

**MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION
OF THE REPUBLIC OF UZBEKISTAN**

TERMEZ STATE UNIVERSITY

ENGLISH PHILOLOGY DEPARTMENT

HISTORY OF AMERICAN LITERATURE

Educational-methodical complex

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Educational and Methodical Complex on “History of American Literature”
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Annotation

The present educational – and - methodical Complex is dedicated for the students of the 2-4 courses of the faculties and departments of foreign (English) languages of universities and also for masters and students of academic lycees; introduces students and all those who are interested in the problems of American literature, creative activity of the writers and poets, playwrights from Colonial period up today. In composing the Complex the author tried to reflect the works of the writers foreseen by the curriculum. The materials are revealed on the basis of modern-pedagogical technology. The complex opens with an annotation, texts of lectures and seminars materials for practical and self – independent lessons to improve oral and written speech of the students.

Аннотация

«Америка адабиёти тарихи» фанидан тузилган ушбу ўқув - услубий Мажмуа университетларнинг чет тиллари (инглиз тили) факультетлари ва бўлимларининг 2-4 босқич талабалари, магистрлар ва академик лицей студентларига мўлжалланган; Америка адабиёти тарихи масалаларига кизикувчиларни Американи “очиш” дан бошлаб то бугунгача бўлган даврдаги ўқув дастурида кўзда тутилган ёзувчиларнинг ижодий фаолияти билан замонавий педагогик технология ютуқларини кўллаб таништирилади.

Мазкур ўқув услубий мажмуа нафакат маъруза, балки семинар, амалий машғулотлар, талабаларнинг мустақил ишлашларида кўл келиб, уларнинг оғзаки ва ёзма нутқини ўстиришга кўмаклашади.

Аннотация

В настоящем учебно –методическом комплексе автор делает выводы по вопросам истории американской литературы, основываясь на достижениях современной педагогической технологии. Комплекс предназначен для студентов 2-4 курсов факультетов и отделений иностранных (английского) языков, также для студентов академических лицеев и магистрантов и для лиц, интересующихся проблемами истории американской литературы и он содержит произведения творцов американской литературы, начиная с колониальных времен по сегодняшний день, предусмотренных учебной программой. Комплекс содержит не только текстов лекций но и темы и материалы для проведения семинарских, самостоятельных занятий по предмету истории американской литературы.

LECTURE 1.

THEME: SUBJECT MATTER OF “HISTORY OF AMERICAN LITERATURE”.

The key questions:

Introduction.

Periods of the “History of American Literature”.

John Smith, Anne Bradstreet and other men of letters of the Colonial period of American literature.

Some features of the American literature of the Colonial period.

The principal conception and phrases of the theme: Reason, celebration, settlement, Puritans, to spring up, Quaker (colony), issues, explorer(s), missionaries, encounter, colony, colonial, to have at least one thing in common, gain fame and honor, make a new life paradise, liberty, afford.

Essential problems of the theme:

1. What are the first American writings?
2. How did American literature begin?
3. What are the first American writings of the Colonial period?
4. What are Captain John Smith’s merits?
5. What is the place of Anne Bradstreet and other men and women of letters in the history of American literature of the period from 1650 till 1765?

Goal of the lecture:

To give information about the writers and poets of the Colonial Period of American Literature.

Identifying educational goals:

1. Explains the beginning of the “History of American Literature”.
2. Can retell the first works written in America.
3. Historical Works. Cotton Mather and other writers of the period.

PERIODS:

1. Early America to 1765.
2. Reason and Revolution 1765-1800
3. Native Grounds 1800-1840. American Renaissance 1840-1855.
4. Conflict and Celebration 1855-1880. Regionalism and Realism 1880-1910
5. New Directions: 1910-1930. Midcentury Voices 1930-1960
6. Our Time - 1960 - Present.

Introduction.

In the tenth century brave Scandinavian sailors reached the Western coast of the Present USA. On 12th of October 1492 Christopher Columbus landed on one of the islands near Cuba. About 1500 Florentine Amerigo Vesputchi came to the shores of the New World. But only at the

beginning of the XII century did Europeans begin to open up Western Coasts of the North America. At that time the Spaniards founded settlements along the Atlantic coast (in the territory of the present day Florida, Georgia and South California). The Dutchmen settled in the district of Hudson. In Manhattan Island 1613 the Dutch settlement became New Amsterdam. In 1604 Frenchmen founded the first settlements in Canada. Englishmen set about to colonize America, a little later, the first English colony was Virginia, which was founded in 1607. In 1620 "Mayflower" brought from England the first detachment of the colonists = Puritans, who founded New Plymouth (near present day Boston). Later near that place there sprang up New Hampshire, Massachusetts, Rhode Island and these united under the name of New England. In 1634 there appeared Maryland. In 1681 William Penn founded the Quaker colony, Pennsylvania.

American literature cannot be captured in a simple definition. It reflects the many religious, historical and cultural traditions of the American people, one of the world's most varied populations. It includes poetry, fiction, and other kinds of writing by authors in what is now the US. It also includes non-written material, such as the oral literature of the American Indians' folk tales and legends. In addition, American literature includes accounts of American written by immigrants and visitors from other countries, as well as works by American writers who spent all of their lives abroad.

America has always been a land of beginnings. The mysterious New World became for many people a genuine hope of a new life, an escape from poverty and persecution, a chance to start again. We can say that, as a nation, America begins with that hope.

Each tribe of Native Americans had their literature which was tightly woven into the fabric of daily life and reflected the unmistakably American experience of living with the land. Another kind of experience, one filled with fear and excitement, found its expression in the reports that Columbus and other explorers sent home in Spanish, French, and English. In addition, the journals of the people who lived and died in the New England wilderness tell unforgettable tales of hard and sometimes heartbreaking experiences of those early years.

Experience, then, is the key to early American literature. The New World provided a great variety of experiences, and these experiences demanded a wide variety of expressions by an even wider variety of early American writers. These writers included John Smith, who spent two-and-one-half years on the American continent. They included Jonathan Edwards and William Byrd who thought of themselves as British subjects, never suspecting a revolution that would create a United States of America with a literature of its own. American Indians, explorers, Pilgrims, Puritan ministers, frontier wives, plantation owners – they are all the creators of the first American literature.

When European explorers first set foot in the New World, they encountered people who had been native to the Americas for thousands of years. Because the Europeans thought they had landed in the "Indies", or the Far East, they called the natives Indians. No one name, however, would adequately describe the variety of cultures that flourished from one end of America to the other.

Generation after generation these Native Americans had told stories, sung songs, and recited groups of tales that embodied their past and told of their close relationship with the natural world. Their mythologies, songs, and ritual chants were rarely written down, though some tribes, such as the Delaware, did develop forms of writing. Most of these works of literature survived through oral tradition, each generation transmitting its literature to its young people by word of mouth. The result is a literature that is timeless, a literature created by no one author. It is a literature made by its people.

The Puritans.

The ship "Mayflower" carried about one hundred passengers (their leader called them Pilgrims, or travelers and it took sixty six days to beat its way across the Atlantic. In December of 1620, the "Mayflower" put the Pilgrims ashore at Plymouth, Massachusetts. Only some of these first colonists were Puritans, but it was the Puritans, led by their clergyman, who dominated the government, the religious outlook, and the literature of the communities they established. The Puritans were devout Christians who wanted to purify their lives and their church of what they saw as the corruption of English society and its state religion, the Church of England. They called themselves Saints or Separatists, but they are now generally called Puritans – a name that became a sign of the separateness.

The United States became an independent nation by winning the Revolutionary War in America (1775 –1783). Much of the literature of this period addressed issues relating to American independence.

American literature begins with the legends, myths and poetry of the American Indians, the first people to live in what is now the US. Indian legends included stories about the origin of the world, the histories of tribes and tales of tribal heroes. With rare exceptions this oral literature wasn't written down until 1800's.

The earliest writing in America consisted of the journals and reports of European explorers and missionaries. These early authors left a rich literature describing their encounters with new lands and new civilizations. They publicized their adventures, described the New World, and tried to attract settlers from all over the world and sometimes mixed facts with propaganda.

Colonists from England and other European countries began settling along the eastern coast of North America in the early 1600's and created the first American colonial literature. The colonies in Virginia and New England produced the most important writings in the 1600's. In the 1700's, Philadelphia emerged as the literary center of the American colonies.

Captain John Smith wrote what is regarded as the first American book, "A True Relation of... Virginia (1608). It describes how he and other colonists established the first permanent English settlement in America at Jamestown, John Smith wrote "A Description of New England" in 1616. Smith told a version of the famous story of Pocahontas in "The General Histories of Virginia, New England and the Summer Isles" (1624). The story claims that Pocahontas, the daughter of an Indian chief, saved Smith's life when her father was about to have him killed. In "The History of the Present State of Virginia" (1705) historian Robert Beverley wrote about the tragic destruction of the American Indians. To Beverley, the Indians represented possibilities for happiness, innocence, harmony and freedom. In 1620, the Pilgrims founded Plymouth Colony the second permanent English settlement in America. Many Pilgrims belonged to a group of English Protestants called Puritans, The Puritans recorded their own history out of a desire to communicate with fellow believers in England, to attract new colonists, and to justify their move to a new country. Cotton Mather wrote more than 400 works on many subjects.

Historical works aimed at recording the life of the Puritans, their journey to America, and the major events, as well as the everyday chronicle, of their life in the New World. William Bradford wrote "History of Plymouth Plantation", Edward Johnson "History of New England", Cotton Mather "Magnalia Christi Americana". Underlying all these writings, one always finds the idea of Providence; the world which is described is always seen as a reflection of the divine order so that constant analogies are drawn between the beauty of nature and the still of the Architect who created it. Sermons were by far the most common sort of literature in American colonial communities totally controlled by the church. Dozens of ministers published the sermons that they had written, the best known being those of Thomas Hooker, Increase and Cotton Mather.

In spite of the Puritans' admiration for the classics and poets like Milton, poetry was often distressed for appealing for much to the senses and the imagination.

Colonial Period of American Literature. John Smith (1580-1631).

John Smith lived a life crammed with adventure and achievement during a great age of exploration. It had not taken long for adventurers and merchants to begin to explore the New World Columbus had discovered. The Spanish to the south, the French to the north, the English along the mid-Atlantic coast, the Dutch, the Swedes, the Portuguese – all of Europe seemed to be moving west. By Smith’s time, about 1600 exploration and the search for gold were still important, but the desire to establish permanent settlements was growing. Smith strong-willed, imaginative, a born leader – was in the right place at the right time. In 1607 the first permanent English settlement Jamestown, Virginia, was formed. It was made up of one hundred men and four boys, and the man in charge was the twenty-seven year-old Captain John Smith. The colony would not have survived without John Smith. As it was, over half the colonists died during the first winter. After two years in Jamestown, Smith returned to England.

In 1614 a group of English merchants, who hoped to get rich from gold, whale oil, and furs, financed a six-month expedition to New England for Smith. He explored the coast of Maine to Cape Cod, made maps, traded with Indians, and went back to England, never to return to America. Yet Smith wanted to return as we can see from his “Description of New England”, published in 1616. Although he calls this work a description, Smith’s main purpose is not to describe but to persuade. This pamphlet is essentially an advertisement, a kind of seventeenth-century “commercial”. It is an effort to raise money for another new expedition and to convince Englishmen to join Smith in establishing a new colony of which he hoped to be governor.

This Educational Aid

This Educational Aid is a collection of fiction, poetry, drama, and nonfiction. Three organizing ideas stand behind this Educational Aid, and understanding them will help or students to see how the Educational Aid is put together. First, all the themes concern American men and women of letters. We tried to draw a vivid portrait of the unique and varied culture that is America. Second, the selections are strung together chronologically – that is, in order of time – to trace the changes in attitudes, ideas, and styles that have occurred in our culture over the past several centuries. Third, the themes represent some of the finest writing by the finest writers, we mean authors America has produced, to offer our students examples of the greatest ideas and the most influential creations of the American mind. Whether you are writing or reading the Educational Aid, literature demands thinking. In fact, along with enjoyment, thinking about literature should be one of your principal goals as you read. To help our students think in an organized way, the Educational book provides the students with short biographies of the authors and statement to focus your thinking. After each theme, we placed different kinds of questions which help the students recall the details of a selection, interpret the meaning of those details, and extent that meaning into your own experience. A special feature called Viewpoint will introduce the students to other people's thoughts about what you have read and will encourage you to think further. Another special feature called Model for Active Reading shows you how reading and thinking form a valuable partnership.

The purpose of the “History of American Literature”, then, is to introduce our students to some highly enjoyable writing and to help you think logically and creatively about it. In fact, as the writers in this Aid so powerfully demonstrate, the more you think about literature the richer your insights will be.

The writers who appear in this theme have at least one thing in common: They all lived and wrote at a time when the New World was truly new. A place of possibility, America seemed to provide a second birth to anyone who desired to build a community, establish a church, gain fame

and honor, or make a new life. The initial awe and excitement of the early Americans, however, always seemed to focus on the land itself – an enormous garden, an untouched natural paradise. Words like the following, all examples of the American voices we have heard in this theme, are a part of that myth of the American Eden: Columbus: “During the time I walked among the trees, which was the most beautiful thing, which I had ever seen” . Smith; “ Here nature and liberty afforded s that freely which in England we want...” Edwards: “Hence the reason why almost all men, and those that seem to be very miserable, love life – because they cannot bear to lose sight of such a beautiful and lovely world.”

Columbus was writing of the Caribbean, Smith of New England, and Edwards of the whole world, yet they were all inspired by the American abundance before their eyes. They saw in America as dream come true, a vision made real. As our Educational Aid continues, you will hear other American writers voicing these same ideas and emotions. The abundant land is one American theme to keep in mind throughout American entire literary history. The English novelist Thackeray summed up Irving's accomplishments when he called him “the first Ambassador from the New World of Letters to the Old.” “The Devil and Tom Walker” is one of the stories in Irving's “Tales of a Traveler” (1824). It is Irving's version of the old German legend of Faust, the man who sold his soul to the devil. Irving set the tale in New England in the 1720s – a time when Puritanism was fading and commercialism was growing. He placed it, appropriately, in the section of the book called “The Money Diggers.” Washington Irving rose to fame with humorous and its past in the magazine “Salmagundi” (1807-1808) and in a book, “A History of New York from the Beginning of the World to the End of the Dutch Dynasty (1809). The book is also called “Knickbocker's History of New York” because Irving wrote it under the name Diedrich Knickerbocker. In “The Sketch Book of Geoffrey Crayon,” (1819-1820), Irving combined the style of the essay and the sketch to create the first short stories in American literature. The book includes “Rip Van Winkle” and “The legend of Sleepy Hollow” two of Irving's most famous tales. In “Rip Van Winkle” the title character awakens from a 20-year sleep to find everything changed by the Revolutionary War. Irving's doubts about American independence, his hostility toward New England culture, and his desire to mountain cultural ties with E-d run through all his early writing. The poet William Cullen Bryant adapted the style of English romantic poetry to describe the American landscape and to find moral significance in its beauty. Such poems as “Thanatopsis” (1817), “To a Waterfowl” (1818), and “To the Fringed Gentian” (1832) reflect Bryant's admiration of nature.

Control questions:

1. What is the aim and tasks of the subject “History of American Literature”? What does it study?
2. How did Englishmen and Europeans start to open up America?
3. What are American Beginnings?
4. What are the characteristic features of American literature of the examined period (1650-1765)?
5. What can you say about the contribution of American Puritans?

Tasks for self directed work:

1. What do you know about Colonial period of American literature?
2. What are the Puritans contributions of American literature?
3. What Native American Words do you know?
4. What is the main idea of the Colonial period of American literature?

Practical lesson 1. Content and Form of a literary work

Alice Walker recounts in an essay the process whereby she absorbed tales from her mother, who in turn had received these stories from earlier ancestors and “anonymous” black women” These stories “came from my mothers lips as naturally as breathing.” Their creative spark reflects the vitality of a long oral tradition.

Fiction began as storytelling, perhaps at night around warming campfires or anywhere else that people gathered. In those times the stories were sung or told in verse. Fiction comes directly from ancient oral traditions found in numerous cultures of the world.

Sometimes there were storytelling or story-singing contests, as in the classical age of Greek letters, when poet-playwrights read their works, more in verse than not, to audiences gathered for the festivals of Dionysus, which ran from autumn through spring each year. These early stories were usually about figures or events familiar to particular groups, and such stories became often well known. The stories that have lived the longest may symbolize basic human concerns that have remained unchanged. The story of Prometheus is a good example. We know the Prometheus story well as it has come down from the Greeks. Prometheus, pitying human beings, steals fire from the gods and brings it to earth, thus enriching human life with warmth and light. The same basic story is told in many variations all over the world. However, the heroes who steal from the gods or from other powerful beings range from ordinary mortals like King Arthur of England (securing Excalibur) to Rama of India (pulling his bow) to crafty animals (lizards, birds, or insects). At their core, though such stories are essentially Promethean. However, it is only in the story of Prometheus that the hero is punished by the more powerful beings. In other stories these beings exact no retribution. Clearly, a story can have as many variations as it has storytellers, and we all tend to be storytellers, given enough encouragement. Saying “Can you top this?” or telling a fish story is as old as humanity itself. Stories may be viewed as conduits through which are passed history, cultural values, knowledge, and entertainment. Fiction provides us. As Richard Wright acknowledged of his own experience, with “vague glimpses of life's possibilities.” The short story and the novel (which may be considered a longer, more complicated story) are the major forms of fiction used today. The novella, or short novel, is a transitional form between the short story and the novel. The three forms evolved from the earlier tale, fable, legend, and myth.

LECTURE 2.

AMERICAN LITERATURE OF THE PERIOD OF AMERICAN ENLIGHTENMENT.

The Key questions:

1. Literature of American Indians.
2. American Indians.
3. “The Walum Olum”.
4. “Listen! Rain Approaches!”.
5. “Calling One’s Own”.
6. Native American words.
7. Benjamin Franklin (1706-1790)

The principal conception and phrases of the theme: Adequately, ritual chants, to survive through oral tradition, to transmit, by word of mouth, to keep in touch with, a framework, pictographs, mortals, spiritual forces, ritual songs, imagery, the growth of crops, elaborate (costumes), to draw from the natural world.

Essential problems of the theme:

1. What are the characteristic features of American Indians' folklore?
2. What is "The Walum Olum" about?
3. "Listen! Rain Approaches!" is a Navaho Traditional, isn't it?
4. What is the idea of "Calling One's Own"?
5. What can you say about American native words?

Goal of the lecture:

To give information about American Indians' literature?

Identifying educational goals:

1. Explains the traits of the American Indians' literature.
2. Talks about the beloved, compares them.
3. Analyses the most moving or expressive images of the beloved.
4. Tries to find differences or similarities between the love song in "Calling One's Own" and in his or her native literature love poems.

Benjamin Franklin (1706-1790).

He was born in 1706 in Boston, the son of a tallow-chandler. In 1718 he became a printer's apprentice. In 1722 he began to write satirical papers under the name "Silens Dogood" for the "New England Courant" as a writer – enlightener. He was a philosopher, scientist. In 1729 he came to Philadelphia and found work as a printer. In 1726 set up his own press. In 1727 Benjamin created the "Junto Club" for the pursuit of scholarly knowledge.

In 1729 he bought the "Pennsylvania Gazette", it was later turned into "Saturday Evening Post". In 1732 he started issuing "Poor Richard's Almanack". In 1742 he invented the Franklin Store and this is a collection of proverbs moral reflections, advertisements, recipes and advice, also remained popular for generations. In 1743 he founded the American Philosophical Society. In 1751 he makes experiments and observations in Electricity. In 1757 he went to London, as an agent for the Pennsylvania Assembly. In the same year he published "The Way to Wealth". During 1765-1770 he is very active against the Stamp Act in London. In 1771 Benjamin wrote the first part of his "Autobiography". In 1775 he was sent as a delegate to the Second Continental Congress in Philadelphia. In 1776 he helped draft the Declaration of Independence. He is sent to Paris to negotiate the treaty of alliance. In 1783 he signed the Treaty of Paris. In 1784 he started working on the "Autobiography" again. In 1785 he returned to America. He wrote against slavery. Died in Philadelphia in 1790.

In 1773 he wrote a satirical pamphlet "Rules by which a Great Empire May Be Reduced to a Small One". In 1784 he published another pamphlet in England "Remarks Concerning the Savages of North America" in defense of American Indians. His satirical pamphlet "On the Slave Trade" became his political precept- will.

Herman Melville called him "Jack of all trades, master of each and mastered by none- the type and genius of his land..." and indeed Benjamin Franklin's life bears testimony to the variety of his pursuits and talents. It is the story of a gradual rise to power and a constant success: as a printer, and a scientist (he studied earthquakes, invented bifocal spectacles, was the first American to enter the Royal Society of London for his discoveries on electricity), in his municipal responsibilities in Philadelphia (where he created both a fire company and a police force, and introduced paving), and in his national duties as a tireless diplomat. He was the perfect representative of the Enlightenment, of the tolerant, reasonable, scientific intellect of the 18th century, believing in the perfectibility of man.

Franklin's writings are the varied- essays, letters, speeches, satirical works-but his literary masterpiece is his "Autobiography". Written in a simple and direct style aimed at being

understood by all, it relates his rise to success and maturity. Through the varied steps and careers of his life, we see him assuming different poses and roles which the elderly narrator describes with lucidity and distance. His pragmatic insistence on virtue, industry and self-reliance was later to be criticized as “bourgeois” and “utilitarian”, but there is deep sincerity in the “Autobiography”; one feels that Franklin tried to better his fellowmen’s physical, intellectual and social conditions, that he was mainly concerned with the “common benefit of mankind”.

Franklin’s first book, “Poor Richard’s Almanac” also remained popular for future generations.

1. Over 200 years ago, Benjamin Franklin wrote:

“The rapid progress true science now makes occasions my regretting something that I was born too soon. It is impossible to imagine the heights to which may be carried, in a thousand years, the power of man over matter. Oh, that moral science were in as fair a way of improvement, that men would cease to be wolves to one another, and that human beings would at length learn what they now improperly call humanity!” In your own words explain what Franklin meant by this statement and then in a short written essay, agree or disagree with his point of view as it applies to your life.

Control questions:

1. How did Benjamin Franklin begin his writing?
2. What are Benjamin Franklin’s merits?
3. Interpret Herman Melville’s sentence about Benjamin Franklin.
4. Talk on “Poor Richard’s Almanack”.
5. What did B. Franklin write 200 years ago?
6. What are your opinions about Benjamin Franklin’s book “The Autobiography”?

Tasks for self directed work:

1. What do you think about B. Franklin’s writings?
2. Talk about Reason and Revolution.
3. What can you say about characteristic features of Benjamin Franklin’s works

LECTURE 3.

THE ROMANTIC WRITERS.

The key questions:

1. Contradictions between reality and abstract ideals.
2. The prosaic pettiness of everyday life and mighty passions.
3. The main achievements of romanticism a steady attention to the inner world of man, to his spiritual life.
4. American romanticists did not have a single ideological program.
5. National American Character.

The principal conception of phrases of the theme: Romanticism, pursuit of happiness, dreams and reality, abstract ideals, to impose, pettiness of every day life, to digress from the ordinary, artistic generalization, symbolic, allegorical, emotional perceptions of social existence, suppression, indomitable heroes, recalcitrance, individualistic ideal of human behavior, the intrigue is intricate.

Essential problems of the theme:

1. What did American romanticists reject?
2. What were their attitudes toward everyday prosaic life?
3. What did the American romanticists glorify?
4. What kind of ideological program did romanticists have?
5. What were American romanticists ideas of national originality, of national character?

Goal of the lecture:

1. To show peculiar features of American romanticists.

Identifying educational goals:

1. Gives the reasons, which brought to life American romanticism.
2. Can explain the features of American romanticism.
3. Explains the ideas of national originality and national character of the romanticists.

General Characteristics of American Romanticism.

Romanticist, transcendentalist and abolitionist writers reflected complex, contradictory pictures of the first half of the XIX century development of American society. They leaned upon the aesthetics of Romanticism, which was the leading literary school of those years. Appearance in America was inevitable historically as well as in European literatures. American romanticism had the same historical precondition and it rested on the same aesthetically basic and methods as European romanticism. American romanticism sprang up on the soil of the American revolution of 1775 – 1783 by some of the results. The principles of life, liberty and the pursuit of happiness declared in the Declaration of Independence came to a contradiction with social and economic structure, which secured freedom and happiness of only rich owners.

Humdrum the life of the American middle class society spurned the writers with its prisms, dry practicality and narrow – mindedness of approach. The romanticists tried to contradict such prisms in either the life of the Indians, which had not yet been defined with capitalist civilization, or the Reich of romantic dreams of higher and more reasonable system.

In this way, there sprang up, peculiar to the aesthetics of romanticism, contradictions between the dreams and reality. For the romanticists it was characteristic to the material worried, in aspiring to contradict reality with abstract ideals. Romanticists sought their ideals outside real life, in the realism of dreams, because they couldn't their ideals in the images taken from reality. Rejecting the unattractive middle class worlds the romanticists imposed an invented world through their dreams. They also tried to depict real life, but the peculiarity of their creative methods defined the specific character and its reflection.

Events and stages in the romanticists' works rise above the pettiness of every day life. The prosaic middle class is put against high romantic natures and every day practical interests as opposed to the struggle of mighty passions. Creation of fantastic characters who act in fantastic, imaginary situations – such were the methods of romantically typification and American romantic literature is not an exception to this. Romanticists consciously digressed from the ordinary, from the conditions of every day life, from every day concrete definition. In their artistic generalization, they were attracted by the symbolic and allegorical. Hidden and incomprehensible for romanticists were the reasons of social phenomena.

All the same, romanticism was a step forward in the development of literature. The

romanticists widened the notion about life and deepened the understanding of life. They approached beauty of nature in a new fashion and they revealed deeply emotional perceptions of social existence.

The main achievement of romanticism was a steady attention to the inner world of man, to his spiritual life. The romanticists opposed the cult of sense, the cult of human passions, preferring enlightenment cult of realism. Thanks to it, they were able to express their protest against the suppression of the personality and to expose the complexity of people's spiritual life at the beginning of the XIX century.

Together with European romanticists, American writers of this direction widened the borders of world of knowledge for people of those days.

American romanticism had to understand a new, very contradictory and intricate world dying and being born again to understand new human interrelations, to refuse the settled and to dealer new criteria. It was extremely difficult. The romanticists were distressed, they sought, they foresaw. They were delighted with life. They struggled for the best, they appreciated the resent past and present, then created the images of indomitable heroes and rebels, who were full of high passion such as: recalcitrance, anger and the thirst for justice.

All romanticist theories glorified the individualistic ideal of human behavior, but none of them explained individualism with regularities of social development. This differentiates romanticism from realism.

Romanticism is an effective method of artistic mastery the assimilation of reality without which the process of the aesthetic development of any nation world not is full.

Romanticists went from the life of an individual to the life of the country, not paying attention to social groups, layers or classes. American romanticists did not have a single ideological program, which they could defend in their works. Besides the transcendentalists' club, there was no romanticists' group, schools or trends. Washington Irving was alone in his Anglo – American position as “a intermediary” between Europe and America. Nathaniel Hawthorn was also single in his fight against Puritanism. Edgar Allow Poe was in literary and social isolation. Herman Melville's name was crossed out from literature when he still was alive. Yes!

Yet all of them were united in their protest against middle class morals, policy and aesthetical estimation, in their customs. The sharpness of real contradictions determines the strife of romanticists to abstract and to oppose “the beautiful with the ugly” good with evil”. Positive is raised and negative is lowered. That is whelp in the creative methods of romanticists contrasting engage much place, we can notice the melioration for the exceptional and unique and the titanium of amigos and underlined hyperbole in the description of natural elements.

Romanticists introduce dramatic conflicts with mysteries and “fatal” chance – fortuity; the plot acquires of adventurous heralds, the intrigue is intricate, the hero's have sudden turns and troubles. The heroes have a lot of obstacles. The events develop dynamic the conclusion almost unexpected. The idea of national originality the idea of national character are typical for American romanticists. It was the American romanticists who raised the flag for Independent American literature not dependent upon European literature. They became the creators of the national literature of their mother country; they became the historians of the past the judges of their present. This function will be inherited by the literature of a later deeded – of the critical realism. Each of the romanticists tried to find his ideal outside the middle class surroundings middle class practices with it underlining antipoetic character of the “mercenary word”. Washington Irving searched the ideal in the patriarchal surrounding of the colonists of the XVIII

century he created a poetical image of “old worldly” America; Fenimore Cooper and Herman Melville considered the ideal the free life of uncivilized nations of the islands of the Pacific or the Indians; S. Judd and I. Hippard searched for support in Christian socialism.

The Revolution Period (1765-1787)

The United States became an Independent nation by winning the Revolutionary War in America (1775-1783). Much of the literature of this period addressed issues relating to American independence. Thomas Paine soon became famous for his fiery essays in support of the American patriots. His pamphlet “Common Sense” (1776) called for complete independence from Great Britain. In a series of pamphlets called “The American Crisis” (1776-1783), he encouraged the rebels to persist during the darkest days of the Revolutionary War. James Hector St. John De Creve Coeur the French – born essayist (1735-1813), helped the colonists think of themselves as American rather than Europeans. Creve Coeur saw America as a new land where individuals could throw off old Prejudices, suffocating social Customs, and tyrannical government. Franklin, Paine and Creve Coeur wrote in dignified, but plain and clear prose. This style reached its peak in the ringing eloquence of the “Declaration of Independence” written by Thomas Jefferson. The same type of writing appears in the sober language of the Constitution of the United States, much of which was drafted by Governor Morris, Alexander Hamilton, James Madison, and John Jay used this clear style in “The Federalist” (1784-1788), and series of public letters that persuaded New Yorkers to ratify the Constitution.

William Cullen Bryant.

William Cullen Bryant merits a claim to be one of America’s first naturalist poets. Born after the Revolutionary War, Bryant turned to nature as a source for poetic inspiration. “Thanatopsis”, the name of his most famous nature poem, is a Greek word meaning “view of death”. The opening lines assert:

To him who in the love of nature holds Communion with her visible forms, she speaks A various language... Edgar Allan Poe was also a master of the prose tale. A gifted, tormented man, Poe thought about the proper function of literature for more than any of his predecessors, with the result that he became the first great American literary critic... The next great American Romanticist, however, drew on America for both characters and settings, and his work, though theoretical and philosophical, does mirror the attitudes and moves of the time. He was a Shy New Englander named Nathaniel Hawthorne. Although he wrote no poetry his short Stories and novels still rank among the best that America has produced. Abolitionism. Harriet Beecher Stowe “Uncle Tom’s Cabin”

Transcendentalism. Ralph Waldo Emerson, the “Great Awakener” the founder of Transcendentalism, deeply influenced American literature. His Speeches “The American Scholar” (1837) and “Divinity School Address” (1838). His treatise “Nature” (1836) is also an excellent writing. In 1840 started publishing “The Dial”, the Transcendentalism review. 1841. Essays, his first series were created. The Second series appeared in 1844. 1845-1846 “Lectures on Representative Men” was published (1880).

Control questions:

1. What were the American romanticists’ themes?
2. What contradictions were there between reality and ideal of the romanticists?
3. Why did American romanticists seek many good things in the past?
4. What were the romanticists’ attitudes towards native Indians?
5. Why did they want to create national American literature?

Tasks for self directed work:

1. What did American romanticists lean upon?
2. Why did romanticists digress from the ordinary every day life?
3. What literature did they want to create?

LECTURE 4

**Origin of the American Novel:
Hugh Henry Brackenridge (1748-1816).
Charles Brockden Brown (1771-1810).
James Fenimore Cooper (1789-1851).**

The key questions:

1. How did Brackenridge begin his literary activity?
2. When was his novel “Modern Chivalry” written?
3. In what spirit is the novel “Modern Chivalry” written?
4. What were Charles Brockden Brown’s interests?
5. What kind of characters are described by Brown?

The principal conception and phrases of the theme: To engage oneself as..., excerpts, fatal patriarchal, moral and manners, a nut without kernal, to root in, well disposed (to, towards), impudent, haunting novels.

Essential problems of the theme:

What did Brown write as the first professional American writer?
What did he develop in his haunting novels?
What are Brown’s literary merits?

Goal of the lecture:

To give information about the first American novelists and novels, their traits.

Identifying educational goals:

1. Gives as full information as possible about Hugh Henry Brackenridge and Charles Brockden Brown’s novels.
2. Retells the two writers’ characters and literary merits.
3. Did Charles Brockden Brown really dramatize scientific theories?

Control questions:

1. What inspired Brown?
2. What do you know about American Gothic novels?
3. Is Brown really a precursor of romantic writers?
4. What is his novel “Ormond” about?

Hugh Henry Brackenridge

Hugh Henry Brackenridge was Scotch. He came to America still a child and he grew up in Pennsylvania. In 1768 he entered the Princeton University. On graduating from the University Brackenridge worked at school. During the War for Independence he served as a priest in the

revolutionary army. In 1776 he wrote his poem "Battle at the Banker Hill" and his play "General Montgomery's Death" appeared. After the War he moved to Pittsburgh; there he edited a newspaper and took an active part in the social life of the country, he supported Jefferson's party. He became the Member of the Supreme Court of Pennsylvania. The activity supplied him with material for his satirical novel "Modern Chivalry" («Современное рыцарство»). The first part of which saw the world in 1792 and the second one came into existence in 1815. Brackenridge is seen in this novel as the founder of American realistic novel. The writer showed how the American bourgeoisie used democratic achievements of the revolution for their aims; how the American bourgeoisie strengthened its rule (господство) "Modern Chivalry" is written in spirit of the English enlightenment novel of the XVIII century. The heroes of the book are Captain John Tarrago and his servant from Ireland Treg O- Riggee. They visit distant parts of the frontier, they were at inns, fairs; they watched Elections to the local. Captain Farrago was well-read and clever man. Being a democrat he does not believe American democracy blindly; he could see its dark sides as well.

He tried to bring up honest citizens of America showing them the "stupidity of ambitious pretentious" Brackenridge's traditions would be continued and deepened by the realists of the XIX century.

Charles Brockden Brown. (1771-1810).

Charles Brockden Brown was born in Philadelphia in the family of hereditary gentleman by birth colonist His father was a trader. He prepared his son to the profession of a lawyer. Having left the law school Brown began engage himself as a lawyer, but in 1798 he left advocate's office, he did not want to stay as a defender of injustice. Brown went to New York where he devoted himself wholly to literary activity writing eight novels for four years. Simultaneously he published "Monthly Magazine and American View" (from 1799 by 1803) on the pages of whose he published his own stories and excerpts from his own novels. Literary – critical activity he did not give up ever. Brown belonged to a new post-war generation of American writers. He grew in the conditions of strengthened bourgeois system. Brown lost ties with Paine and Freneau. For aim Hamilton the leader of federalists was not private enemy; and Brown wrote about him sympathetic obituary but true did not lose ties with French and English Enlightenment, with Godwin, the influence of the latter on Brown is felt in his novels. The crisis of Enlightenment novels seen in Brown's interests to the heroes with ill, confused souls, to the mysterious and intricate adventures to fatal mysteries. The life became more complicated because of the development of bourgeois relations. The power of money drew the death of patriarchal moral and manners. In this condition instead of Enlightenment novels there appear Gothic novels full of horrors and mysteries. His first novel "Wieland" (1798) came into being and where the author condemns amusing literature. Brown defends the unity of meaning and form. In the article "Standards of Taste"(1806) Brown states that the meaning gives dignity and weight to the world not a form. He says that the form without meaning looks like a nut without kernel; it disappoints. Brown was the first in American literature to speak about literary critics to be a science. Brown states that literature has the task to enlighten people and it should serve social aims. He made a discovery the reason of unhappiness of a man's roots in (is founded on) not on his nature, but its reason is in social institutions. Brown's aesthetics prepared the appearance of romanticism. On Brown's road went Hawthorne, Edgar Poe and Lippard. The narration is made on the name of Clara Wieland –the heroes (Theodore's) sister. The next novel is "Ormond" ("Ормонд", 1799) in this novel the author makes one more step in the owning with American material. Stephen Dadleya New York druggist is honest and well disposed. He is ruined by his adroit and unscrupulous impudent apprentice Crais and to whom his drug store passed. To support his family Dadley becomes a clerk in a law. Ormond is Dadley's acquaintance, who saves Dadley from hunger death. But later it turns out that the young man is a villain, scoundrel. Ormond's aim

is to seduce Constance. It was he who made Stephen Dudley poor using Craig as a weapon. Ormond had already enticed one girl. His next sacrifice became Constance. The real hero of the novel is Constance. A month later Brown's next novel "Arthur Mervin" appeared "Edgar Huntley, or Memoirs of the Sleep-Walker" was published in July 1799. "Clara Howard" (1800) and "Jane Talbot" (1801) are novels which have happy end.

JAMES FENIMORE COOPER (1789-1851).

James Fenimore Cooper, like Irving, evoked a sense of the past and gave it a local habitation and a name. In Cooper, though, one finds the powerful myth of a golden age and the poignancy of its loss. While Irving and other American writers before and after him scoured Europe in search of its legends, castles, and great themes, Cooper grasped the essential myth of America: that it was timeless, like the wilderness. European history in America was a reenactment of the fall in the Garden of Eden. The cyclical realm of nature was glimpsed only in the act of destroying it: The wilderness disappeared in front of American eyes, vanishing before the oncoming pioneers like a mirage. This is Cooper's basic tragic vision of the ironic destruction of the wilderness, the new Eden that had attracted the colonists in the first place. Personal experience enabled Cooper to write vividly of the transformation of the wilderness and of other subjects such as the sea and the clash of peoples from different cultures. The son of a Quaker family, he grew up on his father's remote estate at Otsego Lake (now Cooperstown) in central New York State. Although this area was relatively peaceful during Cooper's boyhood, it had once been the scene of an Indian massacre. Young Fenimore Cooper grew up in an almost feudal environment. His father, Judge Cooper, was a landowner and leader. Cooper saw frontiersmen and Indians at Otsego Lake as a boy; in later life, bold white settlers intruded on his land.

Natty Bumppo, Cooper's renowned literary character, embodied his vision of the frontiersman as a gentleman, a Jeffersonian "natural aristocrat." Early in 1823, in "The Pioneers", Cooper had begun to discover Bumppo. Natty is the first famous frontiersman in American literature and the literary forerunner of countless cowboy and backwoods heroes. He is idealized, upright individualist who is better than the society he protects. Poor and isolated, yet pure, he is a touchstone for ethical values, and prefigures Herman Melville's Billy Budd and Mark Twain's Huck Finn.

Based in part on the real life of American pioneer Daniel Boone — who was a Quaker like Cooper — Natty Bumppo, an outstanding woodsman like Boone was a peaceful man adopted by an Indian tribe. Both constantly kept moving west to escape the oncoming settlers they had guided into the wilderness, and they became legends in their own lifetimes. Natty is also chaste, high-minded, and deeply spiritual: He is the Christian knight of medieval romances transposed to the virgin forest and rocky soil of America.

The unifying thread of the five novels collectively known as the "Leather-Stocking Tales" is the life of Natty Bumppo. Cooper's finest achievement, they constitute a vast prose epic with the North American continent as setting, Indian tribes as characters, and great wars and westward migration as social background. The novels bring to life frontier America from 1740 to 1804.

Cooper's novels portray the successive waves of the frontier settlement: the original wilderness inhabited by Indians; the arrival of the first whites as scouts, soldiers, traders, and frontiersmen; the coming of the poor, rough settler families; and the final arrival middle class, bringing the first professionals — the judge, the physician, and the banker. Each incoming wave displaced the earlier: Whites displaced the Indians, who retreated westward; the "civilized" middle classes who erected schools, churches, and jails displaced the lower-class individualistic frontier folk, who moved further west, in turn displacing the Indians who had preceded them. Cooper evokes the endless, inevitable wave of settlers, seeing not only the gains but the losses.

Cooper's novels reveal a deep tension between the lone individual and society, nature and culture, spirituality and organized religion. In Cooper, the natural world and the Indian are fundamentally good – as the highly civilized realm associated with his most cultured characters. Intermediate characters are often suspect, especially greedy, poor white settlers who are too uneducated or unrefined to appreciate nature or culture. Like Rudyard K. E.M. Forster, Herman Melville, and other sensitive observers of widely varied cultural relativist he understood that no culture had a monopoly on virtue or refinement. Cooper accepted the American condition while Irving did not. Irving addressed the American setting as a European might have – by importing and adapting European legends, culture, and history. Cooper took the process a step farther. Cooper created American settings and new, distinctively American characters and themes. He was the first to sound the recurring tragic note in American fiction.

Tasks for self directed work:

1. What are the first American novels, their themes, characters, ideas, etc.?
2. What novels are Brown's Gothic novels?
3. What did Brackenridge and Brown describe in their novels?

LECTURE 5

CONFLICT AND CELEBRATION 1855-1880

The Key Questions:

1. Washington Irving's "Salmagundi – a satiric magazine appropriately named after a spicy appetizer.
2. Irving's pseudonym Diedrich Knickerbocker and books written by Diedrich Knickerbocker's book "History of New York from the Beginning of the World to the End of the Dutch Dynasty".
3. His stories "Rip Van Winkle" and "The Legend of Sleepy Hollow" are told by old Knickerbocker.
4. Wasington Irvin's return to America and his life in Boston.
5. His "Tales of a Traveler" (1824) and "The Devil and Tom Walker".

The principal conception and phrases of the theme: A man of letters, to roam, to be fond of using pennames, to sign one's works with such names William Wizard and Anthony Evergreen, wizard, an eccentric old historian, hilarious, accumulated treasures of the age, sophistication, accomplishments.

CONFLICT AND CELEBRATION 1855-1880

Near the middle of the nineteenth century, the American showman P. T. Barnum returned from a tour of Europe . The young poet Walt Whitman, then working as a reporter for the Brooklyn *Eagle*, interviewed Barnum and asked him if seeing Europe made him less impressed with America . "No! Not a bit of it!" cried Barnum. "Why, sir, you can't imagine the difference. There everything is frozen—kings and *things*— formal, but absolutely frozen: here it is *life*,"

Like so many other Americans, Barnum was aware that America was indeed flourishing and full of life. The transplantings from Europe of people, customs, and ideas had been successful. The roots had taken hold; what had been foreign had become native. Full of confidence, Americans were envisioning a nation that would reach from sea to sea. The explorations of Lewis and Clark had spurred the idea of that destiny, and thousands of men and women moved westward to homestead, enduring hardship and danger because they saw the limitless possibilities of making new lives on the American land.

At the same time that the westward expansion was beginning, the United States and the Constitution met their sternest test. That test, the Civil War, divided America against itself for the first time. It tore apart the carefully woven fabric of the *united* states.

A Nation Divided By the middle of the century, the North had secured prosperity through manufacturing and commerce. Factories flourished; industry sought protective tariffs and a strong federal government. Cities boomed with plenty of work and plenty of workers. In the South, on the other hand, the economy had remained agricultural, depending on cotton exports, the slave system, and low tariffs. For Southerners the agrarian way of life and the rights of the individual states were cherished as the foundations of Jeffersonian democracy. As the century wore on, the Northern and the Southern ways of life seemed more and more irreconcilable. Just as Americans have always had to face the question of the place of the individual person within the whole society, so Americans before the Civil War had to face the question of the rights of individual states within a democratic union. Every year the debates grew fiercer. Abolitionists became more and more vocal. William Lloyd Garrison attacked slavery every week in his newspaper, *The Liberator*. Harriet Beecher Stowe moved the emotions of many people with *Uncle Tom's Cabin* (1852). As each new western state entered the Union, a decision had to be made: would the state be slave or free? Compromise after compromise was reached until the tension became too great. When Abraham Lincoln was elected President in 1860, the Southern states took action. In December of 1860, South Carolina seceded from the Union; within a month six more states followed, and four others joined the new Confederacy soon after. With the firing at Fort Sumter on April 12, 1861, the Civil War began.

It is difficult to express what a civil war means to a nation: "Cousin against cousin" is a tired phrase, but it tells the truth. The young Mark Twain of Hannibal, Missouri, joined a Confederate militia; his brother accepted a Union appointment and moved to the Nevada Territory. In Maryland thousands enlisted in the Confederacy, and thousands more with the Union Army. Throughout the nation families were divided and friends became enemies.

The Civil War was fought on a scale that America had never before seen. On land and sea, in the Mississippi Valley and in the Virginia Wilderness, across Pennsylvania, Tennessee, and Georgia, in massive battles and unrecorded skirmishes people fought and died. Bull Run, Shiloh, Chancellorsville, Gettysburg, Vicksburg, Atlanta—early Southern victories eventually gave way to Northern ones. On April 9, 1865, after a long and bitter war that some people had thought would take only a few weeks, Robert E. Lee, General of the Confederate Armies, surrendered to the Union Commander, General Ulysses S. Grant, at Appomattox Court House. For the new nation, the Civil War, or War Between the States, was a tragedy of the greatest magnitude. The war decimated a generation and left the nation its most painful legacy.

Expansion and Celebration

The South, caught in a struggle for new power after the war, had to endure the long and painful Reconstruction Period. Elsewhere, however, the end of the war was cause for celebration. The nation had been preserved and could get on with its business. In the North cities opened their gates again. This postwar period was named the Gilded Age by Mark Twain. It was an age that seemed to have lost some of its ideals in the chaos and hatred of war, and it filled that void with an intense materialism. The two decades after the war were a time of rapid technological progress: They witnessed the completion of the transcontinental railroad and the invention of the typewriter, the ticker tape, the telephone, the light bulb, and the "horseless carriage." They were even more a time of profit, economic development, and financial wheeling-and-dealing—the age of the Robber Barons. The nation had found strength through the war, but it had lost some innocence.

The great new source of joy and inspiration, however, was the West. The West was "wild," exciting, new: It was still a frontier, with all the possibilities of an unspoiled place. Few people thought of the plight of the Indians; all that mattered was the great frontier where dreams were fulfilled and fortunes made. The newspaper editor Horace Greeley was credited with the words that symbolized the spirit of the time: "Go west, young man!" The toil of the slaves, the

bloodshed of battle, the celebration of a reunited America, the boom in technology, the populating of the American frontier, and the displacement of the Indian cultures were dramatic experiences. Out of such experiences came memorable contributions to our literature.

Three Americans

During these turbulent years three writers emerged who used the American language in new ways and who would prove to be among America's literary giants—Walt Whitman, Emily Dickinson, and Mark Twain.

Whitman: "I sound my barbaric yawp over the roofs of the world." So Walt Whitman cried out in *Song of Myself*. There was indeed something elemental, unmannered and unmannerly, in the new language American writers found themselves using. The American experience could only be described with new expressions: Whitman invented them. A new literature demanded using new rhythms and new forms: Whitman generated them. Whitman absorbed America. He became the country in his poetry, and his songs became America's new self-portrait.

Dickinson: The American language shaped the sound of Emily Dickinson's poetry as well, but it is the quieter, drier, crisper tone of New England speech we hear in her poems. Most of our early poets wrote in a language close to the "literary" style of England, but the poems of Dickinson—like those of Whitman—take on the characteristic turns and twists of American speech. Her poems deal with the profound matters that New England writers had always explored, but her voice takes on an irony and reveals a sensibility that still seems modern today.

Mark Twain: We can never think of Mark Twain as anything but a product of the American frontier. A child of the Mississippi River, the great dividing line between East and West, he sought his fortune in California. He was able to tell the world about mining camps and backwater towns, daring riverboat pilots, braggarts and adventurers, country children and their dreams—and he told of these things in the language of the people who experienced them. Steeped in his time and place, a master of dialect and rural humor, Mark Twain wrote in a language that opened a new mine of American literature.

Wherever Americans were going after the war, they were not returning to the past. The old forms and many of the old ideals had died in the war. New ones were not easily found. Perhaps Mark Twain's *Huckleberry Finn* best sums up the direction many Americans felt they had to take: "But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before."

Identifying educational goals:

1. Explains Washington Irving's literary activity.
2. Analyzes one of his stories.
3. Shows the role of Diedrich Knickerbocker in Irving's works.
4. Explain the following sentence: "With quick eye, ready tongue, and alert recognition of absurdities, he sits quietly at both ends of the American literary spectrum – an expatriate seeking reverently in Europe for sources of culture, but... most effective in realizing American characters enmeshed in American ideals. -- Washington Irving.

LECTURE 6

THE TRANSCENDENTALISTS.

The key questions:

1. The meanings of the term "Transcendentalism" and what it is based on.
2. Nature and its role in the activity of the transcendentalist writers.
3. The transcendentalists' beliefs and "moral enthusiasm".

The principal conception and phrases of the theme: Formidable, to energize, to transcend something is to rise above it, to pass beyond its limits, The world of the senses, free from restraining dogma, free from dull habits, ultimate, “the knowledge comes through a deep, free intuition, which they recognized as the “highest power of the Soul” , alive with the spirit, individualism, to assert, to reform society vigorous feminism, intensely optimistic.

Essential problems of the theme:

1. What is the essence of Transcendentalism?
2. What did transcendentalists believed in?
3. What has transcendentalism to do with nature?
4. What were the transcendentalists’ beliefs?
5. What thought led the transcendentalists to intense “moral enthusiasm” and concerns?

Goal of the lecture:

To explain materials concerning transcendentalism and American transcendentalists.

Identifying educational goals:

Explains the students on what is transcendentalism based.

Defines the term and explains the following:

Transcendentalism is a formidable term describing the movement in American culture that energized much of the literature of this period. To transcend something is to rise above it, to pass beyond its limits. ”Transcendentalist is a fairly loose term referring to a large group of men and women who were very different from one another both as individuals and as writers.” We hear Emerson, in his rhapsodic essay “Nature”, an emotional outpouring, trying to capture in words the experience of that communication with nature: “Standing on the bare ground – my head bathed by the blithe air and uplifted into infinite space – all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal being circulate through me; I am part or particle of God.

The Transcendentalists.

Transcendentalism emerged in the 30ies. This time witnessed noticeable sharpening of capitalist contradictions. People began their strikes workers uprising and unions helped the appearance of romanticists, who stood against mercantileism. There began chases after dollars. The new literary trend leaked upon the aesthetics of romanticism and it was a new branch of romanticism.

In 1836 there was founded “Transcendentalist Club” at the head of which stood Ralph Waldo Emerson. The members of the Club were Henry David Thoreau (1817-1862), Theodore Parker, George Reeply, Amos Alcott, Elizabeth Pibody, Margaret Fuller (1810-1850) and others. Transcendentalism is a specific American philosophical and literary trend. To transcend something is to rise above it, to pass beyond its limits. Transcendentalism is based on the belief that the most fundamental truths about life and death can be reached only by senses. The transcendentalist believed that each and every man and woman living as a true individual, free from restraint, dogma and dull habits of thought, could know something spiritual reality but could not know it through logic or the data of the senses. Transcendentalists did not have a strict

doctrine or code. This trend is more a tendency, an attitude, than it is a philosophy. Nature played an important role in the transcendentalist view. Nature was divine, alive with spirit, the human mind could read nature, find truths in it. To live in harmony with nature, to allow one's deepest intuitive being to communicate with nature, was a source of goodness and inspiration. The transcendentalists believed that deep intuition of a spiritual reality is available to us only if we allow ourselves to be individuals, and Transcendentalist writing places a strong emphasis on individualism. Transcendentalists assert that the powers of the individual mind and soul are equally available to all people. These powers are not dependent upon wealth or background or education. We all have a potential equality as spiritual beings, and the divinity within each of us can be realized by the learned minister and the scholar. For Emerson every person can be a kind of poet, realising individual imaginative power. Society, with its emphasis on material success, is often seen as a source of corruption. The tone of transcendentalist writing is often optimistic and aspiring. It frequently suggests that the individual, in harmony with the divine universe, can transform the world. The New England movement, as represented by Emerson and others, has been characterized by the absence of a formal system of thought, the exaltation of the spiritual in a general sense over the material, and the immanence of the divine in all creation, especially as set forth in Emerson's "Oversoul". Transcendentalists state that only practice, experience, the surrounding world form a person. They thought that a man is by birth inherent in understanding truth and errors, good and evil and that these ideas transcendental, i.e. they come to a man without experience. But the transcendentalists condemned the moral and the practice of bourgeois America, its ideals. Transcendentalism became a kind of a protest form of American intellectualism against aesthetically pushing sides of capitalist progress in the USA.

Transcendentalists thought that the society would develop harmoniously, if every person did his best. At the same time the transcendentalists were anxious about the corruption of the American society, wallowed in mercenary calculations, which ignored spiritual interests. Rejecting Calvinism and the materialism of society, Emerson and Thoreau asserted their beliefs in deism, in individualism and self-reliance, and in the form for national literature. These ideas, most clearly expressed in Emerson's "Nature" (1836) or "Self-Reliance" (1841) and in Thoreau's "Walden" (1854) or "Civil Disobedience" (1848), directly influenced three groups of writers: The writers of the "American Renaissance", Hawthorne, Poe and Melville, whose symbolic and imaginative works are however more pessimistic, dealing with the individual caught between his own values and those of society, (cf. Edgar Allan Poe's "Tales"; Nathaniel Hawthorne's "The Scarlet Letter" (1850) or "The House of the Seven Gables" (1851); Herman Melville's "Moby Dick" (1851). Walt Whitman, the prophet and seer, the believer in democracy, in the vitality of man and in the necessary emergency of an American poetry ("Leaves of Grass", 1855).

The Schoolroom or Household Poets, Longfellow, Lowell and Whittier, so called because of the tremendous popularity of their works which were read at home and in school. They often used historical themes, folk materials, and traditional forms such as the ballad (e.g. Henry Wadsworth Longfellow's "Evangeline", 1847, or "The Song of Hiawatha", 1855); John Greenleaf Whittier's "Snow-Bound: A Winter Idyll" (1866); James Russell Lowell's "The Biglow Papers" (1846-1848), and "A Fable for Critics" (1848).

RALPH WALDO EMERSON (1803-1882).

Ralph Waldo Emerson's life was rather quiet and well ordered, but it was full of ideas. Emerson was born in Boston. He attended Harvard University, studied theology. In 1829 he became a Unitarian minister. He made a trip to Europe after the trip he settled in the village of Concord, Massachusetts. At Concord he became a member of the Transcendental Club. It was at Concord that Emerson composed his first book, treatise "Nature" (1836). His address called "The American Scholar" (1837) has been an inspiration to generations of young Americans. Emerson achieved national fame after his "Essays" in 1841. Then came "Essays: Second Series" (1844),

“Representative Men” (1849) and “The Conduct of Live” (1860). When he was a young man , Emerson began writing what he called his “Savings Bank,” the remarkable journals and notebooks that were not published in full until almost a century after his death. We read in those writings his daily thoughts and observations. He traveled widely throughout the country, delivering lectures in a rich and beautiful voice. His optimism, his belief in the vast possibilities of mind and spirit suited the American nation. He wanted us to live in harmony with nature. He said that the universal spirit is the source of all unity and growth. Emerson was sure that if we “see truly”... we will “live truly”. “Nature” is a lyrical expression of the harmony Emerson felt between himself and nature. “Self- Reliance” (a treatise) is also at the core of Emerson’s ideas. Whenever the romantic mind turns to philosophical speculation, it is quick to emphasize that which is innate or intuitive in preference to that which is rational or intellectual. In America during the first half of the nineteenth century there grew up a coterie of such thinkers who came to be known as Transcendentalists, although the name was used very loosely and vaguely to define almost any writer of mystical inclinations. There was general agreement, however , that a “transcendentalist” believed for the most part that man’s ideas , ideals, and beliefs were not to be based on experience alone, but rather should transcend experience. The whole tendency of these thinkers was to revolt against the empirical, “take-the-world-as-you-find-it” philosophy of the seventeenth and eighteenth century deists. Among these American transcendentalists Emerson was by far the greatest and most influential. He was born in Boston, the son of a minister, and prepared himself to follow in his father’s path. He graduated from Harvard in 1821, an average student with, however , some unusual promise in the writing of poetry and in oratory as well as general intellectual aliveness. He proceeded at once to divinity school and in 1829 became pastor of the Second Church in Boston. But his inquisitive mind had already outgrown the limitations of creed and dogma. He found himself unable to administer with conviction the Sacrament of the Last Supper, proposing to omit it from his ministerial service: and when his congregation failed to support him on this issue, he resigned from the ministry (1832). After a trip to Europe, in the course of which he met Wordsworth, Coleridge, and Carlyle, he returned to settle in the quiet village of Concord, Massachusetts (1834), where he became known as the great secular preacher of his age . His full recognition as a major American writer had been achieved by the time of the American Civil War.

Emerson wrote essays and distinguished verse. The long line of useful essays was inaugurated by “Nature” (1836), which is an admirable statement, not only of the romantic veneration and worship of Nature, expressed in verse , but also of the majority of Emerson’s favourite moral ideas. “ The American Scholar” (1837) is in most respects the true Declaration of Independence for American thought and American literature;” The Divinity School Address” (1838) caused a sensation and alienated Emerson from Harvard for some thirty years. His essays and lectures were gathered into three collections: one in 1841, another in 1844, a third in 1849.

“ Representative Men ”(1850) consists of a group of biographical essays suggested by his friend Carlyle’s “ Heraes and Hero-Worship”; these two works are classic statements of the importance to 19th century thought of the lonely but mighty individual genius , an idea which reaches a logical conclusion in Nietzsche and his concept of the Superman. “English Traits” (1856) recounts his pleasant experiences on a trip to England ;” The Conflict of Life “ (1860) is in reality a fourth book of essays. His poems were collected in 1847. No consideration of Emerson’s work, moreover, can omit the Journals, not published for the first time as a whole until 1909-1914.

Emerson is not a systematic philosopher ; rather he gives the impression of one thinking about in complete freedom. It is useless to attempt to outline in brief a typical Emerson essay. His style is aphoristic; his paragraphs are often strings of pithy sayings, and his sentences are more often terse than periodic. His gift of utterance is always arresting , however and his felicity of

phrase is often memorable. Moreover, always there lies a fundamental unity down underneath all his superficial formlessness. This unity comprehends and is alrethed to one or more of the following tenets of his thought , most of them obviously Platonic ; reality is of spiritual nature: to rely on oneself rather than on others is of supreme significance :man is born to hope and fight toward some chosen goal. With such valiant weapons in his arsenal , Emerson fully deserves the encomium of Matthew Arnold , who called him “ the friend and aider of those who would live in the spirit”. With such valiant weapons in his arseual Emerson fully deserves the encomium of Matthew Arnold who called him “the friend and aider of those who would live in the spirit”(1).

Concord Hymn

by Ralph Waldo Emerson

Sung at the complition of the Battle monument, July the 4,1837.

By the rude (roughly made) bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruind bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive (dedicated to fulfill a vow) stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit , that made those heroes dare
To die , and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

Control questions:

1. When did transcendentalism come into being?
2. What happens when the most fundamental truths about life and death can be reached?
3. What do the sentences mean: “Each and every man and woman, living as a true individual, free from restraining dogma and dull habits of thought could rise above the matreial world.”
4. “Nature was divine, alive with spirit; the human mind could read nature , find truths in it To live in harmony with nature, to allow one's deepest intuitive being to communicate with nature, was a source of goodness and inspiration.”

LECTURE 7 EMILY DICKINSON (1830-1886)

Emily Dickinson (1830-1886) was an American lyrical poet, and an obsessively private writer -- only seven of her some 1800 poems were published during her lifetime. Dickinson withdrew from social contact at the age of 23 and devoted herself in secret into writing.

Dickinson was born in Amherst, Massachusetts, to a family well known for educational and political activity. Her father, an orthodox Calvinist, was a lawyer and treasurer of Amherst College, and also served in Congress. She was educated at Amherst Academy (1834-47) and Mount Holyoke Female Seminary (1847-48). Around 1850 Dickinson started to write poems, first in fairly conventional style, but after ten years of practice she began to give room for experiments. From c. 1858 she assembled many of her poems in packets of 'fascicles', which she bound herself with needle and thread.

After the Civil War Dickinson restricted her contacts outside Amherst to exchange of letters, dressed only in white and saw few of the visitors who came to meet her. In fact, most of her time she spent in her room. Although she lived a secluded life, her letters reveal knowledge of the writings of John Keats, John Ruskin, and Sir Thomas Browne. Dickinson's emotional life remains mysterious, despite much speculation about a possible disappointed love affair. Two candidates have been presented: Reverend Charles Wadsworth, with whom she corresponded, and Samuel Bowles, editor of the Springfield Republican, to whom she addressed many poems.

After Dickinson's death in 1886, her sister Lavinia brought out her poems. She co-edited three volumes from 1891 to 1896. Despite its editorial imperfections, the first volume became popular. In the early decades of the twentieth century, Martha Dickinson Bianchi, the poet's niece, transcribed and published more poems, and in 1945 Bolts Of Melody essentially completed the task of bringing Dickinson's poems to the public. The publication of Thomas H. Johnson's 1955 edition of Emily Dickinson's poems finally gave readers a complete and accurate text.

Dickinson's works have had considerable influence on modern poetry. Her frequent use of dashes, sporadic capitalization of nouns, off-rhymes, broken metre, unconventional metaphors have contributed her reputation as one of the most innovative poets of 19th-century American literature. Later feminist critics have challenged the popular conception of the poet as a reclusive, eccentric figure, and underlined her intellectual and artistic sophistication.

Emily Dickinson is still considered America's foremost woman poet. Of her more than 1,700 extend poems, only a handful were published in her lifetime. She never married and she seldom left her family home in Amherst, Massachusetts, but she transcended all physical limitations in her extensive, artistic correspondence and, even more so, in her unflinchingly honest, psychologically penetrating and technically adventurous poems.

One hundred nine of her best and best-remembered works are reprinted here exactly as they appeared in the first three posthumous anthologies: the 1890 volume (*Poems by Emily Dickinson* / Edited by two of her friends / Mabel Loomis Todd and T.W. Higginson, Roberts Brothers, Boston [the 16th edition, 1897, was the specific source]), the 1891 volume (same title as above, plus Second Series [the 5th edition, 1893, was the specific source]) and the 1896 volume (same title as for 1890, plus Third Series [1st edition was source]). The titles (such as "Escape" and "Compensation") given to some of the poems by the early editors are retained here for completeness, but since they were not original with the poet, they have not been entered in any table of contents or index of titles. An index of first lines has been provided, however, at the end of this volume.

PRACTICAL LESSON 7

Success

by Emily Dickinson.

Success is counted sweetest
By those who ne'er succeed
To comprehend a nectar
Requires sorest need.

Not one of all the purple host
Who took the flag today
Can tell the definition
So clear, of victory

As he, defeated dyind,
On whose forbidden ear
The distant strains of triumph
Break, aganized and clear.

Омад

Омадга ишониб интилганларга
Бу ширин лахзалар келар бегумон.
Эришиш канчалар кийин булса-да
Омад хам шунчалар яратар имкон.

Афсуски даврнинг хужайинлари
Бугуннинг байрогин кукларга тутар,
Сўранг! Галабанинг нашидаларин
Аник таърифини берармикинлар?

Худди улим билан галаба килиб,
Куркув охангини эшитгандек,у,
Олис буёкларда... байрамни куриб
Килди вайроналар, ёгдириб кайгу.

Бу менинг жумлаи жахонга мактубим

Бу менинг оламга битган мактубим,
Хеч қачон йул олмас манзилим томон...
Айтган бунда, табиат, оддий сузларин.
Бундай назокат ва нафислик билан.

Кун келар, бехосдан, унинг номаси...
Мен гувоҳ булмаган, кафтларга тушар.
Пинхона битилган, севги ноласи,
Кадрли юртдош томон ошикар!

Questions:

1. According to the poem, what best understands success? In your opinion, who wants most to succeed? Does the successful person value success? Does he recognize it for what it is?

2. Explain the meaning of the first stanza in your own words. How does the poet develop this idea further in the other two stanzas?
3. Can you draw analogies from your own experience to illustrate the central idea of the poem?

“This is my Letter to the World”

This is my letter to the world,
That never wrote to me,-
The simple news that Nature told,
With tender majesty.

Her message is committed
To hands I can not see;
For love of her, sweet countrymen,
Judge tenderly of me!

Questions:

1. What is the poet's letter to the world? What news does it contain? To whom is it delivered? Why does she implore her countrymen to judge her tenderly?
2. One could say that Emily Dickinson is expressing her vision of the poet's task and function in this poem. What is the role of the poet according to her? What is the poet's relationship to the world?
3. How would you define the role of the poet?
4. What picture of Emily Dickinson do you get from her poems? Do you think you would have liked her as a person? Why or why not?
5. What does Emily Dickinson gain in her poetry by being so compact in style and by presenting only the kernel of a thought? Does she lose anything by avoiding conventional poetic language and imagery? Give reasons for your choice?
6. What poet from your national literature compares in style and language with Emily Dickinson? Did he or she also live a recluse?
7. Do you think a life of solitude is more conducive to producing a superior poet than a life of much social activity? Explain.

Goal of the lesson:

To introduce the students with Emily Dickinson's poetry.

Necessary materials:

Textbook, reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

1. To analyze Emily Dickinson's works:
 - a) “This is my Letter to the World”.
 - b) “Success” and

Identifying educational goals:

1. Introduces with Emily Dickinson's themes and style.
2. Analyzes one of her poems.

I. Answer the questions:

1. When did American literature shift from romanticism to realism?
2. Did sentimentalists and moralists' works remain popular till the end of the XIX century?
3. Why can't Emily Dickinson be related to any literary trends of her time?
4. What can you say about Emily Dickinson's style and themes?

II. Interpreting:

"If I read a book and it makes my body so cold no fire can ever warm me. I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry."

LECTURE 8

Henry Wadsworth Longfellow (1807 - 1882)

The Key questions:

Henry Wadsworth Longfellow's Life and Work.

"Outer – Mer. A Pilgrimage beyond the Sea" (1835) [u:tres] преступающий границы, нарушающий (приличия и т.п.) = («За морями»).

Henry Longfellow as a translator and a teacher. His anthology: "Poets of Europe" (1845), "Poems of Places" («Поэзия всех стран») Многотомная антология в 31 томах, 20 й – том посвящено России.

The principal conception and phrases of the theme:

1. naval Lieutenant – денгиз лейтенанты, морской лейтенант.
2. conflicts of his time – замонасиник тўкнашувлари
3. "Poems of Slavery" («Невольничьи песни»)
4. His Translations – Унинг таржималари
5. His Anthologies – Унинг антологиялари
6. "The Song of Hiawatha" (1855).
7. "Hyperion" автобиографик роман.

1-савол бўйича ўқитувчининг ўқув мақсадлари:

1. Хенри Лонгфеллоунинг хаёти ва ижодий фаолияти хусусида тўхталиш
2. Америка Уйғониш даври адабиётининг вакили – Лонгфеллоунинг шеърлятига хос хусусиятлар борасида маълумот бериш.
3. «Outer-Mer A Pilgrimage beyond the Sea» [u:trei] («За морями») хақида қисқача ахборот бериш.

1-савол юзасидан талабалар учун идентив ўқув мақсадлари:

1. Хенри Уодсворт Лонгфеллоу ижодий фаолияти хақида ахборот бериш "Poems of Slavery" («Невольничьи песни»).
2. Лонгфеллоуни бошқа ижодкорлардан ажратиб турувчи хусусиятлар хусусида ахборот бериш.

3. Хар бир таянч ибораларни Лонгфеллоу асарларига боғлаб гаплар тузиш, уларга ёзма равишда жавоблар тайёрлаш.

2-савол бўйича ўқитувчининг ўқув мақсадлари:

1. Хенри Лонгфеллоунинг Европага қилган хар учала сайёхати ва уларнинг натижаси ўларок яратилган асарлар тўғрисида ахборот бериш. “Poets of Europe” (1845). “Poems of Places” («Поэзия всех стран»). 31 жилдли антология.
2. Лонгфеллоунинг Европа тиллари ва адабиётларини ўрганиши (Дарсликлар яратиши) хусусияда алохида тўхталиш.
3. Шоирнинг ўқитувчилик фаолияти хақида алохида ахборот бериш.

2-савол борасида талабаларга мўлжалланган идентив ўқув мақсадлари:

Лонгфеллоу саёхатлари хосиласи уларок дунёга келган асарларга тавсифнома беради.

“Evangeline” хусусида қисқача ахборот беради.

Мавзу доирасида 5-6 та савол тузади, ёзма жавоблар тайёрлайди.

4“The Song of Hiawatha” нинг ўзига хос хусусиятларига тавсифнома бериш.

5.Бош қахрамон характери тўғрисида ахборот бериш.

6. «Хайавата хақида қўшиқ» китобининг тарбиявий ахамияти тугрисида тухталиш.

7.Лонгфеллоу ижодининг якуний даврига характеристика бериш

8.Лонгфеллоу қахрамонлари тугрисидаги айрим парчаларни укиб-урганати.

9.Лонгфеллоу дунёқарашлари хақида ахборот бериш.

Henry Wadsworth Longfellow

Henry Longfellow was to a great extent under the influence of the most progressive movement of that time, that of abolitionism. The ideas of abolitionists, who wanted the Negro people freed from slavery, helped Longfellow understand the hard life and toil of the common people, and to express first his sympathy for, and then his devotion to the white and black labourers, and his sympathy and love for the Indian tribes who had been persecuted and cruelly slaughtered by the white settlers. Thus Longfellow continued the fine tradition begun by Washington Irving and James Fenimore Cooper, of describing the life of the Indian people. He also gathered their folk-lore. Moreover, he continued to spread the humanistic ideas which had been so successfully introduced into literature by the earlier generation of the American romantics.

Henry Wadsworth Longfellow was born in 1807 in Portland, Maine on the coast of the Atlantic Ocean in the family of an advocate, who was proud of their forefathers. The latter came to New England on a famous “Mayflower”. The poet’s grandfather general Longfellow was a hero of the War for Independence, the poet’s uncle was a naval lieutenant who latter sank a ship and died together with the ship’s crew in 1804 who didn’t want to be taken prisoners. Still a student at Bowdoin college (together with him there studied Nathaniel Hawthorne (1804 - 1864)). Having graduated from the college he went to Europe to study languages and during 1826 – 1829 he visited France, Spain, Italian, and Germany. He began to write poems and prose at the Bowdoin College. He described his travels in his book of sketches “Outre – Mer. A Pilgrimage beyond the Sea” (1835).

Returning to the USA he began to teach new languages at the Bowdoin college, in 1834 he was invited as a professor to Harvard University in Cambridge where he delivered lectures on literature, wrote – historical and literary articles, compiled text – books for those who studied French, Spain, Italian, translated poems from these languages.

Having been to Europe for the second time in Germany and Switzerland in 1835, Longfellow in 1839 published his novel "Hyperion" and a poetic collection "Voices of the Night". Two years later he created "Ballads and Other Poems".

Returning from his third travel from Europe Longfellow published "Ballads and Other Poems" and "Poems of Slavery" (1842) which may be considered as his answer to the great moral and political conflict of his time.

All his later life was connected with Cambridge.

In the 40s the poet engaged himself with translations and in 1845 he created an interesting anthology "Poets of Europe". Where one could find poems of all European peoples, which were translated and published by Longfellow and other American poets in the USA "Poems of Places".

In 1846 there appeared a collection "the Belfry of Bruges and Other Poems" and among them the most favorite poem of the poet was "An Arrow and a Song". Soon "Evangeline" (1847) the most significant poem prompted by Hawthorne. Longfellow doesn't give up prose writing either and writes "Kavanagh" (1849). Poems of different years are collected in the collection "The Seaside and Fireside" (1849). In 1851 "The Golden Legend". His famous poem "The Song of Hiawatha" appeared in 1855. Three years later "The Courtship of Miles Standish" (1858) appeared. Here poet's forefathers are glorified. This same year saw the publication of lyric collection "Birds of Passage".

In 1863 he published his early written poems under the title of "Tales of a Wayside Inn".

In 1865 – 1867 he completed his gigantic work translation of Dante's "Divine Comedy".

Longfellow wrote sonnets as well. In 1872 he published "Three Song Books" together with the tragedy "Iuda Makkaway". In 1875 he wrote "Mask of Pedor". 1878 saw "Keramos and Other Poems". His last poem work was "Ultimo Thule".

Longfellow was a man of action. Professor Longfellow as a lecturer on literature of modern Europe. In 1843 he married of the wealthiest merchants in Boston, she brought him as a wedding gift the handsome Craig House and grounds in Cambridge, once the headquarters of General Washington.

His poems "A Psalm of Life" and "The Reaper of the Flowers", were very popular.

The Era of Expansion (1831-1870).

During the mid 1830's the United States gained control of Texas, California, Oregon, and other western lands. The Indians who occupied many lands from coast to coast were forced to surrender their claims and to resettle an reservation.

To glorify the frontier

To praise the beauty of nature

In 1861, The Civil War broke out between the North and South. The North won the war in 1865.

Two main forms of fiction were practiced by American writers in the mid – 1890's: 1) the sentimental novel and 2) the romance.

The **sentimental novel**, which had been developed by author Samuel Richardson in the mid – 1700's, became immensely popular in the United S-s in the mid – 1800's. This type of novel emphasized feelings and such values as religious faith, moral virtue, and family closeness. Its stress on traditional values appealed to many people during a period of rapid social and political change.

The sentimental novel also used reform. It became the means for rousing concern about the plight of black slaves, poor people, and other unfortunate members of society.

PRACTICAL LESSON 8

THEME: "The Song of Hiawatha "

In his notes to "The Song of Hiawatha" Longfellow said that in it he had woven together the legends of various American Indian tribes about a prophet who was "learned in all manly arts and labors" and who taught his people their handicrafts and arts, taught them to hunt and fish, to sow and reap, and to heal the sick-not a common, mortal man, but, as it always is in such legends, half-god, half-man, who appeared on earth "That the tribes of men might prosper; that he might advance his people"[1.]

1. M.Hecker, A. Golovenchenko, B. Kolesnikov. American Literature. X form English Language Schools. Edited by professor Y. Zassourskiy. M., "Prosveshcheniye". 1978.

According to the legend, Hiawatha was born of the daughter of a Star and his father was the wild West Wind. From boyhood Hiawatha possessed enormous physical strength; he could crush huge stones and even mountains. He had magic shoes (moccasins) with which at each stride a mile he measured". He used his strength and magic power to vanquish evil enemies of the people. He was one with nature; he knew the language of all the birds and beasts, understood the whispering, wishes and designs of inanimate nature, of the clouds, the trees, the rivers and streams. In the many episodes in which Hiawatha goes into combat with the forces of nature to conquer them, Longfellow displays his firm belief that Man can conquer and tame the forces of nature and compel them to him.

Henry Wadsworth Longfellow was born in the little town of Portland on the Atlantic Coast, in the family of a well-to-do lawyer. The family kept alive the memory of the War of Independence, and as a boy Longfellow was told about the heroic deeds of his grandfather who had been a general in Washington`s army, and about his uncle Henry who had been an officer in the US Navy and had been killed in 1804 while defending his country. The family traditions of heroism played a considerable role in the life of young Longfellow. At the age of 16, Henry entered Bowdoin College and there he wrote his first verses and stories. In 1826, Longfellow was sent to Europe to study foreign languages. He visited England, France, Spain, Italy and Germany. In 1829 he returned home and began teaching foreign languages. In 1835, Longfellow visited Europe a second time. In 1841 he published a book of poems. By that time he was well known as an American poet, and his fame steadily spread. After his third trip to Europe Longfellow published his masterpiece, a collection of verses "Poems on Slavery" (1842). Slavery had become the most urgent question of the day. In these verses Longfellow expressed his sympathy with the abolitionists and condemned the shameful institution of slavery. But he was by no means a rebel by nature. In everyday life he was a gentle and modest man, an intellectual, who spent all his time in the family circle or writing. Longfellow compiled and translated during some 30 years a vast anthology called "Poets of Europe". This colossal work of translating poets of different times and different peoples was finished by the end of the seventies when the last of the 31 volumes was printed. Up to the present day this anthology remains one of the best of this kind. By the end of his life Longfellow had won recognition all over the world. Many Universities awarded him honorary degrees. He was also elected to membership by the Spanish, British and French Academies of Sciences. Even when an old man, Henry Longfellow continued writing ballads, dramas, essays and stories. He is the only American poet whose bust occupies a niche in Westminster Abbey`s Poets`Corner. Longfellow died at the age of 75 when he was at the peak of his fame.

In his notes to "The Song of Hiawatha" Longfellow said in it he had woven together the legends of various American Indian tribes about a prophet, who was "learned in all manly arts and labors" and who taught his people their handicrafts and arts, taught them to hunt and fish, to sow and reap, to heal the sick-not a common, mortal man, but, as it always is in such legends, half-god, half-man, who appeared on earth "that the tribes of men might prosper, that he might advance his people". According to the legend, Hiawatha was born of the daughter of a Star and his father was the West Wind. From boyhood Hiawatha possessed enormous physical strength; he could crush huge stones and even mountains. he had magis shoes. He used his strength and magic power to vanquish evil enemies of the people. He was one with nature; he knew the language of

all birds and beasts, understood the whispering and wishes of the clouds, the trees, the rivers and streams.

In "The Song of Hiawatha" Longfellow retells in beautiful poetic verse how the Indians learnt to plant and harvest maize, how Hiawatha wrestled with Mondamin, defeated him, etc.

As the door on Summer evenings
Sat the little Hiawatha;
Heard the whispering of the pine-trees
Heard the lapping of the water,
Sounds of music, words of wonder,
The little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built nests in Summer,
Where they did themselves in Winter,
Talked with them whenever he met them.

Goal of the lesson:

1. To give analysis of Henry Longfellow's poem "The Song of Hiawatha"
2. To analyse Walt Whitman's themes.
3. To compare Walt Whitman's themes with that of Longfellow's.

Necessary materials:

Textbook, reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

The order of the lesson:

I. Answer the questions:

1. What family was Longfellow from?
2. Where was his bust placed after his death?
3. Did he do much to bring European culture to the attention of Americans?
4. What did he do with American folklore?
5. Was he influenced by German Romantic poets as well?
6. Were his style and subjects conventional?
7. How does Longfellow personify the Night?
8. Why does he welcome it?
9. What does he learn from her?

II. Analysis of the "The Song of Hiawatha":

1. What is Introduction about?
2. Where did the events of the poem take place?
3. What are the poet's ideas?
4. What is the end of the poem?
5. Who do like best in this poem?
6. Who is the antagonist of the poem?
7. Why do you like Hiawatha?
8. When did he die?
9. Who is the narrator of the poem?

LECTURE 9

Walt (Walter) Whitman (1819 - 1892)

Goal of the lesson:

1. To analyse Walt Whitman's themes.
2. To compare Walt Whitman's themes with that of Longfellow's.

Necessary materials:

Textbook, reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

The order of the lesson

I. Answer the questions:

1. Why did Whitman call himself a "cosmic poet"?
2. Did he feel that Nature was a reflection of the spiritual world?
3. Was God present in each object and each human being, thus creating the oneness of the whole universe?
4. Do people's sanctity explain Whitman's pride in man's body and soul?
5. What did his "Leaves of Grass" stand for?
6. What is the style of his poems?
7. What works of the poet do you like best?
8. Did he write a novel too?
9. What did he think about poetry?

Walt (Walter) Whitman (1819 - 1892).

The American poet – democrat and publicist Walt (Walter) Whitman (1819 - 1892) was the first who stood to support – realism in the USA. He was born to the family of a farmer in a village on the long – Island, which is now a part of New York. Later the family moved to Brooklyn – in the suburbs of New York. Having no opportunity to finish high school, Walt still a youth had to earn a living. He worked as a messenger and then as an apprentice (learner) in a printing – house.

The great poet of America was self – taught. He gained wide knowledge and became a well – educated person. He reached the top of poetry thanks to his self – motivated reading. Whitman fought for the interests of working people in new conditions. In the 40's he turned to journalism and wrote for the newspapers of Brooklyn.

In 1846 he became an editor of the large democratic newspaper "Brooklyn Daily Eagle". He worked there for two years (which coincided with the Mexican War 1846 - 1848).

Whitman was against the Mexican – American war (predatory war was a predatory war in American history) and one of his editorials – leading articles ended with the statement that the war should be put to an end.

Returning to Brooklyn at the close of 1848, Whitman edited the newspaper "A Free Man" where he continued his persistent struggle against slave – owners and their accomplices.

When he had to leave his post at the newspaper he became a carpenter. Whitman's best friends were workers, drivers of vans and omnibuses, sailors and fishermen. A barbarian law about returning runaway slaves enacted in 1850 under the pressure of the slave – owners caused an explosion of indignation from common Americans and these events avoided Whitman's muse. In his poems. The "Song of the Flabbiness", "Bloody Money", "Killed in the House of Friends".

he expresses his anger against slave – owners and their accomplices.

In 1855, as an unemployed journalist he collected a little volume of poems and rhymes called “Leaves of Grass”. The roots of his poetry went into an American folklore. He found support in American humor and wrote in blank – verse.

Whitman perceived all characteristic qualities of humor and folklore: boundless exaggeration (overstatement), cosmic seals, social criticism, Davie Croquet’s good Natured boasting and Paul Bangan’s heroic inspiration (enthusiasm).

Whitman states that all people are equal, class and racial prejudices should be swept aside.

In the first chapter of the poem “Song of Myself” Whitman writes:

I celebrate myself, and sing myself...

The poetical “I” of Walt Whitman is common man, man in general. Whitman’s heart is open to everybody. The poet expresses his heartfelt feelings and love towards the working people. He merges (combines) with the people.

The poem “Song of Myself” turns into a hymn to a man of labor. But its philosophical meaning is wider, that is, a hymn to life on the earth.

In “Leaves of Grass” he raises his voice against slavery – the shame of America.

In “Boston Ballad” Whitman castigates the American bourgeoisie who accepted a low about fugitive agvols. In his pamphlet, “The 18th Presidential Elections”, (1856) the poet analyses the political systems of the USA and shows that the dreams of Americans for freedom and democracy have nothing to do with social system of America. Whitman criticizes both Republicans and Democrats.

Whitman understands that the Americans people, who won a victory over the slave – owning fourth only to find themselves in a new servitude into the slavery of monopolies. About it he spoke in his treatise “Democratic Vistas” (1871). This is a manifesto for the defense of realism.

The poet condemns the spirit of gain that the crisis, about American democracy of seared America he speaks about. One of the signs of the decay was the ground, which sometimes takes place during elections.

Whitman states that there exists a deep abyss between literature and life. Whitman bibber Americans criticism of what he was the evils of capitalist America. The works of American writers states the poet, have to give strength to a man new forces – energy “they have to show vitalaims – goals”.

Whitman defends the demands of the ideological content of art.

New literature, according to Whitman, must show not only the present but also must give a man perspectives of the future.

Whitman’s poetry is original and unique. Ancient literature of the East also served Whitman as one of the sources of inspiration.

LECTURE 10

MARK TWAIN (1835-1910)

“American satirical and critical literature began with Mark Twain”, said Chernishevsky. Mark Twain, an honest democrat, satirized the American press (“Running for Governor”), (Моя кандидатура в губернаторы). He exposed, in biting satire, race diserimation and he so-called American democracy (“Goldsmithn’s Friend Abroad Again”), 2) bribery and corruption in the highest political circles of the United States (The Gilled Age” 1) Charles Warner the novel of was written in co-authorstup with 1873, the bourgeois “Culture”of the dollar The Man who Corrupted Hodleyberrg (1898). Mark Twain altacked the imperialist policy of the reactionary government with wrath and indignation, and vaised his voice in defence of the nactives of the Philippine Islands (I’filipi:n ailandz) (Филлипины), who were subjected to the iron heel of American

imperialism (“A Defence of General Funston,” 1902). Imperialist exploitation of colonial peoples is robbery, humiliation and slow, slow murder, said Mark Twain. (Приключения Тома Сайёра). Two of his earlier works – “The Adventures of Tom Sawyer” (1876) and “The Adventures of Huckleberry Finn” (1888)-are beloved by children, as well as grown-ups, all over the world. It is because the joys and sorrows of childhood are depicted with such deep human understanding and sympathy that children and grown-ups alike have the feeling that it is their present and past that is being brought before them. But there is also sharp social criticism in the books. We see the narrow – mindedness, dullness and backwardness of petty bourgeois life in the American small town, and the cruel conditions under which the Negro slaves lived.

Is there really any evidence that Mark Twain was “ greatly influenced” by the 1905 revolution? That sounds bizarre.

Mark Twain was influenced by the Russian Revolution of 1905; but he did not understand the great historical role of the working class. That is why pessimism may be found in some of his works.

However, in his works is he expressed the protest of the masses against capitalism and its evils. Mark Twain’s works broadly democratic, deeply human, openly anti – imperialistic and brilliantly satiric –are of the greatest importance today, when the fight of the progressive people for peace and happiness and against imperialism and fascism is becoming more and more intense.

During 1857-1861 he was a pilot (лоцман) on a Mississippi steamboat, until the Civil war blockaded the river.

In 1862 Samuel tried to find silver in Nevada then became a reporter for the Territorial Enterprise. Started writing under the pseudonym of Mark Twain.

From 1864 to 1866 he made a trip to Hawaii and delivered popular lectures in California and Nevada.

Many people recognize Samuel L. Clemens only by his pseudonym, Mark Twain, and they know him as primarily a humorist , a funny man to be read for laughs. Nothing could be more unjust, for Mark Twain is a major writer in American literature and one of the World’s great satirists.

He was a brilliant spokesman for the American frontiersman , often called the “Lincoln of our literature “. His father was an old-time pioneer from Virginia ; the son was born at Florida , Missouri, in 1835. Not long thereafter the family settled in Hannibal, Missouri, on the bank of the Mississippi, the famous river which Mark Twain made doubly famous in three of his most important works. The father died when the son was only twelve , and Mark Twain went to work in typical American fashion , as a small-town boy who must pull his weight on a fatherless family. His older brother , Orion Clemens , was editor of the local newspaper, and Samuel became a printer while doing odd literary jobs for his brother.

Until about 1870- some dozen years after his getting his pilot’s license- Mark Twain belongs to the Far West. He became a silver miner in Nevada; next, a newspaper reporter ; next, a special correspondent in the Sandwich Islands; next, a roving correspondent in Europe and the East ; next, an instructional torch-bearer on the lecture – platform; and finally , he became a scribbler of books, and an immortal figure among the other rocks of New England . Perhaps M.Twain did not strike gold in Nevada, but he discovered in the Far West his true vocation, which was that of writer extraordinary. His career as “ newspaper reporter” came in California, and he was correspondent for the Sacramento “ Union” in Hawaii. In 1867 he sailed on the “Quaker City” to the Holy Land and to Europe, and it was the fruit of his journey ,” The Innocents Abroad” (1869) , which first gave him an international reputation. Before that he had

written some sketches and started his career as professional humorist on the lecture platform. In 1870 he moved to the home city of his new wife, to Elmira, New York, and entered upon the final greatest stage of his career. Later he moved with his family to Hartford, where he died in 1910.

His best productive years, from "The Innocents Abroad" to "Joan of Arc" (1896), speak for themselves. We may consider him first as a novelist and writer about the Mississippi River, as in "The Adventures of Tom Sawyer" (1876), "Life on the Mississippi" (1883), and "The Adventures of Huckleberry Finn" (1884). These books are remarkable accounts of the society that bordered the Mississippi in the middle of the 19th century, and they catch almost ideally the life of the small-town American boy. For all their surface romanticism, they fundamentally realistic and often satirical portraits. These are the travel-books; in addition to "The Innocent Abroad", they include "Roughing It" (1872), "A Tramp Abroad" (1880), and "Following the Equator" (1897). These are almost always vivid, however, and especially "The Innocent Abroad", endowed with great potentialities of the comic.

When Mark Twain is describing an American milieu in this way, he is superb: but when he ventures into Europe and talks similarly about Europeans, he betrays his provincialism. In no respect is he more typically a frontiersman than in his remarkable contempt for the French.

A final group of Mark Twain's works is usual category of the miscellaneous comprising "The Prince and the Pauper" (1882), "A Connecticut Yankee at King Arthur's Court" (1889) and "Joan of Arc" (1896). These have been popular, and deservedly so; they are most characteristic of their author, for with their humor and tenderness and sympathy they illustrate also an intolerance of the traditional and the royal.

He was at all times a sincere and devoted missionary for democracy: he had also the typical American's fondness for the underdog in any and all situations. But as the creator of pictures of a vital era in American History, an era now departed, Mark Twain has the freshness and truth to life necessary to give him a place of high honor in world literature: as a creator of human types and as a reporter of society he has an inevitably kinship with Chaucer and Aristophanes; as a brooder on the shortcomings of man, he is one with Swift, Voltaire, and La Bruyere. And as the grateful portrayer and castigator of American society he is alone.

Mark Twain whose real name was Samuel Clemens; spent his childhood and youth in the small town of Hannibal, Missouri. Life was very hard at the time and had to leave school and look for work. He learned printing and worked as a printer. At 20 he became a skilful pilot on a boat travelling up and down the Mississippi. Then he spent a year with the goldseekers in the West. The many professions that he tried gave him a wide knowledge of life and people. Long years of work as a reporter and journalist made him acquainted with the corrupt method of the American press and of the American government, which he later attacked so mercilessly in his works.

There is much fun and humor in most of Mark Twain's works. During 1857-1861 he was a pilot (лоцман) on a Mississippi steamboat, until the Civil war blockaded the river.

In 1862 Samuel tried to find silver in Nevada then became a reporter for the Territorial Enterprise. Started writing under the pseudonym of Mark Twain.

From 1864 to 1866 he made a trip to Hawaii and delivered popular lectures in California and Nevada.

In 1867 he published "The Celebrated Jumping Frog of Calaveras County and Other Tales." Two years later he wrote («Простак за границей») = "The Innocents Abroad or the New Pilgrim's Progress" In 1872 Mark Twain's Nevada sketches "Roughing It" («Налегке» - «Огрубевшие») appeared and the book is about gold seekers of Nevada.

He made a trip to Europe during 1878-1879. His stories “My Watch” («Мои часы») and “Journalism in Tennessee” («Журналистка в Теннессе») are the best ones. “The Prince and the Pauper” (1882) was published in 1882 and “A Connecticut Yankee in King Arthur’s Court” came into existence in 1889 («Янки из Коннектикута при дворе короля Артура»).

“The Tragedy of Pudd’nhead Wilson” («Простофиля Вильсон») saw the world in 1894. In 1896 later Mark Twain created “Personal Recollections of Joan of Arc” («Личные воспоминания о жизни Жанна д’Арк»). In 1892 there appeared “The American Claimant” («Американский претендент»).

PRACTICAL LESSON 10

MARK TWAIN'S NOVELS AND OTHER WORKS.

Goal of the lesson: To introduce the content of his novella = short novel “The Adventures of Tom Sawyer”.

1. To study the novel “The Adventures of Huckleberry Finn”.

Identifying educational goals:

1. Tells the difference and similarities of the novella about Tom Sawyer and the novel about Huckleberry Finn.
2. Compares Tom Sawyer and Huckleberry Finn.

Necessary materials:

Textbook, reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

The order of the lesson:

I. Answer the questions:

1. What works did Mark Twain write?
2. What do Mark Twain's works reflect?
3. What are his themes?
4. How is the South described by Mark Twain?
5. What does his novel “The Adventures of Huckleberry Finn” describe?
6. What book did he write about King Arthur?
7. What can you say about his book devoted to Joan of Arc?
8. How can you evaluate his later works?

II. Interpreting:

1. With Charley Dudley Warner Twain collaborated on “The Gilded Age” (1874), a satire that gave its name to William Dean Howells' “Atlantic Monthly” Twain recounted the experiences as a riverboat pilot in a series, “Old Times on the Mississippi,” later called “Life on the Mississippi” (1883).

2. Whitman, Dickinson, and Mark Twain helped develop American literature as a singular expression of American life. How do the styles and subjects of these three writers differ from those of the American authors who preceded them? What do you think makes Whitman, Dickinson, and Twain so distinctly American?

LECTURE 11

JACK LONDON (1876-1916)

Калит саволлари:

1. Jack London's early literary activity
2. Jack London's heroes and their characteristic features
3. "Martin Iden"

Таянч тушунчалар:

a prolific writer –маҳсулдор адиб

"superman" –супермен

predelection-

savage life – ёввойи ҳаёт

raw and naked , wild and free life –сырая и голая , дикая и свободная жизнь

conventionality- условность

1- асосий савол юзасидан уқитувчи мақсадлари:

1. Жек Лондон ва унинг асарлари мавзусини тушунтириш
2. Жек Лондон қаҳрамонларининг узига ҳос тугрисида фикр билдириш
3. Жек Лондоннинг илк ижодий фаолияти ҳақида ахборот бериш

1- саволга доир талабаларнинг идентив мақсадари:

1. Жек Лондоннинг ижодий фаолиятининг илк даврлари ҳақида фикрлашиш
2. Жек Лондоннинг илк асрларида қутарилган мавзудар ҳақида фикр билдириш

Назорат саволлари:

Жек Лондон ижодининг илк характеристика бериш

Илк давр қаҳрамонларига характеристика бериш

Interprete the following sentences :

" One can discover many phases of naturalism in American fiction – in the moral confusion and dismay of Mark Twain and Harold Frederic the harsher forms of realism of E.W Howe and Hamlin Garland , in the robustious action tales of Frank Norris and Jack London , or in the bold miniatures of Ambrose Bierce and Stephen Crane "

London preached

The more obvious radicalism of his day in romantic fiction that , during sixteen years (1900-1916)

Raised him from obscurity and poverty to fame and wealth , brought him all the rewards of adventure, love . learning , and worldly possessions that his insatiable body and mind craved and led him to egocentric despair and probable suicide."

1- саволга оид уқитувчи мақсадлари:

1. Жек Лондон қахрамонлари ва уларнинг узларига хусусиятларини тушунтириш
2. Лондон илк асарларининг қахрамонлари ва уларнинг узларига хос хусусиятлари билан таништириш
3. “The God of His Fathers and Other Stories” 1901, “ Children of the Frost” 1902, are Jack London’s first collections . His North Story cycles stories “The Story of Jees Uck” and
4. “ Smoke Bellew “

1- савол борасида талабаларнинг идантив укув мақсадлари:

1. Куйидаги асарларнинг қахрамонлари характерлари билан таништиради
2. Мейлмют Кид – Ж.Лондоннинг қахрамонлари билан таништиради , уларга баҳо беради , киёслайди.
3. Шимол хикоялари туркуми қахрамонлари билан таништиради .

3-асосий савол борасидаги уқитувчи мақсадлари:

1. « Мартин Иден» – автобиографик роман эканлиги тугрисида фикрлашиш
2. Асардаги хотин- кизлар образига тухталиш
3. « Мартин Иден» романи ва унинг бошка тиллардаги таржимаси хақида ахборот бериш
4. Романнинг тарбиявий ахамияти тугрисида фикрлашиш

2- савол ; «Мартин Иден» романи борасида талабалар учун идантив укув мақсадлари:

1. « Мартин Иден « асарига баҳо беради
2. Бош қахрамоннинг ижобий ва салбий жихатларини баҳолайди
3. Романнинг таржималари хусусида тухталади
4. Бош қахрамон характерини бошка асар қахрамони характери бтлан киёслайди
5. Романнинг тарбиявий ахамияти хусусида фикрлашади

Назорат саволлари;

1. Жек Лондон ижодининг Америка ва жахон адабиётидаги урни хусусида фикр билдириш
2. Муаллифнинг « ижодий эволюцияси» хусусида фикрлашади
3. Янги сузлар билан узининг ёзма гапларини тузади
4. Саволларга жавоб ёзади
5. Айрим гапларни таржима қилади

Jack London (1876-1916)

Jack London (1876-1916), prolific American novelist and short story writer, whose works deal romantically with the overwhelming power of nature and the struggle for survival. His left-wing philosophy is seen in the class struggle novel *The Iron Heel* (1908). Jack London was born on January 12, 1876, in San Francisco. He was deserted by his father, William Henry Chaney, , and raised in Oakland by his mother Flora Wellman, a music teacher and spiritualist, and stepfather John London, whose surname he took. London's youth was marked by poverty. At the age of ten he became an avid reader, and borrowed books from the Oakland Public Library.

After leaving school at the age of 14, London worked as a seaman, rode in freight trains as a hobo and adopted socialistic views as a member of protest armies of the unemployed. In 1894 he was arrested in Niagara Falls and jailed for vagrancy. Without having much formal education,

London educated himself in public libraries, and at the age of 19 gained admittance to the University of California at Berkeley. He had already started to write. For the remainder of 1898 London again tried to earn his living by writing. His early stories appeared in the *Overland Monthly* and the *Atlantic Monthly*. In 1900 he married Elisabeth Maddern, but left her and their two daughters three years afterwards, eventually to marry Charmian Kittredge.

In 1901 London ran unsuccessfully on the Socialist party ticket for mayor of Oakland. He started to steadily produce novels, nonfiction and short stories, becoming in his lifetime one of the most popular authors. London's first novel, *The Son Of The Wolf*, appeared in 1900. His Alaska stories, *The Call Of The Wild* (1903), in which a giant pet dog Buck finds his survival instincts in Yukon, *White Fang* (1906) and *Burning Daylight* (1910) gained a large reading public. Among his other works are *The Sea-Wolf*(1904) and *The Road*, a collection of short stories.

In 1902 London went to England, where he studied the living conditions in East End and working class areas of the capital city. His report about the economic degradation of the poor, *The People Of The Abyss* (1903), was a surprise success in the U.S. but criticized in England. In 1906, he published his first collection of non-fiction pieces, *The War Of The Classes*, which included his lectures on socialism. London also published a semi-autobiographical novel *Martin Eden* (1909) and a travel book *The Cruise of the Snark* (1911).

London had purchased in 1910 a large tract of land near Glen Ellen in Sonoma County, and devoted his energy and money improving and enlarging his Beauty Ranch. In 1913 London's Beauty Ranch burned to the ground, and his doctor told him that his kidneys were failing.

A few months before his death, London resigned from the Socialist Party. Debts, alcoholism, illness, and fear of losing his creativity darkened the author's last years. He died on November 22, 1916, officially of gastro-intestinal uremia. However, there have also been speculations that London committed suicide with morphine.

It was this spirit, here ascribed to the dog Buck of "The Call of the Wild" that drew him relentlessly through his 40 years. Before reaching the age of nineteen, according to his own account, he had lived a life "raw and naked, wild and free" as an oyster pirate in San Francisco Bay.

He had shipped as an on the schooner "Sophie Sutherland" for Japan, he had worked sixteen hours a day at a cannery and in a jute he had hoboed his way across the United States with Kelly's "industrial army" in its march on Washington, and he had spent 40 days in the Niagara Falls jail for vagrancy.

Always a hunter of libraries as well as of saloons, he had as a boy devoured popular fiction and suddenly in 1895, he decided that he would sell brains rather than brawn. He would climb the class barrier with the aid of "the books".

A romantist adventurer and prolific writer, Jack London wrote over 50 books which brought him fame and wealth. He spent most of his life searching for action and enjoyment, and became depressive and alcoholic during his last years. His ideas have little originality and reveal the influence of various theories of Marx. He repeatedly criticized individualism and sympathized with class war and man's struggle against capitalism, ideas which are terrifyingly expressed in

"The Iron Heel" a nightmarish vision of fascism. Jack London was fascinated by Nietzsche and his concept of the superman. This is rejected in his predilection for red-blooded destructive, elemental beings like wolf Larsen in "The Sea Wolf" who dominate the others with their brutish violence.

Jack (John Griffith) London is a powerful story-teller, a master of the adventures tale of action and suspense.

Humphrey Van Weyden has been shipwrecked, rescued by Wolf Larsen's ship "The Ghost" and forced to join the crew.

Born in San Francisco 1876

Completed Grammar School in Oakland. During 1891-1894 worked as an "oyster pirate" a sea man on schooner bound for Japan and spent months as a tramp.

1896- became a member of the Socialists Labor Party

1897- Joined the Gold –rush to the Klondike
 1900- “ The Son of the Wolf”, “The Good of His Fathers”.
 1902- “A Daughter of the Snows”. Studied slum life in London. “Children of the Forest”
 1903- “ The People of the Abyss”, “The Call of the Wild”
 1904- “covered the Russo- Japanese war”, “ The Sea Wolf”, “The Faith of
 en”.
 1905- gave many lectures in the East “The War of the Classes
 1906- began building his sail boat “The Snark”, “White Fang”
 1907-1909- sailed to the south sea on “ The Shark ”, “The Human Drift”, “The Iron Heel”,
 “Martin Eden”. He published a collection of his essays. “The Road”.
 1913- “ The Abusmal Brute”, His novel “Adventure”, “The Valley of the Moon”, “John
 Barleycorn”.
 1914- covered the Mexican Revolution.
 1916- “The Little Lady of the Big House”.
 Died in California . he was the author of fiction , drama and essays . he achieved originality
 and significance by enthusiastic acceptance of the new doctrines of society.
 Like the hero of his semiautobiographical novel “Marten Eden “ London identified with all
 that was noble , and he diverted his burning real into a program of reading and writing which
 covered high school studies and a term at the University of California in 2 years ; then dropped it
 all and was off to the Klondike Returning after a year to Oakland as poor as when he left , he
 began selling stories, jokes, light verse and essays to the remote “Atlantic” pawing his overcoat
 and his bicycle between checks to pay for his rented type - writer and boasting that he describes
 in “Marten Eden “ brought him fifteen checks from magazines and the acceptance of his first
 collection of tales “ The Son of the Wolf “. His hero Marten brushed success from him and
 sought morbid peace by drawing: London like Melville and many another , ublimated his
 restlessness in writing. Eight years had to pass before he could understand this crisis well enough
 to record it . Those years saw his best work but none is so revealing as “Marten Eden” the
 chronicle of a sick ego , this thinly screened confession , with its fidelity, its misunderstanding of
 naked tragic forces , and its failure of resolution is the central document of his carrier . Marten’s
 defeat was the tragedy of his times because in him the emotional and intellectual conflicts of the
 new science were brought to a focus. His novel “Hearts of Three” is also of note. In 1911 he
 published his novella “The Mexican”.

LECTURE 12

Theodore Dreiser (1871 - 1945)

- a) Theodore Dreiser’s life and his early works
 - b) “Sister Carrie” (1900)
 - c) “An American Tragedy” (1925)
- “The Trilogy of Desire”: “The Financier” (1912 - 1914), “The Titan” and “The Stoic” (1947).

Basic words and phrases:

Suffocate – душить, удушать, задыхаться.

Solidity – твёрдость.

Painstaking – старание, усердие.

Exuberant – обильный, пышно растущий, буйный, бьющий через край, бурный,
 плодovitый, многословный, цветистый.

Inhibition – сдерживание, физиологическая задержка, подавление торможения,
 воспрещение, запрещение.

Crudity – незрелость, необработанность, грубость.

Integrity – чистота, честность, прямота, неприкосновенность.

1 – савол юзасидан ўқитувчининг мақсадлари:

1. Теодор Драйзер хаётининг ўзига хос хусусиятларига асарлари хақида тўхтатиш.
2. «Бахти каро Керри» романи юзасидан фикрланиш.
3. Теодор Драйзер шахси фаолиятининг ўзига хос томонлари тўғрисида фикрлашиш.

1 – савол буйича талабалар учун идентив ўқув мақсадлари:

1. Теодор Драйзернинг хаётдан таълим олганлиги хусусида ўз фикрини билдиради.
2. «Бахти каро Керри» романи нима учун ун икки (1900 - 1912) йиллар оралигида дунё юзини курмаданлиги хусусида уз фикрлари билан уртоклашади.
3. Теодор Драйзер ижодий фаолияти бошка адиблардан нималарда фаркларишига тўхталади.
4. Куйидаги гапни таржима қилади, изохлайди:
5. “Life as a search for beauty, a quest for power, an effort to express creativity, becomes a struggle on the plane of society, for money and position, and for sexual satisfaction. In this quest and rivalry, the strongest win out; the weak are crushed”.

Назорат топшириклари:

1. Теодор Драйзер хаёти ва ижодий фаолияти тўғрисида ахборот бериш.
2. Драйзер даври АКШдаги ижтимоий тузимга муносабат билдириш.
3. «Бахти каро Керри» асари хусусида фикр билдириш.
4. Асарнинг узбекча, русча таржималари хақида тўхталиш.
5. Драйзер дунёқараши, борасида уз фикрлари билан ўртоклашиш.

2 – савол юзасидан ўқитувчининг ўқув мақсадлари:

1. «Америка фожеаси» романи хусусида тўхталиш.
2. Асарнинг хаётдаги кучирилган вадият эканлиги хусусида ахборот бериш.
3. Романнинг бош қахрамони Клайд Грифитс образига характеристика бериш.

2 – савол юзасидан талабалар учун идентив ўқув мақсадлари:

1. «Америка фожеаси» романидаги фожеа хақида ўз фикрларининг билдиради.
2. Клайд Грифитс образига уз муносабатини билдиради.
3. Жамият хаёт тарзи билан қахрамонлар хаёти орасидаги богликлинлардан келиб чиқадиган қандай хулосалар чиқариш мумкинлигига тухталади.

Назорат топшириклари:

1. «Кучлирок одам кучсизроқлар устидан хукм юрғазади, бунда-уюшган»лар якка шахслардан кучлирок. Улар уз ташкилотларига карши булганларни жазолайдилар. Бу гапларнинг магзини чакиш.
2. Капиталистик жамиятда хокимият учун, таъминланганлик учун кураш пул учун кураш билан ифодаланиши. Аёл, гузаллик иллюстрацияси сифатида сотиб олинади. Керри ва Жемми ана шунака аёллардан; Каупервуд узи хохлаган айллари «сотиб олади». Пул йуклиги магубият деганидир; бу таълим олишнинг етишмовчиги

деганидир; бу дегани пули йук курбон деганидир, Клайд Гриффитсга ухшаб, у бойларга карам.

3. Куйидаги гапни таржима килиб, изохлаб беринг: Dreiser directly described the pitilessness and the hierarchical character of capitalistic society by showing that just as the poor are the victims of the rich, the weak of the strong, so are women, inferior to men, usually victims. American tragedy, like all tragedy, is the consequence of weakness. The impulses, the passions of man pitilessly drive him to satisfy himself; the force of social circumstance, the fierce nature of the social struggle, thart him and produce both social and biological tragedy.

Ўқитувчининг 3 – саволга оид ўқув мақсадлари:

1. «Молиячи», «Титан», «Стоик» романларидан ташкил топсан «Истак трилогияси» хақида маълумот бериш.
2. «Финансист» романинг узига хос томонларини кўрсатиш.
3. «Титан» хақида маълумот бериш.
4. «Стоик» романида кутарилган воқеа - ходисалардан бахс юритиши.

3 – савол юзасидан талабалар учун идентив ўқув мақсадлари:

1. «Финансист» да кутарилган муаммоларга ўз муносабатларини билдиради.
2. «Титан» да ёритилган воқеалардан бахс килади.
3. «Стоик» романинг трилогиянинг учинчи китоби сифатидаги урни хақида фикр билдиради.
4. Бош қахрамонга қисқача характеристика беради.

Назорат топшириклари:

1. Хар бир асарга алоҳида баҳо бериш.
2. Бош қахрамоннинг ютук ва камчиликларини курсатиш.
3. Таянч тушунчаларни мавзуга боғлаб гаплар тузиш.
4. Хар бир савол юзасидан 2 тадан савол тузиб, уларга ёзма жавоб тайёрлаш.
5. Гапларни таржима килади, изохлайди.
6. Драйзер ижодига баҳо бериш.
7. Драйзер асарларининг тарбиявий ахамияти борасида уз фикрини ифодалаш.

Translate into English:

The description of “An American Tragedy” as a “tragedy” is almost ironic, even though Dreiser probably intended no irony.

Dreiser’s works say that life as he has seen it is like this: it is a condition of joy and sorrow, of beauty, wonder, terror, and above all of mystery. Human destiny is a mystery.

In his poems Dreiser offers a concentrated expression of this mystical feeling for life, and in his stories he frequently turns to the occult or to religion.

The unknown creative force in life, the force that drove Cowperwood to the heights of power, that fore the soul of Engene Witla, that sent Clyde to the electric chair, is now revealed as universal love.

Like Solon, Dreiser died a mystic. Was it his infantion to say at last that Solon Barnes was a giver of laws? If so, he had demied the purely mechanistic view of life in order to admit the further necessity of religion, a necessity which had always been implicit in his thought.

His characters, in their search for something better for themselves, take on the color of their milieu; they gain their ideals from experience.

Occupation has much to do with their destinies. Usually they find their carriers as the result of accident or circumstance.

Theodore Dreiser (1871-1945)

Theodore Dreiser was born at Terre Haute, Indiana, in a poor family. After his mother's death he went off to Chicago where he lived on his own doing odd jobs. He was a dish washer in a restaurant, a salesman, a clerk, a laundry driver in a furniture company. In 1892 Dreiser began to write for a newspaper in Chicago, then for several years he worked as a newspaper reporter in St. Louis, Cleveland, Pittsburg, and finally in New –York.

His literary activities began at the turn of the century and his work showed him as a follower of the tradition of 19th century critical realism. His first novel "Sister Carrie" (1900) was a landmark in the history of American literature: it revealed the truth about capitalist America by depicting faithfully the life of common people, a life of hard toil, misery and privation. In this novel Dreiser traces the path of a factory girl, Carrie Meeber; Carrie is exclusively concerned with the material aspects of living and the struggle for material well – being makes her unscrupulous, selfish and callous.

In his next novel "Jennie Gerhardt" 1911. Dreiser is concerned with the moral and ethical standards that keep American society going. The life of a poor girl, pure and affectionate, is ruined because her lover, the son of a rich manufacturer, gives her up for the sake of wealth and position.

The publication of "The Financier" (1912) and "The Titan" (1914) marked an important stage in Dreiser's career.

These two novels, together with "The Stoic," published posthumously, formed "The Trilogy of Desire", which traces the career of Frank Cowperwood, an American magnate, from his boyhood to his death.

Dreiser's outlook was greatly influenced by World War I. His work is about the fate of an individual in American society. This is manifested in his collection of short stories. "Free and Other Stories" (1918), "Twelve Men" (1919), "Hey Rub-a-Dub-Dub" (1920), "The Color of a Great City" (1923), are in the height of realistic depiction.

In 1927 Dreiser visited the former USSR and described his impressions in the book "Dreiser Looks at Russia" (1928). Though he did not seem rightly understand all the aspects of life in the former Soviet Union.

In 1929 Dreiser published a volume of stories called "A Gallery of Woman".

In the 30-ies Dreiser became one of the leading figures among the Progressive writers of the day.

Dreiser was inspired by realistic art. He also wrote in the 30s publicistic works of which "Tragic America" 1931 was one of the major productions. It was an exposure of the dark aspects of the economic, political and cultural life of America. In 1941 Dreiser published a political book, "America is Worth Saving" and indictment of the imperialist policy of the USA.

Theodore Dreiser's activity is considered to be the peak of the American social novel. Dreiser loved his people he felt his peoples moral force. He began to write as a representative of critical realism.

In 1888 Dreiser tried to get a University education by entering Indiana University and learn there literature and philosophy but had to leave the University because of the lack of financial support. He worked as a journalist in the newspapers of such cities as Chicago, St. Louise, Horeland, Buffalo and etc.

In 1894 he came to New – York. In 1900 he wrote "Sister Carrier" where he exposed the legends about great American possibilities: he criticized the view point that if a person has many things he is happy. He writes in detail and he isn't in a hurry in describing events: his style is solemn and monumental.

“Sister Carrier” speaks much about the American way of life. “Trilogy of Desire” consists of the novels “The Financier” 1912, “The Titan” 1914 and “The Stoic”. The last novel was published in 1947. In these novels Dreiser follows the way of the American businessman Frank Cooperwood to the wealth and to the power. When everybody goes to the front of the Civil War Cooperwood laugh at them. The fight of an artist is shown in “The Genius” 1915.

LECTURE 13

XX CENTURY AMERICAN LITERATURE.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

NEW DIRECTIONS 1910-1930 The Era of Modernism

The English novelist Virginia Woolf once said that "on or about December 1910, human nature changed." Of course, human nature did not change, and Woolf knew it. What she meant was that the perception of human nature and of the human condition changed, and that the new perceptions were often expressed in startling and bewildering ways. Life in the early twentieth century seemed suddenly different. New inventions allowed people to travel from place to place with a speed that was never before possible. The telephone, the radio, and the widespread availability of books, newspapers, and magazines all made people more aware of how others lived and thought. A person living in a remote village learned more about the variety and complexity of life on this planet than even a well-educated person living in a big city had known in the last century. The modern mind found this new knowledge exciting, but it was also bewildered by all the conflicting philosophies and ways of life.

The years from 1910 to 1930 are often called the Era of Modernism, for there seems to have been in both Europe and America a strong awareness of some sort of "break" with the past. Movements in all the arts overlapped and succeeded one another with amazing speed—Imagism, Cubism, Dadaism, Vorticism, and many others. The new artists shared a desire to capture the complexity of modern life, to focus on the variety and confusion of the twentieth century by reshaping and sometimes discarding the ideas and habits of the nineteenth century. The Era of Modernism was indeed the era of the New.

The Lost Generation

The pivotal event of the Modernist era was World War I (1914-1918). Before the war the attitude toward the new century was one of great optimism. America was emerging from nineteenth-century' isolation: The Spanish-American War and the opening of the Panama Canal made America a world power; millions of immigrants brought new ideas and ways of life to American shores. Improved communications and transportation made Europe and the East more accessible, and American artists were able to exchange views and share ideas with their colleagues abroad. Many American writers of this period lived in Europe for part if not all of their lives. Ezra Pound went to London in 1908; Robert Frost visited England a few years later; Gertrude Stein settled in Paris ; poet Langston Hughes and playwright Eugene O'Neill traveled the world as merchant seamen. In part because of their widening experience—and in part because

of their extraordinary talents— Americans for the first time were in the vanguard of the arts: Pound and T. S. Eliot shaped the poetry of the Modernist era; Stein fostered the early careers of Pablo Picasso and other modern painters. The European and American artistic communities drew closer together. Pound acted as the London representative of *Poetry. A Magazine of Verse*, an experimental publication begun in Chicago by Harriet Monroe in 1912. The Imagist poems that Pound sent back to Chicago had their effect on Carl Sandburg in the Midwest and Amy Lowell in New England, and in Chicago poets such as Sandburg, Edgar Lee Masters, and Vachel Lindsay now had an influential magazine in which their voices could be heard. O'Neill returned to New York City's Greenwich Village to see his experimental plays performed. Hughes became a leading figure in the burst of creativity called the Harlem Renaissance. Pound encouraged Frost, influenced John Crowe Ransom, and exchanged views with his old college friend, William Carlos Williams. Hilda Doolittle published the first volume of Marianne Moore's poetry. Stein assisted Sherwood Anderson and the young Ernest Hemingway. Those American writers who did not go abroad before the war visited Europe during and after the war. E. E. Cummings worked as an ambulance driver in World War I and was taken prisoner in France. Ernest Hemingway was wounded in action. Archibald MacLeish spent five years in Paris during the 1920s. It was not simply going abroad, however, that made the greatest difference to Americans in Europe. It was the outrage the war itself. World War I was the key event in early twentieth century experience, an evil that had a profound effect the optimism that had preceded it. World War I was war on the scale that the world had never seen, war that destroyed a generation in Europe and led tens of thousands of Americans to early graves to many. World War I was a tragic failure of old values, of old politics, of old ideas. Gertrude Stein once told the young Ernest Hemingway, "You are all a lost generation," and the term has been used again and again to describe the people the postwar years. Yet, on the surface the mood in America during the 1920s did not seem desperate. Many Americans returned to their previous belief in isolation. The open door was closed to immigrants, and America did not join the League of Nations, an association—later succeeded by The United Nations—established to promote peace. Instead Americans entered a decade of prosperity and exhibitionism that Prohibition, the legal ban against alcoholic beverages, did more to encourage than to curb. Fashions were extravagant; more and more automobiles crowded the roads; advertising flourished; and nearly every American home had a radio in it. People danced the Charleston, and they sat upon flagpoles. In 1927 Charles Lindbergh piloted an airplane across the Atlantic and became everyone's hero.

This was the Jazz Age, when New Orleans musicians moved "up the river" to Chicago, and the theaters of New York's Harlem pulsed with the music that had become a symbol of the times. These were the Roaring Twenties. The roaring of the decade served to mask a quiet pain, the sense of loss that Gertrude Stein had observed in Paris. Carl Sandburg's poetic jazz rhythms might be hopeful, but Langston Hughes's are often bitter. F. Scott Fitzgerald portrays the Jazz Age as a generation of "the beautiful and damned." drowning in their pleasures. From England Eliot spoke of the "immense panorama of futility and anarchy which is contemporary history," and he gave a name to the modern world in the title of his most famous poem— *The Waste Land*. The task of the Modernist writers was, however, not only to express the waste and futility they experienced. They took up the burden of attempting to make some sense of that experience.

Modernist Literature

When we speak of Modernist literature, we speak of a broad range of artists and movements all seeking, in varying degrees, to break with the style, form, and content of the nineteenth century. Old ways of seeing, old ways of making sense of experience, just did not seem to work anymore for twentieth-century writers. "Make it new" was the *cry* of Ezra Pound, and most other writers of the time worked vigorously and self-consciously to make their poems and plays and novels new and different. Modern psychology had a profound impact on the literature of the

early twentieth century, and most great Modernist writers were interested in the workings of the human mind. Ordinary discourse had always put thoughts in a linear, cause-and-effect order: "If this is true and that is true, then this must be true." Now came the recognition that the human mind does not always follow this straight-line pattern; we often think by leaping from association to association. The Rookery House, Chicago, Illinois, designed and built by Frank Lloyd Wright in 1910 a psychologist William James called the "stream of consciousness." Gertrude Stein, a pupil of James's, tried to capture this "stream" through such devices as repetition and run-on sentences. The greatest practitioner of the Modernist style, however, was the Irish novelist James Joyce, whose *Ulysses* (1922) is sometimes said to be the last novel ever written because it took prose narrative to its most extreme point. Joyce's influence was extraordinary, and although novels are of course still being written all over the world, they are written with a heightened awareness of the experiments of Joyce.

Modernists took risks as they wrote in new forms and styles. Eugene O'Neill uses a number of experimental devices to reveal the flow of his characters' thoughts on stage. Ernest Hemingway opens most of his stories in the middle of the "stream," revealing background information as it comes up naturally and not in the long expository sections standard in nineteenth-century fiction. In "The Love Song of J. Alfred Prufrock" T. S. Eliot attempts to duplicate the "stream" of Prufrock's thoughts in a dramatic monologue. The result is a series of fragments that the reader must piece together.

Modernist literature is often experimental in form and in content. Poetry usually discards the nineteenth-century traditions of meter and rhyme. Free verse is the tool of most Modernist poets, and even if a poem retains some rhymes, the poet rarely puts them in the usual places. The visual appearance of poetry is also a significant factor, another means of breaking with traditions. The poems of E. E. Cummings, for example, are noted for lowercase letters in strange places and words spaced oddly on a page. For his poems William Carlos Williams chooses everyday subjects that would seem highly unusual by nineteenth-century standards—a raid on the refrigerator, for instance, or a red wheelbarrow. Modernist literature is often fragmentary, reflecting not only the "stream of consciousness" but the Modernist perception of the twentieth century as a jumble of conflicting ideas. Sometimes we are presented with only one fragment, the manner of presentation implying that there is no larger whole; the fragment "is what it is." This is true of Pound's and Doolittle's Imagist poetry, and of most of the poems of Gertrude Stein. It is also true of many poems by William Carlos Williams to say: "This Is Just to Say," for example, Williams presents only a tiny piece of someone's life, but the poem is nevertheless satisfyingly complete; the fragment is enough. Modernists often insist that their readers participate and draw their own conclusions. Direct statements of abstract ideas or emotions are usually avoided. The Modernist *shows* rather than *tells*. In Imagist poetry, for example, an image is used to capture an emotion; the poet does not tell us, "This is how I felt." In Hemingway's stories painful and moving experiences are coolly recounted by a detached narrator; the reader supplies the emotions and decides why the experiences are significant. In the attempt to capture the bewilderment of modern life Modernist literature is sometimes intentionally puzzling. We may sometimes miss the esoteric allusions in the poetry of Pound and Eliot, and we can never be sure why "so much depends" on Williams' red wheelbarrow. The point may be that the mystery itself is the "mystic sage." If there is something we do not know, we may not be meant to know it but rather to be puzzled by it and so to think about the mystery again and again. *New Directions*

American street scene during the 1920s, a time of progress and prosperity.

The degrees to which writers of this period adapted Modernist techniques vary greatly. Some writers did take comfort in the pattern and discipline of nineteenth-century literary forms. Edna St. Vincent Millay, for example, continued to write sonnets; much of Robert Frost's poetry is traditionally rhymed and patterned. In content, however, these writers are part of the Modernist era: Their subject matter shows that they could not have been writing at any other time. In fact,

one of the most fascinating aspects of Modernist literature is the way each individual writer comes to terms with the changes of the time. Each poet or novelist seems to ask, "What does being 'new' mean to me?" The responses of these creative individuals produced the great variety of Modernist literature.

The Modernist Achievement

What did the Modernists accomplish? They took the first great steps in the search for a new art. They broke out of old forms and styles and generated new ones. They studied the elements of the past that could still be used and showed why the rest had to be put aside. Pound demonstrated the value of ancient Chinese literature; Eliot used the tradition of the English metaphysical poets of the seventeenth century. They and those who followed them used the past to create a new relationship with a new world. Wallace Stevens called this relationship "the supreme fiction," a way of living in the world, creating it anew every day, and being open to change even as the world itself changes. The Modernist achievement—in poetry, fiction, drama, in music and painting, in sculpture and architecture, in psychology and philosophy—lies largely in throwing open for us the doors of possibility.

MIDCENTURY VOICES 1930-1960

The Great Depression

The vibrant, experimental, roaring 1920s ended with a bang—the great stock market crash of 1929. Not only the United States but all the industrial nations of the world found themselves suddenly cast into a disastrous economic depression. The collapse of Wall Street meant terrible times: Businesses failed; factories closed down. Millions of Americans found themselves out of work, their homes or farms lost, their hopes abandoned.

As the Great Depression deepened, the cities of America could no longer be celebrated as Carl Sandburg had celebrated Chicago laughing as a "fighter laughs who has never lost a battle." The American landscape saw armies of wandering men and women searching for jobs. Soup kitchens and bread lines were a constant reminder of how many Americans were forced to accept the charity of others.

The poverty and despair of the 1930s brought forth a new attitude toward government and society. President Franklin Roosevelt called for a "New Deal" for the American people, and his administrations began many programs of direct and indirect assistance to those who had lost not only their jobs but faith in their own future. Americans confronted a decade of self-doubt that was all the more shocking because of the vivid decade that had preceded it.

Many Americans had long felt sit free of Europe's troubles. In the modern world, however every country is tied to every other country through economics, trade, political alliances. In a time of rapid transportation and communication, in the age of modern warfare, Americans could *remain* uninvolved. Democracy itself seemed threatened, as world appeared to be falling to fascist expansion. The effect of World War II on American culture and literature, however, was quite different from the effect of World War I. After World War I Americans had abandoned their old beliefs and optimism and threw themselves headlong into whatever was new and exciting, leaving boundaries and established *Four Darks in Red*, Mark Rothko, 1958. After World War II Americans did not seem as disillusioned, as much a "lost generation," as they had been during the 1920s. There were crises of course—for example, the anti-Communist McCarthy hearings and the Cold War with the Soviet Union. Overall, however, the country entered a period of prosperity, growth, and a generally contented peacefulness. The greatest reason for anxiety seemed to sink beneath the surface of daily life: With the development of atomic warfare, the world, it was clear, would never be quite the same again.

Postwar Literature

Some postwar literature directly confronts the events of the time. Randall Jarrell's "Death of the Ball Turret Gunner" recalls the violence of aerial warfare. W. H. Auden's "Unknown Citizen" portrays an individual dwarfed by the State. Yet much of the literature seems to respond *indirectly* to its own time, turning away as if in self-protection, Thornton Wilder's *Our Town*, which seems the most peaceful and untroubled of works, was already, at its first production in 1938, a nostalgic celebration of a world that had vanished. In Steinbeck's "Leader of the People" and in James Agee's "Knoxville: Summer, 1915" we find a nostalgia for vanished worlds. In Walter Van Tilburg Clark's "Portable Phonograph" the world looks longingly back to a time before its most destructive war. Faulkner's "Bear" takes its characters back to an almost mythological past. The literature of 1930-1960 is so varied that it is difficult to make generalizations about it. Indeed, generalizations about periods of literature are always dangerous and must be taken only as indications of tendencies. Yet we do notice in postwar writing a trend toward poems and stories that celebrate private experiences, memories of childhood (as in Theodore Roethke), or moments of private happiness (as in Sylvia Plath's "Blackberrying" and Jack Kerouac's "Alone on a Mountain-top"). Literature reflects the world in which it is created—even if that reflection is a withdrawal from public concerns into private experience.

PRACTICAL LESSON 13

XX CENTURY AMERICAN LITERATURE.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

IN OUR TIME 1960-Present The Contemporary Experience

What is it that makes the contemporary experience—the time of *our* lives—different from the past? Many historians feel that the time we ourselves live through is the most difficult to describe. Nevertheless, we produce hundreds of books each year trying to explain what it means to be a contemporary American. The 1960s were a turbulent time in America, perhaps in reaction to the more placid 1950s. Young people in particular felt that they had to make their voices heard. They took strong, sometimes violent, stands on political matters such as American involvement in Vietnam and social matters such as the rights of black Americans and the changing role of women in American society. Many Americans searched for "peace," forming new communities in an effort to redefine the ways people might live together in the contemporary world. These efforts often involved reaching back into the past to revitalize old values and adapt them to new problems and new attitudes. Once again Americans seemed to be face to face with a New World.

As America moved into the 1970s, many of the attitudes of the sixties were absorbed into daily life while others were rejected. In the seventies Americans seemed to become more aware of their material welfare than they had been in the previous decade. The Space Age had arrived. Computers began affecting everyone to a greater and greater degree each year. World and national economic problems beset almost everyone, and some of the ideals of the sixties found themselves transformed by the hard facts of making a living in the seventies. In the 1980s we continue to balance American ideals and realities, to look closely at our goals and our impressive national achievements. Americans seem to have created a new sense of the possible without giving up the American dream.

Contemporary Literature

Surprisingly, the literature of our time is fundamentally traditional, but the traditions it follows are the traditions of Modernism. Modernism is our heritage, the extraordinary efforts and accomplishments of the writers and artists of the early decades of our century. There have been no major movements in literature since that time, only refinements, restatements, all building on the shoulders of our giants—Pound, Eliot, Frost, Stevens, Hemingway, Faulkner. Modernism has given us forms and techniques that we have not yet exhausted. Even literature that calls itself postmodern is dependent upon the Modernist tradition. Modern free verse with its irregular rhythms, its use of association instead of direct statement, and its breakdown of standard forms still intrigues our poets. The stream-of-consciousness technique in prose, the creation of prose poems, the imitation of storytelling techniques taken from movies, continue to be exciting when used by our contemporary novelists.

Some of our writers still seem experimental; some try to incorporate Modernist techniques into more conventional forms. However, to a certain extent, we have become so used to the "modern" style of writing and expression that we often hardly notice it. Literature is following the path taken by modern music: The "outrageous" harmonies that seemed so new in early twentieth-century music are now a part of our everyday sounds on television, in movies, and in popular songs. Technology has greatly affected our time, of course. The paperback revolution has made more books available to more people than ever before in history. Television, computers, and word processors have changed the ways we absorb information, the way writers write, the way all of us read and organize our thoughts. Although our time appears to many people to be an age of *images*—pictures on screens—many others realize that for the subtleties of communication we are still vitally dependent upon *words*.

The following selections can only begin to display the great variety of writing taking place in our time. Our poets are still consolidating the treasures of Modernism; many of the poems written in our time seem as if they could have been written in the 1920s. Our prose writers are trying to find ways of telling stories that will be both "new" and accessible to most people. The invention, for example, of the form called the nonfiction novel tries to do just that. Earlier in this century, people talked about the "death of the novel," but the talk was premature. In addition to those writers represented in the following pages, there are many other American writers who have created exciting fiction in our time—among them John Cheever, Isaac Bashevis Singer, Donald Barthelme, Robert Coover, Norman Mailer, and William Gass.

Authenticity

The poet T. S. Eliot said that when it comes to the literature of one's own time, it is impossible to know who the great writers are. Eliot thought we can say whether or not we feel that a work of contemporary literature is *authentic*. Yet it is the future, or time, that decides who the classic writers will be. Only in time is there that sifting process in which some writers are forgotten and others remembered. In American literature we can see how impossible it was for men and women of the nineteenth century to know which writers of the twentieth century would think great or interesting. In the nineteenth century almost everyone knew that Emerson was great and would become a classic, but few suspected the degree of esteem in which we would come to hold his young friend Thoreau. Emily Dickinson was unknown then, and Herman Melville was forgotten. One thing, however, is certain. The great writers survive because they are *authentic*. A writer may be sincere but may simply not be in touch with what is truly important to his or her time. A writer may intend to write well, but only *mastery* of the art of writing will allow what is genuine, what is authentic, to be fully expressed. We are continually judging the writers of our time, and authenticity—the full expression of the genuine—is our best guide.

We find in the writers of our own time a familiar American reality, A father and son flying a kite together, a mother and son riding bikes, someone driving a car to town to mail a letter, a baseball player, a man with a flower on his fire escape—these are more familiar to us than Melville's whaling voyage, Cooper's frontiersman, or Taylor's spinning wheel. Yet what is important is the use our contemporaries make of their material, the transformation they make of the everyday into the universal, the authenticity of the experience they offer. Whatever the greatness or popularity of the writers of our time, they share one quality: freedom of style and content. They take as their material any and every aspect of American experience. They are the heirs of Poe and Hawthorne, of Whitman and Dickinson, of Mark Twain and Willa Gather and Ernest Hemingway and Gertrude Stein. An American writer today can *choose* his or her literary ancestors according to need or taste. An American writer writes as he or she chooses, using traditional or experimental styles or combining the best of both.

No schools or movements dominate the American writing scene today. Our artists are heirs to the entire American past. We have our contemporary Romantics, our Realists and Naturalists, our Regionalists, our Traditionalists, our Modernists. We can enjoy them all, as long as what they write is authentic, as long as it speaks to our hearts and minds, as long as it gives us pleasure and insight. With the help of American writers like these, we try to understand our time. For that is one of the main uses of literature—to find the language that makes sense of our experience.

THE AMERICAN NOVEL

Unlike poetry and drama, novels are a relatively modern invention. A novel can best be defined as a book-length prose fiction. Early novels in English fall into three categories: the picaresque novel, a loose series of episodes recounting the adventures of wanderers and lovable rogues, often with a satiric aim; the novel of sentiment, a highly emotional tale of romance and tears that ends with a moral message; and the gothic novel, a tale of mystery and fear that includes elements of the supernatural as well as the romantic. The earliest American novels also fell into these categories. Hugh Henry Brackenridge's *Modern Chivalry* (1792) is a picaresque adventure story that pokes fun at political problems during George Washington's presidency; Susanna Rowson's *Charlotte Temple* (1790) is a sentimental moral tale; and Charles Brockden Brown's *Wieland* (1798) and *Ormond* (1799) are tales of gothic horror that incidentally explore the psychological motivations of their characters. It was not until the nineteenth century that America produced major novelists who are still widely read today. In 1823 James Fenimore Cooper (page 114) published the first of his Leatherstocking Tales, romantic adventures chronicling the exploits of Natty Bumppo, a noble frontiersman who became the model for the classic American hero. At about the same time William Gilmore Simms of South Carolina was writing similar Romantic adventure tales, earning for himself the nickname "the southern Cooper."

Another major novelist of the pre-Civil War period is Nathaniel Hawthorne, who published his masterpiece. *The Scarlet Letter*, in 1850. *The Scarlet Letter* is a tightly woven tale that explores the nature of sin; it is a work of complex symbolism and profound insights into its characters' minds and hearts. The nature of good and evil is also probed in *Moby-Dick* (1851), a tale of whales and whalers by Herman Melville (page 189). *Moby-Dick's* profound philosophical questioning and its almost Shakespearean language place it among the outstanding novels of the nineteenth century.

After confronting the realities of the Civil War, American novelists turned more and more toward Realistic fiction. In the works of Mark Twain local color makes for true-to-life adventure, and Twain as a satirist never shirks from depicting the real world in all its folly. Twain's use of dialect and colloquial language had a strong impact on almost all American writers to follow him;

novels with adolescent heroes like Twain's *Huckleberry Finn* (1884) appear again and again in American fiction.

William Dean Howells set forth the principles of Realism in the 1890s, and if his *Rise of Silas Lapham* (1885) only partially reflects his theories, his ideas are masterfully realized in the novels of his friend Henry James. James explores the realities of society and the nature of the human mind in such works as *The American* (1877), *The Portrait of a Lady* (1881), and *The Turn of the Screw* (1898). His novel *The Ambassadors* (1903) is considered to be a masterpiece of psychological realism, writing that probes deeply into the complexities of characters' thoughts and motivations.

Realism is carried one step further in the Naturalistic novels of Stephen Crane (page 366), Theodore Dreiser, and Frank Morris. In the grim world of Dreiser's *Sister Carrie* (1900) and *An American Tragedy* (1925), characters are trapped by overwhelming forces that they cannot control or even understand. Norris' *McTeague* (1899) is a brutally frank portrait of greed, while *The Octopus* (1901) tells of the grim life of western ranchers battling the railroads, Regionalism and Realism work hand in hand in the novels Edith Wharton, which include

Ethan Frome (1911) a New England farm life, and *The Age of Innocence* (1920). Ole Rallvaag's *Giants in the Earth* (1927) describes the life of immigrants in South Dakota, while Willa Gather offers poetical portrait of the Nebraska frontier in "*My Antonia*" and celebrates America's past in the equally lyrical *Death for the Archbishop* (1927). Lyricism is also an element of Thomas Wolfe's autobiographical novel *Look Homeward, Angel* while Ellen Glasgow offers powerful pictures of the changes in *Barren Ground* (1925) and *Vein of Iron* (1935) Sinclair Lewis the first American to win the Nobel Prize for Literature, was a sharp social critic, writing about small town America in *Main Street* (1920), businessmen (1922), and the medical profession in *Arrowsmith* (1925). American social values between the two world wars are also explored by F. Scott Fitzgerald (page 525) in *The Great Gatsby* (1925), by John Dos Passos in his trilogy *U.S. A.*, and by Nathanael West in *Day of the Locust* (1939).

Probably the three most outstanding novelists of pre-World War II America are Ernest Hemingway William Faulkner and John Steinbeck Hemingway further develops the American hero in such works as *A Farewell to Arms* (1929), a tale of love during World War I, and *For Whom the Bell Tolls* (1940), a story of an American who fights in the Spanish Civil War. Hemingway's detached, journalistic prose style has been much imitated. Faulkner writes lyrical "stream-of-consciousness" novels set in his native South, including *The Sound and the Fury* (1929), a portrait of a once aristocratic family, and *Light in August* (1932). Steinbeck draws warm, human portraits in such novels as *Of Mice and Men* (1937) and *The Grapes of Wrath* (1939), a saga of a dust-wi family driven to find a new life in California. Other important writers before World War II include Katherine Anne Porter Eudora Welty William Saroyan and Thornton Wilder, since World War II have turned more and more "Invisible Man" experimental fiction. Ralph Ellison's powerful novel "Invisible Man" is complex in its symbolism and its structure, dark comedy Joseph Heller explores World War II itself in his *Catch-22* (1961). Other postwar American novelists was include Carson McCullers, Bernard Malamud Truman Capote other American writers.

LECTURE 14

XX CENTURY AMERICAN DRAMA

The key questions:

1. Characteristic features of English and American theaters of the beginning of the XX century.
2. Changes at the theaters of the first half of the XX century.
3. Periods of the development of the American theater (the first half of XX century).
 - a) 1900-1920,
 - b) 1920-1930,
 - c) 1930-1950.
4. Williams Tennessee (born in 1914) and his plays
5. Edward Albee (born in 1928).

The principal conceptions and phrases of the theme:

Conventions, drama, theater must be in the present time, History should be called to serve the present, coryphaei, questions of morality, social controversies, deft skill, versions of the plays, an “actor” and “producer’s theater”, verse drama, to tackle the problems of modern life, a transitional period, to make comment on the world.

Essential problems of the theme:

1. What happened to the XIX century traditions in England (give a written answer)?
2. What were the periods of the development of American drama of the XX century?
3. Whose works were staged during the first half of the XX century in America?
4. What works of Williams Tennessee were staged?
5. What plays of Edward Albee were staged at American theaters?
6. What other American playwrights staged their plays in American theaters?

Identifying educational goals:

1. Introduces with the situation of the first half of the XX century.
2. Defines the traits of the periods of development of American drama of the first half of the XX century.
3. Retells the works staged at American theaters in XX century.
4. Explains the role of Williams Tennessee’s works.
5. Explains the place of Edward Albee’s plays.
6. Gives information about other American playwrights of the XX century.

ABOUT THE PLAYS, PLAYERS, PLAYWRIGHTS, AND PRODUCERS.

At the beginning of XX century, the comfortable traditions of XIXth century theatre were being shaken to their foundations. By the end of the First World War the old conventions had been completely shattered and experiment and criticism gave rise to the “New Movement in the Theatre” of the 20-ies whose influence was strongly felt in every European country.

Many artists all over the world came to believe that a play production must have beneath its entertainment value, a great moral purpose, a style which could reflect the temper of the time.

If the theatre is to fulfil its social purpose it is contemporary and vital material which must make up the dramaturgy, and its themes must be important to the audience. Theatre must be in the present tense. Equally topical should be the historical material used by the dramatists confronting the problems of our times; history should be called upon to serve the present.

From its earliest beginnings the English theatre has always been subject to recurrent cycles, alternating between the “actors” theatre (in which the actor was more important than the dramatist) and the “dramatists” theatre, in which the situation was reversed.

The period between the two World Wars was characteristic of the creative activities of these two coryphaei of the drama Bernard Shaw and John Galsworthy. By the end of the twenties

considerable popularity belonged to the works of such dramatists as Somerset Maugham, Noel Coward, and a little later- John Boynton Priestley and Terence Rattigan. The focus of these dramatists attention was concentrated on the everyday life of the bourgeois society and the questions of morality. It was rarely that these writers went so far as to present on the stage the social controversies of the contemporary society. War brought creative writing to a halt, and the serious mood of the public was seized upon by a circle of leading actors and actresses. Artists such as Laurence Olivier, John Gielgud, Peggy Ashcroft and Edith Evans found that in their maturity they could command a trained audience anxious to see them in superbly mounted versions of the plays.

The signs of crisis as reflected in English drama on the eve of the Second World War became quite apparent in the plays of the post-war period.

During the whole of the 1940-ies, and well in to the 1950-ies, the British Theatre was once more an "actor" and "producer's" theatre. Christopher Fry's (b. 1907) two plays "A Phoenix Too Frequent" (1946) and "The Lady's Not for Burning" (1949), displayed his deft skill of poetic comedy. At the time T. S. Eliot's (1888-1965) "The Cocktail Party" (1949) became a good example of verse drama tackling the problems of modern life.

John Whiting's (1915-1963) "Marching Song" (1954) failed to attract.

Since the end of the last war the newly formed English Stage Company and its artistic director George Devine dedicated all efforts to effecting the rebirth of a great and characteristically English theatre.

The development of the American drama in the first half of the XXth century can be roughly divided into three periods. The first of these from 1900 to 1920, was a time of confused ferment and tentative experiment, a transitional period between the two centuries. American drama felt in European influences and the struggle to bring forth a specific and characteristically American drama. It was an era in which European plays were widely produced in America by amateur and university groups as well as by professional theatres, to the more cultivated American audience. Clyde Fitch and Eugene O'Neill experimented tentatively with the new technique of realism.

The second period, 1920-30, may be termed America's dramatic Renaissance. It was an era of intense experimentation and originality. There is a certain crudeness, a kind of rudimentary exaggeration. It was the decade of O'Neill. Elmer Rice, Robert Sherwood and Sidney Howard were trying each in his own way to create a new and native American drama.

The third period, which began around 1930 and continued through the forties and fifties, was a period in which the radical new techniques of the twenties were popularized and perfected by a new generation of dramatists. Arthur Miller wrote "Death of a Salesman" and Tennessee Williams' "A Streetcar Named Desire". Truman Capote, Robert Anderson, John Patrick, Leslie Stevens, William Gibson and others created their best books.

About 1959, three young playwrights have appeared off Broadway. In them many critics saw the future of the American theatre. They are Jack Gelber, Jack Richardson, and Edward Albee.

Born in 1928, **ALBEE** wrote his first play "The Zoo Story" in 1958. Albee disgusts the commercial theatres of Broadway which pander and cater too much to lazy public taste and present to people what they want, rather than what is true and difficult. Albee, together with Jack Gelber and another talented dramatist Arthur Kopit, belongs to "Off-Broadway theatre" playwrights: Who played the problems of to-day, fates of common Americans. Edward Albee believes that a playwright should not whitewash situations, he must feel a responsibility to his time, to reflect it, to comment on it. Albee's best plays, such as "The Death of Bessie Smith" (1959) or "The American Dream" (1959-60), make sharp comment on the world in which the dramatist lives, they are relevant to modern society and to modern times. The plays are of to-day. The playwright has a poet's feeling for the shape, colour and rhythm of words, and he is a skillful dramatic craftsman writing for the stage with economy and precision. Albee modulates his dialogue with care and grace. "The Zoo Story" illustrates Albee's wit and his talent for dialogue.

The play tells how Piter, a mild-mannered, grey flannel-suited publisher, who lives in one of the fashionable, “high-income” districts of New-York (the East 70’s) with a wife, two daughters.

The play shows how terribly dissociated the people in the United States are: though they seem to speak the same language they do not understand each other.

Considered from the standpoints of both critical and popular success, **Tennessee Williams** (b. 1914) is undoubtedly the most important new dramatist to emerge onto the American theatrical scene in the period after the Second World War.

A highly original playwright who created vivid and striking characters.

The dominant theme of Williams work is one which constantly recurs in twentieth-century literature: rejection of the American middle-class culture and its standards. Like William Saroyan, Williams turns for dramatic material to the exotic and foreign elements in the American population: the Italians and Creole Whites of Louisiana, and the decayed aristocrats of a declining Southern culture. Behind the action of most of his plays a social process can be seen in operation: the Southern plantation class, vigorous and highly cultivated in the pre-war period, declines with the economic decline of the South, becomes corrupt and characterless, and is finally absorbed into the energetic commercial class which is gradually assuming control of the economy. Thus, in “Twenty-Seven Wagons Full of Cotton” a virile Sicilian cotton-gin operator symbolically defeats a characterless plantation-owner and seduces his childish and mentally incompetent bride. In this short play the dramatist gives a glimpse of hatred and betrayal. Drama consists of stories that are written to be performed for an audience. The dramatist, or playwright, writes two things: dialogue that the actors speak and stage directions that give instructions to the various people involved in putting on the play, including the actors. The actual “putting on” of the play is called staging, and it involves scenery, costumes, lighting, and props – movable articles like chairs or books – as well as the activities of the actors. Drama as a form of literature dates back to the ancient Greeks and seems to have had its origins in religious ritual. The Greeks classified drama in two categories: tragedy and comedy. A tragedy is a play in which the main character comes to an unhappy end. A comedy, on the other hand, has a happy ending. Classical Greek tragedies generally involve a protagonist, or main character, who cuts a noble figure except for one tragic flaw that brings about his or her ruin. Usually the protagonist has one or more antagonists—rivals or opponents—and invariably there is a chorus, a group of players who narrate portions of the play and comment upon the action. Greek comedies are humorous and frequently satirical—in fact, the Greek comic playwright Aristophanes is considered the father of satire. The Greek philosopher Aristotle defined the principals of drama as he saw them, and his ideas were adopted by classical Roman playwrights and by the great dramatists of Elizabethan England in the sixteenth and early seventeenth centuries.

Control questions:

1. What is drama?
2. What are characteristic features of tragedies and comedies?
3. Who are protagonists and antagonists, chorus in dramatic works?
4. What do you know about theater audience, English comedy of manners, unrealistic tales?
5. What are Melodramas?
6. What are Expressionisms?
7. What kind of theaters were the American little theaters?
8. What plays of Eugene O’neill were staged and where?
9. What do you know about strictly American form of theater – the musical comedies?

Tasks for self directed work:

1. What is drama?
2. What are characteristic features of American drama?
3. What do you know about American drama of the beginning of XX century?

4. What are the Melodramas?
5. What are the musical comedies?
6. What famous works and authors – American dramatists do you know?
7. What can you say about Thornton Wilder (1897-1975) and his plays?

LECTURE 15

EUGENE O'NEILL'S PLAYS.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

Eugene O'Neill (1888-1953)

Eugene O'Neill was the first American to write a number of plays. He is the central figure in any discussion of the new school of American dramatists. In him, therefore may be , observed both an individual creative writer and the effect of an intellectual milieu common to him and his fellows:

Mould - плесень; отливать форму. Eugene Gladstone O'Neill was born in a Broadway hotel on October 16, 1888. As the result of a prank he had to leave Princeton at the end of his freshman year.

He worked briefly in a mail- order house, in 1909 he left for a gold- prospecting voyage in Honduras . Another voyage took him as an ordinary seaman to Buenos Aires , then he worked at odd jobs , then as a reporter on a New London newspaper. In 1912 an attack of tuberculosis sent him for five months to a sanitarium. In 1914 he attended for a time in play writing at Harvard. O'Neill's one-act romantic melodrama "Bound East for Cardiff " became the first of his works to be publicly performed in 1916 in Provincetown Massachusetts . Between the years 1916-1924 most of O'Neil's plays including, "The Emperor Jones" , " The Hairy Ape " , and " All God's Chillen Got Wings " (1924) appeared. "The Emperor Jones" came into existence in 1920, together with "Beyond the Horizon". A year later there appeared "Anna Christie" (1921).

"The Hairy Ape" may be thought to be a criticism of society. The above –mentioned plays are tragic rather than either sociological or psychological the problems of man's relation to something outside himself. In 1914 he published "Thirst", and "Other One –Act Plays". In 1928 O'Neill produced "Marco Millions". "Desire Under the Elms" was published in 1924. Two years later he wrote "The Great God Brown". "Strange Interlude" appeared in 1928 and " Mourning Becomes Electra " came to the world in 1931. " An Wilderness! " (1933) became a considerable commercial success. "Dynamo" (1929) and "Days Without Ends" (1934) deal with aspects of religion.

The scene of "Desire Under the Elms" is rural New England in the Nineteenth century. The method is realistic, and the story revolves around a struggle for dominance between a son and his father. In 1936 he got Nobel Prize for his dramatic work.

"The Great God Brown" is contemporary in setting. Dion Anthony, a genius, is dogged through life by Brown. "The Iceman Cometh" (1939). "Desire Under the Elms", "The Great God Brown", "Strange Interlude" and "Mourning Becomes Electra" were a considerable commercial successes as they brought a large financial reward to an author. "Long Day's Journey Into Night" (1941).

"The playwright of today", "O'Neill once wrote to George Jean Nathan, "must" dig at the roots of the sickness of today as he feels it- the death of the Old God and the failure of science and materialism to give any satisfactory new one for the surviving primitive, religious instinct to find a meaning for life in , and to comfort its fears of death with".

LECTURE 16

WILLIAMS TENNESSEE'S PLAYS EDWARD ALBEE'S PLAYS.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

Tennessee Williams (1911-1983)

1911 *Born in Columbus , Mississippi .*

1930-1932 *Studied at the University of Missouri , then left to earn his living, taking a job in a shoe factory.*

1935 *Suffered a nervous breakdown.*

1937-1938 *Resumed his studies at the University of Iowa .*

1939-1945 *Wrote film scripts and plays, while supporting himself with all sorts of jobs.*

1945 *The Glass Menagerie.*

1947 *A Streetcar Named Desire (awarded the Pulitzer Prize).*

1955 *Cat on a Hot Tin Roof,*

1958 *Suddenly Last Summer.*

1959 *Sweet Bird of Youth.*

1961 *Night of the Iguana.*

1968 *Converted to Catholicism.*

1972 *Small Craft Warning.*

1983 *Died in New York .*

Tennessee Williams's plays succeeded in liberating the American theatre from its taboos and conventions.

Their mixture of fantasy and violence reflects the Southern Gothic influence. Set in the South of New Orleans and the old plantations, they bring the audience face to face with brutality and sensationalism—rape, murder, drug addiction, homosexuality—which expose the frustrated and perverted desires of their characters. These are often outsiders, isolated beings, neurotic and sordid misfits. There is no serious attempt at realism in (he plays of Tennessee Williams: drama stops time and opens up a distorted world of poetry, violence, and fear. Many of the characters are thus exaggerated and more like those of ancient myths, or Christ-like figures embodying sacrifice and redemption. This is underlined by an extensive use of symbolism, in the setting, the music and the words, a symbolism which should help the spectators to see beyond the superficialities of life.

The attempt to escape from one's decaying life is at the core of Tennessee Williams's plays. The Glass Menagerie shows the struggles of an American family for social and spiritual survival: Amanda, a genteel Southern lady, wants to marry her crippled daughter Laura to a "nice young man", but this turns into an obsession which condemns her daughter to a world of illusion and seclusion. In A Streetcar Named Desire, the beautiful, decadent, and corrupt seductress Blanche upsets the balance of her sister's home where she has taken refuge. Stanley, her brother-in-law, will finally defeat her by exposing her deceit and her shady past, finally driving her to a mental home. Cat on a Hot Tin Roof is set in a large Southern plantation. While the head of the family > Big Daddy, is dying, the other members offer us a spectacle of lust, greed, and violence.

Far from being written for the sake of sensationalism, Tennessee Williams's plays, by showing us chaos and depravity, teach us the value of dignity and decency.

EDWARD ALBEE

Born in 1928, ALBEE wrote his first play "The Zoo Story" in 1958. Albee disgusts the commercial theatres of Broadway which pander and cater too much to lazy public taste and present to people what they want, rather than what is true and difficult. Albee, together with Jack Gelber and another talented dramatist Arthur Kopit, belongs to "Off-Broadway theatre" playwrights: Who played the problems of to-day, fates of common Americans. Edward Albee believes that a playwright should not whitewash situations, he must feel a responsibility to his time, to reflect it, to comment on it. Albee's best plays, such as "The Death of Bessie Smith" (1959) or "The American Dream" (1959-60), make sharp comment on the world in which the dramatist lives, they are relevant to modern society and to modern times. The plays are of to-day. The playwright has a poet's feeling for the shape, colour and rhythm of words, and he is a skillful dramatic craftsman writing for the stage with economy and precision. Albee modulates his dialogue with care and grace. "The Zoo Story" illustrates Albee's wit and his talent for dialogue. The play tells how Peter, a mild-mannered, grey flannel-suited publisher, who lives in one of the fashionable, "high-income" districts of New-York (the East 70's) with a wife, two daughters.

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- What are Melodramas?
- What are Expressionisms?
- What kind of theaters were the American little theaters?
- What plays of Eugene O’neill were staged and where?
- What do you know about strictly American form of theater – the musical comedies?

Tasks for self directed work:

- What is drama?
- What are characteristic features of American drama?
- What do you know about American drama of the beginning of XX century?
- What are the Melodramas?
- What are the musical comedies?
- What famous works and authors – American dramatists do you know?
- What can you say about Thornton Wilder (1897-1975) and his plays?

PRACTICAL LESSON 16

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

LECTURE 17

SINCLAIR LEWIS (1885-1965).

The key questions:

1. Sinclair Lewis's life and work.
2. Sinclair Lewis's early works.
3. His later works.
4. He often pictured America as if it were an advertising poster, with flashy colors and sharp lines.
5. His best works and their characteristic features,

The principal conceptions and phrases of the theme: Arise, conform, wry (regret), to lampoon, yearnings, mold, grumpily grumpy, consort, orthodox (ideas), to repress, represser, conformity, spurious (dream), gusto, aversion, hackwriter, subsequent, standardized, catch-word(s), mediocrity, sterility, inanity.

Goal of the lecture:

To reveal Sinclair Lewis's methods of writing.

Identifying educational goals:

1. Gives information about the beginning of the writer's literary activity.
2. Shows the difference between the early and later works.
3. Characterizes the main heroes of Sinclair Lewis's famous books.

Sinclair Lewis

Sinclair Lewis was born at Sauk Center, Minnesota. In 1903 he entered Yale university. While a student at Yale he wrote a number of articles which allowed his aversion for bourgeois society and sympathy for socialism. Though his socialist views lacked depth, they helped to shape his critical attitude to his environment. This did not find full expression in his early fiction, but was powerfully revealed in his novels of the twenties.

During the first years of his literary activities Sinclair Lewis wrote mostly for mass journals and was engaged in hack-writing. He wrote several minor novels, including "Our Mr. Wrenn" (1914), "The Trail of the Hawk" (1915), "The Innocents" (1917) and "The Job" (1917). The latter was his first distinguished work of fiction. Yet it was with "Main Street" published in 1920 that Lewis's literary career got a real start. World War I, the upsurge of the working-class movement in the USA and October Revolution in Russia made Lewis look at American life more closely and turned him into a fierce critic of American middle-class life. This gained him the reputation of "Bad Boy of the national letters".

In "Main Street" Sinclair Lewis attacked the narrowness, the hypocrisy, the cruelty of small town life. He destroyed the legend of happy and idyllic small town life that sentimental stories, cheap papers and magazines had created. In this book Lewis is concerned with the environment rather than the individual. In the subsequent novel "Babbitt" (1922) the author focuses on the life-story of an average American, a prosperous

Broker from a big industrial city, George F. Babbitt, Lewis depicted his Babbitt as a typical American because only one city could represent any other, regardless of its location.

"Main Street" and "Babbitt" have become catch-words, the former symbolizing mediocrity and pettiness, the latter – average Americanness with its inanity and sterility.

"Arrowsmith" (1925) is another book on which Lewis's fame rests. In one of his letters Lewis wrote: "I think I shall make my next novel after Babbitt" not satirical at all, rebellious as ever, perhaps, but the central character heroic."

"Arrowsmith" depicts a man of science who strives to serve mankind and whose lofty ideals are shattered in an encounter with society.

"Main Street", "Babbitt" and "Arrowsmith" formed the climax of Lewis's work in the twenties. Of the other books produced in that period "Elmer Gantry" (1927) was also a book of considerable significance, a keen satire on religious hypocrisy in the United States. His later novel "Dodsworth" (1929) was of less importance. The main conflict of the book is the relationship between a retired manufacturer and his wife.

In 1930 Lewis was awarded the Nobel Prize for Literature. Lewis's work of the thirties was not of uniform quality. "Ann Vikers" (1933) was a realistic novel about a woman social reformer, but "Work of Art" (1934), the story of a successful businessman, was much weaker and less true to life. The most prominent book of the thirties, the only novel that was "It Can't Happen Here" (1935). The book was his response to the establishment of fascist rule in Germany, a bitterly satirical fantastic novel dealing with the would-be fascist dictatorship in the USA.

Control questions:

1. What can you say about Sinclair Lewis's world view?
2. What did Sinclair Lewis write during the first years of his literary activity?
3. With what did Lewis's literary career get a real start?
4. What is his novel "Main Street" about?
5. What did Sinclair Lewis describe in his novel "Babbitt"?
6. What is his novel "Arrowsmith" devoted to?
7. What can you say about his writings of the 1930s and 1940s?

Tasks for self directed work:

1. What helped Sinclair Lewis to shape his critical attitude to his environment?
2. Was he engaged in hackwriting during his first years of his literary activity?
3. What did he attack in his novel "Main Street"?
4. What can you say about his novel "Babbit"?
5. What is described in the novel "Arrowsmith"?

LECTURE 18

ERNEST HEMINGWAY'S NOVELS: "A FAREWELL TO ARMS" "THE OLD MAN AND THE SEA" AND OTHER NOVELS.

Калит саволлари:

Эрнест Хемингвей хаёти ва ижодий фаолияти.

Эрнест Хемингвейнинг : а) "The Sun Also Rises" б) "Farewell to Arms" романлари . "For whom the bell tolls" and "The Old Man and The Sea" ҳамда бошқа асарлари .

Таянч тушунчалар: expatriate – эмигрант, retain -удерживать, precisian - формалист, emerge - появиться, cover - давать материал, utilize - использовать, hectic - разг.

Возбуждённый, disposition - мироощущение, virility - мужество, sordid – грязный, serenity - ясность.

Асосий савол буйича уқитувчининг мақсади:

Эрнест Хемингвейнинг хаёти ва илк ижодий фаолияти тугрисида ахборот бериш.

Talk on his travels to Africa /

His activity from 1936 and during the second World War.

Асосий савол юзасидан талабалар учун идентив уқув мақсадлари.

Э. Хемингвейнинг илк ижодига характеристика беради.

Адибнинг 20-30 йиллардаги фаолиятини баҳолайди.

Иккинчи Жаҳон Урушигача яратилган асарларнинг узига хос томонларини курсатади.

Асосий саволга доир ўқитувчи мақсадлари:

"The Sun Also Rises" хақида ахборот бериш .

"A Farewell to Arms" романига хос жиҳатларни тушунтириш .

Хар икки асарнинг бош қаҳрамонларининг характерларини очиб бериш

Хар икки романнинг таржималари хақида ахборот беради.

Асосий савол: "The Sun Also Rises" ва "A Farewell to Arms" романлари юзасидан талабалар учун идентив ўқув мақсадлари:

"The Sun Also Rises" романи хақида уз фикрларини ифодалайди.

"A Farewell to Arms" романи , унинг бош қаҳрамонлари хусусида уз нуқтаи назари билан уртоклашади

Хемингвей – урушга қарши фаол қурашчи хақида фикрини ифодалайди.

3-асосий савол буйича ўқитувчининг мақсади.

"To Have and Have Not"

"For Whom the Bell Tolls"

"The Old Man and The Sea" асарларининг хар бирини алоҳида - алоҳида тасвирлаш .

Асосий савол юзасидан талабалар учун идентив ўқув мақсадлари;

1. "For Whom the Bell Tolls" романи ва унда ёритилган масалаларга тухталади .
2. "Чол ва денгиз" повестидаги муаммоларга баҳо беради.

Назорат топшириқлари:

1. To answer the questions of the lesson.
2. To make up sentences using the new words of the lecture.

Ernest Hemingway 1899-1961

Literature, for Ernest Hemingway, was "just writing as well as you can and finishing what you start." This simple understatement characterizes the style of the writer whom many now consider one of the masters of twentieth-century prose. Hemingway was born in Oak Park, Illinois, began writing in high school, and later worked for a Kansas City newspaper. On family trips to the Michigan woods he was introduced to the outdoor adventures that would remain a part of his life and his writing. During World War I he served in the ambulance corps of the Italian army and was wounded in battle. The experiences of war and of being wounded were traumatic; Hemingway returns to them in one way or another in all his later writing. After the war Hemingway went to Paris, then considered the literary capital of the world. Here, in an effort to perfect his craft, he read widely and sought the advice of more experienced writers. Gertrude Stein and Ezra Pound had a profound effect on his style: From Stein he learned to control sentence rhythms with plain words and repetition, from Pound, to use precise language, sharp images, and as few words as possible.

Hemingway's novel *The Sun Also Rises* (1926) brilliantly captures his years in Paris as one of the "lost generation": his posthumous memoir *A Moveable Feast* (1964) contains vivid portraits of Pound, Stein, F. Scott Fitzgerald, and the other American artists who formed a colony of "expatriates" in those postwar years. His first major work, *In Our Time* (1925), is a series of thematically related stories that, in Modernist fashion, must be pieced together in the reader's mind. His other novels include *A Farewell to Arms* (1929), a love story set during World War I; *For Whom the Bell Tolls* (1940), an epic story set against the Spanish Civil War of the 1930s; and *The Old Man and the Sea* (1952), an allegorical tale of a fisherman off the coast of Cuba. In 1954 Hemingway received the Nobel Prize for Literature.

Like the author himself, the Hemingway hero lives a life of great adventure. Whether big-game hunting, deep-sea fishing, boxing, bullfighting, or soldiering, he displays what Hemingway called "grace under pressure." Yet this "tough-guy" image is in some ways a mask disguising an extremely sensitive nature. That sensitivity is apparent in his story "In Another Country," where the narrator reports with characteristic matter-of-factness events so sad and terrible that they need no comment. In the early Twenties Hemingway wrote poetry too. He soon turned to the short story and the novel, but he retained an almost poetic interest in economy of language and in precision of imagery. Hemingway prints upon each sentence the mark of his temperament and style.

Ernest Hemingway was born in 1899 in a prosperous Chicago suburb. His father, was a prominent Chicago physician and sportsman. Hemingway describes his father in his short stories as Nick Adams. After finishing the public schools travelling in France, Hemingway took a job on the newspaper Kansas City Star.

In 1917-18 he went to Italy to serve as an ambulance driver on the Austrian front, he later mentions it in "Farewell to Arms". In the summer of 1918 he was severely wounded. Returning to America he married and went to work for the "Canadian Toronto Star".

In 1921 he returned to Europe and settled in Paris. "Three Stories and Ten Poems" this first book-length publication, appeared in 1923.

"The Torrents of Spring" (1926) marks his emancipation from Anderson Sherwood and others who had previously influenced him. From 1924 on he traveled widely, seldom remaining in the same place for more than one or two months. In 1933-34 he traveled to Africa on a hunting

expedition and emerged with the material for "Green Hills of Africa" (1935) and several of his best stories. "To Have and Have Not" was written in the full following the African trip. In 1936-37 he made two Trips to Spain to cover the civil war and out of the experience wrote the drama "The Fifth Column" A number of stories and the novel "For Whom the Bell Tolls". During the Second World War he served as a war correspondent in Europe "Across the River and into the Trees" (1950) made use of this war experiences.

A novella "The Old Man and The Sea" set in Cuba and utilizing his fishing experience Appeared in 1952. In 1954 Hemingway was awarded the Nobel prize for Literature. On July 2, 1961, he blew off most of his head with a favourite shotgun. Hemingway of the twenties. The personage of "The Sun Also Rises" are real representatives of the "Lost Generation" whose unhappiness and misfortunes by there roof go deep into that war. Bill Jordan Jake's friend and fishing companion and Michael (Mike) Campbell and an elegant smart Brett Ashley.

Jake Barnes loves love passionately. The novel is joyless and bitter. But Jake the decent Part of mankind in its struggle with the "Lost Generation" has been deprived of his virility By the war :He feels unable to take more than a passive role in the events of the plot. Idealism and sensitivity have been killed in the war and now the "Lost Generation" Mike and Robert Colm a Jewish novelist comes to the surface "The Sun Also Rises" is there fore more then a portrait of the postwar generation.

"A Farewell to Arms" (novel 1929) is largely autobiographical in its external details. Its hero is Fredric Henry, an American lieutenant in the Italian ambulance corp during the First World War. Henry meets Catherine Barkley an English nurse. She is portrayed as a deeply feminine woman who has the ability and serenity wherever she pauses be it in a hospital or in a Sordid hotel.

This novel is full of lyricism. Under Catherine's care Henry begins to regain his health And to find a new meaning in life. Henry comes to understand senselessness of the whole war. He begins to that ruling classes are interested in the war, but the common people, soldiers are merely "cannot -fodder". Henry walks along the street of little Swiss town. At length Henry regains Catherine: they fell to the high mountains of Switherland, where they find happiness for a time. But Catherine dies in childbirth. The structure of "A Farewell to Arms" is that of the classic tragedy: The novel has been compared to "Romeo and Juliet" with its "star crossed lovers" the symbolic contrast between the plain and the mountain extends through out the novel. "To Have and Have Not" its hero Harry Morgan, cynical, defiant and dependent, is the owner of a Key West sport fishing boat. Morgan Harry trusting no one and living by crossing to Havana with the boat and chartering it to wealthy American sport fisherman. When one of these sportsmen cheats him he is left destitute and is forced to accept a job smuggling Chinese to Florida. He accepts the money for this job and puts his passengers ashore again in Cuba, although he is forced a murder a man to accomplish this several months later his short while running liquor from Cuba in his boat is confiscated and Harry loses his arm.

Having recovered his wounds and his amputation, he is propositioned by a band of Cuban revolutionaries actually little more than gangsters who want him smuggle then back into their country. This job is more complicated, if involves stealing his boat and get away with the Cubans, only to realize when the murder his mate that they have no intention of paying for their passage and will probably murder him when they get within sight of Cuba. Harry manages to catch the Cubans off guard and kill then with their own weapons, but he is mortally wounded in long so. When he is wound by the Coast Guard he has just enough strength to speak the message it has taken all his life to learn: "No matter how a man alone ain't got no ... chance", That man cannot stand alone, that only in union with other men can be find the strength to stand up to evil. Harry cynical, confused and lacking in moral conscience is nevertheless no villain he is simply not very wise his wisdom when it is too late. A sub-plot in wolves a satire on businessman, professor, would be writers and other members of the leisure class commonly found in resorts like Key West.

His novel "For Whom The Bell Tolls". Came out of Hemingway's experiences in the Spanish Civil War. Robert Jordan is an American teacher came to Spain to fight for loyalists out of idealism. It is about the struggle of the Spanish republicans with fascism, which is shown on a small plot in the rear of the enemy, on north of mountains partisan.

The main lyric characters laud of the narration is not a Spaniard but one of the Hemingway's favourite intellectual Americans Jordan and Maria are right in their way Pablo is wrong Pilar stands somewhere between these extremes a courageous and fervent patriot, she nevertheless understands the importance of individual human happiness.

"Across the River and into the Trees" was published in 1950, came out of Hemingway's second world war experiences. In many respects what Hemingway would have become had he chosen to become a professional soldier rather than a writer after the war, a choice he might well have made.

The scene is laid in Venice. In the end colonel Cantwell dies of a heart attack in the car. The novel is considered the weakest of Hemingway's full-length work.

"The Old Man and the Sea" is sometimes considered to be short novel. Carlos Baker official biographer says categorically it is "neither a short story nor a novella". The story is simplicity itself: so are the characters. The old man, Santiago is a Cuba fisherman. Who after 84 days without a fish makes preparation to go out again, helped and encouraged by the boy, Manoline, who can no longer go with him because his father has ordered him to fish with another luckier boat.

Here we see deep love of the author for man, faith in his power. Santiago is whole – Hearted, vigorous study unbending.

Hemingway has published in all five volumes of stories including a definite volume, "The Fifth Column and a First Forty-Nine Stories" (1938). Many of the last years of his life Hemingway spent in Cuba.

He died in 1961 Ketchum a mountain district of the Idaho state in Sun Valley on July the 2nd.

Назорат топшириқлари.

1. Хемингуейнинг адабиётга нима олиб кирганлигини айтиш.
2. 20- 30 йилларда яратган асарлари хақида фикр билдиради.
3. Африка саёхати унга нималар берганини айтади.
4. Таянч ибораларни куллаб мавзуга оид уз гапларини тузади.
5. Мавзу юзасидан саволлар тузади.
6. Эрнест Хемингуейнинг Италия- Норвегия frontiда Кизил Хочнинг Африка отрядида ишлаши. 1920-1924 йилларда Канаданинг «Торонто стар» газетаси учун аввал ерли сунг Парижга кучиб утиб ишлаши ва ёзувчиликдаги илк кадамлари хақида гапириш.
7. 1926 йили «Ва куёш хам чикади», Англияда 1927 йилда Фиеста номи остида босилиб чикади
8. "A Farewell to Arms" да йуқолган авлоднинг бевосита хандаклардаги хаёти акси. Асардаги урушнинг аник сахналарининг лиризм ва фалсафий теранлик билан бирикиб чатишиб кетиши. Жасур, камгап, босик табиатли Фредрик, Хенри ва хамшира Кетринларнинг оташин лекин фожеали севгиси урушнинг ифлос ва бемаъни шафкатсизлигига карши куйилишига тухталиш.
9. 30-60 йиллардаги ижоди, дунёкараши, кахрамонлари Испания тасвири. "Бешинчи колонна" пьесасида 1938 йилдаги Филип Фоминге – америкалик контрразведкачи.
10. У яширин ишлаб туриб Мадриддаги фашистларнинг карши кураш билан машгул ва ижтимоий бахт саодат йулида уз хаёти, бахтидан воз кечади.
11. «Кунгирок ким учун чалинди» 1940 романи – Испаниядаги драматик ва аччик урушларга куйилган бадий ёдгорлик сифатида. Америкалик Роберт Жордан – байналминал жангчи узидан олдинги кахрамонлардан аклан устун. У уруш

муаммолари, революция , боскинчилик тугрисида фикрлайди. Эль – Сордо кахрамон, Пабло- кўрқок, соткин. Муаллиф республикачиларнинг хатоларини ҳам очиб ташлайди.

12. 40- йилларнинг бошида Э.Хемингуей Кубага кучиб утади, 1941- йил бахоридан учинчи хотини Марта Геллхорн билан Хитойга бориб, дунёдаги харбий- сиёсий ахволга чуқур баҳо беради , япон тажовузи юз бериши эхтимоллигини олдиндан айтиб берганлигини айтиб бериш .
13. Ёзувчи ижодининг сунгги йиллари хусусида ахборот бериш « Дарё ортида, дарахтлар соясида» “ Across the River and Into the Trees“ 1950 йилда, ”Чол ва денгиз” “ The Old Man and the Sea ” 1952 . Адибнинг Африкага саёхатлари. Адибнинг сунгги йиллардаги хасталиклари, рухий сикилиш холати, ижодидаги огир рухий кайфиятнинг акс этиш хақида тухталиш.

LECTURE 19

WILLIAM FAULKNER'S WORKS.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries, blackboard, duster, tables, a piece of chalk, handouts, cards.

The order of the lesson:

I. Answer the questions:

II. Interpreting:

Nobel Prize Acceptance Speech

I felt that this award was not made to me as a man but to my work – a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a deduction for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom some day stand here where I am standing.

Our tragedy today is general and universal physical fear so long sustained by now that we can even bear it. There no longer problems of the spirit. There is only the question: when will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that the basest of all things is to be afraid; and teaching himself that forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths of the heart, the old universal truths lacking which any story is ephemeral and do –love and honor and pity and pride and compassion and sacrifice. Until he does so he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and worst of all without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply

because he will endure; that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty is to write about these things. It is his privilege to help man endure by lifting his heart and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

Recalling:

1. To whom does Faulkner address this speech, according to the first paragraph?
2. What, according to Faulkner, is the emotion that is today's tragedy?
3. What question overrides everything else?
4. What does Faulkner say are "the old universal truths" lacking which any story is 'ephemeral and doomed'?
5. What does Faulkner "decline to accept" in the fourth paragraph?
6. Why does he believe humanity is immortal?
7. What does he say of the poet's voice in his final sentences?

Interpreting:

1. Explain in your own words the distinction Faulkner makes between valuable writing and writing that lacks value?
2. In order to determine Faulkner's purpose in this speech, discuss whether he really wants writers to forget the question in his second paragraph?
3. What does his last sentence imply?
4. In what things does he believe young writers must have faith?

LECTURE 20

**THOMAS STEARNS ELIOT (1888-1965).
LANGSTON HUGHES (1902-1967)**

The key questions:

Sinclair Lewis's life and work.

Sinclair Lewis's early works.

His later works.

He often pictured America as if it were an advertising poster, with flashy colors and sharp lines.

His best works and their characteristic features,

The principal conceptions and phrases of the theme: Arise, conform, wry (regret), to lampoon, yearnings, mold, grumpily grumpy, consort, orthodox (ideas), to repress, represser, conformity, spurious (dream), gusto, aversion, hackwriter, subsequent, standardized, catchword(s), mediocrity, sterility, inanity.

THOMAS STEARNS ELIOT (1888-1965).

The key questions:

Early period of Eliot's literary activity.

Thomas Stearns Eliot's attitude towards contemporary life.

"The Love Song of J. Alfred Prufrock" and the poem's peculiar features.

The principal conception and phrases of the theme: Inglorious, symbolist, indirect image, outwardly, rank, arid, aridity, waste land, resolved, devout, convey, dare, to dare smb to do, acknowledge, I daren't tell him, I dare say, in a spirit of mockery, to make a mockery of somebody/ something, designation, out of place, elaborate.

Essential problems of the theme:

How did Eliot begin his literary work?

What are his merits in the field of literature?

What works did he write?

What are his plays about, themes and problems of the dramatic works?

What are the themes of his poems?

Goal of the lecture:

To give necessary information about T. S. Eliot and his works, to reveal his ideas about literature.

Identifying educational goals:

Gives as full information as possible about T.S.Eliot's early writings.

Talk on the poet's themes and subjects of his writings.

To reveal Eliot's works for the development of literature.

Retell T.S. Eliot's characteristic features of his poetry.

Analyzes one of his poems.

Thomas Stearns Eliot

T.S.Eliot came from a business family in St. Louis, Missouri, USA. He received his first training at Harvard; later he studied philosophy at the Sorbonne, at Marburg University in Germany. First drafts of some of his best early poems, like "The Love Song of J. Alfred Prufrock", were completed while Eliot was still at Harvard, but the style and tone were so new that he did not manage to get anything published till 1915. His first volume, "Prufrock and Other Observations" (1917), was too much unlike the run of English or American war poems and Georgian poems to attract wide attention outside a discriminating few. At this time Eliot was working in a bank and also reviewing copiously for "The Times Literary Supplement" and for some little magazines. His first volume of criticism, "The Sacred Wood" (1920), became suddenly influential and his poem, "The Waste Land" (1922), though it infuriated conservative critics, made him famous. This poem portrayed the description of modern civilisation by means of kaleidoscopic use of symbolic imagery and a carefully organized system of references to a variety of myths and literary works, both occidental and oriental.

At the beginning of the twenties Eliot became a director of the publishing firm Faber and Gwyer (later Faber and Faber) and towards the end of the decade he became a British subject. During that period his most important creations were "The Hollow Men" (1925), and "Ash Wednesday" (1930), all of them being the expression of Eliot's desperate sense of civilisation gone to seed and doomed to destruction.

True poetry, Eliot thought, is impersonal. The poet's mind, rather, is a catalyst which causes disparate elements of experiences to fuse into new wholes. Technically, Eliot's great achievement was to create rhythms and images corresponding to the tensions and stresses of modern urban life. His poetry makes a great demand on the reader's erudition, on his capacity to understand the complex allusions, literary, philosophical and mythological, that characterize Eliot's verse.

Thomas Stearns Eliot also established his reputation as a dramatist. His dramatic poem "Murder in the Cathedral" (1935) and four tragicomedies {"The Family Reunion", "The Cocktail

Party”, “ The Confidential Clerk” and “The Elder Statesman”) held a much wider audience than his non-dramatic pieces. Honours, including the Order of Merit and the Nobel Prize, came thickly upon Eliot in his later years and his death in 1965 was recognized by many scholars as the end of a certain era in poetry and criticism over which he had largely presided.

THE LOVE SONG OF J. ALFRED PRUFROCK (1917)

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questo fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.

“If I could believe that my reply was made to a person that could return to the world, this flame would shake no more. But of what I hear is true and nobody has returned alive from here, I will answer thee without fear of misrepresentation. The epigraph (from Dante) is ironical, because Prufrock cannot bring himself to say anything – he cannot “return alive” to this world.

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, “What is it?”
Let us go and make our visit.
In the room the women come and go
Talking of Michelangelo.
The yellow fog that rubs back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.
And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.
In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
 To wonder, "Do I Dare?" and, "Do I dare?"
 Time to turn back and descend the stair,
 With a bald spot in the middle of my hair –
 (They will say: "How his hair is growing thin!")
 My morning coat, my collar mounting firmly to the chin,
 My necktie rich and modest, but asserted by a simple pin –
 (They will say: "But how his arms and legs are thin!")
 Do I dare
 Disturb the universe?
 In a minute there is time
 For decisions and revisions which a minute will reverse.
 For I have known them all already, known them all; --
 Have known the evenings, mornings, afternoons,
 I have measured out my life with coffee spoons;
 I know the voices dying fall
 Beneath the music from a farther room.
 So how should I presume?

And I have known the eyes already, known them all –
 The eyes that fix you in a formulated phrase,
 And when I am formulated, sprawling on a pin,
 When I am pinned and wriggling on the wall,
 Then how should I begin
 To spit out all the butt-ends of my days and ways?
 And how should I presume?

And I have known the arms already, known them all –
 Arms that are braceleted and white and bare
 (But in the lamplight, downed with light brown hair!)
 Is it perfume from a dress
 That makes me so digress?
 Arms that lie along a table, or wrap about a shawl.
 And should I then presume?
 And how should I begin?

The title of the poem conveys a twofold irony. To begin with, it is a song, that neither can nor ever will be sung as Prufrock will never dare to "utter the thoughts that arise" in him; the word "love" is out of place too when applied to this record of a tortured and twisted mind that barely acknowledges the fact of love. This means that the poem might be called a "love song" only in a spirit of mockery. Besides, the poetic designation of "love song" sounds absurd together with the prosaic businesslike signature of J. Alfred Prufrock (to say nothing of the odd combination of the fine old name Alfred and the slightly ridiculous surname).

The hero is a superrefined, prematurely old man with a divided self. He yearns for action and emotion but is incapable of either. There is a kind of scornful sympathy for the hero in the style that Eliot uses to record the gropings of his mind. He is, obviously, a soul in pain, but his pain has a touch of the ludicrous.

The means to convey this is a peculiarly elaborate ironic contrast, and it sets in from the beginning. The very first line is a fairly traditional appeal to his beloved that she should join him. But it is couched in a colloquial and casual style that sharply contradicts the subsequent metaphor and the accompanying simile:

When the evening is spread out against the sky

Like a patient etherized upon a table.

These two frequently quoted lines are expressive of a new mode of poetry: the language is at once prosaic, medical, scientific, precise – and poetically metaphoric, not only in the bold materialization of the evening “spread out against the sky”, but in making this evening, prostrate and sick and unconscious like a man on an operating table, a profound symbol of a deceased culture.

That is the background of the poem – a sterile world, helpless, passive and abandoned to decay. Prufrock addresses the woman he loves, but he can only take her to the shoddy retreats of modern love – “one-night cheap hotels”, and restaurants where the floor is strewn with sawdust and oyster –shells. These and other details of the urban landscape – the streets that are “muttering retreats of restless nights”, and follow “like a tedious argument” – are ugly and even repulsive but they are poetically valid, since they find a new formula for the sickness of the age

LANGSTON HUGHES (1902-1967)

The key questions:

1. Early period of Langston Hughes’s literary activity.
2. Langston Hughes’s works.
3. “Jazzonia” (1923) and its traits.
4. Hughes’s later works.
5. His activity as a poet of writing blueses for jazz.

The principal conceptions and phrases of the theme: NAACP –National Association for the Advancement of Colored People = Национальная ассоциация содействия прогрессу цветного населения.= Рангли ахолининг усишига кумаклашадиган Миллий ассоциация. Resurgence, prodigious, amiable, disgrace, cabaret, fester, “The Ways of White Folks”, “Tambourines of Glory”, “It’s a Mighty World” («Просто божественно»), embrace (проникать), folkways (элементы фольклора), spirituals (спиричуэлс), effective (неплохой) endure (выживает), catalogue перечень, heritage – наследие – мерос; deepen – развиваться дальше.

Essential problems of the theme:

1. Langston Hughes wrote drama, fiction, popular songs, and movie screenplays; worked on anthologies and translations.
2. He graduated from Lincoln University and later wrote two autobiographical volumes, “The Big Sea” (1940) and “I Wonder as I Wander” (1956)..
3. His satire and social criticism was also original.
4. He used poetical and musical Negro folklore much.

Goal of the lecture:

To reveal the essence of Langston Hughes’s works as fully as possible.

Identifying educational goals:

1. What kind works were his first writings?
2. What is the place of Negro folklore in his activity?
3. Did he use satire and social criticism?
4. What prose works did he write?

5. Give written analysis of one of Langston Hughes's poems.

One of many talented poets of America was Langston Hughes. He embraced African-American jazz rhythms and was one of the first black writers to attempt to make a profitable career out of his writing. Hughes incorporated (включал) blues, spirituals, colloquial speech, and folkways in his poetry.

An influential cultural organization, Hughes published numerous black anthologies and began black theater groups in Los Angeles and Chicago, as well as New York City. He also wrote effective journalism, creating the character Jesse B. Semple ("Simplify") to express social commentary. One of his most beloved poems, "The Negro Speaks of Rivers" (1921, 1925), embraces his African –and-universal- heritage in a grand epic catalogue (перечень). The poem suggests that, like great rivers of the world, African culture will endure (выживет) and deepen (сказываться дальше):

I've known rivers:
I've known rivers ancient as the
World and older than the
Flow of human blood in
Human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when
dawns were young.
I built my hut near the Congo
And it lulled me to sleep.
I looked upon the Nile and
Raised the pyramids above it.
I heard the singing of the
Mississippi when Abe Lincoln
Went down to New Orleans,
And I've seen its muddy
Bosom turn all golden in the sunset
I've known rivers
Ancient, dusky rivers.
My soul has grown deep like the rivers.

Я знал реки, старые как мир
и старые
Чем река человеческих крови
В человеческих жилах.
Моя душа стала глубокой,
Как реки.
Я купался в Евфрате при
Первых сумерках.
Я построил хижину возле
Конго, и шум его навевал мне
Сны
Я взирал сверху вниз на Нил
И возвел рад ним пирамиду.
Услышал пенье Миссисипи,
Когда Линкольн спустился
В Нью-Орлеан,
И я видел, как груд реки

Засверкала золотом
В час солнечного заката
Я знал реки:
Древние , тёмные реки
Душа моя стала глубокого
Как реки
(перевод А. Дымова)

Мулат

Моя мать негритянка, а мой отец
Был белый , как говорят.
Я не раз проклинал моего отца
Но беру проклятья назад

И если я чёрною мать
Проклинал когда – нибудь
То я сожалею об этом теперь
И хотел бы проклятья вернуть

Отец мой умер в большом доме,
И в лачуге мать моя .
Там где же придётся мне умирать,
Вед не белый , ни чёрный я ?

Control questions:

1. What is drama?
2. What is characteristic of a tragedy and a comedy ?
3. What are a protagonist, an antagonist, chorus in dramatic works?
4. What are comedies of manners?
5. What are sentimental comedies and unrealistic tales?
6. What are Melodramas?
7. What are Expressionisms?
8. What kind of theaters were little theaters?
9. What plays of Eugene O'Neill were staged in American theaters?
10. What are the characteristic features of musical; comedies?

Tasks for self directed work:

What is a drama?

What features do American dramas have?

What American playwrights and their plays do you know?

What do you know about Thornton Wilder (1897-1975)?

What plays did Wilder write?

Control questions:

1. What is the beginning of the “The Love Song of J. Alfred Prufrock”?
2. What is the theme of the poem? To what do the streets lead ?
3. For what does Prufrock say there will be time in line 27? In lines 32-34?
4. What world is described in this poem?

5. According to lines 1-14 what are “you and I” going out to “make”.
6. Give written analysis of one of his works.
7. Talk on Prufrock’s character.

Questions:

1. What works of Edgar Allan Poe do you know?
2. What writer is Edgar Allan Poe?
3. One element of his work remains consistent: Edgar Poe’s concern with the workings of the human mind.
4. Talk on Transcendentalists
5. To transcend something is to rise above it, to pass beyond its limits.
6. Transcendentalism is based on the belief that the most fundamental truths about life and death can be reached only by going beyond the world of the senses. The Transcendentalists believed – democratically – that each and every man and woman, living as a true individual, free from restraining dogma and dull habits of thought, could rise above the material world...

LANGSTON HUGHES'S WORK

The key questions:

1. The beginning of Langston Hughes's literary activity.
2. Langston Hughes wrote his first volume of poetry, “The Weary Blues” (1926) (“Усталые блюзы”).
3. “Jazzonia” (1923) and other works of the most accomplished poet of the Harlem Renaissance.
4. Hughes's later works.
5. His jazz poems and blueses.

Essential problems of the theme:

1. Langston Hughes wrote drama, fiction, popular songs, and movie screenplays; worked on anthologies and translations.
2. He graduated Lincoln University and later wrote two autobiographical volumes, “The Big Sea” (1940) and “I Wonder as I Wander” (1956).
3. His satire and social criticism.
4. Poetical and musical Negro folklore in his activity.

Goal of the lesson:

To reveal the essence of Langston Hughes's works.

To introduce the students with the literary activity of Langston Hughes.

Identifying educational goals:

1. Reveals the essence of the author's earlier works.
2. Shows the place of Negro folklore in his activity.
3. Explains the place of satire and social criticism in his activity.
4. Tells the work of the author in the development of Negro theaters.
5. Analyses one of his poems

The principal conceptions and phrases of the theme: NAACP-National Association for the Advancement of Colored People- Национальная ассоциация содействия

прогрессу цветного населения = Рангли ахолининг усишига кумаклашадиган
Миллий ассоциация.

Necessary materials:

Textbook, , reference books, educational and visual aids, computer, dictionaries,
blackboard, duster, tables, a piece of chalk, handouts, cards.

Langston Hughes (1902-1967)

One of many talented poets of America was Langston Hughes. He embraced (проникся) African-American jazz rhythms and was one of the first black writers to attempt to make a profitable career out of his writing. Hughes incorporated (включал) blues, spirituals, colloquial speech, and folkways (элементы фольклора) in his poetry.

An influential cultural organizer, Hughes published numerous black anthologies and began black theater groups in Los Angeles and Chicago, as well as New York City. He also wrote effective (не плохой) journalism, creating the character Jesse B. Semple (“Simple”) to express social commentary. One of his most beloved poems, “The Negro Speaks of Rivers” (1921, 1925), (“Негр говорит о реках”) embraces his African –and-universal-heritage (наследие) in a grand epic catalogue (перечень). The poem suggests that, like great rivers of the world, African culture will endure (выживет) and deepen (развиваться дальше):

I've known rivers:

I've known rivers ancient as the
World and older than the
Flow of human blood in
Human veins.

My soul has grown deep like the
Rivers.

I bathed in the Euphrates when
Dawns were young.

I built my hut near the Congo
And it lulled me to sleep.

I looked upon the Nile and
Raised the pyramids above it.

I heard the singing of the
Mississippi when Abe Lincoln

Went down to New Orleans,
And I've seen its muddy

Bosom turn all golden in the
Sunset

I've known rivers

Ancient, dusky rivers.

My soul has grown deep like
The rivers.

Я знал реки старые как мир
И старше,

Чем река человеческой крови
В человеческих жилах.

Моя

Моя душа стала глубокой,
Как реки.

Я купался в Евфрате при
Первых сумерках.

Я построил хижину возле

Конго, и шум его навевал мне
Сны.
Я взирал сверху вниз на Нил
И возвел над ним пирамиду.
Услышал пенье Миссисипи,
Когда Линкольн спустился
В Нью Орлеан,
И я видел, как грудь реки
Засверкала золотом
В час солнечного заката.
Я знал реки:
Древние, темные реки.
Душа моя стала глубокой,
Как реки.
(Перевод А. Дымова)

Мулат Ленгстон Хьюз
Моя мать негритянка, а мой отец
Был белый, как говорят.
Я не раз проклинал моего отца
Но беру роклятья назад.

И если я черную мать
Проклинал когда-нибудь,
То я сожалею об этом теперь
И хотел бы проклятья вернутью

Отец мой умер в большом доме,
И в лачуге мать моя.
Так где же придется мне умирать,
Ведь не белый, ни черный я,

Control questions:

1. What is Langston Hughes famous for?
2. What are his writings?
3. What is his poem "The Negro Speaks of Rivers" about?
4. What is the poem "Мулат" about?

LECTURE 21

JOHN ASHBERY (born in 1927): HIS WORKS AND THEMES.

The key questions:

1. The beginning of John Ashbery's writing.
2. Ashbery's ideas about his own poems.
3. Ashbery's Style.
4. To give analysis of the poem "Paradoxes and Oxymorons".
5. Ashbery makes fun of the idea of reading on a "plain level".
6. Modern poetry should attempt to make meaning, to find meaning. What does the sentence mean?

The principal conception and phrases: To shift, to consider, playful shifting of voices, a paradox is an apparent contribution, an oxymoron is a bringing together of contradictory things within a phrase, “brilliant darkness”, argument, dignified, ornate, including virtually all ways words are used: diction, sentence length, imagery, dipped sentences.

Essential problems of the theme:

How did John Ashbery begin his writing?

What are his main works?

What did he write about (his themes)?

Is it always easy to understand Ashbery’s works?

Can we find fun in his poems?

What is his poem “Paradoxes and Oxymorons” about?

How does John Ashbery speak to the reader?

What does the paradox suggest about all good poetry?

Goal of the lecture:

To show characteristic features of John Ashbery and his writings

Identifying educational aims:

1. To identify the meanings of the poem.
2. Characterizes John Ashbery’s early period of literary activity.
3. John Ashbery is a literary critic also.
4. Talks on the poet’s style.

John Ashbery (born 1927)

One of the most brilliant and experimental of contemporary poets, John Ashbery seems always in search of a new definition of poetry. He blends a visionary, sometimes highly abstract style with the most ordinary of everyday objects and events. His subjects and tones shift with great speed—just as our minds move instantaneously from one thing to another.

John Ashbery was born in Rochester, New York, and after attending Harvard and Columbia universities, received a Fulbright Scholarship that took him to France. He remained in France for almost 10 years, and his poetry is deeply influenced by modern French poetry and important French literary criticism. In fact, Ashbery is often considered the leading American poet to reflect the most recent critical thinking about the direction poetry is taking in our time.

In Paris Ashbery became an art critic, a profession that he continued when he returned to New York in 1965. His close association with the “action painters” in New York is usually thought to be another influence on his writing. Action painting is abstract, and it is about the act of painting itself. In the same way Ashbery’s poems are often about the act of writing a poem, not about a completed meaning that a poem hands over to us.

Ashbery began publishing poems in 1956 with the volume “Some Trees”. His other books include “The Tennis Court Oath” (1962), “Self-Portrait in a Convex Mirror” (1975), “Houseboat Days” (1977), and “Paradoxes and Oxymorons” (1968), from which some poems may be taken and analysed. Ashbery once said that his poems “might be considered to be a snapshot—of whatever is going on in my mind at the time,” and indeed his poems are often impossible to understand if we try to get from them some meaning that can be expressed in prose. They are, however, a kind of elegant fun for the reader who can relax and allow them to happen, allow their brilliant images and playful shifting of voices to have their own way.

“Paradoxes and Oxymorons” is a poem that plays a trick upon you (the reader), but it is a trick designed to make a serious point. It makes us stop and stare at the eternal “paradoxes and oxymorons” at the center of writing and reading poetry. A paradox is an apparent contradiction. An oxymoron is a bringing together of contradictory things within a phrase such as brilliant

darkness. In simple language that sounds almost as if we could follow its argument on a “plain level,” this poem turns itself inside out as it makes us wonder where the meaning comes from in any poem. From the poet? From the poem? From us?

“Paradoxes and Oxymorons”

This poem is concerned with language on a very plain level.
Look at it talking to you. You look out a window
Or pretend to fidget. You have it but you don’t have it.
You miss it, it misses you. You miss each other.

The poem is sad because it wants to you yours, you cannot.
What’s a plain level? It is that and other things.
Bringing a system of them into play. Play ?
Well, actually, yes, but I consider play to be

A deeper outside thing, a dreamed role-pattern
As in the division of grace these long August days
Without proof. Open-ended. And before you know
It gets lost in the steam and chatter of typewriters.

It has been played once more. I think you exist only
To tease me into doing it, on your level, and then you aren’t there
Or have adopted a different attitude. And the poem
Has set me softly down beside you. The poem is you.

PHILIP ROTH (born 1933).

Philip Roth was born in 1933 in New York, Jersey. In 1955 he got his degree Master of Art in English from the University of Chicago. He was from Jewish emmigrant families. He studied in a number of American Universities, where he later taught literature, during 1956-1957 at the University of Chicago. His first stories appeared in periodical in the middle of the 50-ies together with his novellette “Goodbye, Columbus”; the book was appreciated highly which won the National Book Award in 1960. Is next novellette “Letting Go” (1962). 1965 he became a Writer-in- residence at Princeton University. In 1965 Philip Roth started teaching at the University of Pennsylvania. In 1967 Philip roth created “When She Was Good”. The publication of the novel “Portnoy’s Complaint” 1969 showed that Philip Roth did his best in prose writing. Here we feel tragic collisions. “My Life as a Man “1974 was published in 1974. But two years earlier he wrote “The Breast” “The Professor of Desire” came into being in 1977. Two years later he wrote “The Ghost Writer”. In 1981 “Zuckerman Unbound” was written. 1983 saw “The Anatomy Lesson”.

“Counterlife” was published in 1986. Our Gang appeared in 1971. “The Prague Orgy” as an epiloso to the cycle about Zuckerman was put down in 1985too. His Autobiographical book “The Facts” was published in 1989. Deception of the 1990 was followed by the “Patrimony” of the 1991. Though Philip Roth belongs to the so- called American school of Jewish writers, he believes that the Jewish community should forget its taboos and no longer consider itself apart; he has therefore often been accused of ignoring the basic Jewish values. “ Letting Go” shows the longings and crises of graduate students at the University of Chicago in the 1950s;” When She Was Good” is a study of provincial “ My Life as a Man” a man’s domestic and sexual problems become a subject of comment for the whole community. But it was with “ Portnoy’s Complaint” that Roth reached world – wide success. The novel is the humorous and ribald confession of 33- year- old Alexander Portnoy.

Alexandre Portnoy is a character in a Jewish joke a genre which , unlike pornography, pictures a wholly deconsecrated world : demystified, deromanticized, utterly deduced. Fervent religionist that he would be , Portnoy still cannot keep but profane with his every word and gesture what the orthodox Fuckist most reveres.

Beginning with “ Goodbye, Columbus”, I’ve been attracted to prose that has the turns , vibrations , intonations, and cadences, the spontaneity and ease , of spoken language, at the same time that it is solidly grounded on the page , weighted with the irony, precision, and ambiguity associated with a more traditional literary rhetoric...

Obscenity is not a kind of language Literatures

1.American Literature. 1987. Macmillan Publishing Company, a division of Macmillan, Inc. pp. 743-745, 756-759.that is used in “Portion’s Complaint”. It is very nearly the issue itself.

The book isn’t full of dirty words because “that’s the away people talk”: that’s one of the least persuasive reasons for using the obscene in fiction. Besides, few people actually talk the way Portly does in this book- this is a man speaking out of an overwhelming obsession: he is obscene because he wants to be saved. An odd, may be even mad, way to go about seeking personal salvation: Portion’s pains arise out of his refusal to be bound any long, by taboos which, he rightly or wrongly experiences as diminishing and unmanning.

Control questions:

1. How did John Ashbery start his writing?
2. What are his main works?
3. What did he write about (his themes)?
4. What oxymorons are used by the author?
5. What is a paradox?
6. What is an oxymoron?

Self directed work:

What are characteristic for John Ashbery’s poetry?

What do you know about his main works and themes?

What other famous books of the poet do you know? (A written task).

What is original and unique in his work?

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