Earl of Surrey** (1517–1547) introduced the sonnet from Italy into England in the early 16th century.

Sir Thomas Wyatt was a 16th-century English ambassador and lyrical poet. Wyatt’s travels abroad exposed him to different forms of poetry, which he adapted for the English language – most notably, the sonnet.

Henry Howard, Earl of Surrey was a poet who introduced the styles and metres of the Italian humanist poets and so laid the foundation of a great age of English poetry. Most of Surrey’s poetry was probably written during his confinement at Windsor; it was nearly all first published in 1557, 10 years after his death. He acknowledged Wyatt as a master and followed him in adapting Italian forms to English verse. He translated a number of Petrarch’s sonnets already translated by Wyatt. Surrey achieved a greater smoothness and firmness, qualities that were to be important in the evolution of the English sonnet. Surrey was the first to develop the sonnet form used by William Shakespeare.

In his short poems he wrote not only on the usual early Tudor themes of love and death but also of life in London, of friendship, and of youth. The love poems have little force except when, in two “Complaint[s] of the absence of her lover being upon the sea,” he wrote, unusual for his period, from the woman’s point of view.

One more name that must be mentioned when speaking about English literature of the period is that of *William Tyndale*. **William Tyndale** (circa 1492-1536) was an English biblical translator, religious reformer, and writer. Born in Gloucestershire, Tyndale received his master's degree from the University of Oxford. He was ordained as a priest in around 1521 and returned to Gloucestershire to serve as a chaplain to a member of the local gentry. Tyndale was a strong supporter of church reform and his controversial opinions began to attract the attention of the church authorities.

In 1523, Tyndale moved to London with the intention of translating the New Testament into English, an act that was strictly forbidden. He passionately believed that the Bible should determine the practice and doctrine of the Church and that people should be able to read the Bible in their own language. Tyndale

was setting himself against the established Church in England as these sorts of ideas were closely associated with Martin Luther and other controversial Protestant religious reformers.

In 1524, Tyndale left England for Germany with the aid of London merchants. He hoped to continue his translation work in greater safety and sought out the help of Martin Luther at Wittenberg. Just one year after his English New Testament was completed and printed in Cologne in 1525, copies were being smuggled into England – the first ever Bibles written in the English vernacular.

Tyndale's work was denounced by authorities of the Roman Catholic Church and Tyndale himself was accused of heresy. He went into hiding and began work on a translation of the Old Testament directly from Hebrew into English. The emissaries of the King Henry VIII and Cardinal Thomas Wolsey were unable to track him down and the location of Tyndale's hiding place remains a mystery to this day.

Henry VIII's break with the Catholic Church in 1534 signalled the beginning of the English Reformation, and Tyndale believed it was safe to carry on his work in public. He moved to Antwerp (in modern Belgium) and began to live more openly.

Soon afterwards Tyndale was betrayed by his friend Henry Phillips. He was arrested for heresy by imperial authorities, tried and convicted of heresy and treason and put to death by being strangled and burned at the stake. By this time several thousand copies of his New Testament had been printed.

It was reported that Tyndale's last words before his death were "Lord, open the king of England's eyes." Just three years later Henry VIII published his English "Great Bible" based on Tyndale's work. Even though Tyndale's translation of the Old Testament remained unfinished at his death, his work formed the basis of all subsequent English translations of the Bible, including the 'King James' version of 1611.

2. The height of the Renaissance (1558–1603): Ph. Sidney, E. Spenser, W. Shakespeare

The most significant period of the Renaissance in England falls to the reign of Queen Elizabeth. This period marked the summit of English Renaissance literature and it witnessed the flourishing of English poetry and drama.

Sir **Walter Raleigh** (c. 1552–1618), was a famed English aristocrat, writer, poet, soldier, courtier, and explorer. Raleigh is generally considered one of the foremost poets of the Elizabethan era. His poetry is generally written in the relatively straightforward, unornamented mode known as the plain style. Raleigh

is considered one of the era's "*silver poets*", a group of writers who resisted the Italian Renaissance influence of dense classical reference and elaborate poetic devices.

Elizabethan courtier **Philip Sidney** (1554–1586) served as a Protestant political liaison for Queen Elizabeth I, but became famous for his poetry during the English Renaissance. He was an English poet, courtier, scholar, and soldier. After Shakespeare's sonnets, Sidney's *Astrophel and Stella* is considered the finest Elizabethan sonnet cycle.

Sidney's *The Countess of Pembroke's Arcadia*, also known simply as the *Arcadia*, is the first English example of prose *pastoral* romance, which was imitated by various English authors for about two hundred years. In the work, that is, a highly idealised version of the shepherd's life adjoins (not always naturally) with stories of jousts, political treachery, kidnappings, battles, and rapes. As published in the sixteenth century, the narrative follows the Greek model: stories are nested within each other, and different storylines are intertwined. The work enjoyed great popularity for more than a century after its publication. *William Shakespeare* borrowed from it for the Gloucester subplot of *King Lear*. *Samuel Richardson* named the heroine of his first novel after Sidney's Pamela.

Sidney also composed a major piece of *critical prose* that was published after his death under the two titles, *The Defence of Poesie* and *An Apology for Poetrie*. In his essay, Sidney integrates a number of classical and Italian precepts on fiction. The essence of his defence is that poetry, by combining the liveliness of history with the ethical focus of philosophy, is more effective than either history or philosophy in rousing its readers to virtue. The work also offers important comments on *Edmund Spenser* and the Elizabethan stage.

Edmund Spenser (1552/1553–1599) was an English poet best known for *The Faerie Queene*, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. He is recognized as one of the premier craftsmen of nascent Modern English verse, and is often considered one of the greatest poets in the English language. He was deeply affected by Irish faerie mythology.

The Elizabethan period was also the period of the origin of modern English *prose*. During the reign of Elizabeth prose began to be used as a vehicle of various forms of amusement and information, and its popularity increased on account of the increased facility provided by the printing press. Books on history, travel, adventures, and translations of Italian stories appeared in a large number.

The writing of *prose romances* is a remarkable development of this period. They anticipated *novel* which came into being during the eighteenth century. The prose romances of this period consisted of tales of adventure as well as of

romance. They dealt with contemporary life and events of the past, with the life at the court and the life of the city. It was by turns humorous and didactic, realistic and fanciful. It represented the first rough drafts of English novel. The prose romances of varied forms and shapes were written by many writers.

Michael Drayton (1563–1631) was an English poet, born in Warwickshire. His *Harmonie of the Church* (1591), a rendering of scriptural passages in verse, offended the archbishop of Canterbury and was publicly burned. Soon thereafter Drayton wrote *Idea's Mirror* (1594), a collection of love sonnets. Little is known about his life but several of his sonnets rank among the best creations of the period and are second only to Shakespeare's ones.

John Lyly (1554–1606) was the pioneer of the English novel, the first stylist in prose, and the most popular writer of the age. Lyly was educated at Magdalen College, Oxford, and went to London about 1576. There he gained fame with the publication of two prose romances, *Euphues: The Anatomy of Wit* ([ˈjuːfjuː.ɛz], 1578) and *Euphues and His England* (1580), which together made him the most fashionable English writer of the 1580s. *Euphues: The Anatomy of Wit* is the first novel in the English language. It foretells the rise of *the novel of manners*. *Euphues* is told in letters interspersed with general discussions on such topics as religion, love, and epistolary style. It is especially remarkable for its style, which is based on alliteration, play upon words, and antithesis. Lyly aimed at precision and emphasis by carefully balancing his words and phrases. Lyly's preoccupation with the exact arrangement and selection of words, his frequent use of similes drawn from classical mythology, and his artificial and excessively elegant prose inspired a short-lived Elizabethan literary style called "euphuism." Lyly's popularity waned with the rise of Christopher Marlowe and William Shakespeare.

Early English drama developed from brief scenes that monks acted out in churchyards to illustrate Bible stories. The scenes grew into *mystery plays* (which presented events from the Bible), *miracle plays* (those described the lives of saints, their deeds and miracles) and, later on, *morality plays* (allegorical plays having abstract figures for its characters), the purpose of which was to teach moral lessons. The native drama continued to develop and gain popularity. Miracle and morality plays remained a favourite form of entertainment, while a new dramatic form, the *interlude*, developed. It was a short play on everyday subjects designed to be presented between the courses of a banquet.

Towards the middle of the 16th century, common citizens striving for knowledge managed to get education. The universities began to breed many learned men who refused to become churchmen and wrote for the stage. These

were called the **University Wits**. The University Wits is a phrase used to name a group of late 16th century English playwrights and pamphleteers who were educated at the universities (Oxford or Cambridge) and who became popular secular writers. Prominent members of this group were *Christopher Marlowe*, *Robert Greene*, and *Thomas Nashe* from Cambridge, and *John Lyly*, *Thomas Lodge*, and *George Peele* from Oxford. This diverse and talented loose association of London writers and dramatists set the stage for the theatrical Renaissance of Elizabethan England. They are identified as among the earliest professional writers in English, transformed the native interlude and chronicle play with their plays of quality and diversity and prepared the way for the writings of *William Shakespeare*. The greatest poetic dramatist among them was *Christopher Marlowe*.

Shakespeare's most important predecessor in English drama, **Christopher Marlowe** (baptized 1564–1593) is noted especially for his establishment of dramatic blank verse. Marlowe was born only a few weeks before Shakespeare, but destined to have a working life very much shorter than his. He was stabbed to death in a 'tavern brawl' in circumstances which we shall never fully understand, although scholars have spent much time in trying to elucidate them. Like all the University Wits, he had a wild reputation – it was believed that he was an atheist, consorted with thieves and ruffians, kept mistresses, fought the police. Yet this reputation may well have been the deliberate disguise of a man whose true nature was not at all wild and irresponsible. It is possible that Marlowe was a secret agent for the Queen's Government, and that the enemies who killed him were the country's enemies before they were his. But the mystery of his short life remains.

Marlowe's reputation as a dramatist rests on five plays – *Tamburlaine*, *Doctor Faustus*, *The Jew of Malta*, *Edward II*, and *Dido, Queen of Carthage*. In this handful of plays appears the first true voice of the Renaissance, of the period of new learning, new freedom, new enterprise, of the period of worship of Man than of God.

Marlowe sums up the New Age. The old restrictions of the Church and the limitations on knowledge have been destroyed; the world is opening up and the ships are sailing to new lands; wealth is being amassed; the great national aggressors are rising. But, above all, it is the spirit of human freedom, of limitless human power and enterprise that Marlowe's plays convey. *Tamburlaine* is the great conqueror, the embodiment of tyrannical power; *Barabas*, the Jew of Malta, stands for monetary power; *Faustus* represents the most deadly hunger of all, for the power which supreme knowledge can give.

In the part of the Duke of Guise in *The Massacre at Paris* we find the personification of a curious ‘dramatic motive’ which is to fascinate many Elizabethan playwrights – intrigue and evil almost for their own sakes, a complete lack of any kind of morality, what is sometimes called the ‘Machiavellian principle’. The reference is to Niccolo Machiavelli (1469–1527) and his book *The Prince*, a treatise on statecraft which had the aim of bringing about a united Italy through any means which Italian leaders found workable: cruelty, treachery, tyranny were all acceptable as long as they produced, in the end, a strong and united state.

William Shakespeare (baptised 1564–1616) was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet, and the "Bard of Avon". His extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare's creative work is traditionally divided into three periods differing in genres and dominant mood:

1. The first one (1590–1600) was marked by the optimism and cheerfulness. During this decade he produced 9 out of 10 his historical chronicles (plays written on subjects from national history). They are “*King Henry VI*”, *Parts I, II and III*, “*The Tragedy of King Richard III*”, “*The Life and Death of King John*”, his sonnets and most of his comedies, and among them “*The 12th Night*”, “*The Merry Wives of Windsor*”, “*The Comedy of Errors*”, “*A Midsummer Night's Dream*”, “*Much Ado About Nothing*”, “*The Taming of the Shrew*”, “*The Two Gentlemen of Verona*”. The drama “*The Merchant of Venice*” and the two early tragedies “*Romeo and Juliet*”, “*Julius Caesar*” show a change in the playwright's understanding of life, whose approach to reality becomes more pessimistic.

2. In the second period (1601–1608) Shakespeare's main works “*Hamlet*”, “*Prince of Denmark*”, “*Macbeth*”, “*Othello*”, “*King Lear*” appeared. Like his historical chronicles, they are based on some historical material, so Shakespeare never invented the plot himself. The main difference between a chronicle and a tragedy is that in chronicles he centered attention at main political and historical events that took place during a reign of some king and traced the main processes that were under way then. While in the tragedies he posed mostly moral universal problems of human relations. His contribution to the art of tragedy lies in the fact

that besides the outer conflict that any tragedy had always been based on, he introduced the so-called “*inner conflict*” which presented no less interest. Tragedy presents events caused by the conflict between the protagonist and some outer antagonistic force which may be embodied by one man or a group of people or Destiny. Shakespeare showed the discord in the heart, soul, mind of the main character, the struggle between Good and Evil inside the protagonist. His tragedies are very psychological: “Hamlet, Prince of Denmark” is a tragedy of mind, “Macbeth” is a tragedy of extreme vanity, “Othello” is a tragedy of deceived faith, “King Lear” is the tragedy of false grandeur. Shakespeare touches upon the moral problems of the universal importance: honesty, cruelty, love, vanity and so on. That is why his tragedies are of great interest to every new generation.

3. The plays of the third period (1609–1616) are different from anything written by Shakespeare before. He still touches upon important social and moral problems, but now he suggests utopian solutions to them. He introduces romantic and fantastic elements which have a decisive role in his plays. Due to these peculiarities the works of this period such as “*The Tempest*”, “*Cymbeline*”, “*The Winter’s Tale*” are called *romantic dramas*.

While Shakespeare was regarded as the foremost dramatist of his time, evidence indicates that both he and his contemporaries looked to poetry, not playwriting, for enduring fame. Shakespeare’s sonnets were composed between 1593 and 1601, though not published until 1609. That edition, *The Sonnets of Shakespeare*, consists of 154 sonnets. The sonnets fall into two groups: sonnets 1–126, addressed to a beloved friend, a handsome and noble young man, and sonnets 127–152, to a malignant but fascinating “Dark Lady,” who the poet loves in spite of himself. Nearly all of Shakespeare’s sonnets examine the inevitable decay of time, and the immortalization of beauty and love in poetry.

Shakespeare occupies a position unique in world literature; no writer’s living reputation can compare to that of Shakespeare, whose plays, written in the late 16th and early 17th centuries for a small repertory theatre, are now performed and read more often and in more countries than ever before. He is a writer of great intellectual rapidity, perceptiveness, and poetic power. Shakespeare is astonishingly clever with words and images, so that his mental energy, when applied to intelligible human situations, finds full and memorable expression, convincing and imaginatively stimulating.

3. The decline of the Renaissance (1603–1649): F. Bacon, B. Jonson, J. Donne, J. Milton

After Elizabeth I's death the Stuarts became the rulers of England.

In the early 17th century the English bourgeoisie inspired by the reformations on the continent, demanded purification of the church 'from dogmas'. At the very beginning of the Stuarts' reign, the religious balance between Anglicans and Puritans was lost. All this brought the discord in the country which in combination with political ambitions of different forces led to the civil war called as *the English Bourgeois Revolution*. James I (1603-1625) was succeeded by his son Charles I. There arose a conflict between the king and the Parliament. Charles I dissolved the Parliament because he didn't want to divide the power with the Parliament. The civil war started between the Royalists (*Cavaliers*) and bourgeoisie ('*round heads*') led by *Oliver Cromwell*. It started as a claim for democracy. There were several clashes between King Charles and the Parliamentary forces. In 1642 the King was defeated, tried, found guilty of treason, and executed in 1649. England was declared a *Commonwealth under the jurisdiction of Parliament*. Cromwell declared himself Head of the Commonwealth, but gradually he turned into a tyrant, which caused dissatisfaction on the part of many of his former supporters. His death in 1658 put an end to the Republic and in 1660 monarchy was restored in England. This period is known as *Restoration*.

In January 1604, King James I commissioned a new translation of the Christian Bible for the Church of England. Completed in 1611, the King James Version (KJV), commonly known as *the Authorized Version (AV)* or *King James Bible (KJB)*, influenced English prose for generations.

A major accomplishment in prose of the period became the publication of *the Essays* by **Frances Bacon**. It is a work on a variety of questions in philosophy, morality, social and private life, religion, etc.

Francis Bacon ([f r̩ b̩ kən]; 1561–1626) was an English philosopher, lawyer, essayist, statesman, scientist, intellectual reformer, orator, and author. He served both as Attorney General and as Lord Chancellor of England. After his death, he remained extremely influential through his works, especially as philosophical advocate and practitioner of the scientific method during the scientific revolution.

Bacon studied at Cambridge University and became a member of parliament in 1584. However, he was unpopular with Elizabeth, and it was only on the accession of James I in 1603 that Bacon's career began to prosper. Knighted that year, he was appointed to a succession of posts culminating, like his father, with keeper of the great seal.

Francis Bacon charted a philosophical system well in advance of his generation and beyond his own powers to complete. In the *Advancement of Learning* (1605) and the *Novum Organum* (1620), Bacon visualized a great synthesis of knowledge, rationally and comprehensively ordered so that each discipline might benefit from the discoveries of the others. The two radical novelties of his scheme were his insight that there could be progress in learning (i.e., that the limits of knowledge were not fixed but could be pushed forward) and his inductive method, which aimed to establish scientific principles by experimentation, beginning at particulars and working toward generalities, instead of working backward from preconceived systems. Bacon democratized knowledge at a stroke, removing the tyranny of authority and lifting scientific inquiry free of religion and ethics and into the domain of mechanically operating second causes (though he held that the perfection of the machine itself testified to God's glory).

Bacon's utopia, *The New Atlantis* was published after his death in 1627. He tells of the discovery of the New Atlantis, a utopian island set beyond both the Old World and New. The novel depicts the creation of a utopian land where “generosity and enlightenment, dignity and splendour, piety and public spirit” are the commonly held qualities of the inhabitants of the mythical Bensalem.

Francis Bacon is considered *the founder of Modern English philosophy*.

With the outbreak of revolution, the literature polarised. Two poetic tendencies became visible toward the end of the 16th and in the early part of the 17th century. The first tendency is exemplified by the poetry of **John Donne** (['dʌn]; 1573–1631), leading English poet of the Metaphysical school and dean of St. Paul's Cathedral (1621–31), is considered the pre-eminent representative of the metaphysical poets. His works are noted for their strong, sensual style and include sonnets, love poems, religious poems, Latin translations, epigrams, elegies, songs, satires and sermons. His poetry is noted for its vibrancy of language and inventiveness of metaphor, especially compared to that of his contemporaries. Donne's style is characterised by abrupt openings and various paradoxes, ironies and dislocations. These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of European baroque and mannerist techniques. His early career was marked by poetry that bore immense knowledge of English society and he met that knowledge with sharp criticism. Another important theme in Donne's poetry is the idea of true religion, something that he spent much time considering and about which he often theorized. He wrote secular poems as well

as erotic and love poems. He is particularly famous for his mastery of metaphysical conceits.

The second Late Renaissance poetic tendency was in reaction to the flamboyant lushness of the Spenserians and to the tortuous verbal gymnastics of the *metaphysical poets*. Best represented by the accomplished poetry of *Ben Jonson* and his school, it reveals a classically pure and restrained style that had strong influence on *Cavalier poets* (who wrote in a lighter, more elegant and artificial style than the Metaphysical poets) and gave the direction for the poetic development of the succeeding neoclassical period.

Ben Jonson (1572–1637) was born in London. He was an English Stuart dramatist, lyric poet, literary critic and is generally regarded as the second most important English dramatist, after William Shakespeare, during the reign of James I. Among his major plays are the comedies *Every Man in His Humour* (1598), *Volpone* (1605), *Epicoene; or, The Silent Woman* (1609), *The Alchemist* (1610), and *Bartholomew Fair* (1614). Under King James I, Jonson received royal favor and patronage. Over the next fifteen years many of his most famous satirical plays, including *Volpone* (1606) and *The Alchemist* (1610), were produced for the London stage.

Jonson's father, a minister, died shortly before his birth and his mother remarried a bricklayer. By good fortune the boy was able to attend Westminster School. His formal education, however, ended early, and he at first followed his stepfather's trade, then fought with some success with the English forces in the Netherlands. On returning to England, he became an actor and playwright, experiencing the life of a strolling player. Jonson apparently wrote tragedies as well as comedies in these years, but his extant writings include only two tragedies, *Sejanus* (1603) and *Catiline* (1611).

The year 1598 marked an abrupt change in Jonson's status, when *Every Man in His Humour* was successfully presented by the Lord Chamberlain's theatrical company and his reputation was established. In this play Jonson tried to bring the spirit and manner of Latin comedy to the English popular stage by presenting the story of a young man with an eye for a girl, who has difficulty with a phlegmatic father, is dependent on a clever servant, and is ultimately successful – in fact, the standard plot of the Latin dramatist Plautus. But at the same time Jonson sought to embody in four of the main characters the four “humours” of medieval and Renaissance medicine – choler, melancholy, phlegm, and blood – which were thought to determine human physical and mental makeup.

The seventeenth century featured **John Milton** (1608–1674), the foremost name in English literature after Shakespeare. John Milton was an English poet,

polemicist, man of letters, and civil servant for the Commonwealth of England under Oliver Cromwell. He wrote at a time of religious flux and political upheaval, and is best known for his epic poem *Paradise Lost*, written in blank verse.

John Milton's career as a writer of prose and poetry spans three distinct eras: Stuart England; the Civil War (1642–1648) and Interregnum, including the Commonwealth (1649–1653) and Protectorate (1654–1660); and the Restoration. When Elizabeth I, the last of the Tudors, died, James VI, King of Scots, was enthroned as Britain's king. Titled James I, he inaugurated the House of Stuart. His son and successor, Charles I, continued as monarch until he lost the Civil War to the Parliamentarians, was tried on charges of high treason, and was beheaded on 30 January 1649. For eleven years thereafter England was governed by the military commander and later Lord Protector Oliver Cromwell, who was succeeded by his son, Richard. By 1660 the people, no longer supportive of the Protectorate, welcomed the Restoration, the return of the House of Stuart in the person of Charles II, son of the late king.

Milton's chief polemical prose was written in the decades of the 1640s and 1650s, during the strife between the Church of England and various reformist groups such as the Puritans and between the monarch and Parliament. Milton's poetry and prose reflect deep personal convictions, a passion for freedom and self-determination, and the urgent issues and political turbulence of his day. Writing in English, Latin, Greek, and Italian, he achieved international renown within his lifetime, and his celebrated *Areopagitica* (1644) – written in condemnation of pre-publication censorship – is among history's most influential and impassioned defences of free speech and freedom of the press.

The symptoms of failing eyesight did not deter Milton, who from an early age read by candlelight until midnight or later, even while experiencing severe headaches. By 1652 he was totally blind. The exact cause is unknown. Up to the Restoration he continued to write in defense of the Protectorate. After Charles II was crowned Milton was dismissed from governmental service, apprehended, and imprisoned. Payment of fines and the intercession of friends and family brought about Milton's release.

Milton's masterpiece, *Paradise Lost* (which recounts Satan's engineering of the fall of humanity from the Garden of Eden), is considered the greatest epic poem in English. The first version, published in 1667, consisted of ten books with over ten thousand lines of verse. A second edition followed in 1674, arranged into twelve books. Having gone totally blind in 1652, Milton wrote *Paradise Lost* entirely through dictation with the help of amanuenses and friends. He also wrote

the epic poem while he was often ill, suffering from gout. The main characters in the poem are God, Lucifer (Satan), Adam, and Eve. The poem concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men". Milton also penned a sequel, *Paradise Regained*, in which Satan fails to corrupt Jesus.

LECTURE 3

LITERATURE OF THE ENLIGHTENMENT (18th century)

Questions:

1. Early Enlightenment (1685–1740)
2. Mature Enlightenment (1740–1750)
3. Late Enlightenment (1750–1790)
4. The Scottish Enlightenment

European politics, philosophy, science and communications were radically reoriented during the course of the “long 18th century” (1685–1815) as part of a movement referred to by its participants as *the Age of Reason*, or simply *the Enlightenment*. The name Enlightenment derives from the writers’ belief in virtue in man as inborn quality and vice is due to ignorance. That’s why they considered it their duty to educate or enlighten people. Vice in people, they thought, was due to the miserable living conditions which could be changed by force of reason. They considered it their duty to enlighten people, to help them see the roots of evil. The Enlighteners also believed in the powerful educational value of art.

The central problem of the Enlightenment ideology was that of man and his nature. They believed in reason as well as in man’s inborn goodness. In this period thought was more important than emotion, and the literature of the day reflected that change. Enlightenment thinkers questioned traditional authority and embraced the notion that humanity could be improved through rational change. Their criticism was directed against social inequality, religious hypocrisy, as well as the immorality of the aristocracy.

The Enlightenment produced numerous books, essays, inventions, scientific discoveries, laws, wars and revolutions. New periodicals and novels represented the lives of ordinary women and men. Major male authors came to

England from Ireland (*Swift, Burke, Sheridan, Goldsmith*) and Scotland (*Thomson, Hume, Boswell*), their interests not entirely unlike those of English white males. Some of the enlighteners considered that some reforms were enough to improve the existing order. They were *the moderates*, represented in literature by Daniel Defoe, Joseph Addison, Richard Steele, Samuel Richardson. Others, *the radicals*, wanted more democracy in the society. Among them were Jonathan Swift, Henry Fielding, Oliver Goldsmith, Richard Brinsley Sheridan.

The Enlightenment was an age of unprecedented optimism in the potential of knowledge and reason to understand and change the world. There was no single, unified Enlightenment. Instead, it is possible to speak of the Scottish Enlightenment and the English, French, German, Swiss or American Enlightenment. Individual Enlightenment thinkers often had very different approaches. Their differences and disagreements, though, emerged out of the common Enlightenment themes of rational questioning and belief in progress through dialogue.

The 18th-century Age of Enlightenment coincided with the main **Neoclassical movement** which continued into the early 19th century, laterally competing with Romanticism. Neoclassical writers modeled their works on classical texts and followed various esthetic values first established in Ancient Greece and Rome. Seventeenth-century and eighteenth-century Neoclassicism was, in a sense, a resurgence of classical taste and sensibility, but it was not identical to Classicism. In part as a reaction to the bold egocentrism of the Renaissance that saw man as larger than life and boundless in potential, the neoclassicists directed their attention to a smaller scaled concept of man as an individual within a larger social context, seeing human nature as dualistic, flawed, and needing to be curbed by reason and decorum. In style, neoclassicists continued the Renaissance value of balanced antithesis, symmetry, restraint, and order. Additionally, they sought to achieve a sense of refinement, good taste, and correctness. Their clothes were complicated and detailed, and their gardens were ornately manicured and geometrically designed. They resurrected the classical values of unity and proportion and saw their art as a way to entertain and inform, a depiction of humans as social creatures, as part of polite society. Their manner was elitist, erudite, and sophisticated.

The Neoclassical period (1660–1785) may be subdivided into ages, including *The Restoration* (1660–1700), *The Augustan Age* (1700–1745), and *The Age of Sensibility* (1745–1785).

The Restoration period (1660–1700) sees some response to the puritanical age, especially in the theater. Restoration Comedies (*comedies of manner*)

developed during this time under the talent of playwrights such as *William Congreve* and *John Dryden*.

Restoration literature is the English literature written during the historical period commonly referred to as the English Restoration (1660–1689), which corresponds to the last years of the direct Stuart reign in England, Scotland, Wales, and Ireland. In general, the term is used to denote roughly homogeneous styles of literature that center on a celebration of or reaction to the restored court of Charles II. Many typical literary forms of the modern world – including the novel, biography, history, travel writing, and journalism – gained confidence during the Restoration period, when new scientific discoveries and philosophical concepts as well as new social and economic conditions came into play. Much of the best poetry, notably that of *John Dryden*, *Samuel Butler*, and *John Oldham*, was satirical and led directly to the later achievements of *Alexander Pope* and *Jonathan Swift* in the Augustan Age.

The new Augustan period (1700–1745) exhibited exceptionally bold political writings in all genres, with the satires of the age marked by an arch, ironic pose, full of nuance and a superficial air of dignified calm that hid sharp criticisms beneath.

Augustan literature (sometimes referred to misleadingly as Georgian literature) is a style of British literature produced during the reigns of Queen Anne, King George I, and George II in the first half of the 18th century. It was a literary epoch that featured the rapid development of the novel, an explosion in satire, the mutation of drama from political satire into melodrama and an evolution toward poetry of personal exploration.

The Augustan Age was the time of **Alexander Pope** and **Jonathan Swift**, who imitated those first Augustans and even drew parallels between themselves and the first set. *Lady Mary Wortley Montagu*, a poet, was prolific at this time and noted for challenging stereotypically female roles. **Daniel Defoe** was also popular at this time.

The Age of Sensibility (sometimes referred to as the Age of Johnson) (1745–1785) was the time of *Edmund Burke*, *Edward Gibbon*, *Hester Lynch Thrale*, *James Boswell*, and, of course, *Samuel Johnson*. Ideas such as neoclassicism, a critical and literary mode, and the Enlightenment, a particular worldview shared by many intellectuals, were championed during this age.

This epoch in English literature may also be divided into three periods: Early Enlightenment (1685–1740), Mature Enlightenment (1740–1750) and Late Enlightenment (1750–1790).

1. Early Enlightenment (1685–1740)

The Enlightenment's important 17th-century precursors included the Englishmen **Francis Bacon** and **Thomas Hobbes**. Its roots are usually traced to 1680s England, where in the span of three years **Isaac Newton** published his "Principia Mathematica" (1686) and **John Locke** his "Essay Concerning Human Understanding" (1689) – two works that provided the scientific, mathematical and philosophical toolkit for the Enlightenment's major advances. Locke argued that human nature was mutable and that knowledge was gained through accumulated experience rather than by accessing some sort of outside truth. Newton's calculus and optical theories provided the powerful Enlightenment metaphors for precisely measured change and illumination.

Early Enlightenment is characterized by classicism in poetry, the greatest follower of the classic style was **Alexander Pope**. Alongside with this high style there appeared new prose literature, the essays of **Steele** and **Addison** and the first realistic novels written by *Defoe* and *Swift*. Most of the writers of this time wrote political pamphlets, but the best came from the pens of *Defoe* and *Swift*.

While the period is generally known for its adoption of highly regulated and stylised literary forms, some of the concerns of writers of this period, with the emotions and a self-conscious model of authorship, foreshadowed the preoccupations of the later Romantic era. In general, philosophy, politics and literature underwent a turn away from older courtly concerns towards something closer to a modern sensibility.

Satire is an artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform.

Two of the primary targets of critical examination during the Enlightenment were governments and religious authorities. Many Enlightenment thinkers campaigned vigorously against restrictions on freedoms (e.g. censorship, discrimination) and religious interference in public affairs (e.g. law, education, government). These calls for reform were raised by some of the most eloquent writers in history, such that the Enlightenment is also known as the golden age of satire.

The poetry of the period is called classic or neoclassic because

- 1) it was modelled on the works of the great ancient poets (Homer, Vergil);
- 2) it was characterized by precision and accuracy of expression, by a laconic and aphoristic manner of writing.

The greatest poet of the period is **Alexander Pope** (1688–1744). He was an 18th-century English satirist of the English Augustan period, best known for his poems *An Essay on Criticism* (1711), *The Rape of the Lock* (1712–14), *The Dunciad* (1728), and *An Essay on Man* (1733–34). He is one of the most epigrammatic of all English authors, also known for his satirical verse, translation of Homer, and is also famous for his use of the heroic couplet.

In many ways Pope sums up the eighteenth century: son of a prosperous merchant, he lacks neither money nor leisure – the aristocratic refinement of his work has a middle-class basis. But, though the voice of the age, he is in many ways outside it. A Catholic, he could not go either to a public school or a university (Protestant England was strict about this); elegant and strong in his work, he was weak, dwarfish, and ugly in himself. But being a classical poet, he accepted the world as it was, participated in the life of society, and worked off any resentment he may have felt about two accidents of birth into satire, or allowed it to melt into philosophical acceptance. To many lovers of Pope's work, the most delightful poem is *The Rape of the Lock*, a story of the theft of a curl from the hair of a young lady of fashion. This is told in that absurdly dignified style known as mock-heroic, in which the joke lies in the disparity between the trivial subject and the high-flown language.

Daniel Defoe ([ˌdænjəl de'fou]; 1660–1731) was an English trader, writer and journalist. He was a prolific and versatile writer, producing more than three hundred works – books, pamphlets, and journals – on diverse topics, including politics, crime, religion, marriage, psychology, and the supernatural. He was also a pioneer of economic journalism. He is most famous for his novels: *Robinson Crusoe* (1719–22), *Moll Flanders* (1722), *Roxana* (1724) and others. Defoe is noted for being one of the earliest proponents of the novel, as he helped to popularise the form in Britain with others such as **Aphra Behn** ([ˌæfrə bɛ n]; 1640? (baptismal date)–1689) and **Samuel Richardson** (1689–1761), and is among the founders of the English novel.

The leading figure of Enlightenment satire in English literature is **Jonathon Swift** (1667–1745). Irish-English author Jonathon Swift, perhaps the most widely famous satirist in history, penned many works of satirical prose on a wide range of issues; a key personal grievance was English mistreatment of the Irish. Swift is remembered for works such as *A Tale of a Tub* (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729). His deadpan, ironic writing style, particularly in *A Modest Proposal*, has led to such satire being subsequently termed "Swiftian".

Swift's masterpiece *Gulliver's Travels* stands supreme: a fairy story for children, a serious work for men, it has never lost either its allure or its topicality. It is a broad examination of ethics, politics, and society framed in a series of fantastic adventures. The novel was originally published without its author's name under the title *Travels into Several Remote Nations of the World*. This work, which is told in Gulliver's "own words," is the most brilliant as well as the most bitter and controversial of his satires. In each of its four books the hero, *Lemuel Gulliver*, embarks on a voyage; but shipwreck or some other hazard usually casts him up on a strange land. *Gulliver's Travels's* matter-of-fact style and its air of sober reality confer on it an ironic depth that defeats oversimple explanations. Swift certainly seems to use the various races and societies Gulliver encounters in his travels to satirize many of the errors, follies, and frailties that human beings are prone to.

Swift's intellectual roots lay in the rationalism that was characteristic of late 17th-century England. This rationalism, with its strong moral sense, its emphasis on common sense, and its distrust of emotionalism, gave him the standards by which he appraised human conduct. At the same time, however, he provided a unique description of reason's weakness and of its use by men and women to delude themselves. His moral principles are scarcely original; his originality lies rather in the quality of his satiric imagination and his literary art. Swift's literary tone varies from the humorous to the savage, but each of his satiric compositions is marked by concentrated power and directness of impact. His command of a great variety of prose styles is unflinching, as is his power of inventing imaginary episodes and all their accompanying details.

2. Mature Enlightenment (1740–1750)

The second period of the Enlightenment was the most mature period: the forties and the fifties of the 18th century. It saw the development of the realistic social novel represented by **Samuel Richardson**, **Henry Fielding** and **Tobias Smollett**. Samuel Richardson and Henry Fielding were basically moralists, writing in an attempt to reveal the truth about the society in which they were living.

The optimism felt in literature during the first half of the 18th century' gave way to a certain depression as years went by. Towards the middle of the century a new trend, that of *Sentimentalism*, appeared. Philosophically, sentimentalism was often contrasted to rationalism. While 18th-century rationalism corresponded itself with the development of the analytic mind as the basis for acquiring truth,

sentimentalism hinged upon an intrinsic human capacity to feel and how this leads to truth. For the sentimentalist this capacity was most important in morality.

Sentimentalism asserted that over-shown feeling was not a weakness but rather showed one to be a moral person. Arising from religiously motivated empathy, it expanded to the other perceptions – for example, sensual love was no longer understood as a destructive passion but rather as a basis of social institutions.

Around the middle of the century, sentimentalism set "untouched" nature against (courtly) civilization. Samuel Richardson's sentimental epistolary novel *Pamela: Or, Virtue Rewarded* (1740) had great literary influence.

The literary work often featured scenes of distress and tenderness, and the plot was arranged to advance emotions rather than action. The result was a valorization of "fine feeling," displaying the characters as a model for refined, moral and emotional effect.

The *sentimental novel* or the *novel of sensibility* is an 18th-century literary genre which celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimentalism, which is to be distinguished from sensibility, was a fashion in both poetry and prose fiction beginning in the eighteenth century in reaction to the rationalism of the Augustan Age. The *sentimental novel* is, broadly, any novel that exploits the reader's capacity for tenderness, compassion, or sympathy to a disproportionate degree by presenting a beclouded or unrealistic view of its subject. The first representative of the sentimental school in English literature was Samuel Richardson.

The novel develops, after the death of Defoe, with **Samuel Richardson** (1689–1761), a professional printer who took to novel-writing when he was fifty. He wrote his first novel and immediately became one of the most popular and admired writers of his time. Richardson expanded the dramatic possibilities of the novel by his invention and use of the letter form – *the epistolary novel*. He liked to help young women with the composition of their love-letters, and was asked by a publisher to write a volume of model letters for use on various occasions. He was inspired to write a novel in the form of a series of letters, a novel which should implant a moral lesson in the minds of its readers (he thought of these readers primarily as women). This novel was *Pamela: Or, Virtue Rewarded* (1740), which describes the assaults made on the honour of a virtuous housemaid by an unscrupulous young man. In England, Samuel Richardson's novel *Pamela* was recommended by clergymen as a means of educating the heart. It is a sentimental novel.

His two other epistolary novels are *Clarissa: Or the History of a Young Lady* (1748) and *The History of Sir Charles Grandison* (1753).

The *epistolary novel* is told through the medium of letters written by one or more of the characters. The epistolary novel's reliance on subjective points of view makes it the forerunner of the modern psychological novel. The advantages of the novel in letter form are that it presents an intimate view of the character's thoughts and feelings without interference from the author and that it conveys the shape of events to come with dramatic immediacy. Also, the presentation of events from several points of view lends the story dimension and verisimilitude. Though the method was most often a vehicle for sentimental novels, it was not limited to them. Of the outstanding examples of the form, Richardson's *Clarissa* (1748) has tragic intensity. Some disadvantages of the form were apparent from the outset. Dependent on the letter writer's need to "confess" to virtue, vice, or powerlessness, such confessions were susceptible to suspicion or ridicule.

The novels *Pamela* (1740) and *Clarissa* (1748) won phenomenal success and were imitated all over Europe, and the epistolary novel – with its free outpouring of the heart – was an aspect of early romanticism.

In the London literary world, Samuel Richardson was a rival of *Henry Fielding*, and the two responded to each other's literary styles in their own novels.

Henry Fielding (1707–1754), novelist and playwright, who, with Samuel Richardson, is considered a founder of the English novel. He was known for his rich, earthy humour and satirical prowess, and as the author of the picaresque novel *Tom Jones* (1749).

In 1740, however, Samuel Richardson published his novel *Pamela: or, Virtue Rewarded*, which tells how a servant girl so impressed her master by resistance to his every effort at seduction that in the end "he thought fit to make her his wife." Something new in literature, its success was unparalleled. A crop of imitations followed. In April 1741 there appeared a parody entitled *An Apology for the Life of Mrs. Shamela Andrews*, satirizing Richardson's sentimentality and prudish morality. It was published anonymously and, though Fielding never claimed it, *Shamela* was generally accepted as his work in his lifetime, and stylistic evidence supports the attribution.

Fielding's *Joseph Andrews* was published anonymously in 1742. Described on the title page as "Written in Imitation of the Manner of Cervantes, author of *Don Quixote*," it begins as a burlesque of *Pamela*, with Joseph, Pamela's virtuous footman brother, resisting the attempts of a highborn lady to seduce him. The parodic intention soon becomes secondary, and the novel develops into a masterpiece of sustained irony and social criticism. *Joseph Andrews* was written

in the most unpropitious circumstances: Fielding was crippled with gout, his six-year-old daughter was dying, and his wife was “in a condition very little better.” He was also in financial trouble, from which he was at least temporarily rescued by the generosity of his friend the philanthropist Ralph Allen, who appears in *Tom Jones* as Mr. Allworthy.

3. Late Enlightenment (1750–1790)

The third period refers to the last decades of the century.

The social and political life in the 2nd half of the 18th century made the writers doubt the values and ideals of their older colleagues. The Early Enlighteners believed in Reason, in the great abilities of the human mind to take cognizance of the world. Yet, the advance of industrialization, the emergence of new social force, that of the workers who began to be exploited by their masters, the ruins of the English countryside – all these phenomena were the result of the industrial revolution taking place in England. So, the writers of a new generation began to rely on feelings, on sentiments, on heart rather than on reason or mind. *Sentimentalism* stressed the alliance of sensibility with true virtue. They also tried to appeal to their readers’ senses and sentiments.

The principle representatives of sentimentalism in the genre of the novel were *Oliver Goldsmith* and *Lawrence Sterne*. This period also saw the rise of the realistic drama (*Richard Brinsley Sheridan*) and the revival of poetry.

Oliver Goldsmith (1730–1774) was an Anglo-Irish essayist, poet, novelist, dramatist, and eccentric, made famous by such works as the series of essays *The Citizen of the World, or, Letters from a Chinese Philosopher* (1762), the poem *The Deserted Village* (1770), the novel *The Vicar of Wakefield* (1766), and the play *She Stoops to Conquer* (1773).

In 1770 Goldsmith confirmed his reputation as a poet with the more famous *Deserted Village*, which contains charming vignettes of rural life while denouncing the evictions of the country poor at the hands of wealthy landowners. In 1766 he revealed himself as a novelist with *The Vicar of Wakefield* (written in 1762), a portrait of village life whose idealization of the countryside, sentimental moralizing, and melodramatic incidents are underlain by a sharp but good-natured irony.

Laurence Sterne (1713–1768) was an Irish-born English novelist and humorist, author of the novels *The Life and Opinions of Tristram Shandy, Gentleman* (1759–67), an early novel in which story is subordinate to the free associations and digressions of its narrator, and *A Sentimental Journey Through France and Italy* (1768).

Sterne's *Tristram Shandy* was published in nine slim volumes (released in five installments) from 1759 to 1767. In it the narrator, Tristram, sets out to do the impossible – to tell the story of his life. A hilarious, often ribald novel, *Tristram Shandy* nevertheless makes a serious comment on the isolation of people from each other caused by the inadequacies of language and describes the breaking-through of isolation by impulsive gestures of sympathy and love. A second great theme of the novel is that of time – the discrepancy between clock time and time as sensed, the impinging of the past upon the present, the awareness that a joyous life inexorably leads to death. Modern commentators regard *Tristram Shandy* as the ancestor of *psychological and stream-of-consciousness fiction*.

In Laurence Sterne's novel, *A Sentimental Journey Through France and Italy*, the narrator is using the sentimental character Yorick as a device to critique the obligation of morality, whether it is sentimental or rational. Sterne did not live to complete the part on Italy. He called it a “sentimental” journey because the point of travel was not to see sights or visit art collections, but to make meaningful contact with people. Yorick succeeds, but in every adventure, his ego or inappropriate desires and impulses get in the way of “sentimental commerce.” The result is a light-hearted *comedy of moral sentiments*.

Richard Sheridan (baptized 1751–1816) was an Irish satirist, a playwright and poet, and long-term owner of the London Theatre Royal, Drury Lane. He is known for his plays such as *The Rivals*, *The School for Scandal*, *The Duenna*, and *A Trip to Scarborough*. His plays, notably *The School for Scandal* (1777), form a link in the history of the *comedy of manners* between the end of the 17th century and *Oscar Wilde* in the 19th century. That play earned him the title of “the modern Congreve.” He was also a Whig MP for 32 years in the British House of Commons for Stafford (1780–1806), Westminster (1806–1807), and Ilchester (1807–1812). He is buried at Poets' Corner in Westminster Abbey. His plays remain a central part of the canon and are regularly performed worldwide.

4. The Scottish Enlightenment

The Scottish Enlightenment was the period in 18th and early 19th century Scotland characterised by an outpouring of intellectual and scientific accomplishments. By the eighteenth century, Scotland had a network of parish schools in the Lowlands and four universities. The Enlightenment culture was based on close readings of new books, and intense discussions took place daily at such intellectual gathering places in Edinburgh as *The Select Society* and, later,

The Poker Club as well as within Scotland's ancient universities (St Andrews, Glasgow, Edinburgh and Aberdeen).

Sharing the humanist and rationalist outlook of the European Enlightenment of the same time period, the thinkers of the Scottish Enlightenment asserted the importance of human reason combined with a rejection of any authority that could not be justified by reason. In Scotland, the Enlightenment was characterised by a thoroughgoing empiricism and practicality where the chief values were improvement, virtue, and practical benefit for the individual and society as a whole.

Among the fields that rapidly advanced were philosophy, political economy, engineering, architecture, medicine, geology, archaeology, law, agriculture, chemistry and sociology. Among the Scottish thinkers and scientists of the period were **Francis Hutcheson** (1694–1746), **David Hume** (1711–1776), **Adam Smith** (1723–1790), **Dugald Stewart** (['du:gəld, 'dju:-, 'stu:ərt, 'stju:]; 1753–1828), **Thomas Reid** ([ri:d]; 1710–1796), **Robert Burns** (1759–1796), **Adam Ferguson** (1723–1816), **John Playfair** (1748–1819), **Joseph Black** (1728–1799) and **James Hutton** (['hʌtən]; 1726–1797).

The Scottish Enlightenment had effects far beyond Scotland, not only because of the esteem in which Scottish achievements were held outside Scotland, but also because its ideas and attitudes were carried all over Europe and across the Atlantic world as part of the Scottish diaspora, and by European and American students who studied in Scotland.

Scottish literature in the eighteenth century is literature written in Scotland or by Scottish writers in the eighteenth century. It includes literature written in English, Scottish Gaelic and Scots, in forms including poetry, drama and novels. After the Union in 1707 Scottish literature developed a distinct national identity. **Allan Ramsay** (1686–1758) led a "vernacular revival", the trend for *pastoral poetry*. He was part of a community of poets working in Scots and English. **James Macpherson** (1736–1796) was the first Scottish poet to gain an international reputation. **Robert Burns** is widely regarded as the national poet.

The novel in its modern form developed rapidly in the eighteenth century and was soon a major element of Scottish literary and critical life. There was a demand in Scotland for the newest novels including *Robinson Crusoe* (1719), *Pamela* (1740), *Tom Jones* (1749) and *Evelina* (1788). There were weekly reviews of novels in periodicals, the most important of which were *The Monthly Review* and *The Critical Review*. Lending libraries were established in Edinburgh, Glasgow and Aberdeen. Private manor libraries were established in estate houses. The universities began to acquire novels and they became part of the curriculum.

By the 1770s about thirty novels were being printed in Britain and Ireland every year and there is plentiful evidence that they were being read, particularly by women and students in Scotland. Scotland and Scottish authors made a modest contribution to this early development. About forty full length prose books were printed in Scotland before 1800. One of the earliest was the anonymously authored *Select Collection of Oriental Tales* (1776).

In this century the novel emerged as a major element of Scottish literary and critical life. As well as being a poet, essayist, satirist and playwright, **Tobias Smollett** (1721–1771) is best known for his picaresque novels, such as *The Adventures of Roderick Random* (1748) and *The Adventures of Peregrine Pickle* (1751) for which he is often seen as Scotland's first novelist. His most influential novel was his last, the epistolary novel *The Expedition of Humphry Clinker* (1771). His work would be a major influence on later novelists such as Thackeray and Dickens.

Smollett is especially brilliant in the rendering of comic characters in their externals, thus harking back to the manner of the Jacobean playwright *Ben Jonson* and looking forward to that of the novelist Charles Dickens. By modern criteria, his art as a satirical novelist is defective, his model being the “picaresque” novel, relating loosely linked episodes in the life of a rogue hero. But his panoramic picture of the life of his times is surpassed only by that given by Henry Fielding.

Other Scots who contributed to the development of the novel in the eighteenth century include **Henry Mackenzie** (1745–1831), **John Moore** (1730–1802) and **Jean Marishall** (1765–1788). Henry Mackenzie's major work *The Man of Feeling* (1771) was a sentimental novel dealing with human emotions, influenced by Samuel Richardson and Lawrence Sterne and the thinking of philosopher David Hume. His later novels, *The Man of the World* (1773) and *Julia de Roubigné* (1777) were set in the wilds of America and in France respectively, with the character of the title of the latter being the first female protagonist throughout a Scottish novel. Physician John Moore's novel *Zeluco* (1789) focused on an anti-hero, the Italian nobleman of the title, and was a major influence on the work of Byron. Female novelists included Jean Marishall, who published the epistolary novels, *The History of Miss Camilla Cathcart*, and *Miss Fanny Renton* (1766) and *The History of Alicia Montague* (1767).

Eighteenth century Scotland declares its divisions ruthlessly: Gaelic Highlands defying Protestant Lowlands, ancient oral tradition versus bookish Enlightenment, country against city. A reading of **Robert Louis Stevenson's** *Kidnapped* (1886) – with its Lowland Whig Presbyterian David Balfour confronted by the Highland Jacobite Catholic Allan Breck – sets it up well.

Stevenson's superb topography revives both his own nineteenth century Highlands, and guestimates those of the eighteenth century: all the better for modern readers, for whom much of both are lost.

This eighteenth century world becomes yet more vivid when we look at the decorum, controlled spaciousness and high respectability of the Stevensons' New Town family residence, in Heriot Row. Its survival, and the vanishing of the world of Allan Breck, say so much. The New Town, with its ordered streets, planned by mid-eighteenth century Freemasons, spoke of Edinburgh's determination to enlist in Progress and civilize the future, pursue the rational and the verifiable and dispose of the counter-productive. The old Nor' Loch was drained at this time, the Bridges thrown over its bed, the great Mound created from its dredged soil.

But it is not so easy. Stevenson's Edinburgh was already outstripped in population by rival Glasgow (in the 1970s Edinburgh had twice Glasgow's population; both had six women to every five men). For all that nineteenth century Edinburgh was improved, it was now driven back onto the nostalgia its Era of Enlightenment had officially rejected. Eighteenth century Edinburgh looked like a literary city more in retrospect than in its own day. In its own time its pre-eminence was scientific, educational, medical, philosophical. We stand in front of St. Giles's Cathedral and look at the Heart of Midlothian, knowing from **Walter Scott's** (1771–1832) *The Heart of Midlothian* (1818) that this pattern in the stones designates where the jail stood, whence in 1736 the iron-disciplined mob took Captain Porteous of the City Guard to hang him in the Grassmarket for shooting at the citizenry. He had been convicted and sentenced, but Whitehall had deferred the date and looked like remitting it, leaving the Edinburgh mob free to be fired on whenever the Guard might please.

That was the Old Town. The New Town does not have things like the close opening off the scene of the execution called "Porteus Pend." But it's simply not a New Town story. Not that Scott, for all his love of gracious society, was a New Town boy. Born near the Cowgate, he grew up at 25 George Square, hearing from Old Town bodies how the city was taken by the forces of Charles Stuart in 1745 – as he would tell in *Waverley* (1814) – or confronting in himself the duties of legal apprenticeship around Parliament Square while his heart was leaping toward folklore research, a dichotomy that determines the nature of *Redgauntlet* (1824).

In his novels, poems and collections of Border ballads, Scott sought to rescue the social history of the past from the oblivion where his old teacher, Principal William Robertson, pioneer scientific historian of the Scottish Enlightenment, with a real belief in scientific source-use, cast what fell below

“the dignity of history.” Moderate Church of Scotland minister at Greyfriars’ Kirk, Robertson called for toleration against Catholics, and had his house wrecked by the mob in 1779. Knowing as a descendant of a Highland clan what emotions could do, he sought judicious objectivity in his histories of Scotland, Europe and the Americas. With far more art and assurance his friend, **David Hume** (1711–1776) imposed his Tory views on his *History of England* (1754–61).

The University of Edinburgh (founded 1583) refused Hume a chair, for which mistake it compensates with a hideous tower in George Square. But he worked happily in Parliament Square, as Advocates’ Librarian, and died in residence at the southwest corner of the New Town’s richest square, St Andrew, just off St David Street (Hume persuaded the city authorities so to name it, in covert allusion to himself and the scepticism which aborted his professorship). In St Andrew Square is the house where **Henry Brougham** (['bru:əm, 'bru:m]) was born in 1778, whence he grew into the most literary and most loathed Lord Chancellor of England in the nineteenth century. Brougham was co-founder of the *Edinburgh Review* in 1802 (or a contributor so early he thought he was) and his mordant pen did much to make the quarterly an object of universal interest and frequent execration. It was his cruel dismissal of Byron’s first volume that led to the poet’s vituperative *English Bards and Scotch Reviewers* (1809).

The *Review*’s editor until 1829 (after which he became a judge) was **Francis Jeffrey** (1773–1850), who carried out his business in his house at 18 Buccleuch Place. His skill brought a superb team into action, including **Sydney Smith**, **Thomas Macaulay** and **Thomas Carlyle**, and defined the style and nature of nineteenth century British literary criticism. It was an old tradition; Edinburgh had learned to speak Enlightenment to the nation. An even more influential and long-lasting pioneer was **William Smellie** (1740–1795) of Anchor Close, who published the *Encyclopaedia Britannica* in three volumes in 1771. He was fired by the example of Diderot and the French *Encyclopedists*. The second edition of the *Britannica* (1777–84), under **James Tytler**, was notable for the editor’s making the first hot-air balloon flight in Britain, as research for the relevant article. But if Tytler is thus an example to all future scholars, Smellie too should also be a household word. It was he who printed the Edinburgh edition of the poems of Robert Burns in 1787, which sold 3,000 copies, copyright and profits being collared by the publisher William Creech. Although Burns spent time here, Edinburgh associations still seem inappropriate for the man whose revolutionary impact on British poetry derived from his use of Scots language and his ploughman experience. It was Ayrshire and Alloway that gave him his data,

his homespun wisdom, his philanthropy, his fine theological ironies revealed immortally in “Holy Willie’s Prayer” and the grand mock-horror of “Tam O’Shanter” (1790).

Still, Burns owed much of his craftsmanship to poet **Robert Fergusson** (1750–74). He died young and neglected in the Edinburgh Bedlam (now a theatre) despite the patriotism of his *Auld Reekie* (1773) and the sounds and voices of the Edinburgh of his day kept alive in his work. Burns raised a monument to him over his grave in the Canongate Cemetery. Edinburgh made Burns himself too self-conscious, inducing too much English language work, where he had less originality.

Burns echoes the dual pressure of Scots reality and English polite literariness which had beset **Allan Ramsay’s** (c.1685–1758) earlier work, including his play *The Gentle Shepherd* (1725). But although later writers – Scott among them - spoke Scots as their natural tongue, they wrote in English, knowing they lost a major market if their Scotticisms alienated the parochial people south of the Border. “Wandering Willie’s Tale” in *Redgauntlet* is one of the few revelations of Scott’s power in the vernacular.

LECTURE 4

LITERATURE OF THE EARLY 19TH CENTURY (1790s–1830s)

Questions:

1. Pre-romantic period: **R. Burns, W. Blake**
2. Romanticism in English poetry: **The Lake poets, P.B. Shelley, G.G. Byron, J. Keats**
3. Prose literature
4. **Jane Austen’s regency England**

Enlightened rationality and the thinkers of the Enlightenment gave way to the wildness of the Romantic era. *Romanticism* was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century. The Romantic period was one of major social change in England, because of the depopulation of the countryside and the rapid development of overcrowded industrial cities, that took place in the period roughly between 1750 and 1850.

Romanticism was characterized by its emphasis on emotion and

individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature – all components of modernity. The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe – especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature.

Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Romanticism in English literature began in the 1790s with the publication of the Lyrical Ballads of *William Wordsworth* and *Samuel Taylor Coleridge*. It ends with the passage of the Reform Bill (which signaled the Victorian Era) and with the death of *Sir Walter Scott*.

The Romantic era includes the works of *William Wordsworth*, *Samuel Coleridge*, *William Blake*, *Lord Byron*, *John Keats*, *Charles Lamb*, *Mary Wollstonecraft*, *Percy Bysshe Shelley*, *Jane Austen*, and *Mary Shelley*.

1. Pre-romantic period: R. Burns, W. Blake

Before the Romantic movement burst into full expression there were beginners, or experimenters. Romanticism proper was preceded by several related developments from the mid-18th century on that can be termed Pre-Romanticism. Among such trends was a new appreciation of the medieval romance, from which the Romantic movement derives its name. The romance was a tale or ballad of chivalric adventure whose emphasis on individual heroism and on the exotic and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature.

The new emphasis on genuine emotion can be seen in a whole range of Pre-Romantic trends. These included the development of the “wild,” natural-appearing English garden in contrast to the geometric vistas of the French formal garden; the *graveyard school* of English poetry of the 1740s, with Edward Young’s and Thomas Gray’s melancholy evocations of sorrow, bereavement, death, and decay; Samuel Richardson’s *Pamela* (1740) and other sentimental novels that exploited the reader’s capacity for tenderness and compassion; the “novel of sensibility” of the 1760s, with its emphasis on emotional sensitivity and deeply felt personal responses to natural beauty and works of art; the English *Gothic novel* of terror, fantasy, and mystery and the ambitious efforts to collect and preserve folktales and ballads of all types.

Pre-Romanticism was a cultural movement in Europe from about the 1740s onward that preceded and presaged the artistic movement known as *Romanticism*. Chief among these trends was a shift in public taste away from the grandeur, austerity, nobility, idealization, and elevated sentiments of *Neoclassicism* or *Classicism* toward simpler, more sincere, and more natural forms of expression. This new emphasis partly reflected the tastes of the growing middle class, who found the refined and elegant art forms patronized by aristocratic society to be artificial and overly sophisticated.

If ever a poet understood the character of his nation, he was Robert Burns. The language he was most fluent in wasn't so much Scots or English – it was the language of the heart. All too human in his personal life, he carried that humanity over onto the page. **Robert Burns** (1759–1796) was a Scottish poet and lyricist. He is widely regarded as the national poet of Scotland and is celebrated worldwide. He is the best known of the poets who have written in the Scots language, although much of his writing is also in English and a light Scots dialect, accessible to an audience beyond Scotland. He is regarded as a pioneer of the Romantic movement, and after his death Burns became a great source of inspiration to the founders of both liberalism and socialism, and a cultural icon in Scotland. Celebration of his life and work became almost a national charismatic cult during the 19th and 20th centuries, and his influence has long been strong on Scottish literature. As well as making original compositions, Burns also collected folk songs from across Scotland, often revising or adapting them. His poem (and song) *Auld Lang Syne* ([ˈɔːld lɑŋ ˈsəɪn], рус. Старое доброе время, 1788) is often sung at Hogmanay (the last day of the year), and *Scots Wha Hae* served for a long time as an unofficial national anthem of the country.

Burns has been described as a chameleon, that is, he was able to change his personality to suit the company or situation. This is best seen in his letters, where he adapts his tone to suit his correspondent, while never deviating from his lively, humorous and intelligent self. What enabled him to do this was his innate sympathy – or empathy – with people (indeed, all living creatures). He may have been admired by some more for his conversation than his poems, but it is the poems that live on and the poems which have made him such a universally loved figure. Not even Shakespeare has as many statues to his memory, or an annual dinner in his name. *Burns Suppers* are celebrated every year on the anniversary of Burns's birth.

Burns shows himself capable of writing masterfully in two distinct styles – the polite styles of England, using heroic couplets and Spenserian stanza and the idiom of Pope; the rougher and more earthy style of his own land, with a

dialect that is almost unintelligible to many Englishmen, but is brisk and vigorous and – after so many years of conventional poetic diction – extremely refreshing. There is nothing hypocritical about Burns. He has a strong sense of humour, his poems can be satirical but also full of sentiment; they deal with love and lust (Burns being well versed in these), human foibles and hypocrisies; they show a deep knowledge of and love of the natural world (especially horses, dogs, mice and lice); they can be funny and moving by turns. What makes them special is the way he writes about all of the above: his craftsmanship and use of language (in Scots and English), his skill at rhyming; his use of traditional forms in a new way.

William Blake (1757–1827) was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. Although Blake was considered mad by contemporaries for his idiosyncratic views, he is held in high regard by later critics for his expressiveness and creativity, and for the philosophical and mystical undercurrents within his work. His paintings and poetry have been characterised as part of the Romantic movement and as Pre-Romantic. He wished, using the twin arts of poetry and drawing, to build up a huge mythology of his own, which should portray symbolically the forces always at war with each other in the soul of man.

Blake is known to most people as the author of the *Songs of Innocence* and such poems as ‘Tiger, Tiger, burning bright’. Blake’s philosophy has a simple enough basis: he rejects reason and law and conventional religion, and says that mankind can be fulfilled only through the senses and the imagination.

Blake’s short poems are always remarkable, always highly individual. At their best, they are forceful indictments of the repressions that he spent his life fighting against – the repression of law, religion, and science.

2. Romanticism in English poetry: The Lake poets, P.B. Shelley, G.G. Byron, J. Keats

By the 1790s Pre-Romanticism had been supplanted by Romanticism proper. The key year for English Romanticism is 1798. 1798 saw the publication of the *Lyrical Ballads* by **William Wordsworth** (1779–1850) and **Samuel Taylor Coleridge** (1772–1834). In the Preface to the second and third editions of this book, Wordsworth laid down the principles on which he thought the composition of the poetry should be founded. He was insistent that the language of poetry should be the language of ordinary men and women, found at its unspoilt in the speech of rural people. He was against ‘poetic diction’. He was also against the rational content of the Augustan poets; he wanted a return to

imagination, legend, the human heart. To be a poet meant a tremendous responsibility – the poet had the key to the hidden mysteries of the heart, of life itself; the poet was not a mere embellisher of everyday life, but the man who gave life its meaning. In the eighteenth century poetry was still something of a spare-time gentlemanly hobby; with the Romantics it became a vocation. Wordsworth certainly took his vocation seriously. His profession was that of a poet; he had no other trade.

The most notable feature of the poetry of the time is the new role of individual thought and personal feeling. Where the main trend of 18th-century poetics had been to praise the general, to see the poet as a spokesman of society addressing a cultivated and homogeneous audience and having as his end the conveyance of “truth,” the Romantics found the source of poetry in the particular, unique experience.

The Lake Poets is a group of Romantic poets from the English Lake District who wrote about nature and the sublime at the turn of the nineteenth century. *Lake poet*, any of the English poets *William Wordsworth*, *Samuel Taylor Coleridge*, and *Robert Southey*, who lived in the English Lake District of Cumberland and Westmorland (now Cumbria) at the beginning of the 19th century. The Lake District attracted the poets because industry had not yet invaded this part of the country. These poets had similar tastes in art and politics, they founded a literary circle. Its influence was felt on some other writers of the time. As a group, they followed no single "school" of thought or literary practice then known. They are considered part of the *Romantic Movement*.

The Romantic spirit, it seemed, had to be associated with youth, and indeed it was in the work of men who died when they were still young – *Lord Byron*, *Percy Bysshe Shelley*, and *John Keats*.

George Gordon Byron (1788–1824), commonly known simply as Lord Byron, was a British poet, peer, politician, and a leading figure in the Romantic movement. Renowned as the “gloomy egoist” of his autobiographical poem *Childe Harold’s Pilgrimage* (1812–18) in the 19th century, he is now more generally esteemed for the satiric realism of the lengthy narrative poem *Don Juan* (1819–24). Among his best-known works is the short lyric poem “*She Walks in Beauty*”. Byron is regarded as one of the greatest British poets and remains widely read and influential, due in part to his ability to reverse accepted and acknowledged gender stereotypes. He travelled extensively across Europe, especially in Italy, where he lived for seven years with the struggling poet Percy Bysshe Shelley. Byron’s reputation in Europe has always been greater than his reputation in England. Exiled from England because of the scandal surrounding

his private life, in his later days he became the great sneerer at the laws and conventions of the country, and a spirit of satire which allies him to Pope (whom he admired) came out strongly in his masterpiece *Don Juan*.

Percy Bysshe Shelley (1792–1822) was one of the major English Romantic poets. A radical in his poetry as well as in his political and social views, Shelley did not see fame during his lifetime, but recognition for his poetry grew steadily following his death. Shelley was a key member of a close circle of visionary poets and writers that included *Lord Byron*, *Leigh Hunt*, *Thomas Love Peacock*, and his own second wife, *Mary Shelley*.

John Keats (1795–1821) was an English Romantic poet. He was one of the main figures of the second generation of Romantic poets, along with *Lord Byron* and *Percy Bysshe Shelley*, despite his work's having been in publication for only four years before his death. Some of the most acclaimed works of Keats are "*I Stood Tip-toe Upon a Little Hill*", "*Sleep and Poetry*", and the famous sonnet "*On First Looking into Chapman's Homer*". Although his poems were not generally well received by critics during his lifetime, his reputation grew after his death, and by the end of the 19th century, he had become one of the most beloved of all English poets. He had a significant influence on a diverse range of poets and writers. The poetry of Keats is characterised by sensual imagery, most notably in the series of odes. This is typical of romantic poets, as they aimed to accentuate extreme emotion through the emphasis of natural imagery. Today his poems and letters are some of the most popular and most analysed in English literature.

3. Prose literature

Books became big business, thanks to an expanded audience and innovations in retailing. Although we now know the Romantic period as an age of poetry, the prose essay, the drama and the novel flourished during this epoch. This period saw the emergence of the literary critic, with accompanying anxieties over the status of criticism as literature. The novel began to rival poetry for literary prestige.

The most important British novelist at the beginning of the early 19th century was **Sir Walter Scott** (1771–1832), a Scottish historical novelist, playwright and poet. He documented his researches into the oral tradition of the Scottish Borders in prose fiction – stories and novels – at the time still considered aesthetically inferior to poetry. His best-known works are *Rob Roy* (1817) and *Ivanhoe* (1819). Many of his works remain classics of both English-language literature and of Scottish literature.

There is also a minor era, also quite popular (between 1786–1800) called

the *Gothic era*. Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. Writers of note for this period include **Matthew Lewis** (1775 – 1818), **Anne Radcliffe** (1764–1822), and **William Beckford** (1760–1844).

A Gothic novel is an English genre of fiction popular in the 18th to early 19th centuries, characterized by a prevailing atmosphere of mystery and horror and having a pseudo-medieval setting. Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors. Gothic involves the supernatural (or the promise of the supernatural), it often involves the discovery of mysterious elements of antiquity, and it usually takes its protagonists into strange or frightening old buildings.

The doyenne of Gothic novelists was **Ann Radcliffe**, and her most famous novel, *The Mysteries of Udolpho* (1794) took its title from the name of a fictional Italian castle where much of the action is set. She created a brooding aristocratic villain, Montoni, to threaten her resourceful heroine Emily with an unspeakable fate. All of Radcliffe's novels are set in foreign lands, often with lengthy descriptions of sublime scenery. *Udolpho* is set amongst the dark and looming Apennine Mountains – Radcliffe derived her settings from travel books. On the title page of most of her novels was the description that was far more common than the word 'gothic': her usual subtitle was 'A Romance'. Mrs. Radcliffe's *The Romance of the Forest*, *The Mysteries of Udolpho*, and *The Italian* are skillfully written, her mysteries always have a rational explanation at the end, and she never offends conventional morality.

Other Gothic novelists of the period used the same word for their tales, advertising their supernatural thrills. A publishing company, Minerva Press, grew up simply to provide an eager public with this new kind of fiction.

A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by **Matthew Gregory Lewis** with *The Monk* (1796).

The classic horror stories *Frankenstein: or, The Modern Prometheus* (1818), by **Mary Wollstonecraft Shelley** (1797–1851), and *Dracula* (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.

Easy targets for satire, the early Gothic romances died of their own extravagances of plot, but Gothic atmospheric machinery continued to haunt the fiction of such major writers as the Brontë sisters, Edgar Allan Poe, Nathaniel

Hawthorne, and even Dickens in *Bleak House* and *Great Expectations*. In the second half of the 20th century, the term was applied to paperback romances having the same kind of themes and trappings similar to the originals.

4. Jane Austen's regency England

Gothic novelists delved into a premodern, prerational past as a means of exploring the nature of power. Jane Austen, committed like Wordsworth to finding the extraordinary in the everyday, developed a new novelistic language for the mind in flux.

Although the birth of the English novel is to be seen in the first half of the 18th century primarily in the work of Daniel Defoe, Samuel Richardson, and Henry Fielding, it is with **Jane Austen** (1775–1817) that the novel takes on its distinctively modern character in the realistic treatment of unremarkable people in the unremarkable situations of everyday life. In her six major novels – *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion* – Austen created the comedy of manners of middle-class life in the England of her time, revealing the possibilities of “domestic” literature. Her repeated fable of a young woman's voyage to self-discovery on the passage through love to marriage focuses upon easily recognizable aspects of life. It is this concentration upon character and personality and upon the tensions between her heroines and their society that relates her novels more closely to the modern world than to the traditions of the 18th century. It is this modernity, together with the wit, realism, and timelessness of her prose style, her shrewd, amused sympathy, and the satisfaction to be found in stories so skilfully told, in novels so beautifully constructed, that helps to explain her continuing appeal for readers of all kinds. Modern critics remain fascinated by the commanding structure and organization of the novels, by the triumphs of technique that enable the writer to lay bare the tragicomedy of existence in stories of which the events and settings are apparently so ordinary and so circumscribed.

Jane Austen's works of romantic fiction set among the gentry, has earned her a place as one of the most widely read and most beloved writers in English literature. Amongst scholars and critics, Austen's realism and biting social commentary have cemented her historical importance as a writer. The steadfast support of her family was critical to Austen's development as a professional writer. She first gave the novel its modern character through the treatment of everyday life. The works of Jane Austen concern themselves almost exclusively with the social surface of a fairly narrow world. Austen's plots often explore the dependence of women on marriage in the pursuit of favourable social standing

and economic security. Her works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century literary realism. Her novels, including *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813), are considered literary classics, bridging the gap between romance and realism.

The image of Jane Austen's world as confined is so famous we sometimes forget she was a citizen of the Regency world, and lived through its great transitions – not least the French and Romantic Revolutions, the Luddite Riots and the Napoleonic Wars. Likewise the view of her novels as romantic tales filled with marriageable girls and pantomime mamas has been so encouraged by film and television adaptations it is hard to remember she was one of the finest social observers of English writing, and one of the greatest comic ironists. True, she lived much in the country, never married, never left British shores. But as Mrs Bennet says in *Pride and Prejudice*, “I assure you there is as much of *that* going on in the country as in town.”

Like the Georgian country houses and Regency terraces generally seen as the background to her work, Austen belonged to the transition from the eighteenth century, with its emphasis on sense, reason and improvement, to the nineteenth, with its emphasis on “sensibility” and romantic excitement. It was an age of new styles and exoticisms. When the Prince Regent turned a Sussex fishing village into smart Brighton and put up an Oriental Pavilion, and “Beau” Brummell walked through the modern streets of Bath, they displayed a new self-consciousness and a fascination with art and excess. They were also in Jane Austen's eyeline. She lived for six years in Bath – the city features strongly in three of her novels. Lydia goes to smart Brighton in *Pride and Prejudice*. And Austen dedicated *Emma* to the Prince Regent, who admired her work.

Jane Austen was born at the parsonage in Steventon, near Bath, in 1775, the sixth of seven children in an academic family. Until he became vicar of Steventon her father, the Reverend George Austen, had been an Oxford don, with a good library well-used by his daughter. She went to school back in Oxford (Brasenose college), which features in *Northanger Abbey* and *Mansfield Park*, and then to Abbey School, Reading. By the time she was twenty, and before the eighteenth century was over, she'd begun writing novels. Three of her famous six – *Pride and Prejudice*, *Sense and Sensibility* and *Northanger Abbey*, her sharp parody of the highly fashionable Gothic romances of the day – and also *Lady Susan*, were drafted at Steventon.

In 1801, when her father had turned seventy, the family decided to move to the elegant spa town of Bath in Somerset. Jane is said to have fainted at the news.

Like Anne Elliot in *Persuasion*, she “persisted in a very determined, though silent, disinclination” for that famed social meeting place and health farm. “The first view of Bath in fine weather does not answer my expectation; I think I shall see more distinctly through rain,” she says. The farm went to live at 1 The Paragon, then 4 Sydney Terrace, near very fashionable Pulteney Street. Here Catherine Morland lodges in *Northanger Abbey*, and in *Persuasion* Laura Place, Milsom Street, Gay Street, Westgate Buildings and the Pump Rooms are all used to effect.

Bath reached the height of its fame in the mid-eighteenth century, and had many literary personalities (among them, William Congreve, Richard Sheridan, Oliver Goldsmith, Fanny Burney). Although by now somewhat supplanted for fashion by Brighton, it kept a great air of Regency splendour and style. “Bath shoots out into new crescents, circuses and squares every year,” Horace Walpole reported in 1791. Mostly they followed the grand architectural plans of the John Woods, father and son, who over the eighteenth century laid out Queen Square, the great curving Crescent (now the Royal Crescent), the Circus and the North and South Parade, so shaping one of Britain’s finest cities.

Bath’s routines were unforgiving: “Every morning now brought its regular duties,” reports *Northanger Abbey*, “shops to be visited; some new part of town to be looked at; and the Pump Room to be attended, where they paraded up and down for an hour, looking at everybody and speaking to no one” – a wise precaution. Following royalty and the latest “dandies,” “Society” itself gathered, but many classes travelled across the country to take the health-giving (if not always clean) waters, enjoy the fashions, the notions, the season. “You may depend upon it, that they will move in the first set in Bath this winter, and as rank is rank, your being known to be related to them will have its uses in fixing your family (our family let me say) in that degree of consideration we all wish for,” explains Mr Elliot in *Persuasion*.

At the spa resort, created around a Roman spring, assemblies and amusements were plentiful. Plays were performed at the old Theatre Royal in Orchard Street. There was a Circulating Library. Frailer figures came to bathe, take a health cure or just spend their last days. As in eighteenth century drama, spas and resorts became key settings for many of Austen’s novels. Bath is in *Mansfield Park*, *Northanger Abbey* and *Persuasion*. The unfinished *Sanditon* is about an itself unfinished speculators’ seaside spa. *The Watsons*, the one novel Jane Austen wrote (but didn’t finish) during her time in Bath, was initially set in a Sussex coastal resort, but then changed to the town of Dorking, Surrey.

Jane now submitted *Northanger Abbey*, under its original title *Susan*, to a publisher who took it but put it in a drawer; it would appear only after her death. In 1804, the Austens visited another popular resort, Lyme Regis on the Dorset coast. Here Jane engaged in fashionable seabathing, and walked on the famous Cobb, the harbour wall that projects out into the sea near the Undercliff. On their return to Bath, the family moved nearer the Pump Room on a six month lease to 27 Green Park Buildings. The Reverend Austen was ill, and in 1805 he died.

The Reverend's death, one of several that had occurred within the family, marked a tragedy and a sharp break in Jane Austen's life. She was thirty, had no income (she told her sister Cassandra to "prepare...for the sight of a sister sunk in poverty) and, despite proposals, was still unmarried, in a world where, as her novels acknowledge, for a woman marriage was all.

With her mother and Cassandra she removed to the smaller 25 Gay Street and, later, in 1806, to unfashionable Trim Street. They then went to Southampton, sharing a house at 3 Castle Square with one of her naval brothers. In 1809 they moved again, to Chawton in Hampshire, where her brother Edward, adopted by a rich relative, had a handsome estate and a substantial cottage.

Chawton Cottage, close to Alton, and near the London–Winchester high road, is nowadays the place most associated with Jane Austen. A seventeenth century red-brick house with "six bed-chambers," it is now a museum devoted to her work and her family. It was where she lived for the remaining eight years of her life, and where she rose to literary fame. Edward was often close by at Chawton Manor House and there was other society in the neighbourhood, but it was a quiet retreat, and became her chief writing place. She took pains to conceal her work, a creaking door warning her to hide it under the blotter when friends, relations and visitors entered.

In the era of the Romantic Revolution, when Byron and Scott dominated, her books seemed as modest and domestic in subject as she seemed quiet in life. In fact, they owed everything to what had already happened to her, and to her sharply comic observations of the social world and her sense of the economic circumstances that governed real lives. Three had been drafted already, but were now rewritten. The later novels (*Mansfield Park*, *Emma* and *Persuasion*), were begun at Chawton but drew on previous experiences. In 1811 her first published book, *Sense and Sensibility, A Novel by a Lady*, appeared to acclaim. In 1813 *Pride and Prejudice* was an even greater success. In 1814 came *Mansfield Park*, in 1815 *Emma*.

In 1816 she revised the manuscript of *Northanger Abbey*, and completed surely her best book, *Persuasion*, about a heroine who had been forced into

prudence in her youth and learns romance as she grows older. It is also about sea captains like her own brothers, who had triumphed against the French, and who represent a rising class in society. But her final illness – probably Addison’s Disease – prevented work on her next, most modern book, *Sanditon*. In May 1817 she was moved to Winchester for medical treatment. At 8 College Street, now part of Winchester College, she died on July 18. She was buried in Winchester Cathedral, where her tomb is to be seen.

The map of Jane Austen’s world is not wide, reflecting her class, gender, and unmarried state. She always spoke of it modestly, remarking on “the little bit of ivory on which I work with so fine a brush as produces little effect after much labour.” Small wonder that, for all the admiration her books won, it took critics much time to see the hidden scale behind them. In Austen’s work the domestic is never far from the great, the country never distant from the town. Her books contain a real working society, and are precise on the sources of wealth and reputation. If they avoid the political riots and ironically observe the gothic romanticism of the day, they tell fundamental truths about the world she lived in.

They track rank and gradation, position and distinction, with a profound sense of that extraordinary pecking order, the English class system. They do so under the gaze both of ironic moral judgement and sensible compassion. They see life in the country is filled with echoes of the life of the world, that even in romance and marriage-making great patterns of social change are happening. As Sir Walter Scott said, “That young lady has a talent for describing the involvements and feelings and characters of ordinary life, which is to me the most wonderful I ever met with. The big Bow-Wow strain I can do myself like any now going; but the exquisite touch which renders ordinary common-place things and characters interesting from the truth of the description and the sentiment is denied to me.” Today’s readers still agree.

LECTURE 5

LITERATURE FROM THE 1830s TO THE 1860s

Questions:

- 1. Chartist literature**
- 2. The Victorian period (1830–1901)**
 - 2.1 Early Victorian literature (1832–1848). Critical realism and the realistic novel**
 - 2.1.1 Charles Dickens’s London**

2.1.2 Steaming chimneys: Britain and industrialism

2.2 Nineteenth-century novelists

2.3 Late Victorian literature (1870–1901)

2.3.1 The psychological novel of G. Eliot and G. Meredith

2.3.2 Thomas Hardy's Wessex

2.4 Victorian poetry: A. Tennyson, R. Browning, E. Barrett Browning, G.M. Hopkins and others

3. The Pre-Raphaelite Movement

1. Chartist literature

A movement for universal adult male suffrage, *Chartism* flourished in the United Kingdom between the late 1830s and mid-1850s, and was arguably the world's first and most dramatic working-class movement. The organized movement had dissolved by the mid-1850s, yet it left an important legacy for the later development of socialist literature and the Labour Movement in England.

Chartism emerged in response to difficult economic circumstances and numerous restrictions and laws which benefited the middle and upper classes at the expense of working-class people. Committed to improving the lives of working-class people and achieving democratic political reforms, Chartism was a powerful and influential response to the industrial revolution and the growth of an entrepreneurial middle class.

The movement's Charter of 1838 advocated six points: universal suffrage, yearly elections, secret ballots, no property-owning qualifications for members of Parliament, equal electoral districts, and salaries for members of Parliament. While the six points of the Charter dealt specifically with voting and electoral reform, Chartism came to encompass much broader social, political and cultural goals.

Literature played a central role in this movement, helping to politicize and mobilize the working classes as it never had before – and perhaps has never done since. The most important working-class movement in the century, Chartism produced an outpouring of texts: reprinted speeches, national and international news reports, editorials, economic and political analysis, satiric images, poetry, and fiction.

Chartist literature stands as an important source of historical and cultural information about working-class life in nineteenth-century Great Britain. Notably a movement of a literate and often self-educated working class, Chartism from the start inspired a large body of literature, including speeches, essays, poetry and songs, stories, and novels – all of which appeared in the extensive Chartist press.

In addition to producing its own literature, the movement was sometimes represented, usually critically, in the industrial novels of middle-class writers such as **Elizabeth Gaskell** (1810–1865) and **Charles Kingsley** (1819–1875).

Chartist writing was published in the *Northern Star* or in one of the dozens of other papers that made up the Chartist press. Along with essays and speeches, the early writing emphasized poetry and songs. These were intended to inspire and educate a popular audience, blending the folk language of protest with more complex ideas of class and social reform. After 1848, as the movement's impetus merged with larger political reforms sweeping Europe, there was more fiction – stories that were moral fables, and serial novels that examined the movement and its leaders. Two of the most enduring of the latter are **Ernest Jones's** *De Brassier: A Democratic Romance* (1851–52) and **Thomas Martin Wheeler's** *Sunshine and Shadow: A Tale of the Nineteenth Century* (1849–50). After the demise of the movement, some of its leaders and participants turned to writing autobiographical and historical accounts.

Much of the literature produced by Chartists is considered weak and not especially memorable. As such it has greater historical than literary value. All of the leading Chartist writers were movement leaders as much as – or often more than – poets and novelists. Their verse typically aimed, like popular ballads or protest songs, for a wide and uncritical audience. Some of the poets, notably **Thomas Cooper** (1805–1892), aspired to the highest literary standards and used complex forms and meters, but such efforts were less than successful, and generally failed to reach the intended audience. Chartist novels borrowed plot structures and styles from popular romantic fiction and struggled with the tension between artistic aims and didactic purpose. Along with their own self-representations, Chartism and its concerns and leaders were portrayed by middle-class industrial and social reform novelists. **Elizabeth Gaskell's** *Mary Barton* (1848) and **Benjamin Disraeli's** *Sybil, or the Two Nations* (1845) both deal with Chartist concerns, while **Charles Kingsley's** *Alton Locke* (1850) is generally considered to have been inspired by Thomas Cooper's works.

Chartism as a political and social movement had run its course by around 1854, though various writings by and about Chartists would continue to be published for the next few decades. While the movement as a whole failed to achieve any of its stated political goals, it had a lasting impact on the development of working-class culture. Most importantly, the movement is credited with shaping a working-class consciousness amenable to the new middle class as well as to the traditional aristocracy. It also marked the emergence of a working-class literary voice and the possibility of self-representation, which led to the first full

and positive portraits of working-class lives. All of this ultimately helped shape the socialist novels of the later nineteenth and twentieth centuries.

2. The Victorian period (1830–1901)

The Victorian period (1830–1901) is named for the reign of Queen Victoria, who ascended to the throne in 1837 and lasts until her death in 1901. During the Victorian Age, England changed as much and as dramatically as it had in all of its previous history. It was in the nineteenth century that England reached its height as a world imperial power. Between 1837 (when Victoria ascended the throne) and 1901 (when she died) the population of London grew from about 2 million to well over 6 million – an unparalleled population boom. Changes in industrial production techniques had a profound impact on almost all aspects of life for every class of citizen. Unregulated industrialization created great prosperity for a lucky few but great misery for the masses. It was a time of great social, religious, intellectual, and economic issues, heralded by passage of the Reform Bill.

In many ways the Victorian age reflected values that Queen Victoria herself espoused: moral responsibility and domestic propriety.

Victorian era writers were mixed in their reactions to industrialization. Some celebrated the new age of promise, progress, and triumph, while others challenged the so-called benefits of industrial growth when so many were being affected so negatively.

Because the Victorian period lasted so long and because it was a time of such great change, it is hard to characterize in any singular, overarching way. Thus, scholars often refer to three distinct phases within the Victorian period: early (1830–1848), mid (1848–1870) and late (1870–1901). We often also recognize the final decade of the nineteenth century (the 1890s) as an important transitional period between the Victorian era and Modernism.

The literature of the Victorian age entered a new period after the romantic revival. The literature of this era was preceded by romanticism and was followed by modernism or realism. Hence, it can also be called a fusion of romantic and realist style of writing. It was the best of times for the serialized novel; it was the worst of times for satire.

Literacy increased significantly in the period, and publishers could bring out more material more cheaply than ever before. The most significant development in publishing was the growth of the periodical. Novels and long works of non-fiction were published in serial form, fostering a distinctive sense of a community of readers.

The Victorian Age is remarkable for the excellence of its prose. The 19th century saw the novel become the leading form of literature in English. The works by pre-Victorian writers such as *Jane Austen* and *Walter Scott* had perfected both closely-observed social satire and adventure stories. Victorian novels seek to represent a large and comprehensive social world, constructing a tension between social conditions and the aspirations of the hero or heroine. Mainstream Victorian culture saw literature as a means of self-improvement or a spur to good works. Victorian novels tend to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win out in the end; virtue would be rewarded and wrongdoers are suitably punished. They tended to be of an improving nature with a central moral lesson at heart, mixed with a heavy dose of sentiment. While this formula was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed.

Prose fiction truly found its place and made its mark, under the auspices of *Charles Dickens*, *Charlotte and Emily Bronte*, *Elizabeth Gaskell*, *George Eliot*, *Anthony Trollope*, *Thomas Hardy*, *William Makepeace Thackeray*, and *Samuel Butler*.

The theater, a flourishing and popular institution throughout the period, was transformed in the 1890s by the comic masterpieces of *George Bernard Shaw* and *Oscar Wilde*. Very different from each other, both took aim at Victorian pretense and hypocrisy.

Thomas Carlyle, *John Ruskin*, and *Walter Pater* were advancing the essay form.

2.1 Early Victorian literature (1832–1848). Critical realism and the realistic novel

2.1.1 Charles Dickens's London

Charles Dickens (1812–1870) dominated the first part of Victoria's reign: his first novel, *Pickwick Papers*, was published in 1836, and his last *Our Mutual Friend* between 1864–5. Charles Dickens was extraordinarily popular in his day, with his characters taking on a life of their own beyond the page, and he remains one of the most popular authors of this era. His first real novel, *The Pickwick Papers*, written at only twenty-five, was an overnight success, and all his subsequent works sold extremely well. He worked diligently and prolifically to produce entertaining writing the public wanted, but also to offer commentary on social challenges of the era. The slow trend in his fiction towards darker themes is mirrored in much of the writing of the century, and literature after his death in 1870 is notably different from that at the start of the era.

Charles Dickens was no stranger to the poverty and despair of London and other great cities in the first half of the 19th century. His own father's total incapacity for financial management had led him and his family to a debtors' prison – where the young Charles witnessed misery at very close quarters. (His feckless parent was eventually used by Dickens as the model for Mr Micawber in *David Copperfield*).

Memories of the prison, and of his later spell working as a young boy in a blacking factory, never left Dickens and gave him a deep sense of the miseries suffered by the poor. *Oliver Twist* (1838) portrayed the 'rookeries' of London, the crime-ridden areas from which Fagin and his gang preyed on their victims. *Bleak House* (1853) similarly described life as lived in the seamier parts of London. Then in 1854, he published his vision of a northern industrial town in *Hard Times*.

No writer's imagination was more haunted by London than Charles Dickens's. And no writer has more haunted the spirit of London itself since, or had such an effect on literary treatments of it. The Dickensian vision of London – city of bustle and cross-sweepers, the foggy river and the marshes, debtor prisons and old crooked lodging houses, ancient inns-of-court and smoky counting houses, ship-chandlers' stores, taverns and coaching inn yards – is the strongest literary vision of the capital we have. Its sights, smells and human collisions fill the sweeping reach of his novels. The voice of London – the cockney speech of Sam Weller and Mrs Gamp, the chatter of Mr Jingle – has never been more vividly set down.

Dickens was born in Portsmouth in 1812, at 387 Mile End Terrace, Portsea (now the Dickens Birthplace Museum). In 1816, his father, a clerk in the Naval Office at the end of the Napoleonic Wars, was sent to London, taking lodgings at 10 Norfolk Street (now 22 Cleveland Street) for two years, until he was moved to the dockyard town of Chatham, Kent, that “mere dream of chalk, and drawbridges, and mastless ships, in a muddy river” Dickens would often use in his novels.

In 1822 the family returned to London, to Camden Town, still on “the outskirts of the fields.” Now aged ten, Charles would associate the house with genteel poverty. This is the residence of Mr Micawber in *David Copperfield* (1849–50) and Tiny Tim in *A Christmas Carol* (1843). From its windows the city and its spires and domes could be seen. Charles soon began to wander around London, imbibing both its magic and its darkness. In 1824, with his improvident father in financial difficulties, he went out to work pasting labels at Warren's Blacking Factory, a rat-filled warehouse at 30 Hungerford Stairs, by the mud-filled Thames and its grimy coal barges. For young Dickens this was “grief

and humiliation,” especially when his father was put in Marshalsea Debtors’ Prison in Southwark with his wife and younger children.

The variety and contrast of London – gentility and beggary, great spaces and cramped crooked streets, leisure and brute work, families and orphans, “strange experiences and sordid things” – would add to his humiliation. They would fill his imagination, stock his memory, shape his psychology, become his education, feed the “quite astonishing fictions” he began to tell to others. The streets he wandered between the Blacking Factory, the Marshalsea and his lodgings on Lant Street today bear the names of the characters who sprang out of them (Pickwick Street, Little Dorrit Court). The cityscape, as **Peter Ackroyd** says in his brilliant biography, was still largely an eighteenth century one, and “the London of his novels always remains the London of his youth.”

When Dickens’s father was released from prison the family moved to Little College Street, then to 29 Johnson Street in Somers Town. After some schooling, Dickens became a lawyer’s clerk in Gray’s Inn. He began writing for the theatre and magazines, and became a shorthand reporter in the law courts and at the House of Commons. He produced *Sketches of London* for the *Evening Chronicle*, striking for their portraits of working people, vagrants, circus performers, poor and criminal districts, prisons like Newgate, amusement places like Vauxhall.

In the 1830s, the young reporter became the wonder writer of the day. Living in Marylebone, he wrote and published his first book *Sketches by Boz* (1836), a vivid collection of London scenes accompanied by illustrations from the great caricaturist George Cruikshank. Invited to follow up its success, he developed *Pickwick Papers* (1836–7) in twenty monthly parts, which grew in scale as the public fell in love with each new episode. Here, with the Pickwickians and Sam and Tony Weller, was Cockney London in full voice; he had created new, deeply English comic characters who fascinated readers of every kind.

In 1836 Dickens married Catherine Hogarth, and they rented lodgings at Furnival’s Inn. In 1837 they took a 12-roomed house at 48 Doughty Street, Bloomsbury. He’d signed contracts for five novels, produced at enormous speed in monthly parts. First came *Oliver Twist* (1838), with its portrayal of London orphans, the criminal den of Fagin, the slum of the Rookery where Bill Sykes meets his end. Then followed *Nicholas Nickleby* (1838–9), *The Old Curiosity Shop* (1840–1) where Quilp dies dramatically in the Thames, and *Barnaby Rudge* (1841). Finished before he was thirty, these books form a great vision of the new Victorian age. With them he became a world famous writer. When in 1842 he toured the United States, he was feted as no visiting author had been before.

The death of Catherine's younger sister Mary darkened the Doughty Street idyll. In 1839 the Dickens family moved to 1 Devonshire Terrace, by Regent's Park. Dickens also acquired Fort House, Broadstairs, to take his family out of London. His comic imagination was beginning to darken, the "giant phantom" of London taking more complex shape. He wrote works of social and moral criticism like *Martin Chuzzlewit* (1843), which probed the selfishness and fraudulent corruption of his day.

By now it was plain that Dickens was the great novelist of the earlier Victorian age, an engrossing tale-teller who also captured its social problems, its growing spread and sprawl, its Utilitarian philosophies, the rise of the age of steam and commerce. He represented its conscience, its sympathy for those who suffered or endured. He was concerned with the state of prisons, the problems of education, the nature of poverty, the cruelty and indifference of the bureaucracy and the law.

The Great Exhibition of 1851, housed in the Crystal Palace in Hyde Park, was a vast image of Victorian change and "improvement." Dickens had already recognized this expansion. *Dombey and Son* (1847–8) shows the jerrybuilding of what's been called "Stuccovia," the coming of the railways that transformed his old Camden Town. *Bleak House* (1853) deals with the growing problem of slums, as well as with the victims of the Court of Chancery. *Hard Times* (1854), an industrial novel dealing with northern mill-town life in "Coketown," was inspired by a strike in Preston. *Little Dorrit* (1855–7) is dominated by the collapse of a railway tycoon and City financial scandals, though the Marshalsea is one of the chief settings. So is the Circumlocution Office, the bureaucracy which stifles invention and emblemizes the official Britain of the day.

In 1851 Dickens moved again, to Tavistock House in Bloomsbury. Here he wrote many of the later novels, put on theatricals, entertained friends from Wilkie Collins to Hans Christian Anderson. By now he had lived in or wandered around many very different Londons, from the world of the wealthy or famous to that of the poor, from Georgian energy to Victorian sprawl. His novels covered the city's great spread, from the East End to Hampstead and Richmond, and depicted the change to an ever more industrial age. His portrait was growing more gloomy, the urban life he saw grimmer and more mechanical.

In 1857, now the most successful and popular writer of the age, he bought Gad's Hill, near Rochester in Kent, a house he had coveted as a boy. *Great Expectations* (1860), *Our Mutual Friend* (1865), and the unfinished *Edwin Drood* (1870) were all written here. On 8 June, 1870, exhausted by another reading tour of the United States, he died on the couch, aged 58. He had hoped to be buried

nearby, without a memorial. But the funeral became a national occasion, and he was interred in Poet's Corner at Westminster Abbey. Huge crowds came to see his coffin.

Dickens was certainly not the only writer to create and construct the magic and the darkness of London. *Peter Ackroyd* has rightly called him a "Cockney Visionary" along with *William Blake* and the painter Turner. "All," he says, "were preoccupied with light and darkness in a city that is built in the shadows of money and power; all of them were entranced by the scenic and the spectacular, in a city that is continually filled with the energetic display of people and institutions." For Dickens, as for *Blake*, the map of the city became an underlying code, a symbolic universe, for his prolix and various art, both comic and tragic, popular and sophisticated.

2.1.2 Steaming chimneys: Britain and industrialism

The Great Exhibition of 1851 said it all. Beneath Paxton's vast glass dome, set up at Prince Albert's behest in London's Hyde Park, the engineering wonders and merchandise on display marked Britain's status as "the workshop of the world." It represented «the march of progress," the engine of change forging the modern era. It showed the achievements of a land that turned out two-thirds of the world's coal, half its iron and cotton goods. It affirmed Britain's leadership in the industrial revolution. 1851 was, said the historian Macaulay, "a singularly happy year of peace, plenty, good feeling, innocent pleasure and national glory."

The England celebrated under the Great Exhibition's amazing iron frames was certainly changing at speed. Railway building fever had swept Britain in the 1840s, recorded by Charles Dickens in his first truly and wonderfully Victorian novel, *Dombey and Son* (1848). In the end the villain is crushed by a panting train. But if Dickens's London was changing fast, the northern and midland cities that had been shaped by the industrial revolution, over half a century old, were in explosive growth. Between 1821 and 1841 London had grown by twenty per cent, changing from a Georgian to a Victorian city. Manchester, Sheffield, Leeds and Birmingham had grown by forty per cent, Bradford by sixty-five per cent. These were the Victorian "shock-cities," emblems of the age.

Dickens was one of many who disliked the Great Exhibition. In *Chartism* (1839) **Thomas Carlyle** (1795–1881) warned of a new era in which people were becoming slaves to mechanical process, and called on all to ponder the "Condition-of-England Question." Many Victorians did. **Alfred Tennyson** (1809–1892) in his optimistic poem "Locksley Hall" might celebrate "the ringing grooves of change," but **Matthew Arnold** (1822–1888) doubted the value of

poetry in a time when “The complaining millions of men / Darken in labour and pain.”

It seemed the form best-suited to facing this new urban and industrial world was the novel. **Walter Pater** (1839–1894) called it the special and opportune art of the modern world.” It could travel freely and record frankly, could tell contrasting, multiple stories and relate different parts of society to the whole. It could draw on detailed research into social problems. **Harriet Martineau** (1802–76) wrote her story “A Manchester Strike” (1835) as part of a study of political economy. Mrs **Frances Trollope** visited the northern textile mills to see child labour and write *Michael Armstrong, Factory Boy* (1839). It could lay claim to realism and compassion. “The only effect I ardently long to produce by my writings,” wrote **George Eliot** (1819–80), the great voice of **realism**, “is that those who read them should be better able to imagine and to feel the pains and joys of those who differ from themselves in everything but the broad fact of being struggling, erring human creatures.”

The “Condition of England” was to become a main theme of Victorian fiction. Its motto came from the subtitle of politician-novelist **Benjamin Disraeli**’s (1804–81) *Sybil, or The Two Nations* (1845). The two nations Queen Victoria rules are the rich and the poor; the book deals both with the “saloons of the mighty” and the Lancashire mill towns and a Chartist riot. Like William Thackeray and Anthony Trollope, Disraeli wrote of “Society” – but also society in a wider sense, drawing on Parliament’s famous Blue Books to look at child employment and low wages. The England of contrasts concerned many novelists of the day. In *Mary Barton* (1848), **Elizabeth Gaskell** (1810–65) sets Manchester mill-owning wealth against working-class poverty. In *North and South* (1855), she examines another crucial contrast, between Southern England and fictional “Milton” in “Darkshire” in the industrial north.

“Miltons” were the cities that were beginning to impinge on the consciousness of the nation: the northern mill towns, the coke towns, the factory towns, the spinning towns, the iron towns, the pottery towns, the cotton towns, the silk towns. The mill owners and ironmasters – upstart industrialists and a new class in themselves – lived on moors above the smoke, while the mills below churned at all hours. Factory chimneys, late-Georgian mill sheds, pottery banks rose over streets of back-to-back dwellings, filled with those who had fled poverty on the land for ill-paid, insecure work in the towns.

There was Manchester where Mrs Gaskell lived and many more wrote of. It was, said the government observer Sir James Kay-Shuttleworth in the 1840s, “the metropolis of the commercial system,” made up of “great capitalists,” the rich and

ingenious merchants who were “monuments to fertile genius and successful design,” and a vast laboring population “like a slumbering giant at their feet.” However the giant did not always slumber. Machine-breaking, riots (the Peterloo Massacre in Manchester, 1819; Chartist Riots in the 1830s and 1840s; strikes in the 1850s) and cholera epidemics interrupted the grand ingenious design.

“Sooty Manchester – it too is built on the infinite Abysses,” Carlyle wrote in his *Past and Present* (1843), “and it is every whit as wonderful, as fearful, unimaginable, as the oldest Salem or Prophetic City” – and just as worthy of study. “Manchester is as great a human exploit as Athens,” said Benjamin Disraeli in his novel *Coningsby, or The New Generation* (1844). “Even his bedroom was lit by gas. Wonderful city!” But it had a darker side, which Frederick Engels, a radical German mill-owner, came to observe. He wrote *The Condition of the Working-Class in England in 1844* (1845) about Manchester mill-organization (“Since commerce and manufacture attain their most complete development in these great towns, their influence upon the proletariat is most clearly observable here”), before collaborating with Karl Marx on his influential study, *The Communist Manifesto* (1848).

In 1853 Dickens arrived in nearby Preston, to see a strike of 20,000 cotton mill workers, chanting the slogan “Ten per cent and no surrender.” He found Preston “a nasty place,” but spoke in sympathy with the strikers. In his harsh Northern industrial novel *Hard Times* (1854) – an attack on Utilitarianism dedicated to **Carlyle** – “severe, workful” Preston features as “Coketown.” “Coketown... was a triumph of fact,” he writes. “It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal through it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked.... It contains several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another....”

Dickens’s “cities of fact” – the new industrial and mercantile cities – were becoming mythic literary places of their day. Down the Mersey was Liverpool, a lively Lancashire manufacturing city as well as the major transatlantic port. Here the young American writer **Herman Melville** came as a common sailor, describing his experiences in *Redburn* (1849). The novel shows Liverpool as an apocalyptic Babylon, filled with noise, disease, poverty, starvation, human despair. The very myth of Old England is upset by such realities. “Ah me, and ten times alas!” cries Redburn, “am I to visit Old England in vain? In the land of

Thomas-a-Becket and stout John of Gaunt, not to catch the least glimpse of priory or castle? Is there nothing in all the British Empire but these smoky ranges of old shops and warehouses? Is Liverpool but a brick-kiln? 'Tis a deceit – a gull – a sham – a hoax!”

Lancashire was cotton. Yorkshire, across the Pennines, was wool (treated by Charlotte Bronte in *Shirley*, 1849). Sheffield had iron foundries. In Birmingham, in the workshop of the West Midlands, James Watt developed much of the steam engineering that powered the ironbound Industrial Revolution. Dickens takes us to Birmingham in his early novel *The Old Curiosity Shop* (1841): “Why had they come to this noisy town, when there were peaceful country places, in which, at least, they might have hungered and thirsted with less suffering than in this squalid strife! They were but an atom, here, in a mountain heap of misery.... In all their journeying, they had never longed so ardently...for the freedom of pure air, and open country, as now.”

In novel after novel – **Charles Kingsley**'s *Yeast* (1848) and *Alton Locke* (1850), **Charles Reade**'s *It's Never Too Late to Mend* (1856), **Mark Rutherford**'s *The Revolution in Tanner's Lane* (1887) – writers explored and challenged the new industrial landscape, the iron age, the spectacle of what Carlyle called “man grown mechanical in heart and head.” But the new system was changing not just England but the novel itself. Dickens's later novels may be more pessimistic than his earlier ones, but they are more vivid, more experimental, grasping at the energies of change and the new types – the Dombeyes and the Merdles, the industrialists and financiers the new system brings into play. For the writers of the next generation – like **George Eliot** (1819–80) from Nuneaton near Coventry in Warwickshire, or **Thomas Hardy** (1840–1928) – the change has happened. In books like *Felix Holt the Radical* (1866) and *Middlemarch* (1875), George Eliot can take what has happened to middle England since the First Reform Bill of 1832 to comment on the world of the Second.

By now industry had prospered, railways networked the land. The Midlands and North were the workshop of England, England the workshop of the world. Life had changed inexorably as people moved into cities; the cities had been transformed by the goods and machines they produced. Disraeli saw gas-light in Manchester; another generation saw electric trams. Victorian cities became places of civic pride and architectural grandeur. Before the century ended, writers from such places – **George Gissing** (1857–1903), from Wakefield, **Arnold Bennett** (1867–1931), from Stoke – would be literature themselves. And

the city (old and new, southern and northern) rather than old rural England would be the forcing house and setting for most modern writing.

2.2 Nineteenth-century novelists

Political novels, religious novels, historical novels, sporting novels, Irish novels, crime novels, and comic novels all flourished in this period. The years 1847–48, indeed, represent a pinnacle of simultaneous achievement in English fiction. In addition to *Vanity Fair*, *Dombey and Son*, and *Mary Barton*, they saw the completion of **Disraeli**'s trilogy of political novels – *Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847) – and the publication of first novels by Anne Brontë, Charlotte Brontë, Emily Brontë, and Anthony Trollope. For the first time, literary genius appeared to be finding its most natural expression in prose fiction, rather than in poetry or drama. By 1853 the poet Arthur Hugh Clough would concede that “the modern novel is preferred to the modern poem.”

Dickens's great rival at the time was **William Makepeace Thackeray** (1811–1863). With a similar style but a slightly more detached, acerbic and barbed satirical view of his characters, William Thackeray also tended to depict situations of a more middle-class flavour than Dickens. Dickens wrote of low life and was a warm-blooded romantic; Thackeray wrote of the upper classes and was anti-romantic. Thackeray started his career as a satirist, and wrote many humorous articles for the comic weekly *Punch*, also a couple of curious works – *The Book of Snobs* and the *Yellowplush Papers* – which made fun of the pretensions of the upper-classes and their worshippers in the middle-classes – and then wrote a novel in the manner of Fielding – *the Luck of Barry Lyndon*, which, like Fielding's *Jonathan Wild*, makes a rogue complacently recount his wicked exploits as if they were moral and lawful. *Vanity Fair* (1848) is still his most-read work: it tells of the careers of two girls sharply contrasted characters – Becky Sharp, unscrupulous and clever; Amelia Sedley, pretty, moral but unintelligent – and draws clever – wickedly clever – portraits of officers and gentlemen of the time of Waterloo. For his masterpiece, *Vanity Fair*, however, Thackeray adopted Dickens's procedure of publication in monthly parts. Thackeray's satirical acerbity is here combined with a broad narrative sweep, a sophisticated self-consciousness about the conventions of fiction, and an ambitious historical survey of the transformation of English life in the years between the Regency and the mid-Victorian period. His later novels never match this sharpness. *Vanity Fair* was subtitled “A Novel Without a Hero.”

By contrast, the novels of **Anthony Trollope** (1815–1882) are light of touch, pleasant, amusing, and thoroughly healthy. They make no attempt to sound

the depths of character or either to propound or solve problems. Trollope published his first novel in 1847 but only established his distinctive manner with *The Warden* (1855), the first of a series of six novels set in the fictional county of Barsetshire and completed in 1867. This sequence was followed by a further series, the six-volume Palliser group (1864–80), set in the world of British parliamentary politics. Trollope published an astonishing total of 47 novels, and his *Autobiography* (1883) is a uniquely candid account of the working life of a Victorian writer.

Away from the big cities and the literary society, Haworth in West Yorkshire held a powerhouse of novel writing: the home of the Brontë family. Anne, Charlotte and Emily Brontë had time in their short lives to produce masterpieces of fiction although these were not immediately appreciated by Victorian critics. The three Brontë sisters, **Charlotte Brontë** (1816–55), **Emily Brontë** (1818–48) and **Anne Brontë** (1820–49), also published significant works in the 1840s.

Wuthering Heights (1847), Emily's Brontë only work, in particular has violence, passion, the supernatural, heightened emotion and emotional distance, an unusual mix for any novel but particularly at this time. It is a prime example of *Gothic Romanticism* from a woman's point of view during this period of time, examining class, myth, and gender. The story is narrated by Lockwood, temporary tenant of Thrushcross Grange, who at the opening of the novel stumbles unsuspecting into the violent world of *Wuthering Heights*, the home of his landlord Heathcliff. The narration is taken up by the housekeeper, Nelly Dean, who had been witness of the interlocked destinies of the original owners of the Heights, the Earnshaw family, and of the Grange, the Linton family. In a series of brilliantly handled flashbacks and time-shifts, Emily Brontë unfolds a tale of exceptional emotional and imaginative force.

Early reviewers tended to dwell on the novel's morbid and painful aspects, but their neglect has been overtaken by what is now a general recognition of the mastery of an extremely complex structure, acute evocation of place, poetic grandeur of vision, and a highly original handling of Gothic and Romantic elements inherited from lesser works.

Wilkie Collins (1824–1889) is, at present, enjoying a revival of interest with his *The Woman in White* (1859) and *The Moonstone* (1868). He is the first great British writer of mystery-stories, and to a gift of maintaining suspense, terror, and a credible plot he adds a clear prose-style which is quite individual.

Children's literature. The Victorians are credited with 'inventing childhood', partly via their efforts to stop child labour and the introduction of

compulsory education. As children began to be able to read, literature for young people became a growth industry, with not only established writers producing works for children (such as Dickens' *A Child's History of England*) but also a new group of dedicated children's authors. Two Victorian writers who frankly, without any disguise, explored the world of fantasy for the benefit of children. These writers are very widely read – **Lewis Carroll** (1832–1898) and **Edward Lear** (1812–1888). Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* have a Dickensian flavour with a curious undercurrent of logic. Carroll and Lear are among the literary riches of the Victorian era.

Writers like **R. M. Ballantyne** (1825–1894) and **Anna Sewell** ([ˈsuːəl]; 1820–1878) wrote mainly for children, although they had an adult following. Other authors such as **Anthony Hope** (1863–1933) and **Robert Louis Stevenson** (1850–1894) wrote mainly for adults, but their adventure novels are now generally classified as for children. Other genres include nonsense verse, poetry which required a childlike interest (e.g. Lewis Carroll). School stories flourished: **Thomas Hughes' Tom Brown's Schooldays** (1857) and **Kipling's Stalky & Co.** (1899) are classics.

2.3 Late Victorian literature (1870–1901)

2.3.1 The psychological novel of G. Eliot and G. Meredith

The last decade of the nineteenth century saw the development of a number of movements which amounted to a rejection of the principles of Victorianism. Early Victorian writers, responding to the social changes due to the shift from an agricultural to an industrial society and the decline of traditional religious beliefs, adopted a moral aesthetic and maintained that literature should provide fresh values and an understanding of the newly emerging society. Novelists such as *Elizabeth Gaskell* and *George Eliot* examined complications of forming a personal identity in a world in which traditional social structures were breaking down. Social mores were their subject and realism their form of expression.

The Victorian age was one of the most prolific in the history of English literature. In terms of prose, it gave us some of the best literature the world has in its possession. Victorian England produced some of the greatest novelists, including **George Eliot** (the penname of Marian Evans); **George Meredith**, **Samuel Butler**, **Thomas Hardy**. These novelists gave a truthful picture of contemporary society.

Late Victorian fiction may express doubts and uncertainties, but in aesthetic terms it displays a new sophistication and self-confidence.

In England, the psychological novel did not appear until the Victorian era, when *George Eliot* became its first great exponent. It has been assumed since then that the serious novelist's prime concern is the workings of the human mind, and hence much of the greatest fiction must be termed psychological.

George Eliot (1819–80) was an English novelist, poet, and one of the leading writers of the Victorian era. George Eliot, the pseudonym of Mary Ann Evans, used a male pen name, she said, to ensure that her works would be taken seriously. Female authors were published under their own names during Eliot's life, but she wanted to escape the stereotype of women writing only lighthearted romances. She also wished to have her fiction judged separately from her already extensive and widely known work as an editor and critic.

George Eliot developed the method of psychological analysis characteristic of modern fiction. Her advanced intellectual interests combined with her sophisticated sense of the novel form to shape her remarkable fiction. She is the author of seven novels, including *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1872), and *Daniel Deronda* (1876), most of which are set in provincial England and known for their realism and psychological insight. Her early novels – *Adam Bede*, *The Mill on the Floss*, and *Silas Marner* – are closely observed studies of English rural life that offer, at the same time, complex contemporary ideas and a subtle tracing of moral issues. Her masterpiece, *Middlemarch*, is an unprecedentedly full study of the life of a provincial town, focused on the thwarted idealism of her two principal characters. George Eliot is a realist, but her realism involves a scientific analysis of the interior processes of social and personal existence.

George Meredith (1828–1909) was an English novelist and poet of the Victorian era. He was nominated for the Nobel Prize in Literature seven times. His novels are noted for their wit, brilliant dialogue, and aphoristic quality of language. Meredith's novels are also distinguished by psychological studies of character and a highly subjective view of life that, far ahead of his time, regarded women as truly the equals of men.

The Ordeal of Richard Feverel: A History of Father and Son (1859) is the earliest full-length novel by George Meredith; its subject is the inability of systems of education to control human passions. It is typical of his best work, full of allusion and metaphor, lyrical prose and witty dialogue, with a deep exploration of the psychology of motive and rationalization. With its rigorous psychological analysis and criticism of contemporary attitudes to sexuality, it has been seen by some critics as the first modern novel in English literature.

The two novels of consequence, *The Egoist* (1879) and *Diana of the Crossways* (1885), marked the beginning of Meredith's acceptance by a wide reading public and a favourable reception by critics. Both are comedies, full of Meredithian wit and brilliant dialogue and notable for women characters who prove their right to be accepted as individuals, equal with men.

The influence of Meredith on the novel has been indirect rather than direct. Although his highly personal style was incapable of imitation, his extensive use of interior monologue anticipated the stream-of-consciousness technique of *James Joyce* and others. Moreover, with *George Eliot* he was creating the psychological novel and thus was an important link between his 18th-century precursors and 19th- and 20th-century followers.

The greatest novelist of this generation was **Samuel Butler** (1835–1902), whose satire *Erewhon* (1872) foreshadowed the collapse of the Victorian illusion of eternal progress. His autobiographical novel *The Way of All Flesh* (1903) is generally considered his masterpiece and it remains one of the greatest examples of the modern bildungsroman.

2.3.2 Thomas Hardy's Wessex

The major novelist of the later part of Queen Victoria's reign was **Thomas Hardy** (1840–1928). A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, especially *William Wordsworth*. During his lifetime, Hardy's poetry was acclaimed by younger poets (particularly the Georgians) who viewed him as a mentor. After his death his poems were lauded by *Ezra Pound*, *W. H. Auden* and *Philip Larkin*.

His first published novel, *Desperate Remedies*, appeared in 1871 and was followed by 13 more before he abandoned prose to publish (in the 20th century) only poetry. He was highly critical of much in Victorian society, especially on the declining status of rural people in Britain, such as those from his native South West England. While Hardy wrote poetry throughout his life and regarded himself primarily as a poet, his first collection was not published until 1898. Initially, therefore, he gained fame as the author of such novels as *Far from the Madding Crowd* (1874), *The Mayor of Casterbridge* (1886), *Tess of the d'Urbervilles* (1891), and *Jude the Obscure* (1895). In these novels his brilliant evocation of the landscape and people of his fictional Wessex is combined with a sophisticated sense of the "ache of modernism." Two of his novels, *Tess of the d'Urbervilles* and *Far from the Madding Crowd*, were listed in the top 50 on the BBC's survey The Big Read.

Although the places that appear in his novels actually exist, in many cases he gave the place a fictional name. For example, Hardy's home town of Dorchester is called Casterbridge in his books, notably in *The Mayor of Casterbridge*. In an 1895 preface to the novel *Far From the Madding Crowd* he described Wessex as "a merely realistic dream country".

Many of his novels concern tragic characters struggling against their passions and social circumstances, and they are often set in the semi-fictional region of Wessex. Initially based on the medieval Anglo-Saxon kingdom, Hardy's Wessex eventually came to include the counties of Dorset, Wiltshire, Somerset, Devon, Hampshire and much of Berkshire, in southwest and south central England.

The actual definition of "Hardy's Wessex" varied widely throughout Hardy's career, and was not definitively settled until after he retired from writing novels. When he created the concept of a fictional Wessex, it consisted merely of the small area of Dorset in which Hardy grew up; by the time he wrote *Jude the Obscure*, the boundaries had extended to include all of Dorset, Wiltshire, Somerset, Devon, Hampshire, much of Berkshire, and some of Oxfordshire, with its most north-easterly point being Oxford (renamed "Christminster" in the novel). Cornwall was also referred to but named "Off Wessex". Similarly, the nature and significance of ideas of "Wessex" were developed over a long series of novels through a lengthy period of time.

Thomas Hardy's creation of his fictional Wessex is a supreme instance of the systematic imposition of the literary imagination upon an existing geographical location. Until Hardy first invoked the name early in 1874, during the serialization of his novel *Far from the Madding Crowd*, Wessex meant the ancient Anglo-Saxon kingdom of Alfred the Great. Within a few years it became the accepted designation for the area of southwest England where almost all of Hardy's early fiction had been set. By the end of the century, Dorset in particular was an established place of pilgrimage for devotees intent upon seeing the real settings of what had by then become an entire series of "Wessex Novels." Today a distinct, if variously defined, regional entity called Wessex is recognized by geographers, governmental agencies and the National Trust, while local telephone directories list columns of Wessex businesses.

Thomas Hardy seems at first to have had no grand design in mind but to have wanted, quite simply, to provide his series of "local" novels with "a territorial definition" that would "lend unity to their scene." But as the novels and stories accumulated, each with its own topographical details, his conception of Wessex inevitably broadened. Because it sprang from an act of literary

colonization rather than outright invention, his Wessex always maintained a close correspondence to existing natural and man-made features.

In the mid-1890s, Hardy's revision of his novels for a first collected edition provided an opportunity for his Wessex to be given tighter internal coherence. Names, locations and distances were made more consistent among the different texts as well as with actual maps. As this process continued in subsequent editions it became steadily easier to track down specific locations for fictional events. Later still Hardy collaborated with his photographer friend, Hermann Lea, in the production of an authoritative illustrated guide called *Thomas Hardy's Wessex* (1913).

Even so, Wessex always remained a loosely constructed fictional world. There is little recurrence of character, narrative or even setting among Hardy's novels and short stories, his preferred method being to focus intensively in each upon a single town, village or hamlet and its inhabitants' economically or environmentally conditioned lives. In *The Woodlanders* it is of central importance that the people of Little Hintock gain their livelihoods from the trees among which they live.

Although Hardy at the beginning of his career could scarcely have envisaged what Wessex would eventually become, the example of such novelists as *Sir Walter Scott* and *Anthony Trollope* – creator of the “Barsetshire” series of novels – doubtless encouraged him to anticipate commercial advantages from a strategy of sustained localization. To make such a choice was no less shrewdly to recognize where his richest and most accessible resources lay, and Hardy's most centrally regional work has traditionally been regarded as his best: *Under the Greenwood Tree* (1872), *Far from the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887), *Wessex Tales* (1888), and *Tess of the d'Urbervilles* (1891). The only major absence from that list is *Jude the Obscure* (1895), a late novel largely devoted to the breakdown of the self-contained rural world, with its collective memory and distinctive economy and social values the earlier fiction had so richly recorded and celebrated. Wessex was less central to the poems Hardy turned his attention to in his last decades, but it remained both physically and allusively present as landscape, narrative setting and point of regional reference.

The idea of Wessex plays an important artistic role in Hardy's works (particularly his later novels), assisting the presentation of themes of progress, primitivism, sexuality, religion, nature and naturalism; however, this is complicated by the economic role Wessex played in Hardy's career. Considering himself primarily to be a poet, Hardy wrote novels mostly to earn money. Books

that could be marketed under the Hardy brand of "Wessex novels" were particularly lucrative, which gave rise to a tendency to sentimentalised, picturesque, populist descriptions of Wessex – which, as a glance through most tourist giftshops in the south-west will reveal, remain popular with consumers today.

Hardy's resurrection of the name "Wessex" is largely responsible for the popular modern use of the term to describe the south-west region of England (with the exception of Cornwall and arguably Devon); today, a panoply of organisations take their name from Hardy to describe their relationship to the area. Hardy's conception of Wessex as a separate, cohesive geographical and political identity has proved powerful, despite the fact it was originally created purely as an artistic conceit, and has spawned a lucrative tourist trade.

2.4 Victorian poetry: A. Tennyson, R. Browning, E. Barrett Browning, G.M. Hopkins and others

This period is in strong contention with the Romantic Period for the most popular, influential, and prolific period in all of English literature. Writing in the shadow of Romanticism, the Victorians developed a poetry of mood and character. Victorian poetry tends to be pictorial, and often uses sound to convey meaning.

Much of the work of the time is seen as a bridge between the romantic era and the modernist poetry of the next century.

Alfred Lord Tennyson (1809–1892) held the poet laureateship for over forty years. He excelled at penning short lyrics. As official poetic spokesman for the reign of Victoria, he felt called upon to celebrate a quickly changing industrial and mercantile world with which he felt little in common, for his deepest sympathies were called forth by an unaltered rural England; the conflict between what he thought of as his duty to society and his allegiance to the eternal beauty of nature seems peculiarly Victorian. Much of his verse was based on classical mythological themes. Tennyson's early poetry, with its medievalism and powerful visual imagery, was a major influence on the Pre-Raphaelite Brotherhood. In 1848, Dante Gabriel Rossetti and William Holman Hunt made a list of "Immortals", artistic heroes whom they admired, especially from literature, notably including Keats and Tennyson, whose work would form subjects for PRB paintings. Tennyson was the first to be raised to a British peerage for his writing.

Gerard Manley Hopkins (1844–1889) was an English poet, Catholic and Jesuit priest, whose posthumous fame established him among the leading Victorian poets. His manipulation of prosody (particularly his invention of sprung

rhythm and use of imagery) established him as an innovative writer of verse. Two of his major themes were nature and religion. Although his work is overwhelmingly religious, a frequent theme is the physical beauty of working men, as well as of Christ, and the frenzied repetitions and climaxes of his verse seem to speak strongly of pent-up passion. However, because his style was so radically different from that of his contemporaries, his best poems were not accepted for publication during his lifetime, and his achievement was not fully recognized until after World War I. By the mid-20th century, Hopkins was regarded as a visionary genius.

The husband and wife poetry team of *Elizabeth Barrett Browning* and *Robert Browning* conducted their love affair through verse and produced many tender and passionate poems.

3. The Pre-Raphaelite Movement

The Pre-Raphaelite Brotherhood (later known as the Pre-Raphaelites) was a group of English painters, poets, and critics, founded in 1848 by *William Holman Hunt*, *John Everett Millais* and *Dante Gabriel Rossetti*. The title is derived from the painter Raphael, who is the first of the Renaissance painters, with their love of richness and colour, their devotion to man rather than God. Rossetti expanded the Brotherhood's aims by linking poetry, painting, and social idealism and by interpreting the term Pre-Raphaelite as synonymous with a romanticized medieval past.

The Pre-Raphaelites were a loose and baggy collective of Victorian poets, painters, illustrators and designers whose tenure lasted from 1848 to roughly the turn of the century. Drawing inspiration from visual art and literature, their work privileged atmosphere and mood over narrative, focusing on medieval subjects, artistic introspection, female beauty, sexual yearning and altered states of consciousness. The Pre-Raphaelites helped to popularise the notion of 'art for art's sake'. Generally devoid of the political edge that characterised much Victorian art and literature, Pre-Raphaelite work nevertheless incorporated elements of 19th-century realism in its attention to detail and in its close observation of the natural world.

Literature was always as important as fine art to the Pre-Raphaelites; their paintings are often inspired by subjects from the bible, medieval romances, Arthurian legends, Chaucer and Shakespeare. However, it is in their relationship to contemporary poetry that their avant-garde spirit is indisputably evident.

The Pre-Raphaelite passion for modern writing was reflected in the PRB journal *The Germ* (1850), which contained not only pictures, but also reviews,

essays and original poetry. Interested in the beauty and sound of language, Pre-Raphaelite verse experimented with forms such as the ballad, lyric and dramatic monologue. *The Germ* only survived for four issues, but this experimental periodical is an important forerunner of the Modernist ‘little magazine’. Its eagerness to explore the interactions between words and images set a precedent for subsequent high-profile Pre-Raphaelite projects; *Rossetti*’s, *Millais*’s and *Hunt*’s illustrations for an edition of Tennyson’s poems brought a collaborative spirit and a new respectability to the commercial art of book illustration.

LECTURE 6

LITERATURE OF THE LAST DECADES OF THE 19TH CENTURY

Questions:

1. **Socialist literature. W. Morris**
2. **Decadence. Aestheticism of O. Wilde**
3. **Precipitous city: Robert Louis Stevenson’s Edinburgh**
4. **London in the 1890s**
5. **Dreams of Empire**

A violent economic crisis that occurred in the early 80s deepened the social contradictions in the country. In 1899 Great Britain unleashed the colonial Boer War in Transvaal, a province in South Africa, against the Boers (the Dutch settlers) who fought for their independence. Puritanical hypocrisy became the accepted norm of behaviour. It was accompanied by a degradation of moral and cultural values. New literary trends – *social literature* (William Morris, Ethel Lillian Voynich and Robert Tressol), *decadence* (Oscar Wilde, Ernest Dowson, and Lionel Johnson) and *neoromanticism* (Robert Louis Stevenson, Rudyard Kipling, Joseph Conrad) – were a reaction to the atmosphere in Britain.

1. Socialist Literature

Socialist culture made its first appearance in the works of writers of the end of the 19th century. The ideas of socialism reached literature circles and as the result, several books of this movement got their popularity. Among the prominent authors of socialistic movement were **William Morris** (1834–1896), **Ethel Lillian Voynich** (1864–1960) and **Robert Tressol** (1870–1911). The most

outstanding name among them was that of **William Morris**. It was his desperate attempt to make art serve the majority of people he adopted the ideas of socialism as the only system that could provide for happiness of the greatest number of men and women. In his utopian novel *News from Nowhere* (1891), Morris states that the way to the land of bliss lies through clashes between classes not through harmony. In his mature years the author turns to the lyrical-epic genre.

William Morris was an English textile designer, craftsman, poet, novelist, translator, and socialist activist, whose designs for furniture, fabrics, stained glass, wallpaper, and other decorative arts generated the Arts and Crafts movement in England and revolutionized Victorian taste. He was a major contributor to the revival of traditional British textile arts and methods of production. His literary contributions helped to establish the modern fantasy genre, while he played a significant role in propagating the early socialist movement in Britain.

Born in Walthamstow, Essex, to a wealthy middle-class family, Morris came under the strong influence of medievalism while studying Classics at Oxford University, there joining the Birmingham Set. After university he trained as an architect, married Jane Burden, and developed close friendships with the *Pre-Raphaelite* artists *Edward Burne-Jones* and *Dante Gabriel Rossetti* and with the Neo-Gothic architect Philip Webb. Webb and Morris designed a family home, Red House, then in Kent, where the latter lived from 1859 to 1865, before moving to Bloomsbury, central London. In 1861, Morris founded a decorative arts firm with Burne-Jones, Rossetti, Webb, and others: the Morris, Marshall, Faulkner & Co. Becoming highly fashionable and much in demand, the firm profoundly influenced interior decoration throughout the Victorian period, with Morris designing tapestries, wallpaper, fabrics, furniture, and stained-glass windows. In 1875, Morris assumed total control of the company, which was renamed Morris & Co.

As a poet, Morris first achieved fame and success with the romantic narrative *The Life and Death of Jason* (1867), which was soon followed by *The Earthly Paradise* (1868–70), a series of narrative poems based on classical and medieval sources. The best parts of *The Earthly Paradise* are the introductory poems on the months, in which Morris reveals his personal unhappiness. A sterner spirit informs his principal poetic achievement, the epic *Story of Sigurd the Volsung and the Fall of the Niblungs* (1876), written after a prolonged study of the sagas (medieval prose narratives) read by Morris in the original Old Norse. The exquisitely illuminated *A Book of Verse*, telling once more of hopeless love and dedicated to Georgina Burne-Jones, belongs to 1870. He also achieved

success with the publication of his epic poems and novels, namely *A Dream of John Ball* (1888), the utopian *News from Nowhere* (1890), and the fantasy romance *The Well at the World's End* (1896).

In 1877 he founded the Society for the Protection of Ancient Buildings to campaign against the damage caused by architectural restoration. Embracing Marxism and influenced by anarchism, in the 1880s Morris became a committed revolutionary socialist activist; after an involvement in the Social Democratic Federation (SDF), he founded the Socialist League in 1884, but broke with that organization in 1890. In 1891 he founded the Kelmscott Press to publish limited-edition, illuminated-style print books, a cause to which he devoted his final years.

Morris is recognised as one of the most significant cultural figures of Victorian Britain; though best known in his lifetime as a poet, he posthumously became better known for his designs. Founded in 1955, the William Morris Society is devoted to his legacy, while multiple biographies and studies of his work have seen publication. Many of the buildings associated with his life are open to visitors, much of his work can be found in art galleries and museums, and his designs are still in production.

2. Decadence. Aestheticism of O. Wilde

One of the forms which the reaction against Victorianism took was the literary movement known as **decadence**, a period of decline or deterioration of art or literature that follows an era of great achievement. The French word means “*decline*” of art or of literature. *Decadence* manifested itself in various trends that came into being at the end of the 19th century: *symbolism, impressionism, imagism, futurism and others*. The most widely known manifestation of Decadence in the social life in England was **Aestheticism**, an intellectual movement supporting the emphasis of aesthetic values more than social-political themes for literature. This meant that Art from this particular movement focused more on being beautiful rather than having a deeper meaning.

The artists and writers of the Aesthetic movement used the slogan "*Art for Art's Sake*" and tended to hold that the Arts should provide refined sensuous pleasure, rather than convey moral or sentimental messages. They believed that Art did not have any didactic purpose; it need only be beautiful. The Aesthetes developed the cult of beauty. Life should copy Art, they asserted. They considered nature as crude and lacking in design when compared to art. The main characteristics of the movement were: suggestion rather than statement,

sensuality, massive use of symbols, and synesthetic effects – that is, correspondence between words, colours and music.

Aestheticists rejected both the social and the moral function of art. They tried to lead the reader away from the problems of the day into the world of dreams and beauty.

The British decadent writers were much influenced by the Oxford professor **Walter Pater** (1839–1894) and his essays published during 1867–68, in which he stated that life had to be lived intensely, with an ideal of beauty. His text *Studies in the History of the Renaissance* (1873) was very well regarded by art-oriented young men of the late 19th century.

Walter Pater advocacy of “*art for art’s sake*” became a cardinal doctrine of *Aestheticism*. *Marius the Epicurean* (1885) is his most substantial work. It is a philosophical romance in which Pater’s ideal of an aesthetic and religious life is scrupulously and elaborately set forth. The setting is Rome in the time of Marcus Aurelius; but this is a thin disguise for the characteristically late-19th-century spiritual development of its main character. *Imaginary Portraits* (1887) are shorter pieces of philosophical fiction in the same mode. *Appreciations* (1889) is a return to the critical essay, this time largely on English subjects.

The primary influence on Pater’s mind was his classical studies, coloured by a highly individual view of Christian devotion and pursued largely as a source of extremely refined artistic sensations. In his later critical writings Pater continued to focus on the innate qualities of works of art, in contrast to the prevailing tendency to evaluate them on the basis of their moral and educational value.

Pater’s early influence was confined to a small circle in Oxford, but he came to have a widespread effect on the next literary generation. *Oscar Wilde*, *George Moore*, and the aesthetes of the 1890s were among his followers and show obvious and continual traces both of his style and of his ideas.

The roots of aestheticism could be traced back to the beginning of the 19th century, to the Romantic Age in literature. Aestheticism had its forerunners in *John Keats* and *Percy Bysshe Shelley*, and among *the Pre-Raphaelites*. A great role in the change of the aesthetic paradigm on the verge of the centuries was played by Pre-Raphaelites, who reacted against Victorian materialism and the neoclassical conventions of academic art.

Aestheticism shocked the Victorian establishment by challenging traditional values, foregrounding sensuality and promoting artistic, sexual and political experimentation.

Decadence became a vital force in England during the 1890s and thrived as one of the dominant focuses of a wider cultural debate regarding degeneration and in particular the *fin de siècle*, a decade and an idea with which it became increasingly associated. The Decadents were 1890s figures such as **Arthur Symons** (“the blond angel”), **Oscar Wilde**, **Ernest Dowson**, and **Lionel Johnson**, who were members of the *Rhymers’ Club* or contributors to *The Yellow Book*. The periodical *The Yellow Book* was seen as one of the chief organs of decadent writing, and *Oscar Wilde*, *Arthur Symons*, and *Ernest Dowson* are usually cited as the leading writers in the English decadent tradition.

The Yellow Book was a British quarterly literary periodical that was published in London from 1894 to 1897. It was published by Elkin Mathews and John Lane, and later by John Lane alone, and edited by the American Henry Harland. The periodical was priced at 5 shillings and lent its name to the "Yellow Nineties", referring to the decade of its operation.

The Yellow Book differed from other periodicals in that it was issued clothbound, made a strict distinction between the literary and art contents (only in one or two instances were these connected), did not include serial fiction, and contained no advertisements except publishers' lists. It was a leading journal of the British 1890s; to some degree associated with *Aestheticism* and *Decadence*, the magazine contained a wide range of literary and artistic genres, poetry, short stories, essays, book illustrations, portraits, and reproductions of paintings.

The most famous representative of Decadence was **Oscar Wilde** (1854–1900), an Irish wit, poet, and dramatist, whose reputation rests on his only novel, *The Picture of Dorian Gray* (1891), and on his comic masterpieces *Lady Windermere’s Fan* (1892) and *The Importance of Being Earnest* (1895). A number of the principles of decadence are reflected in Wilde's famous novel, *The Picture of Dorian Gray* (1891).

3. Precipitous city: Robert Louis Stevenson’s Edinburgh

A representative of **Neo-romanticism** during the Modernist period of English literature, **Robert Louis Stevenson** (1850–1894) was an incredibly popular and successful Scottish novelist, poet, essayist, and travel writer. His most famous works are *Treasure Island* (1881), *Kidnapped* (1886), *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), *The Master of Ballantrae* (1889) and *A Child's Garden of Verses* (1885).

During his boyhood, Stevenson spent holidays with his maternal grandfather, a minister and professor of moral philosophy who shared his love of sermons and storytelling with him. Prone to illness, he spent many of his early

winters in bed, entertained only by his imagination and a great love of reading, especially William Shakespeare, Sir Walter Scott, John Bunyan and *The Arabian Nights*. Encouraged to follow the family tradition of lighthouse engineering, he began studies at the University of Edinburgh in 1867, but quickly discovered he preferred a career in literature. To satisfy his father, he acquired a law degree and was admitted to the bar by the time he was twenty-five.

Stevenson traveled often, and his global wanderings lent themselves well to his brand of fiction. Stevenson developed a desire to write early in life, having no interest in the family business of lighthouse engineering. He was often abroad, usually for health reasons, and his journeys led to some of his early literary works. Publishing his first volume at the age of 28, Stevenson became a literary celebrity during his life when works such as *Treasure Island*, *Kidnapped*, and *Strange Case of Dr. Jekyll and Mr. Hyde* were released to eager audiences.

The idea for *Treasure Island* was ignited by a map that Stevenson had drawn for his 12-year-old stepson; Stevenson had conjured a pirate adventure story to accompany the drawing, and it was serialized in the boys' magazine *Young Folks* from October 1881 to January 1882. When *Treasure Island* was published in book form in 1883, Stevenson got his first real taste of widespread popularity, and his career as a profitable writer had finally begun. The book was Stevenson's first volume-length fictional work, as well as the first of his writings that would be dubbed "for children." By the end of the 1880s, it was one of the period's most popular and widely read books.

Robert Louis Stevenson's bittersweet re-creation of Scotland from the distance of Samoa is one of the wonders of all literary exile. Born in a country whose turbulent history – permeated by the plangent motifs of emigration, exile and loss – was Stevenson's earliest obsession, it was Scotland's capital, his native Edinburgh, which would come to form the symbolic centre of Stevenson's understanding of the Scottish past; and, eventually, of his own. And there can be few cities which proclaim a nation's past with such thrilling palpability as Edinburgh.

By the time Stevenson was born in Edinburgh on 13 November, 1850, the capital was, physically, an extremely unusual place. The town remained dominated by Old Edinburgh, the craggy ridge running downwards and eastwards from the Castle Rock to the Palace of Holyrood, upon which had evolved the Royal Mile – a mad dream of a medieval city, where teeming tenements towered to impossible heights, and were divided by tiny, narrow canyons of lanes known as wynds or closes, running downwards on either side, roughly at right angles.

In the eighteenth century, population density, the absence of sanitation and the shortage of building space made Edinburgh one of the filthiest and most overcrowded cities in Europe. But it was also uniquely energetic, exciting and egalitarian: a hotbed of genius, the city of **James Boswell** ([ˈbɒzəl, -wəl]; 1740–1795), **David Hume** (1711–1776), **Alexander Smith** (1865–1922) and **Allan Ramsay** (1713–1758).

With increased economic prosperity and a flourishing middle class following the controversial Union with England in 1707, the city's solution was to reinvent itself. To the north of the Old Town on the gentler slopes leading down to the Firth of Forth evolved a New Town: a systematic, rectilinear, symmetrical Georgian townscape which is one of the triumphs of European civic architecture, its elegant crescents, squares and gardens fashioned by an array of Britain's greatest neo-classical architects. It was a New Town for a newly-defined Edinburgh bourgeoisie of professional Anglo-Scots, who deserted the chaos of the old capital in droves to fill the Adam brothers' fashionable facades. Stevenson would inhabit both worlds, belonging fully to neither.

The divisions in Stevenson's Victorian Edinburgh were dramatic and deep, determined as much by history, class and conflicting national identities as stark architectural polarities. If his writing was to offer profound explorations of these native dualities, that is because the divisions within city and nation profoundly shaped him.

Almost as much as its weather, in fact. It is easy to underestimate the psychological significance of the city's pernicious climate upon the life-long invalid who, from the age of two, was daily in imminent danger of dying, but throughout the short epic of Stevenson's vain pilgrimage in search of health, the winds and rains of home accrued symbolic status as his oldest and deadliest enemy. Typically, he could make fun of the city which repeatedly tried to vanquish his puny frame and its ever-languishing lungs. An early work, *Edinburgh: Picturesque Notes* (1878), contains perhaps the most memorable vignette of the windy city ever penned: "*Edinburgh pays cruelly for her high seat in one of the vilest climates under heaven. She is liable to be beaten upon by all the winds that blow, to be drenched with rain, to be buried in cold sea fogs out of the east, and powdered with snow as it comes flying southward from the Highland hills. The weather is raw and boisterous in winter, shifty and uncongenial in summer, and a downright necrological purgatory in the spring....*"

Ironically, the purchase by his parents in 1857 of 17 Heriot Row – one of the New Town's more elegant thoroughfares – was motivated partly by the mistaken assumption that the tall, south-facing windows promised increased

doses of salubrious sunlight for their six-year-old son, already spending more time in the sick-bed than he did out of it (Stevenson was actually born in 8 Howard Place, on the northern fringe of the New Town; the second family home in Inverleith Terrace was soon abandoned because of damp). Doubtless, too, the couple were advertising their credentials as members of the capital's Victorian elite within this upmarket colony for the wealthy and professional classes. Stevenson's father, Thomas, was eminent in this respect, as a civil engineer whose firm had built harbours and lighthouses all over Scotland: Stevenson's grandfather had constructed the "impossible" light on the Bell Rock.

To begin with, Stevenson was destined to follow his ancestors, but it was a half-hearted 17-year-old who enrolled at Edinburgh University to study civil engineering (he later switched to law and qualified as an advocate in 1875, but he never practised). Although he would cut a memorable figure in the University's Speculative Society, Stevenson's priorities lay elsewhere: avid reading of literary classics, the camaraderie of Rutherford's Bar in Drummond Street, fittingly, almost directly opposite the massy portals of the University's Old College on South Bridge. The bar is pretty much as it was when Stevenson frequented it, cultivating new Bohemian acquaintances.

Stevenson's, like Burns's before him, was an argument with the status quo: the morality of an age which had abandoned the glorious legacy of the Scottish Enlightenment in favour of the starchy complacency of Victorian conformity which threatened to downgrade Edinburgh into the capital of "North Britain" – a term he came to detest. Thus while Stevenson remained dependent on the financial security advertised by his New Town milieu for virtually the rest of his life, it could not contain him. He captured the geometric and moral aridity of its grids and squares with characteristic brilliance: "draughty parallelograms" amidst "a wilderness of square-cut stone."

The argument became a revolt. But before the blow fell and Stevenson devastated his parents by confessing his agnosticism, there was, as ever, a role to be played out: that of apprentice civil engineer. Nothing is more paradigmatic of the tensions of the age, and the heady dualism brewing within the aspiring writer, than the series of inspection trips undertaken by Stevenson the younger and elder between the years 1863 and 1870, in which they encompassed every wind-swept harbour and battered lighthouse of the Scottish coast where the family had left its mark. Whether in the fishing villages of the Fife coast or off the shores of the Hebrides" the same division between convention and imaginative freedom dramatized by father and son is enacted: the former, rational and pragmatic, surveying for stress and strain in the names of safety, efficiency, material

progress. The latter, thrilling to the rock girt, jagged Scottish coast-line, devouring the lores of tides, winds and shipwrecks, storing atmosphere, topography and the telling detail, all of it to be deployed in retrospect, and with scintillating clarity, in the later fiction.

Closer to home, and this process of delayed imaginative distillation remains the same, whether it is the Hawes Inn in South Queensferry on the shore of the Firth of Forth where David Balfour is kidnapped, or the family's summer cottage at Swanston on the eastern slopes of the Pentland Hills, the home of the heroine of *St Ives* (1897), and the link between Edinburgh and the Borders, civic sophistication and older oral tradition which comprise the symbolic reading of Scottish society in *Weir of Hermiston* (1898). In each of the novels, place becomes incident, topography becomes adventure. The breathless plotting of *Kidnapped* (1886) and *Catriona* (1893) testify both to the unerring precision of Stevenson's memory, and to the fact that his historical understanding was, in an important sense, geographical. Not that his reliance on realistic setting is always so straightforward.

The year 1886 saw the publication of what would be another enduring work, *Strange Case of Dr. Jekyll and Mr. Hyde*, which was an immediate success and helped cement Stevenson's reputation. The work is decidedly of the "adult" classification, as it presents a jarring and horrific exploration of various conflicting traits lurking within a single person. The book went on to international acclaim, inspiring countless stage productions and more than 100 motion pictures.

Dr Jekyll and Mr Hyde (1886), that profound psychological parable anticipating modernist literature but disguised as a Gothic shocker, disguises other things too. Its disturbing vision of late nineteenth century urban anonymity owes far more to Stevenson's sensitivity to the duality inscribed upon the fabric of Edinburgh than to his knowledge of the streets of London: the setting is Edinburgh, stone for stone.

While Stevenson is in exile in the South Seas, the intensity of his imaginative yearning and profound nostalgia for his native city is matched only by a lucidity in recapturing the past which is almost perversely accurate. His sensitivity to the flow and movement, too, of memory – often as it happens – is Proustian. The resulting emotions link the moving Dedications in *Kidnapped*, *The Master of Ballantrae* (1889), *Catriona* and *Weir of Hermiston* in their emphasis on the disparities between the writer's immediate exotic context, and his fictional subject-matter: elegies for the Scotland and Edinburgh Stevenson had lost. Dedicating *Catriona* to Charles Baxter, lifelong Edinburgh friend, he writes: "You are still – as when I first saw, as when I last addressed you – in the venerable

city which I must always think of as my home. And I have come so far; and the sights and thoughts of my youth pursue me; and I see like a vision the youth of my father, and of his father, and the whole stream of lives flowing down there in the north, with the sound of laughter and tears, to cast me out in the end, as by a sudden freshet, on these ultimate islands. And I admire and bow my head before the romance of destiny.”

4. London in the 1890s

As the nineteenth century ended and the Victorian age began to close, London came to its peak. Already the world’s biggest city, it was growing at an amazing rate; since 1860 its population had soared from three and a half to six and a half million. Its smart West End displayed the grandeur of a proud and wealthy nation, its middle class suburbs spread apace, its East End was a jungle of poverty. Capital of a still very United Kingdom, it dominated culture, communications, society, finance, politics and arts; drawing manufactures and artisans, bankers and clerks, writers and artists into ever-expanding metropolis. It was the great imperial capital of the age. From London Docks, by Limehouse and the Isle of Dogs, a vast shipping fleet brought the goods of empire back to the capital, and sent the manufactures of British cities out to the world in return. Over the river stood the Royal Observatory at Greenwich, the very mean and measure of the world’s time.

London was an entrepot of trade, a magnet for human migration – with more Irish than Dublin, Scots than Aberdeen, Jews than Palestine, Catholics than Rome. It was a modern city too, displaying the industry and technology in which Britain had been a nineteenth century leader. Everywhere were signs of rapid social change and development. Electric trams ran in its streets, underground trains beneath them. Offices filled with busy clerks, new suburban villas with prosperous businessmen, lodging houses and ghettos with exiles from the disorders and pogroms of Europe. The crossing in front of the Royal Exchange, in the City of London, was reckoned the busiest spot in the world. In 1876 Henry James settled in London, off Bolton Street near Piccadilly. “It is the biggest aggregation of human life – the most complete compendium of the world.” And so it was. As one historian puts it, London was a “world city,” at the height of its imperial, industrial and social power: a hub of energy, a magnet, a style-setter.

The modern city also bred its own modern literature – catching the complexity, fragmentation, the strange new surfaces and unimaginable depths. Since Chaucer, London had been at the center of British writing. Now writers gathered there as never before, not just from the provinces – Thomas Hard,

George Gissing, Arnold Bennett – but from all over the world. There were Scots like Robert Louis Stevenson, Irish like W.B. Yeats, Oscar Wilde and Bernard Shaw, Americans like Henry James and Stephen Crane, Poles like Joseph Conrad.

No wonder London prospered as source and subject for writing; it was the great literary challenge. In 1886 **Henry James** set aside his international theme to write a purely London novel, *The Princess Casamassima*, which dealt with revolutionaries and anarchists, but was a work of modern Impressionism. Its real theme, James explained in the preface, was “the attentive exploration of London, the assault directly made by a great city on an imagination quick to react.” Capturing the labyrinthine city became the great task. “Then the vision of an enormous town presented itself, of a monstrous town more populous than some continents and in its manmade might as if indifferent to heaven’s frowns and smiles, a cruel devourer of the world’s light,” wrote **Conrad**, explaining the idea of *The Secret Agent* (1907).

London equally lured the poets. In his brilliant *The 1890s* (1913), **Holbrook Jackson** (1874–1948), one of the survivors of the Aesthetic movement, noted that one mark of the new *fin-de-siècle* Aesthetes was their love affair with metropolis. “When I look at a landscape I cannot help seeing its defects,” **Oscar Wilde** grandly announced, and turned from nature to art, country to city, in his novels and plays. The passion for urban scenes and sensations dominated the work of the Aesthetes – until, like Wilde, they ended up in Reading Jail, or fell off their bar stools at the Cheshire Cheese, as **W.B. Yeats** reported. In Wilde, **Aubrey Beardsley** (1872–1898), **Max Beerbohm** (1872–1956), **Ernest Dowson** (1867–1900), **Lionel Johnson** (1867–1902) and more, metropolitan artifice flourished – just as it did in the paintings of James McNeill Whistler, with their foggy nocturnes and urban impressions.

New publishers and magazines flourished, and there was a boom in popular fiction. For the poor hack-writers of what Gissing called “New Grub Street,” there were fresh literary careers, artistic or plain commercial, to be had. For Aesthetes and New Journalists alike, London scenes were all the rage. The gossiping newspapers told tales of the city – its pleasures, suicides, poverty, scandals, crimes – while poets like **W.E. Henley** wrote *London Voluntaries* (1893). In *The Soul of London* (1905), Ford Madox Ford, one of the best writers and editors of the day, wrote lovingly of the metropolis as a “vague kaleidoscopic picture” which was “the high-water mark of the achievement of the Modern spirit.” Ford’s delightful and evocative book is also an impression: a vision of a city filled with detail, but just too random and culturally various to be grasped as a whole.

Not just Aesthetes and Impressionists took London as their subject. There were also the *Naturalists*, influenced by Emile Zola, who set out to explore and write about what **George Gissing** (1857–1903) called “the Nether World.” *The Nether World* (1889) is a novel written by the English author George Gissing. The plot concerns several poor families living in the slums of 19th century London. Rich in naturalistic detail, the novel concentrates on the individual problems and hardships which result from the typical shortages experienced by the lower classes – want of money, employment and decent living conditions. The Nether World is pessimistic and concerns exclusively the lives of poor people: there is no juxtaposition with the world of the rich.

Beyond the “civilized” London of Chelsea and Kensington and out beyond the financial world of the Royal Exchange there lay another, different, little-trodden London. This was the East End; an urban jungle as strange and dark as any in Africa – as General William Booth, founder of the Salvation Army, stressed when he titled his study of East End poverty, *In Darkest London and the Way Out* (1890). Here were the “lower depths,” and writers stalked through them – like the American Jack London who recorded his Nietzschean reactions in *People of the Abyss* (1903). Naturalism aimed to be scientific and reforming – just like the missionaries and socialist reformers and sociologists who made their way to the East End. Gissing, struggling as a writer, knew lodging-house London and the world of poverty well. In books like *Workers in the Dawn* (1880) and *The Unclassed* (1884), he explored poor London from Soho to beyond the City of London, exposing social problems, harsh lives, drink, prostitution and the need for reform.

“East of Aldgate, another city begins, London flattens and sinks into its clay,” writes **V.S. Pritchett** (1900–1997) of the East End stories of **Arthur Morrison** (1863–1945), author of *Tales of Mean Streets* (1894) and *A Child of the Jago* (1896). Close by were Whitechapel and Stepney, with large immigrant communities, recorded by **Israel Zangwill** (1864–1926) in his *Children of the Ghetto* (1892), a powerful Naturalist work about the Jewish East End. Many serious writers explored the grim urban record – **Arnold Bennett** (1867–1931) in *A Man From the North* (1898), **Somerset Maugham** (1874–1965) in *Liza of Lambeth* (1897), **George Moore** (1852–1933) in *Esther Waters* (1894), about a servant girl with an illegitimate child. Charles Dickens and the Victorian social novelists had written before of the “nether world,” now it struck the public conscience. In writers like **G. B. Shaw** (1856–1950) and **William Morris** (1834–1896), the spirit of Socialist reform grew.

In *News from Nowhere* (1890) **Morris** wrote a futuristic Utopian novel which saw a London without its factories and slums, its river clean and natural. Others, like **G.K. Chesterton** (1874–1936) in his *The Napoleon of Notting Hill* (1904), wrote even more extravagant fables of future London. **H.G. Wells** (1866–1946) made his name with future fantasies that came to be called science fiction (*The War of the Worlds*, 1898). Wells also wrote of ordinary, shopkeeper’s London. In *Tono-Bungay* (1909) he celebrated the city, reflecting on how it confronted writers with its sheer scale and spread. Its most striking characteristic was tentacular growth and proliferation, which “teemed with suggestions of indefinite and sometimes outrageous possibility, of hidden but magnificent meanings.” Already, in this richly comic novel, we have the motorcar, the aeroplane, the department store, advertising, the mass market: the “magnificent meanings” of the new urban age.

Contrast was what turn-of-the-century London was about. Tales of duplicity fascinated the times. Robert Louis Stevenson’s *Dr Jekyll and Mr Hyde* (1886) presented two selves and two Londons: a daylight world of clean streets and professional respectability, a night world of shadows, back doors, crime. Although Charles Dickens and Wilkie Collins had told tales of crime and detection in the foggy city, the great inventor was Sir **Arthur Conan Doyle** (1858–1930), whose Sherlock Holmes appeared in *A Study in Scarlet* in 1887. “Look out of this window, Watson,” he says. “See how the figures loom up, are dimly seen, then blend once more into the cloud-bank. The thief or murderer could roam London on such a day as the tiger does in the jungle, unseen until he pounces....”

The East End – Lime-house, “Chinatown” with its secret societies and “opium dens” – was Gothic space for the popular crime stories that flourished around the turn of the century, from authors like Edgar Wallace and Sax Rohmer, inventor of sinister oriental crime genius Fu Manchu. **G.K. Chesterton** (1874–1936) invented his priest-detective Father Brown (*The Innocence of Father Brown*, 1911), **E.W. Hornung** (1866–1921) his cracksman Raffles (*Raffles: The Amateur Cracksman*, 1899). With the work of **Edward Phillips Oppenheim** (1866–1946) and **William Le Queux** (1864–1927), the spy novel, another urban form suiting an age of political suspicions took shape.

From the 1880s to the dawn of the Great War in 1914, London was at its most imperial and expansive, and welcomed writers, movements and experiment on an unprecedented scale. These years saw not only a new celebration and exploration of London, but the birth, through these experiments, of the Modern

movement. In prose and poetry, old forms shattered, new writing styles came in. After the War, London was never the same again.

5. Dreams of Empire

By the end of the nineteenth century many writers associated the spirit of Britain with the adventure romance. And all this was increasingly set within the conveniently spacious bounds of the imperial dominions. Travellers' adventure tales, such as **Livingstone's** *Life and Explorations*, became an essential part not just of British, but world, reading.

Of all the modern empires, Britain's was the greatest and most far-flung of all. Losing the American colonies in 1781 had not halted imperial growth. The empire grew apace, but in a different direction. Between 1815 and 1865, the British Empire enlarged, it was reckoned, by 100,000 miles each year. By 1820 it claimed dominion over a quarter of the world's population. It reached the islands of the Caribbean and of the Pacific, won during seventeenth and eighteenth century explorations and circumnavigations, above all Captain Cook's. It encompassed India, from 1858 another jewel in the Queen's crown. There were colonies in West and South Africa, Ceylon and Burma. Singapore was added in 1819, Aden in 1839, New Zealand in 1840, Natal and Hong Kong in 1843. These bases made it necessary to protect the Suez Canal, go to battle in Egypt and the Sudan. By the century's end the settler colonies of Canada, Australia and New Zealand were acquiring virtual self-government within the Commonwealth. In the Cape Colony, South Africa, Cecil Rhodes, despairing of getting the vote for British settlers from the Boers, was ready to go to war.

The spirit of Empire may have been built on Palmerstonian gunboat diplomacy, but it wasn't primarily to do with military conquest. At stake was trade, national wealth and resources, the spread of social and political development, Britain's prestige as a maritime commercial power. Its navies largely ruled the seas, a third of the world's merchant shipping flew the Red Ensign, Britain handled two fifths of world trade in manufactured goods. Empire stimulated industrial growth and invention, enriched the merchant classes, gave the gentry a new role. Imperial wealth went into great estates, but equally factories and urban development. It held the nation together at home, provided new frontiers of settlement for expanding populations abroad. Imperialism had its bitter critics, especially in the Boer War. But, as never before or since, most Britons, educated or uneducated, came to feel themselves citizens of the world – a world where Queen Victoria ruled supreme. Much of the map was coloured red, Britain had an empire on which the sun never set.

It now stuck its flag deep into British writing. Strange was the fact that it hadn't done so sooner. Nineteenth century British writers were indefatigable travellers, often escaping from the confined Victorian atmosphere of home. Explorer adventurers were many – from Charles Darwin, voyaging aboard the *Beagle*, C.M. Doughty and Richard Burton, explorers of Arabia, Mungo Park, Livingstone and Sir Henry Morton Stanley (*In Darkest Africa*, 1890), to the many hardy ladies who wandered the rarer places of the world – like Izabella Bird, whose travels took her to the United States, Hawaii, China and Japan (*Unbeaten Tracks in Japan*, 1880). Their tales fed a sense of the exotic, captured in such works as Burton's translation version of *The Arabian Nights* (1885–8) or Fitzgerald's *Omar Khayyam* (1859). The British explorer, doing abroad, was a world type – famously captured in Phileas Fogg, the intrepid English traveller celebrated in the fiction of Jules Verne.

The British explorer became a form of frontiersman, resourceful, bold, going where none had gone before: haggling with the natives, climbing the highest mountain, hunting the largest game, seeking the lost mines of King Solomon or the source of the Nile, probably protesting about native cruelty to animals as well. Here the world became a different place, as civilization gave way to savagery, convention to freedom, boredom to wonder, and mad dogs and Englishmen – Englishwomen too – went out in the midday sun. Just as Cooper's stories of *Leatherstocking*, the great trapper following the ever-extending, ever-changing western frontier, became America's national myth, the flood of tales of exploration and imperial adventure became the British one. They were, says one critic, Martin Green, “collectively, the story England told itself as it went to sleep at night.” Especially with male readers, they energized the instinct for travel, exploration, adventure, play, the will to rule. British adventure romance was not new: it went back to one of the first novels, Daniel Defoe's *Robinson Crusoe* (1719). In the age of nineteenth century travels, the tradition revived. Versions of the Crusoe story spread over Europe: the Swiss had theirs in Johann Wyss's *Swiss Family Robinson* (1814), Jules Verne did French versions at the end of the century. In Britain it shaped one of the most successful of all nineteenth century boys' books, **R.M. Ballantyne's** *The Coral Island* (1858) – the story of three resourceful British schoolboys cast away on an island in the Pacific, a clear myth of empire.

Toward the end of the century, as the popular book market grew, adventure romance, like the Empire, set its bounds ever wider. The great inventor was **Robert Louis Stevenson** (1850–94). “Fiction is to grown men what play is to a child,” he said – and, revolting against the domestic confinement of the social

novel, called for a new impulse to romance and adventure. He rewrote the *Arabian Nights* (1882), and proved his point with *Treasure Island* (1883), his remarkable tale of Long John Silver, Jim Hawkins, a parrot and the Spanish Main. The book deeply appealed to children; it still does. It also won the admiration of Henry James, who described it as a wonderful work of “murders, mysteries, islands of dreadful renown, hair breadth escapes, miraculous coincidences and buried doubloons.”

Stevenson showed that the grim world of social Naturalism, the domestic romance, the spirit of aesthetic decadence were not all there was to fiction. Many learned the lesson; the success of *Treasure Island* encouraged **H. Rider Haggard** ([\square hæɹ ərd], 1856–1925) to write *King Solomon’s Mines* (1885), another instant bestseller. Born in Norfolk, Haggard was a public official in Natal and the Transvaal, and knew Africa at first hand. *King Solomon’s Mines* not only told of a quest for treasure across the great African landscape, but invented a British hunter frontiersman in Allan Quatermain, whose knowledge of nature and history is matched by his contempt for decadent civilization back home. “Ah! this civilization, what does it all come to?” he demands, noting that there is a savage in us all. Like Leatherstocking, he wanders his landscape with sympathy and understanding. Like Leatherstocking, he would return in book after book, a prototype of the Indiana Jones figure of today.

Haggard wrote 34 romances; the most famous is *She* (1887), about Ayesha, the beautiful and apparently immortal queen of Kor (“She Who Must Be Obeyed”). He was fascinated by the aeons of history, the great civilizations that had been in Africa, where most of his novels are set. But it was in India, “the jewel in the crown,” that British imperial experience seemed deepest. Near the century’s end it found its bard. Rudyard Kipling’s *Departmental Ditties*, *Plain Tales From the Hills*, and *Soldiers Three* (all 1889) brought the Raj and the Indian frontier to sudden life. When he returned to Britain in 1890, he had seven books finished, and was greeted as the boy wonder.

In the late 19th and early 20th centuries **Rudyard Kipling** (1865–1936) was one of the most popular writers in the United Kingdom, in both prose and verse. Kipling is regarded as a major innovator in the art of the short story; his children's books are classics of children's literature, and one critic described his work as exhibiting “a versatile and luminous narrative gift”. Besides numerous short-story collections and poetry collections such as *The Seven Seas* (1896), Kipling published his best-known novels in the 1890s and immediately thereafter.

To some Kipling was “the bard of infantile jingoism,” but he was one of the greatest writers of his day. He was inventor of Mowgli and Tommy Atkins, Kim

and Toomai of the Elephants. *The Jungle Book* (1894), *Captains Courageous* (1897), *Kim* (1901) and *The Just So Stories* (1902) cast their glow over the wonders of India, and fed the imagination of innumerable British children. He was the bard of the workaday India, ordinary soldiers, Indians themselves. He knew hard work, the streets, the jungle, the military camp, the engineers on tramp steamers.

In 1907, at the age of 42, he was awarded the Nobel Prize in Literature, making him the first English-language writer to receive the prize and its youngest recipient to date. He was also sounded out for the British Poet Laureateship and on several occasions for a knighthood, both of which he declined.

Rudyard Kipling had many followers. There was **G.A. Henty** (1832–1902), who produced over a hundred books for the boys' market with titles like *With Clive in India* (1884) or *With Cortez, in Mexico* (1891). There was **John Buchan** (1875–1940), later Baron Tweedsmuir, Governor General of Canada, who wrote Scottish, Indian and African romances, most successfully *Prester John* (1910), and *The Thirty-Nine Steps* (1915), the wartime spy thriller where Richard Hannay's life as an imperial adventurer is vital to his survival.

The greatest novelist of the Empire was not of British birth at all. **Joseph Conrad** (1857–1924), born Josef Korzeniowski of Polish parents in the Ukraine, moved to France, then joined the British merchant navy. He joined the British merchant marine in 1878, and was granted British nationality in 1886. He sailed the seaways of the imperial world from Malaysia to South America, East Indies to the Congo, for twenty years, before he eventually became a writer. Though he did not speak English fluently until his twenties, he was a master prose stylist who brought a non-English sensibility into English literature. He wrote stories and novels, many with a nautical setting, that depict trials of the human spirit in the midst of an impassive, inscrutable universe. His early novels were set in the Malayan Archipelago and the Pacific (*Almayer's Folly*, 1895; *An Outcast of the Islands*, 1896). His novella *Heart of Darkness* (1899) is a great allegory of the scramble for Africa, ending amid "the horror, the horror" of the Congo. *Nostromo* (1904) looks at what "material interests" have done to South America. The shadow of darkness, the endless hint of ambiguity, hidden in the imperial and marine sense of duty and fidelity, as well as a cunning literary technique, shapes all of Conrad's work.

In time the sun started setting on the British Empire. The Boer War was the beginning of the end. By the 1920s writers like E.M. Forster and George Orwell grew ever more critical of the imperial mission. Today the pink map of empire is faded, an old chart bought a century ago. Modern opinion has rejected much of

this writing; this is to miss its meaning. The Empire was laced with ambiguity. Kipling might be the bard of the “White Man’s Burden” but he was also an explorer of imperial uncertainty, aware of the challenge other peoples posed to Victorian confidence. In time the Empire would strike back, re-enter post-imperial Britain to form part of its culture. What shouldn’t be forgotten is the power of the vast imperial geography, real and fantastic, digested into the British imagination – and its continued impact on its mythic history.

LECTURE 7

LITERATURE OF THE EARLY 20TH CENTURY

Questions:

1. Peculiarities of literature of the early of the 20th century

2. New directions of the early 20th century

2.1 Science fiction: H.G. Wells

2.2 Traditionalism: John Galsworthy

2.3 Problematic drama: George Bernard Shaw, Harley Granville-Barker

1. Peculiarities of literature of the early of the 20th century

The death of Queen Victoria in 1901 and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun.

The Edwardian period (1901–1914) is named for King Edward VII and covers the period between Victoria’s death and the outbreak of World War I. Although a short period (and a short reign of Edward VII), the era includes incredible classic novelists such as *Joseph Conrad*, *Ford Madox Ford*, *Rudyard Kipling*, *H.G. Wells*, and *Henry James* (who was born in America but who spent most of his writing career in England), notable poets such as *Alfred Noyes* and *William Butler Yeats*, as well as dramatists such as *James Barrie*, *George Bernard Shaw* and *John Galsworthy*.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, **Oscar Wilde**, saw their task in the new century to be an unashamedly didactic one.

Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. **Wells** – in *Love and Mr. Lewisham* (1900);

Kipps (1905); *Ann Veronica* (1909), his pro-suffragist novel; and *The History of Mr. Polly* (1910) – captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* (1902), **Arnold Bennett** detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* (1906), the first volume of *The Forsyte Saga*, **Galsworthy** described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907), **E.M. Forster** portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes.

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

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

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

Another expatriate novelist, **Joseph Conrad**, shared *James's* sense of crisis but attributed it less to the decline of a specific civilization than to human failings. Man was a solitary, romantic creature of will who at any cost imposed his meaning upon the world because he could not endure a world that did not reflect his central place within it. In *Almayer's Folly* (1895) and *Lord Jim* (1900), he had seemed to sympathize with this predicament; but in "*Heart of Darkness*" (1902), *Nostramo* (1904), *The Secret Agent* (1907), and *Under Western Eyes* (1911), he detailed such imposition, and the psychological pathologies he increasingly associated with it, without sympathy. He did so as a philosophical novelist whose concern with the mocking limits of human knowledge affected not only the content of his fiction but also its very structure. His writing itself is marked by gaps in the narrative, by narrators who do not fully grasp the significance of the events they are retelling, and by characters who are unable to make themselves understood. Many of Conrad's characters were inspired by actual persons he met.

James and Conrad used many of the conventions of 19th-century realism but transformed them to express what are considered to be peculiarly 20th-century preoccupations and anxieties.

Joseph Conrad is remembered for novels like *Heart of Darkness* and *Lord Jim*, which drew on his experience as a mariner and addressed profound themes of nature and existence. *Lord Jim* and *Heart of Darkness* contain the signature elements of Conrad's writing: faraway settings; dramatic conflicts between human characters and the brutal forces of nature; and themes of individualism, the violent side of human nature and racial prejudice. Conrad was interested in showing "psycho-political" situations that drew parallels between the inner lives of single characters and the broader sweep of human history.

Heart of Darkness, novella by Joseph Conrad, first published in 1902 with the story *Youth* and thereafter published separately. The story, written at the height of the British empire, reflects the physical and psychological shock Conrad himself experienced in 1890 when he worked briefly in the Belgian Congo. The experience left him disillusioned, questioning what it meant to be civilized in the age of colonialism. The book was an inspiration for Francis Ford Coppola's Vietnam War film *Apocalypse Now* (1979).

In Joseph Conrad's *Heart of Darkness*, a chaotic form of writing takes place which is characteristic of the Modernist's experiments in their style of literature of stream-of-consciousness. *The stream of consciousness technique* is a definite mode of writing novels developed in the early twentieth century. We may define stream of consciousness fiction as a type of fiction in which the basic emphasis is placed on the exploration of the pre-speech levels of consciousness for the purpose, principally, of revealing the psychic beings of the characters. The stream of consciousness is a large body of such experiments in technique and method as the interior monologue, the internal analysis, and the sensory impression.

Nostromo, in full *Nostromo: A Tale of the Seaboard*, novel by Joseph Conrad, published in 1904 and considered one of Conrad's strongest works. *Nostromo* is a study of revolution, politics, and financial manipulation in a fictional South American republic. The work anticipates many of the political crises of Third World countries in the 20th century.

Joseph Conrad is considered an early modernist, though his works still contain elements of 19th-century realism. His narrative style and anti-heroic characters have influenced many authors, including *F. Scott Fitzgerald*, *William Faulkner*, *Ernest Hemingway*, *George Orwell*, *Graham Greene*, *Philip Roth*, and *Salman Rushdie*. Many films have been adapted from, or inspired by, Conrad's works. Writing in the heyday of the British Empire, Conrad drew on, among other things, his native Poland's national experiences and his own experiences in the French and British merchant navies, to create short stories and novels that reflect aspects of a European-dominated world – including imperialism and colonialism – and that profoundly explore the human psyche.

2. New directions of the early 20th century

2.1 Science fiction: H.G. Wells

The 20th century opened with great hope but also with some apprehension, for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. *H.G. Wells's* utopian studies, the aptly titled *Anticipations of the Reaction of Mechanical and Scientific*

Progress upon Human Life and Thought (1901) and *A Modern Utopia* (1905), both captured and qualified this optimistic mood and gave expression to a common conviction that science and technology would transform the world in the century ahead. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit.

Herbert George Wells (1866–1946) was an English novelist, journalist, sociologist, and historian. He was prolific in many genres, including the novel, history, politics, social commentary, and textbooks and rules for war games. Wells is now best remembered for his science fiction novels and is called a "father of science fiction", along with Jules Verne and Hugo Gernsback. His most notable science fiction works include *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897), and *The War of the Worlds* (1898). He is also known for such comic novels as *Tono-Bungay* (1909) and *The History of Mr. Polly* (1910). He was nominated for the Nobel Prize in Literature four times.

Wells was the son of domestic servants turned small shopkeepers. He grew up under the continual threat of poverty, and at age 14, after a very inadequate education supplemented by his inexhaustible love of reading, he was apprenticed to a draper in Windsor. His employer soon dismissed him; and he became assistant to a chemist, then to another draper, and finally, in 1883, an usher at Midhurst Grammar School. At 18 he won a scholarship to study biology at the Normal School (later the Royal College) of Science, in South Kensington, London, where *T.H. Huxley* was one of his teachers. He graduated from London University in 1888, becoming a science teacher and undergoing a period of ill health and financial worries, the latter aggravated by his marriage, in 1891, to his cousin, Isabel Mary Wells. The marriage was not a success, and in 1894 Wells ran off with Amy Catherine Robbins (d. 1927), a former pupil, who in 1895 became his second wife.

Wells's earliest specialised training was in biology, and his thinking on ethical matters took place in a specifically and fundamentally Darwinian context. He was also from an early date an outspoken socialist, often (but not always, as at the beginning of the First World War) sympathising with pacifist views. His later works became increasingly political and didactic, and he wrote little science fiction, while he sometimes indicated on official documents that his profession was that of journalist. Novels like *Kipps* and *The History of Mr Polly*, which describe lower-middle-class life, led to the suggestion, when they were published, that he was a worthy successor to *Charles Dickens*, but *Wells* described a range of social strata and even attempted, in *Tono-Bungay*, a diagnosis of English society

as a whole. A diabetic, in 1934, *Wells* co-founded the charity The Diabetic Association (known today as Diabetes UK).

In spite of an awareness of possible world catastrophe that underlay much of his earlier work and flared up again in old age, *Wells* in his lifetime was regarded as the chief literary spokesman of the liberal optimism that preceded World War I. No other writer has caught so vividly the energy of this period, its adventurousness, its feeling of release from the conventions of Victorian thought and propriety. *Wells's* influence was enormous, both on his own generation and on that which immediately followed it. None of his contemporaries did more to encourage revolt against Christian tenets and accepted codes of behaviour, especially as regards sex, in which, both in his books and in his personal life, he was a persistent advocate of an almost complete freedom. Though in many ways hasty, ill-tempered, and contradictory, *Wells* was undeviating and fearless in his efforts for social equality, world peace, and what he considered to be the future good of humanity.

As a creative writer, his reputation rests on the early science fiction books and on the comic novels. In his science fiction, he took the ideas and fears that haunted the mind of his age and gave them symbolic expression as brilliantly conceived fantasy made credible by the quiet realism of its setting. In the comic novels, though his psychology lacks subtlety and the construction of his plots is often awkward, he shows a fund of humour and a deep sympathy for ordinary people. *Wells's* prose style is always careless and lacks grace, yet he has his own gift of phrase and a true ear for vernacular speech, especially that of the lower middle class of London and south-eastern England. His best work has a vigour, vitality, and exuberance unsurpassed, in its way, by that of any other British writer of the early 20th century.

2.2 Traditionalism: John Galsworthy

John Galsworthy ([ˈɡɔːlzwɜːrði]; 1867–1933) was an English novelist and playwright. Notable works include *The Forsyte Saga* (1906–1921) and its sequels, *A Modern Comedy* and *End of the Chapter*. He won the Nobel Prize in Literature in 1932.

The Man of Property (1906) began the novel sequence known as *The Forsyte Saga*, by which Galsworthy is chiefly remembered; others in the same series are *Indian Summer of a Forsyte* (1918, in *Five Tales*), *In Chancery* (1920), *Awakening* (1920), and *To Let* (1921). The saga chronicles the lives of three generations of a large, upper middle-class family at the turn of the century. Having recently risen to wealth and success in the profession and

business world, the Forsytes are tenaciously clannish and anxious to increase their wealth. The novels imply that their desire for property is morally wrong. The saga intersperses diatribes against wealth with lively passages describing character and background. In *The Man of Property*, Galsworthy attacks the Forsytes through the character of Soames Forsyte, a solicitor who considers his wife Irene as a mere form of property. Irene finds her husband physically unattractive and falls in love with a young architect who dies. The other two novels of the saga, *In Chancery* and *To Let*, trace the subsequent divorce of Soames and Irene, the second marriages they make, and the eventual romantic entanglements of their children. The story of the Forsyte family after World War I was continued in *The White Monkey* (1924), *The Silver Spoon* (1926), and *Swan Song* (1928), collected in *A Modern Comedy* (1929). Galsworthy's other novels include *The Country House* (1907), *The Patrician* (1911), and *The Freelanders* (1915).

Galsworthy was also a successful dramatist, his plays, written in a naturalistic style, usually examining some controversial ethical or social problem. They include *The Silver Box* (1906), which, like many of his other works, has a legal theme and depicts a bitter contrast of the law's treatment of the rich and the poor; *Strife* (1909), a study of industrial relations; *Justice* (1910), a realistic portrayal of prison life that roused so much feeling that it led to reform; and *Loyalties* (1922), the best of his later plays. He also wrote verse.

Galsworthy's novels, by their abstention from complicated psychology and their greatly simplified social viewpoint, became accepted as faithful patterns of English life for a time. Galsworthy is remembered for this evocation of Victorian and Edwardian upper middle-class life and for his creation of Soames Forsyte, a dislikable character who nevertheless compels the reader's sympathy.

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

2.3 Problematic drama: George Bernard Shaw, Harley Granville-Barker

The really great dramatic genius of the age was to come, not from England but from Norway. Henrik Ibsen's work cannot be considered here, but we must note the tremendous impact it made on the English theatre. Ibsen (1828–1906) delved deep into the social and domestic problems of his age (problems common to both Scandinavia and England), and his presentation of a failed marriage in *A Doll's House*, and the sins of the fathers being visited on their children in *Ghosts*,

caused a sensation when William Archer translated these plays into English for production in London. **George Bernard Shaw** ([ˈdʒɔːrdʒ ˈbɜːr,nərd ʃɔː]; 1856–1950) defended Ibsen against the attacks of the critics, and stated that this was the way the new drama should go – it should not be afraid to shock, it should concentrate on ideas, it should rely on its own inner life rather than on external ‘accidents’ like spectacle and comic turns. Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social and religious ideas. Shaw put his own notions of drama into practice, and from *Widowers’ House* (1892) onward he dominated the European theatre.

In a series of wittily iconoclastic plays, of which *Man and Superman* (performed 1905, published 1903) and *Major Barbara* (performed 1905, published 1907) are the most substantial, **George Bernard Shaw** turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: the question of political organization, the morality of armaments and war, the function of class and of the professions, the validity of the family and of marriage, and the issue of female emancipation. Nor was he alone in this, even if he was alone in the brilliance of his comedy.

Being an Irishman like Wilde and Sheridan, he had a native gift of eloquence and wit, and – much helped by his interest in music – a sharp ear for the tones and rhythms of contemporary speech. Shaw produced an immense oeuvre, of which at least half a dozen plays remain part of the world repertoire. He wrote more than sixty plays, including major works such as *Man and Superman* (1903), *Pygmalion* (1913) and *Saint Joan* (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation. He was the first person to be awarded both a Nobel Prize and an Academy Award, receiving the 1925 Nobel Prize in Literature and sharing the 1938 Academy Award for Best Adapted Screenplay for the film version of *Pygmalion*.

Dramatists who owed more to Ibsen in their tense grappling with social problems were **Harley Granville-Barker** (1877–1946) and **John Galsworthy** (1867–1933), though, because some of their social problems no longer exist, they have dated somewhat. **John Galsworthy** made use of the theatre in *Strife* (1909) to explore the conflict between capital and labour, and in *Justice* (1910) he lent his support to reform of the penal system, while **Harley Granville-Barker**, whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* (performed 1905,

published 1909) and *Waste* (performed 1907, published 1909) the hypocrisies and deceit of upper-class and professional life.

Harley Granville-Barker was an English actor, director, playwright, dramatist, manager, theorist, and critic whose repertoire seasons and Shakespeare criticism profoundly influenced 20th-century theatre. After early success as an actor in the plays of George Bernard Shaw he increasingly turned to directing and was a major figure in British theatre in the Edwardian and inter-war periods. As a writer his plays, which tackled difficult and controversial subject matter, met with a mixed reception during his lifetime but have continued to receive attention.

During his three years there – from 1904 to 1907 – he produced more than 37 new plays by 17 authors, encouraged women playwrights and inspired the regional repertory movement. He was the spiritual father of today's *Royal Court*. He can also claim parenthood of *the National Theatre*; before running the Royal Court, he co-wrote a blueprint called "*A Scheme and Estimates for a National Theatre*".

Harley Granville-Barker established the premise of modern theatre design by showing that scenery had to be expressive and avoid being decorative or literal. He argued that the text must come first, and that the director, designer and actors must serve it with clarity, lucidity, realism and grace. He created a style of production that is the template for all the best contemporary productions of both old and new plays. He's the father of modern British theatre.

In Ireland there were certain important dramatists who found a platform in the Abbey Theatre, Dublin, which was founded in 1904. In effect, there were two movements – a realistic one which followed Ibsen and a poetic one which sought inspiration in Irish myth and legend. The Irish approach to English being naturally poetical, all the new Irish drama has a vitality and colour that Galsworthy and the rest could never approach. **William Butler Yeats** (1865–1939) is the first great name. In *Cathleen ni Houlihan*, *The Countess Cathleen*, *The Land of Heart's Desire*, and others he used blank verse and drew on old stories and traditions of the Irish people. All the plays he wrote eventually found their way to the Abbey Theatre, where they tended to excite anger and opposition from conservative Irish audiences. Yeats remained involved with the Abbey until his death, both as a member of the board and a prolific playwright. Perhaps a greater dramatist was **John Millington Synge** (1871–1909), whose *Playboy of the Western World*, *Riders to the Sea*, *The Tinker's Wedding*, and others, dealt with Irish peasantry and used a wonderfully rich and potential style which was itself based on Irish peasantry speech. The plays are completely realistic, and, because Irish audience thought that Synge was defaming the Irish character when he was merely telling

the truth about human character, they met with a stormy reception. Synge's genius is now universally acknowledged. **Sean O'Casey** ([ˈʃɔːn oʊˈkeɪsiː]; 1884–1964) is responsible for plays about Dublin slums which touch the rock-bottom of reality. A committed socialist, he was the first Irish playwright of note to write about the Dublin working classes.

LECTURE 8

LITERATURE BETWEEN THE TWO WORLD WARS

Questions:

- 1. The World of Bloomsbury**
- 2. Modernism**
 - 2.1 Prose: J. Joyce, W.S. Maugham, D.H. Lawrence, A.L. Huxley**
 - 2.2 Poetry: T.E. Hulme, T.S. Eliot**
- 3. Psychological, critical and social realism: K. Mansfield, R. Aldington, J.B. Priestley, A.J. Cronin**
- 4. Golden Age of Detective Fiction**
- 5. Depression Britain**

1. The World of Bloomsbury

The Bloomsbury Group was a circle of writers, artists and intellectuals from the Bloomsbury district of London. The “Bloomsberries,” as they were called, were mostly privileged and well-educated members of the upper middle class.

Bloomsbury, WC1, is a postal district of London: the area of Georgian houses, straight streets, long terraces and leafy squares, pubs, restaurants, small publishers and specialist bookshops around the elegant British Museum and Senate House. It was also something more: the name of a cultural climate, a social and intellectual grouping, that challenged the age, asserted the spirit of art, and had a massive impact on the culture, arts and manners of modern Britain.

Having grown up in Victorian households, the Bloomsbury Group openly rejected the old Victorian ideals from their childhoods and adopted more liberal and progressive attitudes. Seeing Victorian society as prudish and narrow-minded, they chose to live freely and unrestricted. As the book *Great World Writers: Twentieth Century* explains: “In short, they were determined to reinvent society, at least within their own circle.” What separates them from other intellectual groups at the time was that they were the only group to support gay

rights, women in the arts, pacifism, open marriages, uninhibited sexuality and other unconventional ideas.

“Bloomsbury” stretched far beyond Bloomsbury. It was a style, a clubby club, a tone of voice, a social caste, a passion for intelligence, a taste for “beauty and truth,” a narcissistic yet independent-minded elite. It was highly British, very cosmopolitan. It represented the post-Victorian, experimental, modern, not just in writing and painting, but in philosophy, politics, economics, interior design and sex. It was a web of family relations, intricate friendships, sexual liaisons, snobberies. It often resembled a family quarrel, sons and daughters at war with mothers and fathers. It was a campaign against the Establishment, which duly became an Establishment itself. Some loved it, some fell out with it, some hated it. But without “Bloomsbury” Britain would never really have had a Modern movement at all, or some of its best art and literature.

They frequently met between about 1907 and 1930 at the houses of Clive and Vanessa Bell and of Vanessa’s brother and sister Adrian and *Virginia Stephen* (later *Virginia Woolf*) in the Bloomsbury district of London, the area around the British Museum. They discussed aesthetic and philosophical questions in a spirit of agnosticism and searched for definitions of the good, the true, and the beautiful and questioned accepted ideas with a “comprehensive irreverence” for all kinds of sham.

When papa died in 1904, Virginia, sister Vanessa, and brothers Thoby and Adrian Stephen, left the family home at 22 Hyde Park Gate in smart Kensington for a fashionable, almost improper address: 46 Gordon Square. Bloomsbury became famous as a community and a centre of the arts. In Georgian houses nearby, more “Bloomsberries” gathered, like writer David Garnett, biographer Lytton Strachey, painter Duncan Grant, economist John Maynard Keynes. Each Thursday their house was the meeting place for those interested in the new ideas and aesthetics sweeping the post-Victorian world.

In 1907, Forster published *A Room With a View*, Vanessa married Clive Bell and took the Gordon Square house, Virginia and Adrian moved to nearby 29 Fitzroy Square. Virginia had assumed her father’s mantle, writing criticism for the *Times Literary Supplement*, and had started the novel that became *The Voyage Out* (1915). 1910 was a key year. A new king, George V, took the throne, and Forster published *Howards End*, a portrait of a Britain split between male business persons and enlightened female intellectuals. In December Roger Fry rented the Grafton Galleries to mount an exhibition of French Post-Impressionist paintings by Van Gogh, Cezanne, Picasso, Matisse. It shocked London into either rage or modernity – and marked the start of a new age of movements and

manifestos. Up until the First World War movements multiplied: Edward Marsh's Georgianism, Ezra Pound's Imagism, born in a Kensington teashop, Wyndham Lewis's Vorticism. It was all, said one participant, Ford Madox Ford, "an opening world." The philistines fell, the *avant-garde* triumphed. Virginia sensed a new "modern" fiction, based not on plot but consciousness, Pound a new kind of poetry based on *vers libre*.

Bloomsbury played a central – but not the only – part. In 1911 Virginia moved to 38 Brunswick Square to form a suspiciously enlightened household with Grant, Keynes, and Leonard Woolf, whom she married in 1912. 1911 also saw another Post-Impressionist exhibition, and the founding of Imagism. In 1913 D.H. Lawrence published his controversial *Sons and Lovers*, Clive Bell announced "significant form," Roger Fry founded the Omega Workshops for new artists and designers. Wyndham Lewis, a member at first, fell out with him and went off to found his own Rebel Art Centre, dubbing the Omega Workshops "Mr Fry's curtain and pincushion factory in Fitzroy Square."

As the First World War neared, Bloomsbury's first phase was over, and its inhabitants began to scatter, taking residences in the countryside around Sussex. The War dispersed the Bloomsbury group. Virginia and Leonard had moved to Clifford's Inn, but in 1913 after Virginia's attempted suicide, they sought a quieter life in Sussex, already known as a nest of singing birds (Henry James, Stephen Crane, Joseph Conrad, Ford Madox Ford, H.G. Wells and Rudyard Kipling all lived here). They found an old cottage at Asheham, near Lewes. Soon Bloomsbury wintered in London and summered in Sussex. In 1915, the Woolfs found a delightful farmhouse at Charleston, near Firle, for Vanessa and Clive Bell. Duncan Grant, Vanessa's lover, came too; Lytton Strachey and Keynes were regular visitors. Bloomsbury acquired rival outposts. Lady Ottoline Morrell – Virginia called her "a Spanish galleon, hung with gold coins" – was wife of Liberal member of Parliament, Philip Morrell, and a patroness and formidable salon hostess. In 1915 she acquired Garsington Manor, five miles outside of Oxford, where she held extravagant house parties, famed as nests of wartime pacifism and sexual intrigue. Carrington, the painter Mark Gertler, the Bells and Woolfs all came. So did a new generation: Siegfried Sassoon, Frieda and D.H. Lawrence, T.S. Eliot, Aldous Huxley. Like most things in Bloomsbury, the extravagant social and sexual climate soon entered literature. Set in its "dinted, dimpled, wimpled landscape," Garsington is Crome in Aldous Huxley's satirical novel *Crome Yellow* (1921). Russell, Gertler and Carrington are depicted. So is Lady Ottoline, already no stranger to fiction. She was Hermione Roddice in

Women In Love (1920), Lawrence's vitalist attack on the sterility of modern culture.

The twenties marked the triumph of "Bloomsbury," and the "modern" spirit it affirmed. In 1915 the Woolfs leased Hogarth House in suburban Richmond, and established the Hogarth Press. It printed Virginia's own *Kew Gardens* (1919), T.S. Eliot's *The Waste Land* (1922), and many other "modern" works. In 1919, forced to leave Asheham, the Woolfs bought Monk's House in Rodmell. There was a fine garden with a lodge where Virginia wrote. Monk's House became Modern Literature; Charleston, its interior transformed by the art and design of the Bells and Grant, was Modern Art.

In 1924 the Woolfs returned to magic WC1, taking a ten year lease on a house at 52 Tavistock Square (now the Tavistock Hotel). The Hogarth Press was in the basement. Virginia was delighted, as her diary reports: "London thou art a jewel of jewels, a jasper of jocundity, music, talk, friendship, city views, publishing, something central & inexplicable, all this is within my reach, as it hasn't been since August 1913." The delight poured into the new novel, *The Hours*, published as *Mrs Dalloway* (1925). With that book, *To the Lighthouse* (1927) and *The Waves* (1931), Virginia Woolf was seen as a major novelist who had opened out the framework of fiction. The modern novel, she said, came out of an age of new relations and connections, "a season of failures and fragments." In "Modern Fiction" (1919), she writes that life is not, as in older novels, "a series of gig-lamps systematically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."

Bloomsbury was now not just friendships and attitudes, but literature. But personal relations always played a part. In 1922 Virginia met Vita Sackville-West, who grew up at the fifteenth century palace of Knole in Kent, and had married the diplomat Harold Nicolson; there was a love affair (Virginia celebrated Vita in *Orlando*, 1931). In 1930 the Nicolsos bought the abandoned castle of Sissinghurst in Kent, and transformed it and its gardens. In the tower is the press used to print the Hogarth books (including 13 titles by Vita). The most important work was a fragmentary poem by an Anglicized American who worked in Lloyd's Bank: *The Waste Land*. T. S. Eliot became a publisher at Faber and Faber in Russell Square, and editor of *The Criterion*. He helped bring the Woolfs into contact with new writers from the Gay Twenties and the Depression Thirties.

By the early 1930s the group had ceased to exist in its original form, having by that time merged with the general intellectual life of London, Oxford, and Cambridge. Although its members shared certain ideas and values, the

Bloomsbury group did not constitute a school. Its significance lies in the extraordinary number of talented persons associated with it.

The War destroyed much of London. Bloomsbury's houses were hit; including 52 Tavistock Square and 37 Mencklenburg Square. Bombers flew over Monk's House; a German invasion was feared (and Leonard was Jewish). Shattered by this, and the death of James Joyce, Virginia felt madness returning. On 28 March, 1941 she wrote two letters, put stones in her pockets, and went to the river Ouse. Her body was found several days later. Her death marked the end of an era of British Modernism. After the War British writing would leave Bloomsbury behind, but the memorials Virginia left were great: her work provides some of the best accounts we have of literary insight.

Some Bloomsbury fictions

- 1910** E.M. Forster *Howards End*
- 1911** Katherine Mansfield *In a German Pension*
- 1913** D.H. Lawrence *Sons and Lovers*
- 1915** D.H. Lawrence *The Rainbow*
- 1915** Virginia Woolf *The Voyage Out*
- 1915** Dorothy Richardson *Pointed Roofs*
- 1918** Wyndham Lewis *Tarr*
- 1919** Virginia Woolf *Night and Day*
- 1920** D.H. Lawrence *Women In Love*
- 1921** Aldous Huxley *Crome Yellow*
- 1922** Virginia Woolf *Jacob's Room*
- 1922** Katherine Mansfield *The Garden Party*
- 1923** Aldous Huxley *Antic Hay*
- 1924** E.M. Forster *Passage to India*
- 1925** Virginia Woolf *Mrs Dalloway*
- 1925** Aldous Huxley *Those Barren Leaves*
- 1927** Virginia Woolf *To the Lighthouse*
- 1928** D.H. Lawrence *Lady Chatterley's Lover*
- 1928** Virginia Woolf *Orlando: A Biography*
- 1928** Aldous Huxley *Point Counterpoint*
- 1929** Virginia Woolf *A Room of One's Own*
- 1930** Vita Sackville-West *The Edwardians*
- 1931** Virginia Woolf *The Waves*
- 1931** Vita Sackville-West *All Passion Spent*
- 1937** Virginia Woolf *The Years*
- 1941** Virginia Woolf *Between the Acts*

2. Modernism

20th century English literature is remarkable for a great diversity of artistic values and artistic methods. The turn of the 20th century conveyed revolution in psychological, social, and philosophical thought. Following the rapid introduction of new modes of thought in natural science, sociology and psychology, it has naturally reacted to absorb and transform this material into literary communication.

Widely different trends – the philosophy of Henry Bergson, Sigmund Freud’s psychology, the philosophical implications of Albert Einstein’s theories, the great progress in most branches of biology, the later popularity of Existentialist thought and at the same time, the widening recognition of the Marxist interpretation of history and society have all had their impact on British fiction and art.

Fundamental political, social and economic changes on the British scene deeply affected the creative writing of the new century. Men-of-letters of different generations and aesthetic views were critical of the new era; they were spiritual explorers voicing their discontent with life.

The *Modern Period* (1914–?) traditionally applies to works written after the start of World War I.

Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a self-conscious break with traditional ways of writing, in both poetry and prose fiction. Modernists experimented with literary form and expression making persistent attempts to break away from the established literary forms. The spirit of modernism – a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysis – was in the air. This literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their time. The horrors of the First World War saw the prevailing assumptions about society reassessed, and modernist writers were influenced by such thinkers as Sigmund Freud and Karl Marx, amongst others, who raised questions about the rationality of the human mind.

Common features include bold experimentation with subject matter, style and form, along with encompasses narrative, verse, and drama. *W.B. Yeats’* words, “Things fall apart; the center cannot hold” are often referred to when describing the core tenant or “feeling” of modernist concerns. Some of the most notable writers of this period, among many, include the novelists *James Joyce*,

Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, Dorothy Richardson, Graham Greene, E.M. Forster, and Doris Lessing; the poets W.B. Yeats, T.S. Eliot, W.H. Auden, Seamus Heaney, Wilfred Owens, Dylan Thomas, and Robert Graves; and the dramatists Tom Stoppard, George Bernard Shaw, Samuel Beckett, Frank McGuinness, Harold Pinter, and Caryl Churchill. New Criticism also appeared at this time, led by the likes of *Virginia Woolf, T.S. Eliot, William Empson* and others, which reinvigorated literary criticism in general. It is difficult to say whether or not Modernism has ended, though we know that postmodernism has developed after and from it; but for now, the genre remains ongoing.

2.1 Prose: J. Joyce, W.S. Maugham, D.H. Lawrence, A.L. Huxley

Modernism is a term used to distinguish early experimental 20th century writing from the narrative, descriptive and rational forms and traditions of that of 19th century. The writers experimenting with forms defined the title of “modernists”, as distinct from traditionalists.

The first modernists to put forward a programme of some consistency were the “imagists” – a group formed shortly before World War I in 1912 by American writer **Ezra Pound** and listing among its members **R. Aldington, J. Joyce, D.H. Lawrence**. The imagists agreed upon the following principles: to use common speech with exactness; to try new musical rhythms and create new moods; to have freedom of subjects; to avoid vagueness in imagery: to be hard, clear and direct; to be economical in the use of language.

Modernists refused to deal with actualities, social, political or moral issues. Unlike realists they refused to treat their characters as socially predetermined. *Modernism* is characterized by a strong emphasis on the heroes’ *private life world, reactions, subconscious life*. Man is pessimistically shown as a primitive and low creature guided by instincts. A lot is taken from Freud’s psychoanalysis. The modernists favoured a number of stylistic devices, the most typical being *unmotivated allusions to the mythological and literary personages, to quotation, foreign place names, words or entire lines in a foreign language*.

One of the characteristic features and techniques of Modernism was *stream of consciousness*, literary technique, that reveals the character's feelings, thoughts, and actions, often following an associative rather than a logical sequence, without commentary by the author. In literary criticism, *stream of consciousness* is a narrative mode or method that attempts to depict the multitudinous thoughts and feelings which pass through the mind. Stream of consciousness is a narrative device that attempts to give the written equivalent of the character's thought processes, either in a loose interior monologue, or in

connection to his or her actions. Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative leaps in thought and lack of some or all punctuation. Stream of consciousness and interior monologue are distinguished from dramatic monologue and soliloquy, where the speaker is addressing an audience or a third person, which are chiefly used in poetry or drama. In stream of consciousness the speaker's thought processes are more often depicted as overheard in the mind (or addressed to oneself); it is primarily a fictional device.

James Joyce was a major modernist writer whose strategies employed in his novel *Ulysses* for depicting the events during a twenty-four-hour period in the life of his protagonist, Leopold Bloom, have come to epitomize modernism's approach to fiction. **James Joyce** (1882–1941) was an Irish novelist noted for his experimental use of language and exploration of new literary methods in such large works of fiction as *Ulysses* (1922) and *Finnegans Wake* (1939). He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century. Other well-known works are the short-story collection *Dubliners* (1914), and the novel *A Portrait of the Artist as a Young Man* (1916). His other writings include three books of poetry, a play, occasional journalism and his published letters.

James Joyce was a major pioneer in the use of *stream of consciousness*. He employed the stream-of-consciousness style in all of his novels, including *Finnegans Wake*, *A Portrait of the Artist as a Young Man* and *Ulysses*. Some hints of this technique, are already present in *A Portrait of the Artist as a Young Man*, along with interior monologue, and references to a character's psychic reality rather than to his external surroundings. *Ulysses* is a landmark work in which the episodes of Homer's *Odyssey* are paralleled in a variety of literary styles. The book is most famous for its use of a variant of the interior monologue known as the “stream-of-consciousness” technique. Many critics have pointed out that it is at least as old as the novel, though no one before Joyce had used it so continuously. Joyce’s major innovation was to carry the interior monologue one step further by rendering, for the first time in literature, the myriad flow of impressions, half thoughts, associations, lapses and hesitations, incidental worries, and sudden impulses that form part of the individual’s conscious awareness along with the trend of his rational thoughts.

James Joyce’s subtle yet frank portrayal of human nature, coupled with his mastery of language and brilliant development of new literary forms, made him one of the most commanding influences on novelists of the 20th century. The main strength of *Ulysses* lies in its depth of character portrayal and its breadth of

humour. *Ulysses* has come to be accepted as a major masterpiece, two of its characters, Leopold Bloom and his wife, Molly, being portrayed with a fullness and warmth of humanity unsurpassed in fiction. Joyce's *A Portrait of the Artist as a Young Man* is also remarkable for the intimacy of the reader's contact with the central figure and contains some astonishingly vivid passages.

The 15 short stories collected in *Dubliners* mainly focused upon Dublin life's sordidness. It is a short-story collection, written in 1904–07 and published in 1914. *Dubliners* has a well-defined structure along with interweaving, recurring symbols. The first three stories, narrated in the first person, portray children; the next four deal with young adults, and, like the remaining stories, are told by a third person, whose tone and sensibility shifts to reflect that of the changing protagonists; the following four stories concern mature life from middle age onward; and the next three, the public life of politics, art, and religion. The 15th and final story, *The Dead*, is considered not only the jewel of the collection but also his best short work and a masterpiece of modern fiction. The story takes place before, during, and after an evening Christmas party attended by Gabriel and Gretta Conroy and their friends and relatives. It leads gradually to Gabriel's late-night epiphany about his life and marriage when a tender song reminds Gretta of a boy who died of love for her.

This stream-of-consciousness technique proved widely influential in much 20th-century fiction. Prominent uses in the years that followed the publication of James Joyce's *Ulysses*, include **Virginia Woolf**, *Mrs Dalloway* (1925), *To the Lighthouse* (1927), and William Faulkner in *The Sound and the Fury* (1929).

Recognized as the most important feminist writer of all time, **Virginia Woolf** used the *stream-of-consciousness technique* to great significance in her work. Paying scrupulous attention to detail Woolf takes readers through different minds, perspectives and surroundings in *Mrs. Dalloway*. She makes us wonder who is speaking – and about what.

William Somerset Maugham (1874–1965) was an English playwright, novelist, and short story writer. He was one of the most popular authors of his era, and although he did not receive the same critical acclaim as did his modernist contemporaries with their more experimental prose styles, he was reputedly the highest paid of his profession during the 1930s. Maugham's modernism expressed itself not in his literary style, but in the themes of his stories, which demonstrated the disaffection of his characters with the modern world.

Born in Paris, of Irish ancestry, Somerset Maugham was to lead a fascinating life and would become famous for his mastery of short evocative stories that were often set in the more obscure and remote areas of the British

Empire. Suffering from a bad stammer, he received a classic public school education at King's school in Canterbury, Kent. Rather more unconventionally, he studied at Heidelberg university where he read philosophy and literature. He then studied in London, eventually qualifying as a surgeon at St Thomas' hospital. He conducted his year's medical practice in the slums of the East End. It was here that he found material for his first, rather lurid, novel *Liza of Lambeth* in 1897 and much of the material for his critically acclaimed autobiographical novel *Of Human Bondage* although this wasn't to be published until 1915.

He moved to Paris where he would strike up a successful working relationship with Laurence Housman and write a number of plays that would be run in London from 1908. At the outbreak of The Great War he first served with a Red Cross unit in France before taking up a far more interesting assignment as secret agent in Geneva and then Petrograd. In Russia, he was given the rather mammoth job of attempting to prevent the Russian Revolution from starting. His novel *Ashenden: Or the British Agent*, published in 1928, would draw on these eclectic experiences.

Continuing with more peacable travels, Maugham took to the South Seas, where he visited the island of Tahiti and on which he based his novel *The Moon and Sixpence* (1919). Sickness would then force Maugham to return home and remain in a Scottish tuberculosis sanatorium. However, on recovery, he returned to the Far East and collected imperial information and experiences that would form the basis of many short stories, plays and novels: *East of Suez* in 1922, *Our Betters* in 1923 and *The Letter* in 1927, are amongst the better known of these.

Returning to settle in France in 1928, he wrote what many regard as his satirical masterpiece *Cakes and Ale, or, The Skeleton in the Cupboard* (1930). A literary biography within a novel that examined the private sin that accompanies public success. The winds of war would not allow Maugham to remain in France indefinitely. A British agent once more, he was forced to flee from France with a single suitcase one night in 1940. He settled in the United States for the duration of the war, writing the semi-mystical *The Razor's Edge* there in 1945.

Somerset Maugham was the master of the short, concise novel and he could convey relationships, greed and ambition with a startling reality. The remote locations of the quietly magnificent yet decaying British Empire offered him beautiful canvasses on which to write his stories and plays. His works are often full of the basest, and yet more interesting, of the human vices but can still evoke the day to day feelings and emotions that allow us to understand and identify with his characters.

One reaction against the Liberalism of *Wells* and *Shaw* was to be found in the novels and poems of the Englishman **David Herbert Lawrence** (1885–1930), who in effect rejected civilisation and, like Blake, wanted men to go back to the ‘natural world’ of instinct. D.H. Lawrence was first recognized as a working-class novelist showing the reality of English provincial family life and – in the first days of psychoanalysis – as the author-subject of a classic case history of the Oedipus complex. In his more than 40 books he celebrated his vision of the natural, whole human being, opposing the artificiality of modern industrial society with its dehumanization of life and love. Some of the issues Lawrence explores are sexuality, emotional health, vitality, spontaneity, and instinct. Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage". His novels were misunderstood, however, and attacked and even suppressed because of their frank treatment of sexual matters.

Lawrence was the fourth child of a north Midlands coal miner who had worked from the age of 10, was a dialect speaker, a drinker, and virtually illiterate. Lawrence's mother, who came from the south of England, was educated, refined, and pious. The difference in social status between his parents was a recurrent motif in Lawrence's fiction.

In his two most innovative novels, *The Rainbow* (1915) and *Women in Love* (1920), *D.H. Lawrence* traced the sickness of modern civilization – a civilization in his view only too eager to participate in the mass slaughter of the war – to the effects of industrialization upon the human psyche. Yet as he rejected the conventions of the fictional tradition, which he had used to brilliant effect in his deeply felt autobiographical novel of working-class family life, *Sons and Lovers* (1913), he drew upon myth and symbol to hold out the hope that individual and collective rebirth could come through human intensity and passion.

Author and screenwriter **Aldous Huxley** (['ɔːldəs 'hʌksli]; 1894–1963) is best known for his 1932 novel *Brave New World*, a nightmarish vision of the dystopian future. The author's lifelong preoccupation with the negative and positive impacts of science and technology on 20th-century life made him one of the representative writers and intellectuals of that century.

Aldous Huxley established himself as a major author with his first two published novels, *Crome Yellow* (1921) and *Antic Hay* (1923); these are witty and malicious satires on the pretensions of the English literary and intellectual coteries of his day. *Those Barren Leaves* (1925) and *Point Counter Point* (1928) are works in a similar vein. *Brave New World* (1932) marked a turning point in

Huxley's career: like his earlier work, it is a fundamentally satiric novel, but it also vividly expresses Huxley's distrust of 20th-century trends in both politics and technology. The novel presents a nightmarish vision of a future society in which psychological conditioning forms the basis for a scientifically determined and immutable caste system that, in turn, obliterates the individual and grants all control to the World State. The novel *Eyeless in Gaza* (1936) continues to shoot barbs at the emptiness and aimlessness experienced in contemporary society, but it also shows Huxley's growing interest in Hindu philosophy and mysticism as a viable alternative. In the novel *After Many a Summer Dies the Swan* (1939), published soon after he moved to California, Huxley turned his attention to American culture.

2.2 Poetry: T.E. Hulme, T.S. Eliot

Movements through history. Throughout history, there have been hundreds of major and minor poetic movements and communities. Major community-based movements – such as the Ancient Greek poetry schools, Provencal literature, Sicilian court poets, Elizabethan and Romantic poets, American Transcendentalists, Paris expatriate (Surrealist), and Beat poets – changed the course of poetry during and after their respective eras.

Modernist poetry in English started in the early years of the 20th century with the appearance of the *Imagists*. In common with many other modernists, these poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction. Modernists saw themselves as looking back to the best practices of poets in earlier periods and other cultures.

The origins of *Imagism* and *cubist poetry* are to be found in two poems by **T.E. Hulme** ([hju:m]; 1883–1917) that were published in 1909 by the Poets' Club in London. Hulme was a student of mathematics and philosophy who had established the Poets' Club to discuss his theories of poetry. Hulme was an English critic and poet who, through his writings on art, literature and politics, had a notable influence upon modernism. He was an aesthetic philosopher and the 'father of imagism'.

Hulme's reputation as "One of the War Poets" is based upon the small number of poems in the image form that he wrote during the short period that he was writing poetry. Six short poems were published during his life in Christmas publications of The Poets Club and The Complete Poetical Works of T. E. Hulme published in 1912. A final poem was published in Ezra Pound's 1915 Catholic Anthology. Hulme's influence on the artistic world in the first decades of the 20th

century was profound. He was part of the zeitgeist and Pound and Eliot in particular have acknowledged his contribution to modernism. Georgians, Imagists, Futurists and Vorticists were all reacting to and modernising old Romanticism and Hulme's encouragement in his writings, his poems and his talks can be seen in the influence of modernist poetry on almost all major poets from the 1920s and the next generation of War Poets led by Keith Douglas.

Thomas Eliot (1888–1965) was a British essayist, publisher, playwright, literary and social critic, and one of the twentieth century's major poets. He moved from his native United States to England in 1914 at the age of 25, settling, working, and marrying there. He eventually became a British subject in 1927 at the age of 39, renouncing his American citizenship.

Eliot attracted widespread attention for his poem *The Love Song of J. Alfred Prufrock* (1915), which was seen as a masterpiece of the Modernist movement. It was followed by some of the best-known poems in the English language, including *The Waste Land* (1922), *The Hollow Men* (1925), *Ash Wednesday* (1930) and *Four Quartets* (1943). He was awarded the Nobel Prize in Literature in 1948, "for his outstanding, pioneer contribution to present-day poetry".

The poet and playwright in his most innovative poetry traced the sickness of modern civilization – a civilization that, on the evidence of the war, preferred death or death-in-life to life – to the spiritual emptiness and rootlessness of modern existence. As he rejected the conventions of the poetic tradition, Eliot, like Lawrence, drew upon myth and symbol to hold out the hope of individual and collective rebirth, but he differed sharply from Lawrence by supposing that rebirth could come through self-denial and self-abnegation. Even so, their satirical intensity, no less than the seriousness and scope of their analyses of the failings of a civilization that had voluntarily entered upon the First World War, ensured that Lawrence and Eliot became the leading and most authoritative figures of Anglo-American Modernism in England in the whole of the postwar period.

3. Psychological, critical and social realism: K. Mansfield, R. Aldington, J.B. Priestley, A.J. Cronin

Alongside modernists, there worked a number of writers who chose to depict life in all its complexity. Writers like *K. Mansfield, R. Aldington, J.B. Priestley, A.J. Cronin* raised important social and moral problems.

Katherine Mansfield (1888–1923) was a prominent New Zealand modernist short story writer who was born and brought up in colonial New

Zealand. At 19, Mansfield left New Zealand and settled in the United Kingdom, where she became a friend of modernist writers such as *D.H. Lawrence* and *Virginia Woolf*. Katherine Mansfield evolved a distinctive prose style with many overtones of poetry. Her delicate stories, focused upon psychological conflicts, have an obliqueness of narration and a subtlety of observation that reveal the influence of Anton Chekhov. She, in turn, had much influence on the development of the short story as a form of literature.

Her initial disillusion appears in the ill-humoured stories collected in *In a German Pension* (1911). Until 1914 she published stories in *Rhythm* and *The Blue Review*, edited by the critic and essayist John Middleton Murry, whom she married in 1918 after her divorce from George Bowden. The death of her soldier brother in 1915 shocked her into a recognition that she owed what she termed a sacred debt to him and to the remembered places of her native country. *Prelude* (1918) was a series of short stories beautifully evocative of her family memories of New Zealand. These, with others, were collected in *Bliss* (1920), which secured her reputation and is typical of her art.

Her stories often focus on moments of disruption and frequently open rather abruptly. Among her most well-known stories are *The Garden Party*, *The Daughters of the Late Colonel* and *The Fly*. Katherine Mansfield had achieved a reputation as one of the most talented writers of the modern short story in English. Mansfield was recognized as innovative, accessible, and psychologically acute, one of the pioneers of the avant-garde in the creation of the short story. Her language was clear and precise; her emotion and reaction to experience carefully distilled and resonant. Her use of image and symbol were sharp, suggestive, and new without seeming forced or written to some preconceived formula. Her first major theme is the woman alone in the world (*Lady's Maid*, *The Life of Ma Parker*, *The Daughters of Late Colonel*) and the second – children in their relations with one another and with the adults in the family (e.g. *Sixpence*, *The Little Girl*, *The Doll's House*). She was a master of the psychological story. Her literary work shows the influence of A. Chekhov. Mansfield admitted this and even called herself '*the English Anton Chekhov*'.

George Orwell (the pen name of *Eric Arthur Blair* (1903–1950)) was an English novelist, essayist, journalist and critic. His work is marked by lucid prose, awareness of social injustice, opposition to totalitarianism, and commitment to democratic socialism.

Orwell wrote literary criticism, poetry, fiction, and polemical journalism. He is best known for the dystopian novel *Nineteen Eighty-Four* (1949) and the allegorical novella *Animal Farm* (1945). His non-fiction works, including *The*

Road to Wigan Pier (1937), documenting his experience of working class life in the north of England, and *Homage to Catalonia* (1938), an account of his experiences in the Spanish Civil War, are widely acclaimed, as are his essays on politics, literature, language, and culture. In 2008, *The Times* ranked him second on a list of "The 50 greatest British writers since 1945".

Orwell's work continues to influence popular and political culture, and the term *Orwellian* – descriptive of totalitarian or authoritarian social practices – has entered the language together with several of his neologisms, including *cold war*, *Big Brother*, *Thought Police*, *Room 101*, *doublethink*, and *thoughtcrime*

Archibald Joseph Cronin (1896–1981) was a Scottish novelist and physician. Cronin was educated at the University of Glasgow and served as a surgeon in the Royal Navy during World War I. He practiced in South Wales (1921–24) and then, as medical inspector of mines, investigated occupational diseases in the coal industry. He opened medical practice in London in 1926 but quit because of ill health, using his leisure to write his first novel, *Hatter's Castle* (1931), the story of a Scottish hatmaker obsessed with the idea of the possibility of his noble birth. This book was an immediate success in Britain.

Cronin's fourth novel, *The Stars Look Down* (1935), which chronicles various social injustices in a North England mining community from 1903 to 1933, gained him an international readership. It was followed by *The Citadel* (1937), which showed how private physicians' greed can distort good medical practice. *The Keys of the Kingdom* (1942), about a Roman Catholic missionary in China, was one of his most popular books. Cronin's subsequent novels include *The Green Years* (1944), *Shannon's Way* (1948), *The Judas Tree* (1961), and *A Song of Sixpence* (1964). One of his more interesting late works is *A Thing of Beauty* (1956), a study of a gifted young painter who must break free of middle-class conventions to realize his potential.

Cronin's strengths were his narrative skill and his powers of acute observation and graphic description. Though labelled a successful middlebrow novelist, he managed to create in *The Stars Look Down* a classic work of 20th century British fiction.

John Boynton Priestley (1894–1984) was a British novelist, playwright, and essayist, noted for his varied output and his ability for shrewd characterization. A man of versatility, he was a patriot, cosmopolitan Yorkshireman, professional amateur, reactionary radical, and a common-sense spokesman for the ordinary man-in-the-street. He wrote on a variety of subjects and often revealed his opposition to materialism and mechanization in society.

Priestley gained international popularity with *The Good Companions* (1929), a picaresque novel about a group of traveling performers. It was followed by *Angel Pavement* (1930). It is a social panorama of the city of London, seen largely through the eyes of the employees of the firm Twigg & Dersingham, on the first floor of No. 8, Angel Pavement. Among his other more important novels are *Bright Day* (1946) and *Lost Empires* (1965).

Priestley was also a prolific dramatist, and he achieved early successes on the stage with such robust, good-humoured comedies as *Laburnum Grove* (1933) and *When We Are Married* (1938). Influenced by the time theories of John William Dunne, he experimented with expressionistic psychological drama – *Time and the Conways* and *I Have Been Here Before* (both 1937) and *Johnson over Jordan* (1939). He also used time distortion as the basis for a mystery drama with moral overtones, *An Inspector Calls* (1946). Many of his plays featured skillful characterizations of ordinary people in domestic settings.

4. Golden Age of Detective Fiction

The *Golden Age of Detective Fiction* was an era of classic murder mystery novels of similar patterns and styles, predominantly in the 1920s and 1930s.

Detective story, type of popular literature in which a crime is introduced and investigated and the culprit is revealed.

The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dim-witted police; (4) the greater powers of observation and superior mind of the detective; and (5) the startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. Usually it is also axiomatic that the clues from which a logical solution to the problem can be reached be fairly presented to the reader at exactly the same time that the sleuth receives them and that the sleuth deduce the solution to the puzzle from a logical interpretation of these clues.

The Golden Age proper is in practice usually taken to refer to a type of fiction which was predominant in the 1920s and 1930s but had been written since at least 1911 and is still being written – though much less – today. In his history of the detective story, *Bloody Murder: From the Detective Story to the Crime Novel*, the author **Julian Symons** (1912–1994) heads two chapters devoted to the Golden Age as "the Twenties" and "the Thirties". Symons notes that **Philip Van Doren Stern's** article, "The Case of the Corpse in the Blind Alley" (1941) "could serve ... as an obituary for the Golden Age."

Many of the authors of the Golden Age were British: **Margery Allingham** (1904–1966), **Anthony Berkeley** (1893–1971), **Agatha Christie** (1890–1976), **Freeman Wills Crofts** (1879–1957), **R. Austin Freeman** (1862–1943), **Joseph Jefferson Farjeon** (1883–1955), **Michael Innes** (1906–1993), **Philip MacDonald** (1900–1980), **Dorothy L. Sayers** (1893–1957), **Josephine Tey** (1896–1952), **Anne Hocking** (1890–1966), **Edmund Crispin** (1921–1978), **Cyril Hare** (1900–1958), and many more. *Ngaiio Marsh* (1895–1982) was from New Zealand, but her detective Roderick Alleyn was British. Some of them, such as *John Dickson Carr*, *Ellery Queen*, and *S.S. Van Dine*, were American but had similar styles. Others, such as *Raymond Chandler* and *Dashiell Hammett*, had a more hard-boiled, American style.

Allingham, Christie, Marsh and **Sayers** are often described as the "Queens of Crime".

The early years of the 20th century produced a number of distinguished detective novels, among them **Mary Roberts Rinehart's** *The Circular Staircase* (1908) and **G.K. Chesterton's** *The Innocence of Father Brown* (1911) and other novels with the clerical detective. From 1920 on, the names of many fictional detectives became household words: *Inspector French*, introduced in **Freeman Wills Crofts's** *The Cask* (1920); *Hercule Poirot*, in **Agatha Christie's** *The Mysterious Affair at Styles* (1920), and *Miss Marple*, in *Murder at the Vicarage* (1930); *Lord Peter Wimsey*, in **Dorothy L. Sayers' Whose Body?** (1923); *Philo Vance*, in **S.S. Van Dine's** *The Benson Murder Case* (1926); *Albert Campion*, in **Margery Allingham's** *The Crime at Black Dudley* (1929; also published as *The Black Dudley Murder*); and *Ellery Queen*, conceived by **Frederic Dannay** and **Manfred B. Lee**, in *The Roman Hat Mystery* (1929).

Certain conventions and clichés were established that limited any surprises on the part of the reader to the details of the plot and, primarily, to the identity of the murderer. The majority of novels of that era were "whodunits", and several authors excelled, after misleading their readers successfully, in revealing the least likely suspect convincingly as the villain. There was also a predilection for certain casts of characters and certain settings, with the secluded English country house and its upper-class inhabitants being very common.

Only during the inter-war years, and particularly in the 1920s, did Golden Age fiction have the happy innocence, the purity and confidence of purpose, which was its true hallmark. The outbreak of the Second World War is often taken as a beginning of the end for the light-hearted, straightforward "whodunit" of the Golden Age.

5. Depression Britain

From January to March of 1936, **George Orwell** was sent up to the North by the Left Book Club to write his report on the depression-hit industrial northern areas of Yorkshire and Lancashire. He travelled from the Midlands to Manchester, to Wigan and Liverpool, then back to London by way of Sheffield, Leeds and Birmingham. The account he wrote of his journey, *The Road to Wigan Pier* (1937), was a searing, vivid and moving left-wing polemic. It was one of many journeys taken by thirties' writers into a Britain that seemed battered as never before by social division, class conflict, industrial crisis and what dominated it all, the Slump.

The post-war British economy had been in decline ever since the 1926 General Strike, but the date usually given for the start of the Depression is 1929, the year the American "Great Crash" sent its ripples across the economies of the world. That year unemployment in Britain stood at 1.2 million. By 1930 it had risen to two million and by 1931 it was nearly three. The impact of economic deterioration was profound. In 1931 Britain went off the Gold Standard; shortly after Ramsay Macdonald's Labour Government changed to a Conservative-dominated National administration; in 1932 Oswald Mosley founded the British Union of Fascists. The sense that some climacteric had been reached in Britain's postwar history was widespread.

In the wake of Labour's election rout, optimism briefly took hold; **Alec Waugh's** *Thirteen Such Years* (1931), a chronicle of the period 1918–1931, ends on a note of hands-on-the-wheel resolve – only to be cast down by persistent economic gloom. As the market for industrial and manufactured goods dried up worldwide, entire communities, especially in the manufacturing North, existed on the brink of destitution. The human consequences of the Depression penetrated every stratum of thirties' literature. The post-1945 working class fiction of **Alan Sillitoe** (1928–2010), **Philip Callow** and **Sid Chaplin** (1916–1986) is full of anguished glances back to the world of jobless families living six to a room, or old man Seaton's face in Sillitoe's *Saturday Night Sunday Morning* (1959) turning "black from want of fags." Even the "upper-class" fiction of the period shows the surface frivolity undermined by the Slump. In **Evelyn Waugh's** (1903–1966) bleakest novel *A Handful of Dust* (1934), Brenda Last's unappetizing boyfriend Beaver is a redundant advertising man, and the men of **Anthony Powell's** (1905–2000) society novels are uneasily conscious of their shaky hold on paid employment.

Essentially the Depression prodded into existence a vast literature that not only reflected the social conditions of the time but the radical politics that seemed the one solution. Some of this was working class in origin, still more was written by middle class onlookers. A link between the two was provided by bourgeois patrons like **Stephen Spender** (1909–1995), **Christopher Isherwood** (1904–1986) and **John Lehmann** (1907–1987), whose literary magazines – notably Lehmann’s *New Writing* – supplied a vehicle for working class talent. Ironically, one odd effect of the Slump was to create new literary opportunities for figures like **Leslie Halward** (1905–1976) from Birmingham, who began writing after losing his job as a plasterer, or **Walter Greenwood** (1903–1974) (*Love on the Dole*, 1933), who turned to fiction and drama after being made redundant from a Manchester department store. From the early 1930s, nearly all the depression blackspots had a contingent of (mostly working class) writers exploring the crisis of the times. There was **James Hanley** (1897–1985) in Liverpool, **Harry (Harold) Heslop** (1898–1983), **Sid Chaplin** (1916–1986) and **J.C. Grant** (1886–1973) in Durham, **Lewis Grassic Gibbon** (the pseudonym of James Leslie Mitchell; 1901–1935), **George Blake** (1893–1961) and **James Barke** (1905–1958) in industrial Scotland, **Joe Corrie** (1894–1968) and **James Welsh** (1880–1954) in the Fife and Lanarkshire coalfields, **Walter Brierley** (1900–1972) and **F.C. Boden** in the Nottinghamshire and Derby coalfields. South Wales was represented by **Lewis Jones** (1897–1939) and **B.L. Coombes** (Bert Lewis Coombes; 1893–1974), a miner who wrote his autobiography as *These Poor Hands* (c.1935). Such writing wasn’t confined to obviously distressed industrial regions: **Jack Lindsay**’s *End of Cornwall* (1937) charts the collapse of rural living standards in the agricultural South-West.

Working class writing now existed not to describe work but its absence. **Harry Heslop**, once a South Shields miner, records the view from Tyneside in his *Last Cage Down* (1935). “Not a battleship being built. Not a crane moving. Not a man hitting a rivet with a hammer. A great, stultifying death.” Slump literature has several constants. It was keen to dramatize, from a left-wing standpoint, recent political and economic history. **Grassic Gibbons**’ fine trilogy *A Scots Quair* (1932–1934), a bitter commentary on the post-war decline of industrial Scotland, charts the move into radical politics. In the second volume, *Cloud Howe* (1933), **Chris Colquhoun** ([kə’hu:n]) moves from the country to the urban jute mills, but before long the post-1929 slide takes hold, throwing men out of work and bankrupting the mills, leaving families sleeping in hovels built for livestock. In the final volume *Grey Granite* (1934), Chris’s son Ewan, now in Glasgow, wakes to political reality after seeing policemen beat a young boy senseless and

their horses trample an old man to death while breaking up a demonstration against the hated Means Test. The novel ends with him leaving Scotland altogether on a hunger march to the south, and as in many other thirties' novels, looking towards a future in the Communist Party.

Such end-of-tether journeys recur throughout thirties' writing. There was the "tramp autobiography," probably inaugurated by **W.H. Davies's** *Autobiography of a Super-Tramp* in 1908. Orwell plainly recorded what it was like to be out on the streets in Paris and London (*Down and Out in Paris and London*, 1933) or walking the road to Wigan's very unfamous Pier. As unemployed men wandered the country seeking employment the "tramp novel" became a sub-genre, a newly-barbed version of the older picaresque, with doss houses and casual wards replacing the coaching inns of Dickens and Fielding. Even middle-class novels of the period – **Orwell's** *A Clergyman's Daughter* (1935) or **J.B. Priestley's** *The Good Companions* (1929) – record the tramp around a darkened land.

If social conditions brought displacement in search of work, it also heightened the sense of place. The decade's most celebrated regional alliance, the "Birmingham Group," was not strictly speaking working class, but at least two of its members, **Walter Allen** (1911–1995) and **John Hampson** (1901–1955), wrote novels that outlived the decade. Elsewhere **Phyllis Bentley** (1894–1977) and **Lettice Cooper** (1897–1994) wrote about the West Riding of Yorkshire, while the novels of **Walter Greenwood** (1903–1974) and **Louis Golding** (1895–1958) map out the terrain of tiny areas of the Greater Manchester conurbation. Often province and capital found themselves at odds. As newspapers and magazines vied with each other to give accounts from the social and economic battlefield, a steady stream of established writers descended on distressed areas in what often seemed no more than a search for copy. **J.B. Priestley's** vivid *English Journey* (1934) is a powerful city-by-city record of a darkened England in the tradition of Defoe by a writer with deep Yorkshire roots. But it vied with works with titles like *Hungry England* or *Men Without Work*, part of the era's fascination with documentary. **Orwell's** *Road to Wigan Pier* (1937), published, despite its own publisher's reservations, by the Left Book Club, had a circulation of 60,000 copies. But it also caused resentment. Jack Hilton, of the National Unemployed Workers Movement, to whom Orwell went for advice, felt the book a "travesty," and recorded a reverse journey, from Rochdale to Epsom in his *English Ways* (1938).

Fear of unemployment was not confined to the working classes. By 1934 the number of jobless "white-collar" workers was estimated at 400,000 out of a

workforce of two million. The growing anxieties of professional and clerical employees ran through many a novel of lower-middle class life. Mr Smeeth, the desiccated accounts clerk of **Priestley's** *Angel Pavement* (1930), looks in wonder at the tribe of applicants for the single vacancy at the veneer distributing firm of Twigg & Dersingham. At the novel's close, thrown out of work when the firm is bankrupted by a charismatic swindler, Mr Smeeth contemplates his most ghastly nightmare – the loss of his livelihood.

The Depression was effectively ended by the Second World War: it took rearmament to solve the problems of the dole queue, fear of European conflict to transform the political mood. A more varied and troubled social map was drawn, a harder-nosed working class voice changed the note of British writing. From the standpoint of the unemployed miner or steelworker, scraping for food, living in fear of the Means Test, War at least did mean work.

LECTURE 9

LITERATURE FROM THE 1940s TO THE 1970s

Questions:

- 1. The literature of World War II (1939–45)**
- 2. Literature after World War II: J. Aldridge, H. G. Green, C.P. Snow**
- 3. Scenes from provincial life**
- 4. The Angry Young Men: J. Osborne, J. Wain, J. Braine, K. Amis**
- 5. The New Wave Drama: J. Osborne. A. Wesker, H. Pinter, S. Beckett**
- 6. English drama**
- 7. The working-class novel**

1. The literature of World War II (1939–45)

The Second World War was global and total. It happened on the ground, in the air, on the seas, under the waves. The fighting was terribly mobile; no front stayed fixed for long. The German word for a war that would strike like lightning, *Blitzkrieg*, entered the world's language once German forces burst into Poland in September 1939. Soon came advances into Norway and Denmark (April 1940), Holland, Luxembourg, Belgium (mid-May 1940), France (Paris fell 14 June, 1940), North Africa (March 1941), and Russia (June 1941). Lightning war seemed invincible. When Germany's ally Japan devastated the American fleet in a surprise attack on Pearl Harbor in December 1941, *Blitzkrieg* looked an impressively exportable strategy.

The outbreak of war in 1939, as in 1914, brought to an end an era of great intellectual and creative exuberance. Individuals were dispersed; the rationing of paper affected the production of magazines and books; and the poem and the short story, convenient forms for men under arms, became the favoured means of literary expression. It was hardly a time for new beginnings, although the poets of the New Apocalypse movement produced three anthologies (1940–45) inspired by Neoromantic anarchism. No important new novelists or playwrights appeared. In fact, the best fiction about wartime – **Evelyn Waugh's** *Put Out More Flags* (1942), **Henry Green's** *Caught* (1943), **James Hanley's** *No Directions* (1943), **Patrick Hamilton's** *The Slaves of Solitude* (1947), and **Elizabeth Bowen's** *The Heat of the Day* (1949) – was produced by established writers. Only three new poets (all of whom died on active service) showed promise: **Alun Lewis** (1915–1944), **Sidney Keyes** (1922–1943), and **Keith Douglas** (1920–1944), the latter the most gifted and distinctive, whose eerily detached accounts of the battlefield revealed a poet of potential greatness. Lewis's haunting short stories about the lives of officers and enlisted men are also works of very great accomplishment.

The bombing of London in 1940–1 is the subject of three British novels published in 1943; **Graham Greene's** *The Ministry of Fear*, **James Hanley's** *No Direction*, and **Henry Green's** *Caught*. Bomb flares like “clusters of spangles off a Christmas tree” descend onto a London street in Graham Greene's *The Ministry of Fear* (1943). Greene's later *The End of the Affair* (1951) is set mainly during the flying bomb raids on London of 1944. According to Bernard Bergonzi “[d]uring the war the preferred form of new fiction for new fiction writers [in Britain] was the short story”.

Fair Stood the Wind for France is a 1944 novel by **H.E. Bates** (1905–1974), which is concerned with a pilot of a Wellington bomber, who badly injures his arm when he brings his plane down in German-occupied France at the height of the Second World War. Eventually he and his crew make the hazardous journey back to Britain by rowing boat, bicycle and train. Bates was commissioned into the Royal Air Force (RAF) solely to write short stories, because the Air Ministry realised that the populace was less concerned with facts and figures about the war, than it was with reading about those who were fighting it.

It was a poet of an earlier generation, **T.S. Eliot**, who produced in his *Four Quartets* (1935–1942; published as a whole, 1943) the masterpiece of the war. Reflecting upon language, time, and history, he searched, in the three quartets written during the war, for moral and religious significance in the midst of

destruction and strove to counter the spirit of nationalism inevitably present in a nation at war. The creativity that had seemed to end with the tortured religious poetry and verse drama of the 1920s and '30s had a rich and extraordinary late flowering as Eliot concerned himself, on the scale of *The Waste Land* but in a very different manner and mood, with the well-being of the society in which he lived.

The War involved ordinary people – and writers and embryo writers - as never before. Young and not-so-young-writers were conscripted or volunteered to fight, on a scale unimaginable in the history of literary culture. **John Pudney** (1909–1977), **Arthur C. Clarke** (1917–2008), **William Cooper** (1910–2002), **Road Dahl** (1916–1990), **Christopher Middleton** (1926–2015), **Vernon Watkins** (1906–1967), and Australian **Patrick White** (1912–1990) were with the Royal Air Force. **William Golding** (1911–1993), **Roy Fuller** (1912–1991), **Alan Ross** (1922–2001) and **Donald Davie** (1922–1995) were with the Royal Navy.

Soldier writers from Britain and the Commonwealth included **Anthony Powell** ([ˈɑː pə əl]; 1905–2000) (Intelligence Corps), **Anthony Burgess** ([ˈbɜːrdʒəs]; 1917–1993) (Medical Corps), **Kingsley Amis** (1922–1995) (Royal Corps of Signals), **Brian Moore** (1921–1999), **Vernon Scannell** (1922–2007), **Spike Milligan** (1918–2002), **F.T. Prince** (1912–2003) and **Edwin Morgan** (1920–2010).

As writers recorded, total war touched all corners of life. **Stephen Spender** (1909–1995), **Peter Quennell** (1905–1993), **William Sansom** (1912–1976) and **Henry Green** (1905–1973) were in the London Fire Service during the Blitz (Green's *Caught*, 1943). Those not at the front were “backroom boys” (or girls), like **Nigel Balchin** (War Office), **Cecil Day Lewis** and **Laurie Lee** (Ministry of Information), **Richard Hughes** (Admiralty), **Henry Reed**, **Mary Wesley** and **Angus Wilson** (all codebreakers at Bletchley).

2. Literature after World War II: J. Aldridge, H. G. Green, C.P. Snow

Increased attachment to religion most immediately characterized literature after World War II. This was particularly perceptible in authors who had already established themselves before the war. **W.H. Auden** ([ˈwɪstən ˈhjuː ˈɔːdən]; 1907–1973) turned from Marxist politics to Christian commitment, expressed in poems that attractively combine classical form with vernacular relaxedness. Christian belief suffused the verse plays of **T.S. Eliot** (1888–1965) and **Christopher Fry** (1907–2005). While **Graham Greene** continued the powerful merging of thriller plots with studies of moral and psychological ambiguity that he had developed through the 1930s, his Roman Catholicism loomed especially large in novels such as *The Heart of the Matter* (1948) and *The End of the Affair*

(1951). **Evelyn Waugh**'s *Brideshead Revisited* (1945) and his *Sword of Honour* trilogy (1965; published separately as *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961)) venerate Roman Catholicism as the repository of values seen as under threat from the advance of democracy. Less-traditional spiritual solace was found in Eastern mysticism by **Aldous Huxley** and **Christopher Isherwood** (1904–1986) and by **Robert Graves** (1895–1985), who maintained an impressive output of taut, graceful lyric poetry behind which lay the creed he expressed in *The White Goddess* (1948), a matriarchal mythology revering the female principle.

The fear of a German invasion and the aerial bombardments of heavily industrialized areas united the country and forged a spirit of comradeship among the British people. England's most notable postwar achievement was the peaceful liquidation of its once vast empire. This imperial loss and domestic economic problems caused British statesmen to develop a new approach in world affairs. Seeking closer ties with Europe, England accepted an invitation to join the common Market.

The deep questioning of social changes and ideas, the prevailing concern with new dilemmas was best expressed in post-war literature. The novel continued to be the dominant genre and many writers were engaged in an attempt to depict the post-war world in realistic colors. Among them were the works of **James Aldridge** (1918–2015). In his novels and short stories problems of war and peace, of national movements and international relationships are treated with remarkable honesty and courage. His first novel was *Signed with Their Honour* (1943) which was followed by *The Sea Eagle* (1944). Both are dedicated to the struggle of the Greek people against the fascist powers.

The name of James Aldridge is inseparable from the most progressive tendency in post-war English literature – that of the anticolonial novel. Aldridge's *The Diplomat* (1949) is one of his best works.

Several major writers like **Graham Green** and **Charles Percy Snow** came to the force in the inter-war period, but their specific manner outlined itself most markedly in the post-war work.

Henry Graham Green (1904–1991) was the English novelist, short-story writer, playwright, and journalist whose novels treat life's moral ambiguities in the context of contemporary political settings. His books' unusual popularity is due partly to his production of thrillers featuring crime and intrigue but more importantly to his superb gifts as a storyteller, especially his masterful selection of detail and his use of realistic dialogue in a fast-paced narrative.

Green originally divided his fiction in two genres: 1) thrillers (mystery and suspense books), such as *Our Man in Havana*, that he described as entertainments; often with notable philosophic edges, and 2) literary works, such as *The Power and the Glory*, on which he thought his literary reputation was to be based.

As his career lengthened, however, Greene and his readers both found the entertainments of nearly as high literary value as the formal literary writing. His later efforts, such as *The Human Factor*, *The Comedians*, *Our Man in Havana*, and *The Quiet American*, combine these modes in compressed, but remarkably insightful work.

He began to come into his own with a thriller, *Stamboul Train* (1932; also entitled *Orient Express*), which plays off various characters against each other as they ride a train from the English Channel to Istanbul. This was the first of a string of novels that he termed “*entertainments*,” works similar to thrillers in their spare, tough language and their suspenseful, swiftly moving plots, but possessing greater moral complexity and depth. It was followed by three more: *A Gun for Sale* (1936; also entitled *This Gun For Hire*), *The Confidential Agent* (1939), and *The Ministry of Fear* (1943). A fifth entertainment, *The Third Man* (1949) was originally a screenplay.

One of Greene's finest novels, *Brighton Rock* (1938), shares some elements with his entertainments but explores the contrasting moral attitudes of its main characters with a new degree of intensity and emotional involvement. In this book, Greene contrasts a cheerful and warm-hearted humanist he obviously dislikes with a corrupt and violent teenage criminal whose tragic situation is intensified by a Roman Catholic upbringing.

Greene's finest novel, *The Power and the Glory* (1940), has a more directly Catholic theme: the desperate wanderings of a priest who is hunted down in rural Mexico at a time when the church is outlawed there. The weak and alcoholic priest tries to fulfill his priestly duties despite the constant threat of death at the hands of a revolutionary government.

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

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

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

Charles Percy Snow (1905–1980) was a British novelist, scientist, and government administrator. Snow graduated from Leicester University and earned a doctorate in physics at the University of Cambridge, where, at the age of 25, he became a fellow of Christ's College. After working at Cambridge in molecular physics for some 20 years, he became a university administrator, and, with the outbreak of World War II, he became a scientific adviser to the British government. He was knighted in 1957 and made a life peer in 1964.

In the 1930s Snow began the 11-volume novel sequence collectively called *Strangers and Brothers* (published 1940–1970), about the academic, public, and private life of an Englishman named Lewis Eliot. The novels are a quiet (though not dull) and scrupulous analysis of bureaucratic man and the corrupting influence of power. They deal – amongst other things – with questions of political and personal integrity, and the mechanics of exercising power.

Snow's novelistic world has a curious resemblance to the 'classical' detective story, which needs to exclude as many variables as possible from the problem. The intensity of Snow's fiction similarly derives from containing his characters in the smallest possible area of operation, with no appeal to outside.

As both a literary man and a scientist, Snow was particularly well equipped to write a book about science and literature: *The Two Cultures and the Scientific Revolution* (1959) and its sequel, *Second Look* (1964). Many of Snow's writings on science and culture are found in *Public Affairs* (1971). *Trollope: His Life and Art* (1975) exemplifies Snow's powers in literary criticism, as does *The Realists: Eight Portraits* (1979).

Several of Snow's novels were adapted for the stage. Later novels include *In Their Wisdom* (1974) and *Coat of Varnish* (1979).

3. Scenes from provincial life

In the 1940s and 1950s, after the Second World War ended, the British imagination seemed to shrink. One way to react to the horrific events that had been tearing the world to pieces for the last six years, sending servicemen and women to battle zones across the globe, was to pay fresh attention to life back home. Distant fields of conflict held terrible memories; the world continued to be a disordered, threatening place. But equally important was the question of what had been happening on the home front, to ordinary Britain. Now, many writers thought, it was time to look at scenes from provincial life.

Scenes from Provincial Life is the title of **William Cooper's** (1910–2002) influential 1950s' novel. Set in Leicester in 1939 just as war clouds were gathering, it describes a world about to collapse. It's a wry, comic novel about the lives and loves of four provincial intellectuals. They think Hitler will soon invade Britain, putting their lives in danger, so they'd better escape to the United States. But love proves greater than Fascism, home more important than away and they stay until their lives dissolve into the war.

Cooper's book is a love affair with Leicester and regional life itself. In three sequels we follow the protagonist into the Civil Service, Whitehall and the grander scenes of London. Cooper's good friend **C.P. Snow** (1905–80) appears in the novels as Robert; and Snow himself, also from Leicester, wrote an eleven-volume sequence of novels, *Strangers and Brothers* (1940–70), following the hero Lewis Eliot from lower middle class Leicester to Cambridge, London and the Corridors of Power.

Such books marked a trend to return to provincial Britain as a literary subject. **Philip Larkin** (1922–85), born in Coventry, would become famous as a poet of provincial Englishness. But he first won notice with two novels which show the underlying landscape of his writing. *Jill* (1946) is about a young boy from Huddersfield who goes to Oxford and is torn between his lower middle class roots and the new world Oxford opens up. *A Girl In Winter* (1947) gives the

reflections on ordinary England of a visitor to Britain (“Small fields, mainly pasture. Telegraph wires and a garage. That Empire Tea placard”), in what would become Larkin’s half-loving, half-ironic tone. He shows the land in the way a whole generation would see it, in prose and verse.

These scenes from provincial life were something more than an experiment in local colour. They were explorations of Britain’s changing culture, where its roots lay and what might renew it. In these book young heroes (generally heroes, although Margaret Drabble born in 1939 Sheffield, follows a heroine’s passage from north to south) are often doubly “outsiders.” As provincials, they feel excluded from British metropolitan literary culture. As working or lower middle class young people, grasping opportunities afforded by new access to higher education, they feel conflict between their class and the larger metropolitan scene.

The sense of place in post-war writing was helped by the growth in the 1950s and 1960s of regional civic theatres, which provided support for local writers, and grants from Regional Arts Associations.

Some books were works of protest; others of celebration, exploring an unwritten Britain that had its own vigour and ways of life. But most were novels of social realism, reversing the spirit of Modern experiment that had grown in the pre-war years. Exploring in loving detail the texture of change, the shifting spirit of place, the gap between the generations, they amounted to a new postwar mapping of Britain and the detail of its ordinary lives – place by place, region by region, class by class; from them today’s reader could construct a social history of Britain. Cooper and Snow wrote of the central Midlands, or one part of it: wealthy, smug Leicester, doing well from the hosiery trade. **Alan Sillitoe** (1928–2010) wrote of rival Nottingham, city of D.H. Lawrence, lacemaking and bicycles, with its larger working class. Alan Sillitoe’s *Saturday Night and Sunday Morning* (1957) is the story of Arthur Seaton, a worker in a Nottingham bicycle factory, whose only escape from his lathe is in the drunkenness and lovemaking of Saturday night and the regrets of Sunday morning. **David Lodge**’s novels show the Birmingham (“Rummidge”) of entrepreneurs and engineering factories. Many of the best books came from the North, from Yorkshire and Lancashire, the Victorian cities and towns of the industrial revolution. Bradford and Bingley already laid claim to J.B. Priestley. Now came **John Braine** (1922–1986), whose *Room at the Top* (1957) was a brash tale about a young provincial opportunist determined to climb to success. Wakefield produced **David Storey** (1933–2017) whose *This Sporting Life* (1960) is the tale of a young rugby player struggling between physical activity and mental life. Storey went on to become not only a powerful novelist – *Radcliffe* (1963) is a remarkable brooding meditation on the

Yorkshire landscape – but a major playwright, author of *The Contractor* (1969) and other plays with Northern settings. Wakefield was also home to **Stan Barstow** (1928–2011), whose striking working class novel, *A Kind of Loving* (1961) is set in fictional “Cressley.”

This was mining Yorkshire, where a distinctive working class life and community sense had developed over generations. It was caught by **Barry Hines** (1939–2016) from nearby Barnsley and a pit background in his early work. Barry Hines wrote about “people who live on council estates or in small terraced houses. The men work in mines and steelworks, the women in underpaid menial jobs.” But as industrial patterns changed and their lives were threatened Hines devoted himself to writing of this experience. In *A Kestrel for a Knave* (1968) he told of a young boy growing up in such a community, when the rules were changing, the old occupations dying. It was brilliantly filmed as *Kes* (several of these novels became notable films and shaped the realist mood of British film and television drama).

Yorkshire now seemed to do as thriving a trade in writers as it once had in woollens. Leeds – the Victorian capital at the heart of the West Riding – had its comic laureate in **Alan Bennett** (b.1934), whose stage and television plays and revue performances conveyed the region’s very ordinary tone of voice as well as its world view. Leeds also bred the prolific **Keith Waterhouse** (1929–2009), author of *Billy Liar* (1959), a fine comic novel about northern dreams and hopes, the playwright **Henry Livings** (1929–1998), and **Richard Hoggart** (1918–2014) whose *The Uses of Literacy* (1957) – a social record of northern working class culture – was novel-like in its power of report and its cultural influence.

Poetry too was re-invigorated by a new sense of place. Some of the finest poets of the 1950s and 1960s also came from Yorkshire. **Ted Hughes** was born in 1930 in the aptly named Mytholmroyd on the Calder River in the Yorkshire Pennines near the Lancashire border, ancient, stoney and half-industrialized. His poetry converts this landscape into natural energy, mythic space and psycho-drama – above all in his “Moortown” sequence, illustrated by the photographer Fay Godwin (*Moortown*, 1979). Like the powerful poetry of Tony Harrison or Blake Morrison Hughes’s poetry owes much to his Yorkshire roots.

Although Philip Larkin was a Midlander from Coventry, he became the poet of Hull, the ravaged seaport in the Yorkshire East Riding, over the Humber, at the end of the rail-line. Appointed University Librarian in 1955, he grew as distrustful of travel as he was of Modernist experiment. Place and people mattered to him, and he closely observed the detail of local lives, of Hull’s “cut-price crowd, urban yet simple,” the fish dock, the cemetery, the bombed old town near

the harbour, the dull department stores put up after the air-raids, the once green landscape disappearing under motorways, shopping precincts, halfhearted urbanization. London seemed a world away, as his fine poem “Whitsun Weddings” (1964) shows – when he takes what seems a huge train journey from northern Hull to the capital, glimpsing the many small lives revealed on the way. At Hull Larkin was joined by other poets, including Andrew Motion and Douglas Dunn. The city also had significant playwrights like Alan Plater, leading television writer and dramatist for the Hull Truck theatre company. Further up the East Coast at the resort of Scarborough, playwright Alan Ayckbourn joined Stephen Joseph’s small Theatre in the Round in 1959. In time he made it a major drama centre, both for first performances of his own cunning northern farces (*The Norman Conquests*, 1974) and new work by others.

Although it sometimes thought so, Yorkshire didn’t stand alone. Across the Pennines in Lancashire, the west coast seaport of Liverpool was another great literary center, its cosmopolitan, streetwise culture regenerated by, among other things, the music of the Beatles. Liverpool had its Poets (Adrien Henri, Roger McGough, Brian Patten), who linked verse with music, giving their own version of “the Mersey Sound” (*The Mersey Sound*, 1967), a fine comic novelist in **Beryl Bainbridge** (1932–2010), and important playwrights, including **Willie Russell** (b.1947), *Educating Rita*, 1979; *Shirley Valentine*, 1986) and **Alan Bleasdale** (b.1946).

Other Northern cities and regions also found a new era of expression. **Basil Bunting** (1900–1985) was the great bard of Newcastle. In Cumberland, **Melvyn Bragg** (b.1939), born in Carlisle, reinvigorated the literary heritage of the Lake District in a series of novels. His first book *For Want of a Nail* (1965) deals in Hardy-like fashion with the familiar regional theme of wasted potential. His *Cumbrian Trilogy* (1969–80) is a social history of a Cumbrian family from the age of the hired farm hand to modern day. North of the border a new group of major Scots writers appeared, including **Alan Massie** (b.1938) and **Liz Lochhead** (b.1947).

The North wasn’t the only source of creativity; the cities weren’t the only centres. The poet **Geoffrey Hill** (1932–2016), from Midlands Bromsgrove, celebrated his origins and the power of history and nature in *Mercian Hymns* (1971). Over in the “coloured counties,” west of Birmingham, were the “blue remembered hills” of the ancient Forest of Dean. **Dennis Potter**, who was born here in 1935, used it as background and landscape for remarkable television plays. This was what **Raymond Williams** (1921–1988), novelist as well as cultural critic, called “border country.” Williams was born in Pandy, on the border

between Wales and England, region and metropolis, history and the future, working class and academic intelligentsia.

In East Anglia writers like **Ronald Blythe** (*Akenfield: Portrait of an English Village*, 1969) looked at the winds of change blowing through contemporary rural culture – while in 1969 **Donald Davie** published his *Essex Poems*. Wales had the poetry of **R.S. Thomas** (1913–2000) and **Dannie Abse** (1923–2014), Scotland had the writing of **Ian Crichton Smith** (1928–1998), **Norman MacCaig** (1910–1996) and **George Mackay Brown** (1921–1996), Northern Ireland **Paul Muldoon** (b.1951) and Nobel Prize-winner, **Seamus Heaney** ([ˈʃeɪməs ˈhiːni]; 1939–2013). Even English suburbia found its laureate in the light and comic verse of **John Betjeman** ([ˈbɛtʃəmən]; 1906–1984).

Place is never everything in writing, but literature always owes much to the local. And this was made very evident in post-war Britain, helped to a great extent by the growth of civil theatres and regional independent television companies which encouraged local writers and regional stories. But the strongest force was the impact of cultural and social change itself. Today we can see many of these scenes of provincial life as snapshots of fast-fading ways of life. The industries that shaped the Northern cities were already starting to collapse – and with them the rooted, male-dominated communities and families, the work-shaped lives, the regional ways. Today post-war tower blocks have replaced the back-to-back terraces; supermarkets and malls have displaced the corner shop. Workplaces have gone, often work itself. So have many of the threads that connected people to place, generation to generation. Today's British authors writing scenes of provincial life (and many still do) have to write about a very different place.

4. The Angry Young Men: J. Osborne, J. Wain, J. Braine, K. Amis

Angry Young Men is a journalistic catchphrase loosely applied to a number of British playwrights and novelists who emerged in the mid-1950s, including **Kingsley Amis** (1922–1995), **John Osborne** (1929–1994), **Alan Sillitoe** (1928–2010), **Colin Wilson** (1931–2013) and **Keith Waterhouse** (1929–2009).

The phrase was originally coined by the Royal Court Theatre's press officer to promote John Osborne's 1956 play *Look Back in Anger*. Following the success of the Osborne play, the label "angry young men" was later applied by British media to describe young writers who were characterised by a disillusionment with traditional British society. The term, always imprecise, began to have less meaning over the years as the writers to whom it was originally applied became more divergent, and many of them dismissed the label as useless.

The *Angry Young Men* were acknowledged as the dominant literary force of

the decade. Their novels and plays typically feature a rootless, lower-middle or working-class male protagonist who views society with scorn and sardonic humour and may have conflicts with authority but who is nevertheless preoccupied with the quest for upward mobility.

From authors such as **John Braine**, **John Wain** (also a notable poet), **Alan Sillitoe**, **Stan Barstow**, and **David Storey** (also a significant dramatist) came a spate of novels often ruggedly autobiographical in origin and near documentary in approach. The predominant subject of these books was social mobility, usually from the northern working class to the southern middle class.

The Angry Young Men were a new breed of intellectuals who were mostly of working class or of lower middle-class origin. Some had been educated at the postwar red-brick universities at the state's expense, though a few were from Oxford. They shared an outspoken irreverence for the British class system, its traditional network of pedigreed families, and the elitist Oxford and Cambridge universities. They showed an equally uninhibited disdain for the drabness of the postwar welfare state, and their writings frequently expressed raw anger and frustration as the postwar reforms failed to meet exalted aspirations for genuine change. The trend that was evident in **John Wain's** novel *Hurry on Down* (1953) and in *Lucky Jim* (1954) by **Kingsley Amis** was crystallized in 1956 in the play *Look Back in Anger*, which became the representative work of the movement..”

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

John Osborne's play *Look Back in Anger* was the monumental literary work that influenced the concept of the Angry Young Man. Osborne wrote the play to express what it felt like to live in England during the 1950s. The main issues that Angry Young Men had were "impatience with the status quo, refusal to be co-opted by a bankrupt society, an instinctive solidarity with the lower classes." Referred to as "kitchen sink realism," literary works began to deal with lower class themes. In the decades prior to Osborne and other authors, less attention had been given to literature that illuminated the treatment and living circumstances experienced by the lower classes. As the Angry Young Men movement began to articulate these themes, the acceptance of related issues was more widespread. Osborne depicted these issues within his play through the eyes of his protagonist, Jimmy. Throughout the play, Jimmy was seeing "the wrong

people go hungry, the wrong people be loved, the wrong people dying".

In post-World War Britain, the quality of life for lower class citizens was very poor; Osborne used this theme to demonstrate how the state of Britain was guilty of neglect towards those that needed assistance the most. In the play there are comparisons of educated people with savages, illuminating the major difference between classes. Alison remarks on this issue while she, Jimmy and Cliff are sharing an apartment, stating how "she felt she had been placed into a jungle". Jimmy was represented as an embodiment of the young, rebellious post-war generation that questioned the state and its actions. *Look Back in Anger* provided some of its audience with the hope that Osborne's work would revitalise the British theatre and enable it to act as a "harbinger of the New Left".

John Wain (1925–1994) was an English novelist, critic and poet whose early works caused him, by their radical tone, to be spoken of as one of the “*Angry Young Men*” of the 1950s. He was also a critic and playwright. His name is also associated with the literary group "*The Movement*". For most of his life, Wain worked as a freelance journalist and author, writing and reviewing for newspapers and the radio. Wain was educated at St. John's College, Oxford, of which he subsequently became a fellow. He was a lecturer in English literature at the University of Reading from 1949 to 1955 and from 1973 to 1978 was professor of poetry at Oxford.

His first novel, *Hurry on down* (1953), is an episodic and picaresque account of the career of Charles Lumley, who, on leaving university, rejects his lower-middle-class origins by working as window-cleaner, crook, hospital orderly, chauffeur, and bouncer. It has been linked with the novels of *W. Cooper*, *K. Amis*, and *J. Braine* as a manifestation of the spirit of the “*Angry Young Men*” of the 1950s. *Hurry On Down* was Wain's first and, to some critics, best novel.

Other novels include *The Contenders* (1958), *A Travelling Woman* (1959), and *Strike the Father Dead* (1962), again a novel about a rebellious young man, who runs away from school and the expectations of his 'redbrick' professor father to become a jazz pianist. Later fiction includes *The Young Visitors* (1965), *The Pardoner's Tale* (1978), *Young Shoulders* (1982), *Where the Rivers Meet* (1988), *Comedies* (1990), and *Hungry Generations* (1994), his last novel which, with the two previous, make up his Oxford Trilogy.

John Braine (1922–1986) was an English novelist, born and educated in Bradford, who was for many years a librarian in the north of England. His first novel, *Room at the Top* (1957), set in a small Yorkshire town, was an instant success, and its hero, Joe Lampton, was hailed as another of the provincial 'angry young men' of the 1950s. Lampton, a ruthless opportunist working at the Town

Hall, seduces and marries the wealthy young Susan Browne, despite his love for an unhappily married older woman. *Life at the Top* (1962) continues the story of his success and disillusion. Braine's later novels express his increasing hostility to the radical views with which he was once identified. They include *The Crying Game* (1964), *Stay with Me till Morning* (1968), *The Queen of a Distant Country* (1972), *The Pious Agent* (1975), *Finger of Fire* (1977), *One and Last Love* (1981), and *The Two of Us* (1984).

Satiric watchfulness of social change was also the specialty of **Kingsley Amis** (1922–1995), whose deriding of the reactionary and pompous in his first novel, *Lucky Jim* (1954), led to his being labeled an Angry Young Man. Kingsley Amis created in his first novel, *Lucky Jim*, a comic figure that became a household word in Great Britain in the 1950s. As Amis grew older, though, his irascibility vehemently swiveled toward left-wing and progressive targets, and he established himself as a Tory satirist in the vein of Waugh or Powell.

Kingsley Amis wrote more than 20 novels, six volumes of poetry, a memoir, various short stories, radio and television scripts, along with works of social and literary criticism. Amis was "the finest English comic novelist of the second half of the twentieth century." In 2008, *The Times* ranked Kingsley Amis thirteenth on their list of the 50 greatest British writers since 1945.

Amis's first novel, *Lucky Jim* (1954, filmed 1957), was an immediate success and remains his most popular work. Its disgruntled antihero, a young university instructor named Jim Dixon, epitomized a newly important social group that had risen by dint of scholarships from lower-middle-class and working-class backgrounds only to find the more comfortable perches still occupied by the well-born. *Lucky Jim* prompted critics to group Amis with the Angry Young Men, who expressed similar social discontent. Jim Dixon, with his subversive attitudes (anti-establishment, anti-pretension, anti-arts-and-crafts) was hailed as an "Angry Young Man". Critics saw it as having caught the flavour of Britain in the 1950s, ushering in a new style of fiction. Its setting in a provincial university was also indicative of a new development in fiction, a movement that Amis confirmed in *That Uncertain Feeling* (1955) and *Take a Girl Like You* (1960). *I Like It Here* (1958), a xenophobic and slight novel set in Portugal, displays Amis's deliberate cultivation, for comic effect, of a prejudiced and philistine pose which was to harden into an increasingly conservative and hostile view of contemporary life and manners. His subsequent work is marked by much versatility; although best known for satiric comedy (*One Fat Englishman*, 1963, set in America; *Ending up*, 1974, a savage study of old age; and *Jake's Thing*, 1978, a dissertation on middle-aged impotence and its causes), he has also

successfully attempted many other genres. *The Anti-Death League* (1966), while in some respects offering the satisfaction of a conventional spy story, is a serious protest against God's inhumanity to man, and a tribute to 'the unaided and self-constituted human spirit, the final proof of the non-existence of God'. *The Green Man* (1969) is a novel of the supernatural, *The Riverside Villas Murder* (1973) an imitation of a classic detective story.

5. The New Wave Drama: J. Osborne, A. Wesker, H. Pinter, S. Beckett

Britain today is still a society in many ways defined by class, but in the 1950s divisions were far more rigid. Britain at all levels was depicted as desperately holding on to class as a means of self-belief.

Grim working-class life, angry young men, kitchen-sink realism, and gritty locations filled with colorful characters – these are just a few ways to describe the films of the **British New Wave**. This unforgettable chapter in film history emerged in the early 1960s and brought British cinema to the forefront.

Before 1960, most films about the British working people showed them in a patronising, if affectionate way. They always worked hard, paid their bills, and endured hardship with a grin. Men returned from work to enjoy a wash in the sink, followed by a frugal meal. If they were lucky, it would be accompanied by a beer, after which they would smoke a pipe or cigarette, gazing into a coal fire. They were the salt of the earth, serving their country in war, working hard in peace. Their aspirations were modest, perhaps a small garden, or an allotment, where they could retreat from the nagging wife, and grow some prize-winning vegetables. They would often keep pigeons, breed rabbits, or have a few chickens in a run out the back. They got the bus to their jobs, or cycled, as they could rarely afford a car. The high-spot of their week would be a visit to the pub. Women were long-suffering and mothers to at least three children. They took in washing, did part-time cleaning jobs, or managed small shops. They hoped for better for their offspring, perhaps an office job for the daughter, and technical school for the son. But the need for a contribution to the household generally forced children into the same jobs as their parents, at age fourteen or fifteen.

The 'new wave' films and the sources that inspired them gave a voice to a working-class that was for the first time gaining some economic power. Previously, working-class characters in British cinema had largely been used for comic effect or as 'salt of the earth' cannon fodder. Here we see their lives at the centre of the action. That action, such as it is, details everyday dramas – hence 'the kitchen sink' tag. We see events through the emotional journeys of the characters.

The 1960s new wave was distinctive for its championing of a new working-class realism.

The **British New Wave** is the name conventionally given to a series of films released in Great Britain between 1959 and 1963: *Room at the Top* (1959), *Look Back in Anger* (1959), *The Entertainer* (1960), *Saturday Night and Sunday Morning* (1960), *A Taste of Honey* (1961), *A Kind of Loving* (1962), *The Loneliness of the Long Distance Runner* (1962), *The L-Shaped Room* (1962), *The Sporting Life* (1963), *Billy Liar* (1963). These new wave films are often attributed to the “**Kitchen-sink realism**”. Most of these films are often about the lives and struggles of the working class, especially in Northern England. They produced the grim and darker sides of ordinary life, the grittiest of communities, and its characters as *angry young men* – a phrase widely associated with the movement.

Interestingly, only *Room at the Top* (1958) and *Look Back in Anger* (1959) look directly at conflict between working-class and middle-class characters.

The later films concentrate on conflicts within the working-class contrasting 'rough' (the very poor, unskilled, criminal and hedonistic – represented by characters like Arthur Seaton in *Saturday Night and Sunday Morning* (1960) and Colin Smith and *The Loneliness of the Long Distance Runner*, 1962) with 'respectable' (skilled, aspirational, educated and 'moral' – such as the heroes of John Schlesinger's films: Vic Brown in *A Kind of Loving* (1962) and the life that Billy Fisher in *Billy Liar* (1963) appears to lead).

The debates around class are complex. There is recognition that social change and affluence will make the system more fluid. There is also an understanding that the essentials of power will not change – the mindset that reinforces divisions is still very much there.

There is considerable overlap between *the New Wave* and *the Angry Young Men*, those artists in British theatre and film challenged the social status quo. Their work drew attention to the reality of life for the working classes, especially in the North of England. This particular type of drama, centred on class and the nitty-gritty of day-to-day life, was also known as *kitchen sink realism*.

Kitchen sink realism (or kitchen sink drama) is a term coined to describe a British cultural movement that developed in the late 1950s and early 1960s in theatre, art, novels, film and television plays, which used a style of **social realism**. Its protagonists usually could be described as *angry young men*, and it often depicted the domestic situations of working-class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs, to explore social issues and political controversies. The plays, novels and films employing this style are set frequently in poorer industrial areas in the North of

England, and use the accents and slang heard in those regions. The film *It Always Rains on Sunday* (1947) is a precursor of the genre, and the John Osborne play *Look Back in Anger* (1956) is thought of as the first of the genre. The gritty love-triangle of *Look Back in Anger*, for example, takes place in a cramped, one-room flat in the English Midlands. The conventions of the genre have continued into the 2000s, finding expression in such television shows as *Coronation Street* and *EastEnders*.

One of the most influential modern British dramatists was **Harold Pinter** (1930–2008), his writing career spanned more than 50 years. His best-known plays include *The Birthday Party* (1957), *The Homecoming* (1964), and *Betrayal* (1978), each of which he adapted for the screen.

Pinter's career as a playwright began with a production of *The Room* in 1957. His early works were described by critics as *comedy of menace*. Dialogue is of central importance in Pinter's plays and is perhaps the key to his originality. His characters' colloquial ("Pinteresque") speech consists of disjointed and oddly ambivalent conversation that is punctuated by resonant silences. The characters' speech, hesitations, and pauses reveal not only their own alienation and the difficulties they have in communicating but also the many layers of meaning that can be contained in even the most innocuous statements.

By 1960, society was undergoing a radical shift in Britain, and the films being made began to reflect the new ideas and changing morals of what would come to be described as the 'Swinging Sixties'. Kitchen Sink cinema was a short-lived trend, turning from working-class life in the industrial cities, filmmakers began to attach themselves to the vogue for portraying the lifestyle of "swinging London." English clothes and British rock and roll were suddenly fashionable, and London came to be seen as the capital of trendiness, social mobility, and sexual liberation. A series of films probing the shallowness of the "mod" lifestyle found success in art theaters around the world.

6. English drama

An important cultural movement in the British theatre which developed in the late 1950s and early 1960s was *Kitchen sink realism* (or "kitchen sink drama"), a term coined to describe art (the term itself derives from an expressionist painting by **John Bratby**), novels, film and television plays. The term *angry young men* was often applied members of this artistic movement. It used a style of social realism which depicts the domestic lives of the working class, to explore social issues and political issues. The drawing room plays of the post war period, typical of dramatists like **Terence Rattigan** and **Noël Coward**

were challenged in the 1950s by these Angry Young Men, in plays like John Osborne's *Look Back in Anger* (1956). **Arnold Wesker** and **Nell Dunn** also brought social concerns to the stage.

Arnold Wesker (1932–2016) was a British playwright who explored the everyday lives of working-class people, particularly as they related to his own Jewish upbringing, and was identified in the late 1950s as one of Britain's literary *Angry Young Men*. He wrote more than 40 plays, but he was best known for three “**kitchen-sink**” dramas that came to be called the Wesker Trilogy: *Chicken Soup with Barley* (1958), *Roots* (1959), and *I'm Talking About Jerusalem* (1960). Wesker was accepted at the Royal Academy of Dramatic Art but was unable to obtain a grant to attend. He held a variety of odd jobs, notably as a restaurant pastry chef, which served as the basis for his first produced play, *The Kitchen* (1957; film 1961). Wesker's national service in the Royal Air Force (1950–52) inspired *Chips with Everything* (1962), his first play to be produced on **Broadway** (1963). Wesker's other plays include *The Four Seasons* (1965), *The Wedding Feast* (1974), *Whatever Happened to Betty Lemon?* (1986), *Blood Libel* (1991), *Denial* (1997), and *The Rocking Horse* (2008). He also wrote poetry, several volumes of short stories and essays, the autobiography *As Much as I Dare* (1994), and the novel *Honey* (2005), in which he reprised a character from the Wesker Trilogy.

Although there were major innovations in Continental drama in the first half of the twentieth century, in Britain the impact of these innovations was delayed by a conservative theater establishment until the late 1950s and 1960s. **Samuel Beckett** ([ˈbɛkɪt]; 1906–1989) played a leading role in the anglophone absorption of modernist experiment in drama. In the shadow of the mass death of World War II, Beckett's absurdist intimation of an existential darkness without redemption gave impetus to a seismic shift in British drama. The Theatres Act of 1968 abolished the power of censorship that had rested in the Lord Chamberlain's Office. **Wole Soyinka** (b.1934) and **Derek Walcott** (1930–2017), two eminent poets from Britain's former dominions, helped breathe new life and diversity into English drama.

In the 1950s, the absurdist play *Waiting for Godot* (1955) (originally *En attendant Godot*, 1952), by the French resident, Irishman **Samuel Beckett** profoundly affected British drama. Beckett was an avant-garde novelist, playwright, theatre director, and poet, who lived in Paris for most of his adult life and wrote in both English and French. He is widely regarded as among the most influential writers of the 20th century. Beckett's work offers a bleak, tragicomic outlook on human existence, often coupled with black comedy and gallows

humour, and became increasingly minimalist in his later career. He is considered one of the *last modernist writers*, and one of the key figures in what Martin Esslin called the "Theatre of the Absurd". Beckett is most famous for his play *En attendant Godot* (1953) (*Waiting for Godot*). In a much-quoted article, the critic Vivian Mercier wrote that Beckett "has achieved a theoretical impossibility – a play in which nothing happens, that yet keeps audiences glued to their seats. What's more, since the second act is a subtly different reprise of the first, he has written a play in which nothing happens, twice."

The *Theatre of the Absurd* influenced **Harold Pinter** (1930–2008), (*The Birthday Party*, 1958), whose works are often characterised by menace or claustrophobia. Beckett also influenced **Tom Stoppard** (1937–) (*Rosencrantz and Guildenstern are Dead*, 1966). Stoppard's works are, however, also notable for their high-spirited wit and the great range of intellectual issues which he tackles in different plays. Both Pinter and Stoppard continued to have new plays produced into the 1990s. **Michael Frayn** (1933–) is among other playwrights noted for their use of language and ideas. He is also a novelist.

Other Important playwrights whose careers began later in the century are: **Caryl Churchill** (*Top Girls*, 1982) and **Alan Ayckbourn** (*Absurd Person Singular*, 1972).

An important new element in the world of British drama, from the beginnings of radio in the 1920s, was the commissioning of plays, or the adaptation of existing plays, by BBC radio. This was especially important in the 1950s and 1960s (and from the 1960s on for television). Many major British playwrights in fact, either effectively began their careers with the BBC, or had works adapted for radio. Most of playwright **Caryl Churchill's** early experiences with professional drama production were as a radio playwright and, starting in 1962 with *The Ants*, there were nine productions with BBC radio drama up until 1973 when her stage work began to be recognised at the Royal Court Theatre. **Joe Orton's** dramatic debut in 1963 was the radio play *The Ruffian on the Stair*, which was broadcast on 31 August 1964. **Tom Stoppard's** "first professional production was in the fifteen-minute *Just Before Midnight* programme on BBC Radio, which showcased new dramatists". **John Mortimer** made his radio debut as a dramatist in 1955, with his adaptation of his own novel *Like Men Betrayed* for the BBC Light Programme. But he made his debut as an original playwright with *The Dock Brief*, starring Michael Hordern as a hapless barrister, first broadcast in 1957 on BBC Radio's Third Programme, later televised with the same cast, and subsequently presented in a double bill with *What Shall We Tell Caroline?* at the Lyric Hammersmith in April 1958, before transferring to the Garrick Theatre.

Mortimer is most famous for *Rumpole of the Bailey* a British television series which starred Leo McKern as Horace Rumpole, an aging London barrister who defends any and all clients. It has been spun off into a series of short stories, novels, and radio programmes.

Other notable radio dramatists included **Brendan Behan** (['bi:ən], 1923–1964), and novelist **Angela Carter** (1940–1992). Novelist **Susan Hill** also wrote for BBC radio, from the early 1970s. Irish playwright **Brendan Behan**, author of *The Quare Fellow* (1954), was commissioned by the BBC to write a radio play **The Big House** (1956); prior to this he had written two plays *Moving Out* and *A Garden Party* for Irish radio.

Among the most famous works created for radio, are **Dylan Thomas's** *Under Milk Wood* (1954), **Samuel Beckett's** *All That Fall* (1957), **Harold Pinter's** *A Slight Ache* (1959) and **Robert Bolt's** *A Man for All Seasons* (1954). Samuel Beckett wrote a number of short radio plays in the 1950s and 1960s, and later for television. Beckett's radio play *Embers* was first broadcast on the BBC Third Programme on 24 June 1959, and won the RAI prize at the Prix Italia awards later that year.

7. The working-class novel

The working-class novel may be defined as a novel that is written by a working-class author and which focuses on the experiences of working people. Some would argue that the term is an oxymoron, since the novel is a bourgeois form which privileges individual over collective experience. Moreover, the act of writing a novel inevitably distances an author from the community he or she presumes to represent. However, this is to ignore the variety of formal innovations working-class authors have developed to engage with working-class life, and also distinct working-class traditions of novel reading. While the poor and dispossessed featured regularly in 19th c. realist novels written by middle-class authors, working-class people were usually only permitted a narrow range of experiences; and political activity, if represented at all, was shown to be deeply suspect.

England has produced its share of working-class novelists exuding bitterness, such as **Alan Sillitoe**, with his *Saturday Night and Sunday Morning* (1958), but conditions apt for revolution have not existed in Britain for more than a century. British novelists who emerged after World War II, such as **John Braine** (*Room at the Top*), **Keith Waterhouse** (*There Is a Happy Land*), **Kingsley Amis** (*Lucky Jim*), and **Stan Barstow** (*A Kind of Loving*), provided a solution to working-class frustration in a fluid system of class

promotion: revolution is an inadmissible dream. Generally speaking, in the novel, which is preoccupied with individuals rather than with groups, it is difficult to make the generalized political statements.

Among working-class novelists is **David Storey** (1933–2017) whose realistic plays and novels reflected on family, atonement and the north-south divide. He was an unusual literary figure in being as well known for writing novels as he was for writing plays, never claiming that one discipline was harder or easier than the other, but achieving distinction in both, often overlapping, fields. He sprang to prominence with his first novel, *This Sporting*, in 1960. His 1963 movie adaptation was an outstanding example of the new wave of British film, in its raw black-and-white northern realism and its brutal story of a miner turned professional rugby player and his widowed landlady.

There are working-class novelists from that and the next generation who are still productive – *Melvyn Bragg*, *Howard Jacobson*, *Jeanette Winterson*, *Margaret Forster*. But since that brief dawning, working-class writers and working-class narratives have more or less disappeared from the world of literary fiction in England.

More recent narratives of working-class life have been published – but only incidentally so. Because stories of “the streets” now tend to come from post-colonial voices, such as *Zadie Smith*, *Courtia Newland*, *Andrea Levy*, *Monica Ali* and *Hanif Kureishi*. Their narratives explore multiple identities – ethnic, religious, cultural. These explorations may include class identity, but it is unlikely to be a primary concern.

Here are some examples of working class literature:

1. Sid Chaplin’s *The Watcher and the Watched* (1962) is a working-class novel set in 1960s Newcastle, in which we watch a working-class community get ripped apart from the point of view of Tim 'Tiger' Mason, who confronts a slum landlord and joins a young Asian immigrant to confront racism.
2. Alexander Cordell’s *Rape of the Fair Country* (1959). Set in the turbulent times of the Industrial Revolution in 19th century Wales, this famous novel begins the story of the Mortymer family and the ironmaking communities of Blaenavon and Nantyglo.
3. Alan Sillitoe’s *The Loneliness of the Long-Distance Runner* (1959) is a short story about a teenager from a blue-collar area of Nottingham with bleak prospects who turns to long-distance running to escape both emotionally and physically from his situation.
4. Jeff Torrington’s *Swing Hammer Swing* (1992) is a novel set during 1960s Glasgow, in which Thomas Clay faces his mounting problems: his wife in the

maternity hospital prematurely while they await news of their transfer to high-rise housing, or for his tenement to be demolished beneath his feet. With no job and his novel still unpublished, he staggers from crisis to crisis.

5. Jeff Torrington's *The Devil's Carousel* (1996) is a story of a Scottish car factory and the strange characters in it, including a smelly militant shop steward and 'the Martians': experts and managers who convene high above the shop floor and decide how to build cars without letting the work force in on the secret.

6. Patrick Hamilton's *Hangover Square* (1941). Late 30s novel following George Harvey Bone and his similarly unemployed feckless acquaintances in and out of Earl's Court pubs, with war and changing attitudes looming.

7. William McIlvanney's *Docherty* (1975). The author uses his memory of growing up in an Ayrshire mining community to tell the story of Tom Docherty and of lives filled with human worth. McIlvanney said the novel was "an attempt to democratise traditional culture, to give working-class life the vote in the literature of heroism."

LECTURE 10

LITERATURE OF THE SECOND HALF OF THE 20th CENTURY

Questions:

1. **The philosophical novel: W. Golding, I. Murdoch, C. Wilson**
2. **The satirical novel**
3. **Campus fictions**

Thus, the English literature of the last decades of the 20th century is rich and varied. English literature remains an active and living force. The role of light fiction and detective fiction still remains prevailing. The middle level of detective stories has been reached by successful and gifted novelists like **Agatha Christie** (1890–1976), **Dorothy Sayers** (['sɛərz]; 1893–1957), **John Le Carre** ([lə 'kɑ:r,ɛɪ], b.1931) and others. These authors are masters of a craft not devoid of psychological and artistic interest. Within the limits of the genre their fiction offers a commentary upon human nature and insight into the century's social changes.

The twentieth-century novel experienced three major movements. *High modernism*, lasting through the 1920s, celebrated personal and textual inwardness, complexity, and difficulties. High modernists like Woolf and Joyce

wrote in the wake of the shattering of confidence in old certainties. The 1930s through the 1950s saw a return to *social realism* and *moralism* as a reaction against modernism. Writers like Iris Murdoch and William Golding were consciously retrospective in their investment in moral form. In novels of poetic compactness, they frequently return to the notion of original sin – the idea that, in Golding’s words, “man produces evil as a bee produces honey.” Concentrating on small communities, Spark and Golding transfigure them into microcosms. Allegory and symbol set wide resonances quivering, so that short books make large statements. In Golding’s first novel, *Lord of the Flies* (1954), schoolboys cast away on a Pacific island during a nuclear war reenact humanity’s fall from grace as their relationships degenerate from innocent camaraderie to totalitarian butchery. Spark’s satiric comedy, similar assumptions and techniques are discernible. Her best-known novel, *The Prime of Miss Jean Brodie* (1961), for example, makes events in a 1930s Edinburgh classroom replicate in miniature the rise of fascism in Europe. In form and atmosphere, *Lord of the Flies* has affinities with George Orwell’s examinations of totalitarian nightmare, the fable *Animal Farm* (1945) and the novel *Nineteen Eighty-four* (1949). Spark’s astringent portrayal of behaviour in confined little worlds is partly indebted to **Dame Ivy Compton-Burnett** (1884–1969), who, from the 1920s to the 1970s, produced a remarkable series of fierce but decorous novels, written almost entirely in mordantly witty dialogue, that dramatize tyranny and power struggles in secluded late-Victorian households.

1. The philosophical novel: W. Golding, I. Murdoch, C. Wilson

Philosophical fiction refers to the class of works of fiction which devote a significant portion of their content to the sort of questions normally addressed in discursive philosophy. These might include the function and role of society, the *purpose of life*, *ethics* or morals, the role of art in human lives, and the role of experience or *reason* in the development of knowledge. Philosophical fiction works would include the so-called novel of ideas, including some *science fiction*, *utopian and dystopian fiction*, and the *Bildungsroman*.

William Golding (1911–1993) was an English novelist, playwright, and poet. Best known for his novel *Lord of the Flies*, he won a Nobel Prize in Literature, and was also awarded the Booker Prize for fiction in 1980 for his novel *Rites of Passage*, the first book in what became his sea trilogy, *To the Ends of the Earth*. He was a fellow of the *Royal Society of Literature*. In 2008, *The Times* ranked Golding third on their list of "The 50 greatest British writers since 1945".

Iris Murdoch (['mɜːrdɒk]; 1919–1999) was an Anglo-Irish novelist and philosopher, best known for her novels about good and evil, sexual relationships,

morality, and the power of the unconscious. Her first published novel, *Under the Net*, was selected in 1998 as one of Modern Library's 100 best English-language novels of the 20th century. Her books include *The Black Prince* (1973), *Henry and Cato* (1976), *The Sea, the Sea* (1978, Booker Prize), *The Philosopher's Pupil* (1983), *The Good Apprentice* (1985), *The Book and the Brotherhood* (1987), *The Message to the Planet* (1989), and *The Green Knight* (1993). In 2008, The Times ranked Murdoch twelfth on a list of "The 50 greatest British writers since 1945". Murdoch's own fiction, typically engaged with themes of goodness, authenticity, selfishness, and altruism, oscillates between these two modes of writing. *A Severed Head* (1961) is the most incisive and entertaining of her elaborately artificial works; *The Bell* (1958) best achieves the psychological and emotional complexity she found so valuable in classic 19th-century fiction.

Iris Murdoch's first novel, *Under the Net*, was published in 1954. She had previously published essays on philosophy, and the first monograph about Jean-Paul Sartre published in English. She went on to produce 25 more novels and additional works of philosophy, as well as poetry and drama.

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

While restricting themselves to socially limited canvases, novelists such as **Elizabeth Bowen** (1899–1973), **Elizabeth Taylor** (1912–1975), and **Barbara Pym** (1913–1980) continued the tradition of depicting emotional and psychological nuance that Murdoch felt was dangerously neglected in mid-20th-century novels.

Colin Henry Wilson (1931–2013) was an English writer, philosopher and novelist. He also wrote widely on true crime, mysticism and the paranormal, eventually authoring more than a hundred books. Wilson called his philosophy "new existentialism" or "phenomenological existentialism", and maintained his life work was "that of a philosopher, and (his) purpose to create a new and

optimistic existentialism". The phenomenal reviews and sales of his first book, *The Outsider* (1956), led him to be seen as a potential saviour of the human spirit, a thinker who might find a way through the spiritual nullity of the postwar years. The book was a study of alienation as glimpsed through the lives and writings of some of the principal intellectual figures of the 20th century.

By the time Wilson's *Religion and the Rebel* was published in 1957, however, the literary establishment had changed its opinion of his talent, and the new book was dismissed as unoriginal and superficial. This negative criticism dogged Wilson until his first novel, *Ritual in the Dark* (1960), was published. When his second novel, *Adrift in Soho*, appeared in 1961, Wilson was well on his way to repairing his tarnished reputation.

Many of Wilson's books deal with the psychology of crime, the occult, human sexuality, or Wilson's own original form of Existential philosophy. An extremely prolific author, he wrote more than 50 books by the early 1980s. Among his works are *Necessary Doubt* (1964), *The Mind Parasites* (1967), *A Casebook of Murder* (1970), *Starseekers* (1980), *The Quest for Wilhelm Reich* (1981), and *Poltergeist!* (1981).

2. The satirical novel

Satire, artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform. Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit to draw attention to both particular and wider issues in society.

In 20th century literature, satire was used by English authors such as **Aldous Huxley** (1930s) and **George Orwell** (1940s), which made serious and even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe. Many social critics of this same time in the United States, such as **Dorothy Parker** and **H. L. Mencken**, used satire as their main weapon. Novelist **Sinclair Lewis** was known for his satirical stories such as *Main Street* (1920), *Babbitt* (1922), *Elmer Gantry* (1927; dedicated by Lewis to H.L. Mencken), and *It Can't Happen Here* (1935), and his books often explored and satirized contemporary American values.

Henry Green (1905–1973), novelist and industrialist whose sophisticated satires mirrored the changing class structure in post-World War II English society. Green's novels are important works of English modernist literature. His best-regarded novels are *Living* (1929), *Party Going* (1939), and *Loving* (1945)

(now often published together). After completing his education at Eton and Oxford, he entered the family business, an engineering firm in Birmingham; he worked his way up to become the firm's managing director in London. During this time he produced his laconically titled social comedies, *Blindness* (1926), *Living* (1929), *Party Going* (1939), *Caught* (1943), *Loving* (1945), *Back* (1946), *Concluding* (1948), *Nothing* (1950), and *Doting* (1952). Underlying the pleasant surfaces of the novels are disturbing and enigmatic perceptions. An early autobiography, *Pack My Bag*, was published in 1943.

A more humorous brand of satire enjoyed a renaissance in the UK in the early 1960s with the satire boom, led by such luminaries as **Peter Cook**, **Alan Bennett**, **Jonathan Miller**, and **Dudley Moore**, whose stage show *Beyond the Fringe* was a hit not only in Britain, but also in the United States.

Alan Bennett (born 9 May 1934) is a British playwright, screenwriter, actor and author. His collaboration as writer and performer with Dudley Moore, Jonathan Miller and Peter Cook in the satirical revue *Beyond the Fringe* at the 1960 Edinburgh Festival brought him instant fame. He gave up academia, and turned to writing full-time, his first stage play *Forty Years On* being produced in 1968.

Bennett's first stage play *Forty Years On*, directed by Patrick Garland, was produced in 1968. Many television, stage and radio plays followed, with screenplays, short stories, novellas, a large body of non-fictional prose, and broadcasting and many appearances as an actor.

Bennett's distinctive, expressive voice (which bears a strong Leeds accent) and the sharp humour and evident humanity of his writing have made his readings of his work very popular, especially the autobiographical writings. Bennett's readings of the *Winnie the Pooh* stories are also widely enjoyed.

Many of Bennett's characters are unfortunate and downtrodden. Life has brought them to an impasse or else passed them by. In many cases they have met with disappointment in the realm of sex and intimate relationships, largely through tentativeness and a failure to connect with others.

Bennett is both unsparing and compassionate in laying bare his characters' frailties.

In his 2005 prose collection *Untold Stories* Bennett has written candidly and movingly of the mental illness that his mother and other family members suffered. Much of his work draws on his Leeds background and while he is celebrated for his acute observations of a particular type of northern speech, the range and daring of his work is often undervalued. His television play *The Old Crowd* includes shots of the director and technical crew, while his stage play *The*

Lady in the Van includes two characters named Alan Bennett. *The Lady in the Van* was based on his experiences with an eccentric called Miss Shepherd, who lived on Bennett's driveway in a series of dilapidated vans for more than fifteen years. The work has also been published in book form. Alan Bennett adapted *The Lady in the Van* for the stage. In 2015 a film version was released to critical acclaim. Once again Dame Maggie Smith played Miss Shepherd, with Alex Jennings appearing as two versions of Bennett. Alan Bennett himself appears in a cameo at the very end of the film.

Evelyn Waugh (['i:vln wɔ:], 1903-1966) was an English writer of novels, biographies and travel books. He was also a prolific journalist and reviewer of books. His most famous works include the early satires *Decline and Fall* (1928) and *A Handful of Dust* (1934), the novel *Brideshead Revisited* (1945) and the Second World War trilogy *Sword of Honour* (1952–61). Waugh is recognised as one of the great prose stylists of the English language in the 20th century.

The son of a publisher, Waugh was educated at Lancing College and then at Hertford College, Oxford, and briefly worked as a schoolmaster before he became a full-time writer. As a young man, he acquired many fashionable and aristocratic friends, and developed a taste for country house society. In the 1930s, he travelled extensively, often as a special newspaper correspondent in which capacity he reported from Abyssinia at the time of the 1935 Italian invasion. He served in the British armed forces throughout the Second World War (1939-45), first in the Royal Marines and then in the Royal Horse Guards. He was a perceptive writer who used the experiences and the wide range of people he encountered in his works of fiction, generally to humorous effect. Waugh's detachment was such that he fictionalised his own mental breakdown, which occurred in the early 1950s.

After the failure of his first marriage, Waugh converted to Catholicism in 1930. His traditionalist stance led him to strongly oppose all attempts to reform the Church, and the changes by the Second Vatican Council (1962–65) greatly disturbed his sensibilities, especially the introduction of the vernacular Mass. That blow to his religious traditionalism, his dislike for the welfare state culture of the postwar world and the decline of his health, darkened his final years, but he continued to write. To the public, Waugh displayed a mask of indifference, but he was capable of great kindness to those whom he considered to be his friends. After his death in 1966, he acquired a following of new readers through the film and television versions of his works, such as the television serial *Brideshead Revisited* (1981).

Muriel Spark (1918–2006) was a British writer best known for the satire and wit with which the serious themes of her novels are presented.

Spark was educated in Edinburgh and later spent some years in Central Africa; the latter served as the setting for her first volume of short stories, *The Go-Away Bird and Other Stories* (1958). She returned to Great Britain during World War II and worked for the Foreign Office, writing propaganda. Spark began writing seriously after the war beginning with poetry and literary criticism. In 1947 she became editor of *the Poetry Review* and later published a series of critical biographies of literary figures and editions of 19th-century letters. In 1953 Muriel Spark was baptised in the Church of England but in 1954 she decided to join the Roman Catholic Church, which she considered crucial in her development toward becoming a novelist.

Until 1957 Spark published only criticism and poetry. With the publication of her first novel, *The Comforters* (1957), however, her talent as a novelist – an ability to create disturbing, compelling characters and a disquieting sense of moral ambiguity – was immediately evident. It featured several references to Catholicism and conversion to Catholicism, although its main theme revolved around a young woman who becomes aware that she is a character in a novel. Her best-known novel is probably *The Prime of Miss Jean Brodie* (1961), which centres on a domineering teacher at a girls' school. It also became popular in its stage (1966) and film (1969) versions. Spark displayed originality of subject and tone, making extensive use of flashforwards and imagined conversations. Her third novel, *Memento Mori* (1959), was adapted for the stage in 1964 and for television in 1992. Some critics found Spark's earlier novels minor; some of these works – such as *The Comforters*, *Memento Mori*, *The Ballad of Peckham Rye* (1960), and *The Girls of Slender Means* (1963) – are characterized by humorous and slightly unsettling fantasy. *The Mandelbaum Gate* (1965) marked a departure toward weightier themes, and the novels that followed – *The Driver's Seat* (1970, film 1974), *Not to Disturb* (1971), and *The Abbess of Crewe* (1974) – have a distinctly sinister tone. Among Spark's later novels are *Territorial Rights* (1979), *A Far Cry from Kensington* (1988), *Reality and Dreams* (1996), and *The Finishing School* (2004). Other works include *Collected Poems I* (1967) and *Collected Stories* (1967). Her autobiography, *Curriculum Vitae*, was published in 1992. *The Informed Air* (2014) is a posthumous collection of some of her nonfiction.

Novelist, biographer and critic **Margaret Drabble** (born 1939) is primarily known for her novels that are skillfully modulated variations on the theme of a girl's development toward maturity through her experiences of love, marriage, and motherhood. The complex relations between modern men and women are reflected in the fiction from a feminine viewpoint. A theme of her

novels is the correlation between contemporary England's society and its individual members. Her characters' tragic faults reflect the political and economic situation and the restriction of conservative surroundings, making the reader aware of the dark spots of a seemingly wealthy country. She deliberately presents her themes within the framework of a conventional novel. She writes about young women who are not merely attractive, intelligent and educated, but also sharply observant. Her heroines are all mothers, and their involvement with their children cuts sharply across their concern with a career and their desire for emotional freedom. In her work *The Ice Age* she gives a convincing description of Britain in the throes of an economic and cultural crisis, in the grip of the ice age. This links her work with a series of books, all written in 1970s, whose obvious purpose was to comprehend the nature of the world at large.

Drabble began writing after leaving the University of Cambridge. The central characters of her novels, although widely different in character and circumstance, are shown in situations of tension and stress that are the necessary conditions for their moral growth. Drabble is concerned with the individual's attempt to define the self, but she is also interested in social change. She writes in the tradition of such authors as *George Eliot*, *Henry James*, and *Arnold Bennett*.

Drabble's early novels include *A Summer Bird-Cage* (1962), about a woman unsure of her life's direction after dropping out of graduate school, and *The Millstone* (1965), the story of a woman who eventually sees her illegitimate child as both a burden and a blessing. Drabble won the E.M. Forster Award for *The Needle's Eye* (1972), which explores questions of religion and morality. Her trilogy comprising *The Radiant Way* (1987), *A Natural Curiosity* (1989), and *The Gates of Ivory* (1991) follows the lives of three women who met at Cambridge during the 1950s. In *The Peppered Moth* (2000) Drabble detailed four generations of mothers and daughters in a Yorkshire family. *The Sea Lady* (2007) traces the relationship of a man and a woman who met as children before either became famous – he as a marine biologist and she as a feminist – and ends with their reunion. *The Pure Gold Baby* (2013) centres on a young single woman in the 1960s who must give up her aspiration to be an anthropologist in order to raise her developmentally disabled daughter.

In addition to her novels, Drabble wrote several books on the general subject of literature, as well as journal articles and screenplays. The relatively few short stories she wrote in the 20th century were collected in *A Day in the Life of a Smiling Woman* (2011). She also edited the *Oxford Companion to English Literature* (1985).

Douglas Adams (1952–2001) was an English author, scriptwriter, essayist, humorist, satirist and dramatist. Douglas Adams was a British comic writer whose works satirize contemporary life through a luckless protagonist who deals ineptly with societal forces beyond his control. Adams is best known for the mock science-fiction series known collectively as *The Hitchhiker's Guide to the Galaxy*. Adams received an M.A. (1974) in English literature from the University of Cambridge, where he wrote comedy sketches for the performing arts society. He was a writer and script editor for the television series *Doctor Who* and wrote scripts for the British Broadcasting Corporation from 1978 to 1980.

The Hitchhiker's Guide series is an epic parody that lampoons modern society with biting humour and pessimism. The work achieved great popularity, first as a 12-part series on radio in 1978–80 and then in a 5-book series that sold more than 14 million copies internationally. The books in the series are *The Hitchhiker's Guide to the Galaxy* (1979), *The Restaurant at the End of the Universe* (1980), *Life, the Universe and Everything* (1982), *So Long, and Thanks for All the Fish* (1985), and *Mostly Harmless* (1992). *The Hitchhiker's Guide* was adapted for television, theatre, and film and was used as the basis of an interactive computer program.

Adams satirized the detective-story genre with *Dirk Gently's Holistic Detective Agency* (1987) and *The Long Dark Tea-Time of the Soul* (1988). Other works include *The Meaning of Liff* (with John Lloyd; 1983), *The Utterly Utterly Merry Comic Relief Christmas Book* (coeditor, with Peter Fincham; 1986), and *Last Chance to See...* (with Mark Carwardine; 1990), a radio series also published in 1990 as a nonfiction book.

3. Campus fictions

A campus novel, also known as an academic novel, is a novel whose main action is set in and around the campus of a university. The genre in its current form dates back to the early 1950s. Campus novels exploit the closed world of the university setting, with characters inhabiting unambiguous hierarchies. They may describe the reaction of a fixed socio-cultural perspective (the academic staff) to new social attitudes (the new student intake).

The university novel in Britain has very deep roots. It certainly goes back to **Cuthbert Bede's** *The Adventures of My Verdant Green* (1853–57), and reaches its height in the early years of the twentieth century with **Mai Beerbohm's** *Zuleika Dobson* (1911) and Compton Mackenzie's *Sinister Street* (1914). Stylized, largely fantastic, such novels describe an ancient city drenched in sunlight and nostalgia. Their influence is pervasive. The early chapters of Evelyn

Waugh's *Brideshead Revisited* (1945), set in the 1920s, are deeply indebted to the Beerbohm/Mackenzie view of Oxford. And the tradition endures: a representative "modern" Oxford novel might be **Margaret Doody's** *The Alchemists* (1980), in which two impossibly knowing undergraduates set up as brothel-keepers.

However, it is important to distinguish between "*university novels*" and the far more recent genre of "*the campus novel*." The latter is a post-Second World War phenomenon, tends to be written by university teachers (rather than reminiscing ex-students), and is probably set in a "new university," real or fictitious, in the period that follows the Robbins Report. It sees its horizon of modern breeze-block and concrete as a suitable environment in which to discuss some of the pressing social and intellectual questions of the times, or at least as a venue likely to encourage a particular type of comic writing: for the campus novel, it should be said, is nearly always comic in spirit.

Judged by these criteria, the most famous campus novel of all, **Kingsley Amis's** *Lucky Jim* (1954), which follows the progress of a harassed junior lecturer at a ghoulish "redbrick" provincial university which owes something to both Leicester and Swansea, is not a campus novel at all. It's a comic novel that happens to be set in a university, although it rehearses its author's stance on one of the great post-war educational issues, the debate about standards. Similarly **C.P. Snow's** (1905–1980) *The Masters* (1954), while set in an ancient, firelit Cambridge college, is a part of a sequence more concerned with the idea of political and social power than with the daily lives of the Cambridge dons who exercise it. Perhaps the best early example of the kind of campus novel that by the 1970s would be filling the publishers' lists is **Malcolm Bradbury's** (1932–2000) *Eating People Is Wrong* (1959), the work of a then junior lecturer at the University of Hull, who subsequently was involved in the development of English and American Studies at the "new" University of East Anglia in Norwich. Bradbury's theme is liberalism. His hero, a redbrick university professor, Treece, is a man adrift, ever searching for a moral compass point amid constantly shifting terrain. Bradbury's second novel *Stepping Westward* (1965) follows the uncertainty further, dealing with James Walker, a vacillating novelist of the fifties "Angry" school, who goes to a midwestern American university, where his tweedy English liberalism encounters a much sturdier American variant. In *The History Man* (1975) Bradbury confronts another theme: the encounter, in one of the "new" universities, between the movements of liberalism and radicalism that swept through British as well as American campuses at the end of the sixties.

In other novels, too, globetrotting academics come to (often comic) grief in far-flung lecture halls or conference venues. In **David Lodge's** (b.1935)

Changing Places (1975), Philip Swallow, a timid English lecturer from the West Midlands' "University of Rummidge" (Lodge taught at Birmingham University) swaps jobs with Maurice Zapp, a much sharper and more formidable operator from Euphoria State University, USA. Lodge's *Small World* (1984) reworks a similar theme on the international conference circuit. His campus fiction is more straightforwardly comic than his other work. Caught on a tide of sexual misdemeanours and embarrassing accidents, his academics are more interested in jostling for power and precedence than staking out moral positions. Both books have much to say about intellectual faddishness, and Zapp's tireless pursuit of the latest theoretical orthodoxies is a running joke throughout.

By the late 1970s campus fiction had become a distinct and distinctive genre. A distinguishing mark was mordant comedy, often verging on farce. **Tom Sharpe's** (1928–2013) *Porterhouse Blue* (1974), set in the most hidebound of Cambridge colleges, contains a graduate student who destroys himself in a gas explosion while trying to dispose of unwanted condoms. **Howard Jacobson's** (b.1942) *Coming From Behind* (1983), which takes place in and around a dismal Midland polytechnic (Wolverhampton?) aspiring to university status, is a jokey and neurotic dissection of personal and professional envy. Here though, amid drunken dons and libidinous lecturers, a serious point remains. No Cambridge tutor struggling to drag his college into the twentieth century could fail to read *Porterhouse Blue* without a tremor of recognition, while the reader of Sharpe's *Wilt* (1976) or Jacobson's novel would wonder if the polytechnic education was really a worthy use of human time.

Jokes about academic jealousy, poor educational standards and condoms were one thing. For the university also appeared as an appropriate stage on which to dramatize some of the key social and political concerns that had animated British society from the 1950s on. With their supposed commitment to excellence, liberalism and academic freedom (and in the newer universities widening educational opportunities and meritocratic advancement), universities were a key place for considering questions of standards, cultural values, the role of sixties radicalism and the emergence of the permissive society. **Dacre Balsdon's** (1901–1977) Oxford dystopia *The Day They Burned Miss Termag* (1961) provides an early example. **Simon Raven's** (1927–2001) *Places Where They Sing* (1970), set in "Lancaster College, Cambridge" (King's College, thinly disguised) depicts a student revolt that ends in an attack on the college chapel and the death of one of the main characters. Bradbury's *The History Man* sets the story of a predatory radical sociology lecturer, Howard Kirk, at the brand-new and very postmodern University of Watermouth, on the south coast.

By the 1980s, the genre of campus fiction was transforming, like British universities themselves. The radical Conservatism of Mrs Thatcher hit the university system hard. Budgets were pruned and teaching posts unfilled. The connection between the problems of universities and those in the wider economic landscape was explored in David Lodge's *Nice Work* (1988), a modern variant on the Victorian "Condition of England" novel which is one of the few university fictions to set the often narrow preoccupations of the academic world into the wider social context. Today the appeal of the Oxbridge universities has been revived – with the work, for example of **Colin Dexter** (1930–2017) in his highly popular *Inspector Morse* novels.

LECTURE 11

LITERATURE OF THE SECOND HALF OF THE 20th CENTURY

1. Postmodern fiction

2. Postmodern writers: J. Fowles, M. Amis and others

1. Postmodern fiction

By the end of the century modernism had given way to the striking pluralism of *postmodernism* and *postcolonialism*.

Postmodern literature is literature characterized by reliance on narrative techniques such as fragmentation, paradox, and the unreliable narrator; and often is (though not exclusively) defined as a style or a trend which emerged in the post – World War II era. Postmodern works are seen as a response against dogmatic following of Enlightenment thinking and Modernist approaches to literature.

Postmodern literature, like postmodernism as a whole, tends to resist definition or classification as a "movement". Indeed, the convergence of postmodern literature with various modes of critical theory, particularly reader-response and deconstructionist approaches, and the subversions of the implicit contract between author, text and reader by which its works are often characterised, have led to pre-modern fictions such as *Cervantes'* Don Quixote (1605, 1615) and *Laurence Sterne's* eighteenth-century satire *Tristram Shandy* being retrospectively considered by some as early examples of postmodern literature.

While there is little consensus on the precise characteristics, scope, and importance of postmodern literature, as is often the case with artistic movements,

postmodern literature is commonly defined in relation to a precursor. In particular, postmodern writers are seen as reacting against the precepts of modernism, and they often operate as literary "bricoleurs", parodying forms and styles associated with modernist (and other) writers and artists. Postmodern works also tend to celebrate chance over craft, and further employ metafiction to undermine the text's authority or authenticity. Another characteristic of postmodern literature is the questioning of distinctions between high and low culture through the use of pastiche, the combination of subjects and genres not previously deemed fit for literature.

Postmodern literature serves as a reaction to the supposed stylistic and ideological limitations of modernist literature and the radical changes the world underwent after the end of World War II. While modernist literary writers often depicted the world as fragmented, troubled and on the edge of disaster, postmodern authors tend to depict the world as having already undergone countless disasters and being beyond redemption or understanding.

For many postmodern writers, the various disasters that occurred in the last half of the 20th century left a number of writers with a profound sense of paranoia. They also gave them an awareness of the possibility of utter disaster and apocalypse on the horizon. The notion of locating precise meanings and reasons behind any event became seen as impossible.

Postmodern literary writers have also been greatly influenced by various movements and ideas taken from postmodern philosophy. Postmodern philosophy tends to conceptualize the world as being impossible to strictly define or understand. Postmodern philosophy argues that knowledge and facts are always relative to particular situations and that it's both futile and impossible to attempt to locate any precise meaning to any idea, concept or event.

'Postmodernity' asserts itself from about 1956 with the exhaustion of the high Modernist project, reflected in the work of *S. Beckett* among others, and the huge cultural impact of television and popular music. The term has been applied as a 'period' label, and many disputants maintain that artistic or literary works described as 'postmodernist' are really continuations of the Modernist tradition.

Postmodernism thus favours random play rather than purposeful action, surface rather than depth. The kinds of literary work that have been described as postmodernist include the *Theatre of the Absurd* and some experimental poetry. Distinctive features of this school include switching between orders of reality and fantasy (magic realism), resort to metafiction, and the playful undermining of supposedly objective kinds of knowledge such as biography and history.

Postmodernism tends to re-evaluate the accomplishments of the preceding stages of literary history. One of the contemporary scholars said that postmodernist writing is characterized by distrust of great, or "master", narratives, by which he meant a sceptical attitude towards all the significant books about man and society, whose ideas seemed to be disproved by the realities of the 20th century. This *scepticism* and *re-evaluation* resulted in *parodying* the works of predecessors. Parody, however, did not necessarily mean mocking them. Most often it took the form of *revision*: using old plots, images, characters for creating new literary works with new ideas, new attitudes and new approaches to eternal and topical problems. As one of the writers put it, "*books always speak of other books and every story tells a story that has already been told*". The presence of these incorporated images could be either explicit or implicit, but it was always clearly manifest.

This phenomenon is called "*intertextuality*", that is, interaction of texts. Thus, *The French Lieutenant's Woman* (1969) by John Fowles, which was one of the first to display postmodernist traits, is all built on parallels with the works of 19th century writers. Not only do his characters resemble those of *Dickens*, *Thackeray*, *Bronte* and *Hardy*, but the novel is full of numerous allusions to and quotations from the works of writers, poets, sociologists and thinkers of the previous age – Charles Darwin, Karl Marx, Mathew Arnold, Alfred Tennyson, etc. The kind of literary creation which combines elements of other works is known as "*pastiche*".

Postmodern literature also often rejects the boundaries between 'high' and 'low' forms of art and literature, as well as the distinctions between different genres and forms of writing and storytelling.

Here are some examples of stylistic techniques that are often used in postmodern literature:

1. *Irony, playfulness, black humour*. Postmodern authors were certainly not the first to use irony and humour in their writing, but for many postmodern authors, these became the hallmarks of their style. Postmodern authors will often treat very serious subjects – World War II, the Cold War, conspiracy theories – from a position of distance and disconnect, and will choose to depict their histories ironically and humorously.

2. *Pastiche*. Many postmodern authors combined, or "pasted" elements of previous genres and styles of literature to create a new narrative voice, or to comment on the writing of their contemporaries. Thomas Pynchon ([ˈpɪn.tʃən], [ˈpɪntʃən]; 1937), one of the most important postmodern authors, uses elements

from detective fiction, science fiction, and war fiction, songs, pop culture references, and well-known, obscure, and fictional history.

3. *Intertextuality*. An important element of postmodernism is its acknowledgment of previous literary works. The intertextuality of certain works of postmodern fiction, the dependence on literature that has been created earlier, attempts to comment on the situation in which both literature and society found themselves in the second half of the 20th century: living, working, and creating on the backs of those that had come before.

4. *Metafiction*. Many postmodern authors feature metafiction in their writing, which, essentially, is writing about writing, an attempt to make the reader aware of its fictionality, and, sometimes, the presence of the author. Authors sometimes use this technique to allow for flagrant shifts in narrative, impossible jumps in time, or to maintain emotional distance as a narrator.

5. *Historiographic metafiction*. This term was created by Linda Hutcheon to refer to novels that fictionalize actual historical events and characters: Thomas Pynchon's *Mason and Dixon* (1997), for example, features a scene in which George Washington smokes pot.

6. *Temporal distortion*. Temporal distortion is a literary technique that uses a nonlinear timeline; the author may jump forwards or backwards in time, or there may be cultural and historical references that do not fit: Abraham Lincoln uses a telephone in Ishmael Reed's *Flight to Canada*. This technique is frequently used in literature, but it has become even more common in films.

7. *Paranoia*. Many postmodern authors write under the assumption that modern society cannot be explained or understood. From that point of view, any apparent connections or controlling influences on the chaos of society would be very frightening, and this lends a sense of paranoia to many postmodern works.

Perhaps demonstrated most famously and effectively in Joseph Heller's *Catch-22*, the sense of paranoia, the belief that there's an ordering system behind the chaos of the world is another recurring postmodern theme. For the postmodernist, no ordering is extremely dependent upon the subject, so paranoia often straddles the line between delusion and brilliant insight. Pynchon's *The Crying of Lot 49*, long-considered a prototype of postmodern literature, presents a situation which may be "coincidence or conspiracy – or a cruel joke". This often coincides with the theme of technoculture and hyperreality. For example, in *Breakfast of Champions* by Kurt Vonnegut, the character Dwayne Hoover becomes violent when he's convinced that everyone else in the world is a robot and he is the only human.

8. *Maximalism*. Villified by its critics for being in turns disorganized, sprawling, overly long, and emotionally disconnected, maximalism exists in the tradition of long works like *The Odyssey*. Authors that use this technique will sometimes defend their work as being as long as it needs to be, depending on the subject material that is covered.

9. *Faction*. Faction is very similar to historiographic metafiction, in that its subject material is based on actual events, but writers of faction tend to blur the line between fact and fiction to the degree that it is almost impossible to know the difference between the two, as opposed to metafiction, which often draws attention to the fact that it is not true.

10. *Magical realism*. Magic realism expresses a primarily realistic view of the real world while also adding or revealing magical elements. Arguably the most important postmodern technique, magical realism is the introduction of fantastic or impossible elements into a narrative that is otherwise normal. Magical realist novels may include dreams taking place during normal life, the return of previously deceased characters, extremely complicated plots, wild shifts in time, and myths and fairy tales becoming part of the narrative.

11. *Participation, reader involvement*. Many postmodern authors, as a response to modernism, which frequently set its authors apart from their readers, attempt to involve the reader as much as possible over the course of a novel. This can take the form of asking the reader questions, including unwritten narratives that must be constructed by the reader, or allowing the reader to make decisions regarding the course of the narrative.

Examples of Postmodern Literature:

The Comforters (1957) by Muriel Spark

The French Lieutenant's Woman (1969) by John Fowles

The Atrocity Exhibition (1970) by J. G. Ballard

The Alteration (1976) by Kingsley Amis

Lanark: A Life in Four Books (1981) by Alasdair Gray

Mantissa (1982) by John Fowles

Waterland (1983) by Graham Swift

Nights at the Circus (1984) by Angela Carter

Oranges Are Not the Only Fruit (1985) by Jeanette Winterson

A Maggot (1985) by John Fowles

Watchmen (1986–87) by Alan Moore and Dave Gibbons

Moon Tiger (1987) by Penelope Lively

London Fields (1989) by Martin Amis

What a Carve Up! (1991) by Jonathan Coe

Vurt (1993) by Jeff Noon

White Teeth (2000) by Zadie Smith

Never Let Me Go (2005) by Kazuo Ishiguro

2. Postmodern authors: J. Fowles, M. Amis and others

Postmodern literary writers come from all across the world. Postmodern literature is not specific to writers from any particular region or culture. There are thousands of writers and literary works from all around the world which are considered postmodern by critics and scholars. The most famous British writers are *Samuel Beckett*, *John Fowles*, *Anthony Burgess*, *Angela Carter*, *S. Rushdie*, *J. Barnes*, *P. Ackroyd*, *Penelope M. Lively*, *Iain Banks* and American writers: *Samuel Beckett*, *Kurt Vonnegut*, *Joseph Heller*, *Thomas Pynchon*, *John Barth*, *William S. Burroughs*, *David Foster Wallace*.

Many Postmodern authors had written during the Modern period as well. Alongside such well-established men of letters as *Graham Greene*, *Muriel Spark*, *Iris Murdoch*, *John Fowles*, *Margaret Drabble*, who went on writing actively in the 1980s, there emerged a group of young writers who brought into literature new themes, ideas and techniques: *Martin Amis*, *Graham Swift*, *Ian McEwan*, *Salman Rushdie* and others.

John Fowles ([fau lz]; 1926–2005) was an English novelist of international stature, critically positioned between modernism and postmodernism. His work reflects the influence of *Jean-Paul Sartre* and *Albert Camus*, among others. After leaving Oxford University, Fowles taught English at a school on the Greek island of Spetses, a sojourn that inspired *The Magus*, an instant best-seller that was directly in tune with 1960s "hippie" anarchism and experimental philosophy. This was followed by *The French Lieutenant's Woman* (1969), a Victorian-era romance with a postmodern twist that was set in Lyme Regis, Dorset, where Fowles lived for much of his life. Later fictional works include *The Ebony Tower*, *Daniel Martin*, *Mantissa*, and *A Maggot*.

Shakespeare's work was very often referred to by postmodernist authors. Other classical works of English literature were revised and reworked too. **W. Golding's** *Lord of the Flies*, which is a parody of **J. Ballantyne's** novel *The Coral Island*, was also reworked by **Emma Tennant** in her *The Queen of Stones*, a novel about a group of girls from 6 to 12 years of age who became separated from their teacher and lost their way in the mist. They then invented a game in which they beheaded the commonest and the most miserable of them, acting out the story of Queen Elisabeth and her niece Mary Stuart.

No less popular with postmodernist writers is the Bible. The novel *The History of the World in 10 1/2 Chapters* by **Julian Patrick Barnes** (b. 1946) opens with the story of Noah's Ark as told by a woodworm.

Many postmodernist works have a self-reflexive, or *meta-fictional*, character which means that they deal with the problems of novel-writing. As a rule, these novels have writers or poets as protagonists. Typical of this are **John Fowles's** novels *Daniel Martin* (1977) and *Mantissa* (1982), as well as **Peter Ackroyd's** novels *The Last Testament of Oscar Wilde* (1983) and *Chatterton* (1987).

One of the key issues of postmodernist writing is *the interrelation of literature and history*. Postmodernists think that everything in this world, including history, can be viewed as a text that is why the borderline between literature and history has become very vague. They both are intertextual, relying on the texts of the past. Postmodernists are keen on re-evaluating history, on giving their own interpretation of historical facts and events, blending, as in *The French Lieutenant's Woman*, historical and documentary materials with fiction.

The historicism of British postmodernist prose is different from the traditional treatment of the past. Unlike W. Scott and his followers, contemporary writers do not try to immerse their readers in the past, so that they should entirely forget the present. On the contrary, they keep reminding readers of it, stressing that *the present is closely interwoven with the past*. The means of dealing with history in postmodernist literature are very diverse. In his novel *The French Lieutenant's Woman*, set in the 19th century, John Fowles constantly draws parallels between the past and the present, thus stressing that, basically, human nature remains unchanged. **Peter Ackroyd's** novel *The House of Dr. Dee* is based on the monologues of two protagonists – our contemporary and his 16th century predecessor; and these monologues echo one another. **Julian Barnes** managed to "squeeze" the history of the world into *10 1/2 chapters*.

One of the most important historical themes is that of WW II. Writers keep turning to it in attempts to remind mankind of its tragic past and in the hopes that the remembrance of it will prevent another world disaster. In his two novels, *A Pale View of Hills* and *An Artist in the Floating World*, **Kazuo Ishiguro** shows how the war affected the lives of people. *An Artist of the Floating World* is set in Ishiguro's home town of Nagasaki during the period of reconstruction following the detonation of the atomic bomb there in 1945. The narrator is forced to come to terms with his part in the Second World War. He finds himself blamed by the new generation who accuse him of being part of Japan's misguided foreign policy, and is forced to confront the ideals of the modern times as represented in his grandson.

Time's Arrow by **M. Amis** (b.1949) is the autobiography of a doctor who helped torture Jews during the Holocaust, drew notice both for its unusual technique – time runs backwards during the entire novel, down to the dialogue initially being spoken backwards – as well as for its topic. The narrator, together with the reader, experiences time passing in reverse, as the main character becomes younger and younger during the course of the novel. *Amis* engages in several forms of reverse discourse including reverse dialogue, reverse narrative, and reverse explanation. *Amis'* use of these techniques is aimed to create an unsettling and irrational aura for the reader; indeed, one of the recurrent themes in the novel is the narrator's persistent misinterpretation of events. The doctor, Odilo Unverdorben, assists "Uncle Pepi" (modelled on Josef Mengele) in his torture and murder of Jews. While at Auschwitz, *the reverse chronology means that he returns the dead to life and heals the sick, rather than the opposite*. The broader image presented is that all those that died in the Holocaust are revived and returned to their homes. Eventually they become children, then babies, and then reenter their mothers' wombs, where they finally cease to exist. One message is that the only positive way to see (or even to comprehend) the holocaust is by looking at it backwards, as beautiful lives are created out of nothingness, rather than destroyed.

However, even when writing on explicitly moral issues, postmodernist writers try not to impose their views; they seem to leave it to their readers to pass their own judgement. This indeterminacy of the message and freedom of interpretation made some postmodernist scholars speak about the "*death of the author*" in modern literature, by which they meant that it is the reader, rather than the writer, who "owns" a literary work. Indeterminacy is one of the "games" that authors can play with their readers. Another kind of game is "*an open end*", when the author leaves his reader in the dark about the fate of his characters or gives alternative endings to his novels. A similar result is achieved by introducing *multiple narrators*, that is letting several characters give different stories of the same events, thus forcing the readers to make their own interpretation of the plot.

Indeterminacy affects the form of contemporary literature, too. Postmodernist authors tend to combine elements of various genres and forms of writing. Fiction can go hand-in-hand with documentary material and historical facts; philosophy can intermingle with detective episodes or elements of horror stories. Thus, the traditional borderline between high and mass culture has been eliminated. In a word, "*anything goes*", as one critic put it.

Anthony Burgess (['bɜːrdʒəs]; 1917–1993) was an English novelist, critic, and man of letters, whose fictional explorations of modern dilemmas

combine wit, moral earnestness, and a note of the bizarre. From relatively modest beginnings in a Catholic family in Manchester, he eventually became one of the best known English literary figures of the latter half of the twentieth century. Although Burgess was predominantly a comic writer, his dystopian satire *A Clockwork Orange* (1962; filmed 1971) remains his best known novel. *A Clockwork Orange* made Burgess' reputation as a novelist of comic and mordant power. The novel is written in a teenage argot of Burgess' invention, combining elements from British and American slang, Russian, and other sources. It examines society's unsuccessful attempt to psychologically "rehabilitate" an incurably violent juvenile delinquent. In 1971 it was adapted into a highly controversial film by Stanley Kubrick, which Burgess said was chiefly responsible for the popularity of the book.

Other novels include *The Eve of Saint Venus* (1964) and *Enderby Outside* (1968). The latter is part of a series of humorous novels centred around the lyric poet F.X. Enderby, whom many critics have seen as a stand-in for Burgess himself. Burgess produced numerous other novels, including *Earthly Powers* (1980), *The End of the World News* (1983), *The Kingdom of the Wicked* (1985), *Any Old Iron* (1989), and *A Dead Man in Deptford* (1993). In his novels Burgess combined linguistic ingenuity and witty erudition with picaresque plots, bizarre story premises, and sharp social satire. Although his vision of modern society is a pessimistic one, his fiction is generally comic.

He worked as a literary critic for several publications, including *The Observer* and *The Guardian*, and wrote studies of classic writers, notably James Joyce. Burgess also composed over 250 musical works; he sometimes claimed to consider himself as much a composer as an author, although he enjoyed considerably more success in writing.

Theatre in the middle of 60s-70s was most notable for *the Theatre of the Absurd* and *the Theatre of Menace*. The prominent playwrights who we can't but mention are *Harold Pinter*, *Tom Stoppard*, *Edward Bond*. Their plays possess complex metaphorical forms; they are full of underlying themes, illogicality and psychological implications.

Tom Stoppard (b. 1937), Czech-born British playwright whose work is marked by verbal brilliance, ingenious action, and structural dexterity. Tom Stoppard started his career as a journalist in Bristol in 1954. He began to write plays in 1960 after moving to London. His first play, *A Walk on the Water* (1960), was televised in 1963; the stage version, with some additions and the new title *Enter a Free Man*, reached London in 1968. His play *Rosencrantz and Guildenstern Are Dead* (1964–1965) was performed at the Edinburgh Festival in

1966. That same year his only novel, *Lord Malquist & Mr. Moon*, was published. His play was the greater success: it entered the repertory of Britain's National Theatre in 1967 and rapidly became internationally renowned. The irony and brilliance of this work derive from Stoppard's placing two minor characters of Shakespeare's Hamlet into the centre of the dramatic action. A number of successes followed. Among the most-notable stage plays were *The Real Inspector Hound* (1968), *Jumpers* (1972), *Travesties* (1974), *Every Good Boy Deserves Favour* (1978), *Night and Day* (1978), *Undiscovered Country* (1980, adapted from a play by Arthur Schnitzler), and *On the Razzle* (1981, adapted from a play by Johann Nestroy). *The Real Thing* (1982), Stoppard's first romantic comedy, deals with art and reality and features a playwright as a protagonist. *Arcadia*, which juxtaposes 19th-century Romanticism and 20th-century chaos theory and is set in a Derbyshire country house, premiered in 1993, and *The Invention of Love*, about A.E. Housman, was first staged in 1997. The trilogy *The Coast of Utopia (Voyage, Shipwreck, and Salvage)*, first performed in 2002, focuses on the philosophical debates in pre-revolution Russia between 1833 and 1866. It was the recipient of the 2007 Tony Award for Best Play. *Rock 'n' Roll* (2006) jumps between England and Czechoslovakia during the period 1968-90. Stoppard wrote a number of radio plays, including *In the Native State* (1991), which was reworked as the stage play *Indian Ink* (1995). He also wrote a number of notable television plays, such as *Professional Foul* (1977). Among his early screenplays are those for *The Romantic Englishwoman* (1975), *Despair* (1978), and *Brazil* (1985), as well as for a film version (1990) of *Rosencrantz and Guildenstern Are Dead* that he also directed. In 1999 the screenplay for *Shakespeare in Love* (1998), cowritten by Stoppard and Marc Norman, won an Academy Award.

The literature today is no longer dominated by writers from the metropolitan Britain. A number of people born in its former colonies and immigrants from other countries entered the British literary scene at the end of the 20th century. **V. S. Naipaul** (from Trinidad), **Salman Rushdie** (from India), **Ben Okri** (from Nigeria), **Kazuo Ishiguro** (from Japan) and others have brought a fresh stream into English literature with their national themes and a new, original mode of writing. This new phenomenon is called "*postcolonial literature*".

AMERICAN LITERATURE

American Literature does not easily lend itself to classification by time period. Given the size of the United States and its varied population, there are often several literary movements happening at the same time. However, this

hasn't stopped literary scholars from attempting. Here are some of the most commonly agreed upon periods of American literature from the colonial period to the present

1. The Colonial and Early National Period (Beginnings–1830)
2. The Romantic Period (1830–1870)
3. The Period of Realism and Naturalism (1870–1910)
4. The Modernist Period (1910–1945)
5. The Contemporary Period (1945–Present)

Since the seventeenth century, American writing has reflected the political and historical climate of its time and helped define America's cultural and social parameters. The creation of a national literature retained its deep roots in European culture while striving to achieve cultural independence.

LECTURE 12

LITERATURE OF COLONIAL PERIOD AND REVOLUTIONARY AGE (1607–1790)

Questions:

- 1. The colonial period (1607–1775). Main literary forms: histories, sermons, poetry**
- 2. The revolutionary age (1765–1790)**

1. The colonial period (1607–1775). Main literary forms: histories, sermons, poetry

The colonial period encompasses the founding of Jamestown up to the Revolutionary War.

American literature begins with the orally transmitted myths, legends, tales, and lyrics (always songs) of Indian cultures. There was no written literature among the more than 500 different Indian languages and tribal cultures that existed in North America before the first Europeans arrived. As a result, Native American oral literature is quite diverse. Indian stories, for example, glow with reverence for nature as a spiritual as well as physical mother. Nature is alive and endowed with spiritual forces; main characters may be animals or plants, often totems associated with a tribe, group, or individual.

Leaders of the earliest permanent settlements, in the first years of the 1600s, kept detailed accounts of the lives of their little groups of colonists. Their purpose was not only to tell their friends back home what the new land was like;

they also wanted to describe what was in effect a social experiment. The first English colony was set in 1585 at Roanoke, off the coast of North Carolina. The exploration of the area was recorded by Thomas Hariot in “*A Brief and True Report of the New-Found Land of Virginia*” (1588).

John Smith (1580–1631) is considered to be the first American writer. He was an explorer and colonist. He organized the English colony of Jamestown (in what is now the state of Virginia), wrote books in which he outlined carefully the economic and political structure of his settlement. He probably wrote the first personal account of a colonial life in America “*A True Relation of Virginia*” (published in England in 1608). It is said to be the first American book written in English. It describes the problems of colonising the area.

Farther north, in the Massachusetts Bay Colony, Governor *William Bradford* (1590-1657) recorded the experiences of the Pilgrims who had come from England and Holland seeking religious freedom. His history “*Of Plymouth Plantation*” (1651) focused on their hardships, on their spiritual response to life in a remote wilderness, and on the religious meaning of those events. This account was written only for his own reflection.

For a long time, however, there was little imaginative literature produced in the colonies. At first, the settlers’ waking hours were occupied nearly totally with efforts to ensure survival. Later, the community discouraged the writing of works such as plays because these weren’t “useful” and were widely considered to be immoral. In the North, where the communities were run by the religious Protestants generally called Puritans, hard work and material prosperity were greatly valued as outward signs of God’s grace. Making money was also important, for other reasons, to the merchants of the growing cities of New York and Philadelphia and to the farmers of large tracts of land in the southern colonies.

The character of early American literature is strongly influenced by several factors:

1. It was the era of colonising the continent. Since not only the English explored and claimed the territories, the beginnings of American literature are more or less connected also with French, Spanish or Dutch literatures as well.

2. The first writers brought mainly English ideas and ways of writing, which means early American literature is based on the literature of England.

3. Religion played an important part in the writers’ lives. Many writings of the period were sermons and theological books. The fact that the Pilgrims landed in the Massachusetts Bay in 1620 had an immense influence on the culture of the newly developing colonial system.

4. The topics common in the early periods were connected with the issues of living in a new land (agriculture, explorations, and relations with the native people) and travelling (travel logs, journals).

The majority of writings were historical, practical, or religious in nature. Some writers not to miss from this period include *Phillis Wheatley*, *Cotton Mather*, *William Bradford*, *Anne Bradstreet*, and *John Winthrop*. The first Slave Narrative, *A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon, a Negro Man*, was published in Boston in 1760.

2. The revolutionary age (1765–1790)

Beginning a decade before the Revolutionary War and ending about 25 years later, this period includes the writings of *Thomas Jefferson*, *Thomas Paine*, *James Madison* and *Alexander Hamilton*. This is arguably the richest period of political writing since classical antiquity. Important works include the “Declaration of Independence,” The Federalist Papers and the poetry of *Joel Barlow* and *Philip Freneau*.

The wrench of the American Revolution emphasized differences that had been growing between American and British political concepts. As the colonists moved to the belief that rebellion was inevitable, fought the bitter war, and worked to found the new nation’s government, they were influenced by a number of very effective political writers, such as Samuel Adams and John Dickinson, both of whom favoured the colonists, and loyalist Joseph Galloway. But two figures loomed above these – **Benjamin Franklin** (1706–1790) and **Thomas Paine** (1737–1809).

Franklin’s self-attained culture, deep and wide, gave substance and skill to varied articles, pamphlets, and reports that he wrote concerning the dispute with Great Britain, many of them extremely effective in stating and shaping the colonists’ cause.

Thomas Paine went from his native England to Philadelphia and became a magazine editor and then, about 14 months later, the most effective propagandist for the colonial cause. His pamphlet *Common Sense* (1776) did much to influence the colonists to declare their independence. The *American Crisis* papers (1776–1783) spurred Americans to fight on through the blackest years of the war.

In the postwar period some of these eloquent men were no longer able to win a hearing. *Thomas Paine* and *Samuel Adams* lacked the constructive ideas that appealed to those interested in forming a new government. Others fared better – for example, Franklin, whose tolerance and sense showed in addresses to the constitutional convention. A different group of authors, however, became

leaders in the new period – Thomas Jefferson and the talented writers of the Federalist papers, a series of 85 essays published in 1787 and 1788 urging the virtues of the proposed new constitution. They were written by *Alexander Hamilton*, *James Madison*, and *John Jay*. More distinguished for insight into problems of government and cool logic than for eloquence, these works became a classic statement of American governmental, and more generally of republican, theory. At the time they were highly effective in influencing legislators who voted on the new constitution. *Hamilton*, who wrote perhaps 51 of the Federalist papers, became a leader of the Federalist Party and, as first secretary of the treasury (1789–95), wrote messages that were influential in increasing the power of national government at the expense of the state governments.

Thomas Jefferson (1743–1826) was an influential political writer during and after the war. The merits of his great summary, the Declaration of Independence, consisted “in a lucid communication of human rights...in a style and tone appropriate to the great occasion, and to the spirit of the American people.” After the war he formulated the exact tenets of his faith in various papers but most richly in his letters and inaugural addresses, in which he urged individual freedom and local autonomy – a theory of decentralization differing from Hamilton’s belief in strong federal government. Though he held that all men are created equal, Jefferson thought that “a natural aristocracy” of “virtues and talents” should hold high governmental positions.

Poetry became a weapon during the American Revolution, with both loyalists and Continentals urging their forces on, stating their arguments, and celebrating their heroes in verse and songs, mostly set to popular British melodies and in manner resembling other British poems of the period.

The most memorable American poet of the period was **Philip Freneau** (1752–1832), whose first well-known poems, Revolutionary War satires, served as effective propaganda; later he turned to various aspects of the American scene.

In the years toward the close of the 18th century, both dramas and novels of some historical importance were produced. Though theatrical groups had long been active in America, the first American comedy presented professionally was **Royall Tyler**’s *Contrast* (1787). This drama was full of echoes of *Goldsmith* and *Sheridan*, but it contained a Yankee character (the predecessor of many such in years to follow) who brought something native to the stage.

William Hill Brown (1765–1793) wrote the first American novel, *The Power of Sympathy* (1789), which showed authors how to overcome ancient prejudices against this form by following the sentimental novel form invented by Samuel Richardson. Brown proves an extensive knowledge of European

literature, but tries to lift the American literature from the British corpus by the choice of an American setting. A flood of sentimental novels followed to the end of the 19th century. **Hugh Henry Brackenridge** (1748–1816) succeeded Cervantes's *Don Quixote* and Henry Fielding with some popular success in *Modern Chivalry* (1792–1815), an amusing satire on democracy and an interesting portrayal of frontier life. Gothic thrillers were to some extent nationalized in **Charles Brockden Brown's** *Wieland* (1798), *Arthur Mervyn* (1799–1800), and *Edgar Huntly* (1799).

LECTURE 13

THE EARLY NATIONAL PERIOD (1790–1828)

Questions:

1. Development of the national American literature
2. Washington Irving's Europe
3. James Fenimore Cooper's frontier

1. Development of the national American literature

This era in American Literature is responsible for notable first works, such as the first American comedy written for the stage (*The Contrast* by Royall Tyler, 1787) and the first American Novel (*The Power of Sympathy* by William Hill, 1789). *Washington Irving*, *James Fenimore Cooper* and *Charles Brockden Brown* are credited with creating distinctly American fiction, while *Edgar Allan Poe* and *William Cullen Bryant* began writing poetry that was markedly different from that of the English tradition. **William Cullen Bryant** (1794–1878) was a widely-read poet whose most famous poem was *Thanatopsis* (Meditation on Death) which was written after 1811.

A distinctive American literature arose in the United States after 1815, with many major writings producing their works between that year and the start of the Civil War.

2. Washington Irving's Europe

Washington Irving (1783–1859) was the first professional American writer. He was well known in the 1800s for his books about the Dutch settlers of New York. Further, his short stories *Rip Van Winkle* published in 1819 and *The Legend of Sleepy Hollow* published in 1820 were and still are much loved.

“I was always fond of visiting new scenes, and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my city, to the frequent alarm of my parents, and the emolument of the town-crier.” So starts Washington Irving's *The Sketch Book of Geoffrey Crayon, Gent* (1819–20), one of the first important books of American literature. Most of it is set in Europe, especially Britain, a place where he indulged what he called his “rambling propensity,” and in the process created a large literary map that was to have vast consequences for Europe itself.

As his Christian name suggests, Washington Irving was a child of the American Revolution. The youngest son of a Scottish merchant who had settled in New York, he grew up in the “Knickerbocker” city, still dose to its Dutch past. In 1809 the 26-year-old Irving, now a lawyer, provided it with an extravagant history when under the penname of Diedrich Knicker-bocker, he published his comic *A History of New York* (1908). It fired his ambition to be a professional writer – but the role scarcely existed in the newly independent America. With the war of 1812 hostilities with Britain resumed. No sooner had they ended in 1815 than Irving took the month-long sailing ship voyage over the Atlantic to Britain, hoping to satisfy his literary ambitions. It was to be the start of a 17-year expatriation.

The trip had a practical aim. His family’s transatlantic import-export business, which had a base in Liverpool, was hit by the war, and eventually went bankrupt. Though he tried to save it, his ambitions were larger. “I am determined not to return home until I have sent some writings before me,” he wrote, noting the writer’s problems in a new country: “Unqualified for business, in a nation where everyone is busy; devoted to literature, where literary leisure is confounded with idleness; the man of letters [in America] is almost an insulated being, with few to understand, less to value, and scarcely any to encourage his pursuits.”

In Britain tastes were changing. The Romantic revolution of Wordsworth, Byron, Shelley, Keats and Walter Scott was well under way. Irving learned from all of them, and realized too that in Britain a writer could now actually live by his writing. Adopting a new literary character – Geoffrey Crayon, a travelling artist – he wrote *The Sketch Book*, a spirited collection of essays and stories drawn from his English travels, and based on his “rambling propensity.”

To modern tastes *The Sketch Book* may not seem a very original work. It was. In effect it invented Europe, above all England, seen from the eyes of an American who had come from the New World future to pay his respects to the Old World past. As Irving said, an American did not need to cross the Atlantic for wonders of scenery; they were there in the United States. “But,” he wrote,

“Europe held forth the charms of storied and poetical association. There were to be seen the masterpieces of art, the refinements of highly-cultivated society, the quaint peculiarities of ancient and youthful custom. My country was full of youthful promise; Europe was rich in the accumulated treasures of age. Her very ruins told the story of times gone by, and every mouldering stone was a chronicle.” The American Grand Tour of Europe had begun.

Irving’s book delighted readers on both sides of the Atlantic. It hailed the American promise; it celebrated the the European past. Irving’s New World idea of Europe was novel even to Europeans themselves. It had taken two revolutions – American and French – to suggest to them that theirs was an ancient culture, Greece to America’s Rome. It showed America as a land without antiquity, but much in need of one. This was why Irving (Geoffrey Crayon) had come over, looking at things “poetically, rather than politically.” “I longed to wander over the scenes of renowned achievement – to tread, as it were, in the foot-steps of antiquity – to loiter about the ruined castle – to meditate on the falling tower – to escape, in short, from the commonplace realities of the present, and lose myself among the shadowy grandeurs of the past,” Crayon says in his “Author’s Account of Himself.” If America was futuristic New World, Europe was now charming Old World.

In Britain the Industrial Revolution had begun, as Irving, living in Liverpool and Birmingham, well knew. But the 34 English sketches he drew in his book dwell on a different, romantic Britain – of misty, labyrinthine English cities, quaint churches, the enduring life of the countryside and the village, the persistence of folk customs. His “poetic pilgrimage” takes in Westminster Abbey, Stratford-Upon-Avon and Oxford, places with literary or rural associations. Irving in effect invented romantic or tourist England. It is particularly to him that Britain owes an essential image of itself, as a land of quaint country Christmases, forelock-touching peasants, jolly journeys by stage coach, and of the benign American tourist, who, drawn by “an ancient tie of blood,” delights in these romantic and poetic associations.

If quaint and touristic, the result is remarkably vivid. For Irving sentimentalized the romantic past when people on both sides of the Atlantic wanted to see history made legendary. His book established a “poetic” English landscape that would become literary and popular folklore.

He hadn’t finished. Encouraged by Scott, who had himself largely invented Romantic Scotland, Irving next set off to the heartland of folklore and legend, Germany. He toured the Rhine, collecting legends, went to Salzburg, Vienna and Dresden, and met the great German folktale writers, like Tieck and Jean Paul. A

couple of the stories he collected he Americanized in *The Sketch Book*, and they became two of the most famous of all American tales – *Rip Van Winkle* and *The Legend of Sleepy Hollow*. He reset them in the timeless Hudson valley, where the sense of legend could endure.

Irving had now created a romantic, thatched-cottage England and, with *Tales of a Traveller* (1824), a legendary Germany and Mittel-Europe. But the quest went on: “I am on the wing for Madrid!” he announced. It was a natural development, for through American diplomatic contacts Irving had been given access to the Columbus archive, and just at a time when the United States was expanding into the Spanish West. In 1828 he produced *The Life and Voyages of Christopher Columbus*, which portrayed the Genoan as a poetic, tragic explorer and completed the circle, linking the dusky mysteries of the Old World to the discovery of the New. Internationally translated, the book did much to win Columbus (and Irving) his mythic fame. With that and its sequel *Life and Voyages of the Companions of Columbus* (1831), Columbus fully became an American hero, a founding father of the nation. And Irving became the great chronicler of the transatlantic story.

Meanwhile, taken by the Moorish history of Spain, Irving was plunging deeper into history, above all legend. He went to live in the Moorish palace of the Alhambra in Granada, where he wrote *Legends of the Alhambra*. The book appeared in 1832, the year he returned to the United States and was feted as the greatest American writer of the day. He had been to Europe, earned a great reputation, returned, and had not grown “un-American” by going. In fact he had brought Europe and the United States together on a single literary map.

Now the great American man of letters, Irving set himself up at Tarrytown in his beloved Hudson River valley, and turned his attention to the great Westward adventure. He wrote *Astoria* (1836), about William Astor and the fur trade, and *The Adventures of Captain Bonneville, USA* (1837), about the explorations of the desert. But his heart was not in it; in any case, the American West had already been mastered by his great rival, **James Fenimore Cooper**. His true achievement was complete. He’d invented “Europe,” a new romantic landscape for American eyes. He’d invented the “international theme,” to be followed by many later American writers, from Henry James to Ezra Pound, T.S. Eliot and Ernest Hemingway – who also came to Europe for poetry, the falling tower, or just experience, and to contrast the European past and the American future. And he’d invented “the Old World,” as a new and touristic landscape for American eyes. It’s not too much to say that Irving had really invented the very idea of “Europe” itself, as the great European space best seen from the West. It’s

the space we live in today, when an idea of something like a “United States of Europe” exists.

In Irving’s day, the people and regions of Europe hardly recognized that they were “European.” The idea of a broad Old World continent with much in common was a dream best seen from the New World. If, today, people now think of themselves as Europeans, that owes quite a bit to Irving’s wanderings and writings, which made two continents, Old World and New, mythically interdependent. Which only goes to prove that literary maps can have a very remarkable power.

3. James Fenimore Cooper’s frontier

The first major American novelist, **James Fenimore Cooper** (1789–1851) wrote a series of five novels called *Leatherstocking Tales* between 1827 and 1841 about frontier life. The most famous of these were *The Last of the Mohicans* published in 1826 and *The Deerslayer* published in 1841.

“Twenty and the wilderness!” That is how one of the most famous of American literary heroes, Natty Bumppo, also known as Hawkeye, Deerslayer and Leatherstocking, describes the ideal life in James Fenimore Cooper’s *The Prairie* (1827), one of five novels in which the great frontiersman appeared. Cooper himself was the first major American novelist, and after some false starts he created a remarkable fictional mythology of the American experience in its greatest and defining testing place, the Wilderness. *The Leatherstocking Saga* was actually just one part of a literary career that produced over thirty books, but the stories are Cooper’s most memorable to this day, because they reach to the heart of the great and ambiguous American adventure, the mapping and the settlement of the once Wild West.

Fenimore Cooper was born in 1780 immediately after the War of Independence from which the United States emerged as the world’s first New Nation. The son of a judge who had acquired large tracts of frontier land in Upper New York State, he grew up at manorial Otsego Hall in what was to become Cooperstown – a settlement near the Great Lakes and the source of Susequehanna River. This land, settled by Indians and fought over in several wars, stayed mostly virgin forest, until Judge William Cooper arrived. He was a squire-pioneer who claimed to have put more land under the plough than any other American. And over the next forty years he and his kind opened the entire region to development, industry, agriculture and profit.

“Only forty years have passed since this territory was a wilderness,” Cooper wrote in his third novel *The Pioneers* (1823) of this quick-changing

frontier. He tells us how “beautiful and thriving villages,” “roads...in every direction,” and “academies and minor edifices of learning” quickly sprang up to show “how much can be done in even a rugged country.” But even while he records the progress, Cooper clearly yearns and mourns for the disappearing wilderness. He gives it a representative in the worn, elderly man of the woods, Natty Bumppo, known as Leatherstocking. Ever in conflict with Judge Temple (based on Cooper’s father) and his new pioneers, he stands as protector of the older wilderness, of the Indian, of the simpler world of natural law.

Although only a minor character in *The Pioneers*, the figure of Leatherstocking quickly attracted public interest. The frontiersman was starting to be a romantic American hero, representing the free spirit of the nation. Americans thrilled to the adventures of trapper, Daniel Boone, and his predecessor, Coonskin-hatted Davy Crockett. Pioneer, Indian fighter, and teller of frontier tales, Crockett died fighting for the Texans on the Alamo. His *Narrative of the Life of Davy Crockett* appeared in 1834.

Seeing both the romantic and historical importance of his hero, Cooper brought him back again in *The Last of the Mohicans* (1826). But now the setting is around Glen Falls, in New York State, and the time of the French and Indian wars of 1757. The French under Montcalm were taking their last stand against the British, and the frontier is a land of forest and forts. Leatherstocking is now Hawkeye, and not an elderly backwoodsman but a brave young fighter and a mediator between the white and the native American. The portrait of Uncas, the courageous and loyal Mohican, is just as important. In fact Leatherstocking owes his virtuous natural instincts as well as his hunting prowess to his considerate relations with the Indian tribes, and his understanding of their natural and spiritual wisdom.

In *The Prairie* (1827) Cooper returned Leatherstocking to old age, and took him to another, crucial part of the frontier, and another era of history – to the flat plains newly opened by the Louisiana Purchase. In 1803, in “the biggest bargain in history,” the American president, Thomas Jefferson, engineered the Louisiana Purchase, buying from Napoleon the French territories down the Mississippi, from the Great Lakes to the Gulf of Mexico – for only 15 million dollars. At once the New Nation tripled in size, and the entire frontier of settlement shifted to the other side of the Mississippi River. Dreaming of a trade route to Asia, a “passage to India,” Jefferson now sent explorers west to find the passage to the Pacific. The West was opening up.

In *The Prairie*, the old Leatherstocking, now in his eighties, is still fleeing from “the march of civilization.” The arid “rolling prairie” is just beginning to fill

with new settlers. Natty resents their encroachment, trying to keep his pact with nature and the plains Indians. At the end, he dies “as he had lived, a philosopher of the wilderness, with few of the failings, none of the vices, and all of the nature and truth of his position.”

Cooper actually wrote the book in Paris, on a seven-year expatriation to Europe. Here Balzac and other French and European writers of the day recognized his significance. The frontiersman became a great Romantic figure, the dying Indian a hero and the whole Western theme an international myth. Cooper set it aside for a time to write of Europe, but late in his career returned to his Leatherstocking novels with *The Pathfinder* (1840) and *The Deerslayer* (1841), now disillusioned with Jacksonian democracy and the arrogant new cult of the West. The frontier as he had known it was in the distant past, so once more these are novels of Leatherstocking’s early days now a hundred years back.

In *The Pathfinder* Natty is 35, and choosing between love and the solitary life in “the solemn obscurity of the forests of America,” where everything began. *The Deerslayer* goes back even earlier, to 1740 and the age of “twenty and the wilderness!” For Cooper and Natty alike this was now the legendary time when “a bird’s-eye view of the whole region east of the Mississippi must have offered one vast expanse of woods.” The story is set around romantic Lake Otsego; the first spoken words are “Here is room to breathe in!” It tells how the young Deerslayer has been raised by Delaware Indians and makes his bond of friendship with the noble Mohican Chingachgook, now being harried across the plains, the deserts and the mountains.

The West had become America’s destiny, and “plotting the Golden West” became one of the chief tasks of Americans as they travelled and recorded what lay on or beyond the familiar limits of the wide continent. Travellers like John Charles Fremont, painters like John James Audubon, recorded or illustrated the experience. Washington Irving gave his account of the western fur trade in *Astoria* (1836), Francis Parkman’s *The Oregon Trail* (1849) is rightly held as an American classic.

In Cooper’s lifetime the dream that the United States represented a growing new western empire became reality for more than just Americans. It was a romantic dream of a Golden-Age democracy of freeborn men and women, close to nature and the sublime. But, as Cooper also shows, the realities were generally grimmer: the destruction of forests, the humiliation and murder of the Indian, the slaughter of the buffalo, the erosion of soil, the westward spread of slavery. Yet his myth had compelling power. “If anything from the pen of the writer of these romances is at all to outlive himself, it is, unquestionably, the series of *The*

Leatherstocking Tales," Cooper wrote when they were finished. He was right. His virgin forests, shining lakes, his Indians and his hunter-trapper with his forest skills, joined the great stock of international popular literature.

With Cooper the West became as literary a place as Europe or the Orient. Trappers and pioneers, cowboys and Indians, became the stuff of mythology. His books became classic boys' adventures, imitated in dime novels and Wild West Shows. When the movies began the books entered film. As America's first significant novelist he felt it the task of American fiction to explore the conflicting, often destructive and even genocidal energies of his new nation, even as he set its distinctive and wonderful wilderness on the map of literature.

Chronology of James Fenimore Cooper's Leatherstocking novels:

The Deerslayer (1841) is set in 1740 around Lake Otsego in the age of the wilderness.

The Pathfinder (1840) is set in c.1755 at the time of the French and Indian wars.

The Last of the Mohicans (1826) is set in 1757 when the French under Montcalm were taking the last stand against the British, the frontier still a forest.

The Pioneers (1823) is set in 1793 when settlements started growing.

The Prairie (1827) is set just after the Louisiana Purchase of 1803.

LECTURE 14

LITERATURE OF THE 19TH CENTURY

Questions:

1. The American Renaissance (1828–1865), peculiarities of American Romanticism

2. The Boston Brahmins

3. Transcendentalism. R.W. Emerson, H.D. Thoreau

4. Emerson's and Hawthorne's New England

5. The South, slavery and the civil war

1. The American Renaissance (1828–1865), peculiarities of American Romanticism

American Renaissance, also called *New England Renaissance*, period from the 1830s roughly until the end of the American Civil War in which American literature, in the wake of the Romantic movement, came of age as an expression of a national spirit.

Major writers include *Walt Whitman, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Edgar Allan Poe* and *Herman Melville*. Emerson, Thoreau and Margaret Fuller are credited with shaping the literature and ideals of many later writers. Other major contributions include the poetry of *Henry Wadsworth Longfellow* and the short stories of *Melville, Poe, Hawthorne and Harriet Beecher Stowe*. In addition, this era is the inauguration point of American Literary Criticism, led by *Poe, James Russell Lowell* and *William Gilmore Simms*. The years 1853 and 1859 brought the first African-American novels (*Clotel* and *Our Nig*).

One of the most important influences in the period was that of the *Transcendentalists*, centred in the village of Concord, Massachusetts, and including **Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, George Ripley, and Margaret Fuller**. The Transcendentalists contributed to the founding of a new national culture based on native elements. They advocated reforms in church, state, and society, contributing to the rise of free religion and the abolition movement and to the formation of various utopian communities, such as Brook Farm. The abolition movement was also bolstered by other New England writers, including the Quaker poet **John Greenleaf Whittier** and the novelist **Harriet Beecher Stowe**, whose *Uncle Tom's Cabin* (1852) dramatized the plight of the black slave.

Apart from the *Transcendentalists*, there emerged during this period great imaginative writers – **Nathaniel Hawthorne, Herman Melville, and Walt Whitman** – whose novels and poetry left a permanent imprint on American literature. Contemporary with these writers but outside the New England circle was the Southern genius **Edgar Allan Poe**, who later in the century had a strong impact on European literature.

Herman Melville's (1819–1891) most famous novel was *Moby Dick* published in 1851. It detailed one man's struggle as he pursued the great white whale. While his novels were at first successful, his success did not last long. It was not until the 1920s that his works were reexamined in what is known as the "Melville Revival."

Along with *Herman Melville* and *Edgar Allan Poe* much of Hawthorne's work belongs to the sub-genre of **Dark Romanticism**, which is distinguished by an emphasis on human fallibility that gives rise to lapses in judgement that allow even good men and women to drift toward sin and self-destruction, and also tends to draw attention to the unintended consequences and complications that arise from well-intended efforts at social reform.

Charles Brockden Brown (1771–1810) was a writer known as the “father of the American novel.” His gothic romances in American settings were the first in a tradition adapted by two of the greatest early American authors, Edgar Allan Poe and Nathaniel Hawthorne. Brown called himself a “story-telling moralist.” Although his writings exploit horror and terror, they reflect a thoughtful liberalism.

Characteristics of American Romanticism: values feeling and intuition over reason; values the imagination over reality; civilization is bad, nature is good; educated sophistication is bad, youthful innocence is good; individual freedom is important; nature is the way to find God; progress is bad; most settings are in exotic locales or the supernatural; poetry is the highest expression of the imagination; lots of inspiration from myths and legends.

Characteristics of the American Romantic Hero: 1) young (or at least acts young), 2) innocent and pure, 3) sense of honor higher than society’s honor, 4) has knowledge of people and life based on a deep understanding, not based on education, 5) loves nature, 6) quests for a higher truth.

2. The Boston Brahmins

The literary scene of the period was dominated by a group of New England writers, the “Brahmins,” notably **Henry Wadsworth Longfellow**, **Oliver Wendell Holmes**, and **James Russell Lowell**. They were aristocrats, steeped in foreign culture, active as professors at Harvard College, and interested in creating a genteel American literature based on foreign models. Longfellow adapted European methods of storytelling and versifying to narrative poems dealing with American history. Holmes, in his occasional poems and his “*Breakfast-Table*” series (1858–91), brought touches of urbanity and jocosity to polite literature. Lowell put much of his homeland’s outlook and values into verse, especially in his satirical *Biglow Papers* (1848–67).

The *Boston Brahmin* or Boston elite are members of Boston's traditional upper class. They form an integral part of the historic core of the East Coast establishment, along with other wealthy families of Philadelphia, New York City, Virginia and Charleston. They are often associated with the distinctive Boston Brahmin accent, Harvard University, and traditional Anglo-American customs and clothing. Descendants of the earliest English colonists, such as those who came to America on the Mayflower or the Arbella, are often considered to be the most representative of the Boston Brahmins.

The term Brahmin refers to the highest ranking caste of people in the traditional caste system in India. In the United States, it has been applied to the

old, wealthy New England families of British Protestant origin which were influential in the development of American institutions and culture.

The term was coined by the physician and writer **Oliver Wendell Holmes, Sr.** (1809–1894), in an 1860 article in the *Atlantic Monthly*. Surrounded by Boston's literary elite – which included friends such as **Ralph Waldo Emerson**, **Henry Wadsworth Longfellow**, and **James Russell Lowell** – Holmes made an indelible imprint on the literary world of the 19th century. Many of his works were published in *The Atlantic Monthly*, a magazine that he named. For his literary achievements and other accomplishments, he was awarded numerous honorary degrees from universities around the world. Holmes's writing often commemorated his native Boston area, and much of it was meant to be humorous or conversational. Some of his medical writings, notably his 1843 essay regarding the contagiousness of puerperal fever, were considered innovative for their time. He was often called upon to issue occasional poetry, or poems written specifically for an event, including many occasions at Harvard. Holmes also popularized several terms, including "Boston Brahmin" and "anesthesia".

While some 19th-century Brahmin families of large fortune were of bourgeois origin, others were of aristocratic origin. Cultivated, urbane, and dignified, a Boston Brahmin was supposed to be the very essence of enlightened aristocracy. The ideal Brahmin was not only wealthy, but displayed what was considered suitable personal virtues and character traits.

The Brahmin was expected to maintain the customary English reserve in his dress, manner, and deportment, cultivate the arts, support charities such as hospitals and colleges, and assume the role of community leader.

Henry Wadsworth Longfellow (1807–1882) was a much loved poet who used American history as his topic. His most famous poems include *The Song of Hiawatha* published in 1855, *The Courtship of Miles Standish* published in 1858, and *Paul Revere's Ride* published in 1860. He found popularity not only in America but also in Europe.

Young Hawthorne was a contemporary of fellow transcendentalists *Ralph Waldo Emerson*, *Henry David Thoreau*, and *Louisa May Alcott*, Hawthorne was part of this prominent circle of Massachusetts writers and philosophers. The transcendentalists believed in the "inherent goodness of both people and nature." The movement sprang forth in the 1820s and 1830s. Hawthorne was a founding member of *Brook Farm*, a utopian experiment in communal living – though he is not portrayed as a deep believer in its ideals. As Hawthorne matured, he drifted further and further from some of the transcendental principles. In fact, his later

writing, produced after greater experience in the world, demonstrated an increasing disdain for the Transcendentalist Movement.

3. Transcendentalism. R.W. Emerson, H.D. Thoreau

Also known as the Romantic Period in America and the Age of Transcendentalism, this period is commonly accepted to be the greatest of American Literature.

Transcendentalism was an American literary movement that emphasized the importance and equality of the individual. It began in the 1830s in America, and was heavily influenced by German philosophers including Johann Wolfgang von Goethe and Immanuel Kant along with English writers including William Wordsworth and Samuel Taylor Coleridge. Transcendentalists espoused four main philosophical points. Simply stated, these were the ideas of: self-reliance, individual conscience, intuition over reason, unity of all things in nature.

In other words, individual men and women can be their own authority on knowledge through the use their own intuition and conscience. There was also a distrust in societal and governmental institutions and their corrupting effects on the individual.

Here are some transcendentalist view of the world:

1. Everything in the world (including humans) is the reflection of the Divine Soul (God).
2. Nature is a doorway to the spiritual world.
3. People can see God's spirit looking at nature or at their own souls.
4. Self-reliance and individualism is more important than outside authority and conformity.
5. Spontaneous actions are better than planned ones.

The Transcendentalist Movement was centered in New England and included a number of prominent individuals including **Ralph Waldo Emerson, George Ripley, Henry David Thoreau, Bronson Alcott, and Margaret Fuller**. They formed a club which was called The Transcendental Club which met to discuss a number of new ideas. In addition, they published a periodical that they called "The Dial" along with their individual writings.

Ralph Waldo Emerson (1803–1882) was the unofficial leader of the transcendentalist movement. He was an essayist who wrote about individualism and self-reliance. His most famous essay, "Nature" was published in 1836. He was a leader of the transcendentalist movement that occurred in the mid-19th century. This movement believed in the inherent goodness of man and the corrupting nature of societal influences.

Transcendentalist, tax resister, abolitionist, historian, author and poet **Henry David Thoreau** ([θəˈrɔʊ]; 1817–1862) pioneered the field of ecology and environmentalism by writing about his observations in nature and his philosophies of limiting the role of government.

A leading transcendentalist, Thoreau is best known for his book *Walden* ([ˈwɔːldən]; 1854), a reflection upon simple living in natural surroundings, and his essay *Civil Disobedience* (1849), an argument for disobedience to an unjust state. In 1848, Henry David Thoreau twice delivered lectures in Concord, Massachusetts, on “the relationship of the individual to the state.” The essay now known as *Civil Disobedience* is a significant and widely admired contribution to abolitionist literature, as well as an anti-war tract, but Thoreau’s focus is less on political organization and solidarity than it is on personal choice and individual responsibility. Cultivating personal integrity in the face of political injustice is the project Thoreau defends in *Civil Disobedience*; this focus has made the work highly influential for twentieth- and twenty-first-century political movements. He supported individual resistance against unjust civil governments – his more than 20 volumes of work influenced later activists such as Martin Luther King, Jr., Leo Tolstoy and Mohandas Gandhi.

Louisa May Alcott (1832–1888) was an American novelist and poet best known as the author of the novel *Little Women* (1868) and its sequels *Little Men* (1871) and *Jo's Boys* (1886). Raised by her transcendentalist parents in New England, she also grew up among many of the well-known intellectuals of the day such as *Ralph Waldo Emerson*, *Nathaniel Hawthorne*, and *Henry David Thoreau*.

Transcendentalists and progressive reforms. Because of the beliefs in self-reliance and individualism, transcendentalists became huge proponents of progressive reforms. They wished to help individuals find their own voices and achieve to their fullest potential. *Margaret Fuller*, one of the leading transcendentalists, argued for women's rights. She argued that all sexes were and should be treated equally. In addition, they argued for the abolition of slavery. In fact, there was a crossover between women's rights and the abolitionist movement. Other progressive movements that they espoused included the rights of those in prison, help for the poor, and better treatment of those who were in mental institutions.

Influences on American literature and art. Transcendentalism influenced a number of important American writers, who helped create a national literary identity. Three of these men were *Herman Melville*, *Nathaniel Hawthorne*, and *Walt Whitman*. In addition, the movement also influenced American artists from

the Hudson River School who focused on the American landscape and the importance of communing with nature.

4. Emerson's and Hawthorne's New England

According to Bret Harte, if you shot an arrow into the air in Cambridge, Massachusetts – over the Charles River from Boston – you'd bring down a writer. In the nineteenth century Boston radiated education, culture and literature across expanding America. It hadn't always been so. Philadelphia had been the major centre of American thought; Hartford, Connecticut, an important publishing centre. But around 1840 something happened to Boston and surrounding New England. It became the "hub," the forcing ground of ideas, the centre of American intellectual independence.

John Winthrop's "City on a Hill" where the Puritans settled had stayed America's most Europe-facing city, even if tea from the East India trade had been dumped in its harbour at the famous "Tea Party" that prefigured the Revolution. It had stayed prosperous. Even when sea-trade diminished, there were the great textile mills of the hinterland to keep it going. Its bankers and merchant-princes lived on Beacon Hill, or in Cambridge. It boasted an ever-growing number of periodicals, publishers, concerts. "All Americans lecture, I believe," Oscar Wilde would say; they did in Boston. Lyceum Lectures started in 1826; and at the Lowell Institute one winter series attracted almost a sixth of the population (then around 80,000).

By the 1830s in Boston, culture was the new religion. "Frogpondium," **Edgar Allen Poe** (1809–49), born in Boston, but reared in Richmond, called it; there really were many croaking literary frogs. Over in Cambridge, around Harvard, America's oldest college, scholars, historians and writers gathered. **Henry Wadsworth Longfellow** (1807–82), Harvard professor of modern languages, lived at the Craigie House, fondly dreaming that Goethe might come to Cambridge, and duly wrote *Hiawatha* (1855). Everyone wanted to be a writer. Later, in the 1850s, they gathered together in the Saturday Club, based at Boston's Parker House Hotel, the great Boston Brahmins and the best of the "new America" – Longfellow and James Russell Lowell, John Greenleaf Whittier and Oliver Wendell Holmes, and some of the younger Transcendentalists.

Something had happened to the city of Puritanism and Paul Revere (1734–1818). Puritanism had yielded to Unitarianism, then to Transcendentalism. The chief figure was **Ralph Waldo Emerson** (1803–82), a renegade Unitarian Minister, born to the minister at Boston's famous First Church. Finding his faith waning, he visited Europe to see Coleridge and Carlyle. Then between 1834 and

1835 he retreated to his family village home of Concord to “develop an original relation to the universe.” He wrote the essay *Nature* (1836), which explained that “In the woods, we return to reason and faith.” Bostonians called his writing Transcendentalism, even if what this meant was a little obscure. “‘Transcendentalism means,’ said our accomplished Miss B., with a wave of the hand, ‘a little beyond,’” Emerson noted of a meeting of the Transcendentalist Club he and George Ripley started in 1836. It was the mark of a new age. “Men grew reflective and intellectual,” explained Emerson.

Not all New England was this way. On the windy Massachusetts coast at Salem a yet more obscure kind of writing was being done. Salem too had a Puritan history, unforgettable because of the Salem Witch Trials (where 19 witches were hanged). It grew rich on the East India trade, but had gone into decline. Sea widows lived in Gothic wooden houses. Legends from the past and distant places flourished. Here, on 4 July, 1804, at a house on Union Street, **Nathaniel Hawthorne** was born. After studying at Bowdoin College, he returned to an attic in his mother’s house on Herbert Street, and started to write. For ten years he wrote obscure and unnoticed, until his *Twice-Told Tales* (1837) won him Boston interest. When Miss Elizabeth Peabody, now “godmother of Boston,” found him a post at Boston Custom House and engaged him to her sister Sophia, Hawthorne came into the light.

Nathaniel Hawthorne was a master of the allegorical and symbolic tale. Nathaniel Hawthorne was a descendant of a long line of New England Puritans, which sparked his interest in the Puritan way of life. He wrote about the Puritanism of early New England. His works, part of the **Romantic movement**, often concern morality and the base nature of humanity. His most famous novel, *The Scarlet Letter* presents the themes sin, guilt and legalism. Set in Boston, Massachusetts during the times of the Puritans (mid 1600s), this novel tells the story of Hester Prynne, who conceives a daughter (Pearl) through an adulterous affair and must wear a scarlet “A” as the mark of her adultery. The woman struggles to create a new life of repentance and dignity.

Hawthorne, Emerson and the Transcendentalists now met. It was never a perfect match. Emerson and his friends wrote of nature, Hawthorne of history. Theirs was the optimistic world of the miraculous American present, his was stained with the guilts and brands of the past.

In 1841 Charles Ripley bought Brook Farm just outside of Boston to found one of those utopian experimental communities loved by the reforming New England spirit. “A colony of agriculturalists and scholars,” Emerson called it, and refused to go. But most of the best of Boston went, including Bronson Alcott,

William Henry Channing and Margaret Fuller, formidable feminist author of *Women in the 19th Century* (1845). Hawthorne went too, looking for a marital home. It wasn't a success. Farming and writing didn't mesh, and Hawthorne spent a good part of the time up a white pine tree, before withdrawing from the experiment altogether. He didn't go far – to Emerson's Concord, a charming once-frontier village 17 miles northwest of Boston, first settled in 1635. It won its place in history on 19 April, 1775, when its “embattled farmers” fired at British Redcoats the shot “heard round the world,” and the American Revolution began. Watching from the nearby Old Manse was Emerson's grandfather (another minister, of course). Hawthorne rented the cottage too and a happy stage in his life began, celebrated in his book *Mosses from an Old Manse* (1846).

As Hawthorne noted there, the fires of Transcendentalism burned as strongly here too: “Never was a poor little country village infested with such a variety of queer, strangely dressed, oddly behaved mortals, most of whom took it upon themselves to be important agents of the world's destiny, yet were simply bores of a very intense water.” Among them was Bronson Alcott, now brooding on another utopian community in Cambridge, Fruitlands. Another was **Henry David Thoreau** (1817–62), who built himself a cabin on Walden Pond, and had an idea of writing an atlas of the place. “I went to the woods because I wished to live deliberately, to front only the essential fact; of life,” he explained in the book that came from this *Walden, Or Life in the Woods* (1854). It was a remarkable record of his days, observations, speculations. For the Transcendentalists, the muddy pond became an ultimate emblem of nature, and its power over the self-creating American spirit. Like Emerson, Thoreau showed that the great New England subjects were nature, the self and the soul. But it did have a darker side, that sense of the Gothic and the tragic which Hawthorne himself embodied.

Concord, the “American Weimar,” was one of many – settlements around Boston that housed its expectant intellectuals and fed its literary, reformist spirit. There was John Greenleaf Whittier, Quaker and Abolitionist poet, in Amesbury up the Merrimack River (about which Thoreau also wrote). At South Natick out by Wellesley on the Charles was, for a time, **Harriet Beecher Stowe** (1811–96), who told its story in *Oldtown Folks* (1869). The book that gave her fame, her anti-slavery novel *Uncle Tom's Cabin* (1851), became a world bestseller, and helped stir the abolitionist sentiment that led to the Civil War.

There were other ways of “seeing New-Englandly.” A hundred miles out of Boston, in the Connecticut Valley, lay Amherst, a small market town where a now-famous college had been founded. At the “Homestead” on Main Street lived **Emily Dickinson**, the “Nun of Amherst.” She travelled even less than Thoreau,

rarely leaving the house save to inspect the details of nature. In an upstairs room she quietly wrote some 1,775 poems, only seven published in her lifetime. “I’m Nobody! Who are you?” she challenged. In fact she was one of the most remarkable of nineteenth century American poets, intensely aware of the power of nature, death and the solitude of the spirit.

Only in the 1880s, when **William Dean Howells**, the Ohio writer who inherited the apostolic succession and edited *The Atlantic Monthly*, moved to New York, was Boston’s dominance challenged. Maybe not even then. New England imprinted its spirit, landscape and culture onto the American imagination. “The landscape is democratic,” Emerson explained, “not gathered into one city or baronial castle, but equally scattered into those white steeples, round which a town clusters in every place where six roads meet... Massachusetts is Italy upside down.”

5. The South, slavery and the civil war

As European visitors, or travellers coming down from the northern states of the Union often observed, the South was a very different part of America from the North. Here the writ of Puritanism hadn’t run, some of the old cavalier attitudes of Europe lingered. Above all, they saw, in amazement or horror, that the South was the land of slavery. The Southern states – the states below the Mason-Dixon line, drawn in the 1760s between Pennsylvania and Maryland to settle a boundary dispute – gained their distinctive character and economy from the “Peculiar Institution,” the import of black slaves from Africa to work its cotton or tobacco fields or serve its plantations. The “African Trade” had become an essential part of the structure of the South, part of the triangular traffic between Europe, Africa and the Americas which kept its ports going. There was here a rough equivalence between cotton, sugar and human life. Captured in Africa, transported cruelly from its west coast, stored on board as you’d store a non-human commodity, the slaves were brought across the Middle Passage, before being put on the scaffold for sale to those who needed them for labour or as human investment. Eventually this became the great issue, the bone of national contention, the great challenge to American ideals of liberty and freedom: finally the most essential reason why North and South went to war with each other between 1861 and 1865.

The South was the land of **Thomas Jefferson**, author of *Notes on Virginia* (1785) and bred many leaders of the new nation. It bred Southern gentlemen and rivermen, share-croppers and poor whites, creoles and cajuns. It took pride in its distinctive culture, had its fair share of writers: not least **Edgar Allan Poe** (1809–49) – poet and short story writer whose writing was typically macabre in

nature. He was born in Boston, the child of actor parents, but he grew up in Richmond, Virginia, went briefly to Jefferson's new University of Virginia at Charlottesville, and finally wandered as an editor through New York, Philadelphia, Boston and Baltimore, where he died. He set little of his writing in the South. Yet to this day his writing is associated with the spirit of "Southern Gothic," that went with the region's richer and more exotic atmosphere. Poe's most famous short stories were *The Murders of the Rue Morgue* (1841), *The Pit and the Pendulum* (1842), and *The Tell-Tale Heart* (1843). His most famous poem was *The Raven* published in 1845.

Inevitably, slavery flavoured much of the writing of the South (by 1861 there were four million slaves), as religion and its derivatives flavoured the writing of the North. It displayed itself in Southern fiction, in the work of writers like **William Gilmore Simms** (1806–70), from Charleston, South Carolina, whose work, like much southern writing, was influenced by Walter Scott and who brought the historical romance to the region in novels such as *The Yemassee* (1835), about the Indian past. There was **John Pendleton Kennedy** (1795–1870), writing of Virginian plantation life (*Swallow Barn*, 1832), and the Kentucky writer **Robert Montgomery Bird** (1806–54), author of *Nick of the Woods* (1837), an Indian melodrama. There was a great tradition of Southern humour, expressed in **Joel Chandler Harris's** (1848–1908) famous "Brer Rabbit" stories, which came out after the Civil War. It was there no less in Southern music, like Stephen Forster's "My Old Kentucky Home" (1853).

The South was more than a vast half-tropical region with a mixed geography and culture. Settled largely by White Anglo-Saxon Protestants, it remained chiefly rural and conservative. For all the great plantations like Jefferson's Monticello in Virginia or William Byrd's Westover, few Southerners inhabited white-pillared mansions amid trees hung with Spanish moss, or even kept slaves. But there was a Southern myth that transcended these realities. This was royalist, un-Puritan, un-industrial, land-rooted America. Fiercely loyal to its own values, it sustained a coherent identity through its myths of regionality and chivalry, even when the truth of the matter was the harsh mountain life of the Appalachians or the bitter pains of sharecropping. Or above all, slavery.

Often the South's writers told another story: of big woods, frontier hardships (Daniel Boone), mountain-men, as well as of a troubled and often sexual fascination with darkness, blackness, miscegenation. Edgar Allan Poe took a Gothic imagination with him to New York when he left the South; Simms' historical fiction had a different flavour from more Utopian tales told about the North and the ever-opening West. "Southern Gothic" didn't just describe the

mood of old cities like New Orleans, Charleston and Atlanta, or the plantation-houses hung with mosses and surrounded by slave cabins. It also described the spirit of the fiction and poetry that came from Southern writers, with its different sense of history, its greater awareness of social complexity.

Beyond all this was another story, yet harder to tell. It was illegal to teach reading and writing to slaves; even so, early on there was a black literature in the South. Black writers both used and subverted the language of their masters, in poetry and prose. **Jupiter Hammon** (c.1739–1800) and **Phillis Wheatley** (1753–1784) wrote poetry in conventional English forms, though their work was touched with protest and suffused with irony. But only in time did their writing deal with the essential subject: the slave experience itself.

This came in the form of “slave narrative,” some written by African-Americans themselves, some with the help of (usually Northern) white sympathizers. **Frederick Douglass’s** *The Narrative of the Life of Frederick Douglass’s, an American Slave* (1845) raised the conscience of Northerners, and also had an important part to play in the Abolition movement that had emerged in New England and New York at the time. In turn his narrative fed back into early black novels: for example, William Wells Brown’s *Clotel*, which was published in England in 1847, and Harriet E. Wilson’s *Our Nig* (1859), the first novel by an African American writer to appear in America.

Yet the book that made all the difference was written by a minister’s wife from New England, who was then living in Cincinnati, **Harriet Beecher Stowe** (1811–96). As an abolitionist, **Stowe** chose to write a fictional account of life under slavery. Her novel *Uncle Tom’s Cabin* (1852) drew on the old slave narratives. It detailed the horrors of slavery in the South and had a huge impact on the call for the abolition of slavery before the start of the Civil War. Stowe said that the novel had been written by God himself. It was a world bestseller, promoted Abolition, and presaged the end of the Old South. Slavery had divided the nation, become the great challenge to American ideals of liberty and freedom, and the chief reason why North and South went to war in 1861–65. When provoked by John Brown’s attack on Harper’s Ferry in Virginia, Southerners attacked the federal arsenal at Fort Sumter in April 1861, the death of the Old South began.

The Civil War was America’s greatest crisis since the Revolution; the New Nation now nearly broke apart. The war provoked its own literature, from major oratory (Lincoln’s speeches, above all his “Gettysburg Address”), poetry and song (“John Brown’s Body” for one side, “Dixie” for the other). The greatest poet to write about the War was the Bohemian New Yorker, **Walt Whitman**, author of

one of America's greatest poems "Leaves of Grass" (1855), who published *Drum Taps* in 1865, and the remarkable elegy on the death of Lincoln, "When Lilacs Last in the Dooryard Bloom'd."

Walter "Walt" Whitman ([ˈhwɪ tmən]; 1819–1892) was an American poet, essayist, and journalist. A humanist, he was a part of the transition between transcendentalism and realism, incorporating both views in his works. Whitman is among the most influential poets in the American canon, often called the father of free verse. His work was very controversial in its time, particularly his poetry collection *Leaves of Grass*, which was described as obscene for its overt sexuality. *Leaves of Grass* was first published in 1855 with his own money. The work was an attempt at reaching out to the common person with an American epic.

Curiously, the Civil War was not much recorded in the fiction of the day, in part because many of the leading novelists (Nathaniel Hawthorne, William Dean Howells, Henry James among them) did not serve in it. Some, like Hawthorne, detested the demands for "unconditional loyalty:" "I have been publicly accused of treasonable sympathies – whereas I sympathize with nobody and approve of nothing..." he said.

Hence it was later novelists – Stephen Crane in *The Red Badge of Courage* (1895), Ambrose Bierce in *Tales of Soldiers and Civilians* (1893), Ellen Glasgow in *The Battleground* (1902), Upton Sinclair in *Manassas* (1923) and most famously Margaret Mitchell in her exotic *Gone With the Wind* (1935) – who treated it with glowing retrospect. In contrast, the War itself has been endlessly refought and recorded; it is said that some 100,000 volumes have been written about the conflict.

From early days the South contributed much to American writing. It might be in the form of Scott-influenced romance (Mark Twain, himself of Southern stock, had great fun with this tradition); it might be in the simple, suffering record of black slave narrative. But on these unhappily twinned relations a good deal of modern American writing began to rest. Some of the deepest American stories – coming from the sense of regional history, of racial complexity, indeed tragedy – passed from the South into the American tradition. Many of the most profound themes – romantic chivalry and black suffering, the struggle of a rural people first with their own compatriots and then with the new industrialization and modernity – came out of the South.

So did a different, darker awareness of history – a history that contained a grim knowledge of defeat. Even when, with the Civil War over, attention shifted to the West and the reconstruction of the nation, the Southern story continued to

be explored. The Northerner John William De Forest explored the attempt at nation-rebuilding in *Miss Ravenel's Conversion from Secession to Loyalty* (1867), while George Washington Cable, from New Orleans, recalled *Old Creole Days* (1878), as well as telling his life as a Confederate officer in *The Cavalier* (1901). Also from New Orleans, Kate Chopin told of a woman's sexual awakening in the "chivalric," French-influenced society of the city in *The Awakening* (1899), while Ellen Glasgow from Virginia, the "Old Dominion," explored the bleak heritage the War had left in many novels.

Perhaps the greatest writer to emerge from the South was **William Faulkner** (1897–1962), who explored the psychic, moral and historical impact of the War, racial tension and miscegenation brought to the South, writing of the big woods, the dying plantations, the wounded aristocracy, the enduring slaves. "Southern Agrarian" writers in the 1930s reacted against the mechanization of American Society. Other writers like DuBose and Dorothy Haywood, James Weldon Johnson, James Branch Cabell, Thomas Wolfe, Carson McCullers, Katherine Anne Porter, Eudora Welty and Truman Capote captured the distinctive and very varied textures of Southern life, from cities like New Orleans (Tennessee Williams's *A Streetcar Named Desire*, 1947) to the bitter life of small farmers (Erskine Caldwell's *Tobacco Road*, 1932).

Those whose forebears had been slaves had a story too. It was told by many, from Paul Laurence Dunbar and Charles W. Chesnutt, to later writers like Zora Neale Hurston (*Jonah's Gourd Vine*, 1934) and Richard Wright (*Native Son*, 1940) who both moved North in the great twentieth century diaspora. African-American writing too, became an essential part of the American tradition, and is to this day – not least in the powerful, angry writing of Toni Morrison and Alice Walker, for whom the double imprint of the crime of slavery and the powerful tradition of folk-narrative and regional mythology that came out of it are important still. The anxiety and Gothicism often found in American writing owes much to the history of the South, the terrible war between the States that nearly broke the nation, killed millions and left one part of it defeated, and to the guilt and trauma of slavery that ended, at least officially, with the Thirteenth Amendment of 1865.

The Civil War in fiction

1891 Ambrose Bierce *Tales of Soldiers and Civilians*

1895 Stephen Crane *The Red Badge of Courage*

1936 Margaret Mitchell *Gone With the Wind*

1938 William Faulkner *The Unvanquished*

1944 Joseph Stanley Pennell *The History of Rome, Hanks and Kindred*

Matters

- 1970** Stephen Becker *When the War is Over*
1976 Alex Haley *Roots*
1976 Shelby Foote *Shiloh*
1980 Donald Honig *Marching Home*
1989 Allan Gurganus *Oldest Living Confederate Widow Tells All*

LECTURE 15

**LITERATURE OF THE SECOND HALF OF THE 19TH CENTURY
 AND THE BEGINNING OF THE 20TH CENTURY**

Questions:

- 1. The realistic period (1865–1910), critical realism**
- 2. Frontier humor and local color**
- 3. The European apple: Henry James's international scene**
- 4. Naturalism in literature**
- 5. Chicago's world fair (1893)**
- 6. Muckraking**

1. The realistic period (1865–1910), critical realism

By the second half of nineteenth century the life of the city, the rush of the crowd, was moving to the centre of art and literature. It was clear that the pace of modernizing change was inescapable, and the world was growing more accessible and much more crowded. Now steamships linked the continents, moving a vast imperial trade. Europe, still at the center of this busy and imperial traffic, experienced massive growth; America, its Civil War over, witnessed huge transcontinental expansion. The great cities were themselves being transformed by sanitation, gas and electric light. Many went through major rebuilding and opened up to new styles of modern architecture and to modern forms of urban transportation. Education and literary increased, and books and new journalism reached a much wider range of readers, who expected some account of their own lives. Writing now required an ever wider curiosity, a realistic social spread, a detailed observation, a more scientific understanding of social change, a vision of the future that was unfolding.

In American literature, the term **realism** encompasses the period of time from the Civil War to the turn of the century during which *William Dean Howells*, *Rebecca Harding Davis*, *Henry James*, *Mark Twain*, and others wrote fiction

devoted to accurate representation and an exploration of American lives in various contexts. As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture. Realism is a strategy for imagining and managing the threats of social change.

As a result of the American Civil War, Reconstruction and the age of Industrialism, American ideals and self-awareness changed in profound ways, and American literature responded. Certain romantic notions of the American Renaissance are replaced by realistic descriptions of American life, such as those represented in the works of *William Dean Howells*, *Henry James* and *Mark Twain*.

This period also gave rise to regional writing, such as the works of *Sarah Orne Jewett*, *Kate Chopin*, *Bret Harte*, *Mary Wilkins Freeman* and *George W. Cable*. In addition to *Walt Whitman*, another master poet, *Emily Dickinson*, appeared at this time.

Broadly defined as the faithful representation of reality or verisimilitude, **realism** is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life. A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism.

Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature.

The features of realism in American fiction:

1. Realism renders reality closely and in comprehensive detail; selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot.

2. Character is more important than action and plot; complex ethical choices are often the subject;

3. Characters appear in their real complexity of temperament and motive; they are in explicable relation to nature, to each other, to their social class, to their own past.

4. Class is important; the novel has traditionally served the interests and aspirations of an insurgent middle class.

5. Events will usually be plausible; realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances.

6. Diction is natural vernacular, not heightened or poetic; tone may be comic, satiric, or matter-of-fact.

7. Objectivity in presentation becomes increasingly important: overt authorial comments or intrusions diminish as the century progresses.

8. Interior or psychological realism a variant form.

When **Kate Chopin** (1850–1904) published her second novel, *The Awakening* in 1899, the book was highly controversial and was censored in many places. It tells the story of Edna Pontellier, a Louisiana woman who explores her individuality and sexuality when she leaves her husband and children. Viewed as one of the earliest feminist American novels, *The Awakening* pushed the boundaries of American literature, making many uncomfortable with its frank portrayal of female sexuality. Chopin never published another novel, and died five years after *The Awakening* was released. Less than ten years after her death, Chopin was recognized as one of the most significant writers of her time.

William Dean Howells (1837–1920) wrote fiction and essays in the realist mode. His ideas about realism in literature developed in parallel with his socialist attitudes. In his role as editor of the *Atlantic Monthly* and *Harper's Magazine*, and as the author of books such as *A Modern Instance* and *The Rise of Silas Lapham*, Howells exerted a strong opinion and was influential in establishing his theories.

2. Frontier humor and local color

Two major literary currents in 19th-century America merged in Mark Twain: popular frontier humor and local color, or "regionalism." These related literary approaches began in the 1830s – and had even earlier roots in local oral traditions. In ragged frontier villages, on riverboats, in mining camps, and around cowboy campfires far from city amusements, storytelling flourished. Exaggeration, tall tales, incredible boasts, and comic workingmen heroes enlivened frontier literature. These humorous forms were found in many frontier regions – in the "old Southwest" (the present-day inland South and the lower Midwest), the mining frontier, and the Pacific Coast. Each region had its colorful characters around whom stories collected. Their exploits were exaggerated and enhanced in ballads, newspapers, and magazines. Sometimes these stories were strung together into book form.

Twain, Faulkner, and many other writers, particularly southerners, are indebted to frontier pre-Civil War humorists such as Johnson Hooper, George Washington Harris, Augustus Longstreet, Thomas Bangs Thorpe, and Joseph Baldwin. From them and the American frontier folk came the wild proliferation of comical new American words: "absquatulate" (leave), "flabbergasted" (amazed), "rampagious" (unruly, rampaging). Local boasters, or "ring-tailed roarers," who asserted they were half horse, half alligator, also underscored the boundless energy of the frontier. They drew strength from natural hazards that would terrify lesser men. "I'm a regular tornado," one swelled, "tough as hickory and long-winded as a nor'wester. I can strike a blow like a falling tree, and every lick makes a gap in the crowd that lets in an acre of sunshine."

Mark Twain (1835–1910), whose real name was Samuel Langhorne Clemens, was an American humorist, journalist, lecturer, and novelist who acquired international fame for his travel narratives, especially *The Innocents Abroad* (1869), *Roughing It* (1872), and *Life on the Mississippi* (1883), and for his adventure stories of boyhood, especially *The Adventures of Tom Sawyer* (1876) and its sequel, the *Adventures of Huckleberry Finn* (1885). His wit and satire, in prose and in speech, earned praise from critics and peers, and he was a friend to presidents, artists, industrialists, and European royalty.

Early 19th-century American writers tended to be flowery, sentimental, or ostentatious – partially because they were still trying to prove that they could write as elegantly as the English. Ernest Hemingway, in *Green Hills of Africa* (1935), wrote that many Romantics "wrote like exiled English colonials from an England of which they were never a part to a newer England that they were making... They did not use the words that people have always used in speech, the words that survive in language." In the same essay, Hemingway stated that all American fiction comes from Mark Twain's novel *The Adventures of Huckleberry Finn*. Twain's style, based on vigorous, realistic, colloquial American speech, gave American writers a new appreciation of their national voice. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. Hemingway's comment refers specifically to the colloquial language of Twain's masterpiece, as for perhaps the first time in America, the vivid, raw, not-so-respectable voice of the common folk was used to create great literature. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: it was a way of speaking truth and exploding worn-out conventions.

Tom Sawyer, fictional character, is the young protagonist of the novel *The Adventures of Tom Sawyer* (1876) by Mark Twain. Considered the epitome of the

all-American boy, Tom Sawyer is full of mischief but basically pure-hearted. He is probably best remembered for the incident in which he gets a number of other boys to whitewash his Aunt Polly's fence – an unpleasant task in his eyes – by making the work seem to be extremely absorbing. Twain wrote two sequels to his original story, *Tom Sawyer Abroad* (1894) and *Tom Sawyer, Detective* (1896), and Tom is also a character in Twain's *Huckleberry Finn* (1884).

Mark Twain's 1884 novel *The Adventures of Huckleberry Finn* was originally intended as a sequel to *The Adventures of Tom Sawyer* which would chronicle Huck's life to adulthood. But the tale of Huck's journey on the Mississippi River with a slave named Jim seeking his freedom became one of the best-loved and most critically-acclaimed American novels in history. Through his adventures, and thanks to the people he meets along the way, Huck comes to a better understanding of humanity, good and bad. And he develops important relationships, which help him to see beyond the color of one's skin. While it has been criticized for containing some racist language, *Huckleberry Finn* is widely regarded as a commentary against racism and entrenched prejudices.

Like frontier humor, local color writing has old roots but produced its best works long after the Civil War. Obviously, many pre-war writers, from **Henry David Thoreau** and **Nathaniel Hawthorne** to **John Greenleaf Whittier** and **James Russell Lowell**, paint striking portraits of specific American regions. What sets the colorists like **Bret Harte** apart is their self-conscious and exclusive interest in rendering a given location, and their scrupulously factual, realistic technique.

Several women writers are remembered for their fine depictions of New England: **Mary Wilkins Freeman** (1852–1930), **Harriet Beecher Stowe** (1811–1896), and especially **Sarah Orne Jewett** (1849–1909). Jewett's originality, exact observation of her Maine characters and setting, and sensitive style are best seen in her fine story "The White Heron" in *Country of the Pointed Firs* (1896). Harriet Beecher Stowe's local color works, especially *The Pearl of Orr's Island* (1862), depicting humble Maine fishing communities, greatly influenced Jewett. Nineteenth-century women writers formed their own networks of moral support and influence, as their letters show. Women made up the major audience for fiction, and many women wrote popular novels, poems, and humorous pieces.

All regions of the country celebrated themselves in writing influenced by local color. Some of it included social protest, especially toward the end of the century, when social inequality and economic hardship were particularly pressing issues. Racial injustice and inequality between the sexes appear in the works of

southern writers such as **George Washington Cable** (1844–1925) and **Kate Chopin** (1851–1904), whose powerful novels set in Cajun/French Louisiana transcend the local color label. Cable's *The Grandissimes* (1880) treats racial injustice with great artistry; like **Kate Chopin's** daring novel *The Awakening* (1899), about a woman's doomed attempt to find her own identity through passion, it was ahead of its time. In *The Awakening*, a young married woman with attractive children and an indulgent and successful husband gives up family, money, respectability, and eventually her life in search of self-realization. Poetic evocations of ocean, birds (caged and freed), and music endow this short novel with unusual intensity and complexity.

Often paired with *The Awakening* is the fine story "The Yellow Wallpaper" (1892) by **Charlotte Perkins Gilman** (1860–1935). Both works were forgotten for a time, but rediscovered by feminist literary critics late in the 20th century. In Gilman's story, a condescending doctor drives his wife mad by confining her in a room to "cure" her of nervous exhaustion. The imprisoned wife projects her entrapment onto the wallpaper, in the design of which she sees imprisoned women creeping behind bars.

3. The European apple: Henry James's international scene

"It's a complex fate being an American, and one of the responsibilities it entails is fighting against a superstitious valuation of Europe," **Henry James** (1843–1916) wrote. No novelist ever accepted their fate more willingly. James will always be famous for his treatment of the "international theme," the encounter between American innocence and European experience. Whenever we think of the writer as a transatlantic traveller, or the novel as a form that explores the encounter between the Old World and the New, we think of him. Some of his characters – Christopher Newman, the innocent businessman in Paris in *The American* (1877), Isabel Archer, the daring young American woman caught in the prison of a moneyed marriage in *The Portrait of a Lady* (1881), Daisy Miller, the young and bold American girl dying of malaria in Rome in *Daisy Miller* (1878) – belong to an essential folklore of modern transatlantic encounter. And there is no doubt it helped map America, Europe and their complex inter-relationship for the modern imagination.

"My choice is the Old World – my choice, my need, my life," James told his diary, after settling in London in 1876. This followed an extended tour in which he tested various locations of Europe to see how they suited him as a writer. He had a delirious year in the "golden air" of Rome – reflected in *Roderick Hudson* (1876), his early novel about an American artist drinking from

the cup of experience in Italy. There was a year in Paris, when he met the great *literati* of Paris, including the new exponents of *Realism*: Flaubert, Maupassant, the brothers Goncourt, Turgenev. The first of several books that resulted was *The American* (1877), the story of the allegorically named Christopher Newman's encounter with the cunning French aristocracy, who defeat him in the end.

It was London – “the place in the world where there is most to observe” – that claimed him. He took lodgings at 3 Bolton Street, Piccadilly (later moving to a flat in Kensington), tried himself in English society, and famously dined out 107 times one winter. By now the international theme was his main subject. He triumphantly displayed it in *The Portrait of a Lady* (1881), the story of Isabel Archer, the free-spirited American released by inheriting a fortune to travel where she likes. Isabel visits not one Europe but three: gentlemanly Britain (green lawns and afternoon tea), socialite Paris and artistic Italy. She marries a corrupted American expatriate, and her innocence and moral seriousness are deeply tested. But they aren't destroyed; James always believed in the value of experience and maturity.

James's “international theme” was no chance subject. It was an exploration of his culture. In the age of steamship travel, transatlantic contacts between Europe and the United States were growing fast. The world, said James, was shrinking to the size of an orange. Americans, rich from their vast natural resources and technological inventions, poured into Europe on the stately transatlantic steamships.

For James, the important thing was that these were times of new artistic cosmopolitanism. The writer, he felt, owed allegiance not just to a nation but to the larger international republic of letters and art. He was, he said, not American, not British, but European and cosmopolite. He travelled constantly through Europe, recording his impressions in several striking travel books – *Portraits of Places* (1883), *A Little Tour in France* (1883), *English Hours* (1905) – still worth taking on journeys today. They show his vast curiosity, but also the underlying landscape of his great fiction – which reached its peak around the turn of the century in the famous “late works.”

For if the international world was changing, the novel was too. That was due not only a little to James himself. Ever responsive to the shifting art forms of the day – from painting, to the accelerating speed of life, the changing rules of society, the shifting sands of gender, the rise of material wealth, the new fascination with psychology and consciousness – his own novels grew more complex, some would even say obscure. James started as a Realist. He ended a

Modernist; the international theme of the 1870s had merged with the interconnections and crises of modernity itself.

In the changeable 1890s, when there was a new Aestheticism and Decadence, and an acceleration of invention, James set the novel aside for a while to concentrate on theatre. But around 1897 he returned alike to the novel and the great “international theme.” Now came his so-called “late works” – *The Ambassadors* (1903), *The Golden Bowl* (1903) – dictated to a secretary at Lamb House (in Rye, East Sussex, England), where he now mostly lived. Here he was part of an innovative literary community that included **Stephen Crane**, **Ford Madox Hueffer** (later Hard), **Joseph Conrad**. Now *belle époque* Europe was becoming a vulgar world of things, America – he revisited in 1905 and sharply recorded the experience in *The American Scene* (1907) – a modern “hotel civilization.” By 1914, when the Great War started, James sensed that civilization was plunging into an abyss of blood and darkness, his world coming to an end. He died at Cheyne Walk in Chelsea in 1916, having become a British subject the year before.

James was one of the greatest of modern novelists. He was an expatriate not just to the charms of European society, but to the whole world of European art and culture, which by the end of the century was an art of new experiment. He aspired, he said, to write in such a way that no one could tell whether he was British or American. He looked with fascination and horror on the modern international landscape. His books are the product of intensive travel, not just through countries but moral states and modernizing culture. When he found his “international theme” it was simple, but he left it complex, for writers map not just geography, but the fast-changing history of their world.

The Modern movement has him as one of its chief founders. Modern fiction on both sides of the Atlantic would hardly have taken shape without him. Writers in America, Britain and across Europe listened to “the lesson of the master.” Joseph Conrad and Virginia Woolf in Britain, Gertrude Stein and Ernest Hemingway in America, Marcel Proust and Andre Gide in France all owe much to James. He perfected the idea of the novel, and the notion of the American writer eating the apple of Europe, the European writer eating the different apple of America, became part of the great literary diet. It wasn’t just a complex fate being an American; it was a complex fate being a modern writer. And one of the responsibilities it entailed was to master the map of an intricate, changing, interdependent, mythical modern world.

Henry James’s world travels

1843 Born 15 April at 21 Washington Place, New York

- 1845 *Lives in Europe for two years*
 1847 *Returns to America*
 1855 *Visits London, Paris, Geneva. Family takes a house in Berkeley Square, London*
 1856 *Moves to Paris*
 1858 *Returns to America*
 1859 *Goes to Europe, visiting Germany and Switzerland. Educated in Bonn*
 1860 *Returns to America*
 1875 *Lives in Paris, 29 rue de Rivoli*
 1876 *Moves to London, to 3 Bolton Street, Piccadilly*
 1879 *Travels to Paris*
 1880 *Visits Florence and London*
 1881 *Moves to Venice, living at 4161 riva degli Schiavoni*
 1881 *Returns to Boston, Quincy Street, then Brunswick Hotel*
 1882 *Stays in Washington*
 1882 *Visits London*
 1883 *Stays in Europe*
 1884 *Travels to Paris, London, Liverpool, Bournemouth*
 1886 *Settles in London at 34 de Vere Gardens, Kensington*
 1891 *Visits Italy*
 1895 *Visits Ireland*
 1897 *Moves to Lamb House at Rye, East Sussex*
 1913 *Takes a flat at 21 Carlyle Mansions, Cheyne Walk, London where he dies in 1916*

The novels of *Henry James* are psychological in that the crucial events occur in the souls of the protagonists, and it was perhaps James more than any serious novelist before or since who convinced frivolous novel-readers that the “psychological approach” guarantees a lack of action and excitement.

4. Naturalism in Literature

Naturalism is a literary movement that emphasizes observation and the scientific method in the fictional portrayal of reality. Naturalism began as a branch of literary realism, and realism had favored fact, logic, and impersonality over the imaginative, symbolic, and supernatural. Naturalism is an extension of realism. Naturalism was a literary movement or tendency from the 1880s to 1930s that used detailed realism to suggest that social conditions, heredity, and environment had inescapable force in shaping human character. Naturalism was

an outgrowth of literary realism, a prominent literary movement in mid-19th-century France and elsewhere. Naturalistic writers were influenced by Charles Darwin's theory of evolution. They often believed that one's heredity and social environment largely determine one's character. Whereas realism seeks only to describe subjects as they really are. Naturalism also attempts to determine "scientifically" the underlying forces influencing the actions of its subjects. Naturalistic works often include uncouth or sordid subject matter.

Many critics have suggested that there is no clear distinction between realism and its related late nineteenth-century movement, naturalism. Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered naturalism.

The term *naturalism* describes a type of literature that attempts to apply scientific principles of objectivity and detachment to its study of human beings. Unlike realism, which focuses on literary technique, naturalism implies a philosophical position: for naturalistic writers, since human beings are, in Emile Zola's phrase, "human beasts," characters can be studied through their relationships to their surroundings. Naturalistic writers believed that the laws behind the forces that govern human lives might be studied and understood. Naturalistic writers thus used a version of the scientific method to write their novels; they studied human beings governed by their instincts and passions as well as the ways in which the characters' lives were governed by forces of heredity and environment. Although they used the techniques of accumulating detail pioneered by the realists, the naturalists thus had a specific object in mind when they chose the segment of reality that they wished to convey.

Naturalism's philosophical framework can be simply described as "pessimistic materialistic determinism."

Pessimism is one of the primary characteristics of naturalism. Another characteristic of literary naturalism is detachment from the story. The author often tries to maintain a tone that will be experienced as "objective". Another characteristic of naturalism is determinism – the opposite of free will, essentially. Often, a naturalist author will lead the reader to believe a character's fate has been predetermined, usually by environmental factors, and that he/she can do nothing about it. Another common characteristic is a surprising twist at the end of the story. Equally, there tends to be in naturalist novels and stories a strong sense that nature is indifferent to human struggle.

Here are a few of the defining characteristics of naturalism:

1. *Characteristics Characters*. Frequently but not invariably ill-educated or lower-class characters whose lives are governed by the forces of heredity, instinct, and passion. Their attempts at exercising free will or choice are hamstrung by forces beyond their control; social Darwinism and other theories help to explain their fates to the reader.

2. *Setting*. Frequently an urban setting, as in **Norris's** *McTeague* (1899). *McTeague* is a novel by Frank Norris, first published in 1899. It tells the story of a couple's courtship and marriage, and their subsequent descent into poverty, violence and finally murder as the result of jealousy and greed.

3. *Techniques and plots*. The naturalistic novel offers "clinical, panoramic, slice-of-life" drama that is often a "chronicle of despair". The novel of degeneration – **Norris's** *Vandover and the Brute*, for example – is also a common type. Written circa 1894–95 but published posthumously in 1914, Frank Norris's *Vandover and the Brute* presents an unflinching portrait of unconventional sexuality, moral dissolution, and physical degeneration. In the setting of turn-of-the-century San Francisco depicted in *Vandover*, disaster encompasses far more than the vivid accounts of shipwreck or earthquake that appear in the novel. The most complete wreck is Vandover himself, whose artistic talents and constitution collapse after orgies of drink and sexual abandon.

Common Themes and Elements in Naturalism

1. Some scholars identify survival, determinism, violence, and taboo as key themes.

2. The "brute within" each individual, composed of strong and often warring emotions: passions, such as lust, greed, or the desire for dominance or pleasure; and the fight for survival in an amoral, indifferent universe.

3. The conflict in naturalistic novels is often "man against nature" or "man against himself" as characters struggle to retain a "veneer of civilization" despite external pressures that threaten to release the "brute within."

4. The forces of heredity and environment as they affect – and afflict – individual lives.

5. An indifferent, deterministic universe. Naturalistic texts often describe the futile attempts of human beings to exercise free will, often ironically presented, in this universe that reveals free will as an illusion.

This relatively short period is defined by its insistence on recreating life as life really is, even more so than the realists had been doing in the decades before. American Naturalist writers such as **Frank Norris** (1870–1902), **Theodore Dreiser** (1871–1945), **Stephen Crane** (1871–1900) and **Jack London** (1876–1916) created some of the most powerfully raw novels in American

literary history. Their characters are victims who fall prey to their own base instincts and to economic and sociological factors.

American novelist and short-story writer **Jack London** (1876–1916) whose best-known works, among them *The Call of the Wild* (1903) and *White Fang* (1906) – depict elemental struggles for survival. The novels of Jack London center around a character in a struggle against nature, but there are also a great many buried themes and messages within his books. Typically London’s writings contained themes of: Jack London's life, evolution, brutality of society, socialism, adjustment of man against elemental ways of life.

Jack London began life as a sailor at the tender age of fourteen. He cruised most of the world this way and eventually landed back in California in the wave of the gold prospectors. He settled into a home there and began to write about some of the things he’d experienced and learned on his journeys. Jack London wrote many short stories, which were loved by critics and usually devoured by readers. He used his experiences around the world to write about struggles of humans against nature. His series of short stories about life in the Yukon were collected into a book called *Son of the Wolf*, published in 1900. The short story “To Build a Fire” (1908), set in the Klondike, is a masterly depiction of humankind’s inability to overcome nature.

Stephen Crane (1871–1900) was one of America's foremost realistic writers, and his works have been credited with marking the beginning of modern American Naturalism. Prolific throughout his short life, he wrote notable works in the Realist tradition as well as early examples of American Naturalism and Impressionism. He is recognized by modern critics as one of the most innovative writers of his generation. Influenced by *William Dean Howells's* theory of realism, Crane utilized his keen observations, as well as personal experiences, to achieve a narrative vividness and sense of immediacy matched by few American writers before him. He won international acclaim in 1895 for his Civil War novel *The Red Badge of Courage*, which he wrote without having any battle experience. It depicts the psychological complexities of fear and courage on the battlefield. His vision of life as warfare is uniquely rendered in this short, essentially plotless novel. Often compared to Impressionist painting, *The Red Badge of Courage* is a series of vivid episodes in which a young soldier, Henry Fleming, confronts a gamut of emotions – fear, courage, pride, and humility – in his attempt to understand his battlefield experiences; in this respect, Fleming represents the "Everyman" of war. Crane's work employs a narrative point of view that distinctively offers both an objective panorama of the war as well as the more subjective impressions of the young soldier. Critics have long debated

whether *The Red Badge of Courage* should be considered a product of any specific literary movement or method. The work has been claimed by several schools and referred to as Realistic, Naturalistic, Symbolistic, and Impressionistic. Proponents of Realism view *The Red Badge of Courage* as the first unromanticized account of the Civil War and find Fleming's maturation from an inexperienced youth to an enlightened battle-worn soldier to be truthfully depicted. Defenders of a Naturalistic reading contend that the youth's actions and experiences are shaped by social, biological, and psychological forces and that his "development" as a character is incidental to Crane's expert depiction of how these forces determine human existence. Stylistically, Crane's novel contains elements of both Impressionism and Symbolism. For example, some critics note that *The Red Badge of Courage* is laden with symbols and images, while others explain that Crane's episodic narrative structure and his consistent use of color imagery are indicative of an Impressionistic method. A succinct estimate of this debate is offered by Edwin H. Cady: "The very secret of the novel's power inheres in the inviolably organic uniqueness with which Crane adapted all four methods to his need. *The Red Badge's* method is all and none. There is no previous fiction like it."

Crane's novella *Maggie: A Girl of the Streets* (1893) is also acclaimed as an important work in the development of literary Naturalism, and his often-anthologized short stories "The Open Boat," "The Blue Hotel," and "The Bride Comes to Yellow Sky" are among the most skillfully crafted stories in American literature.

Crane's *Maggie: A Girl of the Streets* (1893), is generally considered by critics to be the first work of American literary Naturalism. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. Crane's earthy subject matter and his objective, scientific style, devoid of moralizing, earmark *Maggie* as a naturalist work.

Authors identified as naturalists (1895–1920) are Frank Norris, Theodor Dreiser, Jack London, Stephen Crane, Edith Wharton (*The House of Mirth*, 1905), Ellen Glasgow (*Barren Ground*, 1925), Paul Laurence Dunbar (*The Sport of the Gods*, 1902), Henry Blake Fuller, *The Cliff-Dwellers* (NY: Harper and Brothers, 1893), Hamlin Garland (*Rose of Dutcher's Colly*, 1895), Ambrose Bierce, Upton Sinclair (*The Jungle*, 1906) David Graham Phillips (*Susan Lenox: Her Fall and*

Rise, 1917), Robert Herrick (*The Memoirs of an American Citizen*, 1905), Abraham Cahan (*The Rise of David Levinsky*, 1917), Sherwood Anderson (*Winesburg, Ohio*, 1919).

5. Chicago's world fair (1893)

Probably nothing displayed the modern achievements of America more than Chicago's World Fair. Four hundred years (plus one) after the Discoveries, Americans celebrated with a World Columbian Exposition. The site was Chicago, a highly appropriate choice. A small village of only 250 people in 1833, it had exploded and was now the nation's Second City (New York being the First). Its population, which multiplied fivefold between 1870 and 1900, was over a million, mostly foreign-born. It was a business city, railhead of the plains, slaughterhouse to the nation, communications gateway to the west. But the frontier, largely cleared of its Indians, and highly-settled thanks to the railroads that met in Chicago, officially "closed" in 1890. There was no more free land, and the age of the Wild West was over. Shock cities like Chicago, modern mixtures of commerce, industry, wealth and immigration, were now the true America.

Supervised by the architect Daniel Burnham, the World Columbian Exposition's vast White City changed the face of Chicago. Four hundred temporary buildings faced with plaster of Paris and mostly built in neo-classical or beaux arts style, were set among artificial "Venetian" lagoons and canals. It was all lit by Edison's incandescent light bulb, powered in turn by two dynamos inside the Machinery Hall, said to be the largest building in the world. Millions came from all over to see the Fair – a demonstration of America's technological dominance.

But the Fair's motto was "Make Culture Hum!" and it was its intention also to display American cultural potential. Writers and scholars were invited in great numbers to its huge congresses. "Chicago was the first expression of American thought as a unity," declared the historian Henry Adams, impressed by his visit. Meantime another great historian, Frederick Jackson Turner, announced his famous "frontier thesis" here, suggesting both that the American character had been shaped by its encounter with the West, and equally that the day of the West was done. And nothing made that more visible than Buffalo Bill Cody's *Wild West Show*, which displayed the tattered survivors of the Battles of Little Big Horn and Wounded Knee. The novelists came too. The young Theodore Dreiser wrote his account of the fair; the realist Hamlin Garland pronounced on "Local Color in Fiction," claiming that the entire energy of American literature was moving to the Midwest – and, true to his message, he promptly took up residence

in the Windy City.

Meanwhile a very unfairy world was unfolding downtown. In the Loop, flat-topped office “skyscrapers” of ten or more storeys, made possible by rock hard land and the elevator, rose up in the “Chicago style.” They were a proud and soaring thing,” said Chicago architect Louis Sullivan; a new wonder of the world, thought European visitors. Huge department stores (Marshall Field) and bank buildings appeared downtown. Dumb-bell tenements rose round about to house the vast immigrant population – more Poles than in Warsaw, more Jews than in Lithuania. So bad were the social problems that Jane Addams founded her relief settlement Hull House, and a whole “Chicago school” of urban sociologists developed.

Chicago was, as everyone knew, a muscular business city. But it did stake its claim on culture. Enlightened patrons filled the Art Institute (founded 1879) with major purchases of the European Impressionists, and later the Modernists, still there to be seen in remarkable profusion. In 1893 John D. Rockefeller founded the University of Chicago, which became one of the major academic instions of America. Lured by the cheap rent of housing built for the Fair and the mixture of tongues, writers poured into the city, and a new Bohemia began to flourish. There was a Bohemian Club, the Cypher Club, “where Mrs Grundy has no sway,” and a Chicago bohemian magazine *The Chap Book*. The *Chicago Tribune* and other papers attracted leading journalists, among them **George Ade** (1866–1944), **F.P.A. Adams** (1881–1960) and **Finlay Peter Dunne** (1867–1936), inventor of the opinionated “Mr Dooley.”

Helped by all this, from 1893 Chicago took its place on the literary map. **Henry Blake Fuller** (1857–1929), banker and novelist, published *The Cliff-Dwellers*, set around an office skyscraper, that very year, and told stories of Chicago Bohemia in *Under the Skylights* (1901). **Theodore Dreiser** (1871–1945) wrote *Sister Carrie* (1900), the scandalous tale of Carrie Meeber, who uses her body to advance in the world, depicting Chicago as a sexual “magnet” and more exciting than any human lover. Chicago-born **Frank Norris** (1870–1902) explored the world’s largest grain exchange at the Board of Trade in *The Pit* (1903). And **Upton Sinclair**’s (1878–1968) *The Jungle* (1903) recorded the Jewish-Lithuanian ghetto and the harsh world of the stockyards. He wrote of “pork-making by machinery, pork-making by applied mathematics” and changed the food laws of America.

Over the next twenty years the city would experience what came to be called the “Chicago Renaissance.” Novelists like **Henry Blake Fuller**, **Theodore Dreiser**, **Frank Norris**, **Floyd Dell** and **Sherwood Anderson**, poets like **Carl**

Sandburg, Vachel Lindsay and **Edgar Lee Masters**, told its story. In 1912 the wealthy patroness Harriet Monroe began *Poetry* (Chicago), which printed not only Sandburg and Lindsay, but also new experimental poetry by **Wallace Stevens** and **T.S. Eliot** (“Prufrock”), helped along by **Ezra Pound**, the London-based foreign editor. A year later Chicago saw the birth of **Margaret Anderson**’s equally distinguished magazine, the *Little Review* – although it later moved to twenties’ Paris.

Chicago was becoming America’s Second City in literature, too. In 1912 **Sherwood Anderson** (1876–1941) left his paint factory in Elyria, Ohio, to join the writers and artists of Chicago bohemia, who included **Floyd Dell** (1887–1969), **Maxwell Bodenheim** (1892–1954) and **Ben Hecht** ([bɛ kt], 1894–1964). Here he wrote his *Winesburg, Ohio* (1919), a tale of the Midwest, but also an experimental work influenced by Gertrude Stein, and by Chicago’s Art Institute’s showing of the modernist “Armory Show.” In turn he influenced many Modernist writers of the twenties, among them Ernest Hemingway, whose home was in the Chicago suburb of Oak Park. Chicago-born **James T. Farrell** (1904–79) told a naturalistic fable of life on the South Side in the *Studs Lonigan* trilogy (1932–35). **Richard Wright**, one of many black writers to arrive from the South in the twenties, recorded his Mississippi experience in *Native Son* (1940).

Chicago’s writing, like the city itself, generally had a hard, tough, material feel to it. Never as sophisticated as New York, as experimental as Greenwich Village, as cultured as Boston, the city’s works were often naturalistic, or, influenced by the rural Midwest, folksy and vernacular. Its writers often left to go elsewhere. Hemingway went off to Paris, but still wrote tales of Chicago and the Michigan Woods. “Modernity,” wrote **Wallace Stevens** (1879–1955), “is so Chicagoan, so plain, so unmeditative.” Yet a major writing developed round the city; and to this day it houses fiction’s chief laureate, **Saul Bellow** (1915–2005), who portrays the postmodern city in *The Deans December* (1982). The Chicago World’s Fair set out to make Chicago culture hum. And so it did.

6. Muckraking

The term muckraker was used in the Progressive Era to characterize reform-minded American journalists who attacked established institutions and leaders as corrupt. They typically had large audiences in some popular magazines. In the US, the modern term is investigative journalism – it has different and more pejorative connotations in British English – and investigative journalists in the USA today are often informally called ‘muckrakers’. Muckraking magazines – notably McClure’s of the publisher S. S. McClure – took on corporate monopolies

and political machines while trying to raise public awareness and anger at urban poverty, unsafe working conditions, prostitution, and child labor.

The muckrakers played a highly visible role during the Progressive Era period, 1890s–1920s.

The great tradition of American investigative journalism had its beginning in this period, during which national magazines such as *McClures* and *Collier's* published **Ida M. Tarbell's** *History of the Standard Oil Company* (1904), **Lincoln Steffens's** *The Shame of the Cities* (1904), and other hard-hitting exposés. Muckraking novels used eye-catching journalistic techniques to depict harsh working conditions and oppression. Populist **Frank Norris's** *The Octopus* (1901) exposed big railroad companies, while socialist **Upton Sinclair's** *The Jungle* (1906) painted the squalor of the Chicago meat-packing houses. **Jack London's** dystopia *The Iron Heel* (1908) anticipates George Orwell's 1984 in predicting a class war and the takeover of the government.

LECTURE 16

LITERATURE OF THE 1st HALF OF THE 20th CENTURY

The modern period (1914–1939)

Questions:

1. Modernism in prose
2. American modernist poetry
3. The Jazz Age (the Roaring Twenties)
4. Greenwich Village
5. The Harlem Renaissance (c. 1918–37)
6. The Lost Generation

1. Modernism in prose

American modernism, much like the modernism movement in general, is a trend of philosophical thought arising from the widespread changes in culture and society in the age of modernity. American modernism is an artistic and cultural movement in the United States beginning at the turn of the 20th century, with a core period between World War I and World War II. Like its European counterpart, American modernism stemmed from a rejection of Enlightenment thinking, seeking to better represent reality in a new, more industrialized world.

After the *American Renaissance*, the *Modern Period* is the second most influential and artistically rich age of American writing. Its major novelists and other prose writers of the time include *Willa Cather*, *John Dos Passos*, *Edith Wharton*, *F. Scott Fitzgerald*, *John Steinbeck*, *Ernest Hemingway*, *William Faulkner*, *Gertrude Stein*, *Sinclair Lewis*, *Thomas Wolfe* and *Sherwood Anderson*.

Important movements in drama, poetry, fiction, and criticism took shape in the years before, during, and after World War I. The eventful period that followed the war left its imprint upon books of all kinds. Literary forms of the period were extraordinarily varied, and in drama, poetry, and fiction the leading authors tended toward radical technical experiments.

Edith Wharton ([ˈiːdɪθ ˈwɔːrtən]; 1862–1937) was an American author best known for her stories and novels about the upper-class society into which she was born. She came of a distinguished and long-established New York family. The writer was educated by private tutors and governesses at home and in Europe, where the family resided for six years after the American Civil War, and she read voraciously. She made her debut in society in 1879 and married Edward Wharton, a wealthy Boston banker, in 1885. Although she had had a book of her own poems privately printed when she was 16, it was not until after several years of married life that Wharton began to write in earnest. Her major literary model was Henry James, whom she knew, and her work reveals James's concern for artistic form and ethical issues. In her manual *The Writing of Fiction* (1925) she acknowledged her debt to Henry James.

Wharton's first novel, *The Valley of Decision*, was published in 1902. *The House of Mirth* (1905) was a novel of manners that analyzed the stratified society in which she had been reared and its reaction to social change. The book won her critical acclaim and a wide audience.

The Age of Innocence presents a picture of upper-class New York society in the 1870s. In the story, Newland Archer is engaged to May Welland, a beautiful but proper fellow member of elite society, but he falls deeply in love with Ellen Olenska, a former member of their circle who has returned to New York to escape her disastrous marriage to a Polish nobleman. Both lovers prove too obedient to conventional taboos to break with their upper-class social surroundings, however, and Newland feels compelled to renounce Ellen and marry May.

Wharton's best-known work is the long tale *Ethan Frome* (1911), which exploits the grimmer possibilities of the New England farm life she observed from her home in Lenox, Massachusetts. The protagonist, the farmer Ethan Frome, is married to a whining hypochondriac but falls in love with her cousin,

Mattie. As she is forced to leave his household, Frome tries to end their dilemma by steering their bobsled into a tree, but he ends up only crippling Mattie for life. They spend the rest of their miserable lives together with his wife on the farm.

The Modern Period contains within it certain major movements including *the Jazz Age*, *the Harlem Renaissance*, and *the Lost Generation*. Many of these writers were influenced by World War I and the disillusionment that followed, especially the expatriates of *the Lost Generation*. Furthermore, *the Great Depression* and *the New Deal* resulted in some of America's greatest social issue writing, such as the novels of *William Faulkner* and *John Steinbeck*, and the drama of *Eugene O'Neill*.

Experiments in drama. Although drama had not been a major art form in the 19th century, no type of writing was more experimental than a new drama that arose in rebellion against the glib commercial stage. In the early years of the 20th century, Americans traveling in Europe encountered a vital, flourishing theatre; returning home, some of them became active in founding the Little Theatre movement throughout the country. Freed from commercial limitations, playwrights experimented with dramatic forms and methods of production, and in time producers, actors, and dramatists appeared who had been trained in college classrooms and community playhouses. Some Little Theatre groups became commercial producers – for example, the Washington Square Players, founded in 1915, which became the Theatre Guild (first production in 1919). The resulting drama was marked by a spirit of innovation and by a new seriousness and maturity.

The most admired dramatist of the period was **Eugene O'Neill** (1888–1953). He worked with the Provincetown Players before his plays were commercially produced. His dramas were remarkable for their range. *Beyond the Horizon* (first performed 1920), *Anna Christie* (1921), *Desire Under the Elms* (1924), and *The Iceman Cometh* (1946) were naturalistic works, while *The Emperor Jones* (1920) and *The Hairy Ape* (1922) made use of the Expressionistic techniques developed in German drama in the period 1914–24. He also employed a stream-of-consciousness form of psychological monologue in *Strange Interlude* (1928) and produced a work that combined myth, family drama, and psychological analysis in *Mourning Becomes Electra* (1931). Eugene O'Neill was a winner of the Nobel Prize for Literature in 1936. His masterpiece, *Long Day's Journey into Night* (produced posthumously 1956), is at the apex of a long string of great plays.

2. American modernist poetry

Modernist poetry refers to poetry written, mainly in Europe and North America, between 1890 and 1950 in the tradition of modernist literature, but the dates of the term depend upon a number of factors, including the nation of origin, the particular school in question, and the biases of the critic setting the dates.

American Modernism spanned the decades from the 1910s to the mid-1940s, and the poetry of this period marked a clear break from past traditions and past forms.

Its major writers include such powerhouse poets as **E.E. Cummings** (1894–1962), **Robert Frost** (1874–1963), **Ezra Pound** (1885–1972), **William Carlos Williams** (1883–1963), **Carl Sandburg** (1878–1967), **Wallace Stevens** (1879–1955), **Edna St. Vincent Millay** (1892–1950), **Marianne Moore** (1887–1972), **H.D.** (1886–1961), **Mina Loy** (1882–1966), **Dorothy Parker** (1893–1967), **Hart Crane** (1899–1932), **Langston Hughes** (1902–1967), **Jean Toomer** (1894–1967) and **Claude McKay** (1889–1948).

Much of early modernist poetry took the form of short, compact lyrics. As it developed, however, longer poems came to the foreground. These represent the modernist movement to the 20th-century English poetic canon.

One of the most popular and critically respected American poets of the twentieth century, **Robert Frost** (1874–1963) was honored frequently during his lifetime, receiving four Pulitzer Prizes for Poetry. Frost holds a unique and almost isolated position in American letters. Frost stands at the crossroads of 19th-century American poetry and modernism, for in his verse may be found the culmination of many 19th-century tendencies and traditions as well as parallels to the works of his 20th-century contemporaries. Taking his symbols from the public domain, Frost developed, as many critics note, an original, modern idiom and a sense of directness and economy that reflect the imagism of Ezra Pound and Amy Lowell. Although he avoids traditional verse forms and only uses rhyme erratically, Frost is not an innovator and his technique is never experimental.

His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. Frost's use of New England dialect is only one aspect of his often discussed regionalism. Frost's regionalism, critics remark, is in his realism, not in politics; he creates no picture of regional unity or sense of community. Frost's protagonists are individuals who are constantly forced to confront their individualism as such and to reject the modern

world in order to retain their identity. Frost's use of nature is not only similar but closely tied to this regionalism. What he finds in nature is sensuous pleasure; he is also sensitive to the earth's fertility and to man's relationship to the soil.

Of all the major literary figures in the twentieth century, **Ezra Pound** (1885–1972) has been one of the most controversial; he has also been one of modern poetry's most important contributors. Ezra Pound is generally considered the poet most responsible for defining and promoting a modernist aesthetic in poetry. In an introduction to the *Literary Essays of Ezra Pound*, T.S. Eliot declared that Pound "is more responsible for the twentieth-century revolution in poetry than is any other individual. In the early teens of the twentieth century, he opened a seminal exchange of work and ideas between British and American writers, and was famous for the generosity with which he advanced the work of his contemporaries. Pound himself described his activities as an effort "to keep alive a certain group of advancing poets, to set the arts in their rightful place as the acknowledged guide and lamp of civilization." In his efforts to develop new directions in the arts, Pound promoted and supported such writers as James Joyce, T. S. Eliot and Robert Frost.

Early in his career, Pound aroused controversy because of his aesthetic views; later, because of his political views. For the greater part of this century, however, Pound devoted his energies to advancing the art of poetry and maintaining his aesthetic standards in the midst of extreme adversity.

In his article "*How I Began*," collected in *Literary Essays*, Pound claimed that as a youth he had resolved to "know more about poetry than any man living." In pursuit of this goal, he settled in London from 1908 to 1920, where he carved out a reputation for himself as a member of the literary avant-garde and a tenacious advocate of contemporary work in the arts. Through his criticism and translations, as well as in his own poetry, particularly in his *Cantos*, Pound explored poetic traditions from different cultures ranging from ancient Greece, China, and the continent, to current-day England and America. His own significant contributions to poetry begin with his promulgation of *Imagism*, a movement in poetry which derived its technique from classical Chinese and Japanese poetry – stressing clarity, precision, and economy of language and foregoing traditional rhyme and meter in order to, in Pound's words, "compose in the sequence of the musical phrase, not in the sequence of the metronome." His later work, for nearly fifty years, focused on the encyclopedic epic poem he entitled *The Cantos* (1915–1962).

As one of the most innovative poets of his time, **E.E. Cummings** (1894–1962) experimented with poetic form and language to create a distinct

and the sky of the sky of a tree called life; which grows
 higher than soul can hope or mind can hide)
 and this is the wonder that's keeping the stars apart

i carry your heart (i carry it in my heart)

As well as being influenced by notable modernists, including *Gertrude Stein* and *Ezra Pound*, Cummings in his early work drew upon the imagist experiments of **Amy Lowell** (1874–1925). Later, his visits to Paris exposed him to Dada and surrealism, which he reflected in his work. He began to rely on symbolism and allegory where he once used simile and metaphor. In his later work, he rarely used comparisons that required objects that were not previously mentioned in the poem, choosing to use a symbol instead. Due to this, his later poetry is "frequently more lucid, more moving, and more profound than his earlier." Cummings also liked to incorporate imagery of nature and death into much of his poetry.

Jean Toomer (1894–1967) was an African American poet and novelist and an important figure of the Harlem Renaissance and modernism. A poet, playwright, and novelist, Toomer's most famous work, *Cane*, was published in 1923 and was hailed by critics for its literary experimentation and portrayal of African-American characters and culture.

3. The Jazz Age (the Roaring Twenties)

The **Jazz Age** was a period in the 1920s, ending with the Great Depression, in which jazz music and dance styles became popular, mainly in the United States. Jazz originated in New Orleans as a fusion of African and European music and played a significant part in wider cultural changes in this period, and its influence on pop culture continued long afterwards. The Jazz Age is often referred to in conjunction with the Roaring Twenties.

The birth of jazz music is credited to African Americans, but expanded and over time became modified to become socially acceptable to middle-class white Americans. Those critical of jazz saw it as music from people with no training or skill. White performers were used as a vehicle for the popularization of jazz music in America. Even though the jazz movement was taken over by the middle-class white population, it facilitated the mesh of African American traditions and ideals with white middle-class society. Cities like New York and Chicago were cultural centers for jazz, and especially for African-American artists. People who were not familiar with jazz music could not recognize it by the way African Americans wrote it. Furthermore, the way African-Americans writers wrote about jazz music

made it seem as though it was not a cultural achievement of the race.

From 1920 to 1933 Prohibition in the United States banned the sale of alcoholic drinks, resulting in illicit speakeasies which became lively venues of the "Jazz Age", hosting popular music including current dance songs, novelty songs and show tunes. Jazz began to get a reputation as being immoral, and many members of the older generations saw it as threatening the old cultural values and promoting the new decadent values of the Roaring Twenties.

Jazz was not the only art form of this period that reacted to changing times by changing its rules. Many writers began to deviate from the literary forms and rules that had defined the last generation. The Jazz Age is defined as a cultural movement. Although it influenced every aspect of the art and literature in the period, the effect that it had on cultural ideals and norms was greater. It forced people to question the ideas that they had about what was appropriate, normal and to be desired. This step from tradition gave people an opportunity to experience new forms of self-expression. The Jazz age was epitomized by a new cultural identity; defined by liberal ideas, radical self-expression, and new-found wealth, the Jazz age truly was a unique time in American history.

Francis Scott Fitzgerald (1896–1940) is best considered the literary spokesman of the “jazz age.” *Tales of the Jazz Age*, second collection of short works by Fitzgerald, published in 1922. Although the title of the collection alludes to the 1920s and the flapper era, all but two pieces were written before 1920. The best-known of the tales is the critically acclaimed short story *The Diamond as Big as the Ritz*. Also included are the novella *May Day*, several sketches Fitzgerald had written in college, and two minor short plays. The collection was published to coincide with release, also in 1922, of Fitzgerald’s novel *The Beautiful and Damned*.

The Great Gatsby is usually the novel for which Francis Scott Fitzgerald is best remembered. With this and other works, Fitzgerald forged his place in American literature as the chronicler of the Jazz Age of the 1920's. Written in 1925, the novel is a snapshot of the time period, telling the tale of millionaire Jay Gatsby and his obsession with Daisy Buchanan, set on Long Island in the summer of 1922. The book is based in part on Fitzgerald's own observations of parties among Long Island's jet set. The novel puts the glittery world of the wealthy on display, complete with the accompanying emptiness of moral decay. Jay Gatsby's pursuit of passion – at the expense of all else – leads to his ultimate destruction. Largely regarded as a cautionary tale about the American Dream, *The Great Gatsby* only sold 20,000 copies in its first edition, but after Fitzgerald's death in 1940, interest in his writing was revived. Gatsby now ranks among the best

American novels.

John Dos Passos's 1925 novel *Manhattan Transfer* focuses on the development of urban life in New York City from the Gilded Age to the Jazz Age as told through a series of overlapping individual stories. *Manhattan Transfer* (1925) is an "expressionistic picture of New York" (New York Times) in the 1920s that reveals the lives of wealthy power brokers and struggling immigrants alike. It is a masterpiece of modern fiction and a lasting tribute to the dual-edged nature of the American dream.

4. Greenwich Village

Greenwich Village historically was known as an important landmark on the map of American bohemian culture in the early and mid-twentieth century. The neighbourhood was known for its colourful, artistic residents and the alternative culture they propagated. Due in part to the progressive attitudes of many of its residents, the Village was a focal point of new movements and ideas, whether political, artistic, or cultural. This tradition as an enclave of avant-garde and alternative culture was established during the 19th century and into the 20th century, when small presses, art galleries, and experimental theater thrived.

Greenwich Village is a place – a significant slice of New York City's Lower Manhattan – but many have said it's also a state of mind. More than anywhere, "the Village" was home to the American arts, especially when radical or experimental. Tom Paine, James Fenimore Cooper, William Jennings Bryant, Edgar Allan Poe and Herman Melville all lived here. Melville's Ishmael starts his quest for the white whale Moby-Dick from nearby Battery Park. Henry James was born in Washington Place. Mark Twain lived from 1900 in Washington Square.

By the mid-nineteenth century New Yorkers were starting to move uptown, the Village becoming an Italian neighbourhood. By 1900 it was something else: Bohemia. Wannabe writers and painters took the cheap lofts. Radical dreams – socialism, feminism, world revolution – filled the cafes and clubs. Everyone – from *Willa Cather* to *Theodore Dreiser*, *Sherwood Anderson* to *Marianne Moore*, *Floyd Dell* to *e.e. cummings*, *John Dos Passos* to *Eugene O'Neill* – was around, eventually. "We came to the Village without any intention of becoming Villagers. We came because the living was cheap, because friends of ours had come already... because it seemed that New York was the only city where a young writer could be published," said Malcolm Cowley, recording the twenties' Lost Generation in *Exile's Return* (1934). South of Fourteenth Street you could still rent a hall-bedroom for \$2 a week, a top floor for \$30 a month – though rents boomed as young Americans grew ever more experimental. Now two Village

generations coincided: the old pre-war movers and shakers, veterans of strikes, manifestations, the Armory Show; and twenties' moderns, glad to take the ship for Paris when the scene moved.

The Village is "One of the most charming places in New York," said **Willa Cather**, who lived there; so did **Stephen Crane**, **Dreiser**, **Dell**, **O'Neill**. Nearby MacDougal Street runs south from West Eighth Street, past Washington Square, down to Spring Street. Barely eight blocks long, it was built when the downtown business and harbour districts became overcrowded. Quiet streets around New York University (begun 1833) were taken for merchants' homes, many near Washington Square. In the 1840s young **Henry James** could walk ten minutes down Fifth Avenue from his family's uptown home at 58 West Fourteenth Street to 19 Washington Square North, home of his grandmother, then across the park to MacDougal Street.

Here he found a second New York, of workers, craftsmen and artisans. Fashionable life was shifting uptown, the absence of broad avenues meant industry passed it by. The Village was becoming a backwater, lined with two and three storey brick dwellings, stores, stables, saloons, workshops. With the coming of the subway and the automobile, livery stables and carriage-repair shops closed. This created ideal space for artists' studios, but the Village's cultural flowering wasn't just a matter of real estate. Set at an oblique angle from the rigid grid of Manhattan's street plan, it offered diverse intangible things, like human scale, unmodernized saloons, flourishing cultural life. It was an ongoing rebuke to censors and cultural provincialism. As Martin Green puts it in his superb book *New York 1913* (1988) "The Village lived in perpetual secession from the rest of the country."

It always had. From the 1840s, when "Young America" in the arts battled with the Anglophile *Knickerbocker Review*, New York had partisan cafes, ideological saloons, tendentious neighbourhoods. The Village held countless groups, some defined by immigrant origins, employment, radical politics, some by a magazine, an artists' cooperative, a saloon, a restaurant. Journalists gathered at Lincoln Steffens' apartment on Washington Square. Painters grouped around Robert Henri and John and Dolly Sloan, from Philadelphia. They created "The Eight," America's first great modern artistic grouping, who painted Village scenes and contributed political cartoons to the magazine *The Masses*, the Village's radical voice. Anarchists gathered at the East Thirteenth Street offices of Emma Goldman's *Mother Earth*, or the Ferrer Center at 104 East Twelfth, where Henri and George Bellows taught art classes and Lewis Mumford lectured on Kropotkin in 1917.

There was a university crowd near New York University; a snootier one at uptown Columbia where **Max Eastman** (1883–1969) studied with John Dewey before he came to the Village in 1912 to edit *The Masses*. Feminists like Ida Ruah, Inez Milholland and Madeleine Doty met at Crystal Eastman’s apartment to define the “New Woman.” A Europe-influenced circle of artists, writers and photographers formed at Alfred Stieglitz’s 291 Gallery on Fifth Avenue, chief home of experimental arts in pre-war years. Rich hostess Mabel Dodge –who helped organize the 1913 Armory Show which brought Cubism to New York – ran her salon at 23 Fifth Avenue.

The Village of cultural fame had many groups, few made up of native-born Villagers. Village culture was really shaped by incomers from the Midwest or Europe. Proud of its diversity and tolerance, it had no single type, no one cause. Relations, erotic, political, artistic, were ever fluid, alliances short-lived, tensions flourished, people moved in and out, the scene shifted every year.

A good model of Village complexity is 137 MacDougal Street, where Albert and Charles Boni opened the Washington Square Bookshop in the Armory Show year of experimental excitement. They aimed to make the bookstore a cultural nexus, publishing radical new books in a literary scene still run by *Boston Brahmins*. **Alfred Kreymborg** (1883–1966) brought examples of the new *Imagist poetry* from London, sent him by the expatriate **Ezra Pound**. Kreymborg persuaded the Boni brothers to start *The Glebe* which ran for ten issues between 1913 and 1914, printing **William Carlos Williams** (1883–1963) and **James Joyce** (1882–1941). He also became a fine talent scout, hunting up novels and poetry by **Carl Sandburg** (1878–1967), **Vachel Lindsay** ([ˈvertʃəl ˈlɪnzi]; 1879–1931), **Marianne Moore** (1887–1972).

The bookshop became an important centre; the Washington Square Players, later the Theatre Guild, performed their first play here in 1915. Next door was the Liberal Club, which Henrietta Rodman (Egeria in **Floyd Dell**’s novel *Love in Greenwich Village*, 1926) founded in 1913 to provide local writers with a place of “creative gossip.” Critic **H.L. Mencken** (1880–1956) dubbed it the home of the “Washington Square mountebanks,” and certainly, while Mabel Dodge brought Villagers together with Society and useful patrons, Rodman presided over a more informal world. But the groups interlinked. John Reed, Mabel Dodge’s lover, was a regular at the Liberal Club. Reed was one of the leading socialists of the *New Review* and *The Masses*; he and Floyd Dell lived across from the club in Washington Square South.

Here Naturalist novelists like **Theodore Dreiser** ([ˈdraɪsər, -zər]; 1871–1945), **Upton Sinclair** (1878–1968), **Sherwood Anderson** (1876–1941)

and **Sinclair Lewis** (1885–1951) could meet artists like William Glackens, anarchists, socialists, journalists, free love advocates, Freud disciples, Cubist or Dadaist painters from Europe. Floyd Dell wrote a play for them, *St George in Greenwich Village*, with Sherwood Anderson in a small part.

Soon the twenties' Lost Generation arrived, including **Marianne Moore**, **Hart Crane**, **James Thurber**, **John Dos Passos**, **Elinor Wylie**, **Edmund Wilson**, **Thomas Wolfe**, **e.e. cummings**. The Village became more self-conscious and expensive. By 1929, when **Lionel Trilling** (1905–1975) appeared, it was even respectable. Still, he said, “the Village was the Village, there seemed no other place in New York where a right-thinking person might live....”

The Village challenged the spirit of Middle America, yet over the 1920s something started to fade. The Red Scare of 1919 threatened its radicalism, and Prohibition its sustenance. Censorship struck: Margaret Anderson and the proprietor of the Washington Square Bookshop were arrested for distributing *Ulysses* via the *Little Review*. Montparnasse and New Mexico began to lure away many experimentalists. Perhaps the biggest threat was the sense that the Modernist revolution had done its work, the battle for the new arts was won—especially when in 1929 the Museum of Modern Art opened uptown.

In 1924, the *Cherry Lane Theatre* was established. Located at 38 Commerce Street, it is New York City's oldest continuously running Off-Broadway theater. A landmark in Greenwich Village's cultural landscape, it was built as a farm silo in 1817, and also served as a tobacco warehouse and box factory before Edna St. Vincent Millay and other members of the *Provincetown Players* converted the structure into a theatre they christened the Cherry Lane Playhouse, which opened on March 24, 1924, with the play *The Man Who Ate the Popomack*. During the 1940s The Living Theatre, Theatre of the Absurd, and the Downtown Theater movement all took root there, and it developed a reputation as a showcase for aspiring playwrights and emerging voices.

Village aspirations flourished. Its impact on liberal American culture and politics and on acceptance of the whole Modernist spirit stays profound to this day.

5. Harlem Renaissance (c. 1918–1937)

The *Harlem Renaissance* (c. 1918–1937) was a flowering of African American culture, particularly in the creative arts and the most influential movement in African American literary history. Based in the African American community of Harlem in New York City, it was part of a larger flowering of

social thought and culture. Numerous Black artists, musicians and others produced classic works in fields from jazz to theater; the renaissance is perhaps best known for the literature that came out of it.

Many scholars think of the Harlem Renaissance as the moment African American literature first came into its own: a rebirth of literature as an African American space.

Embracing literary, musical, theatrical, and visual arts, participants sought to reconceptualize “the Negro” apart from the white stereotypes that had influenced black peoples’ relationship to their heritage and to each other. They also sought to break free of Victorian moral values and bourgeois shame about aspects of their lives that might, as seen by whites, reinforce racist beliefs. Never dominated by a particular school of thought but rather characterized by intense debate, the movement laid the groundwork for all later African American literature and had an enormous impact on subsequent black literature and consciousness worldwide. While the renaissance was not confined to the Harlem district of New York City, Harlem attracted a remarkable concentration of intellect and talent and served as the symbolic capital of this cultural awakening.

The Background. The Harlem Renaissance was a phase of a larger New Negro movement that had emerged in the early 20th century and in some ways ushered in the civil rights movement of the late 1940s and early 1950s. The social foundations of this movement included the Great Migration of African Americans from rural to urban spaces and from South to North; dramatically rising levels of literacy; the creation of national organizations dedicated to pressing African American civil rights, “uplifting” the race, and opening socioeconomic opportunities; and developing race pride, including pan-African sensibilities and programs. Black exiles and expatriates from the Caribbean and Africa crossed paths in metropolises such as New York City and Paris after World War I and had an invigorating influence on each other that gave the broader *Negro renaissance* (as it was then known) a profoundly important international cast.

The renaissance had many sources in black culture, primarily of the United States and the Caribbean, and manifested itself well beyond Harlem. As its symbolic capital, Harlem was a catalyst for artistic experimentation and a highly popular nightlife destination. Its location in the communications capital of North America helped give the “New Negroes” visibility and opportunities for publication not evident elsewhere. Located just north of Central Park, Harlem was a formerly white residential district that by the early 1920s was becoming virtually a black city within the borough of Manhattan. Other boroughs of New York City were also home to people now identified with the renaissance, but they

often crossed paths in Harlem or went to special events at the 135th Street Branch of the New York Public Library. Black intellectuals from Washington, Baltimore, Philadelphia, Los Angeles, and other cities (where they had their own intellectual circles, theatres, and reading groups) also met in Harlem or settled there. New York City had an extraordinarily diverse and decentred black social world in which no one group could monopolize cultural authority. As a result, it was a particularly fertile place for cultural experimentation.

While the renaissance built on earlier traditions of African American culture, it was profoundly affected by trends – such as primitivism – in European and white American artistic circles. Modernist primitivism was inspired partly by Freudian psychology, but it tended to extol “primitive” peoples as enjoying a more direct relationship to the natural world and to elemental human desires than “overcivilized” whites. The keys to artistic revolution and authentic expression, some intellectuals felt, would be found in the cultures of “primitive races,” and preeminent among these, in the stereotypical thinking of the day, were the cultures of sub-Saharan Africans and their descendants. Early in the 20th century, European avant-garde artists had drawn inspiration from African masks as they broke from realistic representational styles toward abstraction in painting and sculpture. The prestige of such experiments caused African American intellectuals to look on their African heritage with new eyes and in many cases with a desire to reconnect with a heritage long despised or misunderstood by both whites and blacks.

Their Eyes Were Watching God is the work for which Harlem Renaissance writer **Zora Neale Hurston** (1891–1960) is best known. Set in Florida in the early 20th century, the 1937 novel tells the story of Janie Crawford, an African-American woman in a tumultuous relationship with an older man, who ends up accused of his murder. Despite the novel's initial poor reception, it is now considered a classic, in both women's literature and African-American literature.

Hurston was a folklorist and novelist, who had slid into obscurity by the time of her death in 1960. She has been posthumously recognized as one of the most important African-American novelists.

The Harlem Renaissance is unusual among literary and artistic movements for its close relationship to civil rights and reform organizations. Crucial to the movement were magazines such as *The Crisis*, published by the National Association for the Advancement of Colored People (NAACP); *Opportunity*, published by the National Urban League; and *The Messenger*, a socialist journal eventually connected with the Brotherhood of Sleeping Car Porters, a black labour union. Negro World, the newspaper of Marcus Garvey's Universal Negro

Improvement Association, also played a role, but few of the major authors or artists identified with Garvey's "Back to Africa" movement, even if they contributed to the paper.

Greenwich Village is downtown, Harlem is up. For a long time it remained a separate place, Nieuw Haarlem, settled by the Dutch in 1637. When New York began prospering after the Revolution, Dutch landowners had rural estates here. But, thanks to its harbour and vast immigrant population, nineteenth century Manhattan grew fast. In 1881 the elevated railway came to Harlem, in 1898 five boroughs joined in Greater New York. Fine apartment blocks rose north of Central park, and soon the area – largely inhabited by Jews and other immigrants who moved to Harlem in search of an escape from the slum tenements of the Lower East Side – was overbuilt. The young **Henry Roth** (1906–1995) moved from the Yiddish Lower East Side to Harlem in 1914 (*Call It Sleep*, 1934). In 1915 **Arthur Miller** (1915–2005) was born on IIIth Street. After the century turned, a new group, African-Americans, began to settle.

This followed the end of *Southern Reconstruction* (1865–1877) in 1876 – an event that, of all the harsh years in African-American history, has probably been least understood. A vast black rural population was left to the mercy of white people who a dozen years earlier had been their owners, masters and overseers. The civil inferiority of former slaves was sustained, policed by a harsh legal system and – through the Ku Klux Klan – a regime of informal terror. Other minorities pouring into American cities in the great immigration influx of 1880 to 1914 might suffer economic inferiority and racial contempt; African-Americans remained in continued unfreedom.

New York was the magnet. Between 1900 and 1940, the white population of the five boroughs of Greater New York rose from 2.1 to 4.9 million. The black population rose from nearly 60,000 to over 400,000, and then almost doubled again between 1940 and 1960. Like immigrants from Europe, they were self-exiles from distant home-lands who had come to New York in hope of betterment. They were also redefining themselves as urban people, taking sides in the dispute between **Booker T. Washington's** vision of a contented Southern agricultural community and the modernizing vision offered by Northern African-Americans like **W.E.B. DuBois** ([du:'bɔɪz]; 1868–1963).

In 1905 the brownstones and apartment blocks of Harlem were opened to black residents. Many of them were new arrivals from the South. New business opportunities were provided for black entrepreneurs and professionals, who mostly lived on "Striver's Row". But these were few enough, and jobs were hard: hotels, restaurants and theatres had racially restricted hiring policies. The Harlem

concentration of blacks changed the situation. It created a lively culture, a new black consciousness, a revived interest in African origins, a black elite, and a determination to be assimilated into the professions. It also expressed itself in jazz and style – and above all in the “Harlem Renaissance.”

The 1920s was the key decade. Black expression surged in jazz, dance, theatre, painting, sculpture, writing. Between the rural passivity of the South and the bubbling excitement of the Harlem streets, the twenties’ Renaissance was born. When **Alain Locke** (1885–1954) published *The New Negro* (1925), a striking anthology of creative work, essays and art, the movement acquired a cultural and artistic framework. The book was elegantly published by Albert and Charles Boni of MacDougal Street in Greenwich Village, who also published Jean Toomer’s lyrical poem-fiction *Cane* (1923). There was no black publisher able to sell such books to white America, and the people of Harlem were neither rich enough nor experienced enough to be the patrons of their own culture. The Jewish publisher **Alfred Knopf** published the poet-playwright **Langston Hughes**’ first collection *The Weary Blues* (1926). Much of this was black writing for the white audience, and the traffic between Harlem and the rest of the city, and African-Americans and Jews, was intrinsic to the whole Renaissance.

Like other parts of New York, Harlem was a cosmopolitan community. African-Americans from the Deep South met blacks from the urban North. Rural farmworkers and elegant black professionals, musicians and hustlers, strolled along Seventh Avenue. A fresh generation of writers emerged. A few were Harlem-born, like the poet **Countee Cullen** (1903–1946), author of *Color* (1926). Most were migrants from the South, or the West Indies. **James Weldon Johnson** (1871–1938), author of *Black Manhattan* (1930), came from Jacksonville, Florida, **Alain Locke** (1886–1954) from Philadelphia. **Claude McKay** (1889–1948), author of *Home to Harlem* (1928), came from Jamaica, **Zora Neale Hurston** (1891–1960), who wrote *Jonah’s Gourd Vine* (1934), from Eatonville, Florida. *Jean Toomer* (1894–1967) was born in Washington, DC, **Arna Bontemps** (1902–1973), author of *Black Thunder* (1935) in Louisiana. **Wallace Thurman** (1902–1934), who edited *The Messenger* and wrote the play *Harlem: A Melodrama of Negro Life* (1929), was from Salt Lake City. **Langston Hughes** (1902–1967), poet, story writer, dramatist and uniter of poetry and jazz, was born in Joplin, Mississippi.

The editor, **Alain Locke**, was the first African-American Rhodes scholar, and studied at Harvard and Berlin.

The hub of black Harlem was 135th Street between Fifth and Seventh Avenues. The 135th Street branch of the New York Public Library was a

literary meeting place where fierce debates unfolded and plays were staged. The Walker Mansion at 108 West 136th Street – now the Countee Cullen branch of the New York Public Library–was a multi-racial meeting place for writers and artists, thanks to black heiress **A’Lelia Walker** (1889–1931). Nearby **W.E.B. DuBois** edited *Crisis* magazine for the NAACP (National Association for the Advancement of Colored People). The Lafayette Theatre at Seventh Avenue and 131st Street saw in 1920 a fantastic run of 490 performances of Eugene O’Neill’s *The Emperor Jones*, a play by a white playwright with a black cast – through the atavism of the black central character showed old stereotypes had not died. Black theatre also flourished. DuBois founded the Krigwa Players, Abram Hill, author of the play *On Striver’s Row* (1933), the American Negro Theatre, Langston Hughes the Harlem Suitcase Theatre.

Like much else in America, the Harlem Renaissance was battered by the Great Depression and shaped by the political swing to the Left. Writers travelled abroad, or worked for WPA Writers’ Projects across the United States. Not all black writing came out of Harlem. **Richard Wright** (1908–1960) from Natchez, Mississippi, knew Southern racism at first hand. Like many jazz musicians, he moved north to Chicago in the twenties, and in 1938 published *Uncle Tom’s Children*, about the violence of race relationships in the South. In 1940, with *Native Son*, he produced the most influential black novel of the era. He lived in Harlem briefly, but, after the War moved to the Left Bank in Paris, “where your color was the least important thing about you,” to escape the harsh racial climate, frequenting the Café Tournon and Chez Lipp. So did many other black writers (James Baldwin, Chester Himes, William Gardner Smith) of this and the next generation.

But the attraction of Harlem continued. **Ann Petry** (1908–1997) came there in 1938 and published her novel centred around 116th street and the Harlem of her day, *The Street* (1942). **Ralph Ellison** (1913–1994), born in Oklahoma City, came to Harlem in 1936, at first sleeping on park benches; he captured its atmosphere in his compelling *Invisible Man* (1952). **James Baldwin** was born in 1924 in the Harlem Hospital, became a boy preacher at 14, and evoked 1930s religious Harlem in *Go Tell it On the Mountain* (1953). Most of his later years were spent in Paris, but he returned to take a powerful if disputed part in the Civil Rights issues of the 1960s.

Harlem continued to play a major role in African-American writing and consciousness. The foundation of the Harlem Writers’ Workshop, the Harlem Writers’ Guild, the Black Arts Repertory Theatre School brought a second

Renaissance. Many contemporary African-American writers from Maya Angelou to Louis Meriwether were involved in these groups. Though **Chester Himes** (1909–1984) went to Paris, he set some of his crime fiction in the Harlem streets (*A Rage in Harlem*, 1965). *The Autobiography of Malcolm X* (ghosted by Alex Haley in 1976; filmed in 1993 by Spike Lee) explores how in Harlem the onetime **Malcolm Little** (1925–1965) changed from small town crook to Black Muslim, and became a powerful influence on new African-American consciousness.

By the 1980s the United States had a major African-American literature. Few major black writers live there today; but Harlem has come to represent less a place than a spirit, fundamental to contemporary American Writing.

6. The Lost Generation

The realistic school between the two World Wars and in the Post War period was represented by a great number of writers who in one way or other dealt with serious social, ethic and moral issues. In the period after World War I there emerged both in Great Britain and in the USA a group of writers who were called *the lost generation*. These writers as well as their personages had all passed through the horrors of the war which they had entered with somewhat naive and optimistic illusions, concerning the war's nature and their own mission.

So at last war became a kind of novel enterprise. Having faced the reality of the war, the soldiers-writers lost their pre-war ideals and illusions. Many of the characters in the books of "the lost generation" lost their lives or returned crippled from the trenches, either physically or morally, spiritually or both. Having come back from the trenches they found it next to utterly impossible to adjust themselves to the post-war mode of life. So they felt themselves alien among those who had not experienced the war.

The term *the Lost Generation* was introduced by Gertrude Stein, a modernist American writer who made Paris her permanent home. As the story goes, Stein's auto mechanic was upset when his young employee did unsatisfactory work on her car. The mechanic reasoned that the young were all a lost generation, difficult to prepare for work or focus.

The Lost Generation, also known as the Generation of 1914 in Europe, is a term to describe those who fought in World War I. The members of the lost generation were typically born between 1883 and 1900, came of age during the war and established their literary reputations in the 1920s, defining a larger modernist movement.

Ernest Hemingway popularized the term "Lost Generation" in his novel

The Sun Also Rises (1926) that captures the attitudes of a hard-drinking, fast-living set of disillusioned young expatriates in post-war Paris. Ernest Hemingway was one of the leaders of this group of expatriates who fled to Paris. Much like he and his contemporaries, Hemingway's protagonists tended to be honest men who lost hope and faith in modern society.

The term embraces *Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, e.e. cummings, Archibald MacLeish, Hart Crane*, and many other writers who made Paris the centre of their literary activities in the 1920s. They were never a literary school. In the 1930s, as these writers turned in different directions, their works lost the distinctive stamp of the post-war period. The last representative works of the era were Fitzgerald's *Tender Is the Night* (1934) and Dos Passos' *The Big Money* (1936).

The Lost Generation was greatly influenced by World War I. American modernist writers offered an insight into the psychological wounds and spiritual scars of the war experience, a theme repeated in Hemingway's work and in Fitzgerald's portrayal of the lives and morality of post-World War I youth in his book, *This Side of Paradise*.

Many critics consider *Soldiers' Pay* (1926) to be Faulkner's commentary on the "lost generation" of Americans who reached adulthood during World War I and the early 1920s.

The writings of the Lost Generation literary figures tended to have common themes. These themes mostly pertained to the writers' experiences in World War I and the years following it. It is said that the work of these writers was autobiographical based on their use of mythologized versions of their lives. One of the themes that commonly appears in the authors' works is decadence and the frivolous lifestyle of the wealthy.

Most of American writers emigrated to Europe and worked there from the end of *World War I* until *the Great Depression*. Many of these writers felt that their home and life could never be repaired, and that the United States that they knew was gone completely.

Many Americans who'd experienced Europe during the Great War returned overseas as a way to escape mainstream America. A community of expatriates formed in Paris, and in looking at America from a distance, these writers created a new literary culture that captured the futile spirit of the times.

In the early twenties Paris was the centre of experiment, the creative writing class of the twenties, the university of Modernism. Major London had grown depressed after the War. The United States had President Harding, Puritanism and Prohibition. They came in, said Ezra Pound, like "leaves in the

autumn,” while the American art collector and writer Gertrude Stein explained in *Paris, France* (1940): “they all came to France, a great many to paint pictures and naturally they could not do that at home, or write, they could not do that at home either, they could be dentists at home.”

French hospitality to writers, a cheap exchange rate, the inspirational access to wine and spirits, even the post-war disillusion and the “lost generation” mood of gay despair all helped. *Sherwood Anderson*, *Thornton Wilder*, *e.e. cummings*, and more all came in from the States. F. Scott and Zelda Fitzgerald were often there.

Within five years of the War, at a time when the Americanization of Paris was speeding up, a whole expatriate geography had developed in Paris. Montparnasse was the chief centre. Here were the smart well-lit cafes where writers met, drank, talked and even wrote. There were English-language newspapers, magazines and bookstores. Small presses kept springing up to print the experimental work produced: Robert McAlmon’s Contact Editions, which in 1923 printed Hemingway’s first book *Three Stories and Ten Poems* and William Carlos Williams’s *Spring and All*; McAlmon’s and William Bird’s Three Mountains Press, which printed *In Our Time* (1924), Pound’s early *Cantos*, Stein’s massive *The Making of Americans* (1925), Djuna Barnes and Nathanael West.

What was achieved in Paris in the twenties? In the boulevards and small tree-lined streets of Montparnasse, the Modern movement found a safe home in the post-war chaos. The writers came and left again, but the bars, the magazines, the movements stayed, providing a continuity. A busy multi-lingual artistic life developed. The movements multiplied, sometimes uniting, sometimes attacking each other fiercely: Symbolism, Futurism, Expressionism, Dadaism and Surrealism. Paris was a place of amusement and exile, experiment and disillusion, artistic gaiety and drunken depression.

Just as importantly, modern American literature found itself linking up with many international movements. From Paris in the twenties and early thirties, Hemingway, Pound, William Carlos Williams, William Faulkner, Gertrude Stein, Anai's Nin and Henry Miller opened American writing out to an experimentalism it had not had before. American writing became accepted in Europe, and French and American writers influenced each other. Many of the key American books of the experimental twenties were born in Paris: **Hemingway’s** *In Our Time* and *A Farewell to Arms*, **Stein’s** *The Making of Americans*, **William Carlos Williams’s** *The Great American Novel*.

New British and Irish writing too flourished there. Joyce’s *Ulysses*, Ford’s *Parade’s End*, and later, the fiction of Jean Rhys, Lawrence Durrell and Samuel

Beckett, all depended on Paris. The Modern movement that laid its imprint right across the most daring arts of the century owes nearly everything to Montparnasse.

Inevitably enough, expatriate Paris and its “lost generation” became itself the subject of literature. In 1926 Ernest Hemingway published *The Sun Also Rises*, set among the Latin Quarter expatriates, largely around the bars of the Dingo and the Select. It is a novel of smart but jaded spirits, the post-war wounded, who chase life through an elaborate expatriate geography that can still be tracked round the streets and bars of Montparnasse. Many Americans travelled to Paris to live the life of the book. F. Scott Fitzgerald recorded more of the expatriate scene, in Paris and the South of France, in *Tender is the Night* (1934), noting “by 1928 Paris had grown suffocating. With each new shipment of Americans spawned by the boom the quality fell off, until toward the end there was something sinister about the crazy boatloads.”

But it was in 1929, with the Great Depression, that the great creative era ended. Most of the exiles, their bank drafts from home stopped, went home to write of a darker age, taking their Modernist instincts with them. This is one of the most vividly remembered eras of modern writing. But, as Hemingway said in *A Moveable Feast* “Paris was always worth it, and you received return from whatever you brought to it. But this is how Paris was in the early days when we were very poor and very happy” – and when so much important work was written.

Chronology of major publications

- 1920** Ezra Pound *Hugh Selwyn Mauberley*
- 1921** John Dos Passos *Three Soldiers*
- 1921** New York Dada magazine (*first and last volume*)
- 1922** e.e. cummings *The Enormous Room*,
- 1922** T.S. Eliot *The Waste Land*,
- 1923** e.e. cummings *Tulips and Chimneys*
- 1924** Ford Madox Ford’s *Transatlantic Review* first published Ford Madox Ford *Some Do Not*, Volume I of *Parade’s End*
- 1924** William Carlos Williams *The Great American Novel*
- 1925** Ernest Hemingway *In Our Time*
- 1925** F. Scott Fitzgerald *The Great Gatsby*
- 1926** Ernest Hemingway *The Sun Also Rises*
- 1927** Ernest Hemingway *Men Without Women*
- 1929** Ernest Hemingway *A Farewell to Arms*

LECTURE 17

LITERATURE OF THE FIRST HALF OF THE 20TH CENTURY

Questions:

1. Main Street, American provincialism
2. William Faulkner's New South
3. Writers' Hollywood
4. Depression America

1. Main Street, the Middle-American small town and American provincialism

“Main Street is the climax of civilization. That this Ford car might stand in front of the Bon Ton Store. Hannibal invaded Rome and Erasmus wrote in Oxford cloisters.” So writes **Sinclair Lewis** (1885–1951) at the start of *Main Street* (1920), his half satirical, half loving portrait of American small town life (which was instrumental in his winning the Nobel Prize for Literature in 1930). It's set in “Gopher Prairie, Minnesota” (Lewis was a Minnesotan who had fled to New York bohemia). But, as he says, it all would be the same in Ohio, Montana, Illinois or Upper New York State: “This is America – a town of a few thousand, in a region of wheat and corn and dairies and little groves.”

Lewis wrote his observant book just as that world was changing for good. The United States had entered the Great War, and Woodrow Wilson had tried to make the world safe for democracy. But that was all over, Americans were back home again. The twenties boom was now under way – and “the business of America is business,” announced President Calvin Coolidge. Interstate highways spread across the nation. The Rosebud Movie Palace brought its people images (still silent) of a bigger, glossier world that tempted many. Still, the small-town influence remained strong. It was there in the politics: in Prohibition, anti-immigration, Middle American values, “comfortable tradition and sure faith,” also “dullness made God.” But the small town was, as Lewis showed, becoming a “bewildered empire.” It was losing touch with the frontier that had made it, and the American heartland was giving way to the great American city. As the seat of rural and puritan American culture, its influence was dying in the futuristic urban age.

In *Babbitt* (1922), Lewis moved his story forward, onward from small-town to bigger but still midwestern city. He set this satirical tale, his most famous, in “Zenith” (probably Minneapolis). Zenith is the small town grown big, but here

too, in the high new office buildings (“austere towers of steel and cement and limestone”), the business spirit reigns supreme. The book’s small hero is George F. Babbitt, a 46-year-old realtor and “Prominent Citizen,” “a God-fearing, hustling, two-fisted Regular Guy, who belongs to some church with pep and piety in it.” He’s really a hen-pecked husband who vaguely dreams of a simpler life, far away from the gimmicks and the commercial hustle. A folkloric figure, he became the typical mid-American of the twenties. H.L. Mencken, the Baltimore scourge of American dullness, attacked “Babbittry” as the great American disease. And many a Babbitt populated twenties’ American writing – in the stories of James Thurber, for instance. They also showed what it was revolting against; it was to get away from the Babbitts that many American writers fled, they claimed, to Paris.

If Lewis treated the midwestern small town and business city with satirical energy, **Sherwood Anderson** (1876–1941) treated it with delicate poetry. This former small-town Ohio paint salesman, who threw up his job to go to Chicago and write, took modern experiment seriously. He published his best book, *Winesburg, Ohio*, in 1919. Its 25 linked short stories form a very different account of small-town experience on or around Main Street. They construct a sad portrait of a group of isolated individuals – “grotesques” he called them – hungering to express and open out their lives, desires and dreams, but held down by the weight of old American puritanism, repression and solitude. Winesburg is a prison from which both lives and art seek to escape. Yet Anderson explores the delicate, twisted lives of the prisoners in a poetic, symbolist prose that set them in a Modernist gaze. One of his influences was **Gertrude Stein**; another was his Chicago friend **Edgar Lee Masters**, whose *Spoon River Anthology* (1916) told a similar story of lost midwestern lives.

There were two chief reasons why the Middle-American small town became such a major theme of the writing of the twenties. One was that the nation was changing so fast, as modernity and the post-war boom drove it forward, that it was already becoming a fading object. As the big cities flourished (the 1920 census revealed that for the first time most Americans lived in cities), industry took over, the age of mass communications was born, Americans started to look back on what they had lost, or were leaving behind. In one direction there was progress, in the other nostalgia. Was the small town, the frontier remnant, the old Middle American way, a provincial prison holding the nation back – or was it still a real source of American values?

But the other key reason was that so many new American writers came from there – Lewis and Anderson, Ernest Hemingway and F. Scott Fitzgerald –

and felt the need to tell some version of the story. Behind them was what **Thornton Wilder** (1897–1975) identified in his famous play *Our Town* (1938) as the simple domestic world of ordinary American life, where the yellow brick road started.

Up ahead was something else: the big city, literary experiment, the claims of art, the buzz of the fast-moving American future. Many writers – midwestern poets like **Edgar Lee Masters** (1868–1950), **Carl Sandburg** (1878–1967) (*Good Morning, America*, 1928) and **Vachel Lindsay** ([və tʃ əl lɪ nzi]; 1879–1931) (*Johnny Appleseed*, 1928) – tried to reconcile the two, as did powerful painters such as Edward Hopper and Andrew Wyeth.

So was small-town America just the home of what Mencken called the “booboisie,” and the place of “dullness made God?” Or was it the real heartland, where Abraham Lincoln and William Dean Howells came from, and which even self-created new men like Fitzgerald’s Jay Gatsby tried to hold onto in the modern “waste land” age? Hemingway looked back from Paris to the Michigan Woods; and even Lewis confessed his secret love for the world of Main Street and the Bon Ton Store. As Fitzgerald’s Nick Carraway confesses in *The Great Gatsby* (1925), “Even when the East excited me most, even when I was most keenly aware of its superiority to the bored, sprawling, swollen towns beyond the Ohio... even then it had always for me a quality of distortion.” The small-town Middle West lived on, and still does - into the “Lake Wobegon” stories of **Garrison Keillor** (b.1942) and the local-colour realism of today.

2. William Faulkner’s New South

“Beginning with *Sartoris* (1929), I discovered my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it.” This is **William Faulkner** (1897–1967), “sole owner and proprietor,” describing the birth of his new literary invention, Yoknapatawpha County, Mississippi, the setting of many of the novels which were to make him one of the most important of modern Southern writers. And Yoknapatawpha County, set over the area around Oxford, Mississippi, would become not just a remote American region, but an international myth about a part of America that might well have been a nation – until, that is, everything ended in 1865 with the South’s defeat in the American Civil War.

It was never easy to be a Southern writer, as generation after generation in the post-Bellum South seemed to discover. The terrible defeat of 1865, the pains of Reconstruction which reconstructed very little, the wasting of cities and plantations, the rise of technological America in the North and the West, all

suggested despair or withdrawal. Southern writers like **Kate Chopin** (1850–1904) (*The Awakening*, 1899) appeared, but disappeared into obscurity. Poets like **Sidney Lanier** turned to mysticism. Novelists like Virginian **Ellen Glasgow** (1873–1945) (*The Battleground*, 1902) wrote with grim despair of the region. Others like **George Washington Cable** (1844–1925) (*The Grandissimes*, 1901) were so critical on the racial question they were driven from the South.

According to Faulkner, born in New Albany, Mississippi, in 1897, it was far easier to write of the North or the West, because these areas were “young since alive,” than it was to write from a South that was “old since dead...killed by the Civil War.” Still, setting off to be a poet in New Orleans, he was determined to dispel the curse. Under Sherwood Anderson’s guidance he wrote *Soldier’s Pay* (1926), a novel about the impact of the Great War (in which he’d trained as an airman) and then *Mosquitoes* (1927) about New Orleans twenties Bohemia.

But then came the great change. He decided to return home to Oxford, where he was once employed as postmaster at the University of Mississippi, relished the local whisky, and noticed that his true subject lay all around him. With *Sartoris* Faulkner’s local world began to come alive. He created the fictional Yoknapatawpha County (founded on Lafayette County) with Jefferson (Oxford) its county seat. He took the name Yoknapatawpha from the Chicasaw word for “furrowed ground,” found on old maps. Just like Thomas Hardy’s Wessex, it was an imaginary place, but laid over real facts. It was 2,400 rural square miles of crossed destinies and complex genealogies, with a precise population of 6,298 whites and 9,313 “negroes.” It also lay under a threefold curse: its land had been robbed from the Indians; it had taken up slavery and it had been defeated in the War Between the States.

Faulkner called his stories of this world his “apocrypha,” his alternative version of the Biblical history of the South. And the family history went in there too. The doom-laden, heroic Sartorises are his own family, reliving the Civil War. The Snopes represent the depredations of carpetbagging and trade. Everywhere history seeps into the life of the present – but the literary technique is highly modern. “I discovered writing was a mighty fine thing,” he reported. “You could make people stand on their hind legs and cast a shadow, and as soon as I discovered it I wanted to bring them all back.”

For the next thirty years Faulkner did bring them back. His greatest novels and stories came from the thirties. These books – *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936) – are filled with Yoknapatawpha history: the tale of a dying Eden declining, as virgin land becomes property, wood yields to the axe, nature to the machine, chivalry to

trade. Decaying mansions, bear-hunts, segregation, miscegenation, lynchings, trips to Memphis, all fill the tales. They are also works of modern experiment, elaborately using *stream-of-consciousness techniques* – stories of the very Southern dislocation of human time.

In these books Faulkner told the Southern tale in many different lights, and in many different ways – through the lynching of Joe Christmas (*Light in August*), the great bear-hunt of one of his finest stories “The Bear” in the collection, *Go Down, Moses* (1942) and the lighter comedy of the “Snopes’s Trilogy” in *The Hamlet*: (1940), *The Town* (1957) and *The Mansion* (1959). His story – “the tragic fable of Southern history” – and his world became international, his experiment world-influential, and much admired by the French. He was recognized as a leading modernist, the equal of James Joyce or Virginia Woolf, and received the Nobel Prize for Literature in 1949.

Faulkner’s work presaged a major revival of Southern writing. It was followed by the work of **Robert Penn Warren** (1905–1989) (author of *All the Kings Men*, 1946, inspired by the Louisiana demagogue Huey Long), **John Crowe Ransom** (1888–1974), **Allen Tate** (1899–1979), **David Davidson** – fine poets and critics, many of whom contributed essays to the anthology *I’ll Take My Stand* (1930), the “Southern Agrarian” proclamation of a distinctive regional writing and culture. **Erskine Caldwell** (1903–1987) grotesquely portrayed the Depression life of the Southern tobacco farmer in *Tobacco Road* (1932); while **Margaret Mitchell**’s *Gone With the Wind* (1936) turned the story of the “lost” Southern cause into one of the world’s great romantic weepies.

The plays of **Tennessee Williams** (1911–1983), **Lilian Heilman** and **DuBose Heyward** (1885–1940), and the text and photographs of **James Agee**’s *Let Us Now Praise Famous Men* (1941) extended the story. With the work of **Carson McCullers** (1917–1967) from Georgia (*The Heart Is a Lonely Hunter*, 1940), **Eudora Welty** (1909–2001) from Mississippi (*Delta Wedding*, 1946), **Flannery O’Connor** (1925–1964) from Georgia (*A Good Man Is Hard to Find*, 1955) the modern South acquired a new tradition of “Southern Gothic,” taken further by **Walker Percy** (1916–1990), **Truman Capote** ([’tru:mən kə’pouti]; 1924–1984) and **James Dickie** (1923–1997) and still continuing today.

Like **Edgar Allen Poe** from the pre-Bellum years, Faulkner became the great presence. He was “Dixie Limited,” as when fellow Gothic novelist **Flannery O’Connor** (1925–1964) wryly complained that “Nobody wants his mule and wagon stalled on the same track the Dixie Limited is roaring down.” Even in the powerful work of African-American women writers like **Toni**

Morrison (b. 1931) and **Alice Walker** (b.1944) his trace remains – above all in the mythic and historical ambition he gave back to Southern writing.

3. Writers' Hollywood

It's easy to condescend to Hollywood. Everyone has their favourite story about movie gaucheries, and most concern writers. There's the one about **Sam Goldwyn** (1879–1974), and **Maurice Maeterlinck**. Goldwyn hired the Belgian playwright and Nobel Prizewinner, who spoke no English, to adapt his novel *La vie des abeilles* and, when the screenplay was translated was shocked to find the hero was a bee, not knowing what the word *abeille* meant. In another instance Goldwyn showed his true feelings toward writers when he tried to hire the bestselling Louis Bromfield. Sure, you're a great novelist, but how many people have heard of you?" asked Goldwyn "If v write two or three successful pictures, the name of *Bloomfield* will be known all over the world!"

Writers often repaid the compliment. When *F. Scott Fitzgerald* returned from his first tour in Hollywood, critic *H.L. Mencken* wrote: "Thank God you have escaped alive! I was full of fear for you. If Los Angeles is not the one authentic rectum of civilization, then I am no anatomist. Any time you want to go out again and burn it down, count me in." When it comes to culture, Hollywood has always been different. Where writers were drawn to Paris in the twenties or New York in the forties because these were cultural capitals, writers first streamed to Hollywood in the thirties because of the new economic opportunities offered by the burgeoning movie industry. Even in the twenties writers had gone there to storyboard silent movies. But the advent of movie sound, and the industrialization of motion pictures under the studio system, required a new writing proletariat who could create stories and write dialogue.

Hence the second California Gold Rush. The novelist Ben Hecht telegraphed Herman J. Mankiewicz to come to write for Paramount: "Millions are to be grabbed out here and your only competition is idiots. Don't let it get around." Mankiewicz came – and stayed, together with an army of writers attracted to Hollywood in the 1930s and 1940s. First there were the Americans: hard-boiled novelist like *James M. Cain*, *Raymond Chandler*, *Dashiell Hammet*; proletarian writers like *John Fante*, *Daniel Fuchs* and *Horace McCoy*; solemn Broadway dramatists like *Lillian Heilman*, *Clifford Odets* and *Maxwell Anderson*; famous New York wits like *Dorothy Parker* and *Robert Benchley*. They met at Stanley Rose's Bookstore, Hollywood's answer to Shakespeare and Co., or drank at Musso and Frank, their counterpart to the cafes of Montparnasse.

Yet more illustrious writers came too. In 1934 *John Dos Passos* was invited by director Josef von Sternberg to write a Marlene Dietrich film, *The Devil is a Woman*. He was amazed by Hollywood's cultural pretensions, appalled by its display of wealth, and convinced that Austrian-born von Sternberg was really an impostor from Brooklyn. His screenwriting was a flop; but the experience went directly into his finest novel, *The Big Money* (1936), where he depicts Hollywood as the new power centre of mass culture, populated by opportunistic producers, corrupt artists, and cultural barbarians. **Theodore Dreiser**, author of *An American Tragedy* (1925), moved to Hollywood in 1940, and spent his last years writing *The Stoic* (1927). Although a self-proclaimed Communist, he was buried in an expensive section of Hollywood's celebrated cemetery, Forest Lawn, not far from the famous film cowboy Tom Mix. *William Faulkner* also laboured for long periods in Hollywood when his complex novels failed to find a wider audience. His disdain for the movies was legendary, his misadventures legion. He once asked a studio if he could work at home instead of in his office. It took MGM six months to discover he had moved back to Mississippi. He wrote only one story about Hollywood, "Golden Land." But he created some of his greatest fiction there, including parts of *Absalom, Absalom!*, while living in the Knickerbocker Hotel on North Ivar Street in 1936.

But the two novelists who wrote most perceptively about the movies were *Nathanael West* (1903–40) and *Scott Fitzgerald* (1896–40). West came to Hollywood in 1933 to work on a film version of his masterpiece, *Miss Lonelyhearts* (1933). He returned in 1935, in the depths of the Depression, and lived in a cheap hotel called the Pa-Va-Sed, on North Ivar Street, near Hollywood Boulevard, the setting for *The Day of the Locust* (1939). He was to remain there for the rest of his short life, working as scriptwriter for the smaller studios like Monogram on what was known as Hollywood's "Poverty Row."

Fitzgerald settled in Hollywood in 1937, when his literary career was in eclipse. In the twenties, the glamorous author of *This Side of Paradise* (1920) and *The Great Gatsby* (1925) had been one of the highest-paid writers in America. But with the break-up of his marriage, his wife Zelda's descent into madness, his own into alcoholism, and the fall of the country into Depression, he found himself struggling to remain economically solvent. He moved to the Garden of Allah – a legendary Hollywood housing complex built by actress Alla Nazimova in the twenties – and went to work for MGM. Although a failure as a scenarist, Fitzgerald used his film experience to create the richest portrait of Hollywood ever offered by a novelist. In his unfinished masterpiece *The Last Tycoon* (1941), Fitzgerald shows us the complexity of movie-making as a commercial and artistic

activity. Unlike writers who mocked the pretensions of Hollywood culture, he saw the potential for greatness in his hero, the producer Monroe Stahr. Fitzgerald, who spent his final years in Hollywood in the mistaken belief he could master screenwriting, became obsessed with the power of visual images: “I saw that the novel, which at my maturity was the strongest and supplest medium for conveying thought and emotion from one human being to another, was becoming subordinated to a communal art that, whether in the hands of Hollywood merchants or Russian idealists, was capable of reflecting only the tritest thought, the most obvious emotion. It was an art in which words were subordinated to images, where personality was worn down to the inevitable low gear of collaboration. As long past as 1930, I had a hunch that the talkies would make even the best-selling novelist as archaic as silent pictures...there was a rankling indignity, that to me had become almost an obsession, in seeing the power of the written word subordinated to another power, a more glittering, a grosser power....” By a bizarre coincidence, Fitzgerald and West died on the same weekend in December, 1940, Fitzgerald of a heart attack, West in an automobile accident. Only years later would a new generation of readers become aware that an era in writers’ Hollywood died with them.

A new stream of writers began arriving in Hollywood in the late 1930s, as Europe moved closer to World War. Some were British expatriates, among the most famous **Aldous Huxley** (['ɔːldəs 'hʌksli]; 1894–1963) and **Christopher Isherwood** (1904–1986). Huxley arrived in 1937 for a visit, and decided to stay; he died there in 1963. In the 1940s he wrote screen adaptations of literary classics like *Pride and Prejudice* and *Jane Eyre*, but didn’t like being lumped together with the hack writers mogul Jack Warner called “schmucks with Underwoods.” Film wasn’t a good medium to work in, he wrote a friend, because you were at the mercy of inferior collaborators: “What a disgust and a humiliation! It seems one worse if possible, than the theatre. I shall stick to an art in which I can do all the work myself, sitting alone, without having to entrust my soul to a crowd of swindlers, vulgarians and mountebanks.” He expressed his animus in a black comic novel, *After Many a Summer Dies the Swan* (1939), which deals with Randolph Hearst and also Forest Lawn Cemetery – later the setting for **Evelyn Waugh**’s brilliant Hollywood and Los Angeles satire *The Loved One* (1948).

The last group of artists who came to Hollywood were exiles rather than expatriates: refugees from modern European history. Arnold Schoenberg took up a post at UCLA in the late thirties, where he taught composition, wrote 12-tone music, and played tennis with George Gershwin. Igor Stravinsky moved to Beverly Hills in 1940 and wrote such masterpieces as his *Symphony in Three*

Movements (1946) and *The Rake's Progress* (1951). But the largest group were German writers – including Alfred Doblm, Heinrich Mann, Thomas Mann, Franz Werfel and Bertolt Brecht. Thomas Mann built a handsome house in Pacific Palisades, where he wrote his late masterpiece *Doctor Faustus* (1948). Brecht came in 1940. He failed to make a career in film, but wrote one of his finest plays, *The Caucasian Chalk Circle* (1955). Few German exiles mastered English and none made any substantial contribution to the movies, but they helped transform Hollywood into an international centre of high Modernism where Charles Laughton performed Brecht's *Galileo* and Theodor Adorno and Max Horkheimer brought the Frankfurt School of Social Thought to Southern California.

The Hollywood cultural renaissance barely survived the end of the War. With the death of the old Jewish moguls, the decline of the studio system, and the rise of television, the movie industry was irrevocably changed. The start of the Cold War and the rise of McCarthyism, the trial of the *Hollywood Ten* and the *Hollywood blacklist*, created a climate of intolerance, which drove out even a film genius like Charlie Chaplin. After providing a home for a generation of European refugees, Hollywood created its own generation of blacklisted American exiles.

When **Norman Mailer** (1923–2007) came to Hollywood in 1949 for the film version of his *The Naked, and the Dead* (1948), he found a movie community in disintegration. Significantly, he set his Hollywood novel *The Deer Park* (1955) in a desert resort. In 1951 producer David Selznick told a friend: “Hollywood’s like Egypt. Full of crumbling pyramids. It’ll never come back. It’ll just keep on crumbling until finally the wind blows the last studio prop across the sands.” Selznick was wrong. Hollywood would be reborn, in the sixties – but without its glittering cast of writers.

4. Depression America

One of the great images of American writing of the thirties is of a turtle struggling, again and again, to cross a busy interstate highway. The image – of nature and its struggle to survive and endure – comes in **John Steinbeck**'s *Grapes of Wrath* (1939), a remarkable tale of the American Depression. It tells of the “Okies,” poor farmers from the Southwest, driven off the land by depression, dust storms and the banks, trekking off with their possessions in broken jalopies, down the long harsh ride of Route 66 (“the mother road, the road of flight”), headed for California, last outpost of the American Dream.

The 1920s saw an economic boom that ended abruptly when the Stock Market crashed. On 24 October, 1929, the American stock market collapsed. For a few days, financiers fought to save the situation. By the fifth day the fight was

lost. It was the “Great Crash.” By 1930 unemployment was four million, a year later eight million, and by 1932 twelve million Americans were out of work. Beggars lined the streets, soup kitchens fed the starving. The next ten years would see the longest, darkest chapter in modern economic history – the Great Depression. Banks failed, people went hungry and millions lost their jobs. Rural, southern towns with agricultural-centered industries were hit the hardest as prices fell and crops and farmland became almost worthless.

The Great Depression was a worldwide economic downturn that began in 1929 and lasted until about 1939. It was the longest and most severe depression ever experienced by the industrialized Western world, sparking fundamental changes in economic institutions, macroeconomic policy, and economic theory. Although it originated in the United States, the Great Depression caused drastic declines in output, severe unemployment, and acute deflation in almost every country of the world. Its social and cultural effects were no less staggering, especially in the United States, where the Great Depression represented the harshest adversity faced by Americans since the Civil War.

The twenties boom was over, the Jazz Age ending in a frenzy of selling. The collapse shook the foundations of the nation. People everywhere lost jobs, businesses, homes, farms. Many were on the move. They became nomads, migrating from ruined farms to jobless cities, riding freight cars as hobos, gathering in migrant camps ironically called Hoovervilles, after the do-nothing President – or going where Americans had always gone, West, like Steinbeck’s “Okies,” only to find that here too jobs were scarce and underpaid.

When the Depression became world-wide and deep-rooted, American writers saw they had a new task: to tell the tragic story of their transformed, darkened nation. F. Scott Fitzgerald, laureate of the Jazz Age, saw that in a few weeks his twenties had become an unreal decade. The fantasy world – “The snow of 1929 wasn’t real snow. With the thirties reality had arrived. Maybe not in Hollywood, which found a key role providing entertainment, like *Gold Diggers of 1933*, with its extravagant production number, “We’re in the money.” Few Americans were. Although Hollywood was there to remind Americans of values only temporarily suspended, there were many others, including a lot of writers, who thought the land had spent its promise. Maybe the American dream was over.

Writers reacted quickly. Theatre displayed the sense of crisis, a new-found need for political action. The left-wing New Playwrights Theater had staged its first production back in 1927. Now in 1929 **Mike Gold** (1894–1967) – leading Communist and author of the protest novel *Jews Without Money* (1930) – founded the Workers’ Drama League. Next year came the Workers’ Laboratory Theater,

later the Theater of Action, then the Theater Collective (1932–1936). Agitprop theatre soon produced its classics, among them **George Sklar**'s *Stevedore* and **John Howard Lawson**'s *Marching Song* (both Theater Union). In 1935 Group Theater mounted two plays by **Clifford Odets** (1906–1963): *Waiting for Lefty*, the most famous thirties play, about a strike of New York cabbies; and *Awake and Sing!*, the story of the radicalization of a young Jewish boy. Like Odets, other young playwrights working in radical theatre of the day – **Tennessee Williams** in New Orleans, **Arthur Miller** in Michigan – would become the mainstay of Broadway in the post-war years.

Back from Paris, the expatriates came, to reckon with what had gone wrong at home. Some started travelling across the continent to recount the sufferings taking place, of cotton-pickers in Mississippi as much as Ford workers in Michigan. Writer **James Agee** (1909–1955) and photographer Walker Evans, commissioned by the business magazine *Fortune*, spent four weeks in 1936 with Alabama tenant-farmers. Their photo-book *Let Us Now Praise Famous Men* didn't appear until 1941, but it remains an eloquent and poetic testimony to the suffering and endurance of poor whites when the rural economy collapsed.

Nearly everything written in the United States in the thirties reflected the Depression, in one light or another. The *avant-garde* writers of the twenties, like **William Faulkner**, changed direction. Depression is the “touch of disaster” lying behind **Scott Fitzgerald**'s *Tender Is the Night* (1934), even though its subject is the high-living expatriate twenties. In *To Have And Have Not* (1937), set in Key West, **Ernest Hemingway** tells a Depression fable where his hero can no longer claim his separate peace. And in his vast trilogy *USA* (1930–1936) **John Dos Passos** ([dɒ sɪ pæsəs, -sɒ s]; 1896–1970) used montage technique to tell the whole story of twentieth century America as it moved from dream to disaster.

The thirties was an age of documentary and realism. Most books confronted the Depression head-on. **Erskine Caldwell** (1903–1987) sensationally told of the poor tobacco farmers of the South in *Tobacco Road* (1932). **James T. Farrell** (1904–1979) looked at the poverty of Chicago's South Side in the *Studs Lonigan* trilogy (1932–35). African-Americans, already the victims of American life, suffered worst in the Depression. **Richard Wright** (1908–1960), who had migrated from Mississippi to Chicago, told the story of black rural Americans and life in the city, publishing his protest novel *Native Son* in 1940.

When Franklin D. Roosevelt was elected President in 1932 a “New Deal” began. The Works Progress Administration (WPA) was set up to provide funds for the arts. The Federal Theater founded in 1935, worked across the country

staging plays about social and economic circumstances. Its most famous contribution was the “Living Newspaper,” drama-documentary designed to treat current events. Its black unit produced such works as *The Swing Mikado* and *The Black Macbeth*. A year earlier, in 1934, the Federal Writers’ Project started to employ writers to write about America, with at one time up to 1,200 involved in its different projects, many to become famous later. Key projects were the 150-volume *Life in America*, and a series of American Guides to states and regions. American writers looked afresh at their country, its landscape, people and social geography. Each segment of the nation was documented as it had never been before, by poets and novelists, historians and professors.

Depression era writer included **John Steinbeck** (1902–1968), notable for his novel *The Grapes of Wrath*. The powerful themes of crashing stock markets and widespread poverty are well represented in books familiar to many readers. John Steinbeck depicted the hardships of the Dust Bowl and rural America like no other. John Steinbeck was a leading writer of novels about the working class and was a major spokesman for the victims of the Great Depression. John Steinbeck's *Of Mice and Men* is a touching tale of the friendship between two men, set against the backdrop of the Great Depression of the 1930s. Subtle in its characterization, the book addresses the hopes and dreams of working-class America, through the eyes of migrant workers Lennie and George. Themes of loneliness and the need for companionship are woven throughout *Of Mice and Men*, which is based on Steinbeck's own experiences as a ranch worker in the 1920s.

This was the climate in which John Steinbeck wrote most of his major fiction, much of it about California, where he had grown up and worked at a variety of jobs. *In Dubious Battle* (1936), about a strike of Californian fruit-pickers, and other works showed the great human battle to survive. But it was *The Grapes of Wrath* (1939), which takes his poor farmers, the Joads, on an epic journey across America, that brought him fame. Like many thirties’ books, it was based on fact. The Joads are typical poor farmers of the Southwest. Three-quarters of Oklahoma farmers had been unable to pay interest on their mortgages, and in any case the mortgage companies went bankrupt. Poor farming methods and freak weather combined to create the Dust Bowl in which the topsoil blew away. The result of this disaster is faithfully recorded by Steinbeck.

The Joads travel from Oklahoma to California, in parody of the great westward movement that had always offered the American promise of a new beginning. The drive down depression-troubled Route 66, across mountain and desert, to the Hoovervilles of California, trying to redeem themselves and their American ideals by becoming migrant fruit-pickers. Steinbeck researched this

part of the book by visiting Californian squatter-camps himself, in 1936, and like him the Joads, when they arrive now learn of the failure of the pieties that have sustained their American dream. There is no golden promise after all. Wherever they go, they are alien intruders, abused, harried by police, exploited. They cling to the importance of the family, and their notion of survival in dignity. The novel's heart comes when Ma Joad, who has sustained her family through the journey, realizes her devotion to the family must end; her duty is to human beings in general.

This was the common lesson of thirties' writing, the message in *Awake and Sing!* and many another book and play. It would return in **Arthur Miller's** *All My Sons* (1947), about corruption in wartime, written during the Second World War, performed in 1947, and still shaped by the values of the decade that had transformed American ideas and ideals. A generation of Americans was never to forget the Depression, which transformed modern American history in the twentieth century as powerfully as the surge toward technology had transformed the nineteenth.

But what ended the Depression was neither human solidarity nor a revival of capitalist energy and purpose. The war that began in Europe and then, in December 1941, brought Americans in to the conflict after the Japanese attack on Pearl Harbor, sent the nation back to work. The Okies who had fled to California soon stopped picking fruit and instead found well-paid work in the busy munitions factories and the navy yards. The wartime boom was followed, in 1945, by an era of unprecedented post-war prosperity, and Americans found themselves once more "the people of plenty."

But for those who had lived through the Depression of the thirties there could never be an easy acceptance that progress and plenty were the true American birthright. "Nobody wants to remember painful things and so we have a tendency to deny that on the one hand we are afraid of it, and on the other that it might happen again," said Arthur Miller, about his play *The American Clock* (1980). "I want to tell them that this thing that seems to go on forever doesn't." For many American writers, the Depression was to remain not the central fact of modern American experience, but a lasting reminder of the fragility of American dreams and values.

LECTURE 18

LITERATURE OF WORLD WAR II AND AFTER

Questions:

1. American war fiction
2. The contemporary period (1945– present)
3. The Beat Generation (1944–1962)
4. American theatre: Broadway, Off-Broadway, Off-Off-Broadway
5. The New Journalism literary movement
6. Confessional poetry

1. American war fiction

World War II gave rise to a new boom in contemporary war novels. Unlike World War I novels, a European-dominated genre, World War II novels were produced in the greatest numbers by American writers, who made war in the air, on the sea, and in key theatres such as the Pacific Ocean and Asia integral to the war novel. Among the most successful American war novels were **Herman Wouk's** *The Caine Mutiny*, **James Jones's** *From Here to Eternity*, and **Hemingway's** *For Whom the Bell Tolls*, the latter a novel set in the Spanish Civil War.

Many of the war's most poignant literary moments are about its shocking impact on the ordinary. In **Saul Bellow's** *Dangling Man* (1944), a young Chicago intellectual awaits enlistment in existential agony. The first snow of winter falls in **Richard Wilbur's** poem "First Snow in Alsace" – onto a dead man's eyes.

Little wonder that many of the most important works that record the experience are bitter or black-humorous classics of martinet caprice, military cock-up, and what was known in American slang as SNAFU (Situation Normal, All Fouled Up): **Norman Mailer's** *The Naked and Dead* (1957) about battle in the islands of the Pacific, and classic of them all, **Joseph Heller's** brilliant account of the air war over Italy, *Catch-22* (1961).

Joseph Heller (1923–1999) was an American author of novels, short stories, plays and screenplays. Joseph Heller's most famous work, *Catch-22* (1961), satirizes bureaucracy and the military, and is frequently cited as one of the greatest literary works of the twentieth century. His novel *Catch-22* was one of the most significant works of protest literature to appear after World War II.

During World War II, Heller flew 60 combat missions as a bombardier with the U.S. Air Force in Europe. After receiving an M.A. at Columbia University in

1949, he studied at the University of Oxford (1949–50) as a Fulbright scholar. He taught English at Pennsylvania State University (1950–52) and worked as an advertising copywriter for the magazines *Time* (1952–56) and *Look* (1956–58) and as promotion manager for *McCall's* (1958–61), meanwhile writing *Catch-22* in his spare time.

Released to mixed reviews, *Catch-22* developed a cult following with its dark surrealism. Centring on the antihero Captain John Yossarian, stationed at an airstrip on a Mediterranean island during World War II, the novel portrays the airman's desperate attempts to stay alive. The “catch” in *Catch-22* involves a mysterious Air Force regulation that asserts that a man is considered insane if he willingly continues to fly dangerous combat missions but, if he makes the necessary formal request to be relieved of such missions, the very act of making the request proves that he is sane and therefore ineligible to be relieved. The term catch-22 thereafter entered the English language as a reference to a proviso that trips one up no matter which way one turns.

Kurt Vonnegut (['vɒnəɡət]; 1922–2007) was an extremely popular American writer of humor and science-fiction novels and short stories. was an American writer. His novels are known for their dark humor and playful use of science fiction, as well as for their serious moral vision and cutting social commentary. He is at once irreverent and highly moral, and this rare combination has made his voice integral to American literature.

In a career spanning over 50 years, Vonnegut published 14 novels, three short story collections, five plays, and five works of non-fiction. The American novelist and short story writer attended Cornell before serving in the air force in the Second World War. Captured by the Germans, he survived the bombing of Dresden in 1945, an experience that he would later use in his most famous novel, *Slaughterhouse-Five; or The Children's Crusade* (1969). His *Slaughterhouse-Five* (1969) captures the absurdism of the city's destruction through a switching between historical present and Science Fiction time. His earlier works drew on science fiction and fantasy to satirize the increasing mechanization workers and scientists into virtual robots. In *The Sirens of Titan* (1959) the human race is stumbled upon by aliens searching for a new spaceship; whilst *Cat's Cradle* (1963) imagines how a scientific discovery threatens to destroy the planet. He has also written plays, of which *Happy Birthday Wanda June* (1970) is the best known, and collections of stories, chief among which is *Welcome to the Monkey House* (1968). Other novels include *Breakfast of Champions* (1973), *Slapstick* (1976), *Jailbird* (1979), and *Deadeye Dick* (1983).

American war fiction:

- 1944** John Hersey *A Bell for Adano*
1946 Gore Vidal *Williwaw*
1947 John Horne Burns *The Gallery*
1948 Irwin Shaw *The Young Lions*
1948 James Gould Cozzens *Guard of Honor*
1949 John Hawkes *The Cannibal*
1951 Herman Wouk *The 'Caine' Mutiny*
1951 James Jones *From Here to Eternity*
1953 J.D. Salinger *Nine Stories*
1961 Joseph Heller *Catch-22*
1969 Kurt Vonnegut *Slaughterhouse-Five*
1973 Thomas Pynchon *Gravity's Rainbow*

2. The contemporary period (1945– present)

After World War II, American literature becomes broad and varied in terms of theme, mode, and purpose. Currently, there is little consensus as to how to go about classifying the last 80 years into periods or movements – more time must pass, perhaps, before scholars can make these determinations. That being said, there are a number of important writers since 1939 whose works may already be considered “classic” and who are likely to become canonized. Here are some of them: Kurt Vonnegut, Amy Tan, John Updike, Eudora Welty, James Baldwin, Sylvia Plath, Arthur Miller, Toni Morrison, Ralph Ellison, Joan Didion, Thomas Pynchon, Elizabeth Bishop, Tennessee Williams, Sandra Cisneros, Richard Wright, Tony Kushner, Adrienne Rich, Bernard Malamud, Saul Bellow, Joyce Carol Oates, Thornton Wilder, Alice Walker, Edward Albee, Norman Mailer, John Barth, Maya Angelou and Robert Penn Warren.

The ideal of homogeneity and conformity so prominent in the 1950s and early 1960s led many writers to aspire to the creation of a single work – short story, novel, poem, or play – that could represent the experiences of an entire people, and that could attempt to represent a common national essence that lay beneath distinctions of gender, race, ethnicity, religion, or region.

Novelists hoped to write the so-called “great American novel” that would characterize the larger aspects of the national experience. Playwrights, too, aspired to write plays that would be nationally representative, embracing otherwise mundane characters as universal types that could speak to monumental national issues.

The notion that any single piece of literature could represent an entire people or nation fell out of favor in the Sixties, as the nation itself fractured over

such issues as the uses of industrial and military power; the institutions of marriage and the family; the rights of racial minorities, women, and homosexuals; the use of drugs; and alternative states of consciousness.

Some writers felt that social reality had become too unstable to serve as a reliable anchor for their narratives, and some critics believed that fiction, and particularly the novel, was “dead,” having exhausted its formal possibilities.

Tennessee Williams (1911–1983) was a master playwright of the twentieth century, and his plays *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947) and *Cat on a Hot Tin Roof* (1955) are considered among the finest of the American stage. The production of his first two Broadway plays, *The Glass Menagerie* and *A Streetcar Named Desire*, secured Tennessee Williams's place, along with Eugene O'Neill and Arthur Miller, as one of America's major playwrights of the twentieth century. Critics, playgoers, and fellow dramatists recognized in Williams a poetic innovator. He pushed drama into new fields, stretched the limits of the individual play and became one of the founders of the so-called "New Drama." Praising *The Glass Menagerie* "as a revelation of what superb theater could be," Brooks Atkinson in *Broadway* asserted that "Williams's remembrance of things past gave the theater distinction as a literary medium." Twenty years later, Joanne Stang wrote in the *New York Times* that "the American theater, indeed theater everywhere, has never been the same" since the premier of *The Glass Menagerie*.

At their best, his twenty-five full-length plays combined lyrical intensity, haunting loneliness, and hypnotic violence. He is widely considered the greatest Southern playwright and one of the greatest playwrights in the history of American drama.

Playwright Tennessee Williams was born on March 26, 1911, in Columbus, Mississippi. After college, he moved to New Orleans, a city that would inspire much of his writing.

Harper Lee (1926–2016) was an American writer nationally acclaimed for her novel *To Kill a Mockingbird* (1960). Harper Lee is the daughter of Amasa Coleman Lee, a lawyer who was by all accounts apparently rather like the hero-father of her novel in his sound citizenship and warm-heartedness. The plot of *To Kill a Mockingbird* is based in part on his unsuccessful youthful defense of two African American men convicted of murder.

Lee studied law at the University of Alabama (spending a summer as an exchange student at Oxford) but left for New York City without earning a degree. In New York she worked as an airline reservationist but soon received financial

aid from friends that allowed her to write full-time. With the help of an editor, she transformed a series of short stories into *To Kill a Mockingbird*.

The novel is told predominately from the perspective of a young girl, Jean Louise (“Scout”) Finch (who ages from six to nine years old during the course of the novel), the daughter of white lawyer Atticus Finch, and occasionally from the retrospective adult voice of Jean Louise. Scout and her brother, Jem, learn the principles of racial justice and open-mindedness from their father, whose just and compassionate acts include an unpopular defense of a black man falsely accused of raping a white girl. They also develop the courage and the strength to follow their convictions in their acquaintance and eventual friendship with a recluse, “Boo” Radley, who has been demonized by the community. *To Kill a Mockingbird* received a Pulitzer Prize in 1961 and has sold more than 30 million copies worldwide. Criticism of its tendency to sermonize has been matched by praise of its insight and stylistic effectiveness. It became a memorable film in 1962 and was filmed again in 1997.

One character from the novel, Charles Baker (“Dill”) Harris, is based on Lee’s childhood friend and next door neighbour in Monroeville, Alabama, Truman Capote. When Capote traveled to Kansas in 1959 to cover the murders of the Clutter family for *The New Yorker*, Lee accompanied him as what he called his “assistant researchist.” She spent months with Capote interviewing townspeople, writing voluminous notes, sharing impressions, and later returning to Kansas for the trial of the accused – contributions Capote would later use in the composition of *In Cold Blood*. After the phenomenal success that followed the publication of *To Kill a Mockingbird*, some suspected that Capote was the actual author of Lee’s work, a rumour put to rest when in 2006 a 1959 letter from Capote to his aunt was found, stating that he had read and liked the draft of *To Kill a Mockingbird* that Lee had shown him but making no mention of any role in writing it.

Truman Capote ([ˈtru:mən kəˈpouti]; 1924–1984) was an American novelist, screenwriter, playwright, and actor, many of whose short stories, novels, plays, and nonfiction are recognized as literary classics, including the novella *Breakfast at Tiffany’s* (1958) and the true crime novel *In Cold Blood* (1966), which he labeled a “nonfiction novel”. At least 20 films and television dramas have been produced of Capote novels, stories, and plays.

An acclaimed and award-winning writer of fiction, essays, and reviews, **John Updike** (1932–2009) is known for his careful craftsmanship and realistic but subtle depiction of “American, Protestant, small-town, middle-class” life. Updike’s career as a writer has been remarkably prolific and varied.

Updike grew up in Shillington, Pennsylvania, and many of his early stories draw on his youthful experiences there. He graduated from Harvard University in 1954. In 1955 he began an association with *The New Yorker* magazine, to which he contributed editorials, poetry, stories, and criticism throughout his prolific career. His poetry – intellectual, witty pieces on the absurdities of modern life – was gathered in his first book, *The Carpentered Hen and Other Tame Creatures* (1958), which was followed by his first novel, *The Poorhouse Fair* (1958). About this time, Updike devoted himself to writing fiction full-time, and several works followed. *Rabbit, Run* (1960), which is considered to be one of his best novels, concerns a former star athlete who is unable to recapture success when bound by marriage and small-town life and flees responsibility. Three subsequent novels, *Rabbit Redux* (1971), *Rabbit Is Rich* (1981), and *Rabbit at Rest* (1990) – the latter two winning Pulitzer Prizes – follow the same character during later periods of his life. *Rabbit Remembered* (2001) returns to characters from those books in the wake of Rabbit's death. *The Centaur* (1963) and *Of the Farm* (1965) are notable among Updike's novels set in Pennsylvania. Much of Updike's later fiction is set in New England (in Ipswich, Massachusetts), where he lived from the 1960s. Updike continued to explore the issues that confront middle-class America, such as fidelity, religion, and responsibility.

Joyce Carol Oates (b.1938) is an American novelist, short-story writer, and essayist noted for her vast literary output in a variety of styles and genres. Particularly effective are her depictions of violence and evil in modern society. Oates published her first book in 1963 and has since published over 40 novels, as well as a number of plays and novellas, and many volumes of short stories, poetry, and nonfiction. She has won many awards for her writing, including the National Book Award, for her novel *them* (1969), two *O. Henry Awards*, and the National Humanities Medal. Her novels *Black Water* (1992), *What I Lived For* (1994), *Blonde* (2000), and short story collections *The Wheel of Love* (1970) and *Lovely, Dark, Deep: Stories* (2014) were each finalists for the Pulitzer Prize. Oates's novels encompass a variety of historical settings and literary genres. She typically portrays American individuals whose intensely experienced and obsessive lives end in bloodshed and self-destruction owing to larger forces beyond their control. Her books blend a realistic treatment of everyday life with horrific and even sensational depictions of violence.

3. The Beat Generation (1944–1962)

Throughout the 1950s and early 1960s, social critics perceived a stable conformity to American life, as well as a dedication to an increasingly

materialistic standard of living enabled by the strong economy and by the abundance of job opportunities. American life became increasingly mobile as the population began a westward shift and more and more people relied on automobiles. The interstate highway system was begun in 1955.

The American love affair with suburbia began in the 1950s. Americans increasingly thought of themselves as a handsome people with youthful, attractive Moms, wearing pretty white aprons, living in the suburbs. Nothing is easier to mock than the conformity of that suburban world. The sharpest edge of mockery and irony in the 1950s, which was largely the invention of Jewish stand-up comics like **Lennie Bruce** (1925–1966) and **Mort Sahl** (b.1927), scorned the racism, conservatism and affluent complacency of suburban America. The 1950s, that most conformist of decades, was rich in rebelliousness, sarcasm, idealism and indignation. Nowhere was this more strongly expressed than in the emergence of the Beat Generation.

The Beat Generation is a literary movement started by a group of authors whose work explored and influenced American culture and politics in the post-World War II era. The bulk of their work was published and popularized throughout the 1950s. Central elements of Beat culture are rejection of standard narrative values, spiritual quest, exploration of American and Eastern religions, rejection of materialism, explicit portrayals of the human condition, experimentation with psychedelic drugs, and sexual liberation and exploration.

The pioneers of the movement were **Allen Ginsberg** (1926–1997), whose book *Howl* (1956) protested that America had seen 'the best minds of my generation destroyed by madness', and **Jack Kerouac** (1922–1969), whose *On the Road* (1957) reinvented a mythic landscape of highways, bars, and male bonding. Both *Howl* and *Naked Lunch* were the focus of obscenity trials that ultimately helped to liberalize publishing in the United States. The members of the Beat Generation developed a reputation as new bohemian hedonists, who celebrated non-conformity and spontaneous creativity.

The core group of Beat Generation authors – **Herbert Huncke**, **Allen Ginsberg**, **William S. Burroughs**, **Lucien Carr**, and **Jack Kerouac** – met in 1944 in and around the Columbia University campus in New York City. Later, in the mid-1950s, the central figures (with the exception of Burroughs and Carr) ended up together in San Francisco where they met and became friends of figures associated with the San Francisco Renaissance.

The media myth of the “Beat Generation” was born in September 1957, alongside the publication of **Jack Kerouac**'s second novel *On The Road*. The origins and derivation of the term were hotly debated. **John Clellon Holmes**

(1926–1988) claimed to have used it first in his jazz novel *Go* (1952, reissued 1959 as *The Beat Boys*). For Kerouac the term alluded to “beatitude,” and the states of blessedness and happiness of the truly free spirit. “Beat” also appeared in **Norman Mailer**’s influential essay “The White Negro” (1957), which set out the new vocabulary the “cool cat” had made his own: “The words are man, go, put down, make, beat, cool, swing, with it, crazy, dig, creep, hip, square.” *Time* and *Life* carried articles on the Beats and lexicons of their jargon. Teenage followers were called “beatniks” when, just after Kerouac’s book appeared, the first Russian satellite, “Sputnik,” was launched in space.

“Beat Generation,” “Beats” and “Beatnik” were additions to the modest nomenclature of American cultural dissidence. What set the Beats apart from previous *avant-gardes* was the sudden overwhelming glare of publicity. Overnight writers who had been unpublishable were interviewed, lionized, seduced. They were able to make a literary living, but the expectations greeting their subsequent publications were destructive. Success killed off the Beat Generation virtually at birth. A modest and sensible acclaim was denied them; at the moment they triumphed all went stale. By 1959 you could buy sweatshirts proclaiming “The Beat Generation.” Beatnik jokes became a television fixture, high schools held Beatnik Parties. Maps and city guides identified the main attractions of the “Beat Scene” in San Francisco, Greenwich Village and Venice in California. No movement had gone so swiftly from obscurity to marketing strategy. But the Beats had skedaddled – to anywhere but the cafes, galleries and poetry readings where the idea of Beat was watered down.

Seen as Bad Boys by the media, the Beats came to define themselves in hostility to the bland American mainstream. It was as though the counter-culture *Zeitgeist* of the 1960s and 1970s was already being created in the cramped apartments of students at Columbia University, the candlelit coffee houses of Greenwich Village and the flop-houses of San Francisco in the decade after the end of the Second World War. The Beats took drugs, admired jazz, and exalted sex in most of its permutations and without neurotic inhibition. They loved life “on the road” and wrote poems entitled “In the Baggage Room at Greyhound” (Ginsberg), “Mexico City Blues” (Kerouac), “Vision of Rotterdam” (Corso). Their ability to shock is not what it was; but the Beats have never quite been tamed or made ’spectable. Beyond the myth of the movement is a canon of works that have survived: Allen Ginsberg’s “Howl” (1956) and “Kaddish” (1960); Gregory Corso’s “Marriage” (*The Happy Birthday of Death*, 1960); Kerouac’s *On the Road* (1957); William S. Burroughs’s *Junkie* (1953) and *The Naked Lunch* (1959); Gary Snyder’s *Riprap* (1959). A slim harvest, but a real one.

Beyond the image lay a celebration of the amours and friendships a small group of men formed in the 1940s and 1950s. Ann Charters, Kerouac's first biographer, published *Scenes Along the Road* in 1970. It was an album of the Beats, containing photographs taken between 1945 and 1957, with a final image of **Holmes, Ginsberg** and **Corso** at Kerouac's funeral in 1969. The overwhelming maleness is unmistakable. Only one woman appears, **Neal Cassady's** wife Carolyn, with whom Kerouac had an affair in San Francisco (described in her book *Heart Beat*, 1977). The remaining images are of posed groups of buddies, arms around each other, clowning on the beach in Tangier, in a park in Mexico City, in small rented rooms in New York or San Francisco. No literary movement in the United States since Huck Finn's gang has been so much of the boys, for the boys, by the boys. **Corso's** poem *Marriage* (1960) is a crucial text. *Marriage* was the nemesis, the closure of impulse, the defining of sexual roles: "O God and the wedding! All her family and her friends/ and only a handful of mine all scroungy and bearded/just wait to get at the drinks and food..." *Marriage* is perhaps Corso's signature poem. It is a 111-line work that lacks a consistent narrative thread. Instead, it offers a rambling debate about the advantages and disadvantages of marriage. It employs a free verse style, with no set meter, no set rhyme scheme, and varying line lengths. *Marriage* was one of Corso's title poems that explores a single concept.

The literature of the Beats is about bonding between the boys, their amorousness, the sadness of the discovery that love and passions fade. All the rest – the zeal for Eastern religion, the flirting with Existentialism, the fascination with dreams, political radicalism, love of drugs, freewheeling sexuality – was merely decoration on a complex web of personal relations.

What held them together was a lifelong dedication to restlessness. They feared being trapped, in a relationship, a style, a place. The message of *On the Road* is clear: "move. And we moved." They travelled across the American continent; to Europe and the "Beat Hotel" in Paris; to North Africa, to Asia; and their biographies are travel books, with brief interludes where they met. They were writers with a passion for improvised "scenes," but no more than provisional commitment to any given place. The Beats travelled across Manhattan from Greenwich Village to the Lower East Side. When friends moved to Kansas City or Los Angeles, the journeys grew longer and more eventful. But the rootless style perfected in New York in the 1940s scarcely changed for three decades. They wrote as they lived: impulsive, with little patience for perfection of style. Kerouac was indignant to learn that Ginsberg wanted to revise the first draft of "Howl" as nothing could be less spontaneous.

Sense of place has often meant a great deal to American writers, even when the place is a self-invented Bohemia like Greenwich Village.

In the 1960s, elements of the expanding Beat movement were incorporated into the hippie and larger counterculture movements. **Neal Cassady** (1926–1968), the driver for Ken Kesey's bus *Further*, was the primary bridge between these two generations. Allen Ginsberg's work also became an integral element of early 1960s hippie culture.

With other writers such as **Gregory Corso** (1930–2001) and Burroughs, the Beats developed an aesthetic based on the spontaneity of jazz, Buddhist mysticism, and the raw urgency of sex.

Although not published until the 1950s, the group met through their connections with Columbia University a decade earlier. They shared an apartment on 115th Street, New York, where they began to talk of a 'New Vision' – a reaction against what they saw as the sterile nonconformity of post-war America. When this philosophy began to appear as Beat literature, it met with censorship and outrage. *Howl* was the subject of an obscenity trial in 1956, but was eventually found by the judge to be 'a plea for holy living'. **Burroughs's** *Naked Lunch* (1959) was also tried for obscenity by a court in Chicago, and although the prosecution won, the novel was subsequently cleared on appeal.

The influence of Beat can be traced through to the punk poetry of **Patti Smith** (b.1946) and the lounge-lizard lyrics of musicians such as Tom Waits. The once-rebellious Beats are now a respectable area of academic enquiry, and biographers and Hollywood have confirmed their iconic status.

Beat writers, such as **Jack Kerouac** and **Allen Ginsberg**, were devoted to anti-traditional literature, in poetry and prose, and anti-establishment politics. This time period saw a rise in confessional poetry and sexuality in literature, which resulted in legal challenges and debates over censorship in America. **William S. Burroughs** and **Henry Miller** are two writers whose works faced censorship challenges and who, along with other writers of the time, inspired the counterculture movements of the next two decades.

4. American theatre: Broadway, Off-Broadway, Off-Off-Broadway

During the 20th century American theater came into its own. The American playwright became prominent with plays by **Eugene O'Neil** (1888–1953), **Arthur Miller** (1915–2005), **Tennessee Williams** (1911–1983), **Maxwell Anderson** (1888–1959) and **Elmer Rice** (1892–1967) emerging.

The early years of the 20th century, before World War I, continued to see realism as the main development in drama. But starting around 1900, there was a

revival of poetic drama in the States, corresponding to a similar revival in Europe (e.g. Yeats). During the period between the World Wars, American drama came to maturity, thanks in large part to the works of Eugene O'Neill and of the Provincetown Players. O'Neill's experiments with theatrical form and his combination of Naturalist and Expressionist techniques inspired other playwrights to use greater freedom in their works. At the same time, the economic crisis of the Great Depression led to the growth of protest drama and of moralist drama. The stature that American drama had achieved between the Wars was cemented during the post-World War II generation, with the final works of O'Neill and his generation being joined by such towering figures as Tennessee Williams and Arthur Miller, as well as by the maturation of the musical theatre form.

Broadway, the street running the length of Manhattan in New York City, has been associated with American theatrical activity since 1735, when the first theatre opened on the street. Broadway, the street running the length of Manhattan in New York City, has been associated with American theatrical activity since 1735, when the first theatre opened on the street. By the end of the 20th century, the word Broadway had come to refer to a theatrical district in New York (which included Broadway itself as well as the side streets from Times Square to 53rd Street), a category (a theatre with more than 500 seats), and a sensibility (commercial theatre run strictly for profit). Throughout the century, however, the word was most closely associated with the American musical.

Broadway refers to a location found in the theater district located in Manhattan in New York City. Broadway, New York City thoroughfare that traverses the length of Manhattan, near the middle of which are clustered the theatres that have long made it the foremost showcase of commercial stage entertainment in the United States. The term Broadway is virtually synonymous with American *theatrical activity*. For a performance to be considered Broadway it must be held in any of the 40 professional theaters that have 500 or more seats found in this area. A performance to be held on Broadway is a mark of success that is considered to be the highest level attainable for commercial theater. Attending a production of Broadway theater is a popular tourist activity in New York.

Broadway gained its name as the axis of an important theatre district in the mid-19th century, attracting impresarios with its central location and fashionable reputation. The number, size, and magnificence of the Broadway theatres grew with New York City's prosperity and power, and in the 1890s the brilliantly lighted street became known as "the Great White Way."

Impelled by growing U.S. wealth and cultural aspirations and unrivaled by other forms of popular entertainment, the theatres on Broadway increased in number from about 20 in 1900 to an all-time high of 80 in 1925. The record season of 1927–28 saw 280 new productions open there. Broadway's fortunes subsequently shifted with those of the nation, and by 1980 only 40 of its theatres remained (few of which were located on Broadway itself; rather, they were east or west of Broadway, generally between 41st and 53rd streets). However, since the 1980s major new stages have drawn theatregoers to Times Square, nearby venues on 42nd Street, and elsewhere along the boulevard. Times Square itself was transformed in the 1990s from a seedy urban core to a brightly lit hub of tourism and high-powered corporate consumerism.

Broadway system is the palpable atmosphere of outright rejection, more prevalent now than ever, of anything like a spiritual quest through theatre, the quest to discover what being human means in our time. Broadway consequently is now down to one or no serious works per season, relegating such oddments to the off-Broadway venues.

The Off-Broadway theatre movement began shortly after World War II. It centred on widely dispersed theatres, often located within converted spaces, that were creating productions perceived as too risky by Broadway theatres. The Circle in the Square, an arena theatre cofounded by José Quintero, established artistic credibility for Off-Broadway when in 1952 it produced to critical acclaim Tennessee Williams's *Summer and Smoke*, a play that had previously flopped on Broadway. The success of Off-Broadway's often-experimental productions meant that the work of some writers (such as *Edward Albee* (['ɔ:lbi:]; 1928–2016), and some productions, subsequently moved to Broadway.

Off-Broadway, in the theatre of the United States, small professional productions that have served since the mid-20th century as New York City's alternative to the commercially oriented theatres of Broadway.

An Off-Broadway theatre is a professional venue in New York City with a seating capacity between 100 and 499. These theatres are smaller than Broadway theatres, but generally larger than Off-Off-Broadway theatres, which seat fewer than 100. An Off-Broadway production is a production of a play, musical or revue that appears in such a venue and adheres to related trade union and other contracts. Shows that premiere Off-Broadway are sometimes subsequently produced on Broadway.

Off-Broadway plays, usually produced on low budgets in small theatres, have tended to be freer in style and more imaginative than those on Broadway, where high production costs often oblige producers to rely on commercially safe

attractions to the neglect of the more serious or experimental drama. The lower costs are permitted in part by more lenient union regulations governing minimum wages and number of personnel. The designations Broadway and Off-Broadway refer not so much to the location of the theatre as to its size and the scale of production; most Broadway theatres are not located on Broadway itself but on the side streets adjacent to it. Some Off-Broadway theatres also are within the Broadway theatre district, although most are remote from midtown Manhattan. Off-Broadway theatres enjoyed a surge of growth in quality and importance after 1952, with the success of the director **José Quintero**'s productions at the Circle in the Square theatre in Greenwich Village.

By the 1960s, Off-Broadway was championing innovative playwrights such as *Beckett*, *Genet*, and *Ionesco*. Off-Broadway also enabled playwrights such as *James Baldwin* and *LeRoi Jones* (Amiri Baraka) to dramatize racial issues with a frankness not previously seen on the American stage. While the experimentation of the 1960s and '70s subsequently gave way to more-conventional writing, the highly inventive, socially incisive works of *August Wilson* (1945–2005), *John Guare* (rhymes with "air"; b. 1938), *Ntozake Shange* ([ˈɛntoʊzɑːki ˈʃɑːŋdʒeɪ]; b.1948), *David Mamet* ([ˈmæmet]; b. 1947), *Sam Shepard* (b.1943), *Wendy Wasserstein* (1950–2006), and *Lanford Wilson* (1937–2011) were notable exceptions.

In two decades of remarkable vitality, Off-Broadway introduced many important theatrical talents, such as the director *Joseph Papp*, whose later productions included free performances of Shakespeare in Central Park and who formed the Public Theatre, a multitheatre complex dedicated to experimental works. The works of such prizewinning American playwrights as *Edward Albee*, *Charles Gordone*, *Paul Zindel*, *Sam Shepard*, *Lanford Wilson*, and *John Guare* were first produced off Broadway, along with the unconventional works of European avant-garde dramatists such as *Eugène Ionesco*, *Ugo Betti*, *Jean Genet*, *Samuel Beckett*, and *Harold Pinter* and revivals of *Bertolt Brecht* and *Eugene O'Neill*. The small theatres also trained many noted performers and experts in lighting, costume, and set design.

By the end of the 20th century, Off-Broadway, which was staging about twice as many productions as Broadway, had grown to resemble Broadway aesthetically and in terms of its high production costs. Off-Broadway was also not immune to the allure of long runs, with *The Fantasticks* clocking more than 17,000 performances before it closed in January 2002.

Off-Off Broadway and regional theatre. Like Broadway, Off-Broadway theatres began to suffer from soaring costs; this stimulated the emergence in the

early 1960s of still less expensive and more daring productions, quickly labeled Off-Off-Broadway. During the 1960s, a strong avant-garde theatre movement known as Off-Off Broadway emerged in New York City. The name is a play on the term Off-Broadway as well as a geographic description: most of these venues tend to be far removed from Broadway theatres – indeed, some have argued that all American regional theatres should be considered Off-Off Broadway.

Off-Off-Broadway theatrical productions in New York City are those in theatres that are smaller than Broadway and Off-Broadway theatres. Off-Off-Broadway theatres are usually theatres that have fewer than 100 seats, though the term can be used for any show in the New York City area that employs union actors but is not under an Off-Broadway, Broadway, or League of Resident Theatres contract. It is often used as a term relating to any show with non-union actors. The shows range from professional productions by established artists to small amateur performances.

The most successful of these have included such groups as The Negro Ensemble Company, La Mama Experimental Theatre Company, the Open Theatre, Manhattan Theatre Club, Ensemble Studio Theatre, and Roundabout.

5. The New Journalism literary movement

New Journalism was an American literary movement in the 1960s and '70s that pushed the boundaries of traditional journalism and nonfiction writing. The genre combined journalistic research with the techniques of fiction writing in the reporting of stories about real-life events. The writers often credited with beginning the movement include **Tom Wolfe**, **Truman Capote**, and **Gay Talese**.

As in traditional investigative reporting, writers in the genre immersed themselves in their subjects, at times spending months in the field gathering facts through research, interviews, and observation. Their finished works were very different, however, from the feature stories typically published in newspapers and magazines of the time. Instead of employing traditional journalistic story structures and an institutional voice, they constructed well-developed characters, sustained dialogue, vivid scenes, and strong plotlines marked with dramatic tension. They also wrote in voices that were distinctly their own. Their writing style, and the time and money that their in-depth research and long stories required, did not fit the needs or budgets of most newspapers (a notable exception was the *New York Herald Tribune*), although the editors of *Esquire*, *The New York*, and other prominent magazines sought out those writers and published their work with great commercial success. Many of those writers went on to publish

their stories in anthologies or to write what became known as “nonfiction novels,” and many of those works became best sellers.

Some observers praised the New Journalists for writing well-crafted, complex, and compelling stories that revitalized readers’ interest in journalism and the topics covered, as well as inspiring other writers to join the profession. Others, however, worried that the New Journalism was replacing objectivity with a dangerous subjectivity that threatened to undermine the credibility of all journalism. They feared that reporters would be tempted to stray from the facts in order to write more dramatic stories, by, for example, creating composite characters (melding several real people into one fictional character), compressing dialogue, rearranging events, or even fabricating details. Some New Journalists freely admitted to using those techniques, arguing that they made their stories readable and publishable without sacrificing the essential truthfulness of the tale. Others adamantly opposed the use of those techniques, arguing that any departure from facts, however minor, discredited a story and moved it away from journalism into the realm of fiction.

In engaging in the debate over what counts as truth in journalism, the New Journalists were contributing to a wider discussion of the nature of truth and the ability to know and present it objectively in stories, paintings, photographs, and other representational arts. Their works challenged the ideology of objectivity and its related practices that had come to govern the profession. The New Journalists argued that objectivity does not guarantee truth and that so-called “objective” stories can be more misleading than stories told from a clearly presented personal point of view.

Mainstream news reporters echoed the New Journalists’ arguments as they began doubting the ability of “objective” journalism to arrive at truth – especially after more traditional reporting failed to convey the complex truth of events such as McCarthyism in the 1950s, the Vietnam War in the 1960s and ’70s, and the Watergate scandal in the early 1970s. By 1996 objectivity had been so crippled as a guiding principle that the Society of Professional Journalists dropped it from its ethics code, replacing it with other principles such as fairness and accuracy.

Tom Wolfe (b.1931) was one of the most influential promoters of the New Journalism. He began his career as a regional newspaper reporter in the 1950s, but achieved national prominence in the 1960s following the publication of such best-selling books as *The Electric Kool-Aid Acid Test* (1968) (a highly experimental account of **Ken Kesey** ([ˈki:zi:]; 1935–2001) and *the Merry Pranksters*), and two collections of articles and essays. In 1973 Wolfe published *The New Journalism*, in which he explicated the features of the genre.

He went on to write several successful books in the style of the New Journalism, including *The Right Stuff* (1979) and *From Bauhaus to Our House* (1981), a biting history of modern architecture. His first novel, *The Bonfire of the Vanities*, published in 1987, was met with critical acclaim, became a commercial success, and was adapted as a major motion picture (directed by Brian De Palma).

Although Wolfe received perhaps the most credit for establishing the New Journalism as a literary movement, he himself gave that credit to **Gav Talese** ([tə'li:z]; b. 1932). His groundbreaking article "*Frank Sinatra Has a Cold*" was named the "best story *Esquire* ever published". As a journalist for *The New York Times* and *Esquire* magazine during the 1960s, Talese helped to define literary journalism.

The playwright and novelist **Truman Capote** became a central figure in the New Journalism in 1965 when *The New Yorker* magazine serialized Capote's nonfiction novel, *In Cold Blood*, about the murder of a family of four in their home near Holcomb, Kansas, in 1959. Capote spent six years reporting and writing the piece. His aim was to write about real-life events in a way that had the dramatic power, excitement, and intricate structure of a novel. Capote was interviewed extensively about his work in the major national media and, as he described what he did and how he did it, he introduced the idea of the nonfiction novel into popular discourse. He also triggered controversy as skeptical reporters, wary of his attempts to combine fiction and journalism, tried to discredit his claims to accuracy and questioned his assertion that a responsible journalist could write a true story that read like a novel.

The New Journalists' ideas continue to be explored and refined by new generations of reporters and editors. In the early 1990s the spirit of the movement was reincarnated in a genre called "*creative nonfiction*." That movement gained momentum under author and editor **Lee Gutkind**, who organized an annual creative nonfiction writing workshop at Goucher College in Baltimore, Maryland, helped establish one of the first U.S. degree programs in creative nonfiction, founded the journal *Creative Nonfiction*, and published several anthologies. In the editorial rooms of newspapers and magazines, in professional journalism organizations, and in creative writing workshops across the United States, writers and editors continued to take inspiration from the New Journalists, experimenting with forms, styles and practices that could work for and give credence to a genre that tries to be simultaneously creative, personal and "true."

Creative nonfiction (also known as literary nonfiction or narrative nonfiction) is a genre of writing that uses literary styles and techniques to create factually accurate narratives. Creative nonfiction contrasts with other nonfiction,

such as academic or technical writing or journalism, which is also rooted in accurate fact, but is not written to entertain based on writing style or florid prose.

For a text to be considered creative nonfiction, it must be factually accurate, and written with attention to literary style and technique. Ultimately, the primary goal of the creative nonfiction writer is to communicate information, just like a reporter, but to shape it in a way that reads like fiction." Forms within this genre include *biography*, *autobiography*, *memoir*, *diary*, *travel writing*, *food writing*, *literary journalism*, *chronicle*, *personal essays* and other hybridized essays.

6. Confessional poetry

Confessional poetry (or "Confessionalism") is a style of poetry "of the personal" or "I", focusing on extreme moments of individual experience, the psyche, and personal trauma, including previously and occasionally still taboo matters such as mental illness, sexuality, and suicide, often set in relation to broader social themes. It is sometimes also classified as *Postmodernism*. It emerged in the United States during the 1950s.

The school of "Confessional poetry" was associated with several poets who redefined American poetry in the 1950s and 1960s, including *Robert Lowell*, *Sylvia Plath*, *John Berryman*, *Anne Sexton*, *Allen Ginsberg*, and *W. D. Snodgrass*.

Robert Lowell ([ˈloʊəl]; 1917–1977) was an American poet. He was born into a Boston Brahmin family that could trace its origins back to the Mayflower. His family, past and present, were important subjects in his poetry. Growing up in Boston also informed his poems, which were frequently set in Boston and the New England region. Lowell was capable of writing both formal, metered verse as well as free verse. Lowell's confessional work of the 1960s marked a sea change in American letters. Lowell's book *Life Studies* (1959) was a highly personal account of his life and familial ties and had a significant impact on American poetry. After the publication of *Life Studies*, which won the 1960 National Book Award, he was considered an important part of the *confessional poetry movement*.

Sylvia Plath and *Anne Sexton* were both students of Lowell and noted that his work influenced their own writing.

The confessional poetry of the mid-twentieth century dealt with subject matter that previously had not been openly discussed in American poetry. Private experiences with and feelings about death, trauma, depression and relationships were addressed in this type of poetry, often in an autobiographical manner. *Anne Sexton* in particular was interested in the psychological aspect of poetry, having started writing at the suggestion of her therapist.

The confessional poets were not merely recording their emotions on paper; craft and construction were extremely important to their work. While their treatment of the poetic self may have been groundbreaking and shocking to some readers, these poets maintained a high level of craftsmanship through their careful attention to and use of prosody.

Sylvia Plath ([plæθ]; 1932–1963) was one of the most dynamic and admired poets of the 20th century. By the time she took her life at the age of 30, Plath already had a following in the literary community. In the ensuing years her work attracted the attention of a multitude of readers, who saw in her singular verse an attempt to catalogue despair, violent emotion, and obsession with death. In the *New York Times Book Review*, *Joyce Carol Oates* described Plath as “one of the most celebrated and controversial of postwar poets writing in English.”

Intensely autobiographical, Plath’s poems explore her own mental anguish, her troubled marriage to fellow poet *Ted Hughes*, her unresolved conflicts with her parents, and her own vision of herself.

The confessional poets of the 1950s and 1960s pioneered a type of writing that forever changed the landscape of American poetry. The tradition of confessional poetry has been a major influence on generations of writers and continues to this day.

LECTURE 19

ETHNIC AND REGIONAL WRITING

Questions:

1. African-American writing
2. Identity matters in Jewish American writing: Henry Roth, Philip Roth, Bernard Malamud, Saul Bellow, Nicole Krauss
3. Regional writing

1. African-American writing

African American literature is a body of literature written by Americans of African descent. Beginning in the pre-Revolutionary War period, African American writers have engaged in a creative dialogue with American letters. The result is a literature rich in expressive subtlety and social insight, offering illuminating assessments of American identities and history. Although since 1970 African American writers, led by Toni Morrison, have earned widespread critical acclaim, this literature has been recognized internationally as well as nationally since its inception in the late 18th century.

Ignited by the Harlem Renaissance of the 1920s, and the optimism for human and civil rights it embodied, the African-American writers of the modern period have sought to exercise the full dimensions of the long-promised equality. No longer is their literature confined in any geographical way. Indeed the twentieth century American technological revolution and the northward (and eventually westward) migration it spawned, coupled with increasing levels of educational achievement by greater numbers of African-Americans and the end of legal racial segregation after the Civil Rights struggles of the 1960s, gave to their fiction, poetry and drama a spirit not just of literary but of geographical diversity that is still evolving. The Sixties ushered in a combative period in civil rights, climaxing with the most sustained and effective attempts to remedy the evils of racial discrimination since Reconstruction.

New York is still its locus, but contemporary African-American writers have grown and written about their experiences throughout the United States. Of course there remains a rather strong connection to the American South - the place of transition and sorrow for many African-Americans. Much contemporary literature written by African-Americans is an attempt to recall and reconcile this history. The writers of the Harlem Renaissance were anxious to put slavery and its legacy behind them. And while the rural South continues to be of major interest to African-Americans, it is the urban Northeast and the industrial Midwest that have dominated much of their fiction. Indeed the juxtaposing of rural and urban experiences has typified a fair portion of this writing. **James Baldwin's** first novel *Go Tell It On the Mountain* (1953) is one example, moving effortlessly from New York City to Mississippi.

James Baldwin (1924–1987) was an American novelist, essayist, playwright, poet, and social critic. His essays, as collected in *Notes of a Native Son* (1955), explore palpable yet unspoken intricacies of racial, sexual, and class distinctions in Western societies, most notably in mid-20th-century America. Some Baldwin essays are book-length, for instance *The Fire Next Time* (1963), *No Name in the Street* (1972), and *The Devil Finds Work* (1976). An unfinished manuscript, *Remember This House*, was expanded upon and adapted for cinema as the Academy Award-nominated documentary film *I Am Not Your Negro*. Baldwin's novels and plays fictionalize fundamental personal questions and dilemmas amid complex social and psychological pressures thwarting the equitable integration not only of African Americans, but also of gay and bisexual men, while depicting some internalized obstacles to such individuals' quests for acceptance. Such dynamics are prominent in Baldwin's second novel, *Giovanni's Room*, written in 1956, well before the gay liberation movement. He lived in

France and also spent some time in Switzerland and Turkey. During his life and after it, Baldwin was seen not only as an influential African-American writer but also as an influential exile writer, particularly because of his numerous experiences outside the United States and the impact of these experiences on Baldwin's life and his writing.

No writer better shows the rise of the African-American voice than **Toni Morrison**, born in 1931 in Lorain, a small town in Ohio. Her novels – *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987) and *Jazz* (1992) – culminated in the first Nobel Prize in Literature awarded to an African-American writer. *Beloved*, although infused with all the southern energy of **Jean Toomer's** *Cane* (1924) or **Zora Neale Hurston's** *Their Eyes Were Watching God* (1934), takes place instead in America's heartland, Ohio. It documents the price of freedom, the run from slavery along the underground railroad, the struggles against the terrors of racism. Toni Morrison captures the challenge faced by African-Americans to take control of their own lives: in particular the triumph of black women over extraordinary obstacles.

The South still has its important African-American writers. **Ernes J. Gaines** (whose work is sometimes compared with Faulkner's) was born in 1933 in Oscar, Louisiana, a multi-cultured region where several of his novels are set. His *The Autobiography of Miss Jane Pittman* (1971) takes place in the earliest stages of the struggle for integration and civil rights. The story turns on a moment when a thirsty Jane Pittman bends down to drink from a "Whites Only" water fountain. Another book by Gaines, *A Gathering of Old Men* (1983), takes place in contemporary times (the 1970s), and is set on a Louisiana sugar cane plantation. It is interesting how many books by black authors, contemporary and historical, locate their stories amid the cane: one would think it would be cotton.

But African-American novels stretch now far beyond the boundaries of the plantation and the small southern town. There are many stories which chronicle the interactions of blacks in the white world. And this is a time when African-American literary critics with stature, such as **Henry Louis Gates, Jr**, **Houston Baker, Jr**, and **Shirley Anne Williams**, to name but a few, have validated the significance and essentiality of African-American literature as a fundamental aspect of the American canon.

The literature of African-Americans has been deeply influenced by social and political trends. For example, the Black Arts Movement of the mid-1960s through to the mid-1970s was infused with rising anger, as the patient wait for equality seemed destined for frustration. The staunch dependence on the non-violent push for Civil Rights espoused by Martin Luther King, Jr, was slowly

given over to the militancy of political activists such as the *Black Panther Party* and **Malcolm X** (*The Autobiography of Malcolm X*, 1965). Le Roi Jones changed his name to **Amiri Baraka** (1934–2014) and wrote plays for black audiences. Polemical books by **Angela Davis** (b. 1944), **Eldridge Cleaver** (1935–1998) and **Stokeley Carmichael** (1941–1998) explored political strategies.

From the 1940s on, important new work had already appeared. Books like **Margaret Walker**'s (b.1915) poetic *For My People* (1942), **Ann Petry**'s (b.1908) *The Street* (1942), a story of Harlem, the novels of **Richard Wright** (*Native Son*, 1940), **Ralph Ellison** (*Invisible Man*, 1952) and **James Baldwin** (*Another Country*, 1962) advanced African-American writing towards the seventies. **John Oliver Killens**' (1916–87) *And Then We Heard the Thunder* (1962) dealt with segregation in the army; **Margaret Walker**'s *Jubilee* (1966) told of a people's history out of slavery. And when **John A. Williams** (b.1925) wrote *The Man Who Cried I Am* (1967) – a novel that traverses the globe, beginning in Manhattan in the 1960s, but more significantly taking in Leiden and Stockholm – he showed the world, as Richard Wright and James Baldwin had already, that African-Americans were no longer confined to city ghettos.

Ishmael Reed (b.1938) is an American poet, novelist, essayist, songwriter, playwright, editor and publisher, who is known for his satirical works challenging American political culture, and highlighting political and cultural oppression. Reed's work has often sought to represent neglected African and African-American perspectives; his energy and advocacy have centered more broadly on neglected peoples and perspectives, irrespective of their cultural origins. His satire *Mumbo Jumbo* (1972) takes place in 1920s New Orleans, and shows the spread of African-American culture as the people become infected by “Jes Grew,” a kind of dance craze that takes over the body.

Reed has pioneered the development of characters and stories which defy any limitations. Indeed his use of history, time and location makes his stories special. From New Orleans to Richmond, Virginia, to *Yellow Back Radio Broke Down* (1969) we are transported beyond the boundaries of realism. Ishmael extends our notion of who African-Americans are and where they live.

Recently there has been Randall Kenan (b.1963) who wrote *Let the Dead Bury Their Dead* (1992). He is another marvellous example of a contemporary writer who has managed to catch the rich texture of Southern experience. His collection of short stories is set in the North Carolina town of Tims Creek, and they capture all the magic and complexity of life there. John Edgar Wideman's (b.1941) *Philadelphia Fire* (1990) is closely set around West Philadelphia's

University City neighbourhood, under the shadow of the University. Then there's the National Book Award winner Charles S. Johnson's *Middle Passage* (1991), which starts in the steamy city of New Orleans and takes its central black character out to sea in one of the first successful novels about the traumatic journey African-Americans made across the Atlantic.

Recent African-American literature, especially in the eighties and early nineties, has been dominated by the women. **Alice Walker** (b.1944) with *The Color Purple* (1982; made into a feature film by Stephen Spielberg) told in its own distinctive language a story which underscored the struggle of black women in the rough, raw postslavery South. **Gloria Naylor** (b.1950), with her *Women of Brewster Place: A Novel in Seven Stories* (1982; made into a television movie co-starring Oprah Winfrey), set in a decaying apartment block, spoke about the urban struggle of black women to survive. **Ntozake Shange** (b.1948), in her seminal "choreopoem," *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, produced on Broadway in 1976, captured the volatile issues nested in the relationships between black men and women, and explored the flavour of many regional influences, bringing blues together with salsa, Chicago jazz with urban New York funk. **Maya Angelou's** (b.1928) career began with her early life-story in *I Know Why the Caged Bird Sings* (1969) and maybe culminated in her poem, "In the Dawn of Morning," read at the inauguration of President Clinton. **Rita Dove** (b.1952) was appointed Poet Laureate of the United States in 1993, renewed in 1994 and 1995, and became a Pulitzer Prize winner for *Thomas and Bewlah* (1986), a series of poems following the title figures from Southern origins to Akron, Ohio.

By the mid-nineties, two African-American writers seem to have particularly captured the public's attention: **Walter Mosley** (b.1952) and **Terry McMillan** (b.1951). Mosley – President Clinton's favourite mystery writer – wrote *Devil in a Blue Dress* (1990, made into a feature film), *A Red Death* (1991) and *White Butterfly* (1992) which brought to life a time and the social circumstances of the black community in Los Angeles, little written of before.

Terry McMillan's *Waiting to Exhale* (1992) is one of the best-selling novels ever written by a black writer – a contemporary story of four women dealing with their families, loves and friendships.

The experiences of today's African-American writers have taken them deeper into their communities and dispersed them further into the outer reaches of American society. From the abstract *magic realism* of **Ishmael Reed** (b. 1938) to the largely white spaces of **Terry McMillan's** Phoenix, black writers are finding themselves and their energies focused on a new terrain.

2. Identity matters in Jewish American writing: Henry Roth, Philip Roth, Bernard Malamud, Saul Bellow, Nicole Krauss

Jewish American literature holds an essential place in the literary history of the United States. It encompasses traditions of writing in English, primarily, as well as in other languages, the most important of which has been Yiddish. While critics and authors generally acknowledge the notion of a distinctive corpus and practice of writing about Jewishness in America, many writers resist being pigeonholed as "Jewish voices." Also, many nominally Jewish writers cannot be considered representative of Jewish American literature, one example being Isaac Asimov.

Beginning with the memoirs and petitions composed by the Sephardic immigrants who arrived in America during the mid-17th century, Jewish American writing grew over the subsequent centuries to flourish in other genres as well, including fiction, poetry, and drama. The first notable voice in Jewish-American literature was **Emma Lazarus** (1849–1887) whose poem "The New Colossus" on the Statue of Liberty became the great hymnal of American immigration. **Gertrude Stein** (1874–1946) became one of the most influential prose-stylists of the early 20th century.

The early twentieth century saw the appearance of two pioneering American Jewish novels: **Abraham Cahan's** *The Rise of David Levinsky* (1917) and **Henry Roth's** *Call it Sleep* (1934). It reached some of its most mature expression in the 20th century "Jewish American novels" by **Saul Bellow, J. D. Salinger, Norman Mailer, Bernard Malamud, Chaim Potok, and Philip Roth.** Their work explored the conflicting pulls between secular society and Jewish tradition which were acutely felt by the immigrants who passed through Ellis Island and by their children and grandchildren.

More recent authors like **Nicole Krauss, Paul Auster, Michael Chabon, Jonathan Safran Foer, Alan Kaufman, Lev Raphael and Art Spiegelman** have continued to examine dilemmas of identity in their work, turning their attention especially to the Holocaust and the trends of both ongoing assimilation and cultural rediscovery exhibited by younger generations of American Jews.

Three Jewish-American writers have won the Nobel Prize in Literature, Isaac Bashevis Singer, Saul Bellow, and Joseph Brodsky. Magazines such as *The New Yorker* have proved to be instrumental in exposing many Jewish American writers to a wider reading public.

Although Jewish stereotypes first appeared in works by non-Jewish writers, after World War II, it was often Jewish American writers themselves who evoked

such fixed images. The prevalence of antisemitic stereotypes in the works of such authors has sometimes been interpreted as an expression of self-hatred; however, Jewish American authors have also used these negative stereotypes in order to refute them.

American-Jewish literature has strongly celebrated American life. It has been primarily more an American than a Jewish literature. Perhaps the preeminent example of this is the great breakthrough novel of **Saul Bellow** *The Adventure of Augie March* (1953).

Henry Roth, Bernard Malamud, and Saul Bellow have largely determined what has come to be known as the Jewish American literary canon. The output of these three authors is most noted for its humour, ethical concern, and portraits of Jewish communities in the Old and New Worlds.

Bernard Malamud (1914-1986) is considered one of the most prominent figures in Jewish-American literature, a movement that originated in the 1930s and is known for its tragicomic elements. Along with *Saul Bellow* and *Philip Roth*, he was one of the best known American Jewish authors of the 20th century.

Malamud's stories and novels, in which reality and fantasy are frequently interlaced, have been compared to parables, myths, and allegories and often illustrate the importance of moral obligation. Although he draws upon his Jewish heritage to address the themes of sin, suffering, and redemption, Malamud emphasizes human contact and compassion over orthodox religious dogma. Malamud's characters, while often awkward and isolated from society, evoke both pity and humor through their attempts at survival and salvation. Out of the everyday defeats and indignities of ordinary people, Malamud creates beautiful parables that capture the joy as well as the pain of life; he expresses the dignity of the human spirit searching for freedom and moral growth in the face of hardship, injustice, and the existential anguish of life.

Malamud was born April 28, 1914, in Brooklyn, New York, to Russian Jewish immigrants. His parents, whom he described as "gentle, honest, kindly people," were not highly educated and knew very little about literature or the arts: "There were no books that I remember in the house, no records, music, pictures on the wall."

His first novel, *The Natural* (1952; filmed 1984), is a fable about a baseball hero who is gifted with miraculous powers. *The Natural* also fore-shadows what would become Malamud's predominant narrative focus: a suffering protagonist struggling to reconcile moral dilemmas, to act according to what is right, and to accept the complexities and hardships of existence. Malamud's second novel, *The Assistant* (1957), portrays the life of Morris Bober, a Jewish immigrant who owns

a grocery store in Brooklyn. Although he is struggling to survive financially, Bober hires a cynical anti-Semitic youth, Frank Alpine, after learning that the man is homeless and on the verge of starvation. Through this contact Frank learns to find grace and dignity in his own identity. Described as a naturalistic fable, this novel affirms the redemptive value of maintaining faith in the goodness of the human soul.

Malamud's genius is most apparent in his short stories. Though told in a spare, compressed prose that reflects the terse speech of their immigrant characters, the stories often burst into emotional, metaphorical language. Grim city neighbourhoods are visited by magical events, and their hardworking residents are given glimpses of love and self-sacrifice. Malamud's first collection of short stories, *The Magic Barrel* (1958), was awarded the National Book award in 1959. Like *The Assistant*, most of the stories in this collection depict the search for hope and meaning within the grim entrapment of poor urban settings and were influenced by Yiddish folktales and Hasidic traditions. Many of Malamud's best-known short stories, including "The Last Mohican," "Angel Levine," and "Idiots First," were republished in *The Stories of Bernard Malamud* in 1983.

A New Life (1961), considered one of Malamud's most realistic novels, is based in part on Malamud's teaching career at Oregon State University. This work focuses on an ex-alcoholic Jew from New York City who, in order to escape his reputation as a drunkard, becomes a professor at an agricultural and technical college in the Pacific Northwest. Interweaving the protagonist's quest for significance and self-respect with a satiric mockery of academia, Malamud explores the destructive nature of idealism, how love can lead to deception, and the pain of loneliness.

Malamud's next novel, *The Fixer* (1966, also filmed), is considered one of his most powerful works. The winner of both the Pulitzer Prize and the National Book Award, this book is derived from the historical account of Mendel Beiliss, a Russian Jew who was accused of murdering a Christian child. Drawing upon Eastern European Jewish mysticism, *The Fixer* turns this terrifying story of torture and humiliation into a parable of human triumph.

With *The Tenants* (1971), Malamud returns to a New York City setting, where the theme of self-exploration is developed through the contrast between two writers, one Jewish and the other black, struggling to survive in an urban ghetto. Within the context of their confrontations about artistic standards, Malamud also explores how race informs cultural identity, the purpose of literature, and the conflict between art and life. Alvin B. Kernan commented: "[*The Tenants*] is extraordinarily powerful and compelling in its realization of the

view that is central to the conception of literature as a social institution: that literature and the arts are an inescapable part of society."

An American author of fiction, essays, and drama, **Saul Bellow** (1915–2005) reached the first rank of contemporary fiction with his picaresque novel *The Adventures of Augie March* (1953).

Saul Bellow, born of Russian immigrant parents in Lachine, Quebec, on July 10, 1915, grew up in Montreal, where he learned Hebrew, Yiddish, and French as well as English. When he was nine his family moved to Chicago, and to this city Bellow remained deeply devoted.

Saul Bellow was an American novelist whose characterizations of modern urban man, disaffected by society but not destroyed in spirit, earned him the Nobel Prize for Literature in 1976. Brought up in a Jewish household and fluent in Yiddish – which influenced his energetic English style – he was representative of the Jewish American writers whose works became central to American literature after World War II.

Bellow won a reputation among a small group of readers with his first two novels, *Dangling Man* (1944), a story in diary form of a man waiting to be inducted into the army, and *The Victim* (1947), a subtle study of the relationship between a Jew and a Gentile, each of whom becomes the other's victim.

The Adventures of Augie March (1953) brought wider acclaim and won a National Book Award (1954). It is a picaresque story of a poor Jewish youth from Chicago, *Augie March* combines comic zest and a narrative virtuosity rare in any decade.

Bellow followed it in 1956 with *Seize the Day*, which is a collection of three short stories, a one-act play, and the novella that gives the title to the volume – a tautly written description of one day in the life of a middle-aged New Yorker facing a major domestic crisis. Some critics feel that Bellow never surpassed this novella.

Devotees of *Henderson the Rain King* (1959) enjoyed Bellow's return to a more free-flowing manner in describing an American millionaire's search to understand the human condition in his flight from a tangled marital arrangement and his adventures in Africa. *Seize the Day* (1956), a novella, is a unique treatment of a failure in a society where the only success is success. He also wrote a volume of short stories, *Mosby's Memoirs* (1968), and *To Jerusalem and Back* (1976) about a trip to Israel.

His next novel, *Herzog* (1964), won him a second National Book Award and an international reputation. Doubtlessly based on personal sources, it portrays Moses Herzog, a middle-aged university professor, and his battles with his

faithless wife Madeline, his friend Valentine Gersbach, and his own alienated self. Through a series of unposted letters, many of them highly comic, Herzog finally resolves his struggles, not in marital reconciliation but in rational acceptance and self-control.

In his later novels and novellas – *Herzog* (1964; National Book Award, 1965), *Mr. Sammler's Planet* (1970; National Book Award, 1971), *Humboldt's Gift* (1975; Pulitzer Prize, 1976), *The Dean's December* (1982), *More Die of Heartbreak* (1987), *A Theft* (1989), *The Bellarosa Connection* (1989), and *The Actual* (1997) – Bellow arrived at his most characteristic vein. The heroes of these works are often Jewish intellectuals whose interior monologues range from the sublime to the absurd. At the same time, their surrounding world, peopled by energetic and incorrigible realists, acts as a corrective to their intellectual speculations. It is this combination of cultural sophistication and the wisdom of the streets that constitutes Bellow's greatest originality. In *Ravelstein* (2000) he presented a fictional version of the life of teacher and philosopher Allan Bloom. Five years after Bellow's death, more than 700 of his letters, edited by Benjamin Taylor, were published in *Saul Bellow: Letters* (2010).

The American author **Philip Roth** (born 1933) used his Jewish upbringing and his college days for the basis of many of his novels and other works.

Philip Roth (born 1933) is an American novelist and short-story writer whose works are characterized by an acute ear for dialogue, a concern with Jewish middle-class life, and the painful entanglements of sexual and familial love. In Roth's later years his works were informed by an increasingly naked preoccupation with mortality and with the failure of the aging body and mind.

Roth received an M.A. from the University of Chicago and taught there and elsewhere. He first achieved fame with *Goodbye, Columbus* (1959; film 1969), whose title story candidly depicts the boorish materialism of a wealthy Jewish suburban family. Roth's first novel, *Letting Go* (1962), was followed in 1967 by *When She Was Good*, but he did not recapture the success of his first book until *Portnoy's Complaint* (1969; film 1972), an audacious satirical portrait of a contemporary Jewish male at odds with his domineering mother and obsessed with sexual experience.

Several minor works, including *The Breast* (1972), *My Life As a Man* (1974), and *The Professor of Desire* (1977), were followed by one of Roth's most important novels, *The Ghost Writer* (1979), which introduced an aspiring young writer named Nathan Zuckerman. Roth's two subsequent novels, *Zuckerman Unbound* (1981) and *The Anatomy Lesson* (1983), trace his writer-protagonist's subsequent life and career and constitute Roth's first Zuckerman trilogy. These

three novels were republished together with the novella *The Prague Orgy under the title Zuckerman Bound* (1985). A fourth Zuckerman novel, *The Counterlife*, appeared in 1993.

Roth was awarded a Pulitzer Prize for *American Pastoral* (1997), a novel about a middle-class couple whose daughter becomes a terrorist. It is the first novel of a second Zuckerman trilogy, completed by *I Married a Communist* (1998) and *The Human Stain* (2000; film 2003). In *The Dying Animal* (2001; filmed as *Elegy*, 2008), an aging literary professor reflects on a life of emotional isolation. *The Plot Against America* (2004) tells a counterhistorical story of fascism in the United States during World War II.

With *Everyman* (2006), a novel that explores illness and death, Roth became the first three-time winner of the PEN/Faulkner Award for Fiction, which he had won previously for *Operation Shylock* (1993) and *The Human Stain*. *Everyman* also marked the start of a period during which Roth produced relatively brief novels, all focused on issues of mortality. *Exit Ghost* (2007) revisits Zuckerman, who has been reawoken to life's possibilities after more than a decade of self-imposed exile in the Berkshire Mountains. *Indignation* (2008; film 2016) is narrated from the afterlife by a man who died at age 19. *The Humbling* (2009; film 2014) revisits *Everyman's* mortality-obsessed terrain, this time through the lens of an aging actor who, realizing that he has lost his talent, finds himself unable to work. A polio epidemic is at the centre of *Nemesis* (2010), set in Newark, New Jersey, in 1944. In 2011 Roth won the Man Booker International Prize.

Henry Roth (1906–1995) was an American novelist and short story writer and sporadic author whose novel *Call It Sleep* (1934) was one of the neglected masterpieces of American literature in the 1930s. The son of Jewish immigrants, Roth graduated from the College of the City of New York in 1928 and held a variety of jobs thereafter. His novel *Call It Sleep* appeared in 1934 to laudatory reviews and sold 4,000 copies before it went out of print and was apparently forgotten. But in the late 1950s and '60s, Alfred Kazin, Irving Howe, and other American literary figures were able to revive public interest in the book, which came to be recognized as a classic of Jewish-American literature and as an important proletarian novel of the 1930s. Roth himself published virtually nothing for 30 years after the book's appearance and contented himself with tutoring, raising waterfowl on a farm, and rearing a family. He began writing again in the late 1960s, and his second book, *Shifting Landscape: A Composite, 1925–87*, a collection of short stories and essays, appeared in 1987. His novel *Mercy of a Rude Stream: A Star Shines Over Mt. Morris Park* (1994) was the first

of a projected six-volume work that returned to the themes of *Call It Sleep*. A second volume, *A Diving Rock on the Hudson*, was published in 1995.

Call It Sleep centres on the character and perceptions of a young boy who is the son of Yiddish-speaking Jewish immigrants living in a ghetto in New York City. Roth uses stream-of-consciousness techniques to show the boy's psychological development and to relay his perceptions of his family and of the larger world around him. The book powerfully evokes the terrors and anxieties the child experiences in his anguished relations with his father, and the squalid urban environment in which the family lives is realistically described.

Isaac Bashevis Singer (1902–1991) was a Polish-born Jewish writer in Yiddish, awarded the Nobel Prize in Literature in 1978. He was a leading figure in the Yiddish literary movement, writing and publishing only in Yiddish. He was the recipient in 1978 of the Nobel Prize for Literature. Singer published at least 18 novels, 14 children's books, a number of memoirs, essays and articles. He is best known as a writer of short stories, which have been published in more than a dozen collections. His fiction, depicting Jewish life in Poland and the United States, is remarkable for its rich blending of irony, wit, and wisdom, flavoured distinctively with the occult and the grotesque. In the short story form, in which many critics feel he made his most lasting contributions, Singer developed his ability to draw characters of enormous complexity and dignity in the briefest of spaces. He was also awarded two U.S. National Book Awards, one in Children's Literature for his memoir *A Day Of Pleasure: Stories of a Boy Growing Up in Warsaw* (1970) and one in Fiction for his collection, *A Crown of Feathers and Other Stories* (1974).

Singer always wrote and published in Yiddish. His novels were serialized in newspapers, which also published his short stories. He edited his novels and stories for their publication in English in the United States; these versions were used as the basis for translation into other languages. He referred to his English version as his "second original". This has led to an ongoing controversy whether the "real Singer" can be found in the Yiddish original, with its finely tuned language and sometimes rambling construction, or in the more tightly edited American versions, where the language is usually simpler and more direct.

In 2002, **Nicole Krauss** (born 1974) published her acclaimed first novel, *Man Walks Into a Room*. A meditation on memory and personal history, solitude and intimacy, the novel won praise from Susan Sontag and was a finalist for the Los Angeles Times Book Award.

Krauss, who grew up on Long Island, was born in Manhattan, New York City to a British Jewish mother and an American Jewish father, an engineer and

orthopedic surgeon who grew up partly in Israel. Krauss's maternal grandparents were born in Germany and Ukraine and later immigrated to London. Her paternal grandparents were born in Hungary and Slonim, Belarus, met in Israel, and later immigrated to New York. Many of these places are central to Krauss's 2005 novel, *The History of Love*, and the book is dedicated to her grandparents. *The History of Love* weaves together the stories of Leo Gursky, an 80-year-old Holocaust survivor from Slonim, the young Alma Singer who is coping with the death of her father, and the story of a lost manuscript also called *The History of Love*. Her third novel, *Great House*, connects the stories of four characters to a desk of many drawers that exerts a power over those who possess it or have given it away. It was named a finalist for the *2010 National Book Award for Fiction* and was short-listed for the *Orange Prize 2011* and also won an Award from the *Anisfield-Wolf Book Awards* in 2011.

3. Regional writing

American literary regionalism is a style or genre of writing in the United States that gained popularity in the mid to late 19th century into the early 20th century. In this style of writing, which includes both poetry and prose, the setting is particularly important and writers often emphasize specific features such as dialect, customs, history, and landscape, of a particular region.

Southern Gothic is a subgenre of Gothic fiction in American literature that takes place in the American South. Common themes in Southern Gothic literature include deeply flawed, disturbing or eccentric characters who may or may not dabble in hoodoo, ambivalent gender roles, decayed or derelict settings, grotesque situations, and other sinister events relating to or stemming from poverty, alienation, crime, or violence.

Origin. Elements of a Gothic treatment of the South were apparent in the 19th century, ante- and post-bellum, in the grotesques of **Henry Clay Lewis** and the de-idealized visions of **Mark Twain**. The genre came together, however, only in the 20th century, when dark romanticism, Southern humor, and the new literary naturalism merged into a new and powerful form of social critique.

The term "Southern Gothic" was originally used as pejorative and dismissive. Ellen Glasgow used the term in this way when she referred to the writings of **Erskine Caldwell** and **William Faulkner**. She included the authors in what she called the "Southern Gothic School" in 1935, stating that their work was filled with "aimless violence" and "fantastic nightmares." It was so negatively viewed at first that **Eudora Welty** said, "They better not call me that!"

The Southern Gothic style is one that employs the use of macabre, ironic events to examine the values of the American South. Thus unlike its parent genre, it uses the Gothic tools not solely for the sake of suspense, but to explore social issues and reveal the cultural character of the American South – Gothic elements often taking place in a magic realist context rather than a strictly fantastical one.

Warped rural communities replaced the sinister plantations of an earlier age; and in the works of leading figures such as **William Faulkner**, **Carson McCullers** and **Flannery O'Connor**, the representation of the South blossomed into an absurdist critique of modernity as a whole.

Carson McCullers (1917–1967) was an American novelist, short story writer, playwright, essayist, and poet. Her first novel, *The Heart Is a Lonely Hunter* (1940), written at the age of twenty-three, explores the spiritual isolation of misfits and outcasts in a small town of the U.S. South. The novella *The Ballad of the Sad Cafe* (1951) also depicts loneliness and the pain of unrequited love. Her other novels have similar themes and most are set in the deep South. McCullers' oeuvre and style are often described as Southern Gothic and indicative of her southern roots. However, McCullers penned all of her work after leaving the South, and critics also describe her writing and eccentric characters as universal in scope. Her eccentric characters suffer from loneliness that is interpreted with deep empathy. In a discussion with the Irish critic and writer Terence de Vere White she said, "Writing, for me, is a search for God". Other critics have variously detected tragicomic or political elements in her writing.

Her stories have been adapted to stage and film. A stagework of her novel *The Member of the Wedding* (1946), which captures a young girl's feelings at her brother's wedding, made a successful Broadway run in 1950–51.

There are many characteristics in Southern Gothic Literature that relate back to its parent genre of American Gothic and even to European Gothic. However, the setting of these works are distinctly Southern. Some of these characteristics are exploring madness, decay and despair, continuing pressures of the past upon the present, particularly with the lost ideals of a dispossessed Southern aristocracy and continued racial hostilities.

Southern Gothic particularly focuses on the South's history of slavery, a "fixation with the grotesque, and a tension between realistic and supernatural elements".

Similar to the elements of the Gothic castle, Southern Gothic gives us the decay of the plantation in the post-Civil War South.

Villains who disguise themselves as innocents or victims are often found in Southern Gothic Literature, especially stories by **Flannery O'Connor**

(1925–1964), such as *Good Country People* and *The Life You Save May Be Your Own*, giving us a blurred line between victim and villain.

Southern Gothic literature set out to expose the myth of old antebellum South, and its narrative of an idyllic past hidden by social, familial, and racial denials and suppressions.

Among Southern regional writers are Wendell E. Berry, Erskine Preston Caldwell, Eudora Alice Welty.

Wendell E. Berry (b.1934) is an American novelist, poet, environmental activist, cultural critic, and farmer. A prolific author, he has written many novels, short stories, poems, and essays. He is an elected member of the Fellowship of Southern Writers, a recipient of The National Humanities Medal, and the Jefferson Lecturer for 2012. He is also a 2013 Fellow of The American Academy of Arts and Sciences. Berry was named the recipient of the 2013 Richard C. Holbrooke Distinguished Achievement Award. On January 28, 2015, he became the first living writer to be inducted into the Kentucky Writers Hall of Fame.

Erskine Preston Caldwell (1903–1987) was an American novelist and short story writer. His writings about poverty, racism and social problems in his native Southern United States in novels such as *Tobacco Road* and *God's Little Acre* won him critical acclaim, but also made him controversial among Southerners of the time who felt he was deprecating the people of the region.

Eudora Alice Welty (1909–2001) was an American short story writer and novelist who wrote about the American South. Her novel *The Optimist's Daughter* won the Pulitzer Prize in 1973. Welty was awarded the Presidential Medal of Freedom, among numerous awards including the Order of the South. She was the first living author to have her works published by the Library of America. Her house in Jackson, Mississippi has been designated as a National Historic Landmark and is open to the public as a house museum.

Flannery O'Connor (1925–1964) was an American writer and essayist. An important voice in American literature, she wrote two novels and thirty-two short stories, as well as a number of reviews and commentaries. She was a Southern writer who often wrote in a Southern Gothic style and relied heavily on regional settings and grotesque characters. Her writing also reflected her Roman Catholic faith and frequently examined questions of morality and ethics. Her posthumously compiled *Complete Stories* won the 1972 U.S. National Book Award for Fiction and has been the subject of enduring praise.

Her first published work, a short story, appeared in the magazine *Accent* in 1946. Her first novel, *Wise Blood* (1952; film 1979), explored, in O'Connor's own words, the "religious consciousness without a religion." *Wise Blood* consists

of a series of near-independent chapters – many of which originated in previously published short stories – that tell the tale of Hazel Motes, a man who returns home from military service and founds the Church Without Christ, which leads to a series of interactions with the grotesque inhabitants of his hometown. The work combines the keen ear for common speech, caustic religious imagination, and flair for the absurd that were to characterize her subsequent work. With the publication of further short stories, first collected in *A Good Man Is Hard to Find, and Other Stories* (1955), she came to be regarded as a master of the form. The collection's eponymous story has become possibly her best-known work. In it O'Connor creates an unexpected agent of salvation in the character of an escaped convict called *The Misfit*, who kills a quarreling family on vacation in the Deep South.

Her other works of fiction are a novel, *The Violent Bear It Away* (1960), and the short-story collection *Everything That Rises Must Converge* (1965). A collection of occasional prose pieces, *Mystery and Manners*, appeared in 1969. *The Complete Stories*, published posthumously in 1971, contained several stories that had not previously appeared in book form; it won a National Book Award in 1972.

Disabled for more than a decade by the lupus erythematosus she inherited from her father, which eventually proved fatal, O'Connor lived modestly, writing and raising peafowl on her mother's farm at Milledgeville. The posthumous publication of *The Habit of Being* (1979), which was a book of her letters, *The Presence of Grace, and Other Book Reviews* (1983), which contained her book reviews and correspondence with local diocesan newspapers, and *A Prayer Journal* (2013), a book of private religious missives, provided valuable insight into the life and mind of a writer whose works defy conventional categorization. O'Connor's corpus is notable for the seeming incongruity of a devout Catholic whose darkly comic works commonly feature startling acts of violence and unsympathetic, often depraved, characters. She explained the prevalence of brutality in her stories by noting that violence "is strangely capable of returning my characters to reality and preparing them to accept their moment of grace." It is this divine stripping of man's comforts and hubris, along with the attendant degradation of the corporeal, that stands as the most salient feature of O'Connor's work.

Robert Penn Warren (1905–1989) was a southern poet, novelist, and literary critic and was one of the founders of New Criticism. He was also a charter member of the Fellowship of Southern Writers. He founded the influential literary journal *The Southern Review* with Cleanth Brooks in 1935. He received the 1947

Pulitzer Prize for the Novel for his novel *All the King's Men* (1946) and the Pulitzer Prize for Poetry in 1958 and 1979. He is the only person to have won Pulitzer Prizes for both fiction and poetry.

All the King's Men (1946) is one of American literature's definitive political novels, as well as a profound study of human fallibility in politics. Set in the 1930s, it describes the dramatic rise to power, as state governor, of Willie Stark, a one-time radical attorney.

LECTURE 20

THE SHORT STORY

Questions:

1. Analysis of the genre
2. History of the development of the short story
3. Short story writers

1. Analysis of the genre

Short story, brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters.

The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. Short stories are mostly based on a single theme that revolves around a small cast of characters, and are usually less complex than novels. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed. Despite its relatively limited scope, though, a short story is often judged by its ability to provide a "complete" or satisfying treatment of its characters and subject.

Before the 19th century the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself. Throughout history humankind has enjoyed various types of brief narratives: jests, anecdotes, studied digressions, short allegorical romances, moralizing fairy tales, short myths, and abbreviated historical legends. None of these constitutes a short story as it has been defined since the 19th century, but they do make up a large part of the milieu from which the modern short story emerged.

As a genre, the short story received relatively little critical attention through the middle of the 20th century, and the most valuable studies of the form were often limited by region or era. In his *The Lonely Voice* (1963), the Irish short story

writer **Frank O'Connor** attempted to account for the genre by suggesting that stories are a means for “submerged population groups” to address a dominating community. Most other theoretical discussions, however, were predicated in one way or another on **Edgar Allan Poe**’s thesis that stories must have a compact unified effect.

The prevalence in the 19th century of two words, “sketch” and “tale,” affords one way of looking at the genre. In the United States alone there were virtually hundreds of books claiming to be collections of sketches (Washington Irving’s *The Sketch Book*, William Dean Howells’s *Suburban Sketches*) or collections of tales (Poe’s *Tales of the Grotesque and Arabesque*, Herman Melville’s *The Piazza Tales*). These two terms establish the polarities of the milieu out of which the modern short story grew.

The tale is much older than the sketch. Basically, the tale is a manifestation of a culture’s unaging desire to name and conceptualize its place in the cosmos. It provides a culture’s narrative framework for such things as its vision of itself and its homeland or for expressing its conception of its ancestors and its gods. Usually filled with cryptic and uniquely deployed motifs, personages, and symbols, tales are frequently fully understood only by members of the particular culture to which they belong. Simply, tales are intracultural. Seldom created to address an outside culture, a tale is a medium through which a culture speaks to itself and thus perpetuates its own values and stabilizes its own identity. The old speak to the young through tales.

The sketch, by contrast, is intercultural, depicting some phenomenon of one culture for the benefit or pleasure of a second culture. Factual and journalistic, in essence the sketch is generally more analytic or descriptive and less narrative or dramatic than the tale. Moreover, the sketch by nature is suggestive, incomplete; the tale is often hyperbolic, overstated.

The primary mode of the sketch is written; that of the tale, spoken. This difference alone accounts for their strikingly different effects. The sketch writer can have, or pretend to have, his eye on his subject. The tale, recounted at court or campfire – or at some place similarly removed in time from the event – is nearly always a re-creation of the past. The tale-teller is an agent of time, bringing together a culture’s past and its present. The sketch writer is more an agent of space, bringing an aspect of one culture to the attention of a second.

It is only a slight oversimplification to suggest that the tale was the only kind of short fiction until the 16th century, when a rising middle class interest in social realism on the one hand and in exotic lands on the other put a premium on sketches of subcultures and foreign regions. In the 19th century certain writers –

those one might call the “fathers” of the modern story: *Nikolay Gogol, Hawthorne, E.T.A. Hoffmann, Heinrich von Kleist, Prosper Mérimée, Poe* – combined elements of the tale with elements of the sketch. Each writer worked in his own way, but the general effect was to mitigate some of the fantasy and stultifying conventionality of the tale and, at the same time, to liberate the sketch from its bondage to strict factuality. The modern short story, then, ranges between the highly imaginative tale and the photographic sketch and in some ways draws on both.

The short stories of **Ernest Hemingway**, for example, may often gain their force from an exploitation of traditional mythic symbols (water, fish, groin wounds), but they are more closely related to the sketch than to the tale. Indeed, Hemingway was able at times to submit his apparently factual stories as newspaper copy. In contrast, the stories of Hemingway’s contemporary **William Faulkner** more closely resemble the tale. Faulkner seldom seems to understate, and his stories carry a heavy flavour of the past. Both his language and his subject matter are rich in traditional material. A Southerner might well suspect that only a reader steeped in sympathetic knowledge of the traditional South could fully understand Faulkner. Faulkner may seem, at times, to be a Southerner speaking to and for Southerners. But, as, by virtue of their imaginative and symbolic qualities, Hemingway’s narratives are more than journalistic sketches, so, by virtue of their explorative and analytic qualities, Faulkner’s narratives are more than Southern tales.

Whether or not one sees the modern short story as a fusion of sketch and tale, it is hardly disputable that today the short story is a distinct and autonomous, though still developing, genre.

2. History of the development of the short story

Middle Ages, Renaissance, and after. Proliferation of forms. The Middle Ages in Europe was a time of the proliferation, though not necessarily the refinement, of short narratives. The short tale became an important means of diversion and amusement. From the medieval era to the Renaissance, various cultures adopted short fiction for their own purposes.

The romantic imagination and high spirits of the Celts remained manifest in their tales. Wherever they appeared – in Ireland, Wales, or Brittany – stories steeped in magic and splendour also appeared.

Refinement. In England, short narrative received its most refined treatment in the Middle Ages from **Geoffrey Chaucer**. The versatility Chaucer displays in *The Canterbury Tales* (1387–1400) reflects the versatility of the age. In “*The*

Miller's Tale" he artistically combines two fabliaux; in "*The Nun's Priest's Tale*" he draws upon material common to beast fables; in "*The Pardoner's Tale*" he creates a brilliantly revealing sermon, complete with a narrative exemplum. This short list hardly exhausts the catalogue of forms Chaucer experimented with. By relating tale to teller and by exploiting relationships among the various tellers, Chaucer endowed *The Canterbury Tales* with a unique, dramatic vitality.

Decline of short fiction. The 17th and 18th centuries mark the temporary decline of short fiction in the West. The causes of this phenomenon are many: the emergence of the novel; the failure of the Boccaccio tradition to produce in three centuries much more than variations or imitations of older, well-worn material; and a renaissance fascination with drama and poetry, the superior forms of classical antiquity. Another cause for the disappearance of major works of short fiction is suggested by the growing preference for journalistic sketches. The increasing awareness of other lands and the growing interest in social conditions (accommodated by a publication boom) produced a plethora of descriptive and biographical sketches. Although these journalistic elements later were incorporated in the fictional short story, for the time being fact held sway over the imagination. Travel books, criminal biographies, social description, sermons, and essays occupied the market.

Perhaps the decline is clearest in England, where the short story had its least secure foothold. It took little to obscure the faint tradition established in the 16th and 17th centuries by the popular jestbooks, by the *Palace of Pleasure* (an anthology of stories, mostly European), and by the few rough stories written by Englishmen (e.g., Barnabe Rich's *Farewell to Military Profession*, 1581).

During the Middle Ages short fiction had become primarily an amusing and diverting medium. The Renaissance and Enlightenment, however, made different demands of the form. The awakening concern with secular issues called for a new attention to actual conditions. Simply, the diverting stories were no longer relevant or viable. At first only the journalists and pamphleteers responded to the new demand. Short fiction disappeared, in effect, because it did not respond. When it did shake off its escapist trappings in the 19th century, it reappeared as the "modern short story." This was a new stage in the evolution of short fiction, one in which the short form undertook a new seriousness and gained a new vitality and respect.

Emergence of the modern short story. The 19th century. The modern short story emerged almost simultaneously in Germany, the United States, France, and Russia.

In the United States, the short story evolved in two strains. On the one hand there appeared the realistic story that sought objectively to deal with seemingly real places, events, or persons. The regionalist stories of the second half of the 19th century (including those by *George W. Cable*, *Bret Harte*, *Sarah Orne Jewett*) are of this kind. On the other hand, there developed the impressionist story, a tale shaped and given meaning by the consciousness and psychological attitudes of the narrator. Predicated upon this element of subjectivity, these stories seem less objective and are less realistic in the outward sense. Of this sort are Poe's tales in which the hallucinations of a central character or narrator provide the details and facts of the story. Like the narrators in "*The Tell-Tale Heart*" (1843) and "*The Imp of the Perverse*" (1845), the narrator of "*The Fall of the House of Usher*" (1839) so distorts and transforms what he sees that the reader cannot hope to look objectively at the scene. Looking through an intermediary's eyes, the reader can see only the narrator's impressions of the scene.

Some writers contributed to the development of both types of story. **Washington Irving** wrote several realistic sketches (*The Sketch Book*, 1819–20; *The Alhambra*, 1832) in which he carefully recorded appearances and actions. Irving also wrote stories in which the details were taken not from ostensible reality but from within a character's mind. Much of the substance of *The Stout Gentleman* (1821), for example, is reshaped and recharged by the narrator's fertile imagination; *Rip Van Winkle* (1819) draws upon the symbolic surreality of Rip's dreams.

The short prose of **Nathaniel Hawthorne** illustrates that neither type of modern story, however, has exclusive rights to the use of symbol. On a few occasions, as in *My Kinsman, Major Molineux* (1832), Hawthorne's stories are about symbolic events as they are viewed subjectively by the central character. Hawthorne's greater gift, however, was for creating scenes, persons, and events that strike the reader as being actual historical facts and also as being rich in symbolic import. *Endicott and the Red Cross* (1837) may seem little more than a photographic sketch of a tableau out of history (the 17th-century Puritan leader cuts the red cross of St. George out of the colonial flag, the first act of rebellion against England), but the details are symbols of an underground of conflicting values and ideologies.

The "impressionist" story. Several American writers, from **Edgar Poe** to **Henry James**, were interested in the "impressionist" story that focuses on the impressions registered by events on the characters' minds, rather than the objective reality of the events themselves. In **Herman Melville's** "*Bartleby the Scrivener*" (1856) the narrator is a man who unintentionally reveals his own moral

weaknesses through his telling of the story of *Bartleby*. **Mark Twain**'s tales of animals ("*The Celebrated Jumping Frog*," 1865; "*The Story of Old Ram*," 1872; "*Baker's Blue Jay Yarn*," 1879), all impressionist stories, distort ostensible reality in a way that reflects on the men who are speaking. **Ambrose Bierce**'s famous "*An Occurrence at Owl Creek Bridge*" (1891) is another example of this type of story in which the reader sees a mind at work – distorting, fabricating, and fantasizing – rather than an objective picture of actuality. In contrast, **William Dean Howells** usually sought an objectifying aesthetic distance. Though Howells was as interested in human psychology and behaviour as any of the impressionist writers, he did not want his details filtered through a biased, and thus distorting, narrator. Impressionism, he felt, gave license for falsifications; in the hands of many writers of his day, it did in fact result in sentimental romanticizing.

But in other hands the impressionist technique could subtly delineate human responses. Henry James was such a writer. Throughout his prefaces to the New York edition of his works, the use of an interpreting "central intelligence" is constantly emphasized. "Again and again, on review," James observes, "the shorter things in especial that I have gathered into [the Edition] have ranged themselves not as my own impersonal account of the affair in hand, but as my account of somebody's impression of it." This use of a central intelligence, who is the "impersonal author's concrete deputy or delegate" in the story, allows James all the advantages of impressionism and, simultaneously, the freedom and mobility common to stories narrated by a disembodied voice.

Respect for the story. In at least one way, 19th-century America resembled 16th-century Italy: there was an abundance of second- and third-rate short stories. And, yet, respect for the form grew substantially, and most of the great artists of the century were actively participating in its development. The seriousness with which many writers and readers regarded the short story is perhaps most clearly evident in the amount and kind of critical attention it received. **James, Howells, Harte, Twain, Melville,** and **Hawthorne** all discussed it as an art form, usually offering valuable insights, though sometimes shedding more light on their own work than on the art as a whole.

But the foremost American critic of the short story was **Edgar Allan Poe**. Himself a creator of influential impressionist techniques, Poe believed that the definitive characteristic of the short story was its unity of effect. "A skillful literary artist has constructed a tale," Poe wrote in his review of Hawthorne's *Twice-Told Tales* in 1842.

Poe's polemic primarily concerns craftsmanship and artistic integrity; it hardly prescribes limits on subject matter or dictates technique. As such, Poe's

thesis leaves the story form open to experimentation and to growth while it demands that the form show evidence of artistic diligence and seriousness.

The 20th Century. In the first half of the 20th century the appeal of the short story continued to grow. Literally hundreds of writers – including, as it seems, nearly every major dramatist, poet, and novelist – published thousands of excellent stories. **William Faulkner** suggested that writers often try their hand at poetry, find it too difficult, go on to the next most demanding form, the short story, fail at that, and only then settle for the novel.

The short story form itself became more varied and complex. The fundamental means of structuring a story underwent a significant change. The overwhelming or unique event that usually informed the 19th-century story fell out of favour with the storywriter of the early 20th century, who grew more interested in subtle actions and unspectacular events. **Sherwood Anderson**, one of the most influential U.S. writers of the early 20th century, observed that the common belief in his day was that stories had to be built around a plot, a notion that, in Anderson's opinion, appeared to poison all storytelling. His own aim was to achieve form, not plot, although form was more elusive and difficult. The record of the short story in the 20th century is dominated by this increased sensitivity to – and experimentation with – form. Although the popular writers of the century (like O. Henry in the U.S.) may have continued to structure stories according to plot, the greater artists turned elsewhere for structure, frequently eliciting the response from cursory readers that “nothing happens in these stories.” Narratives like **Ernest Hemingway's** “*A Clean, Well-Lighted Place*” (1933) may seem to have no structure at all, so little physical action develops; but stories of this kind are actually structured around a psychological, rather than physical, conflict. In several of Hemingway's stories (as in many by *D.H. Lawrence*, *Katherine Mansfield*, and others), physical action and event are unimportant except insofar as the actions reveal the psychological underpinnings of the story. Stories came to be structured, also, in accordance with an underlying archetypal model: the specific plot and characters are important insofar as they allude to a traditional plot or figure, or to patterns that have recurred with wide implications in the history of mankind. **Katherine Anne Porter's** *Flowering Judas* (1930), for example, echoes and ironically inverts the traditional Christian legend. Still other stories are formed by means of motif, usually a thematic repetition of an image or detail that represents the dominant idea of the story. *The Dead*, the final story in **James Joyce's** *Dubliners* (1914), builds from a casual mention of death and snow early in the story to a culminating paragraph that links them in a profound vision.

No single form provided the 20th-century writer with the answer to structural problems. As the primary structuring agent, spectacular and suspenseful action was rather universally rejected around midcentury since motion pictures and television could present it much more vividly. As the periodicals that had supplied escapist stories to mass audiences declined, the short story became the favoured form of a smaller but intellectually more demanding readership.

Studies and surveys continually show the ways in which today's average reader experiences literature are changing, from e-readers, smart phones, and tablets, to podcasts and other subscription-based audio book websites and services.

These advancements are designed to help readers immerse themselves into fictional characters and worlds with more ease and expediency as the pace and rigors of everyday life in today's society make it more and more difficult to pull-back from reality and allow our imaginations to explore and expand. But even with these time-saving gizmos, a large percentage of the population still cannot dedicate the time and energy to a 200 page novel at the end of a 9 to 5 workday that includes commuting, chores, and family time. The solution? The short story. If you only have thirty minutes a day to devote to literature, the short story provides a complete, encapsulated narrative experience to scratch your literary itch.

3. Short story writers

The 20th century saw some of the best American short story authors, *Dorothy Parker, O. Henry, Sherwood Anderson, Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Katherine Anne Porter, Eudora Welty, Flannery O'Connor, Issac Asimov, Ray Bradbury, Bernard Malamud, Tobias Woolf, John Updike, Joyce Carole Oates, Raymond Carver, George Saunders, Jennifer Egan, Kelly Link*, just to name a few.

Irish writing has been especially distinguished by collections from *Frank O'Connor, Elizabeth Bowen, William Trevor* and *Maeve Binchy*.

Raymond Carver (1938–1988) was an American short-story writer and poet. Carver contributed to the revitalization of the American short story in literature during the 1980s. His realistic writings about the working poor mirrored his own life.

Carver was the son of a sawmill worker. He married a year after finishing high school and supported his wife and two children by working as a janitor, gas-station attendant, and delivery man. He became seriously interested in a

writing career after taking a creative-writing course in 1958. His short stories began to appear in magazines. Carver's first success as a writer came in 1967 with the story *Will You Please Be Quiet, Please?*, and he began writing full-time after losing his job as a textbook editor in 1970. The highly successful short-story collection *Will You Please Be Quiet, Please?* (1976) established his reputation.

Carver began drinking heavily in 1967 and was repeatedly hospitalized for alcoholism in the 1970s, while continuing to turn out short stories. After conquering his drinking problem in the late 1970s, he taught for several years at the University of Texas at El Paso and at Syracuse University, and in 1983 he won a literary award whose generous annual stipend freed him to again concentrate on his writing full-time. His later short-story collections were *What We Talk About When We Talk About Love* (1981), *Cathedral* (1984), and *Where I'm Calling From* (1988). While his short stories were what made his critical reputation, he was also an accomplished poet in the realist tradition of Robert Frost. Carver's poetry collections include *At Night the Salmon Move* (1976), *Where Water Comes Together with Other Water* (1985), and *Ultramarine* (1986). He died of lung cancer at age 50.

In his short stories Carver chronicled the everyday lives and problems of the working poor in the Pacific Northwest. His blue-collar characters are crushed by broken marriages, financial problems, and failed careers, but they are often unable to understand or even articulate their own anguish. Carver's stripped-down, minimalist prose style is remarkable for its honesty and power. He is credited with helping revitalize the genre of the English-language short story in the late 20th century.

Herbert Bates (1905-1974) is better known as **H.E. Bates**, was an English writer and author. His best-known works include *Love for Lydia*, *The Darling Buds of May*, and *My Uncle Silas*.

During World War II he was commissioned into the RAF solely to write short stories. The Air Ministry realised that the populace was less concerned with facts and figures about the war than it was with reading about those who were fighting it. The stories were originally published in the News Chronicle under the pseudonym of "Flying Officer X". Later they were published in book form as *The Greatest People in the World and Other Stories* and *How Sleep the Brave and Other Stories*. His first financial success was *Fair Stood the Wind for France*. Following a posting to the Far East, this was followed by two novels about Burma, *The Purple Plain* in 1947 and *The Jacaranda Tree*, and one set in India, *The Scarlet Sword*.

Alice Munro ([ˈælis mʌnˈrou], b.1931) is a Canadian short story writer and Nobel Prize winner. Munro's work has been described as having revolutionized the architecture of short stories, especially in its tendency to move forward and backward in time. Munro's fiction is most often set in her native Huron County in southwestern Ontario. Her stories explore human complexities in an uncomplicated prose style. Munro is the recipient of many literary accolades, including the 2013 Nobel Prize in Literature for her work as "master of the contemporary short story". She also won the 2009 Man Booker International prize for her lifetime body of work and has been called a modern-day Chekhov. *Runaway* (2004) is among her best collections and displays all of Munro's mastery: the effortless shifts in time, sometimes across decades; the ability to convey an entire life in a few pages; the exploration of complex truths in uncomplicated language.

William Trevor (1928–2016) was an Irish novelist, playwright and short story writer. One of the elder statesmen of the Irish literary world, he was widely regarded as one of the greatest contemporary writers of short stories in the English language. He wrote several collections of short stories that were well received. His short stories often follow a Chekhovian pattern. The characters in Trevor's work are typically marginalised members of society: children, the elderly, single middle-aged men and women, or the unhappily married. Those who cannot accept the reality of their lives create their own alternative worlds into which they retreat. A number of the stories use Gothic elements to explore the nature of evil and its connection to madness. Trevor acknowledged the influence of James Joyce on his short-story writing, but the overall impression is not of gloominess, since, particularly in his early work, the author's wry humour offers the reader a tragicomic version of the world. He adapted much of his work for stage, television and radio. In 1990, *Fools of Fortune* was made into a film directed by Pat O'Connor, along with a 1999 film adaptation of *Felicia's Journey*.

Trevor's stories are set in both England and Ireland; they range from black comedies to tales based on Irish history and politics. Common themes in his works are the tensions between Protestant (usually Church of Ireland) landowners and Catholic tenants. His early books are peopled by eccentrics who speak in a pedantically formal manner and engage in hilariously comic activities that are recounted by a detached narrative voice. Instead of one central figure, the novels feature several protagonists of equal importance, drawn together by an institutional setting, which acts as a convergence point for their individual stories. The later novels are thematically and technically more complex. The operation of grace in the world is explored, and several narrative voices are used to view the

same events from different angles. Unreliable narrators and different perspectives reflect the fragmentation and uncertainty of modern life. Trevor also explored the decaying institution of the "Big House" in his novels *Fools of Fortune* and *The Story of Lucy Gault*.

Robert Olen Butler (b. 1945) has published sixteen novels and six volumes of short fiction. His short story collection *A Good Scent from a Strange Mountain* (1992) won the 1993 Pulitzer Prize for Fiction. Robert Olen Butler's work has confounded readers and critics for years. Known as something of a shapeshifter in terms of literary styles and aesthetics, Butler's characters and themes vary widely from project to project as he draws from his own experiences growing up in rural Illinois, serving as a counterintelligence officer during the Vietnam War, and working odds jobs as a taxi driver and mill laborer before turning to fiction.

Tobias Wolff (b. 1945) is regarded just as highly for his work as a memoirist as a short story practitioner. Known for what critics refer to as 'dirty realism,' Wolff's stories are often focused on the male adolescent experience and the ramifications of those experiences as his characters grow and mature. Wolff, perhaps best known for his memoir *This Boy's Life* (1989) and story collection *Our Story Begins* (2008), spent a number of years on faculty at Syracuse University with renowned short story master Raymond Carver. Wolff's other highly-acclaimed collections include 1981's *In The Garden of North American Martyrs*, and 1997's *The Night in Question and Other Stories*.

II. ПРАКТИЧЕСКИЙ РАЗДЕЛ

2.1 ПЛАНЫ И ТЕМЫ СЕМИНАРОВ

Семинарское занятие № 1

Seminars 1 (2 hours)

LITERATURE OF RENAISSANCE

Seminar questions:

1. Old English (Anglo-Saxon) period (ca. 410–1066)
2. Middle English period (1066–1500)
3. The main characteristics of Renaissance ideology. The rise of the Renaissance: Th. More, Th. Wyatt, H.H. Surrey
4. The height of the Renaissance: Ph. Sidney, E. Spenser, W. Shakespeare
5. Reports on *Twelfth Night* (1600), *Hamlet*, *Prince of Denmark* (1601), *Othello*, *the Moor of Venice* (1604), *King Lear* (1605), *Macbeth* (1605) by William Shakespeare. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
6. The decline of the Renaissance: F. Bacon, B. Jonson, J. Donne, J. Milton

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2. Алексеев, М.П. Литература средневековой Англии и Шотландии / М.П. Алексеев. – М., 1984. – 352 с.
3. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.
4. Кортес, Л.П. Английская литература от средневековья до наших дней = English Literature from the Middle Ages to Our Days / Л.П. Кортес, Н.Н. Никифорова, О.А. Судленкова. – Мн.: Аверсэв, 2005. – 240 с.: ил.
5. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
6. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.
7. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.

Reports (in writing, optional):

1. Thomas More and his Utopia.
2. Christopher Marlowe: outlines of his life and works.
3. John Milton: Life, Work, and Thought.
4. William Shakespeare's place in English literature.
5. William Shakespeare: life and literary legacy.
6. The Shakespeare authorship question.
7. William Shakespeare's contribution to the development of the English language.
8. Shakespeare's contribution to the development of theatre and his effect on contemporary theatre: Shakespeare's Globe Theatre and Royal Shakespeare Theatre, productions and interpretations.
9. Shakespeare's contribution to the development of English drama.
10. The universal themes of William Shakespeare's writing and longevity of his written word.
11. Visions of love in Shakespeare's classic romantic writing.
12. Literary study on Hamlet: the complexities of the human mind.
13. Supernatural forces and concept in William Shakespeare's tragedy *Macbeth*.
14. A textual criticism of Shakespeare's *The Tempest*.
15. Women images in Shakespeare's comedies.
16. Element of disguise in Shakespearean comedy (*Much Ado About Nothing*, *The Merchant of Venice*, and *Twelfth Night*).
17. The complex concept of love in *Midsummer Night's Dream*.
18. Mercy and the pursuit of justice in Shakespeare's *Measure for Measure*.
19. William Shakespeare's sonnets. Themes and structure.

Семинарское занятие № 2

Seminars 2 (2 hours)

LITERATURE FROM THE 1830s TO THE 1860s (CRITICAL REALISM)

Seminar questions:

1. Jane Austen's regency England
2. Chartist literature
3. Early Victorian literature (1830–1848). Critical realism and the realistic novel. Charles Dickens's London
4. The Impact of Industrial Revolution towards Literature. Steaming chimneys:

Britain and industrialism

5. Nineteenth-century novelists. Thomas Hardy's Wessex
6. Late Victorian literature (1870–1901). The psychological novel of G. Eliot and G. Meredith
7. Reports on *Oliver Twist* (1838) by Charles Dickens, *Wuthering Heights* (1847) by Emily Brontë, *Vanity Fair* (1848) by William Thackeray. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
8. Victorian poetry: A. Tennyson, R. Browning, E. Barrett Browning, G.M. Hopkins and others

References

1. Lectures 4&5.
2. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.
3. Кортес, Л.П. Английская литература от средневековья до наших дней = English Literature from the Middle Ages to Our Days / Л.П. Кортес, Н.Н. Никифорова, О.А. Судленкова. – Мн.: Аверсэв, 2005. – 240 с.: ил.
4. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
5. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.
6. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.
7. Дьяконова, Н.Я. Хрестоматия по английской литературе XIX века = An Anthology of English Literature of the XIX Century: учеб. пособие / Н.Я. Дьяконова, Т.А. Амелина. – 2-е изд. – М.: URSS, 2010. – 287 с.: ил.
8. История зарубежной литературы конца XIX – начала XX в. / Н.П. Михальская [и др.]; под ред. М.Е. Елизаровой, Н.П. Михальской. – М.: Издательство «Высшая школа», 1970. – 621 с.

Reports (in writing, optional):

1. Charles Dickens' literary work. Social problems in the author's novels.
2. Charles Dickens's Vision of Childhood in his Novels.
3. Charles Dickens's Critique of Victorian Institutions in his Novels.
4. The influence of scientific and technological advances on the creativity of Charles Dickens.
5. William Makepeace Thackeray's literary work. Criticism of English high society's values in "Vanity Fair".

6. Romantic and realistic features in Charlotte Brontë's novel "Jane Eyre".
7. Gothic literature characteristics vs realistic features in Emily Brontë's novel "Wuthering Heights".
8. A comparison of Victorian writing tradition to the preceding Georgian literary style.
9. The most unusual fantastic characters in Victorian gothic literature.
10. The Condition of the Woman in the Victorian Novel (the case of Charlotte Brontë, Elizabeth Gaskell and George Eliot).
11. The image of London described in the novels of that period.
12. The Figure of the Benefactor in the Victorian Novel.
13. The magical world of Lewis Carroll.
14. W.M. Thackeray's Carnival of Human Vices in Vanity Fair.
15. Female writers (besides the Brontë sisters) who contributed to the Victorian literary heritage.
16. The Representation of Provincial Life in Middlemarch by George Eliot and Cranford by Elizabeth Gaskell.
17. Romanticism Revisited (the Pre-Raphaelite Movement).

Семинарское занятие № 3

Seminars 3 (2 hours)

LITERATURE OF THE LAST DECADES OF THE 19th CENTURY (DECADENCE, SOCIALIST TREND)

Seminar questions:

1. The Pre-Raphaelite Movement
2. Socialist literature. W. Morris
3. Decadence. An account of the emergence, development and legacy of fiction written in the era of Oscar Wilde.
 - a. Name a few decadent trends and speak on the factors contributing to the establishment and development of Aestheticism in England.
 - b. Point out basic principles of Aestheticism.
 - c. Aestheticism of O. Wilde, a great master of paradoxes.
4. Report on *The Picture of Dorian Gray* (1890). Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols. Oscar Wilde.
5. Robert Louis Stevenson's literary work: poetry and prose. Precipitous city: Robert Louis Stevenson's Edinburgh.
6. London in the 1890s.

7. Rudyard Kipling – a short story writer, poet, literary critic.

References:

1. Lecture 6.
2. MacLeod, K. Fictions of British Decadence – High Art, Popular Writing and the Fin De Siècle / Kristen MacLeod. –Springer, 2006.
3. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
4. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.
5. Дьяконова, Н.Я. Хрестоматия по английской литературе XIX века = An Anthology of English Literature of the XIX Century: учеб. пособие / Н.Я. Дьяконова, Т.А. Амелина. – 2-е изд. – М.: URSS, 2010. – 287 с.: ил.
6. История зарубежной литературы конца XIX – начала XX в. / Н.П. Михальская [и др.]; под ред. М.Е. Елизаровой, Н.П. Михальской. – М.: Издательство «Высшая школа», 1970. – 621 с.

Семинарское занятие № 4

Seminars 4 (2 hours)

LITERATURE BETWEEN THE TWO WORLD WARS (MODERNISM, REALISM)

Seminar questions:

1. Peculiarities of literature of the early of the 20th century
2. New directions of the early 20th century. Science fiction and traditionalism
3. Problematic drama: George Bernard Shaw, Harley Granville-Barker
4. Modernism in prose: J. Joyce, V. Woolf, W.S. Maugham, D.H. Lawrence, A.L. Huxley
5. Modernism in poetry: T.E. Hulme, T.S. Eliot
6. Psychological, critical and social realism: K. Mansfield, R. Aldington, J.B. Priestley, A.J. Cronin

References

1. Lectures 7&8.
2. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.

3. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
4. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.
5. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.
6. История зарубежной литературы конца XIX – начала XX в. / Н.П. Михальская [и др.]; под ред. М.Е. Елизаровой, Н.П. Михальской. – М.: Издательство «Высшая школа», 1970. – 621 с.

Reports (in writing, optional):

1. Katherine Mansfield's modernist innovations.
2. Individualism in Modernism.
3. The favorite short stories of W. Somerset Maugham.
4. Report on W. Somerset Maugham's masterwork *Of Human Bondage* (1915) by W. Somerset Maugham. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
5. Report on *Moon and Sixpence* (1919) by W. Somerset Maugham. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
6. Report on *The Painted Veil* (1925) by W. Somerset Maugham. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
7. Report on *The Razor's Edge* (1944) by W. Somerset Maugham. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.

Семинарское занятие № 5

Seminars 5 (2 hours)

LITERATURE FROM THE 1940s TO THE 1970s («THE ANGRY YOUNG MEN»)

Seminar questions:

1. The literature of World War II (1939–45)
2. Literature after World War II: J. Aldridge, H.G. Green, C.P. Snow
3. Report on *The Quiet American* (1955) by Graham Greene. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
4. Scenes from provincial life
5. The Angry Young Men and the New Wave
6. British drama

7. The working-class novel

References

1. Lecture 9.
2. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.
3. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
4. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.
5. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.

Семинарское занятие № 6**Seminars 6 (2 hours)****LITERATURE OF THE SECOND HALF OF THE 20th CENTURY***Seminar questions:*

1. The philosophical novel: W. Golding, I. Murdoch, C. Wilson
2. The satirical novel
3. Campus fictions
4. Report on *Nineteen Eighty-Four* (1949) by George Orwell. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
5. Report on *Lord of the Flies* (1954) by William Golding. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
6. Report on *The Quiet American* (1955) by Graham Green. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
7. Report on *The Public Image* (1968) by Muriel Spark. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.

References

1. Lecture 10.
2. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.
3. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
4. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.

5. Thornley, G.C. *An Outline of English Literature* / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.

Reports (in writing, optional):

1. Natural evil in W. Golding's *Lord of the Flies*
2. Iris Murdoch: A Literary Life
3. Moral philosophy, ethics and aesthetics in Iris Murdoch's novel *The Sea, the Sea*
4. Illusion and reality in the fiction of Iris Murdoch: a study of *The Black Prince*
5. The picaresque existentialist adventure in Iris Murdoch's novel *Under the Net*
6. The lack of privacy and the effect of no individualism in George Orwell's novel *1984* / The Forced Repression of Natural Impulses in George Orwell's novel *1984*

Семинарское занятие № 7

Seminars 7 (2 hours)

LITERATURE OF THE LAST DECADES OF THE 20th CENTURY (POSTMODERNISM)

Seminar questions:

1. Postmodern fiction
2. Postmodern writers: J. Fowles, M. Amis and others
3. Report on *The French Lieutenant's Woman* (1969) by John Fowles. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
4. Report on *Slaughterhouse-Five* (1969) by Kurt Vonnegut. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.

References

1. Lecture 11.
2. Bradbury, M. *The Atlas of Literature* / Malcolm Bradbury. – De Agostini Editions (Adult), 1996. – 352 p.
3. High, Peter B. *An Outline of American Literature* / Peter B. High. – Twenty-third impression. – Harlow: Longman, 2003. – 256 p.

Семинарское занятие № 8

Seminars 8 (2 hours)

LITERATURE OF THE 20th CENTURY (between two world wars)

Seminar questions:

1. Modernism in prose and American modernist poetry
2. The Jazz Age (the Roaring Twenties). Report on *The Great Gatsby* (1925) by F. Scott Fitzgerald. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
3. Greenwich Village and The Harlem Renaissance (c. 1918–37)
4. The Lost Generation. Report on *A Farewell to Arms* (1929) by Ernest Hemingway. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
5. Main Street, American provincialism
6. William Faulkner's New South. Report on *The Sound and the Fury* (1929) by William Faulkner. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
7. Writers' Hollywood
8. Depression America. Report on *The Grapes of Wrath* (1939) by John Steinbeck. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.

References

1. Lectures 16 & 17.
2. Bradbury, M. *The Atlas of Literature* / Malcolm Bradbury. – De Agostini Editions (Adult), 1996. – 352 p.
3. High, Peter B. *An Outline of American Literature* / Peter B. High. – Twenty-third impression. – Harlow: Longman, 2003. – 256 p.

Семинарское занятие №9

Seminars 9 (2 hours)

LITERATURE OF WORLD WAR II AND AFTER

Seminar questions:

1. American war fiction

2. The contemporary period (1945– present)
3. The Beat Generation (1944–1962)
4. American theatre: Broadway, Off-Broadway, Off-Off-Broadway
5. The New Journalism literary movement
6. African-American writing. Report on *Beloved* (1987) by Toni Morrison. Context. Plot Overview. Characters. Analysis of Major Characters. Themes & Symbols.
7. Identity matters in Jewish American writing: Henry Roth, Philip Roth, Bernard Malamud, Saul Bellow, Nicole Krauss
8. Regional writing

References

1. Lectures 18 & 19.
2. Bradbury, M. *The Atlas of Literature* / Malcolm Bradbury. – De Agostini Editions (Adult), 1996. – 352 p.
3. High, Peter B. *An Outline of American Literature* / Peter B. High. – Twenty-third impression. – Harlow: Longman, 2003. – 256 p.

Семинарское занятие № 10

Seminars 10 (2 hours)

SHORT PROSE GENRES. THE SHORT STORY

Seminar questions:

1. Analysis of the genre
2. History of the development of the short story
3. Short story writers

References

1. Lecture 20.
2. Scofield, M. *The Cambridge Introduction to the American Short Story* Cambridge Introductions to Literature / Martin Scofield. – Cambridge University Press, 2006. – 291 p.
3. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.: ил.

Reports (in writing, optional):

1. The greatest short story writers of the 20th century.

2. Aspects of the American short story 1930–80.
3. The postmodern short story in America.

2.2 СПИСОК ХУДОЖЕСТВЕННЫХ ПРОИЗВЕДЕНИЙ, РЕКОМЕНДУЕМЫХ ДЛЯ ОБЯЗАТЕЛЬНОГО ПРОЧТЕНИЯ

1. William Shakespeare. Twelfth Night (1600), Hamlet, Prince of Denmark (1601). Othello, the Moor of Venice (1604). King Lear (1605). Macbeth (1605).
2. Daniel Defoe. Robinson Crusoe (1719)
3. Jonathan Swift. Gulliver's Travels (1726)
4. Charles Dickens. Oliver Twist (1838)
5. Emily Brontë. Wuthering Heights (1847)
6. William Thackeray. Vanity Fair (1848)
7. Oscar Wilde. The Picture of Dorian Gray (1890)
8. James Joyce. A Portrait of the Artist as a Young Man (1916)
9. W. Somerset Maugham. Theatre (1937)
10. George Orwell. Nineteen Eighty-Four (1949)
11. William Golding. Lord of the Flies (1954)
12. Graham Greene. The Quiet American (1955)
13. Muriel Spark. The Public Image (1968)
14. John Fowles. The French Lieutenant's Woman (1969)
15. Nathaniel Hawthorne. The Scarlet Letter (1850)
16. Mark Twain. The Adventures of Huckleberry Finn (1884)
17. Theodore Dreiser. An American Tragedy (1925)
18. F. Scott Fitzgerald. The Great Gatsby (1925)
19. William Faulkner. The Sound and the Fury (1929)
20. Ernest Hemingway. A Farewell to Arms (1929)
21. John Steinbeck. The Grapes of Wrath (1939)
22. Robert Penn Warren. All the King's Men (1946)
23. J.D. Salinger. Catcher in the Rye (1951)
24. Eugene O'Neill. Long Day's Journey into Night (1956)
25. Kurt Vonnegut. Slaughterhouse-Five (1969)
26. Toni Morrison. Beloved (1987)

III. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

Формой контроля по завершении изучения дисциплины «Зарубежная литература» является экзамен. Зачет проводится в устной форме и включает следующие задания:

1. Ответ на теоретический вопрос по литературе Великобритании.
2. Ответ на теоретический вопрос по литературе США.
3. Анализ одного из прочитанных произведений.

а. ПРОМЕЖУТОЧНЫЙ КОНТРОЛЬ ЗНАНИЙ

Промежуточный контроль учебных достижений студента осуществляется с использованием фонда оценочных средств и технологий контроля. Фонд оценочных средств включает:

- типовые задания в различных формах (устные, письменные, тестовые);
- рефераты студентов;
- творческие задания студентов.

Фонд технологий контроля обучения включает:

- устный опрос (индивидуальный и фронтальный);
- защита творческого проекта по теме учебной программы дисциплины;
- текущая аттестация студентов в середине семестра с применением устной, письменной, тестовой и иных методик контроля обучения.

3.1 ВОПРОСЫ ДЛЯ ПОДГОТОВКИ К ЗАЧЕТУ

**Перечень экзаменационных вопросов к зачету по дисциплине
«Зарубежная литература» для студентов III курса факультета
социокультурных коммуникаций
Зимняя экзаменационная сессия**

1. Periodization and the main representatives of the literary periods of English literature.
2. English literature of the Middle Ages.
3. Literature of the Renaissance.
4. Literature of the Enlightenment.
5. Literature of the early 19th century.
6. Literature from the 1830s to the 1860s.

7. Late Victorian literature.
8. Literature of the last decades of the 19th century.
9. Literature of the early 20th century: science fiction, traditionalism and problematic drama.
10. Literature of the early 20th century: modernism.
11. Literature from the 1940s to the 1970s.
13. Literature of the second half of the 20th century: the philosophical novel, the satirical novel, campus fictions.
14. Literature of the second half of the 20th century: postmodernism.

3.2 ВОПРОСЫ ДЛЯ ПОДГОТОВКИ К ЭКЗАМЕНУ

**Перечень экзаменационных вопросов к экзамену по дисциплине
«Зарубежная литература» для студентов III курса факультета
социокультурных коммуникаций
Летняя экзаменационная сессия**

English Literature

1. Periodization and the main representatives of the literary periods of English literature.
2. English literature of the Middle Ages.
3. Literature of the Renaissance.
4. Literature of the Enlightenment.
5. Literature of the early 19th century.
6. Literature from the 1830s to the 1860s.
7. Late Victorian literature.
8. Literature of the last decades of the 19th century.
9. Literature of the early 20th century: science fiction, traditionalism and problematic drama.
10. Literature of the early 20th century: modernism.
11. Literature from the 1940s to the 1970s.
13. Literature of the second half of the 20th century: the philosophical novel, the satirical novel, campus fictions.
14. Literature of the second half of the 20th century: postmodernism.

American Literature

1. Periodization and the main representatives of the development of American

literature.

2. Literature of colonial period and revolutionary age (1607–1790)
3. The early national period (1790–1828)
4. Literature of the 19th century
5. The American Renaissance (1828–1865), peculiarities of American Romanticism
6. Literature of the second half of the 19th century and the beginning of the 20th century.
7. “American dream” in the works of American writers of the 20th century.
8. American modernism (1914–1939)
9. Literature of the first half of the 20th century. The Great Depression
10. Literature of World War II and after. Main literary trends.
11. American Theatre
12. Ethnic and regional writing
13. The Harlem Renaissance and African-American literature
14. The short story genre

3.3 БИЛЕТЫ ДЛЯ ПРИЕМА ЭКЗАМЕНА (ОБРАЗЕЦ)

BELARUSIAN STATE UNIVERSITY

(назва ВНУ)

Экзаменацыйны білет № 1

Дысцыпліна: Зарубежная літаратура, 3 курс “СІЯ”

Зімовая _____ экзаменацыйная сесія 2016 – 2017 навучальнага года
Летняя _____

1. Periodization and the main representatives of the literary periods of English literature.

2. African-American literature.

3. Analyze the given literary work.

Загадчык кафедры _____ Выкладчык _____

Дата зацвярджэння 26.04.2017 г. пратакол №9

3.4 ОБРАЗЦЫ ТЕСТОВЫХ ЗАДАНИЙ

3.4.1 Промежуточный контроль знаний

TEST 1 ENGLISH LITERATURE

Make the right choice:

1. *Who was Beowulf?*
 - a) an outlaw who fought against the king and the rich
 - b) a young Viking who saved the Danes
 - c) a legendary Celtic king
 - d) one of King Arthur's knights
2. *Who was Grendel?*
 - a) a king of Norway
 - b) a brave Viking
 - c) a lake monster
 - d) Beowulf's father
3. *The first known English literary work is*
 - a) The Canterbury Tales
 - b) the romances about King Arthur
 - c) The Song of Beowulf
 - d) a ballad about Robin Hood
4. *A 'romance' means*
 - a) лирическое стихотворение
 - b) романс
 - c) рыцарский роман
 - d) романтический рассказ
5. *What was Geoffrey Chaucer's final work?*
 - a) Complaint to His Purse
 - b) Troilus and Criseyde
 - c) The Canterbury Tales
 - d) Legend of Good Women
 - e) The House of Fame
6. *Who wrote The Ecclesiastical History of English People?*
 - a) Caedmon
 - b) Bede
 - c) Alfred the Great
 - d) Geoffrey Chaucer
7. *Which of the following was NOT considered one of the four humours in medieval England?*
 - a) black bile
 - b) phlegm
 - c) yellow bile
 - d) blood
 - e) tears
8. *Why does Iago hate the title figure in Shakespeare's Othello?*
 - a) He despises Desdemona's father.
 - b) He is in love with Desdemona.
 - c) Othello put Iago's father in prison.
 - d) Othello accidentally killed Iago's brother.
 - e) He has been passed over for promotion.

9. *The Canterbury Tales* is

- a) a fairy tale
- b) a collection of stories told by different people
- c) a romance
- d) a collection of ballads sung by one person

10. *Which work exposes the frivolity of fashionable London?*

- a) Defoe's *Robinson Crusoe*
- b) Swift's *Gulliver's Travels*
- c) Behn's *Oroonoko*
- d) Richardson's *Clarissa*
- e) Pope's *The Rape of the Lock*

11. *King Arthur* was married to

- a) Mary
- b) Guinevere
- c) Marian
- d) Isolde

12. *What London locale, where many poor writers lived, became synonymous with hacks and scandal mongers?*

- a) Elephant and Castle
- b) Grub Street
- c) Covent Garden
- d) Cheapside
- e) Piccadilly Circus

13. *Who wrote *The Life and Opinions of Tristram Shandy*, a novel that abandons clock time for psychological time?*

- a) Henry Fielding
- b) Laurence Sterne
- c) Samuel Richardson
- d) Tobias Smollett
- e) Jonathan Swift

14. *Robin Hood's* worst enemy was

- a) the Head Forester
- b) Friar Tuck
- c) the Bishop
- d) the Sheriff

15. *Which of the following sixteenth-century works of English literature was translated into the English language after its first publication in Latin?*

- a) Christopher Marlowe's *Doctor Faustus*
- b) William Shakespeare's *King Lear*
- c) Thomas More's *The History of King Richard III*
- d) William Shakespeare's *Sonnets*
- e) Thomas More's *Utopia*

16. *Which of the following descriptions would not have applied to any Romantic text?*

- a) spiritual autobiography written in an epic style
- b) a lyric poem written in the first person
- c) a comedy of manners
- d) a political tract demanding labor reform
- e) a novel written about the intellectual and emotional development of a monster created by a scientist

17. *Who wrote *The Wuthering Heights*?*

- a) Ch.Bronte
- b) E.Bronte
- c) A.Bronte
- d) J.Austen

18. *Journalism appeared and flourished in*

- a) 1608-1640
- b) 1688-1740
- c) 1648-1660
- d) 1628-1668

- b) Harriet Beecher Stowe
 c) Booker T. Washington
 e) W.E.B. DuBois
4. _____ is known as the father of the American short story.
 a) James Fenimore Cooper
 b) Edgar Allan Poe
 c) Ralph Waldo Emerson
 d) Henry David Thorough
 e) Washington Irving
5. In relation to transcendentalism, which is a source of direct knowledge?
 a) common sense
 b) intuition
 c) encyclopedias
 d) Religion
 e) Rationality
6. Nathaniel Hawthorne's "The Scarlett Letter" depicts a belief in individual choice and consequence. This ideal is a characteristic of which of the following?
 a) realism
 b) transcendentalism
 c) puritanism
 e) naturalism
7. Which of the following writers, born into a family of New England ministers, achieved popular success with an abolitionist novel?
 a) Mary Wilkins Freeman
 b) Sarah Orne Jewett
 c) Harriet Beecher Stowe
 d) Rebecca Harding Davis
 e) Louisa May Alcott
8. O. Henry's real name was William Sydney Porter.
 a) true
 b) false
9. The poetry of T.S. Eliot is an example of Modernism.
 a) true
 b) false
10. This realist is famous for his stories about factory workers:
 a) Paul Lawrence Dunbar
 b) Henry James
 c) Mark Twain
 d) Upton Sinclair
 e) Stephen Crane
11. Which of the following American poets produced most of his work in England?
 a) W.H. Auden
 b) T.S. Eliot
 c) John Berryman
 d) Robert Lowell
 e) H.W. Longfellow
12. Which early twentieth-century novelist scored his first hit with Winesburg, Ohio?
 a) H.L. Mencken
 b) Lionel Trilling
 c) Thomas Wolfe
 d) Sherwood Anderson
 e) Ring Lardner
13. Mark Twain, William Dean Howells, and Henry James are commonly described by literary historians as
 a) transcendentalists
 b) symbolists
 c) realists
 d) romantics
 e) naturalists

14. *Stephen Crane, Jack London, and Theodore Dreiser are best categorized as*

- a) romantics
- b) transcendentalists
- c) naturalists
- d) realists
- e) modernists

15. *Which of the following writers was particularly important in the development of the short story as a literary form?*

- a) James Fenimore Cooper
- b) Harriet Beecher Stowe
- c) Frederick Douglass
- d) Edgar Allan Poe
- e) Edith Wharton

16. *This female author of the realist movement is known for her writings on women and their place in society:*

- a) Kate Chopin
- b) Rebecca Harding Davis
- c) Ellen Glasgow
- d) Edith Wharton
- e) Alice Walker

17. *Holden Caulfield is the young protagonist of this frequently-challenged coming-of-age story.*

- a) *The Catcher in the Rye*
- b) *A Separate Peace*
- c) *To Kill a Mockingbird*
- d) *The Lord of the Flies*

18. *Which of the following best describes people as they are portrayed in the fiction of Crane, Dreiser, and Norris?*

- a) victim of original sin
- b) self-determining entities
- c) creatures shaped by biological, social, and economic factors
- d) being whose biological natures are fixed, but who are able to manipulate their environments
- e) individuals who must be awakened to the fact that their wills are free

19. *Who has earned the nickname "The Father of the American Novel"?*

- a) Washington Irving
- b) Edgar Allan Poe
- c) Ralph Waldo Emerson
- d) Charles Brockden Brown
- e) Henry David Thoreau

20. *This 'Gravity's Rainbow' author has kept his anonymity intact by almost completely ignoring the press (and avoiding cameras) for more than 50 years.*

- a) Kurt Vonnegut
- b) Tom Robbins
- c) Thomas Pynchon
- d) J.D. Salinger

21. *Which American author wrote about the Alaskan Gold Rush in the Yukon?*

- a) Jack London
- b) Stephen Crane
- c) Frank Norris
- d) Anne Bradstreet
- e) Willa Cather

22. *Which Toni Morrison novel tells of Milkman Dead's search for identity?*

- a) *The Color Purple*
- b) *Song of Solomon*
- c) *Beloved*
- d) *Black Boy*
- e) *Another Country*

c) Beloved

23. Which author wrote *Grendel*, a retelling of the Old English epic *Beowulf* from the monster's point of view?

a) John Gardner

d) Truman Capote

b) Bernard Malamud

e) Carson McCullers

c) Anne Tyler

24. *Harry Angstrom* is the protagonist of which of the following works?

a) *A Love Story*

b) *Raise High the Roof-Beam, Carpenters*

c) *Lonesome Dove*

d) *The Housebreaker of Shady Hill*

e) *Rabbit Run*

25. Which American writer named the post-WWI generation, "*The Lost Generation*?"

a) Ernest Hemingway

c) Ezra Pound

b) Kate Chopin

d) Gertrude Stein

3.4.2 Итоговый контроль знаний

TEST 1

ENGLISH LITERATURE

Make the right choice:

1. The first word *Robinson Crusoe* taught Friday was

a) Mister

b) Sir

c) Master

d) Lord

2. Which Romantic writer(s) wrote in more than one of these popular literary forms: essay, novel, drama, poetry?

a) Percy Bysshe Shelley

d) Samuel Taylor Coleridge

b) William Wordsworth

e) all of the above

c) George Gordon, Lord Byron

3. Which two cities does *A Tale of Two Cities* refer to?

a) Dublin and London

c) New York and London

b) Paris and London

d) Paris and New York

4. How did one critic sum up Samuel Beckett's *Waiting for Godot*?

a) "nothing happens-twice"

d) "angry young men"

b) "political correctness gone mad"

e) "better than Cats"

c) "kitchen sink drama"

5. In what decade did the "angry young men" come to prominence on the theatrical scene?

a) 1910s

d) 1970s

b) 1930s

e) 1990s

c) 1950s

6. *Which two writers can be described as writing historical novels?*
- Mary Shelley and Percy Bysshe Shelley
 - William Wordsworth and Samuel Taylor Coleridge
 - Sir Walter Scott and Maria Edgeworth
 - Jane Austen and Charlotte Brontë
 - none of the above: Romantic novelists never wrote historical novels.
7. *Who is considered the founder of historical novel?*
- Charles Dickens
 - William Shakespeare
 - Walter Scott
 - John Galsworthy
8. *Dickens' first prominent work was*
- David Copperfield
 - A Tale of Two Cities
 - The Posthumous Papers of the Pickwick Club
 - Hard Times
9. *The subtitle of Thackeray's novel Vanity Fair is*
- A Story of Two Girls
 - A Novel with a Happy End
 - A Novel without a Hero
 - A Story of Snobs
10. *Which best describes the general feeling expressed in literature during the last decade of the Victorian era?*
- melancholic languor and comic self-criticism
 - sincere earnestness
 - raucous celebration mixed with self-congratulatory sophistication
 - boredom mixed with a desire for enlivening innovation
 - a and d
11. *What best describes the subject of most Victorian novels?*
- the representation of a large and comprehensive social world in realistic detail
 - a surrealist exploration of alternate states of consciousness
 - a mythic dream world
 - the attempt of a protagonist to define his or her place in society
 - a and d
12. *Which of the following authors is not a critical realist?*
- William M. Thackeray
 - Charles Dickens
 - Mrs. Gaskell
 - Walter Scott
13. *Which of the following novelists wrote Middlemarch?*
- Jane Austen
 - Charles Dickens
 - George Eliot
 - Herman Melville
 - Walter Scott
14. *In which book does Dickens portray the degradation and suffering of the poor on English work houses?*
- David Copperfield
 - Nicholas Nickleby
 - Oliver Twist
 - Little Dorrit
 - None of the above
15. *What name did Thackeray's literary manner receive?*
- subjective
 - objective
 - attitudinal
 - non-conformist

16. Which of the following phrases best characterizes the late-nineteenth century aesthetic movement which widened the breach between artists and the reading public, sowing the seeds of modernism?

- a) art for intellect's sake
- b) art for God's sake
- c) art for the masses
- d) art for art's sake
- e) art for sale

17. What was the impact on literature of the Education Act of 1870, which made elementary schooling compulsory?

- a) the emergence of a mass literate population at whom a new mass-produced literature could be directed
- b) a new market for basic textbooks which paid better than sophisticated novels or plays
- c) a popular thirst for the "classics," driving contemporary writers to the margins
- d) a, b and c
- e) none of the above

18. Which best describes the imagist movement, exemplified in the work of T. E. Hulme and Ezra Pound?

- a) poetic aesthetic vainly concerned with the way words appear on the page
- b) an effort to rid poetry of romantic fuzziness and facile emotionalism, replacing it with a precision and clarity of imagery
- c) an attention to alternate states of consciousness and uncanny imagery
- d) the resurrection of Romantic poetic sensibility
- e) a neoplatonic poetics that stresses the importance of poetry aiming to achieve its ideal "form"

19. Which novel did T. S. Eliot praise for utilizing a new "mythical method" in place of the old "narrative method" and demonstrates the use of ancient mythology in modernist fiction to think about "making the modern world possible for art"?

- a) Virginia Woolf's *The Waves*
- b) James Joyce's *Finnegan's Wake*
- c) Joseph Conrad's *Heart of Darkness*
- d) E. M. Forster's *A Passage to India*
- e) James Joyce's *Ulysses*

20. When was the ban finally lifted on D. H. Lawrence's novel *Lady Chatterley's Lover*, written in 1928?

- a) 1930
- b) 1945
- c) 1960
- d) 2000
- e) The ban has not yet been formally lifted.

21. Which of the following writers did not come from Ireland?

- a) W. B. Yeats
- b) James Joyce
- c) Seamus Heaney
- d) Oscar Wilde
- e) none of the above; all came from Ireland

22. Which phrase indicates the interior flow of thought employed in high-modern literature?

- a) automatic writing
- b) confused daze
- c) total recall
- d) stream of consciousness
- e) free association

23. *Which of the following is not associated with high modernism in the novel?*

- a) stream of consciousness
- b) free indirect style
- c) irresolute open endings
- d) the "mythical method"
- e) narrative realism

24. *Which of the following was originally the Irish Literary Theatre?*

- a) the Irish National Theatre
- b) the Globe Theatre
- c) the Independent Theatre
- d) the Abbey Theatre
- e) both a and d

25. *What did T. S. Eliot attempt to combine, though not very successfully, in his plays *Murder in the Cathedral* and *The Cocktail Party*?*

- a) regional dialect and political critique
- b) religious symbolism and society comedy
- c) iambic pentameter and sexual innuendo
- d) witty paradoxes and feminist diatribe
- e) all of the above

TEST 2 AMERICAN LITERATURE

Make the right choice:

1. *Mark Twain's real name was Samuel Langhorne Clemens.*

- A. True
- B. False

2. *In 'The Scarlet Letter,' how does everyone know Hester Prynne committed adultery?*

- A. The town's reveals the affair
- B. She's caught in bed with the man
- C. She becomes pregnant while her husband is lost at sea
- A Servant girl reveals everything

3. *The King and the Duke in Mark Twain's *Adventures of Huckleberry Finn* are*

- A. Aristocrats
- B. Confidence Men
- C. Slaves
- D. Tradesmen
- E. Slave Traders

4. *About which of the following works did Ernest Hemingway say, «It's the best book we've had. All American writing comes from that»?*

- A. The last of the Mohicans
- B. Moby-Dick
- C. The Scarlet Letter
- D. Walden
- E. Adventure of Huckleberry Finn

5. *A Nobel Prize winner known for his mystical tales of Jewish life and folklore is*

- A. Isaac Bashevis Singer
 B. Frederik Pohl
 C. Saul Bellow
 D. Henry Miller
6. *In 'The Great Gatsby,' what is the narrator's relationship to Daisy?*
 A. He's her chauffeur
 B. They're cousins
 C. They're former lovers
 D. They're siblings
7. *In The Great Gatsby, who is directly responsible for the death of Myrtle Wilson?*
 A. Daisy Buchanan
 B. Jay Gatsby
 C. Tom Buchanan
 D. Nick Carraway
 E. George Wilson
8. *Who is the narrator of The Great Gatsby?*
 A. Nick Carraway
 B. Daisy Buchanan
 C. F. Scott Fitzgerald
 D. Jay Gatsby
 E. Dean Moriarty
9. *In 'Grapes of Wrath,' immigrants travel to California from what dustbowl-ravaged state?*
 A. Iowa
 B. Nebraska
 C. Kansas
 D. Oklahoma
10. *John Steinbeck's The Grapes of Wrath depicts*
 A. The plight of dispossessed farmers who migrate to California
 B. Prison conditions in turn-of-the-century America
 C. A wounded soldier who tries in vain to escape the effects of war
 D. Racial problems in a small farming town in Oklahoma
 E. A drifter and his friend who dream hopelessly of better lives
11. *Truman Capote surprised critics by pursuing a grim Kansas murder for 'In Cold Blood' following the phenomenal success of what novella?*
 A. The Beautiful and the Damned
 B. To Kill a Mockingbird
 C. The Awakening
 D. Breakfast at Tiffany's
12. *Upton Sinclair took on exploitative practices in what industry in his influential 1906 novel 'The Jungle'?*
 A. The fishing and canning industry
 B. The shipping industry
 C. The meat-packing industry
 D. The South American coffee industry
13. *Which of the following Hemingway novels is set during the Spanish Civil War?*
 A. The Sun Also Rises
 B. Islands in the Stream
 C. The Old Man and the Sea
 D. For Whom the Bell Tolls
 E. To Have and Have Not

14. *Which statement best describes the theme of *The House of Mirth*, by Edith Wharton?*

- A. The United States has a superior economic system.
- B. Slavery cannot endure where other people are free.
- C. Moral decay lies beneath the flashy veneer of New York high society.
- D. Women deserve the right to vote.
- E. The expansion of American influence creates moral dilemmas.

15. *What New York neighborhood became the center of African-American culture during the 1920s?*

- A. Harlem
- B. Brooklyn
- C. Queens
- D. The Lower East Side
- E. Greenwich Village

16. *Which of the following writers was a part of the Harlem Renaissance, a flowering of African American literature and art during the 1920s?*

- A. Frederick Douglass
- B. Zora Neale Hurston
- C. Phillis Wheatley
- D. Alice Walker
- E. James Baldwin

17. *The Beat poet who revolutionized American poetry with *Howl* was*

- A. Jack Kerouac
- B. William Burroughs
- C. Gregory Corso
- D. Michael McClure
- E. Allen Ginsberg

18. *Which author is known as “the Chekhov of the Suburbs” for his writings about the social mores and emotional yearnings of upper-middle class suburban families?*

- A. John Cheever
- B. Norman Mailer
- C. Vladimir Nabokov
- D. J.D. Salinger
- E. Philip Roth

19. *The common thread throughout American literature has been the emphasis on the*

- A. Revolution
- B. Individualism
- C. Reason
- D. Rationalism

20. *Transcendentalist doctrines found their greatest literary advocates in Thoreau and*

- A. Jefferson
- B. Emerson
- C. Freneau
- D. Longfellow

21. *An American Dictionary of the English Language was published in 1828 by*

- A. Samuel Johnson
- B. Noah Webster
- C. Daniel Webster
- D. Daniel Defoe

22. *American naturalism, like realism, had come from Europe.*

A. True

B. False

23. Which of the following's work often deals with the themes of morality, sin, and redemption?

A. Nathaniel Hawthorne

D. Washington Irving

B. Herman Melville

E. Henry James

C. Edgar Allan Poe

24. Who wrote *Cat on a Hot Tin Roof*, *A Streetcar Named Desire*, and *The Glass Menagerie*?

A. Eugene O'Neill

C. Tennessee Williams

B. Sam Shepard

D. Edward Albee

25. Ezra Pound was known for

A. His novels of social conscience

B. His pro-Communist essays

C. his deeply religious poems and short stories

D. his poetry, criticism, and political views

26. A nineteenth-century writer known for his Romantic poetry and macabre stories is

A. Washington Irving

C. Edgar Allan Poe

B. James Fenimore Cooper

D. Bret Harte

3.5 КРИТЕРИИ ОЦЕНКИ ЗНАНИЙ И ПРАКТИЧЕСКИХ НАВЫКОВ

10	<ul style="list-style-type: none"> - систематизированные, глубокие и полные знания по всем разделам учебной программы, а также по основным вопросам, выходящих за ее пределы; - точное использование научной терминологии (в том числе на иностранном языке), стилистически грамотное, логически правильное изложение ответа на вопросы; - безупречное владение инструментарием учебной дисциплины, умение его эффективно использовать в постановке и решении научных и профессиональных задач; - выраженная способность самостоятельно и творчески решать сложные проблемы в нестандартной ситуации; - полное и глубокое усвоение основной и дополнительной литературы, рекомендованной учебной программой дисциплины;
----	--

	<ul style="list-style-type: none"> - умение ориентироваться в теориях, концепциях и направлениях по изучаемой дисциплине и давать им критическую оценку, использовать научные достижения других дисциплин; - творческая самостоятельная работа на практических, лабораторных занятиях, активное участие в групповых обсуждениях, высокий уровень культуры исполнения заданий.
9	<ul style="list-style-type: none"> - систематизированные, глубокие и полные знания по всем разделам учебной программы; - точное использование научной терминологии (в том числе на иностранном языке), стилистически грамотное, логически правильное изложение ответа на вопросы; - владение инструментарием учебной дисциплины, умение его эффективно использовать в постановке и решении научных и профессиональных задач; - способность самостоятельно и творчески решать сложные проблемы в нестандартной ситуации в рамках учебной программы; - полное усвоение основной и дополнительной литературы, рекомендованной учебной программой дисциплины; - умение ориентироваться в основных теориях, концепциях и направлениях по изучаемой дисциплине и давать им критическую оценку; - самостоятельная работа на практических, лабораторных занятиях, творческое участие в групповых обсуждениях, высокий уровень культуры исполнения заданий.
8	<ul style="list-style-type: none"> - систематизированные, глубокие и полные знания по всем поставленным вопросам в объеме учебной программы; - использование научной терминологии, стилистически грамотное и логически правильное изложение ответа на вопросы, умение делать обоснованные выводы; - владение инструментарием учебной дисциплины, умение его использовать в постановке и решении научных и профессиональных задач; - способность самостоятельно решать сложные проблемы в рамках учебной программы; - усвоение основной и дополнительной литературы, рекомендованной учебной программой дисциплины; - умение ориентироваться в основных теориях, концепциях и

	<p>направлениях по изучаемой дисциплине и давать им критическую оценку с позиций государственной идеологии (по дисциплинам социально-гуманитарного цикла);</p> <ul style="list-style-type: none"> - активная самостоятельная работа на практических, лабораторных занятиях, систематическое участие в групповых обсуждениях, высокий уровень культуры исполнения заданий.
7	<ul style="list-style-type: none"> - систематизированные, глубокие и полные знания по всем разделам учебной программы; - использование научной терминологии (в том числе на иностранном языке), лингвистически и логически правильное изложение ответа на вопросы, умение делать обоснованные выводы; - владение инструментарием учебной дисциплины, умение его использовать в постановке и решении научных и профессиональных задач; - усвоение основной и дополнительной литературы, рекомендованной учебной программой дисциплины; - умение ориентироваться в основных теориях, концепциях и направлениях по изучаемой дисциплине и давать им критическую оценку; - самостоятельная работа на практических, лабораторных занятиях, участие в групповых обсуждениях, высокий уровень культуры исполнения заданий.
6	<ul style="list-style-type: none"> - достаточно полные и систематизированные знания в объеме учебной программы; - грамотное, логически правильное изложение ответа на вопросы, умение делать обоснованные выводы; - владение инструментарием учебной дисциплины, умение его использовать в решении учебных и профессиональных задач; - способность самостоятельно применять типовые решения в рамках учебной программы; - усвоение основной литературы, рекомендованной учебной программой дисциплины; - умение ориентироваться в базовых теориях, концепциях и направлениях по изучаемой дисциплине и давать им сравнительную оценку: - активная самостоятельная работа на практических, лабораторных занятиях, периодическое участие в групповых

	обсуждениях, высокий уровень культуры исполнения заданий.
5	<ul style="list-style-type: none"> - достаточные знания в объеме учебной программы; - использование научной терминологии, стилистически грамотное, логически правильное изложение ответа на вопросы, умение делать выводы; - владение инструментарием учебной дисциплины, умение его использовать в решении учебных и профессиональных задач; - способность самостоятельно применять типовые решения в рамках учебной программы; - усвоение основной литературы, рекомендованной учебной программой дисциплины; - умение ориентироваться в базовых теориях, концепциях и направлениях по изучаемой дисциплине и давать им сравнительную оценку; - самостоятельная работа на практических, лабораторных занятиях, участие в групповых обсуждениях, высокий уровень культуры исполнения заданий.
4 (ЗАЧТЕНО)	<ul style="list-style-type: none"> - достаточный объем знаний в рамках образовательного стандарта; - усвоение основной литературы, рекомендованной учебной программой дисциплины; - использование научной терминологии, стилистическое и логическое изложение ответа на вопросы, умение делать выводы без существенных ошибок; - владение инструментарием учебной дисциплины, умение его использовать в решении стандартных (типовых) задач; - умение под руководством преподавателя решать стандартные (типовые) задачи; - знание основных базовых теорий, концепций и направлений по изучаемой дисциплине и умение давать им оценку;
3 (НЕ ЗАЧТЕНО)	<ul style="list-style-type: none"> - недостаточно полный объем знаний в рамках образовательного стандарта; - знание части основной литературы, рекомендованной учебной программой дисциплины; - использование научной терминологии, изложение ответа на вопросы с существенными лингвистическими и логическими ошибками;

	<ul style="list-style-type: none"> - слабое владение инструментарием учебной дисциплины, некомпетентность в решении стандартных (типовых) задач; - неумение ориентироваться в основных теориях, концепциях и направлениях изучаемой дисциплины; - пассивность на практических и лабораторных занятиях, низкий уровень культуры исполнения заданий.
2 (НЕ ЗАЧТЕНО)	<ul style="list-style-type: none"> - фрагментарные знания в рамках образовательного стандарта; - знания отдельных литературных источников, рекомендованных учебной программой дисциплины; - неумение использовать научную терминологию дисциплины, наличие в ответе грубых стилистических и логических ошибок; - пассивность на практических и лабораторных занятиях, низкий уровень культуры исполнения заданий.
1 (НЕ ЗАЧТЕНО)	- отсутствие знаний и компетенций в рамках образовательного стандарта или отказ от ответа.

% правильных ответов	% ошибочных ответов	оценка
96-100	4-0	10
91-95	9-5	9
86-90	14-10	8
81-85	19-15	7
76-80	24-20	6
71-75	29-25	5
66-70	34-30	4
71-65	39-35	3
Менее 60		2-1

IV ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

4.1 УЧЕБНАЯ ПРОГРАММА ДИСЦИПЛИНЫ

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебная программа по дисциплине «Зарубежная литература» разработана с учетом основных положений концепции обучения иностранным языкам и предназначена для студентов первой степени высшего образования университета, обучающихся по специальности 1-21 06 01-01 «Современные иностранные языки (преподавание)». Курс «Зарубежная литература» является обязательной дисциплиной для студентов III курса факультета социокультурных коммуникаций и рассчитан на 5 и 6 семестры обучения. На изучение учебной дисциплины «Зарубежная литература» отводится 156 часов, в том числе 60 аудиторных часа, лекции составляют 40 часов, семинарские занятия – 20 часов. Итоговый контроль представлен в форме экзамена.

Освоение учебной дисциплины «Зарубежная литература» направлено на формирование следующих групп компетенций: АК – 1-7,9,13; СЛК – 1-3, 6,7; ПК – 5,7,8,18,25,40,47,53-58.

Академические компетенции:

АК-1. Уметь применять базовые научно-теоретические знания для решения теоретических и практических задач.

АК-2. Владеть системным и сравнительным анализом.

АК-3. Владеть исследовательскими навыками.

АК-4. Уметь работать самостоятельно.

АК-5. Быть способным порождать новые идеи (обладать креативностью).

АК-6. Владеть междисциплинарным подходом при решении проблем.

АК-7. Иметь навыки, связанные с использованием технических устройств, управлением информацией и работой с компьютером.

АК-9. Уметь учиться, повышать свою квалификацию в течение всей жизни.

АК-13. Использовать иностранный язык для осуществления межкультурного общения.

Социально-личностные компетенции:

СЛК-1. Обладать качествами гражданственности.

СЛК-2. Быть способным к социальному взаимодействию.

СЛК-3. Обладать способностью к межличностным коммуникациям.

СЛК-6. Уметь работать в команде.

СЛК-7. Уметь ориентироваться в системе общечеловеческих ценностей и учитывать особенности ценностно-смысловых ориентации различных социальных, национальных, религиозных и профессиональных общностей и групп в определенном социуме.

Профессиональные компетенции:

ПК-5. Анализировать и оценивать собранные данные.

ПК-7. Готовить доклады, материалы к презентациям.

ПК-8. Пользоваться глобальными информационными ресурсами и средствами телекоммуникаций.

ПК-18. Пользоваться иностранными языками как предметом и средством обучения.

ПК-25. Использовать иностранный язык для устного и письменного общения в профессиональной деятельности.

ПК-40. Планировать, конструировать и контролировать самостоятельную работу учащихся и студентов.

ПК-47. Формировать общую культуру учащихся на основе патриотических убеждений, духовных и нравственных ценностей, воспитывать в них социальную толерантность, интерес и уважение к другим лингвокультурам.

ПК-53. Владеть основами методологии и теории научного исследования.

ПК-54. Пользоваться научной и справочной литературой.

ПК-55. Осуществлять отбор материала для исследования.

ПК-56. Анализировать и интерпретировать исследуемые явления и их взаимосвязи и взаимозависимости.

ПК-57. Готовить научные рефераты, тезисы выступлений и доклады.

ПК-58. Оформлять результаты научно-исследовательской деятельности в соответствии с требованиями современной информационной библиографической культуры.

Цель изучения дисциплины – формирование иноязычной коммуникативной компетенции будущего специалиста, позволяющей использовать иностранный язык как средство профессионального и межличностного общения; ознакомление с культурными, эстетическими, нравственными идеалами, которые нашли своё отражение в произведениях

великих английских и американских прозаиков и поэтов, начиная с древних времён и до наших дней.

Цель курса: сформировать у студентов навыки вдумчивого чтения и осмысления литературного произведения в контексте мирового духовного опыта.

Задачи курса:

1) в рамках курса предполагается сформировать представления студентов об особенностях периодизации развития литературы страны изучаемого языка и характеристик каждого периода: средние века (V–XV вв.); эпоха Возрождения (XVI–XVII вв.); эпоха Просвещения (XVIII в.); период романтизма; критический реализм (XIX в.); «Рубеж веков» (конец XIX – начало XX в.); литература XX в.: а) 1914–1945 гг.; б) новейший период (1945–1995 гг.);

2) научить соотносить культурные и социально-политические события с литературой каждого периода развития страны;

3) сформировать у студентов представления о литературных направлениях;

4) научить определять род, вид и жанр произведения, композицию, сюжет, тему и идею произведения, особенности языка и стиля, форму презентации, типы повествования, тональность произведения, охарактеризовать образную систему, заглавие произведения, идейный замысел автора;

5) познакомить студента с письменными текстами разных художественных форм и жанровых разновидностей, с основными принципами анализа художественного текста, методами в литературоведении;

б) сформировать умение использовать системный анализ художественного произведения с точки зрения различных подходов к критическому осмыслению литературно-художественного текста, анализировать художественный текст как совокупность историко-культурных, лингвостилистических, литературных реалий, философских, этических концепций; определять выразительные и изобразительные средства и приемы воздействия на читателя;

7) изучить проблематику и художественную специфику произведений британских и американских классиков (О. Уайльда, Р. Олдингтона, Э. Хемингуэя, Дж. Джойса, О. Хаксли, Дж. Оруэлла, Дж. Фаулза и др.);

8) сформировать умения анализировать литературные произведения, рассуждать о мировоззрении писателей, их роли в формировании эстетических вкусов своей нации;

9) привить литературный вкус и потребность в чтении новых произведений для создания собственного взгляда на современную англоязычную литературу.

Выпускник должен знать:

- закономерности и тенденции развития основных литературных направлений страны изучаемого языка;
- наиболее характерных представителей каждого направления;
- особенности языка и стиля основных произведений классиков литературы страны изучаемого языка;
- основные принципы анализа художественного текста;
- жанровую специфику произведений;
- формы презентации;
- средства создания характера;
- выразительные и изобразительные средства и приемы воздействия на читателя;
- виды информации и способы ее извлечения.

Выпускник должен уметь:

- адекватно понимать художественные произведения на иностранном языке;
- профессионально обсуждать литературное произведение;
- сопоставлять и анализировать различные литературоведческие концепции;
- осуществлять системный анализ художественного произведения;
- точно и полно понимать смысловое содержание художественного текста;
- осуществлять углубленное прочтение письменных текстов разных художественных форм и их жанровых разновидностей;
- адекватно выявлять сходства и различия в арсенале выразительных и изобразительных средств, позволяющих автору отразить выбранный им отрезок реальности;
- извлекать подтекст и анализировать приемы его создания;
- анализировать, обобщать и систематизировать факты языка и речи.

Курс по дисциплине «Зарубежная литература» состоит из двух разделов:

1. Английская литература.

2. Американская литература.

Особое место в овладении дисциплиной отводится организации самостоятельной работы студента, которая включает чтение классических произведений английской и американской литературы разных эпох, использование экранизации художественных произведений (просмотр художественных фильмов, созданных по произведениям), составление хронологических карт, письменное изложение отдельных литературных произведений в кратком виде, выполнение заданий для самостоятельной работы перед каждой лекцией, подготовку к зачету и экзамену.

Список используемой литературы содержит учебники и учебные пособия, соответствующие учебной программе и официально утвержденные в качестве данных видов издания (с грифом Министерства образования Республики Беларусь). Необходимость использования аутентичных источников всемирно известных англоязычных печатных изданий (таких как *Cambridge University Press, Longman, University Tutorial Press Ltd.*), а также электронных ресурсов обусловлена спецификой изучаемой дисциплины. При разработке тематики курса и содержания лекционных материалов и семинарских занятий задействованы аутентичные источники, что позволило более детально взглянуть и проанализировать проблемы периодизации, а также дать более точную и аргументированную характеристику литературным периодам. Аутентичные источники, содержащие важную информацию относительно работ писателей английской и американской литературы, предложены в помощь студентам для подготовки к семинарским занятиям, зачету и экзамену.

СОДЕРЖАНИЕ ПРЕДМЕТА

Литература Великобритании

Тема 1. Литература средневековья (с IV по XV век). Средневековье как особая эпоха в историко-литературном процессе. Периодизация средневековой литературы. Англо-саксонский период (410–1066). Литературные жанры периода: лирика, загадки, проза, эпические поэмы. Представители духовенства: Альдгелм, Беда Достопочтенный, Алкуин и первые крупные памятники англосаксонской литературы. Героический эпос раннего средневековья. Англосаксонская поэзия: Песнь о Беовульфе.

Англо-норманнский период (XI-XIII века). Средневековый рыцарский роман. Король Артур и рыцари Круглого стола. Книга Томаса Мэлори «Смерть Артура». Своеобразие мировоззрения средневекового человека. Аллегорические поэмы Уильяма Ленгленда, Джона Гауэра, Джеффри Чосера. Взаимодействие жанров проповеди и жития, структуры моралите в контексте видения Уильяма Ленгленда. Жанровое разнообразие «Кентерберийских рассказов» Джеффри Чосера. Формирование английского литературного языка.

Тема 2. *Литература эпохи Возрождения (XVI-XVII вв.).* Характеристика эпохи. Понятие о Возрождении. Изменение отношения к человеку. Гуманистические идеи Томаса Мора. Три периода английского Возрождения. Творчество Филипа Сидни, Эдмунда Спенсера и др. Роль моралите в формировании системы жанров английской драматургии. Жанровое своеобразие ренессансной трагедии (Кристофер Марло) и высокой комедии Возрождения (Бенджамин Джонсон). Уильям Шекспир. Особенности шекспировской драмы: трагедии, комедии, исторические хроники. Сонеты. Развитие философской мысли: Фрэнсис Бэкон. Понятие о метафизике. Своеобразие поэзии Джона Донна. Значение творчества Джона Мильтона. Морально-этическая проблематика поэмы Джона Мильтона «Потерянный рай».

Тема 3. *Литература эпохи Просвещения.* Значение открытий в науке, общественных и политических событий для обретения английской поэзией своеобразного пафоса как одной из важнейших жанрообразующих черт. Три этапа английского Просвещения: раннее Просвещение (1685-1740), зрелое Просвещение (1740-1750-е) и позднее Просвещение (1750-1790-е). Ранний период английского просвещения: классицизм, поэзия Александра Поупа. Английский роман XVIII в. Становление нравоописательного романа. Жанр романа-дневника в творчестве Даниеля Дефо и Джонатана Свифта. Развитие эпистолярного жанра в английской литературе. Жанры «книги писем» и эпистолярного романа в творчестве Сэмюэля Ричардсона, Тобайаса Смоллетта, Генри Филдинга. Английский сентиментализм как реакция на Просвещение. Традиции и новаторство. Пасторальность Лоренса Стерна. Сентиментализм Оливера Голдсмита. Драматургия Ричарда Бринсли Шеридана.

Тема 4. *Литература начала XIX века.* Романтизм. Ранние романтики. Готическая школа. Фольклорные мотивы в творчестве Роберта Бернса. Мотив пути в творчестве Уильяма Блейка. Поэзия великих романтиков. Поэты «озерной школы»: Уильям Вордсворт, Сэмюэль Тейлор Кольридж и

Роберт Саути. Революционная лирика Перси Биши Шелли. Поэзия Джона Китса. Воплощение темы поэта и поэзии. Джордж Гордон Байрон и его эпические произведения «Паломничество Чайльд Гарольда» и «Дон Жуан». Исторический роман Вальтера Скотта. Мэри Шелли и ее эпистолярный готический роман «Франкенштейн, или Современный Прометей». Тематика романов Джейн Остин.

Тема 5. *Викторианская литература с 1830-х по 1860-е годы.* Викторианский роман: попытка романтизации действительности. Критический реализм. Основоположник критического реализма Чарльза Диккенс. Роман «Оливер Твист». Объективный реализм Уильяма Мейкписа Теккерея в романе «Ярмарка тщеславия». Особенности романов Шарлотты Бронте, Эмили Бронте, Элизабет Гаскелл. Сэмюел Батлер. Позитивизм: Джордж Элиот, Джордж Мередит. Творчество Томаса Харди. Поэзия Альфреда Теннисона, Роберта Браунинга, Элизабет Барретт Браунинг, Джерарда Мэнли Хопкинса и др. Прерафаэлитское братство. Данте Габриэль Россетти.

Тема 6. *Литература последних десятилетий XIX века.* Социалистическая литература. Неоромантизм: Роберт Льюис Стивенсон, Джозеф Конрад, Редьярд Киплинг. Декаданс. Основные принципы эстетизма в творчестве Оскара Уайльда. Идеальная направленность романа «Портрет Дориана Грея».

Тема 7. *Литература начала XX-го века.* Новые направления. Реализм традиционалистов: Джон Голсуорси. Научная фантастика Герберта Уэльса. Реформатор театра Джордж Бернард Шоу. Социальная драма. Проблематика пьесы «Пигмалион». Харли Гранвилл-Баркер.

Тема 8. *Литература периода между двумя мировыми войнами.* Модернизм. Литературный прием «потока сознания» в произведениях Джеймса Джойса, Вирджинии Вулф и др. Психологический рассказ Кэтрин Мэнсфилд. Критический реализм в произведениях Уильяма Сомерсета Моэма. Развитие реализма. «Смерть героя» в произведениях писателя «потерянного поколения» Ричарда Олдингтона. Проблематика произведений Дэвид Герберт Лоуренса. Социальная направленность творчества Джона Бойнтона Пристли и Арчибалда Джозефа Кронина.

Тема 9. *Литература периода с 1940-х по 1970-е годы.* Характеристика английского романа XX века. Тема личной ответственности и проблема морального выбора в произведениях Джеймса Олдриджа, Грэма Грина, Чарльза Перси Сноуа. «Сердитые молодые люди»: Джон Осборн, Кингсли Уильям Эмис, Джон Брейн, Джон Уэйн. Драма

«новой волны». Рабочий роман: Алан Силлитоу, Стэн Барстоу, Син Чаплин. Английская драматургия. Развитие традиций и новаторство.

Тема 10. *Литература второй половины XX века.* Философский роман: Уильям Джералд Голдинг, Айрис Мердок. Английская сатирическая школа и ее представители Ивлин Во, Мюриэль Спарк и др. Научная фантастика: Джордж Оруэлл.

Тема 11. *Литература последних десятилетий XX-го века по сегодняшний день.* Особенности литературы постмодернизма. Своеобразие творческой манеры Джона Фаулза и Мартина Эмиса. Прием интертекстуальности. Абсурд: от приема до ведущего художественного принципа. Театр абсурда. Принцип монтажа в драме. Том Стоппард: творческий спор с Шекспиром. Магический реализм.

Литература США

Тема 12. *Литература колониального (до 1790 г) и революционного периода.* Зарождение и развитие американской литературы. Отличительные черты американской литературы. Литература первых колонистов: хроники, проповеди, поэтические произведения. Влияние «Автобиографии» Б. Франклина на развитие прозы. Политический памфлет как литературный жанр: Т. Пейн, Т Джефферсон, А. Гамильтон. Патриотические мотивы: певец американской революции Ф. Френо. Готический роман Ч.Б. Брауна. Перемещение центра литературной деятельности в Нью-Йорк.

Тема 13. *Становление национальной литературы (XVIII век).* Поэзия У.К. Брайанта. Первые романтики: Вашингтон Ирвинг и Джеймс Фенимор Купер. Значение произведений В. Ирвинга. Исторические романы Дж.Ф. Купера. Тема несоответствия мечты и действительности в произведениях В. Ирвинга «История Нью-Йорка», «Легенда о сонной лощине» и «Рип Ван Винкль». Тема покорения коренного населения Америки – индейцев в произведениях Купера «Пионеры», «Последний из Могикан», «Прерия», «Следопыт» и «Зверобой».

Тема 14. *Литература XIX-го века.* Американский романтизм, особенности и основные периоды развития: период раннего романтизма (1820-1830гг) и период позднего романтизма (1840-1860гг). Период раннего романтизма, писатели и их произведения. Период позднего романтизма или период Ренессанса, две категории писателей данного периода: темные романтики и трансценденталисты. Темные романтики – Эдгар Аллан По, Натаниэль Готорн и Герман Мелвилл. Эдгар Аллан По – классик готической

литературы, один из родоначальник детективного жанра в мировой литературе, поэт, прозаик, литературный критик. Проблематика произведений Готорна «Алая буква» и Мелвилла «Моби Дик». Трансцендентализм: Ральф Уолдо Эмерсон, Генри Дэвид Торо и др. «Бостонские брамины». Литературное наследие Генри Уодсворта, классический памятник американской литературы «Песнь о Гайавате». Писатели-«индивидуалисты». Патриотический пафос поэзии Уолта Уитмена в его сборнике первых стихов «Листья травы». Своеобразие творчества Эмили Дикинсон. Сравнительный анализ творчества американских и английских романтиков: тематика произведений, их идейная направленность. Аболиционизм, роман Г. Бичер-Стоу «Хижина дяди Тома».

Тема 15. *Литература XIX-го века (1865–1910).* Критический реализм в американской литературе. Два этапа реализма: период реализма и период натурализма (позднего реализма). Писатель-сатирик Марк Твен и его творчество как переходный этап от романтизма к реализму. Нравы Старого Юга и критика рабства негров в романе «Приключения Гекльберри Финна». Творчество Генри Джеймса. Писатель жанра короткого рассказа О. Генри, рассказы «Последний лист», «Вождь краснокожих», «Дары волхвов». Натурализм и социальная критика, творчество писателей Джека Лондона, Стивена Крейна, Эптона Синклера и др. Творчество Стивена Крейна и роман о Гражданской войне в США «Алый знак доблести». Всемирная выставка в Чикаго 1893. Литература, критикующая коррупцию.

Тема 16. *Литература первой половины XX-го века.* Период модернизма в американской литературе. Писатели-модернисты – Эрнест Хемингуэй, Уильям Фолкнер и Томас Эллиот. Проблематика произведений американских писателей «потерянного поколения». Общие темы в произведениях американских и английских авторов данного литературного направления. Американский натурализм. Основоположник анималистической литературы Джек Лондон и его творчество: роман «Зов предков», приключенческая повесть «Белый клык», образ севера в коротких рассказах. Основные принципы реализма. «Американская мечта» в произведениях Теодора Драйзера. Влияние английских модернистов на творчество лауреата нобелевской премии Уильяма Фолкнера; литературный прием «потока сознания» в романе «Шум и ярость». Эрнест Хемингуэй и особенности его литературного стиля. Эпоха джаза. Герой «потерянного поколения» в произведениях Фрэнсис Скотт Фицджеральд, роман «Великий Гэтсби». Новаторство в поэзии: Гертруда Стайн, Томас

Стернз Элиот, Эзра Паунд, Эдвард Эстлин Каммингс. Литературная жизнь Нью-Йорка: Гринвич-Виллидж. Гарлемское возрождение (1918–37).

Тема 17. *Литература первой половины XX-го века. The Depression years.* Основные тенденции развития американской литературы 2-й половины XX в. Тематика основных произведений Джона Стейнбека – «Гроздь гнева», «К востоку от рая», «О мышах и людях», «Заблудившийся автобус», «Зима тревоги нашей» и др. Творчество Джона Доса Пассоса, Генри Миллера, Джеймса Болдуина и др.

Тема 18. *Американская литература после Второй мировой войны.* Новые темы в прозе. Курта Воннегут и роман "Бойня № 5, или Крестовый поход детей". Бит-поколение ("битники"). Джозеф Хеллер и "Поправка-22". Повести Трумэна Капоте "Лесная арфа" и "Завтрак у Тиффани". Принцип "сжатого времени" в романе Джерома Сэлинджера "Над пропастью во ржи". Творчество прозаика-фантаста Рея Брэдбери. Харпер Ли и ее воспитательный роман «Убить пересмешника». Творчество Джона Апдайка. Фланнери О'Коннор. Отличительные черты постмодернизма в американской литературе. Становление и развитие американской драмы. Новаторство Юджина О'Нила. Психологизм пьес Теннесси Уильямса. «Разумный» мир в пьесах Артура Миллера. Сочетание абсурдистских тенденций и реализма в творчестве Эдварда Олби. Творчество Кэррол Оутс. Взаимосвязь американской и английской драматургии. Экспериментальные направления в поэзии: исповедальная поэзия Сильвии Плат.

Тема 19. *Этническая и региональная литература.* Творчество афроамериканских писателей: Гейл Джоунз, Никки Джованни, Майя Ангелов, Тони Моррисон и Элис Уокер. Творчество американских писателей еврейского происхождения: Генри Рот, Филип Рот, Бернارد Маламуд, Айзек Азимов, Исаак Башевис Зингер, Николь Краусс. Литературный жанр южная готика. Творчество американских писателей Юга.

Тема 20. *Жанр короткого рассказа в американской литературе.* Становление жанра в эпоху Романтизма. Влияние творчества Эдгара Аллана По на развитие детективной прозы в США и Великобритании. Особенности литературного стиля признанного мастера американского рассказа О. Генри. Вклад Эрнеста Хемингуэя, Фрэнсиса Скотта Фитцджеральда, Уильяма Фолкнера и др. в развитие жанра. Тематика рассказов Кэтрин Энн Портер. Новые направления развития жанра во 2-й половине XX в. Рэй Брэдбери, Ширли Джексон, Джон Чивер, Эудора Уэлти, Кэтрин Энн Портер, Алиса Манро, Раймонд Карвер.

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА УЧЕБНОЙ ДИСЦИПЛИНЫ

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов					Количество часов УСР	Формы контроля знаний	Литература
		Лекции	Практические занятия	Семинарские занятия	Лабораторные занятия	Иное			
1	2	3	4	5	6	7	8	9	10
1	LITERATURE OF THE MIDDLE AGES	2						Устный опрос	2, 3, 4, 7, 10
2	LITERATURE OF THE RENAISSANCE	2		2				Устный опрос	2, 4, 7, 10
3	LITERATURE OF THE ENLIGHTENMENT	2						Устный опрос	2, 4, 7, 10
4	LITERATURE OF THE EARLY 19 th CENTURY (ROMANTICISM)	2						Устный опрос	2, 4, 5, 6, 7, 8, 10
5	LITERATURE FROM THE 1830s TO THE 1860s (CRITICAL REALISM)	2		2				Устный опрос	2, 4, 5, 6, 7, 8, 10
6	LITERATURE OF THE LAST DECADES OF THE 19 th CENTURY (DECADENCE, NEOROMANTICISM, SOCIALIST TREND)	2		2				Устный опрос	2, 4, 5, 6,

									7, 8, 10
7	LITERATURE OF THE EARLY 20 th CENTURY	2						Устный опрос	2, 4, 5, 6, 7, 8, 10
8	LITERATURE BETWEEN THE TWO WORLD WARS (MODERNISM, REALISM)	2		2				Устный опрос	2, 4, 5, 6, 7, 8, 10
9	LITERATURE FROM THE 1940s TO THE 1970s («THE ANGRY YOUNG MEN»)	2		2				Устный опрос	2, 4, 5, 6, 7, 8, 10
10	LITERATURE FROM THE 1940s TO THE 1970s (THE PHILOSOPHICAL NOVEL, THE SATIRICAL NOVEL, SCIENCE FICTION)	2		2				Устный опрос	2, 4, 5, 6, 7, 8, 10
11	LITERATURE OF THE LAST DECADES OF THE 20 th CENTURY (POSTMODERNISM)	2		2				Устный опрос	2, 4, 5, 6, 7, 8, 10
12	COLONIAL AND PREREVOLUTIONARY PERIOD. THE REVOLUTION AND AFTER (REVOLUTIONARY PERIOD)	2						Устный опрос	2, 4, 5, 6, 7, 8, 10
13	THE REVOLUTION AND AFTER (POSTREVOLUTIONARY PERIOD)	2						Устный опрос	2, 4, 5, 6, 7, 8, 10
14	LITERATURE OF THE 19 th CENTURY (THE EARLY 19 th CENTURY)	2						Устный	2, 4,

								опрос	5, 6, 7, 8, 10
15	LITERATURE OF THE 19 th CENTURY (THE AMERICAN CIVIL WAR AND THE LATER	2						Устный опрос	1, 6, 8, 9
16	LITERATURE OF THE 20 th CENTURY (FICTION OF THE 1920s)	2						Устный опрос	1, 6, 8, 9
17	THE 20 th CENTURY (THE HARLEM RENAISSANCE)							Устный опрос	1, 6, 8, 9
18	THE 20 th CENTURY (THE DEPRESSION YEARS)	2		2				Устный опрос	1, 6, 8, 9
19	WORLD WAR II AND AFTER	2		2				Устный опрос	1, 6, 8, 9
20	ETHNIC AND REGIONAL WRITING	2						Устный опрос	1, 6, 8, 9
21	SHORT PROSE GENRES. THE SHORT STORY	2		2				Устный опрос	1, 6, 8, 9
	Total:	40		20					

ИНФОРМАЦИОННО-МЕТОДИЧЕСКАЯ ЧАСТЬ

Перечень основной литературы

1. Bradbury, M. The Atlas of Literature / Malcolm Bradbury. – De Agostini Editions (Adult), 1996. – 352 p.
2. High, Peter B. An Outline of American Literature / Peter B. High. – Twenty-third impression. – Harlow: Longman, 2003. – 256 p.
3. Thornley, G.C. An Outline of English Literature / G.C. Thornley, G. Roberts. – Twenty-fifth impression. – Harlow: Longman, 2003. – 216 p.

Перечень дополнительной литературы

4. Алексеев, М.П. Литература средневековой Англии и Шотландии / М.П. Алексеев. – М., 1984. – 352 с.
5. Аникин, Г.В. История английской литературы / Г.В. Аникин, Н.П. Михальская. – М.: Высшая школа, 1985. – 432 с.
6. Дьяконова, Н.Я. Хрестоматия по английской литературе XIX века = An Anthology of English Literature of the XIX Century: учеб. пособие / Н.Я. Дьяконова, Т.А. Амелина. – 2-е изд. – М.: URSS, 2010. – 287 с.
7. История зарубежной литературы конца XIX – начала XX в. / Н.П. Михальская [и др.]; под ред. М.Е. Елизаровой, Н.П. Михальской. – М.: Издательство «Высшая школа», 1970. – 621 с.
8. Кортес, Л.П. Английская литература от средневековья до наших дней = English Literature from the Middle Ages to Our Days / Л.П. Кортес, Н.Н. Никифорова, О.А. Судленкова. – Мн.: Аверсэв, 2005. – 240 с.
9. Позднякова, Л.Р. История английской и американской литературы / Л.Р. Позднякова. – Ростов н/Д.: «Феникс», 2002. – 320 с.
10. Стулов Ю.В. 100 писателей США / Ю.В. Стулов. – Мн.: Выш. шк., 1998. – 334 с.
11. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортес. – Мн.: Выш. шк., 1997. – 247 с.
12. Drabble, M. The Oxford Companion to English Literature / Margaret Drabble. – November 2nd 2000 – Oxford University Press, USA. – 1172 p.
13. Bradbury, M. The Penguin Book of Modern British Short Stories / Malcolm Bradbury. – Penguin, 1987. – 448 p.

4.2 МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

4.2.1 План анализа художественного произведения

How to Analyze a Novel/a Short Story?

Reading literature (novels and plays, for example) requires a different approach than reading a textbook. In literature, the meaning isn't often stated directly, but is implied. You have to get a sense on your own of what the work means, instead of having the author explicitly saying, "This is idea 1, and this is idea 2."

A literary analysis evaluates the use of important literary concepts such as: plot, setting, narration/point of view, characterization, imagery, genre. It may also analyse outside influences on a text, such as historical, social, political and religious contexts.

Setting

Setting is a description of where and when the actions take place.

Study the time period which is also part of the setting. When was the novel written?

What aspects make up the setting? Geography, weather, time of day, social conditions? Does it take place in the present, the past, or the future?

How does the time period affect the language, atmosphere or social circumstances of the literary work?

What role does setting play in the novel? Is it an important part of the plot or theme? Or is it just a backdrop against which the action takes place?

A book's setting isn't just the story's background scenery. Often, setting plays a critical role in the action. Looking at your novel, consider how the story's time and place influence the characters and plot, as well as why the author's choices are essential to your particular book. You can also consider how setting influences the story's mood, or atmosphere, including the season, weather and time of year.

Example: In *The Great Gatsby*, the choice of the socially divided neighborhoods of East and West Egg during the decadent 1920s illustrates the conflict of social class that characterizes Gatsby's dilemma with Daisy.

Characterization

This element refers to the methods the author uses to define the characters. Characterization deals with how the characters in the story are described. Direct methods of characterization include straightforward description from the author,

other characters, or the story's narrator. Qualities revealed through the character's actions or speech are considered indirect characterization.

Example: In *Pride and Prejudice*, Jane Austen's blatant description of Lady Catherine through the eyes of Mr. Collins provides an explicit example of direct characterization. In the same novel, Darcy's chilly demeanor and his inability to socially interact are examples of direct characterization.

Who are the main characters in the piece? What are the names and roles of the main characters? Who is the narrator, the person telling the story? Does this person have a bias? That is, can you trust what he or she is saying?

Who is the main character? (name, physical appearance, personality, relationships, profession)

- ✓ Is the main character and other characters described through
- ✓ dialogue – by the way they speak?
- ✓ physical appearance?
- ✓ thoughts and feelings?
- ✓ interaction - the way they act towards other characters?

Are they static/flat characters who do not change?

Are they dynamic/round characters who learn something by the end of the story?

What type of characters are they? What qualities stand out? Are they stereotypes?

Are the characters believable?

Plot and structure

The plot is the main sequence of events that make up the story. What is the most important event?

How is the plot structured? Is it linear, chronological or does it move around? Is the plot believable?

Plot follows a structured pattern that leads the reader from the introduction of the characters and setting all the way down the path to the resolution. Plot involves multiple steps, and most classical literary works employ exposition (introduction of setting and characters, establishing the tone), foreshadowing (clues about what is to come), inciting force (the triggering of the conflict), conflict (the main issue to be resolved), rising action (leading up to the crisis), crisis (most intense point of conflict), climax (high point for the reader, may occur simultaneously with or briefly following the crisis), falling action (story details begin to wrap up), and resolution (conclusion of the action and often solution to conflict). Authors use various methods to move the plot along.

Examples: The plot in *The Last of the Mohicans* moves through repeated action and events. The coming and going of characters, as in *Emma*, also keeps the plot going.

Climax

The climax is the point of greatest tension or intensity in the short story. It is also called the turning point where tension is released and the story races towards its conclusion.

Is there a turning point in the story?

When does the climax take place?

Narrator and Point of view

The narrator is the person telling the story. Is the narrator and main character the same?

Point of view means through whose eyes the story is being told. Short stories tend to be told through one character's point of view.

Typically, one of three common viewpoints defines a novel's perspective. The three viewpoints can be described as follows: first-person (from a single character's point of view), third-person objective (the narrator tells the story but doesn't reveal characters' thoughts or unspoken ideas) and omniscient (the narrator is all-knowing, even able to share characters' thoughts). Novels occasionally combine narration styles or switch points of view at some point in the story.

Examples: The narration in *The Three Musketeers* is written with a third-person perspective, able to report on every character but never revealing the characters' personal thoughts and feelings. The narration style for *The Old Man and the Sea* appears to be third-person but also seems omniscient, as Santiago's thoughts and dreams are shared. *To Kill a Mockingbird* offers an excellent example of a first-person narrative as Scout shares the story from her perspective.

Who is the narrator or speaker in the story? Does the author speak through the main character?

Is the story written in the first person "I" point of view?

Is the story written in a detached third person "he/she" point of view?

Is the story written in an "all-knowing" 3rd person who can reveal what all the characters are thinking and doing at all times and in all places?

Conflict

Conflict or tension is usually the heart of the novel/short story and is related to the main character. In a short story there is usually one main struggle.

How would you describe the main conflict?

Is it internal where the character suffers inwardly?

Is it external caused by the surroundings or environment the main character finds himself/herself in?

Vital to a story's core and plot, conflict may be identified as follows: man vs. man, man vs. nature, man vs. society, man vs. self, or man vs. God.

Example: In *Jane Eyre*, the main conflict lies within Jane as she battles between love and moral responsibility. *The Last of the Mohicans* provides an obvious man vs. man plot. In *The Old Man and the Sea*, Santiago battles the sea demonstrating man vs. nature.

Theme

The theme is the main idea, lesson or message in the short story. It is usually an abstract idea about the human condition, society or life. Most novels contain multiple themes. Some themes appear more vividly than others.

Examples: Jane Eyre and *Oliver Twist* both focus on the theme of class differences and social position. *Jane Eyre* also has underlying themes of forgiveness and defining family, while *Oliver Twist* leads readers to consider social issues such as child labor and unreasonable punishment.

How is the theme expressed?

Are any elements repeated that may suggest a theme?

What other themes are there?

Style

The author's style has to do with the author's vocabulary, use of imagery, tone or feeling of the story. It has to do with his attitude towards the subject.

Figurative Language

Any of the following types of figurative language may be discovered in a novel: simile, metaphor, hyperbole, personification.

A *simile* is a figure of speech that makes a comparison, showing similarities between two different things with the help of the words "like" or "as". Therefore, it is a direct comparison.

A *metaphor* is a figure of speech containing an implied comparison, in which a word or phrase ordinarily and primarily used of one thing is applied to another.

A *hyperbole* is an extreme exaggeration used to make a point. (I am so hungry I could eat a horse.)

When something that is not human is given human-like qualities, this is known as *personification*. An example of personification would be to say, "The leaves danced in the wind on the cold October afternoon."

Is his language full of figurative language?

What images does he use?

Irony

Irony is a use of words to express different ideas than the literal meaning would suggest. Three types of irony are commonly presented in literature: verbal, situational, and dramatic.

Tone

The author's tone is often revealed through word choice and details. This element refers to the attitude with which the author writes. The tone may be ironic, humorous, satirical, dramatic, cold, pessimistic, optimistic, serious, or light-hearted, just to mention a few options.

Examples: In all of her novels, Jane Austen utilizes a satirical voice. *To Kill a Mockingbird* offers an opportunity to examine various tones due to Scout's personality and reaction to different events. The seriousness of the prejudices against Tom Robinson, the humor in Scout's curiosity about Boo Radley, and tenderness of the author's voice when Atticus Finch speaks from the heart all reveal the diversity of Harper Lee's writing style.

Symbolism

A symbol is a person, place, or object, having a literal meaning but also representing other more abstract meanings.

Does the author use a lot of symbolism?

Example: The sea of *The Old Man and the Sea* represents man's journey through life, with its many challenges and achievements. In the same novel, the lion cubs symbolize the hopefulness of youth, while the mature lions embody the strength and nobility of a man who has led a full life.

4.2.2 Основные литературные понятия

Антиутопия, байронизм, баллада, бит-поколение, век джаза, вечные литературные образы, взаимодействие жанров, Гарлемский ренессанс, декаданс, эстетизм, имажинизм, импрессионизм, интертекстуальность, история литературы, комедия, конфликт художественный, куртуазность, научная фантастика, метапроза, метафизическая поэзия, мистерия, модернизм, моралите, народный героический эпос, натурализм, неоромантизм, новелла, паломничество, памфлет, плутовской, или пикарескный роман, «потерянное поколение», постколониальный роман, постмодернизм, потерянное поколение, «поток сознания», притча, проповедь, Просвещение, пуританизм, Реформация, роман воспитания, роман-дневник, романтическая ода, рыцарский роман, сентиментализм, символизм, сонет, средневековая литература, трагедия, устное народное творчество, фабула, хроника, художественный образ, экзистенциализм, экспрессионизм, эпистолярный роман, эссе, эстетизм.

4.2.3 Список учебной литературы и информационно-аналитических материалов

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СПИСОК РЕКОМЕНДУЕМЫХ К ПРОСМОТРУ ХУДОЖЕСТВЕННЫХ ФИЛЬМОВ, ЭКРАНИЗИРОВАННЫХ ПО ПРОИЗВЕДЕНИЯМ АНГЛИЙСКИХ И АМЕРИКАНСКИХ ПИСАТЕЛЕЙ

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