

**Ministry of Science and Education of Ukraine
Kharkiv H.S. Skovoroda National Pedagogical University**

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WORLD LITERATURE

Course of Lecture

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імені Г.С. Сковороди

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Світова література

Курс лекцій

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Затверджено засіданням кафедри теорії та практики англійської мови Харківського національного педагогічного університету імені Г.С.Сковороди
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В запропонованому курсі лекцій «Світова література» висвітлюється широке коло актуальних питань з історії американської, канадської та австралійської літератури, розглядаються основні закономірності розвитку національної літератури англійськомовних країн з періоду зародження до сучасності, узагальнюються загальні проблеми походження різних літературних напрямків та течій, визначаються їх специфічні риси, різновиди жанрів і форм, висвітлюються іншомовні впливи на їх становлення та еволюцію, аналізуються творчі доробки видатних англійськомовних письменників та їх найкращі твори. Матеріали курсу лекцій відображають історію розвитку літератури англійськомовних країн з сучасних наукових засад та передбачають тісний зв'язок теоретичної і практичної підготовки.

Курс лекцій «Світова література» розроблений з метою методичного забезпечення навчальної дисципліни для слухачів інституту післядипломної освіти зі спеціальності «Мова і література (англійська мова)».

FOREWORD

The world of literature includes three important components: language, culture and thought, and creates a unity whose graphic codification dates back to around 3000 B.C., when man first acquired the gift of writing. Since then poets, playwrights, novelists, essayists and other authors have been at the frontline of spiritual and intellectual values of all nations.

The study of literature requires knowledge of contexts as well as of texts. What kind of person wrote the poem, the play, the novel, the essay? What was the historical, political, philosophical, economic or cultural background? Did the writer accept or reject the literary conventions of the time, or create entirely new kinds of literary expression? Are there interactions between literature and the art, music or architecture of its period? Was the writer affected by contemporaries or isolated?

Such questions stress the urgent need for students to go beyond the text reading, to extend their knowledge by developing a sense of chronology and the varying relationships between writers and society.

World literature is the literary tradition from all the nations and times, ranging from the time of anonymous authors to the greatest figures of contemporary literature of present day.

Present course of lectures is aimed to provide a comprehensive survey of American, Canadian, and Australian literature. The authors intended to outline the development of the literary tradition due to the national life, and to give the objective interpretation of the literary works of the most significant authors. It is necessary to state, that the selection of authors was sufficiently limited for clearness and adequate accuracy of important details. The main emphasis is put on the literary process itself with its different tendencies, genres and periods while the author's biography is supposed to be revised by students at seminars and practical classes.

The course of lectures "World Literature" is designed to encourage senior students to make comparisons, understand author's aesthetic principles, assess the writer's literary heritage, artistic contribution and personal achievements. It can also aid in acquiring the basics of literary analysis and applying the obtained knowledge in communicative writing and speaking tasks.

Based on the results of recent research, it can be used as an introduction to the World literature of the English speaking countries.

Introduction. DISCOVERY OF AMERICAN CONTINENT AND EARLY COLONIAL PERIOD

Exploration and colonial growth in New England. The Western Hemisphere had already been reached by courageous Scandinavian seafarers in the 10th century, but the actual discovery of America was made during the Renaissance period, in the 16th century. In search of a shorter and safer trade-route from Europe to Asia, Christopher Columbus landed on some island near Cuba in 1492 which he mistook for India. The misunderstanding was cleared up a few years later when the Florentine, Amerigo Vespucci, explored that coast and found that it was not India. So the new continent came to be called America after the name of its undoubted discoverer.

More than a century was spent on compassing both Americas. The northern part of America, where Canada and the United States now lie, was first explored by a Bristol merchant John Cabot and his son Sebastian who sailed direct west from England across the Atlantic, and then by Henry Hudson. The southern continent was explored by the Spaniards and the Portuguese.

At first the only aim of these white adventurers was to get gold. That is why they were more interested in the southern part of the continent: there lived numerous rich tribes of Indians, some of them were highly civilized. Cortes, the conquistador from Spain, went to what is now Mexico with a band of cut-throats and plundered the American Indians using the most murderous means. Eventually Spanish settlements appeared on the Haiti and Cuba; but it was only at the beginning of the 17th century that colonization of America really started.

Four European nations competed in that overseas expansion: Spain, Holland, France and England. Spain colonized the part of North America where Florida, Georgia and South Carolina now are. The Dutch founded colonies around the mouth of the Hudson River and built a town on the Island of Manhattan which they called New Amsterdam. Then further north, in Canada, the French founded their colony Quebec. Some time later came the English. London merchants organized a company for starting farming colonies in Virginia. The wealthier of the new settlers received large tracts of land and became plantation owners. The rest became small farmers. The governors of the English colonies were appointed by the king of England; as to colonial legislature, each county sent two representatives to the assembly at Jamestown. While the small farmers probably outnumbered the rich planters nine or ten to one, the representatives were invariably chosen from the rich planter class. This feudal system of government was characteristic of the South.

Colonization of America on a large scale in the 17th century was due to the changing conditions in Europe. Hundreds of thousands of poor peasants who had lost their land in Britain and Germany were forced to leave their native countries and search for new homes across the Atlantic.

From the European colony of New Plymouth immigrants spread in all directions, and the colonies New Hampshire, Massachusetts and Rhode Island appeared, which laid the foundation of New England. In the 18th century a bitter struggle was fought between the ruling classes of England, France, Holland and Spain to determine which country the American continent should belong to.

England took over the Spanish and Dutch settlements and changed the name of New Amsterdam to New York. The combat with France lasted much longer: France found an ally in many Indian tribes. These wars were described by Fenimore Cooper in his "Leather-Stocking Tales". They are called the Franco-Indian Wars, or the Seven-Year War. In the end England, then the richest and strongest maritime power, defeated the rivals and became supreme ruler of the North-American continent.

The colonizers who descended upon the Indians were commercial adventurers, wealth-seekers, capitalists and land speculators. The speculators sold land in the southern regions to planters who wanted to raise tobacco, cotton and sugar; and the planters needed field-workers. At first they tried to capture and use Indians. But the American Indians never made good slaves: in captivity they died like flies. So the colonists started bringing convicts from the prisons of Europe as labour, and also Negroes from Africa. In the year 1619 a Dutch ship, "The Treasurer", landed at Jamestown, Virginia, with the first 20 black slaves in chains for the planters. Every year ships from Boston, Newport, Bristol, Salem and other ports sailed off to Africa to obtain this "profitable commodity".

Fortunately the old European laws based on private ownership of land lost all meaning on the new continent. Many people broke away from their masters and went into the wilderness. They crossed the Alleghenies and descended into the basin of the Tennessee River. Those people, who made their way through the wilderness, were called *frontiersmen*. They were the pioneers who moved the frontier westward. A frontiersman lived by himself. He was either a hunter or a wandering cowboy and mustang catcher; or a squatter who felled trees, built himself a log hut and cultivated land. The frontiersman obeyed no written laws. He obeyed only the discipline of frontier life, that is to say, his own rules of behaviour.

During the following decades the black population of America increased rapidly. In the regions where the Blacks far outnumbered their white masters, they treated their slaves with utmost cruelty to keep them in subjection. Attempts to escape were not the only means employed by the slaves to free themselves of their oppressors. The intolerable conditions of the Blacks provoked them to no less than 25 rebellions in the colonies before the American War of Independence.

American culture, however, cannot be really understood if we view it only in the light of European influence. American literature is now more than 300 years old. It is an independent literature intimately connected with the history of the country and should not be considered as a branch of British literature because it is written in the English language. Literature doesn't only reflect the particular period in which it is created, it always rests on the traditions of the country which reared it. Traditions generally mean the beliefs and customs of a people that are handed down from generation to generation. These beliefs and customs become part of their life. They are the starting point in art and literature. Nor can the culture of the American nation be separated from Indian mythology and African-American folklore. Some of the Europeans who had come to America learned from the Indians: they became acquainted with their social laws and appreciated such human values as their love of freedom, their self-respect, their contempt for wealth.

They compared these qualities with those of the white men who turned into beasts in their greed.

The African-Americans contributed greatly to the development of the arts. African-American songs and acting have become part of American national music and drama. African-American folklore has given American literature a specific colouring: a mixture of jocularly and sadness. American literature owes its revolutionary traditions, of course, to the War of Independence. And it owes much to the tradition of pioneering in the free lands of the West. This introduced the adventurous feature so characteristic of American literature. To study their literature means to learn much about America's fighters for justice and freedom.

Lecture 1. THE BEGINNING OF NATIONAL LITERATURE IN AMERICA

- 1. The American settlement of Pilgrims Fathers.*
- 2. Indians and early American literature.*
- 3. The Puritan theology and the puritan authors.*

Indians and early American literature. The New World had already been inhabited long before the Europeans came. The Red Indians, the native population, were the real Americans. The question of the origin of the Indians has not been settled yet. No one can decide whether they are Asiatics who had reached the American mainland by way of the frozen Bering Strait or by way of a ridge of land which since then has disappeared, or whether neolithic man took the place of palaeolithic man by domestic evolution. But this much seems certain: that there had been no communication between the North-American Indians and the rest of the world for many thousands years, because their development was at so low level that they had not yet discovered the use of the wheel. They lived in patriarchal tribes, and engaged in hunting and fishing. They followed the deer through the immense forests and the fish up the streams which accounts for their wandering habits; most of the tribes were practically unfamiliar with agriculture.

The natives met the first Europeans with hospitality. We are told that they were eager to trade with the pale-faces, as they called the white men. But when the Indians were cheated and plundered and driven off their hunting-grounds, naturally they answered their enemy with blood and fire. The Europeans could have easily managed to live in America without disturbing the Indians, because there were so few of them in comparison with the enormous space which the New World offered. Both the North and South Americas and the more densely populated part of central America did not have a population of more than ten million in all. But the Europeans in their greed for riches were ruthless. The way the Indians were killed by the white race constitutes one of the darkest pages in the history of mankind.

American Literature has roots in Indian culture. Indian culture was represented by orally transmitted myths, legends, epics, tales and songs. Native American literary sources were pagan. Indian tribes worshiped animals, plants. American

literature is the youngest literature, one of the richest influential literatures in the world. It was founded by white immigrants; it was under the influence of the English literature for a long time and cannot be called American proper. Examples of almost every oral genre can be found in American Indian literature: lyrics, chants, myths, fairy tales, humorous anecdotes, incantations, riddles, proverbs, epics, and legendary stories.

The mythologies of the indigenous peoples of America comprise many bodies of traditional narratives associated with religion from a mythographical perspective. Indigenous American belief systems include many sacred narratives. Such spiritual stories are deeply based on Nature and are rich with the symbolism of seasons, weather, plants, animals, earth, water, sky and fire. Many Native American myths could equally be called folktales: they seem to be about ordinary people, not gods. However, the Native American attitude is that everything is animated by divinity. Hence ordinary people, animals and places are divine. Often people are not even named, or given a convenient tag, such as Rabbit Boy – raised by rabbits. There is not much attempt to characterize them. To depict universal principles was more important than to show individual traits in many Native Indians myths and legends.

American settlement of Pilgrims Fathers. A group of English Puritans set sail from Plymouth early in September 1620 in a ship called “The Mayflower”. After a long voyage across a stormy sea they dropped anchor at Cape Cod Bay on November 11. These Puritans are generally spoken of as the *“Pilgrim Fathers”*. One hundred and two of the pilgrims survived the voyage and reached the shores of America. When still on the ship they agreed that they would build up a new society where every member would be free; and before leaving the ship, they signed a pact called ‘The Mayflower Compact’.

The Puritans set up a more democratic form of government than that of the southern colonies, yet it was a bourgeois order with a theocracy at the top. Theocracy — a system of government in which the laws of the state are made by priests because they are supposed to be the representatives of God. It should be remembered that before the American Revolution the main occupation of the population was agriculture. Industry developed later. At first the Pilgrims had a hard time cultivating the virgin land, but when they began to prosper, they expanded their holdings. They drove the Indians off their hunting-grounds and took the land for their own use. Later poor immigrants began to arrive in the New World. They were mostly ruined yeomen who needed land. If they could not buy land, they became tenants, or servants to the landowners. Odd as it may seem, the Puritans who had come to America in search of freedom, believing that all men had a right to be free, they denied this freedom to the homeless immigrants and oppressed them.

The settlements of New England developed rapidly. Ten years after the landing of the Mayflower Pilgrims more than twenty thousand people lived in the colony and the majority were from England. And it was here in New England that the literature of the new American nation appeared. The Pilgrim Fathers played a historical role in this, although it was through unconscious desire of their own. Many of them were men of learning with a university education. They brought

books on various subjects to America. They opened schools for children and in 1636 founded Harvard College, the first American university. They also set up the first printing-press in the country and published the first books. But the American Puritans were not guided in this by any humanitarian desire to spread learning and knowledge among people. They were first and foremost religious fanatics, determined to subjugate everyone to their rigorous, dogmatic discipline: the schools taught their religion to children, the university trained clergymen for Protestant churches in (the colony which they hoped would give them more power, and the books they published had the same purpose).

Although the only book they recommended for home reading was Bible, they also printed various histories, journals, memoirs and theological tracts intended for the clergy who ruled the colony. The authors of these works were far from being professional writers but their writings tell the story of the colony and disclose the true nature of the Puritanism of those days.

The Puritans were jealous of and feared any ideas that differed from theirs; they would persecute any who had such ideas until they compelled them to abandon their "sinful" thoughts. They wanted people to obey their laws and despise the joys of mortal life. It led to brutal cruelty. Before long they started hysterically persecuting free-thinkers as "witches". Witch-hunting increased in ferocity towards the end of the 17th century when the civil power of the Church began to crumble. Hundreds of innocent men and women were imprisoned, hanged and even burnt at the stake.

The power of Puritan theocracy lasted for three generations. The writers who fought for democracy in the colonies (**Thomas Hooker, Roger Williams and John Wise**) came into sharp controversy with the clergymen. Gradually, under the influence of French and German cultures brought to America by new immigrants, theocracy was defeated, and the number of secular poets and writers increased. Since the writers in the Northern colonies dealt with the life around them, which they were an inseparable part, their works became part of American national literature; while Virginia and other Southern colonies added but little to the creative literature of America. It is not surprising: the planters lived in the colonies only with an eye to profit. They educated their sons in England. Intellectual life in the South was static. People lived in imitation of the old home, and there was very little contact with the North.

The Puritan theology and the puritan authors. Early American Literature was puritan. Their literature consisted of prose or poetry. Puritan prose was focused on theological issues. Puritan poetry concerned mainly topics related to the unworthiness of the humankind before God, the uselessness of possessions and the vulnerability of vanity. Genres: interesting mixture of travel accounts and religious writings. The English described the colonization of the New World and first settlement in New England. First books - diaries, travel guides, dealing with the experience of new comers. Captain John Smith – a real adventurer, who left descriptions of New England and Virginia, described one of the first settlement: Jamestown colony. The style is plain, serious, didactic, moralizing.

Here are some other writers we should be acquainted with to get a better idea of the early colonial period.

William Bradford (1590-1657) was one of the Pilgrim Fathers and was chosen as a governor for New Plymouth. He wrote a *"History of the Plymouth Plantation"*. In Book I, Chapter IX, he tells of their voyage, and how they passed the sea, and of their safe arrival at Cape Cod. In Chapter X he shows how they sought out a place of habitation and what befell them thereabout. Book II deals with the Mayflower Compact (1620) and the Compact with the Indians (1621).

Anne Bradstreet (1612-1672), a woman poet born in the Old World in England. She was the daughter of the Governor of Massachusetts, and was married at sixteen to one of the Puritans who founded the Boston settlement. Her husband, a frontiersman, always lived in the wild regions of the newly conquered land. Her first book of verse was called by the British editor *"The Tenth Muse Lately Sprung Up in America"* (1650). In her early poems she longs for her old home in England, but in her later lyrical poems she wrote about the familiar objects of her daily life. Anne Bradstreet revealed the life of the first generation of New Englanders. Her works were re-edited in America in 1932 under the title *"The Works of Anne Bradstreet in Prose and Verse"*.

Sarah Kemble Knight (1636-1727) was another woman writer of that time. She was born in America. The widow of a Boston merchant, she kept a school in Boston. Once she had to go to New York and made the long and dangerous journey on horseback. She kept a diary in which she described all the people she met on the way, and the places she stopped for the night. From her diary we learn of the rough life of the frontiersmen and the small farmers of Connecticut. Though the author did not appreciate them and their democratic ways, she admitted that intellectually those common men and women were by no means inferior to the Boston citizens in spite of their coarse life and wild habits. Her style of writing is vivid, light and has humour. Her book *"Private Journal of a Journey from Boston to New York"* was re-edited in 1920.

A writer who expressed sympathy for the American farmer was a French aristocrat, **Hector de Crevecoeur** (1739-1813). He had been a French soldier in Canada and had lived for some time in the State of New York as a farmer. During the War of Independence, when France helped the mutineers, he was arrested by the British generals as a political enemy and was imprisoned. He nearly died in prison. When he was released, he left for Europe. He was one of the few survivors when the ship on which he sailed was wrecked. When he reached London, he arranged to have his work *"Letters from an American Farmer"* (1782) published. In the twelve letters in his book he gave a wonderful description of life in the North-American colonies.

Lecture 2. THE AMERICAN REVOLUTION, OR THE WAR FOR INDEPENDENCE(1775-1783). THE AGE OF ENLIGHTENMENT

1. *The historical background of American revolution.*
2. *The Enlightenment in American literature.*

The historical background of American Revolution. The development of industry in such of the English colonies as New York and Pennsylvania was constantly restricted by the ruling classes of the mother country. The British bourgeoisie did not want the colonies to have an economy of their own, fearing they would develop into a dangerous rival. But by the middle of the 18th century a generation of the bourgeoisie had grown up in America who had lost any feeling of blood with the British and for whom America was their homeland. They had an enormous rebellious influence in the colonies that grew from year to year. The centre of culture moved from the Atlantic coast to the industrial colonies, and Philadelphia, the chief city of Pennsylvania became the cultural and political centre. In the second half of the century the colonial bourgeoisie became powerful enough to start armed struggle against Britain. In 1774 the Continental Congress in Philadelphia called together representatives from all the different colonies and unity of the thirteen colonies was established. The Congress organized what were called "committees of correspondence and safety" which were to keep all good patriots informed of every act of the British Government.

The first armed conflict between England and America occurred on April 19, 1775. British troops attempted to capture military stores at Lexington and Concord but the American army defended them and won their first victory. The difficulty in the armed struggle against Britain was that the rebels did not have support of all their fellow-countrymen. The number who remained loyal to the British king was large. These were the planters, the land speculators and rich citizens, such as the professional money-lenders. They belonged to the Loyalist Party. But the artisans and the labourers, and the small farmers who had hated the money-lenders since time immemorial, were ready to give their all to the Revolution. They were the soldiers who could depend upon in George Washington's army. Their party was the *Republican Party*.

On July 4, 1776, the colonies declared themselves a Democratic Republic, issued a Declaration of Independence and later adopted a Constitution. But the war with England dragged on till 1783. A decisive battle was the famous battle of Saratoga when the Americans were victorious. But the British did not give up fighting and brought fresh troops to America while the Republican army lacked volunteers and had no military supplies. Starving and frozen, the army was compelled to retreat. The cold winter of 1777-78 at Valley Forge was the turning-point in the American Revolution.

In 1778 an alliance arranged with France brought French fleet to the American shores and helped to defeat the Englishmen on the sea. The French general Lafayette, later statesman in the French Revolution helped the Americans against the English on land. On October 15, 1781 at Yorktown the English army surrendered to the Americans. In a treaty signed on September 3, 1783, England officially declared that the war was ended. The American colonies became the United States.

The Enlightenment in American literature. The ideas of the Age of Reason in America were expressed in the Revolution. The outstanding writers of that time were **Benjamin Franklin, Thomas Jefferson, Thomas Paine**, and the poet **Philip Freneau**. The chief aim of the writers of Enlightenment was to diffuse republican

ideas among the people: to expose the tyranny of monarchism, and defend the rights of man against the Church and the outdated feudal laws. Rationalism applied to theology produced *Deism*, and in some cases, as in the works of Paine, atheism. Deism – belief in the existence of a divine being which reveals itself in nature and not in religious dogma.

The appeal to reason prompted men of all ranks to discuss existing social problems. It brought about a vast spiritual and social upheaval in literature and accounted for a tremendous development of journalism. People wanted to share their ideas with their fellow-countrymen. Similarly to what happened in the movement of Enlightenment in Europe, the American political leaders and writers also had a firm belief in the reality of the world as revealed to the senses – hence the interest in science; a distrust of the mystical – hence another step towards religious tolerance and atheism; confidence in the attainment of progress by education and humanitarianism – hence new methods of teaching at schools; a belief in progress as the exercise of reason, and the exercise of reason as a means to solve the problems of the society and the state.

Therefore, prose and poetry had to express political and practical purpose. The most famous writers are founding fathers who lead the Revolution and wrote Constitution. Most typical product of that time was political pamphlet. They shared Enlightenment ideas, their political views were democratic, they believed in man, that human beings can improve themselves, wanted to create a happy society based on justice and freedom.

Benjamin Franklin (1706-1790) is a figure of universal dimensions, being a printer, writer, philosopher, scientist, economist and statesman. As one of the leaders of the Revolution, he participated in the most important events of his time. His powerful intellect and rare human qualities brought him world fame. His writings were of great optimism, his style was plain, modern, easy to read, he had little education but read a lot. He became a political leader in Philadelphia. His "*Poor Richard's Almanac*" includes many sayings, aphorisms (time is money, lost time is never found again). He developed a new genre – funny story: the characters are tricksters (tall tale). His most serious book is his autobiography.

Thomas Jefferson (1743-1826) is the chief author of the Declaration of Independence, who represented the common man and his interests. Jefferson and his party achieved such important reforms as the nationalization of north-western lands and the separation of the Church from the State, and started a long and serious campaign for the abolition of slavery.

Thomas Paine (1737-1809) struggled for human rights. Paine's pamphlet "*Common Sense*" and "*The American Crisis*" are seen as playing a key role in influencing the political tone of the period.

American Revolution stimulated the flourishing of mass-political poetry-patriotic ballads, folklore, songs. Writers imitated neo-classical style and themes of great English poets. Americans depended on British standards, they wanted to have a literature of their own. It became natural obsession and necessity. There was disagreement about how American literature should grow: *nationalists* worried that American literature lacked national feeling, they wanted books with special character of nation; *traditionalists* thought American literature was too young to

be independent from British literature, it's a branch of British literature; *universalists* thought good literature was universal and it didn't matter when and where it was written.

Philip Freneau (1752-1832) – the leading poet of the Revolution, was born in New York. He received a classical education at school, and at sixteen entered Princeton University. As a boy he had a lyrical poetic nature but as he grew up, he became the poet-patriot of the American Revolution. In 1769 Freneau's fellow-students at the university organized a society where the young people could express their political and philosophical ideas.

American poetry of Enlightenment followed after the English poetry. Freneau imitated the form of verse invented by the great English classicists and sentimentalists. Freneau was neo-classical by training and taste, yet romantic in essential spirit. He was at once a poet of Reason and of lovely fancy. Philip Freneau is recognized as one of the first truly American poets. He was the poet of American independence, the poet of revolutions against monarchies. He was the poet-journalist of contemporary affairs and all his life he fought for freedom in America. At the same time he was one of the first Romantic poets who introduced the American landscape and American Indians into popular literature. Freneau, as a poet, did not establish new trends, but his works helped the poets who came after him to do so.

Vernacular poetry influenced American literature and art in the following decades. Vernacular poetry and vernacular literature is verse and prose written in the language of a particular country or locality as spoken by the majority of the population.

The years of political struggle in America produced many poets who expressed their revolutionary enthusiasm in patriotic songs, in ballads about heroes, and in satirical verses against the British. Springing up in the years of war this poetry bore many features of the national mood. It was democratic in spirit, scornful of royalty and the slave owners and hopeful of the future.

Ballads and songs spread among the soldiers by word of mouth. Some of the patriots who made up the songs must have come originally from Scotland because in many of the anonymous poems the influence of Scottish ballads is strongly felt. That the English and Scottish folk ballads are very philosophical is common knowledge. In their ballads more than in any other form of verse people express their attitude to various historical events and to the acts and behaviour of well-known statesmen. The authors put into their ballads a rich sense of humour, presented tragic and comical plots dramatically, and sarcastically condemned all that was hateful to people. These unknown bards were the torch-bearers of popular ideas. The same is true of the American folk-songs and ballads created by the working people during the War of Independence.

An example of such a song is the song about Burgoyne. In October 1777 the American troops dealt a severe blow to the British army units under the command of General Burgoyne. He was the subject of numerous jokes and was made fun in some American songs and ballads of the time. The songs and ballads of the period often centre around a popular hero, who, as is always the case in vernacular literature, possesses enormous physical strength and great courage and valour. He

is noble and ready to give up his life for his countrymen. We meet such a hero in the ballad about Nathan Hale called "*Hale in the Bush*". Nathan Hale was a young school teacher in a town on the North Atlantic coast, who at the age of twenty-one became a scout in Washington's army. He performed a heroic deed during the revolutionary war but in the end he was captured by the British and hanged.

The national spirit is obvious in this remarkable ballad. Here American scenery is present all the while; it frames the actions and emotions of the main character; it helps us to understand his different moods and experiences. The poem goes in traditional folklore rhythm: the second and fourth lines being repeated give emotional colouring to the poem.

Lecture 3. ROMANTICISM AND RENAISSANCE PERIOD IN AMERICAN LITERATURE

1. *Political and economic situation in America in the first half of 19 c.*
2. *Peculiar features of American Romanticism.*
3. *General Periodization of Romanticism.*

Political and economic situation in America in the first half of 19 century. In the first half of the 19th century the young American capitalist republic asserted its independence by expanding westward and southward. Nine new states were established on the western lands, those of Ohio, Michigan, Indiana, Illinois, Kentucky, Tennessee, Mississippi, Alabama and Georgia. In 1805 Napoleon I sold large territory of Louisiana to the American Government, and within the next decade ten more states appeared including Iowa, Missouri, Kansas and Oklahoma.

The government of the United States proclaimed its hegemony in the New World with the *Monroe Doctrine*, which idea may be formulated as : "America for the Americans." This meant that foreign government should no longer interfere with the policy of the former colonies since all the colonies had become part of the United States; and that future colonization of any part of the North-American continent would be prohibited; and that those who wanted to live in America had to become American citizens. Later as a result of the Mexican War in 1848 the United States annexed the south-west from Texas to California.

The newly acquired lands in the West were a vast wilderness, the "frontier lands" now extended to the western coast. It began to be called the "*free West*" and more and more people migrated there from the Eastern states. Poor farmers went west in hope of getting land. Factory workers (mostly the new immigrants from Europe) went west to escape from exploitation by the factory owners. But many planters from the South also went westward. They took over large tracts of the new land with a view to cultivate it with slave labour, and for some time the new territories were in imminent danger of becoming slave states.

Peculiar features of American Romanticism. Romanticism is an artistic, literary and intellectual movement that originated in 18th century Western Europe during the Industrial Revolution. Romanticism, an artistic and intellectual

movement characterized by focusing on individual freedom from social conventions or political restraints, on human imagination, and on nature in a typically idealized form. Romantic literature rebelled against the formalism of 18th century reason.

Romanticism appeared in American literature in the years of social unrest which followed the Revolution of 1775-1783 as great disappointment with the results of the Revolution. The ideas of the Age of Enlightenment expressed in the solemn words "Liberty, Equality and the pursuit of Happiness for all" became a privilege for the few, instead of being protected by law and enjoyed by all the people. The ideals which the people had fought for were wrecked in the storm of economic conflicts brought about by the bourgeois system.

Poets and writers repulsed by the dishonest practice of businessmen romanticized the "common man", and sought beauty and happiness in the primitive life of the American Indians, that is to say, the noble savage not corrupted by European civilization. The subject-matter of the writers changed: they indulged in idealizing life and portraying heroic personages.

Romanticism is not so much a definite system as a particular attitude towards the realities of man, nature and society. The impulse of Romanticism was humanitarian and rebellious. The Works of the romantic writers reflected the clashing conflicts between the harsh realities of life and the proclaimed ideas. The heroes they created were rebels, men who fought for truth and rebelled (not always consciously) against the bourgeois society.

The writers of Romanticism depicted life as a struggle between vice and virtue, and insisted that virtue should defeat evil. But when they looked for the triumph of virtue in real life, they could not find it. Here we come to the most characteristic feature of Romanticism: this is the great gap between reality and the ideal — the dream of the poet, artist or writer.

Another feature of Romanticism was that the writers, having created personages, sought through them to bring moral judgment on the nation as a whole, disregarding the existence of classes, or different sections of the population. For them the enigma of life assumed fantastic forms in literature. It was the starting-point for allegory, symbolism, parody and the grotesque.

The writer's approach to life was almost exclusive through the emotions; reasoning had little or no part in their perception of the life around them. This, however, does not mean that the writers of Romanticism ignored bourgeois reality altogether. They wanted to show this reality but their creative method, peculiar to them alone, resulted in works that depicted life so strange and unusual. Yet they did not give a false picture of American class society. In depicting the struggle between good and evil, between villains and their victims, the writers did show real life all the same, and succeeded in exposing the criminal nature of the bourgeois system.

The romantic poets and writers produced a powerful literature with wide variations. They enriched literary theory, developed such genres as the novel (historical, social, fantastic, utopian, philosophical, intellectual), the romance and the short story. The writers of Romanticism were true patriots. They loved their country and recognized the importance of developing national literature and

national history. They gave their readers a taste for old ballads, epics, and the folk-tales of the Indians.

Romanticism was a step forward in further development of American literature, and formed a link between the Realism of Enlightenment in the 18th century and that of Critical Realism in the second half of the 19th century.

Romanticism demanded: an intricate intrigue, a dynamic movement of events and sudden changes in the hero's life. Complicated dramatic conflicts were resolved by casual fatal encounters and exposure of secrets.

General Periodization of Romanticism. From the point of view of its development American Romanticism may be divided into *three periods*.

The *first period*, the twenties and thirties of the 19th century, began with the romances and short stories of **Washington Irving**. These forms were developed later by other American writers. The historical novel began in America with **Fenimore Cooper's** "*The Spy*" (1821) and "*The Pioneers*" (1823). Romantic tales of the sea began with Cooper's "*The Pilot*" (1824). Romantic poetry appeared in great variety; most outstanding were the poems by **Edgar Allan Poe**.

The *second period* of Romanticism comprises the forties and the first half of the fifties. These were the years of mature Romanticism in American literature. Characteristic of this period were Cooper's later novels "*The Pathfinder*" (1840) and "*The Deerslayer*" (1841), Edgar Poe's romances and poems written during the last eight years of his life, and the works of Longfellow. Nathaniel Hawthorne published his well-known novel "*The Scarlet Letter*" in 1850, and the following year he published another of his better-known novels, "*The House of the Seven Gables*" (1851). The early works of the writer and poet **Herman Melville** also belong to this period of Romanticism in American literature. In 1851 Melville's masterpiece "*Moby Dick*" (1851) was published. Notable for this period are also some stories by Hawthorne which entered the literature of juvenile classics; his translation of the Greek mythology into modern English for children aroused interest in the past.

The *third period* of Romanticism comprises the second half of the fifties and the sixties of the 19th century. The early poems by Walt Whitman appeared at that time. Herman Melville wrote his novel "*Esrael Potter*" (1855), in which he tells about the tragic fate of those American toilers who had fought to win independence for America, but had been forgotten by their country and died in misery and poverty. N.Hawthorne wrote the novel "*The Marble Faun*" (1860). This work introduced into American literature the theme of beauty and ethics.

American Romanticism as part of world romantic literature played an important role in the cultural life of America. The works of American romantic writers are still read and admired.

Lecture 4. AMERICAN WRITERS IN THE FIRST HALF OF THE 19th CENTURY

1. *Outstanding representatives of Romanticism.*
2. *Innovations in poetry.*

Outstanding representatives of Romanticism. With the War of 1812 and an increasing desire to produce a unique American work, a number of key new literary figures appeared, perhaps most prominently W. Irving, William Cullen Bryant, James Fenimore Cooper, and Edgar Allan Poe. Irving, often considered the first writer to develop a unique American style (although this is debated) wrote humorous works in "*Salmagundi*" and the well-known satire "*A History of New York, by Diedrich Knickerbocker*" (1809). Bryant wrote early romantic and nature-inspired poetry, which evolved away from their European origins. In 1835, Poe began writing short stories – including "*The Masque of the Red Death*", "*The Pit and the Pendulum*", "*The Fall of the House of Usher*", and "*The Murders in the Rue Morgue*" – that explore previously hidden levels of human psychology and push the boundaries of fiction toward mystery and fantasy. *Cooper's "Leatherstocking tales"* about Natty Bumppo were popular both in the new country and abroad.

Washington Irving (1783-1859) is best known for his short stories "*The Legend of Sleepy Hollow*" and "*Rip van Winkle*" (both of which appear in his book "*The Sketch Book of Geoffrey Crayon*"), he was also a prolific essayist, biographer and historian. Washington Irving was as much a writer of the Age of Reason as of Romanticism. He never surrendered his cheerful criticism, and his romance was at the same time a satirical pamphlet. Irving was the first great prose stylist. He introduced Romanticism as a literary trend in America pointing out the way for Cooper and later Longfellow.

Irving was the first among the writers of that time to write history and biography as literary entertainment, such as "*A History of the Life and Voyages of Christopher Columbus*" and "*Life of George Washington*" with clever humour, the mixture of fine irony and jolly caricature. Irving's wit was caught up and developed by many American writers. His graceful style and colourful descriptions of landscapes make him the Father of American prose. Irving was also the Father of the American short story, though it was for Edgar Poe to infuse the short story with psychological effects. Irving's writings about the breathless haste, which people hurried with, to become rich, was developed by others and became the leading motive for many American writers.

James Fenimore Cooper (1789-1851) – the first American novelist to reflect the history of his country as a succession of changes brought about by European bourgeois civilization; to show the harm that civilization caused the Indians; to show how the white men settling in the new territory destroyed along with the forests, man, bird and beast.

He is particularly remembered as a novelist, who wrote numerous sea-stories as well as the historical romances known as the "*Leatherstocking Tales*", featuring frontiersman Natty Bumppo. His first book "*Precaution*" (1820), was produced anonymously, a novel of the fashionable school. It was followed by "*The Spy*" (1821), which was very successful at the date of issue; "*The Pioneers*" (1823), the first of the "*Leatherstocking*" series; and "*The Pilot*" (1824), a bold and dashing sea-story. The next was "*Lionel Lincoln*" (1825), succeeded in 1826 by the famous "*Last of the Mohicans*" (1826), a book that is considered to be Cooper's masterpiece. The book was written in a second-story storefront-apartment in

Warrensburg, New York, just north of where most of the book's plot takes place. Quitting America for Europe he published in Paris "*The Prairie*" (1826), the best of his books in nearly all respects, and "*The Red Rover*" (1828), by no means his worst. At this period Cooper's unequal and uncertain talent would seem to have been at its best. These novels were, however, succeeded by one very inferior, "*The Wept of Wish-ton-Wish*" (1829); by "*The Notions of a Traveling Bachelor*" (1828); and by "*The Waterwitch*" (1830), one of his many sea-stories. In 1830 he entered the lists as a party writer, defending in a series of letters the United States, and for the rest of his life he continued skirmishing in print, sometimes for the national interest, sometimes for that of the individual. This opportunity of making a political confession of faith appears not only to have fortified him in his own convictions, but to have inspired him with the idea of elucidating them for the public through the medium of his art. His next three novels, "*The Bravo*" (1831), "*The Heidenmauer*" (1832) and "*The Headsman: or the Abbaye of Vigneron*" (1833), were expressions of Cooper's republican convictions.

Cooper, influenced by the social ideas of the Age of Enlightenment, wanted to see his people live by humane and democratic principles. But he found that the capitalist ways of life which had been introduced were actually more chaotic and lawless than the life in the wilderness. Cooper saw only tragedy in the progress of civilization and this gave him no peace. In his opinion everything that was best in nature had been lost, and society had gained nothing. The conflict between nature and civilization, and the immense social changes resulting because of it, are perhaps Cooper's main concepts in his novels. Cooper was the creator of the American frontier hero.

Edgar Allan Poe (1809-1849) – an American poet, short story writer, playwright, editor, critic, essayist and one of the leaders of the American Romantic Movement. Best known for his tales of the macabre and mystery, Poe was one of the early American practitioners of the short story and a progenitor of detective fiction and crime fiction. He is also credited with contributing to the emergent science fiction genre. Poe died at the age of 40. The cause of his death is undetermined and has been attributed to alcohol, drugs, cholera, rabies, suicide (although likely to be mistaken with his suicide attempt in the previous year), tuberculosis, heart disease, brain congestion and other agents.

In his essay "*The Poetic Principle*", Poe would argue that there is no such thing as a long poem, since the ultimate purpose of art is aesthetic, that is, its purpose is the effect it has on its audience, and this effect can only be maintained for a brief period of time (the time it takes to read a lyric poem, or watch a drama performed, or view a painting, etc.). He argued that an epic, if it has any value at all, must be actually a series of smaller pieces, each geared towards a single effect or sentiment, which "elevates the soul". Poe associated the aesthetic aspect of art with pure ideality claiming that the mood or sentiment created by a work of art elevates the soul, and is thus a spiritual experience. In many of his short stories, artistically inclined characters (especially Roderick Usher from "*The Fall of the House of Usher*") are able to achieve this ideal aesthetics through fixation, and often exhibit obsessive personalities and reclusive tendencies. "*The Oval Portrait*" also examines fixation, but in this case the object of fixation is itself a work of art.

He championed art for art's sake (before the term itself was coined). He was consequentially an opponent of didacticism, arguing in his literary criticisms that the role of moral or ethical instruction lies outside the realm of poetry and art, which should only focus on the production of a beautiful work of art.

His detective stories are mathematical at their foundation. Poe had an analytical mind. He gives at the outset a proposition which has to be proved. Having invented a combination of events and circumstances the author logically follows step by step their development and the consequence comes with the precise solution of the mathematical problem. Such type of story is his "*Purloined Letter*".

In his works Poe put man with all his characteristic passions and faults in quite fantastic situations. The slight realistic details, woven into the fantastic pattern of the story, make us see the story as if it was reality. Poe's turbulent imagination produced stories that up to this day captivate the reader. Allan Poe is remembered as the poet who established a new symbolic poetry and the new short story based on psychological analysis. He invented the story of detection, and in science fiction made man look beyond the conventional world and appreciate the power of his intellect. As a literary critic Poe is the founder of scientific criticism.

Henry Longfellow (1807-1882) – an American poet whose works include "*Paul Revere's Ride*", "*A Psalm of Life*", "*The Song of Hiawatha*" and "*Evangeline*". His greatest ballad is "*The voices of the night*". The style of "*The Song of Hiawatha*" imitates Indian folklore ballad. Poem is unrhymed, but rhythm imitates Indian rums. After his death he was the only American who was buried in Poets' corner in Westminster Abbey. His poetry is traditional and characterized by sweetness and musicality.

He also wrote the first American translation of Dante Alighieri's "*Divine Comedy*" and was one of the five members of the group known as the *Fireside Poets*. Longfellow was born and raised in Portland. Longfellow was such an admired figure in the United States. His work was immensely popular during his time and is still today, although some modern critics consider him too sentimental. His poetry is based on familiar and easily understood themes with simple, clear, and flowing language. His poetry created an audience in America and contributed to creating American mythology. To a great extent the writer was under the influence of the most progressive movement of that time, the abolitionism. The idea of the abolitionists, who wanted the black people be free from slavery helped Longfellow understand the hard life and toil of the common people, and to express 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 Washinton Irving and Fenimore Cooper, of describing the life of the Indian people. He also gathered their folklore. Moreover, he continued to spread the humanistic ideas which had been so successfully introduced into literature by the earlier generation of the American romanticists.

Innovations in poetry. Walt Whitman (1819-1892) – an American poet, essayist, journalist, and humanist. He belonged to the period of innovation and new perspectives in literature. Most of his works were written in the transitional period (both realistic and romantic) which included Civil war and lasted till the end of

century. He decided to create new poetry, not to borrow anything from European sources. He wandered around the country and what he saw laid in the foundation of his knowledge. He wrote poems all his life. Each new one was added to the collection "*Leaves of Grass*". It was a work in process and was never completed. Romanticism is often called symbolism. Grass is a symbol: green symbolizes a new life, her triumph over death; it's thin and fragile but very strong. He was inspired by Buddhism: he believed in reincarnation, he wasn't afraid of death because after death human come to this world as grass, trees, etc.

There was influence of transcendentalism: "*Song Of Myself*" – a song of American individualism. His aim was to create a new epic poem suitable for a new America. He expressed his political views, he was a poet of democracy, his views were progressive. He wrote about common people and their contribution to the process of creating the wealth and well-being of the country. These ideas are expressed in "*I hear America singing*". Here we hear the choir of voices of different people. Each voice is important. He's radical and bold innovator in political techniques and subjects. He widened the range of topics for poetry: sexual relations, the idea of technological progress. He widened the concept of the language of poetry: he used all layers of vocabulary (colloquialisms, slang words). His style of writing is dynamic, vigorous, he developed a kind of free verse without rhyme or a fixed rhythm. He intended to write for common people but they didn't understand him, they were brought up on classical literature. Proclaimed the "greatest of all American poets" by many foreign observers a mere four years after his death, he is viewed as the first urban poet. He was a part of the transition between Transcendentalism and Realism, incorporating both views in his works. His works have even been translated into more than 25 languages. Whitman is among the most influential and controversial poets in the American canon. His work has been described as a "rude shock" and "the most audacious and debatable contribution yet made to American literature."

Emily Dickinson (1830-1886) – a representative from New England. Her poetry is philosophical, metaphorical, full of symbolism. She is compared with poetry of confessional poets of XX c. She was influenced by transcendentalism, Bible, the works of other women writers, sisters Bronte. She discussed topics of religion, human nature, soul, faith, love. She created a very personal and original kind of poetry filled with pain. The poems were irregular in rhyme and rhythm. She experimented with poetry, used visual images (volcano, snow) to express feelings and emotions, to create the atmosphere of emotional tension she used dashes. She was very shy, resorted after her parents died she lived in their house and didn't communicate with other people. Dickinson lived an introverted and hermetic life. Although she wrote, at the last count, 1,789 poems, only a handful of them were published during her lifetime. All of them were published anonymously. Her poetry is often recognizable at a glance. Her facility with ballad and hymn meter, extensive use of dashes and unconventional capitalization in her manuscripts, idiosyncratic vocabulary and imagery create a unique lyric style. Although over half of her poems were written during the years of the American Civil War, it bears no overt influence in her poetry. Dickinson toyed briefly with the idea of having her life in her poems published, even asking Th.W.Higginson, a

literary critic, for advice. Higginson immediately realized the poet's talent, but when he tried to "improve" Dickinson's poems, adapting them to the more florid, romantic style popular at the time, Dickinson quickly lost interest in the project. By her death, in 1886, only ten of Dickinson's poems had been published.

Lecture 5. TRANSCENDENTALISM AND ABOLITION LITERATURE

1. *The traits of Transcendentalism and its writers.*
2. *The Abolition literature.*

The traits of Transcendentalism and its writers. Transcendentalism was a group of new ideas in literature, religion, culture, and philosophy that emerged in New England in the early-to mid-19th century. Transcendentalism is a form of idealism and its representatives find out truth through feeling and intuition. Humans can intuitively transcend the limits of the senses and logic and directly receive high truth and knowledge. Main idea – living close to nature and toward the dignity of manual labour, they find God everywhere and searched a unified soul of the universe. Every person's relation to God is a personal matter and individual can address God directly without the intermediation of official church. They worked out the principle of self-reliance. They believed in individualism and democracy. **Henry David Thoreau and Ralph Waldo Emerson.**

Ralph Waldo Emerson (1803 –1882) – an American essayist, lecturer, and poet, who led the Transcendentalist movement of the mid-19th century. He was seen as a champion of individualism and a critic of the countervailing pressures of society, he distributed his thoughts through dozens of published essays and more than 1,500 public lectures across the United States.

Emerson gradually moved away from the religious and social beliefs of his contemporaries, formulating and expressing the philosophy of Transcendentalism in his 1836 essay, "*Nature*". Following this ground-breaking work, he gave a speech entitled "The American Scholar" in 1837, which Oliver Wendell Holmes, considered to be America's "Intellectual Declaration of Independence".

Emerson wrote most of his important essays as lectures, then revised them for print. His first two collections of essays – "*Essays: First Series*" and "*Essays: Second Series*", published respectively in 1841 and 1844 – represent the core of his thinking, and include such well-known essays as "*Self-Reliance*", "*The Over-Soul*", "*Circles*", "*The Poet and Experience*". Together with "*Nature*", these essays made the decade from the mid-1830s to the mid-1840s Emerson's most fertile period.

Emerson wrote on a number of subjects, never espousing fixed philosophical tenets, but developing certain ideas such as individuality, freedom, the ability for humankind to realize almost everything, and the relationship between the soul and the surrounding world. Emerson's "nature" was more philosophical than naturalistic: "Philosophically considered, the universe is composed of Nature and the Soul." Emerson is one of several figures who "took a

pantheist approach by rejecting views of God as separate from the world." His central doctrine was "the infinitude of the private man."

He remains among the representatives of the American romantic movement, and his work has greatly influenced the thinkers, writers and poets that have followed him. Emerson is also well known as a mentor and friend of his fellow Transcendentalist Henry David Thoreau.

Henry David Thoreau (1817-1862) – an American author, poet, leading transcendentalist, philosopher, abolitionist and historian. He is best known for his book "*Life in the Woods*" (1854), a reflection upon simple living in natural surroundings, and his essay "*Resistance to Civil Government*" (also known as "*Civil Disobedience*"), an argument for disobedience to an unfair state.

Thoreau's books, articles, essays, journals, and poetry total over 20 volumes. Among his lasting contributions are his writings on natural history and philosophy, where he anticipated the methods and findings of ecology and environmental history, two sources of modern-day environmentalism. His literary style involves natural observation, personal experience, pointed rhetoric, symbolic meanings and historical lore, while displaying a poetic sensibility, philosophical austerity, and love to practical detail. He was also deeply interested in the idea of survival in the face of hostile elements, historical change, and natural decay; at the same time he advocated abandoning waste and illusion in order to discover life's true essential needs.

He was a lifelong abolitionist, delivering lectures that attacked the Fugitive Slave Law. Thoreau's philosophy about civil disobedience later influenced the political thoughts and actions of such notable figures as Leo Tolstoy, Mohandas Gandhi, and Martin Luther King, Jr.

Two other famous American writers, whose works became important tributaries of this stream during Romanticism, are **Nathaniel Hawthorne** and **Herman Melville**.

Nathaniel Hawthorne (1804-1864) – a prose writer, representative of psychological and moral trend in American romanticism. His favourite theme – puritan New England. He is seen as a key figure in the development of American literature for his tales of the nation's colonial history. Hawthorne is best-known today for his many short stories (he called them "tales") and his four major romances: "*The Scarlet Letter*" (1850), "*The House of the Seven Gables*" (1851), "*The Blithedale Romance*" (1852) and "*The Marble Faun*" (1860).

The subject-matter of "*The Scarlet Letter*" – the punishment of sexual sin by puritans. Heroine is unfaithful to her husband, her sin is discovered by the community. The punishment is "scarlet letter": she is forced to appear in public with the letter "A" on her breast for the rest of her life. In the end this letter symbolizes the sinfulness of the community of puritans as she's treated very badly.

"*The Minister's Black Veil*" – main character is aware that people are bad, sinful, he's pessimistic about human nature. He decides to show his attitude with the help of a black veil – the sign of his protest, it prevents him from communicating with other people.

Before publishing his first collection of tales in 1837, Hawthorne wrote scores of short stories and sketches, publishing them anonymously or pseudonymously in

periodicals. Only after collecting a number of his short stories into the two-volume *"Twice-Told Tales"* in 1837 Hawthorne began to attach his name to his works. Much of Hawthorne's work is set in colonial New England, and many of his short stories have been read as moral allegories influenced by his Puritan background. *"Ethan Brand"* (1850) tells the story of a lime-burner who sets off to find the Unpardonable Sin, and in doing so, commits it. One of Hawthorne's most famous tales, *"The Birth-Mark"* (1843), concerns a young doctor who removes a birthmark from his wife's face, an operation which kills her. Hawthorne based parts of this story on the penny press novels he loved to read. *"The Maypole of Merrymount"* (1836) recounts an encounter between the Puritans and the forces of anarchy and hedonism.

Herman Melville (1819-1891) – an American novelist, short story writer, essayist, and poet. His earliest novels were bestsellers, but his popularity declined later in his life. He wrote sea stories based on his experience of being a sailor. In *"Typee"* – he describes aboriginals, cannibal tribes. Under the influence of his close friend he wrote significant philosophical novel *"Moby Dick"* (1851) – deep study of whales, their physiology, whale hunting, studies biblical sources where they are mentioned. The novel is a mixture of different types of discourse. There are many biblical allusions. The book is full of symbols. Main character – a white whale, he's huge and dangerous, he's opposed to a mad captain Ahab. The plot awakes around the struggle of them. Moby Dick is a symbol: white colour means innocence, purity, death. Ahab is a typical romantic figure, extraordinary figure. He's obsessed to kill Moby Dick as he's a mystery he cannot understand. The ship's name is Pequod – it's the name of the Indian tribe which became extinct. The ship is the symbol of America with its international crew ecological warning.

By the time of his death he had virtually been forgotten, but his longest novel, *"Moby-Dick"* – largely considered a failure during his lifetime – was rediscovered in the 20th century as a literary masterpiece. *"Moby-Dick"* has become Melville's most famous work and is often considered one of the greatest literary works of all time. Melville also wrote *"Billy Budd"*, *"White-Jacket"*, *"Omoo"*, *"Pierre"*, *"The Confidence-Man"* and many short stories and works of various genres. His short story *"Bartleby the Scrivener"* is among his most important pieces, and has been considered a precursor to Existentialist and Absurdist literature. Melville's short-story diptych *"The Paradise of Bachelors and the Tartarus of Maids"*, as well as his posthumously published novella *"Billy Budd"*, have been seen by some contemporary critics as anticipating key issues in the fields of gender studies and queer studies.

Melville was intensely interested in social problems; he hated slavery and the despotic power of dollar, and dreamed of equality among men and social justice.

The Abolition literature. At the beginning of the 19th century when the movement for abolition of slavery had begun to spread, a law was enacted in Congress (with the help of Jefferson) which prohibited further importation of black population into the United States. But the law had many loop-holes, little attention was paid to it. British, Spanish and even Dutch ships continued smuggling them to Cuba and Jamaica; and from those islands they were easily transported to the Southern states, and sold. The abolitionists wanted to make people understand that

what affects one state must necessarily affect all others since they were all part of one country. So they started to put out periodicals to inform the population of the evils of slavery at least from the moral point of view. The abolitionists rejected the idea of compensated emancipation. In 1850 the government passed a law — the Fugitive Slave Act as a result citizens in free states were required to assist in the recovery of "slave property", that is to say, that if a slave was found in a free state he should be returned to his master. It was the time when the famous novel "*Uncle Tom's Cabin*" appeared, though the author, **Harriet Beecher-Stowe**, did not belong to the Society of Abolitionists.

The abolition literature was very pathetic in style. It expressed desperate state of mind. It is considered to be a part of romantic literature. At the same time this literature developed the American social novel by introducing many realistic details about laws and customs of that time. The purpose of the book was to show slavery as a national institution, therefore Harriet Beecher-Stowe had no intention to pass judgment on the South alone, to describe slavery as a vicious system of labour or an economic error. In the preface to her book Beecher-Stowe states that 'freedom should be a principle, and in the country where freedom has become a privilege, the nation will never be free'. The author admitted that the crime of slavery was national and that it was as injurious and shameful to the Northern states as to the Southern. The novel "*Uncle Tom's Cabin*" took away from the advocates of the slave system any chance to justify the slave-holders.

Lecture 6. AMERICAN LITERATURE IN THE SECOND HALF OF THE 19th CENTURY. AMERICAN REALISM

1. *The cultural formation of American Realism.*
2. *The writers-realists in American literature.*
3. *The development of naturalistic tendencies in American literature.*

The cultural formation of American Realism. Towards the middle of 19th century the romantic trend in American literature gave way to new, realistic forms. The change was gradual, reflecting the historical development of the country. The North had been more and more industrialized and the conflict between the interests of the Northern capitalists and the Southern slave owners had grown steadily sharper and developed into a struggle for state power. A clash between the two economic systems, capitalism and slavery, became inevitable and in the spring of 1861 the Civil War began.

Probably the most dramatic event in the tense year preceding the war was what came to be known as John Brown's Insurrection. Anti-slavery movements had been spreading in the North for many years. Some groups limited their humanitarian activities to helping runaway slaves get to safety; more politically inclined groups published anti-slavery periodicals and organized speaking tours to raise public sentiment in favour of abolition of slavery.

Critical Realism as a trend in American literature reached full development after the Civil War. But already before it the writers and men of reason turned their thought to the material environment around them. The deep-going changes in the country, the new type of human relations had come and compelled them to see man as a product of his environment, to deal with actual facts and realities. Hitherto writers had built their stories around ideal individuals through which they portrayed their own personal emotions and reactions. It no longer satisfied the new generation of writers; they realized that people must be represented as a whole, the life of the individual was interlinked with the other human beings. The highly critical realistic literature differed greatly from that of the previous generation represented by Irving, Cooper and Longfellow.

Critical Realism embraced all aspects of American life. Many of the old themes were the same but they were treated in a new light including that of love, and of the role of art and the artist in society. The romantic school treated love as a refuge from the commonplace in practical life; the realists used the theme to show up the immorality of bourgeois society which made love and marriage a matter of business. The romanticists understood the role of art and the artist merely as a great power which could influence the outlook of men and women; without denying it, realists also showed how the bourgeois commercialization of art could destroy the noble role of artist and reduce it to a commodity.

The realists saw man on the background of social conflicts of the day and analysed human nature and human emotions in relation to this background. The reader could imagine the past and the future of each literary personage because the development of the image was closely linked with the historical development of the present. The American realists rejected sentimentality and the "gentle tradition" in the style of writing. Their portrayal of life, as they found it, may sometimes have been rude and unpolished but it was always original and truthful.

Mark Twain, Frank Norris, Stephen Crane, Jack London and Theodore Dreiser were among the many writers of that period whose works were brilliant examples of mature realism. American Critical Realism developed in contact with European realism; it was greatly influenced by Balzac, Gogol, Turgenev and Tolstoy. American realism enriched world realism by advancing the problems of social injustice, the Black and Indian questions, the fate of the young generation and the problem of emancipation of women.

The American ruling classes used every possible means to prevent the development of realism in literature and the exposure of the true nature of the capitalist society. They organized a campaign of persecution against realist writers: slandered them in the commercial press, closed the doors of publishing houses, made existence impossible for the independent author. Many were forced to leave the United States, among them Bret Harte. But the frantic witch-hunt was powerless against the progressive forces in American literature.

The writers-realists in American literature.

Mark Twain (1835-1910) or Samuel Langhorne Clemens, enriched the American short story with native American humour, and pointed out the way for the social novel in America. Profoundly humane, Twain was, above all, an uncompromising fighter for democracy and justice.

Typical motive of his early writings – narration of a story by young, naive person who gets into different situations. He began a comic writer. Later his world became deeply pessimistic. When he writes from the perspectives of a young person his characters are very wise and idealistic, contrast with hypocrisy and cruelty of adult world. The author raises problems of slavery, religious cruelty. He remains a boy till the end of his life. He wrote a couple of novels where fantasy and historical facts are combined: *"The Prince and the Pauper"*, *"A Connecticut yankee in the court of king Arthur"*. He wrote non-fiction as well: *"Life on Mississippi"*, *"The innocence abroad"*. Twain is most noted for his novels *"Adventures of Huckleberry Finn"*, which has since been called the Great American Novel, and *"The Adventures of Tom Sawyer"*.

He is also known for his quotations. The *"Adventures of Huckleberry Finn"* (1885) was also one of the first major American novels ever written using local color realism or the vernacular, or common speech, being told in the first person by the eponymous Huckleberry "Huck" Finn, best friend of Tom Sawyer (hero of the other Mark Twain's books). The book is noted for its innocent young protagonist, its colorful description of people and places along the Mississippi River, and its sober and often scathing look at racism of the time. The drifting journey of Huck and his friend Jim, a runaway slave, down the Mississippi River on their raft may be one of the most enduring images of escape and freedom in all of American literature.).

With rare exceptions American literary critics classify Mark Twain as a humorist, and take pains to divert attention from his chief contribution to American literature – his social criticism. Keenly observant and dedicated by his upbringing to ideals of democracy, justice and honesty, Mark Twain used his pen as a weapon against corruption in politics, dishonest practices in business, against hypocrisy, racial discrimination and oppression. He reacted promptly to every manifestation of social injustice, and won recognition as a talented, outspoken journalist early in his career. His editorials and articles were reprinted in leading papers on the Pacific Coast and received notice in Eastern journals.

Mark Twain had progressive aesthetical views: he claimed that literature and the arts were of great social importance. Mark Twain believed that humour was "only a fragrance, a decoration" in literature; that it must "preach" some idea, teach something the writer wanted the reader to understand and respond to. It is characteristic of Mark Twain's literary style that he used the words "preach" and "sermon" when speaking about the humour's place in literature. He made frequent humorous use of the hyperbole and allegory to heighten the effect of what he was saying.

Francis Bret Harte (1836-1902) – a writer of the gold-rush period in America, the leader of local color realism". Towards the middle of the 19th century gold was discovered in California and thousands of adventurous young men rushed to the West in belief that it would be easy to become suddenly rich in the gold-fields. Greed prompted most of the gold-seekers, but many came because they desperately wanted to be free of the constant threat of poverty that haunted them. *"The luck of the roaring camp"* is about days of gold rush in America. It's set in

the mining camp of gold diggers. The characters are typical: gamblers, gangsters, drunks, prostitutes. Subject-matter – bank robberies, fights in bar rooms.

Bret Harte was one of the first to use the literary possibilities of the picturesque "New South-West". Harte was the first writer to deal with the sharp contrasts of human behaviour in "the Wild West", as that part of the country came to be known, and he succeeded in catching the flavour of characteristic period of American history. "

Henry James (1843-1916) was a citizen of the world. He belonged to the school of psychological realism and wasn't interested in politics but in the changing consciousness of character. He invented a modernist technique of writing – a stream of consciousness. He contrasts the cultures. In the story "*The American*" American 'innocence' is contrasted to European experience. The hero is a wealthy American Christopher Newman. He went to Paris and met a girl. They fell in love but her family rejects him, they value social prestige more than happiness of their daughter. The author is critical of Europe. In "*The Ambassadors*" the European values are shown more sympathetically, American values are shown as puritanical. An American goes to Paris to take his friend's son away from Europe. He is moralist but he sees Europe in a new way. Thus a boy goes home, but American decides to stay in Europe.

James significantly contributed to the criticism of fiction, particularly in his insistence that writers be allowed the greatest freedom possible in presenting their view of the world. His imaginative use of point of view, interior monologue and possibly unreliable narrators in his own novels and tales brought a new depth and interest to narrative fiction.

The development of naturalistic tendencies in American literature. The years between 1900- 1930 – a naturalistic period in literature. This time generated new styles in arts, there appeared new techniques, social theories there were apocalyptic feelings and pessimism about the direction of history. Besides urbanization class struggle intensified social tension. American writer were influenced by scientific study of man in literature. Darwin's theory of evolution had great impact on Christianity. F.Nitzsche attacked Christianity. He proclaimed the death of God. Naturalists looked at many outside forces influencing person, they concluded that the area of individual responsibility was limited.

Naturalism – literary expression of determinism which views individuals as helpless creatures of forces beyond their control. It denies religion and God as motivating forces in the world. Instead they perceive the universe as a machine. In 1919 Z.Freud comes to America with his lectures and what he said was a revolution. Puritanical morality forbade to talk about human sexuality. The theory ruined those double standards in American life. People were prepared even to accept ugly truth about their nature.

Naturalism as a method of writing, however, had one weakness. The writers of French Naturalism believed that if an episode is transcribed in its actuality, as it appeared to the observer, it would convey its own emotional weight without lofty sentimentality, moralizing or explanation on the part of the author. Their writing appeared to be fragments of a picture with a tremendous number of details. They

were quite satisfied to give only an impression of what they wanted to tell the reader, and nothing more.

Naturalism, however, never really developed as a trend in American literature: the realism of the Russian novelists Tolstoy, Dostoevsky and Chekhov also reached America about that time, and the humanism expressed in their works had much greater influence on American writers.

Among the more notable young writers of the nineties were **Stephen Crane** and **Frank Norris**. At the beginning of their careers they tried the French method of writing, but soon the powerful artistic literary forms of the Russian novelists inspired them to take the road of realism.

Stephen Crane (1871-1900) – an American novelist, poet and journalist. From the very beginning of his literary career Crane broke away from the existing neo-romantic trend. His first novel written in New York was *"Maggie: a Girl of the Streets"*. It was an innovation in American literature. The book gives a terrifying picture of the brutality and degradation in the New York slums, and it was unique at that time. It is about the tragedy of a girl brought to despair and suicide by the awful environment where she lives. Crane produced a masterful impression of helplessness in his story. As the naturalists did, he intentionally avoided interpretive comment. The novel was an attack on everything that was considered respectable in American literature.

His next book was his masterpiece *"The Red Badge of Courage"* (1895), a powerful tale of the American Civil War. The book won international acclaim for its realism and psychological depth in telling the story of a young soldier facing the horrors and triumphs of war for the first time. Crane hadn't experienced battle personally, but he conducted interviews with a number of veterans, some of whom may have suffered from what is now called post-traumatic stress disorder. Because his depiction of the psychological as well as military aspects of war was so accurate, Hemingway considered Stephen Crane one of his best teachers and took his concise style of writing. But Hemingway understood the causes of war, while Crane merely cried out against the cruelty and horror of war. Nevertheless Crane's vivid realistic description of the meaningless and human brutality of the war gives him a lasting place in realistic literature in America.

Frank Norris (1870-1902) – a novelist and critic, was one of the progressive writers of his time whose works dealt with social problems and won the attention of the reading public. His critical articles on literature and style did much to turn young writers towards realism. His characters are unable to control their lives. His notable works include *"McTeague"* (1899), *"The Octopus: A California Story"* (1901), and *"The Pit"* (1903). *"The Octopus"* represents the conflict between the power of nature (farmers) and a mechanical monster (the railroads company)

In his first novel *"McTeague"* (1899), Norris wanted to show the corrupting influence of gold upon human nature, and how greed breeds in human beings. The story is set in a poor district in San Francisco. Norris tried to depict the exact surroundings in great detail with an observant rather than with a philosophical eye, that is, described life more from the outside. Towards the end of the century Norris made a clean break with the naturalistic method of writing. He wrote much about

his views on realism in his critical articles. A collection of these articles was published in 1903 under the title *"The Responsibilities of the Novelist"*. In these articles Norris wrote about Leo Tolstoy. In his estimation Tolstoy was one of the greatest humanists because his works were not merely pictures copied from life but the works written about people and addressed to people. Norris's greatest work is his famous novel *"The Epic on the Wheat"*. The author had planned to write a vast trilogy, three separate novels with the same theme: the first book, *"The Octopus"*, tells about the growing of the wheat; the second book, *"The Pit"*, describes the marketing of the wheat; and the third novel, *"The Wolf"* was about the consumption of the product. But only two parts of the trilogy were completed.

Lecture 7. AMERICAN LITERATURE OF THE NINETIES AND AT THE TURN OF THE CENTURY. MATURE REALISM

1. *American literature at the turn of the century.*
2. *The beginning of Socialist Realism.*

American literature at the turn of the century. The nineties of the 19th century marked the appearance of the sociological novel in America. Traces of sociological thought had already been evident in the works of Harriet Beecher-Stowe, and Mark Twain's *"Gilded Age"*. American capitalism had already reached the stage of monopolies and imperialism and the era of social investigation began in American literature. The banks and railroad companies were robbing and ruining the farmers; the industrial monopolies were mercilessly exploiting the working people and lowering their standards of living. Class distinctions became more obvious: on the one hand the businessmen, the bankers, the industrial magnates living luxuriously; on the other hand the great mass of the working people barely able to make a living.

As a result economic unrest was increasing throughout the country: industrial strikes broke out continuously, and the farmers used every means at their disposal to fight the banks and railroad companies. The social conflicts that were ranging in the country could not pass unnoticed by the progressive-minded writers, but it was no longer easy for them to get their books published. The days of more or less independent publisher were gone. Publishing of books and newspapers had become a business owned and run by the banks and monopolies. Literary works in which the writer showed the real state of things in the country were rejected. The only kind of literature which the publishers would accept were worthless novels and stories of the neo-romantic type. Works of this kind had some of the characteristics of the romantic school but none of its rebellious spirit. Neo-romanticism was used by the bourgeoisie in the effort to mould the public mind to worship the new god — Business. Progressive writers could get their works published only if they could afford to pay for the printing and distribution of their books themselves.

In the early works of the progressive writers of the nineties the central dominating figure became the crude, unscrupulous millionaire a ruthless individual

who cruelly exploited his workers, or engaged in dishonest commercial activities in the city. About this time the works of the French school of Naturalism, chiefly Zola, had been translated. Young American writers followed Zola in their fight against neo-romanticism because he protested against the existing order by giving detailed descriptions of the environment in which he set his stories.

O. Henry (1862-1910) or William Sydney Porter, is one of the most widely published 'modern authors'. His works have been translated into nearly every language. He has been called "the American Maupassant" and is ranked among the world's outstanding short-story writers.

O. Henry worked as a clerk, a bookkeeper, a draftsman and a bank teller before turning to writing. He contributed much to the American short story and was the most popular of the American short-story writers before World War I. He was the author of about three hundred short stories. The best of these were published in the books: "*Cabbages and Kings*" (1904), "*The Four Million*" (1906), "*Heart of the West*" (1907), "*The Trimmed Lamp*" (1907), "*The Voice of the City*" (1908), "*The Gentle Grafter*" (1908), "*Roads of Destiny*" (1909), "*Options*" (1909), "*Strictly Business*" (1910). Some collections of his short stories were issued after O. Henry's death: "*Sixes and Sevens*" (1911), "*Rolling Stones*" (1913), "*Waifs and Strays*" (1917).

The works of O. Henry reflect a specific period in American literature — the turn of the century. O. Henry occupies an intermediate position between the critical tendency in literature and the "gentle tradition" in the neo-romantic trend. His credo was: art should be true, democratic, it should address contemporary life and should embrace all aspects of life.

The years between 1905-1910 were the most productive in the writer's creative work. They were marked by his criticism of the social system. Elements of parody and irony were introduced as well as the surprise finale.

O. Henry was an outstanding humorist. He worked out and enriched all the various types of the short story: the anecdote, the monologue, the dialogue, the grotesque, satirical and paradoxical; the adventure story, the psychological story, the parody; poems in prose, tales and sketches. O. Henry could work out a plot that would keep the reader in suspense up to the surprising turn at the end. He was a born reporter of great talent; his quick eye and mind took in "local colour", humorous situations, little specific signs that might reveal a whole character. The conversation is slangy, witty, humorous, sometimes exaggerated but often unexpectedly exact and precise. The backgrounds of all these elements are varied, the details are impressive, the style is 'snappy'. His narration is invariably ironic or playful. O. Henry followed the realistic and humane traditions of American literature and avoided the extremes of Naturalism and Modernism. His creative method belonged to a transition period between the Realism of the 19th century and that one of the 20th century. His works had a considerable influence on American literature. O. Henry's influence can be found in the works of many American and European writers of the 20th century. His love for humanity, for common people, his critical attitude towards injustice attract readers to the present day. He is still a living author, as Jack London is, regardless of the changes that have taken place in literary fashion.

The beginning of Socialist Realism. The Great October Socialist Revolution accelerated the development of the labour movement, of sociological thought and a new type of literature in the United States. Socialist Realism appeared at that time as a trend in American literature. A foundation for this trend had been prepared before by the works of such writers as **Jack London, Upton Sinclair**, the poet **Carl Sandburg** and others at the beginning of the century, but it was the October Revolution in Russia that made writers see the new ideas materialized. Naturally the leading topic for those writers became social problems.

Socialist Realism in American literature is linked with the names of **Theodore Dreiser, Albert Rhys Williams, Randolph Bourne, Lincoln Steffens, Michael Gold** and **John Reed**. John Reed's method of combining three planes of narration — fictional, publicist and documentary enriched American literature.

Jack London (1876-1916) or John Griffith Chaney was among the writers who laid the foundation for American socialist literature and enriched the American sociological story and novel. He was well known for his stories "*Love of Life*", "*The White Silence*", "*An Odyssey of the North*", "*The Mexican*" and many others, and for his novels "*The Sea Wolf*", "*Martin Eden*", "*White Fang*", "*The Iron Heel*" and others.

The first period of his creative heritage – romantic. He went to Alaska. He didn't become rich but he found plots for his stories. He wrote collection of short stories, novels: "*The Son of the Wolf*", "*The Call of the Wild*". These stories became bestsellers and he became the highest paid writer in America. His characters are mainly strong courageous individuals who challenge nature. London himself was a superindividual. In some works the characters are animals as he paid much attention to the study of laws of nature. Sometimes people are defeated by them. Society is compared to a jungle. "*The Call of the Wild*" – a vivid illustration of London's views. Each individual is a combination of social and biological. The biological is stronger. When an individual finds himself in harsh environment he quickly loses everything that is connected with civilization. People turn into the wild animals. The main hero is a dog Buck. It's born in California, but dogs were needed in the North. There he becomes a superhero, a leader. In the end he returns to his ancestors – wolves.

Second period – socialistic and realistic. The writer's views changed. He began to read K.Marx. It was the time of class struggle. "*Martin Eden*" – a novel about a poor but intelligent young man who wants to become a writer. He wrote some works which were prized in Russia and criticized in Europe. "*The Iron Heel*" – about class struggle and revolutionists. London went to England. There he discovered that English workers lived in unbearable conditions. London was a selfish man. He's an illustration of how American dream can work. But money doesn't bring happiness. He lost his friends, was disappointed with socialism.

Third period – period of moral crises. His views were racial. His works lost popularity. He began to drink. At 40 he died (took an overdose of drug). Jack London was almost 20 when he died. He had written nineteen novels, eighteen books of short stories and articles, three plays and eight autobiographic sociological books. He remains one of America's most significant writers because he concerned himself with the vital problems of his age. Having a working-class

origin, he was the first American writer to portray his class sympathetically and one of the few to use literature for building the foundations for future society. He was not educated in a formal sense, but his comprehension was so great that he rose above educated men in ability and power to portray the fundamental issues of the time in his writings. The spirit of the common people of America, heroic and adventurous, will live forever on the pages of his rebel stories, novels and essays.

Theodore Dreiser (1871-1945) – a great writer, an outstanding publicist and a public figure. Brave searchings for the truth made Dreiser the leader of American literature of the 20th century. Theodore Dreiser expanded the horizons of American realistic literature in spite of all the barriers which were raised in his path and the difficulties which pursued him throughout his creative life. Dreiser was also one of the writers who laid the foundation for Socialist Realism in American literature. Main mission is to show the affect of society environment on person. Realists believed that people were products of environment. He saw hard and cruel life, was also guided by theory of evolution, the struggle for existence. He tries to treat the characters scientifically, didn't penetrate to inner world of his heroes.

His books are very serious. All plots are based on real events. In his first novel "*Sister Carrie*" (1900), he described real life as he saw it himself. Caroline is the image of his own sister. She is a modern girl, also in relations with a man. The girl becomes prosperous while her lover is just on the contrary. But everything is accidental. The author doesn't explain why it happens, he is a fatalist.

"*Jennie Gerhardt*" (1911), his second novel, is about a simple and noble woman with a working-class background. His great and monumental "*Trilogy of Desire: The Financier*"(1912), "*The Titan*"(1914) and "*The Stoic*"(published posthumously, in 1947) is built around the image of the American businessman. "*The Genius*"(1915) describes the artist's tragedy in capitalistic America. The problem of the individual and how he is crippled, corrupted and destroyed by the society is kept in all Dreiser's works, but especially in "*An American Tragedy*" (1925). The main topic is crime and punishment. In fact it's similar to classical brief tragedy: an individual fights against the world, but eventually he is destroyed by forces he cannot control, by his fate. The author describes his characters as victims of society. It demonstrates a new stage in Dreiser's thinking – social consciousness. Dreiser showed that the tragic fate of the individual was an integral part of American society and that the terms "tragic" and "American" were concepts that had much in common.

Dreiser's broad generalization was a typical feature of American literature in the twenties and thirties. It also manifested in the works of Upton Sinclair and Sinclair Lewis, Sherwood Anderson and William Faulkner, Ernest Hemingway and Francis Scott Fitzgerald. Each of them created his own American tragedy. Significant in this respect is Truman Capote's documentary novel "*In Cold Blood*", which attracted attention to the problem of crime and punishment forty years after the appearance of Dreiser's novel.

Carl Sandburg (1878-1967). Among the American poets who developed Whitman's style, his anticlericalism and social satire, was Carl Sandburg.

Sandburg was a trade-union leader, a fighter against war-mongers, a man of great talent.

Carl Sandburg became well known as a poet in 1904. He was under the influence of various formalistic schools of American poetry, as seen in his first collection of poems *"The Reckless Ecstasy"*. It took him several years of hard work before he could overcome the influence of Decadence and find his own way in art, before he could work out his own style and creative method. Instead of following the abstract schemes of the modernists he turned to the real life of the American people; he studied the folklore of all the races that lived in America; wrote verse about the endless and hard toil of those who grew wheat in the fields, who drove the trains and buses, who worked at the factories and industrial plants. Carl Sandburg rejected point-blank the cosmopolitanism of modernist art. He depicted the national character of his countrymen, whom he never idealized but praised for their enthusiasm and deep sense of justice.

In his poem *"Choices"* (1915) Sandburg affirms his realistic method, which was formed in violent struggle with various reactionary schools of American literature. It is obvious that Sandburg's favourite theme was always city life. He admires "the gigantic Chicago" – the capital of the middle West. The complicated image of the great city in the famous poem *"Chicago"* depicts the might and ability of the common townsfolk whose "inexhaustible energy", "iron will" and "stubborn resolution" speak for the greatness of the American working people as a whole.

Carl Sandburg was a worthy continuer of Whitman's traditions; he fearlessly used his great talent in the fight for the rights of the African-Americans, and the working class, and for social progress generally in America. Carl Sandburg was warmly remembered by many young talents whom he taught.

John Reed (1887-1920) – an excellent journalist, who was always guided the American working-class movement. He wrote about the toiling people of the United States, Mexico, Italy, France, Greece, Serbia and Russia. Reed continued the progressive revolutionary traditions of the great democrats of the past, the best traditions of Thomas Paine, John Brown and Walt Whitman. The American working-class movement made John Reed a convinced fighter for communism and one of the founders of the Communist Party of America. Reed was a reporter, a war correspondent, an essayist and poet. He wrote about the textile strike in Paterson, New Jersey, and about the coal-miners' strike in Ludlow, Colorado. He wrote a book about the Revolution in Mexico, a number of pamphlets against World War I, and his famous book *"Ten Days That Shook the World"*.

Reed gave the accounts of the Revolution using documentary material to illustrate it, as well as his own experience. This method of writing, Socialist Realism as it was, helped Reed to reach a profound understanding of the Revolution in Russia. Many American writers who came after Reed used his method of Socialist Realism in their works.

Robert Frost (1874-1963). One of the major poet-realists of the 20th century is Robert Frost. Frost took his themes from nature describing the country-side and the people of New England. His pure, unaffected lines with their calm eagerness of emotion, clarified simple truths and rendered his art accessible to everyone.

Lecture 8. THE DEVELOPMENT OF AMERICAN MODERNISM IN LITERATURE

1. *Characteristic features of American modernistic movement.*
2. *Modernistic fiction and poetry.*

Characteristic features of American modernistic movement. American society at the beginning of the 20th century was still relatively young, and its culture was still fresh and raw. Americans were proud of their writers like Mark Twain and Jack London, of their painters, such as Benjamin West, Mary Cassatt, Thomas Eakins. To compensate their sense of cultural inferiority, American people supported an awareness of this social and moral supremacy of the young generation. By and large, literature before WWI viewed society as a stable unity. Many serious works written afterwards tried to present social decay or attempted to promote a conservative approach to prevent social breakdown. The major artistic movement of reaction to social disintegration acquired the name of “Modernism”.

American modernism is an artistic and cultural movement in the United States starting at the turn of the 20th century with its core period between World War I and World War II. It was the time of economic chaos, cultural disorder and collapse, period of apocalyptic despair. Modernist literature in America dealt with such topics as racial relationships, gender roles and sexuality and others. It reached its peak in America in the 1920s up to the 1940s. Among the representative writers of the period we may find **Ezra Pound, Scott Fitzgerald, Ernest Hemingway** and **William Faulkner**.

At its core American Modernism came from the conviction that the previous structures of any aspect of human life had been shattered or exposed to their falsehood. The established literary forms and their integral parts, such as exposition, development, climax and resolution, considered unnatural, not reflecting the real changeability and constant fragmentation of life. Compared with other literary movements the literature of modernism is notable for what it leaves out: explications, links, summaries and detachment that was characteristic for traditional, established literature. A representative modernist work would mostly begin casually and unpredictably; no explanations would follow, nor would any solution finish it. It is seen as a set of segments set side by side and not sufficiently. The narrative would be more suggestive than assertive, bringing into play various images and their symbolic representations rather than statements. The dynamics of the modernistic work is often hidden underneath. The readers are expected to uncover the logical relation of the bits and pieces themselves. They much search of the literary work itself, or concern the mutual dependence of literature and art, which reduced the readership of modernist literature.

In the long run, the leading modernist principles got a firm ground. They focused on concrete details, events, or images as a direct expression of experience. Very often, references are made to historical, religious or philosophical aspects of the past to bring the lost unity with it. Glimpses on contemporary life, bits of various cultures, imagery of dreams, rich symbolism, gathered among others, from the author's private life were also crucial. Language was thoroughly explored and

reconsidered in order to represent the speech of the uneducated, gangsters, the homeless, high officials, and sailors; it became more colloquial, slangy, and more natural and accessible.

What distinguished American modernist poets from those of the 19th century was their style, rich with borrowings from modern French and Italian poetry. However, T.S.Eliot, who had studied Sanskrit and Buddhism, was attracted by the Indian Upanishads' religious poetry; Ezra Pound integrated Chinese, Anglo-Saxon and Latin models into the poems. The typical novel of this period was much shorter as compared to that of the previous century. The writers aimed at preciseness, intensity, brevity. The short story, or novella previously thought as a minor literary genre was given a new strength. If realist or naturalist fiction preferred an omnipresent narrator, modernist authors would sooner choose the first person or one character's point of view.

By the end of WWI, the U.S.A. had emerged a world power, but many of its citizens, including some writers, had seen the war's horrors firsthand. With the war behind them, people began to see more clearly and started questioning their faith in progress, humanity, and rationality as the cornerstones of human individuality and society. Such beliefs grew into a trend that culminated in the *Jazz Age* of the 1920s. As Fitzgerald declared, it "was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire." It was also the time, when many women writers came into prominence and connected themselves with all the current literary trends, for example, **Willa Cather**, **Ellen Glasgow**, **Marianna Moore**, and **Katherine Ann Porter**. There were also other women, such as **Harriet Monroe**, the founder of "*Poetry Magazine*" (1912), **Margaret Anderson**, "*The Little Review*" (1914), who welcomed modernist writers.

Modernistic fiction and poetry.

Ernest Miller Hemingway (1899-1961) – one of America's foremost writers, and a classic of American and world literature of the 20th century. He influenced the American short story, and his novels: "*The Snows of Kilimanjaro*", "*A Farewell to Arms*", "*To Have and Have Not*", "*For Whom the Bell Tolls*", "*The Old Man and the Sea*" are worldwide known. He took part in World War I, the Civil War in Spain and World War II, and fought actively against fascism and war.

Hemingway was a man of great talent, a perpetual student, a profound reader, a brilliant naturalist and a keen observer of life around him. Hemingway won the hearts of his readers with his stories and novels and attracted people by his personal qualities – his honesty and courage above all. Hemingway was a democrat and humanist. All his life he criticized the so-called "American way of life". World War I influenced him a lot. He saw the honors and tragedy suffered by both soldiers and civilians.

In 1930s the writer began to stress the power of collectivism, humanism, heroism, which displaced his former nihilism. Characters are tough guys – hunters, fishermen, bullfighters. In the work "*For whom the bell tolls*" his style became harder. In 1950s his works are weaker and began to lose confidence in his talent. He was awarded the Nobel Prize in Literature in 1954 for "*The Old man and the sea*". The main idea – man may be destroyed but not defeated.

Hemingway didn't consider himself a theoretician but he made some important contributions to theory. He was one who believed that art and literature play an important role in the world. He said that a writer should be a man of knowledge and experience. Hemingway's aim to write absolute truth induced him to create a new style. He avoided conventional narration in his stories. He tried to make his readers understand his ideas about nature, labour, and war by sketching in vivid scenes his own war experience, and tell his readers about the peasants and fishermen by presenting real scenes of hard toil. Leaving out many unnecessary details Hemingway mastered a new short-story form. Later he developed the concept of emptiness called "nada". Some of these short stories he used for his novels. The language of Hemingway's works was bare simplicity and he reveals the inner world of his personages in short dialogues and colloquial phrases. Plain words in simple declarative sentences bring out the sensations of the central characters and at the same time make the reader participate in the events of the story. His favorite device is understatement. Hemingway worked out the "theory of iceberg".

Sherwood Anderson (1876-1941) – the father of modernism in America. He's the master of short story. Main subject-matter of his works – everyday life of small towns in America in Middle-West (symbol of province simplicity). He shows existence of small people in small towns. There was a legend that life in small towns idyllic and peaceful, but he showed it's a mistake. His characters are lonely, have a lot of problems. He focuses on their inner world and desires. They try to escape from reality but unfortunately there were no ways of changing in their life. In the story "*I'm a fool*" the author shows an inner monologue of a young man who tells the story of his life. He fell in love with a beautiful girl. To make an impression he pretended to be rich, told the wrong name and address. Girl liked him but he was afraid to confess. They couldn't continue. Narration imitates real speech of a teenager. The author saw art as a means of protest against reality.

Sinclair Lewis (1885-1951) wrote about small town life. He focused on reflection of real facts. The titles became catchwords. In the "*Main street*" he attacked the narrowness, hypocrisy and cruelty of small town life. He destroyed the sentimental legend of its idyllic nature. In the "*Babbit*" he focused on a life story. Babbit is a typical average American, everything that surrounds him is standardized. He condemns the values of America's middle class, but he doesn't suggest any other values. In 1930 he became the first American to win the Nobel Prize in Literature, "for his vigorous and graphic art of description and his ability to create, with wit and humour, new types of characters." His works are known for their insightful and critical views of American society and capitalist values. His style is at times droll, satirical, and yet sympathetic.

Gertrude Stein (1873-1946) – an American writer of novels, poetry and plays. She attacked the old civilization of XIX c. In 1902 she went to Paris where found a lot of friends among French artists. She wanted to find a new way of looking at world. She experimented with the form of writing, she created her own English: she studied medicine and discovered that repetition is the best way of learning. It became her stylistic device. She threw away the rules of traditional grammar, experimented with the system of tenses. Present is the sum of moments

of being. Increasingly, she developed her own highly idiosyncratic, playful, sometimes repetitive and sometimes humorous style.

Poetry of Imagism. The beginning of the 20th century saw poetry changing. A group of poets who rebelled against the traditional romanticized poetic forms of the 19th century was known as the *Imagists*. In 1912 **Ezra Pound** founded the group of American Imagists which included **Hilda Doolittle**(1886-1961) and **Amy Lowell** (1874-1925).

The movement discarded predictable rhyme and rhythm, didn't accept mailing pleasant and beautiful subjects, or the highly sentimental and idealistic tone.

The Imagists maintained such fundamentals:

- the soul of poetry is the image;
- to communicate exact images poets should use brief, clear, specific language, the images should immediately convey the poem's meaning;
- the poetic language should resemble the way people talk, without predictable rhythm and rhymes;
- all topics are suitable for poetry.

Lecture 9. THE AMERICAN LITERATURE BETWEEN TWO WORLD WARS

1. *Writers of the "Lost Generation"*.
2. *American literature in the 1930-s.*
3. *American literature in the 1940-50-s and later.*

Writers of the "Lost Generation". Writers of the "Lost Generation" witnessed events of WWI. People couldn't overcome psychological problems, traumas, were disappointed with American society, they rebelled against traditional values, disapproved of those innovations, felt loneliness and frustration. *Lost Generation* refers to a group of American literary notables who lived in Paris and other parts of Europe from the time period which saw the end of World War I to the beginning of the Great Depression. Significant members included **E.Hemingway, F.S. Fitzgerald, Ezra Pound, Sh. Anderson, W. Peirce** and **T.S.Eliot**. The coining of the phrase is traditionally attributed to **Gertrude Stein** and was then popularized by Ernest Hemingway in the epigraph to his novel *"The Sun Also Rises"* and his memoir *"A Moveable Feast"*.

Francis Scott Fitzgerald (1896-1940) – an American novelist and short story writer, is considered to be one of the most important authors of the 20th century and the best reporter of the spiritual history of the "Lost Generation". His *"This side of Paradise"* described a new generation of people – nihilists. They found that all faith in man and in God was shaken, old traditional values were questioned, denied. Fear of poverty and worship of material success are only left. The author created a term for his period – "**Jazz age**": mood of instability, impulsiveness, hedonism – desire to find escape in pleasures. His life was like the plot of his novels. Born in rich aristocratic family he had dual outlook: he hated the rich and he realized the power of money. His life symbolized the clash between

material prosperity and moral devastation. The leading theme of Fitzgerald's work is a corrupting effect of wealth on personality, an aspiration to the idealism, regarded as defining American character. Notwithstanding his sharp rises and steep downhill slides, he retained sober self-assessment to the end and, looking back, thought his way a failure. This double-faced success is scrutinized in his best works "*The Great Gatsby*" (1925), "*Tender is the Night*" (1934), "*Flappers and philosophers*", "*The last Tycoon*" and others. Fitzgerald's novels are exceptionally lyrical. They present the whimsical psychology of the protagonist against the historical and social background. Also, they always carry a deep insight into the individual.

John Dos Passos (1896-1970) – radical American novelist and artist active in the first half of the twentieth century. Dos Passos is said to have mingled the naturalism of Th. Dreiser with the modernism of J. Joyce in his famous "*One man's initiation*". "*Manhattan Transfer*" describes the daily life of New-Yorkers. He was influenced by the techniques of the movies. He developed the kaleidoscopic technique. His first successful novel, "*Three Soldiers*" (1921), belonged to the group of socially conscious novels of disillusionment that appeared after the war. With "*Manhattan Transfer*" (1925) his major creative period began. Including accounts of a succession of unrelated characters, the novel presents a composite picture of the meaninglessness and decadence of the life of the typical early 1920s New Yorker. In his finest achievement, the trilogy "*U.S.A.*" (1937), composed of "*The 42 Parallel*" (1930) – shows how individuals are part of the history, "*1919*" (1932), and "*The Big Money*" (1936).

William Faulkner (1897-1962) – an American novelist and short story writer, produced major work of the imagination, whose setting in the American South expands to universal observations about suffering, dignity, and the enduring fate of the mankind.

During the 1920s, Faulkner was writing imitative poetry filled with romanticism. His mentor in these exercises, and in much of his later work, was a fellow townsman, Phil Stone, who kept him in touch with contemporary literary movements and helped to finance the publication of his first collection of poems "*The Marble Faun*" (1924). Sherwood Anderson, another advisor and companion, encouraged him to write "*Soldiers Fay*" (1926), an experimental, bitter novel about a returning war veteran, which received good references but sold few copies. Faulkner then went on a walking tour in Europe and wrote "*Mosquitoes*" (1927), a satirical novel of literary life in New Orleans. In his third novel, "*Sartoris*" (1929), Faulkner invented the fictional world of Yoknapatawpha county, which he based on Lafayette country, where he lived. This novel liberated remarkable flood of creative energy, and from 1929 to 1936 Faulkner wrote "*The Sound and the Fury*" (1929), "*As I Lay Dying*" (1930), "*Light in August*" (1932) where the author shows how racism affects the members of community.

The only one of these books without a Yoknapatawpha setting was "*Absalom, Absalom!*" (1936). With "*Sanctuary*" (1931), a shocking but serious work, Faulkner won a sizable audience and received sufficient publicity to make his writing salable to the best-paying magazines. In the 1960s he continued to explore the "past" of Yoknapatawpha, its tenant farmers, business people, aristocrats, former

slaves and Native Americans. Novels of the last period are more realistic. Though Faulkner wrote about the conservative rural South, his writing was further ahead in novelty. He experimented with repetition, irregular punctuation, long-puzzling sentences, flashbacks, different points of view. Faulkner's writing is often criticized as being dense, meandering and difficult to understand due to his heavy use of such literary techniques as symbolism, allegory, multiple narrators and points of view, non-linear narrative, and especially stream of consciousness. Faulkner was known for an experimental style with meticulous attention to diction and cadence, in contrast to the minimalist understatement of his peer Ernest Hemingway.

Although fame came to Faulkner when his best work was done, recognition was piled up on him towards the end of his life. He received the Nobel Prize (1949), the National Book Award (1951), and two Pulitzer prizes (1955, 1963). The expanse of his imaginative power, the style intensity, and the continuous and serious experimentalism of his forms made him one of the few American writers worthy to be called great.

American literature in the 30-s. The Great Depression was a time of economic down turn, which started after the stock market crash on Black Tuesday. It began in the United States and quickly spread to Europe and every part of the world, with devastating effects in both industrialized countries and those which exported raw materials. The U.S. Depression has been the subject of numerous writing, as the country has sought to reevaluate an era that dumped financial as well as emotional catastrophe on its people.

John Steinbeck (1902-1968) – an American author of twenty-seven books, including sixteen novels, six non-fiction books, and five collections of short stories. He concentrated on depiction of working class life, combined his socialist views with naturalism. His characters were driven by biological instincts, they are affected by evils of capitalism. He continued the traditions of J.London. He shared the desire for biological explanation of man's true primitive nature. He was influenced by transcendentalism, he searched for the elements of human's nature which are common for all people. Ideas of "*The grapes of wrath*"(1939): American West is viewed as a kind of promised land, travelling westwards is a kind of spiritual journey. In the "*East of Eden*"(1952) the author creates a modern variant of a story of Kain and Avel. A winner of the Nobel Prize for Literature in 1962, he wrote "*Of Mice and Men*" (1937) and the Pulitzer Prize-winning novel "*The Grapes of Wrath*" (1939), both of which examine the lives of the working class and migrant workers during the Great Depression. Steinbeck populated his stories with struggling characters and is often considered an exponent of the naturalist school. His characters and his stories drew on real historical conditions and events in the first half of the 20th century. His body of work reflects his wide range of interests, including marine biology, jazz, politics, philosophy, history, and myth.

Henry Miller (1891-1980) is known for breaking with existing literary forms and developing a new sort of "novel" that is a mixture of novel, autobiography, social criticism, philosophical reflection, surrealist free association, and mysticism, one that is distinctly always about and depiction of the real life. His most characteristic works of this kind are "*Tropic of Cancer*"(1934), "*Tropic of*

Capricorn"(1939), and *"Black Spring"* (1936). He also wrote travel memoirs and essays of literary criticism and analysis. His works are unpatriotic and obscene. He became a spiritual of all young generation.

Katherine Porter (1890-1980) – an American journalist, essayist, short story writer, novelist, and political activist, a representative of symbolic realism. Her only novel *"Ship of fools"*(1962) is a a metaphor, allegory of humanity. She shows dark pessimistic view on life, lack of faith in goodness of nature. She is known for her penetrating insight; her works deal with dark themes such as betrayal, death and the origin of human evil. Porter published only 32 poems.

American literature in the 1940-50-s and later. The economic situation in America changed during this period. America profited from war, became a superpower, her influence spread greatly. There were war novels where honest writers analyzed events of war in an objective manner. Writers showed ugliness of war, its effect on soldiers and common people. American society was scared by new threats: nuclear war and communism. Witch hunting was organized. Some were interested in new psychological problems: they realized that they are not just Americans but Asians, Jews, Africans, they searched for their cultural roots. It's time of intellectual interest, there existed ideas of modern philosophy – *existentialism*. They studied oriental philosophy, religion, psychology.

Robert Pen Warren (1905-1989) – an American poet, novelist, and literary critic and was one of the founders of New Criticism. He was one of the fellowship of Southern Writers and belonged to southern school of writing. The writer turned to the problem of politics and morality, *"All the king's man"*(1946) – an intertext allusion, is about misuse of great political power in a democratic society. A story about southern politician who tends to do good but turns to a corrupting force of power.

Carson McCullers (1917-1967) – an American writer of novels, short stories, plays, essays, and poetry. She wrote fiction that explores the spiritual isolation of misfits and outcasts of the South. In 1935 she moved to North Carolina, and in 1937 she married a soldier and struggling writer, Reeves McCullers. There she wrote her first novel *"The Heart Is a Lonely Hunter"* (1940), in the Southern Gothic tradition. However, McCullers penned all of her work after leaving the South, and critics also describe her writing and eccentric characters as universal in scope. Her stories have been adapted to stage and film.

Norman Mailer (1923-2007) – an American novelist, journalist, playwright, screenwriter and film director. Along with Truman Capote, Joan Didion and Tom Wolfe, Mailer is considered an innovator of creative nonfiction, a genre sometimes called New Journalism, but which covers the essay to the nonfiction novel. He has been awarded the Pulitzer Prize twice and the National Book Award once. In 2005, he won the Medal for Distinguished Contribution to American Letters from The National Book Foundation. In 1948, just before enrolling in the Sorbonne in Paris, he published a book that made him world-famous: *"The Naked and the Dead"* (1948) based on his personal experiences during World War II. It was hailed by many as one of the best American novels to come out during the war years and named one of the "100 best novels in English language" by the Modern Library.

The Beat Generation was a group of American writers who came to prominence in the late 1950s and early 1960s. **Jack Kerouac's** "*On the Road*" (1957), **Allen Ginsberg's** "*Howl*" (1956), and **William S. Burroughs's** "*Naked Lunch*" (1959) are often considered their most important works.

Lecture 10. POST-MODERNISM AND AMERICAN LITERATURE AFTER WORLD WAR II

- 1. The social and cultural background of Post-Modernism.*
- 2. The prominent representatives of the post-modernistic trend.*
- 3. Women writers in the second half of the 20th century.*

The social and cultural background of Post-Modernism. From the mid-20th century, the American society underwent drastic changes. America and its citizens were greatly affected numerous conflicts, namely three wars: World War II, Korea and Vietnam. As a part of the world community, it witnessed the 1945 explosion first atomic bomb in Japan and, at home, the production of the electronic computer in 1946, the civil rights movement of the 1960s and the rise of blacks and women, space explorations along with experiments with man-made intelligence. As John Updike expressed it, –"the so-called non fiction dominates the publishing world and the dominant mass medium is television, featuring events rather than plays, happenings rather than fiction – the sport events, the discussions, the talk show, the quiz show." Society found itself penetrated and examined by media, more interconnected, more self-conscious, and culturally more diversified.

In accordance with the spirit of the century, writers became more racially and politically varied. The literary centers shifted from the East to the Midwest and the South, from towns and villages to cities and suburbs. Simultaneously, American literature was transformed by its rising power of nonaction and the new means of reporting history, which were crucial to literary and overall cultural changes.

The 1960s were years of great social tension and the movement of "Hippies". The second half of the 20th century is also known as the epoch of the postmodern with a new type of thinking. This new type of thinking is called "postmodern sensibility". Postmodernism is "post" in the sense of coming after modernism and "post" in the sense of opposing modernism. The tendencies of modernism to construct intricate forms and create an ordered harmonious universe have given way since the 1960s to a denial of order, to the presentation of highly fragmented universes, to the perception of the world as chaos. The traditional views on the literary text were changed, its structure, plot, setting, themes and characters were abandoned. The novel became anti-novel. The typical protagonist became an anti-hero. Writers put on masks and started playing with the reader using different cultural codes. Postmodernism is associated with new literary techniques such as: the use of multiple points of view, the principles of relativity and doubt, intertextuality or the mixture of different texts and genres, polyphony of styles and voices, the use of such stylistic devices as black humour, grotesque, irony, collage,

montage, fragmentation and others. All is questioned and nothing is taken for granted. Postmodern culture is a hybrid culture. All things can be included and mixed together.

Nonetheless, literature lives its own life, even if certain tragic episodes tarnish it with dark colors. Though **Saul Bellow**, **Flannery O'Connor**, **Ralph Ellison** demonstrate their involvement in every detail of American history, no public event explains the origin of "*The Adventures of Augie March*", "*A Good Man is Hard to Find*" or "*The Invisible Man*". Certainly there were novels bearing the direct impact of WWII, for example, **John Hersey's** "*Hiroshima*" (1946), **Norman Mailer's** "*The Naked and the Dead*" (1948) and **James Jones's** "*From Here to Eternity*" (1951). On the whole the war novels were long chronicles written in the naturalist technique and unambitious in their form or style. The most original texts appeared later, like **Joseph Heller's** "*Catch-22*" (1961) and **Thomas Pynchon's** "*Gravity's Rainbow*" (1973).

The most overwhelming fictional success of the 1950s came with **J.D.Salinger's** "*The Catcher in the Rye*" (1951), in which a young protagonist is at odds with the academic, business and sexual customs of adults and condemns all the falsehood or "phoniness" of the grownup world. The book, assumed to have been read by almost every college student, both united and helped young people feel better about their common unhappiness. A clearly pacifist tendency, condemning war, is felt in **William Saroyan's** "*The Adventures of Wesley Jackson*" (1947). It told a story nineteen-year-old young man, who cannot realize why he was prepared for war and death.

The novelists also took to exploring fantasies, extremities of experience, "black humour." Novels like **John Barth's** "*The Sot-Weed Factor*" (1961), **Ken Kesey's** "*One Flew over the Cuckoo's Nest*" (1962), and **Thomas Pynchon's** "*V*" (1963), along with many others rejected ordinary experience, the mundane existence in towns or cities, which had been so faithfully adhered to the first half of the 20th century. These works admitted to the fact that, in striving towards a brilliant aim, no means can be rejected, either verbal resources or the extravagance of style.

The dominant culture of the 1970s was backed up by the business and professional worlds. The exclusive single-minded pursuit of professional advancement, in the name of the money, power and status it brings, was held in contempt by the counterculture with other similar forms of self-fulfillment. The "yuppies," who adopted the careerism trend promoted by the business and professional world clashed with the "hippies" who preferred drugs, music and unrestricted behavior. The consequence of the nation's changed cultural circumstance was the decreased role of contemporary writers in the public arena. They continued to come from every region; the literary scene was even more sexually and racially diversified. Also, women, unlike before, were responsible for a large portion of the most interesting work in various spheres.

The post World War II poetic generations, like that of **Robert Lowell**, **Elizabeth Bishop**, **Theodore Roethke**, **Frank O'Hara**, **John Ashbery**, **Allan Ginsberg**, **Adrienne Rich**, **James Wright**, and others, had to define themselves in the light of the first generation of the 20th century. **T.S.Eliot** and **Ezra Pound** wrote for the educated, who could take in quotations from Sanskrit or Chinese,

historical references and allusions. **R.Frost** made American poetry resolutely American in structure and local accent. **Williams** founded a concise urban style of poetry. **Hughes** claimed poetic value for the black rights and vernacular. **Stevens** brought in philosophic skepticism. This was, in brief, the heritage that would be worked upon by the next generation of poets.

Two shocking events were inflicted on American poetry in the mid-century: **Allen Ginsberg's** "*Howl*" (1956) and **Robert Lowell's** "*Life Studies*" (1959). With a single blow, and with Whitman-like energy, – Ginsberg revitalized poetry with an underground protest and far-seeing condemnation of the rich, self-satisfied, and gray-spirited Eisenhower's years. The *Beats* wrote poetry remarkable for its linguistic freedom in depicting the obscene and dirty world. The name "*The Beats*" were made up by journalists, hints at the jazzy approach. Allen Ginsberg and other representatives of the group are also notable for their humour for cheerful and unpredictable readings, and for their impulsiveness in aesthetic matters. Their motto "First thought, best thought" was a revelation to other American poets.

During this period, the subject matter of poetry turned, alongside with the subconscious and the social, to the scientific. In the future, the scientific vision of this period will probably be considered the most profound change in poetical thinking. Some poets, Theodore Roethke, for example, eagerly fought against such a model, but the overall potential of poetry changed significantly. In this poetical concept of the universe, there was no room for a presiding Creator. The blend of poetry and prose together with other media continues to be explored in "off-the-cuff" performances, the fragmentation of language, including the disconnection of sentence parts, and the abandonment of visible forms.

The prominent representatives of the post-modernistic trend.

Flannery O'Connor (1925-1964) belonged to the southern gothic female school of writing. She describes the horrors of life in unemotional manner. She uses black humour, her characters are bad guys, the plots are allegorical, she raises the problem of religion and faith, loss of faith. An important voice in American literature, O'Connor wrote two novels and 31 short stories, as well as a number of reviews and commentaries. Her two novels were "*Wise Blood*" (1952) and "*The Violent Bear It Away*" (1960). She also published two books of short stories: "*A Good Man Is Hard to Find*" (1955) and "*Everything That Rises Must Converge*" (published posthumously in 1965).

Jerome David Salinger (1919-2010) – an American author best known for his "*The Catcher in the Rye*", a classic novel that has enjoyed enduring popularity. Salinger's novels obtained features of both modernism and postmodernism, that is why he cannot be treated as an absolute representative of one literary movement. Salinger has become a classic because of his real understanding of American youth. His works written in the fifties, the years of the cold war, depict young boys and girls who have been justly called by critics the "silent generation", because they can't find their way in the post-war chaos. In his short novel "*The Catcher in the Rye*" and in his stories "*Franny*" and "*Zooey*" (1961), "*Raise High the Roof Beam, Carpenters*" (1963) and others, Salinger attempted to portray kind and good normal young people who look queer and abnormal in the unnatural surroundings of modern bourgeois civilization.

Salinger saw the falsity of American life in the same way as his heroes. He always disliked American sensational films about writers and actors, and photographs with scenes from the private lives of famous people, because he considered these to be intended mainly for publicity.

His novel *"The Catcher in the Rye"* appeared in the summer of 1951. The book became popular with its readers and was admired by many writers too. Salinger depicted the indefinable vexations that caused pain to the sensitive and rose the feeling of protest among sensible Americans. Salinger used an original form of narration. The story is told by a teenager in a funny schoolboy slang. The tone is intimate and friendly. He seems to be full of laughter. But through the boy's artless humorous talk his tragic attitude towards life became soon visible. He is seeking something he can't find, crying for something he doesn't know what; he is angry and he doesn't know why; he is fighting for something but all in vain because it is invisible; and he despairs.

This "something" is Salinger's theme. It is Truth. The principal character seems to open his heart to the reader. He appeals for a response. The book is an exploration of the inner life of the writer's countrymen. Salinger protests against the moral and intellectual level of capitalist civilization; the false behaviour that develops along with competition in a money-making society. Truth and beauty have disappeared in the large cities of the 20th century. Salinger describes the trying situation of a good and sensitive boy who can't conform to the corrupted morals and conventions of the adult world.

William Saroyan (1908-1981) – an American dramatist and author. Working tirelessly himself to perfect his prose style, he, in fact, created his own "Saroyanesque." His stories celebrate optimism in the face of anxiety and difficulties. *"The Daring Young Man on the Flying Trapeze"* (1934), his first collection of stories, was soon followed by another collection, *"Inhale and Exhale"* (1936). Many of Saroyan's stories were based on his childhood experiences among the Armenian-fruit growers or dealt with the plight of the immigrant. Saroyan's theatrical writing grew from deeply personal sources. He objected to the conventional idea of conflict as essential to drama. *"My Heart is in The Highlands"* (1939) his first play, was a comedy about a young boy and his Armenian family. Saroyan's best known play is *"The Time of Your Life"* (1939), set in a waterfront saloon brought him the New York Drama Award. *"The Human Comedy"* (1943) further boosted Saroyan's reputation and he was invited to be a producer-director to Hollywood. Saroyan also published essays and memoirs, in which he depicted people he had met on travels in Europe, such as the playwright George Bernard Shaw, the Finnish composer Jean Sibelius and Charlie Chaplin. During World War II, Saroyan joined the US army, but he spent much of his time at the Lombardy Hotel in Manhattan, far from the Army personnel. This experience resulted in pacifist novel *"The Adventures of Wesley Jackson"* (1946).

John Updike (1932-2009) – an American novelist, poet, short story writer, art critic, and literary critic. Updike maintained his artistic image as the creator of "middleness" in American writing. He found inspiration in such common activities as meeting a college roommate, going to the ophthalmologist or dentist, falling in love in high school, having supper at the weekend, or visiting one's mother. He had

the tireless ability to turn virtually any experience into a well-crafted and memorable description. If other novelists were more imaginative and emotional, Updike's dominance lies in his high intelligence, his power of realistic observation, his radiant and vivid language.

Updike wrote profusely, his books are the product of patience, leisure, and craft. Since his first novel, *"The Poorhouse Fair"* (1958), Updike published stories, four books of poetry, a play, and numerous book of reviews and other prose writing. A lot of Updike's short stories, like *"Separating"* (1975), concern the difficulties of marital life when the traditional religious values have lost their meaning. *"The Centaur"* (1963) is probably John Updike's most ambitious novel. It describes three days of confusion in the life of an American high-school teacher seen by his son. This novel won the National Book Award in 1964. Beginning with the three Rabbit novels John Updike's fiction gained increasing national and international recognition. *"Rabbit, Run"* (1960), *"Rabbit Redux"* (1971), *"Rabbit is Rich"* (1981), and *"Rabbit at Rest"* (1990) traced the life of Harry "Rabbit" Angstrom, a star athlete, from his teens through social and sexual disturbance of the 1960s, to his ultimate degradation. In *"Rodger's Version"* (1984) and *"S"* (1988) Updike set a harsher satirical view of contemporary religion, computer technology, feminism and other forms of liberation. Updike was a very prolific writer but not all of his books can be called serious literature: some of them are "mass literature" (*"The Witches of Eastwick"*).

Josef Heller (1923-1999) – an American satirical novelist, short story writer, and playwright. He was the master of black humour and grotesque, whose novels were noted for their existentialist motives. His most famous novel *"Catch-22"* (1961) describes the regulations in the American army and the stupidity of the military bosses. The hero is a pilot during WWII. He tries to prove that he's mad in order not to take part in the combat operations. But he fails because an Air Force rule (called "Catch -22) says that "anyone who wants to get out of combat missions isn't really crazy". The characters are absurd but it helps them to survive in the world of absurdity. In the novel *"Something Happened"* (1974) he creates an image of an average American who is on the surface a respectable, cheerful, well-to-do person, but deep inside him he is torn apart by doubts and uncertainty.

Kurt Vonnegut (1922-2007) – an American writer, another master of black humour and experimentalism. For him life was a terrifying joke like in the novel *"Cat's Cradle"* (1963). One of the topics of the book is the influence of false religion on people's lives. Another problem is the tragic consequences of scientific discoveries that may be used to create weapons of mass destruction (like "Ice 9" in the novel). The invention of Ice 9 finally leads to the end of our planet and humanity because every molecule of water (even in the bodies of living beings) is frozen. It is not clear whether the author wants to confuse and terrify the readers or to make fun of them. Vonnegut's most important autobiographical novel *"Slaughterhouse-5"* or the *"Children's Crusade"* (1969) was the story of an American prisoner of war in Dresden who experienced bombing attacks by the British – the so-called "friendly fire". After the bombing he becomes "unstuck" in time and travels in time and space. From time to time he is taken to a mysterious planet Tralfamadore.

Women writers in the second half of the 20th century. The feminist movement of the 1960s and 1970s gave creative energies to many women writer: poets such as **Sylvia Plath**, novelists such as **Erica Jong** and many others. As the women's movement gained more acceptance, women wrote less in protest and more in affirmation – particularly Black women such as **Toni Morrison** and **Alice Walker**. They portrayed strong black women as the preservers of values in black culture. In the 1970s other ethnic groups began to find their literary voice. Chinese-American **Maxine Hong Kingston** emotionally wrote about her Chinese ancestors.

A poet **Sylvia Plath** (1932-1963) – an American poet, novelist, and short-story writer, who committed suicide because she badly needed support and understanding on the part of other people including her husband. But there was no one nearby to help her to cope with the difficulties of her existence. Plath belonged to the trend of "confessional poetry" in American literature. She may be compared to Emily Dickinson of the 20th century. She wrote about loneliness, pain, death, problems of being a woman who had to carry a load of multiple responsibilities in the world of patriarchy. Her only novel *"The Bell Jar"* (1963) is about a young mentally-ill woman who chooses between life and death.

Toni Morrison (born in 1931) – a novelist, essayist, literary critic, one of the most significant figures among African-American writers. She has a long list of awards including Nobel Prize (1993). Her talent received worldwide acclaim as well as commercial success. She is a representative of the so-called "magic realism" which means that her style of writing combines realistic and unrealistic features (reality is shown as if in a dream). Morrison's novels could be brought together by how people behave or what inner qualities they show at the end of the event. Her novels deal with the efforts of African-Americans to survive cultural, economic and social disruptions in their communities.

"The Bluest Eye" (1970) is a dramatic story of an ugly black girl who is a survivor of rape. The poor girl dreams of having blue eyes that symbolize beauty according to the traditional concept of female attractiveness. The novel *"Beloved"* (1987) is a terrifying story of a woman who murdered her own daughter so as to free her from slavery. The mysterious Beloved (the name of the girl) appears again after her death and returns to her mother. The novel uses elements of black folklore. All her works are politically charged and touch upon serious social issues. *"Sula"* (1973) describes the strong friendship of two women.

Toni Morrison was granted the Nobel Prize in 1993, for "visionary force and poetic import" of her writing. Her writing is embedded in the desire to bring the light to the enslavement of African-American as a cultural fact. As an editor and educator, she promoted the work of African-American writers to the center of American culture. These issues are addressed in *"Playing in the Dark: Whiteness and the Literary Imagination"* (1992), based on a series of lectures.

Morrison always stressed her African-American heritage as well as her experiences as a woman, as factors that have determined her story-telling talents.

Alice Walker (1944) calls herself a "womanist" writer because she has long been associated with feminism, presenting black existence from the female perspective. Her best known novel *"The Color purple"* (1982) is an epistolary work comprising letters of a black woman Celia addressed to her sister and God. The

author shows how a common uneducated woman, abused by her father and unloving husband, managed to survive and became an independent personality full of strength and self-respect. It happens because of support offered to her by other women, because of women's friendship and solidarity. Both Alice Walker and Toni Morrison often portray black males in a critical light. For example, they reveal such cases as the rape of children by their own fathers, the cruelty and violence displayed by black males.

Lecture 11. THE DEVELOPMENT OF MODERN AMERICAN DRAMA

- 1. The formation and specific features of American drama.*
- 2. Famous American playwrights.*

The formation and specific features of American drama. By the end of the 19th century American drama was moving steadily toward realism, illuminating the rough or seamy side of life and creating more believable characters. Realism remained the dominant trend of the 20th century in both comedies and tragedies. American drama achieved international recognition with the psychological realism of plays by Eugene O'Neill and their investigation of characters' inner lives. As the century advanced, the number of topics considered suitable for drama broadened to encompass race, gender, sexuality, and death.

The American "Big theatre" of the 19th century was focused on entertainment and melodrama. The little Theatre movement started at the beginning of the 20th century. It was a revolt against big theatres whose main interest was making money. After 1910 new little theatres appeared. Some of these groups were short-lived but according to the estimation made in 1917 their number had risen by that time to three thousand. The most famous of them was the *Provincetown Players*, organized in the summer of 1915 in Provincetown, Massachusetts.

A converted fish house on a wharf in Provincetown became the birthplace of one of the most significant groups in the modern American theatre. During the summer of 1915, a novelist and playwright **George Cram Cook**, who was nicknamed Jig, and his wife, **Susan Glaspell**, met with friends in Provincetown and began to read and later to perform one-act plays. A neighbour, Robert Edmond Jones, made simple stage settings for the plays. By the end of the summer of 1916 the group in the Wharf Theatre took the name the "Provincetown Players" and went to New York City for the winter season. They went to New York every winter, returning to the Wharf Theatre each summer. Nineteen active members were named: **George Cram Cook, Susan Glaspell, Eugene O'Neill** and some others.

A natural consequence of the expanding interest in little theatres was the rise of the one-act play developing a single situation, beginning near the climax, bringing the curtain down shortly after the climax was reached and, above all, leaving the audience with a strong impression of unity. The increased popularity of acting and playwriting in many scattered regions encouraged young authors to treat dramatic

situation with a penetration and sincerity on the professional stage. One of these dramatists was **Eugene O'Neill**.

Famous American playwrights.

E.O'Neill (1888-1953). O'Neill made American drama a form of literature, introducing deep psychological treatment of human characters and also new types of characters, themes and styles to the stage. His father was an actor playing practically one melodramatic role all his life. O'Neill despised such type of commercial theatre, which success mostly depended upon spectacular effects, large casts and melodramatic plots. He turned away from his family and became a sailor for a couple of years.

His first play was "*Bound East for Cardiff*" (1916). The mood of his plays is dark and heavy. Fate is shown as one of the forces governing our life. By the end of the 1920s he got interested in Freud's psychoanalysis and became one of the first playwrights to study the struggle inside a character's mind between conscious and unconscious needs. He also took the stream-of-consciousness technique from the novel and adapted it to drama. Techniques drawn from Greek tragedy and psychoanalysis characterize his trilogy "*Mourning Becomes Electra*" (1931) and "*Strange Interlude*" (1928). His last plays became increasingly autobiographical. "*Long Day's Journey into Night*" (1956) is one of his best plays. It is about spiritual and physical health problems of a family which is obviously the author's family. The action takes place in a single day. The mood is bitter and gloomy.

He became widely known in the twenties when he wrote his plays "*Gold*" (1921), "*Anna Christie*" (1921) and "*The Great God Brown*" (1921). These plays are psychological. Most of his characters are dissatisfied with life and express their protest against the capitalist society. In his play "*The Hairy Ape*" (1922) O'Neill creates the image of a stoker on a liner who is scorned by the rich passengers. As has been said, he restored masterly some of the techniques of the antique theatre. In "*The Great God Brown*", for example, he used masks, in other plays he restored the chorus of the Greek drama. Although his plays were not written in verse, O'Neill adopted the language of poetic symbolism; he said he was a big of a poet, He received the Pulitzer Prize for his first full-length tragedy "*Beyond the Horizon*" (1929). In 1936 he won the Nobel Prize for literature.

Lillian Hellman (1905-1984) became one of America's leading playwrights and an outstanding master of the social and psychological play in the American theatre. In 1934 she launched on her career as a playwright with "*The Children's Hour*". Over the next three decades came a succession of plays, among them "*The Little Foxes*" (1939), "*Watch on the Rhine*" (1941), "*Another Part of the Forest*" (1947), "*The Autumn Garden*" (1951) and "*Toys in the Attic*" (1960). Lillian Hellman was the author of some adaptations "*My Mother, My Father and Me*" (1936), "*Montserrat*" (1950) and "*The Lark*" (1956). She also wrote an operette "*Candide*" (1957), and "*The Big Knockover: stories and short novels by Dashiell Hammett*" (1966). She wrote an autobiography called "*Scoundrel Time*".

Lillian Hellman was awarded the New York Drama Critic's Circle Prize for the best play of the year – "*Watch on the Rhine*" and "*Toys in the Attic*". In 1972 an edition of all her works was published as "*The Collected Plays*".

Hellman's memoirs *"An Unfinished Woman"* (1969) was the winner of the National Book Award. She also received the Gold Medal for Drama from the National Institute of Arts and Letters, and other awards, and honorary degrees from various colleges and universities.

After WWII **T. Williams** (1911-1983) introduced a new individual theme into the plays: the alienated modern man who often escapes from life and time and lives in the world of imagination and unreality. Tennessee Williams was brought up in the South and we can see elements of the Southern literary tradition in his work. He describes the society as a kind of "hell" and race hatred. The South's moral sickness is often described in terms of sexual relations. His characters are lonely and miserable. The writer specializes in Gothic tragedy which show the reality distorted by the imagination of the playwright. It means that his characters are also distorted, the situations are not everyday situations: they show the horrors and nightmares of the soul. The world of the playwright is ruled by irrational forces like the world of E.A.Poe. Williams wrote more than 20 plays, many of them are autobiographical. His best plays were published in the 40s-50s: *"The Glass Menagerie"* (1944), *"A Streetcar Named Desire"* (1947), *"Orpheus Descending"* (1957) and others. He began his career as a Broadway playwright with the play *"The Glass Menagerie"*. In this play scenes from the past and present are mixed. A small family lives in the closed world of a small apartment. The vulnerable and sensitive characters fail the test of reality. A crippled girl Laura finds escape from stern reality and moral satisfaction in her hobby: she is collecting glass figurines. Her brother Tom is urged by his mother to find a suitor for Laura. Tom brings his friend to dinner who accidentally breaks Laura's favorite toy – a unicorn. He leaves her and after that she feels even more lonely and miserable. The broken unicorn is the symbol of all her misfortunes and lost hopes. After that episode Tom also goes away leaving the two helpless women – his mother and sister – alone in their imaginary world of fruitless dreams.

Edward Albee (1928). He was influenced by existentialist themes and by the European "Theatre of the Absurd" movement of the 50s and 60s. The style of his famous drama *"The Zoo Story"* is absurdist. The conversations show that real communication among people is almost impossible. He produced a series of untraditional psychological plays in which he attacked the false values of the American dream which ruined the real values in American society. The title of his play *"Who's Afraid of Virginia Woolf"* (1962) has become a catchword. Woolf who was a feminist and a severe critic of realism was unfairly turned into a kind of scarecrow.

Lecture 12. CANADIAN LITERATURE: A SHORT OUTLINE OF ITS EVOLUTION

1. *The common traits of Canadian literature.*
2. *The colonial writers in Canadian literature.*
3. *Modern period of Canadian literature.*
4. *Literature in 1960s and later.*

While Canadian literature, like the literature of every nation, is influenced by its socio-political contexts, Canadian writers have produced a variety of genres. Influences on Canadian writers are broad, both geographically and historically. Canada's dominant cultures were originally British and French, as well as aboriginal. After Prime Minister Trudeau's "Announcement of Implementation of Policy of Multiculturalism within Bilingual Framework," in 1971, Canada gradually became home to a more diverse population of readers and writers. The country's literature has been strongly influenced by international immigration, particularly in recent decades.

In 1867, four of the British North American colonies (Nova Scotia, New Brunswick, Quebec and Ontario) were united as the Dominion of Canada (British North America Act), and so, Canada was officially created.

Canada's literature, whether written in English or French, often reflects the Canadian perspective on: nature, frontier life, and Canada's position in the world, all three of which tie into the garrison mentality. Canada's ethnic and cultural diversity are reflected in its literature, with many of its most prominent writers focusing on ethnic life.

Traits common to works of Canadian literature include:

- Failure as a theme: Failure and futility feature as themes in many notable works; ("*Not Wanted on the Voyage*" by **Timothy Findley** or "*Kamouraska*" by **Anne Hebert**).
- Humour: Serious subject matter is often laced with humour.
- Mild anti-Americanism: There is marked sentiment of anti-American often in the form of gentle satire. While it is sometimes perceived as malicious, it often presents a friendly rivalry between the two nations.
- Multiculturalism: Since World War II, multiculturalism has been an important theme. Writers using this theme include **Margaret Laurence** ("*The Stone Angel*"), **Rohinton Mistry**, **Michael Ondaatje** ("*The English Patient*") and Chinese-Canadian writer **Wayson Choy**.
- Nature (and a "human vs. nature" tension): Reference to nature is common in Canada's literature. Nature is sometimes portrayed like an enemy, and sometimes like a divine force.
- Satire and irony: Satire is probably one of the main elements of Canadian literature.
- Self-deprecation is another common theme in Canadian literature.
- Search for Self-Identity: Some Canadian novels revolve around the theme of the search for one's identity and the need to justify one's existence. A good example

is **Robertson Davies's** *“Fifth Business”*, in which the main character Dunstan Ramsay searches for a new identity by leaving his old town of Deptford.

- Southern Ontario Gothic: A sub-genre which critiques the stereotypical Protestant mentality of Southern Ontario; many of Canada's most internationally famous authors write in this style.

- The underdog hero: The most common hero of Canadian literature, an ordinary person who must overcome challenges from a large corporation, a bank, a rich tycoon, a government, a natural disaster, and so on.

- Urban vs. rural: A variant of the underdog theme which involves a conflict between urban culture and rural culture, usually portraying the rural characters as morally superior. Often, as in **Stephen Leacock's** *“Sunshine Sketches of a Little Town”* or **Alistair MacLeod's** *“No Great Mischiefs”*, the simplicity of rural living is lost in the city.

The colonial Canadian writers (1760-1850). Following the conquest, New England settlers, chiefly Puritan, emigrated in increasing numbers to Nova Scotia. Their social customs and political views were both native to their vigorous Congregationalism. School and church kept the faith vigorous; it coloured the institutions of the province, and inspired such literature as there was long after the great Loyalist influx. The early Puritans, and later the Loyalists, however, came to establish homes and mend their fortunes. Largely from the New England states, English political, religious, social, and artistic customs and traditions, modified and individualized, came with them. The Revolution turned their gaze temporarily toward Great Britain, but they have been born in America, and their roots were in the soil of the New World.

During the Confederation period a new life was taking shape, and a new, self-conscious art was in the process of making. It was not until 1880, however, that a singer appeared whose voice gave complete and satisfying utterance to the spirit of the new nation. In other fields the tendencies which had emerged now became fresh and substantial achievements. It was the first time Canadians could say that they had a literature expressive of their character and ideals, faithfully reflecting the national spirit.

The Canadian school was ushered in with the Group of the Sixties. Within two or three years of each other there were born those who firmly established Canadian literature and rose to eminence in its various branches.

The first writers of English in Canada were visitors – explorers, travelers, and British officers and their wives – who recorded their impressions of British North America in charts, diaries, journals, and letters. These foundational documents of journeys and settlements presage the documentary tradition in Canadian literature in which geography, history, and arduous voyages of exploration and discovery represent the quest for a myth of origins and for a personal and national identity.

The earliest documents were unadorned narratives of travel and exploration. Written in plain language, these accounts document heroic journeys to the vast, unknown west and north and encounters native people in Canada. The explorer **Samuel Hearne** wrote *“A Journey from Prince of Wales's Fort in Hudson's Bay to the Northern Ocean”* (1795). **Simon Fraser** recorded details of his 1808 trip west to Fraser Canyon *“The Letters and Journals of Simon Fraser, 1806–1808”* (1960).

Captain **John Franklin** published a review of the British naval expedition to the Arctic, "*Narrative of a Journey to the Shores of the Polar Sea*" (1823), and his mysterious disappearance during a subsequent journey reemerged in the 20th century in the writing of authors **Margaret Atwood** and **Rudy Wiebe**. In 1838 **Anna Jameson** published "*Winter Studies and Summer Rambles in Canada*", a survey of her travels in the New World.

Halifax, in the colony of Nova Scotia, and New Brunswick's Fredericton were the scenes of the earliest literary flowering in Canada. The first literary journal, the *Nova-Scotia Magazine*, was published in Halifax in 1789. The town's literary activity was invigorated by an influx of loyalists during the American Revolution and by the energetic Joseph Howe, a journalist, a poet, and the first premier of Nova Scotia. There were two influences on literary development in the end of the 18th century: literary magazines and a strong sense of regionalism. By satirizing the dialect and habits of Nova Scotians, **Thomas McCulloch**, in his serialized "*Letters of Mephibosheth Stepsure*" (1821–22), and **Thomas Chandler Haliburton** in "*The Clockmaker*" (1835–36), featuring the brash Yankee peddler Sam Slick, adroitly brought their region to life and helped found the genre of folk humour.

Most of the earliest poems were patriotic songs and hymns ("*The Loyal Verses of Joseph Stansbury and Doctor Jonathan Odell*", 1860) or topographical narratives, reflecting the first visitors' concern with discovering and naming the new land and its inhabitants. In "*The Rising Village*" (1825), native-born **Oliver Goldsmith** used heroic couplets to celebrate pioneer life and the growth of Nova Scotia, which, in his words, promised to be "the wonder of the Western Skies." His optimistic tones were a direct response to the melancholy poem written by his Anglo-Irish granduncle, Oliver Goldsmith, whose "*The Deserted Village*" (1770) concludes with the forced emigration of dispossessed villagers.

Immigrants, dreaming of a new Eden but encountering instead the realities of unpredictable native people, a fierce climate, unfamiliar wildlife, and physical and cultural deprivation, were the subject of prose sketches by the **Strickland** sisters, **Susanna Strickland Moodie** and **Catherine Parr Strickland Traill**. Moodie's harsh, yet at times comical, "*Roughing It in the Bush*" (1852) was written to discourage prospective emigrants, but Traill's "*Backwoods of Canada*" (1836) presents a more favourable picture of the New World.

The Dominion of Canada, created in 1867 by the confederation of Nova Scotia, New Brunswick, Upper Canada, and Lower Canada (now Quebec), precipitated a flurry of patriotic and literary activity. The so-called **Confederation poets** (Confederation group) turned to the landscape in their search for a truly native verse. Unlike their predecessors, they no longer described or moralized nature but attempted to capture what the Ottawa poet **Archibald Lampman** called the "answering harmony between the soul of the poet and the spirit and mystery of nature." New Brunswick poet **Charles G.D. Roberts** inspired his cousin, the prolific and vagabond **Bliss Carman**, as well as **Duncan Campbell Scott**, also an Ottawa poet, to begin writing verse. **Lampman** is known for his meditations on the landscape. **Scott**, who was a government administrator, has become better known for advocating the assimilation of First Nation people than for his poetry's

depiction of Canada's northern wilderness. Perhaps the most original poet of this period was **Isabella Valancy Crawford**, whose colourful mythopoeic verse, with its images drawn from the native people, pioneer life, mythology, and a symbolic animated nature, was published as “*Old Spookses' Pass*”, “*Malcolm's Katie*” in 1884.

The historical romance was the most popular form of novel. Seignorial life in New France provided the setting for **Julia Catherine Beckwith Hart's** melodramatic “*St. Ursula's Convent or The Nun of Canada*” (1824) and **William Kirby** gothic tale “*The Golden Dog*”(1877), while **Rosanna Leprohon's** romance “*Antoinette de Mirecourt or Secret Marrying and Secret Sorrowing*” (1864) depicted life in Quebec after the English conquest in 1759. In “*Wacousta; or, The Prophecy*” (1832), **John Richardson** portrayed the 1763 uprising led by Pontiac, chief of the Ottawa Indians, at Fort Detroit. However, **James De Mille's** (satiric travel fantasy “*A Strange Manuscript Found in a Copper Cylinder*” (1888) represented different and original fictional forms.

Modern period of Canadian literature(1900–60). In the early 20th century, popular poets responding to the interest in local colour depicted French Canadian customs and dialect.(**W.H.Drummond** “*The Habitant and Other French-Canadian Poem's*”, 1897), the Mohawk tribe and rituals (**E.Pauline Johnson**, “*Legends of Vancouver*”, 1911; “*Flint and Feather*”, 1912), and the freedom and romance of the north (**Robert Service** “*Songs of a Sourdough*”, 1907). **John McCrae's** depiction of World War I, “*In Flanders Fields*” (1915), remains Canada's best-known poem. Slowly a reaction against sentimental, patriotic, and derivative Victorian verse set in. **E.J. Pratt** created a distinctive style both in lyric poems of seabound Newfoundland life (“*Newfoundland Verse*”, 1923). Influenced by Pratt, **Earle Birney**, another innovative and experimental poet, published the frequently anthologized tragic narrative “*David*” (1942), the first of many audacious, technically varied poems exploring the troubling nature of humanity and the cosmos. His publications include the verse play “*Trial of a City and Other Verse*”(1952) and poetic collections such as “*Rag and Bone Shop*” (1971) and “*Ghost in the Wheels*” (1977).

Strong reaction to the Great Depression, the rise of fascism, and World War II dominated the poems of the 1930s and '40s. Using the documentary mode, **Dorothy Livesay** condemned the exploitation of workers in “*Day and Night*”(1944), while her lyric poems spoke frankly of sexual love “*Signpost*”, 1932). In opposition to the cosmopolitan and metaphysical verse, **Irving Layton** , **Louis Dudekand** – through their little magazine *Contact* (1952–54) and their publishing house, the *Contact Press* (1952–67) – urged poets to focus on realism and the local North American context. **P.K. Page**, one of Canada's most intellectually rigorous poets, was associated with the *Preview* group in the '40s when she published her first collection, “*As Ten as Twenty*”(1946), which includes the evocative renowned poem “*Stories of Snow.*” Page's later work increasingly reflected her interest in esoteric places, forms, and religions, from Sufism (“*Evening Dance of the Grey Flies*”, 1981).

By 1900 novels of local colour began to overshadow historical romances. **Lucy Maud Montgomery's** beloved children's book “*Anne of Green Gables*”

(1908) and its sequels were set in Prince Edward Island. Ontario towns and their “garrison mentality” provided the setting for **Sara Jeannette Duncan's** portrayal of political life in “*The Imperialist*”(1904), **Ralph Connor's** “*The Man from Glengarry*” (1901), **Stephen Leacock's** satiric stories “*Sunshine Sketches of a Little Town*” (1912). Out of the Prairies emerged the novel of social realism, which documented the small, often narrow-minded farming communities pitted against an implacable nature. **Martha Ostenso's** “*Wild Geese*” (1925), a tale of a strong young girl in thrall to her cruel father, and **Frederick Philip Grove's** “*Settlers of the Marsh*”(1925) and “*Fruit of the Earth*”(1933), depicting man's struggle for mastery of himself and his land, are moving testaments to the courage of farmers. **Emily Carr** (Carr, Emily) wrote stories about her childhood and her visits to First Nations sites in British Columbia (“*Klee Wyck*”, 1941).

A tentativeness in form and subject matter pervades the novels published during the 1940s and '50s and is reflected in their protagonists, most of whom are sensitive, restless children or artists. In this category fall the *Prairie novels* “*As for Me and My House*” (1941) by **Sinclair Ross**, “*Who Has Seen the Wind*”(1947) by **W.O. Mitchell**, and “*The Mountain and the Valley*” (1952) by **Ernest Buckler**, set in Nova Scotia's Annapolis valley. These novels strain the bonds of conventional narrative structures as they shift from social realism toward lyricism. In the panoramic “*Two Solitudes*”(1945) and “*The Watch That Ends the Night*” (1959), framed against the backdrop of the two world wars, **Hugh MacLennan** attempted to capture moral, social, and religious conflicts that rent individuals, families, and the French and English communities in Quebec. **Sheila Watson's** enigmatic and mythic “*The Double Hook*”(1959) and **Ethel Wilson's** “*Swamp Angel*”(1954), about a Vancouver housewife's bid for personal freedom, present quest journeys against the striking backdrop of British Columbia's interior.

Literature of 1960 and later. After the 1950s this tentativeness in fiction either became itself the subject of the novel or was dissipated in more confident forms of writing. **Robertson Davies'** popular *Deptford trilogy* (“*Fifth Business*”, 1970; “*The Manticore*”, 1972; “*World of Wonders*”, 1975) examines the growth of its protagonists into maturity within a Jungian paradigm. Exploration of Canadian identity and of the world of art form much of the interest of Davies' *Cornish trilogy* (“*The Rebel Angels*”, 1981; “*What's Bred in the Bone*”, 1985; “*The Lyre of Orpheus*”, 1988). **Alice Munro** in “*Lives of Girls and Women*” (1971) set in southwestern Ontario, and **Margaret Laurence** in her *Manawaka novels* (“*The Stone Angel*”, 1964; “*A Jest of God*”, 1966; “*The Diviners*”1974) explored their heroines' rebellion against a constricting small-town heritage. Munro's short stories collections ranging from “*Dance of the Happy Shades*” (1968) to “*The View from Castle Rock*”(2006) – depict the domestic lives and relationships of women in Toronto, small-town Ontario, and British Columbia in an increasingly enigmatic style. **Leonard Cohen's** “*Beautiful Losers*” (1966) probes the relationship between sainthood, violence, eroticism, and artistic creativity.

Many writers publishing in the 1960s and '70s subverted the traditional conventions of fiction, shifting from realist to surrealist, self-reflexive, feminist, or parodic modes. Although historical events and the investigation of place as an imaginative source remained the most common subject matter, the narrative forms

were experimental and playful. During the 1980s and '90s, writers also renegotiated ideas of self and nation and of belonging and loss while breaking down traditional boundaries of both gender and genre. **Robert Kroetsch's** trilogy "*The Words of My Roaring*"(1966), "*The Studhorse Man*"(1969), "*Gone Indian*" (1973) transformed the realism of Prairie fiction into postmodern parodies of the quest journey. In "*The Temptations of Big Bear*" (1973), and "*A Discovery of Strangers*" (1994), **Rudy Wiebe** constructed fictional and spiritual epics based on historical events in the west and the precarious relations between First Nations and European explorers and settlers. In "*The Wars*" (1977), **Timothy Findley** is a narrator, through letters, clippings, and photographs, re-creates the effects of World War I in his hero.

George Bowering's "*Burning Water*"(1980), which focuses on the 18th-century explorer George Vancouver, and **Michael Ondaatje's** "*Coming Through Slaughter*" (1976), the story of the jazz musician Buddy Bolden, mingle history with autobiography in self-reflexive narratives that enact the process of writing. Ranging from 1920s Toronto ("*In the Skin of a Lion*", 1987) to Italy during World War II ("*The English Patient*", 1992) and Sri Lanka wracked by civil war ("*Anil's Ghost*", 2000), Ondaatje's lyrical, elliptical narratives spotlight a small coterie of people drawn together by a mystery that shapes the story and governs their lives.

Carol Shields wrote novels, stories, and plays presenting the lives of ordinary women and men in a luminous, often gently satiric style. "*The Stone Diaries*" (1993), which won a Pulitzer Prize, begins in early 20th-century and follows the life of Daisy from birth to death in a variety of voices and textual strategies, while in "*Unless*" (2002) a middle-aged professional woman confronts the nature of goodness and the disintegration of a comfortable family life. **Audrey Thomas** reveals the dilemmas confronting women in innovative short stories "*Real Mothers*"(1981) and novels "*Intertidal Life*"(1984). **Jack Hodgins** maps a surreal island world in "*The Invention of the World*" (1977) and "*The Macken Charm*" (1995), mock-epics that both feature larger-than-life, eccentric characters and tell a colourful history of Vancouver Island. **Daphne Marlatt** radically revises family and colonial history, narrative, and sexuality in "*Ana Historic*"(1988) and "*Taken*" (1996). **Douglas Glover's** "*Elle*" (2003) chronicles the adventures of a young French woman marooned during Jacques Cartier's 1541–42 voyage to Canada. **Douglas Coupland** spawned a new vocabulary with "*Generation X: Tales for an Accelerated Culture*"(1991).

Although the subject of history exerts a powerful influence on all forms of Canadian writing, the tradition of regional fiction has not lost its momentum. **David Adams Richards's** novels depict the bleakness of New Brunswick communities ("*Lives of Short Duration*", 1981; "*Nights Below Station Street*", 1988; "*Mercy Among the Children*", 2000). In "*Clara Callan*" (2001), **Richard B. Wright** portrays quiet lives in small-town Ontario. **Ann-Marie MacDonald's** "*Fall on Your Knees*" (1996) and **Alistair MacLeod's** "*No Great Mischiefs*" (1999) recount family sagas set on Cape Breton Island. **Wayne Johnston** depicts Newfoundland's history in "*The Colony of Unrequited Dreams*"(1998), a novel based on the life of Joey Smallwood, the province's dynamic first premier.

During the 1980s and '90s, increasing attention was also paid to the plurality and diversity of voices across the country. This period saw the emergence of numerous First Nations, Métis, and Inuit writers. Resisting the imposition of Western concepts of history, land, nation, society, and narrative, many of these writers explored their oral traditions, myths, and cultural practices. A recurring theme is the individual's painful trajectory as that individual negotiates between cultures, combats racial prejudice, and copes with shattered families and kinship groups; these concerns are also rendered in playful or parodic modes, as protest literature, or as alternatives to suburban consumer cultures. Works that engaged these concerns include novels and stories by **Jeannette Armstrong** (*“Slash”*, 1985, *“Whispering in Shadows”*, 2000), **Beatrice Culleton** (*“In Search of April Raintree”*, 1983), **Tomson Highway** (*“Kiss of the Fur Queen”*, 1998), and **Eden Robinson** (*“Monkey Beach”*, 1999; *“Blood Sports”*, 2006).

Autobiography and memoir – **Maria Campbell's** *“Half-Breed”* (1973) and **Lee Maracle's** *“Bobbi Lee, Indian Rebel”* (1975) are key genres in First Nations (Native American) witnessing and testimony. These genres are also a part of the life writing (which also includes biography, biofiction, letters, and diaries) that dominates the field of Canadian literature and resonates with the tradition of documentary writing.

Lecture 13. THE AUSTRALIAN LITERATURE: A BRIEF SURVEY OF ITS CHRONOLOGICAL DEVELOPMENT

1. General characteristics of the Australian literature and its rapid evolution.

Australian literature is the written and produced by the people of the Commonwealth of Australia and its preceding colonies. During its early Western history, Australia was a collection of British colonies, therefore, its literary tradition begins with and is linked to the broader tradition of English literature. However, since 1788 the narrative art of Australian writers has introduced the character of a new continent into literature – exploring such themes as Aboriginality, mateship, egalitarianism, democracy, national identity, migration, Australia's unique location and geography, the complexities of urban living and the "beauty and the terror" of life in the Australian bush.

Notable Australian writers have included the following novelists: **Marcus Clarke, Miles Franklin, Christina Stead, Patrick White, David Malouf, Thomas Keneally, Morris Westland, Colleen McCullough**, the bush poets **Henry Lawson** and **Banjo Paterson**, historians **Manning Clark** and **Geoffrey Blainey**, the playwright **David Williamson** and leading expatriate writers **Barry Humphries, Robert Hughes, Clive James** and **Germaine Greer**. There are also Australian works produced by writers (usually of migrant origin) in languages other than English.

At the point of the first colonization, Indigenous Australians had not developed a system of writing, so the first literary accounts of Aborigines come from the

journals of early European explorers, which contain descriptions of first contact, both violent and friendly. **David Unaipon** (1872–1967) provided the first reports of Aboriginal mythology written by an Aboriginal: “*Legendary Tales of the Aborigines*”. He is known as the first Aboriginal author. **Oodgeroo Noonuccal** (1920–1995) was a famous Aboriginal poet, writer and activist credited with publishing the first Aboriginal book of verse: “*We Are Going*” (1964). **Sally Morgan's** novel “*My Place*” was considered a breakthrough memoir in terms of bringing indigenous stories to wider notice. Leading Aboriginal activists **Marcia Langton** (“*First Australians*”, 2008) and **Noel Pearson** (“*Up From the Mission*”, 2009) are active contemporary contributors to Australian literature.

The voices of Indigenous Australians are being increasingly noticed and include the playwright **Jack Davis** and **Kevin Gilbert**. Writers coming to prominence in the 21st century include **Kim Scott**, **Alexis Wright**, **Kate Howarth** **Tara June Winch**, in poetry **Yvette Holt** and in popular fiction **Anita Heiss**.

Among the first true works of literature produced in Australia were the accounts of the settlement of Sydney by **Watkin Tench**, a captain of the marines on the First Fleet to arrive in 1788. In 1819, a poet, explorer, journalist and politician **William Wentworth** published the first book written by an Australian: “*A Statistical, Historical, and Political Description of the Colony of New South Wales and Its Dependent Settlements in Van Diemen's Land, With a Particular Enumeration of the Advantages Which These Colonies Offer for Emigration and Their Superiority in Many Respects Over Those Possessed by the United States of America*”, in which he advocated an elected assembly for New South Wales, trial by jury and settlement of Australia by free emigrants rather than convicts.

Early popular works tended to be the 'ripping yarn' variety, telling tales of derring-do against the new frontier of the Australian outback. Writers such as **Rolf Boldrewood** (“*Robbery Under Arms*”), **Marcus Clarke** (“*For the Term of His Natural Life*”), **Henry Handel Richardson** (“*The Fortunes of Richard Mahony*”) and **Joseph Furphy** (“*Such Is Life*”) embodied these stirring ideals in their tales and tried to record accurately the vernacular language of the common Australian. These novelists also gave valuable insights into the penal colonies which helped to form the country and also the early rural settlements.

A generation of leading contemporary international writers who left Australia for Britain and the United States in the 1960s have remained regular and passionate contributors of Australian themed literary works throughout their careers: **Clive James**, **Robert Hughes**, **Barry Humphries**, **Geoffrey Robertson** and **Germaine Greer**.

Martin Boyd (1893-1972) was a distinguished memoirist, novelist and poet, whose works included social comedies and the serious reflections of a pacifist faced with a time of war. Among his *Langton series of novels* – “*The Cardboard Crown*” (1952), “*A Difficult Young Man*” (1955), “*Outbreak of Love*” (1957) – earned high praise in Britain and the United States, though despite their Australian themes, were largely ignored in Australia.

Patrick White (1912-1990) became the first Australian to be awarded the Nobel Prize in Literature in 1973 "for an epic and psychological narrative art which introduced a new continent into literature". White's first novel, “*Happy*

Valley (1939), was inspired by the landscape and his work as a jackaroo on the land at Adaminaby in the Snowy Mountains, became an international success and won the Australian Literary Society's Gold Medal. Born to a conservative, wealthy Anglo-Australian family, he enrolled at Cambridge where he became a published poet. White he was developed as a novelist, but also had major theatrical success – including “*The Season at Sarsaparilla*”. White followed “*The Tree of Man*” with “*Voss*”, which became the first winner of the Miles Franklin Award. A subsequent novel, “*Riders in the Chariot*” also received a Miles Franklin.

Other notable writers to have emerged since the 1970s include **Kate Grenville, Helen Garner, Janette Turner Hospital, Marion Halligan, Susan Johnson, Christopher Koch, Shirley Hazzard, Richard Flanagan, Gerald Murnane, Brenda Walker, Rod Jones and Tim Winton.**

James Clavell in “*The Asian Saga*” discusses an important feature of Australian literature: its portrayal of far eastern culture, from the admittedly even further east, but nevertheless western cultural viewpoint. Clavell was also a successful screenwriter and along with such writers as **Thomas Keneally**, who won the Booker Prize for “*Schindler's Ark*” has expanded the topics of Australian literature far beyond that one country. Other novelists to use international themes are **David Malouf, Beverley Farmer and Rod Jones.**

Poetry played an important part in the founding of Australian literature. **Henry Lawson**, son of a Norwegian sailor born in 1867, was widely recognised as Australia's poet of the people and, in 1922, became the first Australian writer to be honoured with a state funeral. Two poets who are amongst the great Australian poets are **Christopher Brennan** and **Adam Lindsay Gordon**; Gordon was once referred to as the “national poet of Australia” and is the only Australian with a monument in Poets' Corner of Westminster Abbey in England.

Both Gordon's and Brennan's (but particularly Brennan's) works conformed to traditional styles of poetry, with many classical allusions, and therefore fell within the domain of high culture. However, at the same time Australia was blessed with a competing, vibrant tradition of folk songs and ballads.

Henry Lawson and **Banjo Paterson** were two of the chief exponents of these popular ballads, and Banjo Peterson was responsible for creating what is probably the most famous Australian verse, “Waltzing Matilda”. At one point, Lawson and Paterson contributed a series of verses to *The Bulletin* magazine in which they engaged in a literary debate about the nature of life in Australia. Lawson said Paterson was a romantic and Paterson said Lawson was full of doom and gloom. Lawson is widely regarded as one of Australia's greatest writers of short stories, while Paterson's poems “*The Man From Snowy River*” and “*Clancy of the Overflow*” remain amongst the most popular Australian bush poems. Romanticised views of the outback and the rugged characters that inhabited it played an important part in shaping the Australian nation's psyche, just as the cowboys of the American Old West and the gauchos of the Argentine pampa became part of the self-image of those nations.

Other poets who reflected a sense of Australian identity include **C.J.Dennis** and **Dorothea McKellar**. Dennis wrote in the Australian vernacular (“*The Sentimental Bloke*”), while McKellar wrote the iconic patriotic poem “*My Country*”. Prominent

Australian poets of the 20th century include **Dame Mary Gilmore, Judith Wright, Gwen Harwood, Kenneth Slessor, Les Murray, Bruce Dawe** and more recently **Robert Gray, John Forbes, John Tranter, John Kinsella** and **Judith Beveridge**.

European traditions came to Australia with the First Fleet in 1788, with the first production was performed in 1789: "*The Recruiting Officer*" by **George Farquhar**. Two centuries later, the extraordinary circumstances of the foundations of Australian theatre were recounted in "*Our Country's Good*" by **Timberlake Wertenbaker**: the participants were prisoners watched by sadistic guards and the leading lady was under threat of the death penalty. The play is based on Thomas Keneally's novel "*The Playmaker*".

After Australian Federation in 1901, plays evidenced a new sense of national identity. "*On Our Selection*" (1912) by **Steele Rudd**, told of the adventures of a pioneer farming family and became immensely popular. In 1955, "*Summer of the Seventeenth Doll*" by **Ray Lawler** portrayed resolutely Australian characters and went on to international acclaim. A new wave of Australian theatre debuted in the 1970s with the plays of such writers: **David Williamson, Barry Oakley and Jack Hibberd**. The Belvoir St. Theatre presented works by **Nick Enright** and **David Williamson**. **Williamson** is Australia's best known playwright, with major works including: "*The Club, Emerald City*", and "*Brilliant Lies*".

In "*The One Day of the Year*", **Alan Seymour** studied the paradoxical nature of the ANZAC Day commemoration by Australians of the defeat of the Gallipoli Battle. "*Ngapartji Ngapartji*", by **Scott Rankin** and **Trevor Jamieson**, recounts the story about the effects on the Pitjantjatjara people after nuclear testing in the Western Desert during the Cold War. It is an example of the contemporary fusion of traditions of drama in Australia with Pitjantjatjara actors being supported by a multicultural cast of Greek, Japanese and New Zealand heritage.

The contemporary Australian playwrights include **David Williamson, Alan Seymour, Nick Enright** and **Justin Fleming**.

CREDIT QUESTIONS

1. What was the first genre in American literature? Who were its first authors?
When exactly was American literature «born»?
2. Characterize myths and legends of the indigenous peoples of America. What is the difference between Myth and Legend?
3. Point out the main doctrines of the Puritan literature. Consider secular consequences of Puritan theology.
4. What circumstances contributed to the cultural independence of American literature?
5. Name the founders of the American Poetry.
6. What features are characteristic of American Enlightenment?
7. Name the first great generation of American writers during the Age of Reason.
8. The role of political pamphlet in making of American literature.
9. What are the characteristics of the Neoclassicism? What is the role of fiction?
Provide its definition and writers.
10. Name the characteristics of Romanticism. Give the comparison with the former literary trends.
11. What are the characteristics of the romantic novel? mind?
12. Who are the Transcendentalists? What were their aesthetic principles? How did the Transcendentalists and the Abolitionism influence the public Name the leaders of the abolitionist movement.
13. Research and explain the theory of romantic period in literature evolution.
14. What literary schools were set up in the first quarter of the 19-th century?
15. Which European literary source had a great impact on American realism?
How would you characterize the Realists and Local Colorists according to their view of reality?
16. Give the definition of the Naturalism. Name main representatives of this literary trend.
17. What social and economic changes took place in America between the two World Wars ? What are the general characteristics of American Modernism?
18. Name the outstanding representatives of modernism in America.
19. What were the main features and themes of Post-Modernism writing?
20. Provide significant examples of Post-Modernism writers and their works.
21. What difficulties did American theatre live through? What famous American playwrights do you know?
22. What is the contribution of Cosmopolitan Novelists on the Contemporary American Literature of the 19-20 century?
23. Name the women writers and reformers and what are their literary innovations?
What is social and literary influence of the women-writers to American literature? Name them and point out their contributions to American literature.
24. Give a short survey of the development of Canadian literature and name its prominent representatives.
25. Give a short survey of the development of Australian literature and name its outstanding representatives.

EXAM QUESTIONS

1. Period of Colonization. Early American Literature (1600-1750).
2. Pilgrim Fathers and Mayflower Compact. American Sermons.
3. Puritanism and Poetry. General Characteristics. (Anne Bradstreet, W.Bradford, S.K.Knight, E.Taylor)
4. The War For Independence (1775-1783). Literature of Revolution.
5. The Age of Enlightenment. New Free Nation (1750-1820).General Characteristics. (B.Franklin, Th.Jefferson, Th.Paine, Ph.Freneau).
6. Romanticism and American Renaissance (1820-1865).General Characteristics. Main Periods.
7. W. Irving ("History of New York", "Tales of a Traveller").
8. J.F.Cooper ("The Spy", "The Pioneers", "Leather-Stocking Tales").
9. E.A. Poe. Poems ("The Raven") and Prose (Tales of Horror, Detective Stories, Science Fiction).
10. N.Hawthorne ("Wakefield").
11. H.Melville ("Moby Dick").
12. H.W.Longfellow ("The Song of Haiawatha", "Poems of Slavery").
13. The Abolition Literature (H.B.-Stowe "Uncle Tom's Cabin").
14. W.Whitman ("Leaves on the Grass")
15. Spirituals.
16. Critical Realism (1865-1910) General Characteristics.
17. Naturalism (S.Crane, F.Norris, F.Harte, J.London, Th.Dreiser).General Characteristics.
18. M.Twain ("The Gilded Age", "The Adventures of Tom Sawyer", "The Adventures of Huckleberry Finn ").
19. O'Henry ("The Four Million" and Short Stories).
20. J.London ("The sea Wolf", "Martin Eden", "White Fang").
21. Socialist Writers (J.Reed, A.Williams, J.Steffens).
22. American Modernism (1910-1950). General Characteristics.
23. F.Fitzgerald ("The Great Gatsby", "Tender in the Night").
24. W.Faulkner ("Rose for Emily").
25. Th.Dreiser ("An American tragedy", "Sister Carrie").
26. E.Hemingway ("The Snows of Kilimanjaro", "A Farewell to Arms", "The Old Man and the Sea", "For Whom the Bell Tolls").
27. J.Steinbeck, C.Sandburg, R.Frost. Poetry of Imagism (E.Pound,E.Cummings).
28. American Drama (E.O'Neill "Beyond the Horizon", L.Hellman "The Little Foxes", "Autumn Garden").
29. American Post-Modernism (1950-American Literature after II World War). General Characteristics.
30. J.D.Salinger ("The Catcher in the Rye").
31. T.Morrison, J.Updike, A.Ginsberg, H.Lee.
32. Historical development of Canadian literature. General review. Periodization.
33. Historical evolution of Australian literature. General review. Periodization.

Comparative Table Literary Periods and Corresponding Genres

<i>Periods</i>	<i>Literary genres</i>	<i>Figures of speech. Literary analysis</i>
Early Literature	Poem, sermon, journal, civil document	Allusion, archaism, epithet, metaphor, antithesis, simile, myth, legend, tale, plot and its stages
A New Free Nation	Official document, autobiography, pamphlet, folk ballad / research paper	Repetition, hyperbole, climax, rhyme
Romanticism	Short poetry, free verse, short story, novel, essay	Point of view, character, author's purpose, understatement, setting, juxtaposition, metonymy, consonance, allegory, alliteration, onomatopoeia, assonance, ambiguity, extended metaphor, tone, theme, mood, meter, plot, resolution, suspension, foreshadow, personification, rhythm, rhyme, refrain
Realism	Short novel, short story, Native American legends, poetry, humorous sketch	Bathos, irony, humor, paradox, connotation; abstract/concrete/colloquial language, protagonist, local color, conflict, tone, meter
Modernism	Novel extract, traditional and modernist poetry, short story, spirituals	Diction, connotation, style, bias, bathos, repetition, symbol, ambiguity, alliteration, consonance, apostrophe, catalogue, atmosphere, images, sonnet, rhyme, flashback, mood, falling action, theme, blank verse, haiku
Drama	A play extract	Flat character, stage direction, colloquial language, idiom
Post-Modernism	Short story, essay, surrealist and modernist poetry	Dialect, foreshadowing, connotation, apostrophe; internal rhyme, moral, antagonist, setting, exposition, foil character, thesis, protagonist, mood, theme

GLOSSARY OF LITERARY TERMS

Allegory (Алегорія) A story illustrating an idea or moral principle in which *objects take on symbolic* meanings.

Alliteration (Алітерація) The repetition of similar sounds, in particular, in the beginning of several successive words, aimed at making a special effect.

Allusion (Алюзія) An implied reference to a person, event, or place, real or fictitious.

Ambiguity (двозначність) A statement which can contain two or more meanings.

Antagonist (Антагоніст) A person or force that opposes the protagonist

Antithesis (Антитеза) The opposition of contrasting ideas, phrases, or words so as to produce an effect of balance.

Aphorism (афоризм) A brief statement which expresses an observation on life, usually intended as a wise observation.

Apostrophe (апострофа, звернення) A figure of speech in which a speaker addresses an inanimate object, idea, or absent person.

Assonance (асонанс) The repetition of the same or similar vowel sounds, especially in a line of poetry.

Atmosphere (атмосфера) The dominant mood or feeling conveyed by a piece of writing.

Ballad (балада) A narrative song or poem.

Bathos (перехід від високого стилю до комічного) A sudden ridiculous descent, a change in mood from the sublime to the absurd or trivial; can be connected with anticlimax.

Bias (упередження) An author's personal inclination toward a certain opinion or position on a topic.

Blank verse (білий вірш) Poetry or prose written in unrhymed iambic pentameter.

Climax (кульмінація) The point of the greatest emotional intensity, interest, or suspense in a narrative, just before the resolution of the conflict.

Colloquial language (розмовна мова) Informal language that people use in everyday conversations.

Conflict (конфлікт, сутичка) The central struggle between two opposing forces. An external C. exists when a character struggles against some outside force, such as another person, nature, society, or fate. An internal C. Is a struggle between two opposing thoughts or desires within the mind of a character.

Connotation (конотація, супровідне значення) Suggested or implied meanings associated with a word beyond its dictionary meanings.

Consonance (консонанс) The repetition of similar consonant sounds, typically at the ends of words.

Didactic (дидактичний, повчальний) If a story deliberately teaches some lesson about the way people should behave, it is said to be didactic.

Drama (сценічна п'єса) A story intended to be performed before an audience by actors on stage. Besides stage directions the script might also specify details of the setting and scenery, such as lighting, props, and sound effects. D. may be divided into acts, which may also be broken up into scenes, indicating changes in location or passage of time

Enjambment (енжамбман, перенесення) In poetry, the continuation of a sentence across a line break without a punctuated pause between lines.

Epithet (епітет) An attributive word, phrase, or even a sentence, originating in the interplay of emotive and logical meaning, used to characterize an object in a clearer or sharper light and impose on it an author's individual perception and evaluation.

Essay (нарис, твір) A short piece of nonfiction writing on any topic. The purpose of the E. is to communicate an idea or opinion.

Exposition (експозиція) The beginning of a narrative, the part of the plot line that sets the scene by introducing the characters, setting, and situation before the action begins to change them.

Extended metaphor (розширена метафора) A metaphor that unites a set of interconnected metaphors complementing one another, and compares two unlike things in various ways throughout a paragraph, stanza, or entire piece of writing.

Fable (байка, казка) A brief story with an explicit moral, often including animals as characters.

Falling action (розв'язка) In a narrative, the action that follows the climax.

Fiction (художня література) A narrative in which situations and characters are invented by the writer, yet may be based on facts or experience.

Figurative language (образна мова) A way of saying one thing and meaning another. It provides a writer with the opportunity to write imaginatively and also tests the imagination of the reader by going below the surface of a literary work into deep, hidden meanings.

Flashback (погляд в минуле) An interruption in the chronological order of a narrative to show an event that happened earlier.

Folktale (народна казка) An anonymous traditional story passed down orally long before being written down.

Foot (поетична стопа) A unit that is repeated to give steady rhythm to a poem is called a poetic F.; in English it usually consists of accented and unaccented syllables in one of six basic patterns. The **iambic F.** or **iamb** (ямб) consists of an unstressed followed by a stressed syllable, as in unite, repeat. The **trochaic F.** or **trochee** (хорей) inverts this order; it is a stressed followed by an unstressed syllable, unit, instant. The **anapestic F.** or **anapest** (анапест) consists of two unstressed syllables followed by a stressed syllable, disarranged. The **dactylic F.** or **dactyl** (дактиль) consists of a stressed syllable followed by two unstressed syllables. The **spondaic F.** or **spondee** (спондей) consists of two successive stressed syllables, as in heartbreak, headline.

Free verse (вільний вірш) Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

Haiku (хоку) A traditional Japanese form of poetry that has three lines and seventeen syllables. Being usually about nature, a H. presents striking imagery and a variety of associations.

Humor (гумор) The quality of a literary work that makes the characters and their situations seem funny or amusing, and causes laughter.

Hyperbole (гіпербола, перебільшення) A stylistic device that uses exaggeration to express strong emotion, or evoke humor.

Idiom (ідіоматичний зворот) A saying or group of words that take on special meaning, different from that of the words that make it up. Idioms add realism to the dialogue in a story.

Imagist poetry (поезія імаджизму) The works of a group of early 20th c. poets who believed that image was the essence of poetry. The language of poetry, they believed, should be brief, clear, concrete, and it should also be similar to spoken language.

Irony (іронія) A contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen. Situational I. exists when the actual outcome of a situation is the opposite of someone's expectations.

Juxtaposition (зіставлення, контраст) The placing of two or more distinct things side by side in order to contrast or compare them.

Legend (легенда) A traditional story handed down from the past, based on actual people and events, and tending to become more exaggerated and fantastical over time.

Metaphor (метафора) A stylistic device that identifies or equates two seemingly different things. Unlike simile, which aims at finding some points of resemblance by keeping the objects apart, M. only implies the comparison and aims at identifying the objects.

Meter (метр) A regular pattern of stressed (') and unstressed (—) syllables that gives a line of poetry a more or less predictable rhythm. The basic unit of M. is foot. The length of a metrical line can be expressed in terms of the number of feet it contains.

Metonymy (метонімія) A stylistic device that consists in the use of the name of one object or concept for that of another, which it is related to or is a part of.

Milieu (середовище) Political, social, cultural, economic, and intellectual aspects of the setting.

Modernism (модернізм) A term applied to a variety of 20th c. artistic movements that shared a desire to break with the past

Motif (лейтмотив, основна тема) A significant phrase, image, description, idea, or other element repeated throughout a literary work and related to the theme.

Myth (міф) A traditional story that deals with goddesses, gods, heroes, and supernatural forces. M. may explain a belief, custom, or force of nature.

Naturalism (натуралізм) A literary movement characterized by the belief that people have little control over their own lives. Naturalist writers focus on the powerful economic, social, and environmental forces that shape the lives of individuals.

Nonfiction (документальна література) Factual prose writing about real people, places, and events. Biographies, autobiographies, memoirs, and narrative essays are types of **narrative N.** Works of **informative N.** include essays, speeches, and articles that explain a topic or promote an opinion.

Novel (роман) An imaginative prose narrative of some length, usually concerned with human experience and social behavior.

Onomatopoeia (ономатопея, звуконаслідування) A sound device where in the sound of a word echoes the sound of the object or action it signifies

Parable (притча) A simple story teaching a moral or religious lesson.

Paradox (парадокс) A situation or statement that seems to be impossible or contradictory, but is nevertheless true, literally or figuratively.

Parallelism (паралелізм) The use of a series of words, phrases, or sentences that have a similar grammatical form.

Personification (уособлення, персоніфікація) The representation of inanimate objects or abstract concepts as living beings.

Plot (сюжет) The unified structure of events in a literary work. The P. begins with exposition, which introduces the story's characters, setting, and situation, and usually catches the reader's attention with a narrative hook. The rising action adds complications to the conflicts, or problems, leading to the climax, or the highest emotional point. The falling action is the logical result of the climax, and the resolution presents the final outcome.

Props (реквізит) A theater term (a shortened form of properties) for objects and elements of the scenery of a stage play or movie.

Protagonist (головний герой) The central character in a literary work, around whom the main conflict revolves.

Realism (реалізм) A literary manner that seeks to portray life as it is really lived. More specifically, R. was a nineteenth-century literary movement that usually focused on everyday middle- or working-class conditions and characters

Refrain (приспів, рефрен) A line or lines repeated regularly, usually in a poem or song.

Repetition (повтор) The recurrence of sounds, words, phrases, lines, or stanzas in speech or a piece of writing.

Resolution (розв'язка) The part of a plot that concludes the falling action by revealing or suggesting the outcome of the central conflict.

Rhyme (рима) Identity or similarity in the sounds of word endings, employed usually at the end of verse lines. End R. occurs at the ends of lines of poetry.

Rhythm (ритм) The pattern of beats created by the arrangement of stressed and unstressed syllables. R. gives poetry a musical quality, can add emphasis to certain words, and may help convey the poem's meaning.

Rising action (розвиток) The part of a plot in which actions, complications, and plot twists lead up to the climax of a story.

Romanticism (романтизм) An artistic movement that valued imagination and feeling over intellect and reason.

Scansion (скандування) The analysis of the meter of a verse line, which means to note stressed and unstressed syllables and divide the line into its feet, or rhythmical units.

Sermon (проповідь) An address of religious instruction or exhortation, often based on a passage from the Bible, esp. one delivered during a church service.

Setting (місце дії) The time and place in which a story unfolds. S. includes not only the physical surroundings, but also the ideas, customs, values, and beliefs of a particular time and place. S. often helps create an atmosphere, or mood.

Simile (порівняння) A stylistic device that characterizes one object by bringing it into contact with a seemingly different object belonging to an entirely different class, often through a word or phrase.

Sonnet (сонет) A lyric poem of fourteen lines, typically written in iambic pentameter and usually following strict patterns of stanza divisions and rhymes.

Stanza (строфа) A group of lines forming a unit in a poem. S. in a poem is similar to a paragraph in prose.

Stream of consciousness, or interior monologue (потік свідомості, внутрішній монолог) The literary representation of a character's free-flowing thoughts, feelings, and memories. Much stream-of-consciousness writing does not employ conventional sentence structure or other rules of grammar and usage.

Style (стиль) Expressive qualities that distinguish an author's work, including word choice and the length and arrangement of sentences, as well as the use of figurative language and imagery.

Surrealist poetry (сюрреалістична поезія) Poetry that expresses the working of the unconscious mind and its interaction with outer reality. This poetry is characterized by the use of images from dreams and stream-of-consciousness associations.

Suspense (напруження, тривога) A feeling of curiosity, uncertainty, or even dread about what is going to happen.

Symbol (символ) An object or action in a literary work that means more than itself, that stands for something else beyond itself.

Symbolist poetry (символістська поезія) A kind of poetry that emphasizes suggestion and experience instead of explicit description.

Tall tale (небилиця, вигадка, байка) A type of folklore associated with the American frontier. T. T.s are humorous stories that contain wild exaggerations and invention used for comic effect.

Theme (тема) The central message of a work of literature, its unifying point, which readers can apply to life. It is rarely directly stated, though often it is closely paraphrased by an author's observation or by a statement made by one of the characters.

Transcendentalism (трансценденталізм) A philosophical and literary movement whose followers believed that basic truths could be reached only by "going beyond," or transcending reason and reflecting on the world of the spirit and on one's own deep and free intuition.

Understatement (применшення) A statement which lessens or minimizes the importance of what is meant. It is a rhetorical trick intended to bring the imagination of the reader into play with a resulting magnification of emotional response.

Vernacular (просторіччя) Ordinary speech of a particular country or region. V. language is more casual than cultivated formal speech. Slang and dialect are commonly described as V. language, employed for enhanced realism.

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CONTENTS

Foreword	3
Introduction. DISCOVERY OF AMERICAN CONTINENT AND EARLY COLONIAL PERIOD.....	4
Lecture 1. THE BEGINNING OF NATIONAL LITERATURE IN AMERICA.....	6
Lecture 2. THE AMERICAN REVOLUTION, OR WAR FOR INDEPENDENCE(1775-1783). THE AGE OF ENLIGHTENMENT.....	9
Lecture 3. ROMANTICISM AND RENAISSANCE PERIOD IN AMERICAN LITERATURE.....	13
Lecture 4. AMERICAN WRITERS IN THE FIRST HALF OF THE 19 CENTURY	15
Lecture 5. TRANSCENDENTALISM AND ABOLITION LITERATURE	20
Lecture 6. AMERICAN LITERATURE IN THE SECOND HALF OF THE 19th CENTURY. AMERICAN REALISM.....	23
Lecture 7. AMERICAN LITERATURE OF THE NINETIES AND AT THE TURN OF THE CENTURY. MATURE REALISM.....	28
Lecture 8. THE DEVELOPMENT OF AMERICAN MODERNISM IN LITERATURE.....	33
Lecture 9. THE AMERICAN LITERATURE BETWEEN THE TWO WORLD WARS.....	36
Lecture 10. POST-MODERNISM AND AMERICAN LITERATURE AFTER WORLD WAR II.....	40
Lecture 11. THE DEVELOPMENT OF MODERN AMERICAN DRAMA.....	46
Lecture 12. CANADIAN LITERATURE: A SHORT OUTLINE OF ITS EVOLUTION.....	49
Lecture 13. THE AUSTRALIAN LITERATURE: A BRIEF SURVEY OF ITS CHRONOLOGICAL DEVELOPMENT.....	55
Credit Questions.....	59
Exam Questions.....	60
Comparative Table of Literary Periods	61
A Glossary of Literary Terms	62
Bibliography.....	66

