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**НАВЧАЛЬНИЙ ПОСІБНИК**

**до дисципліни «ЛІТЕРАТУРА АНГЛІЇ»**

**для здобувачів вищої освіти**

**другого рівня (магістр)**

**зі спеціальності**

**014 Середня освіта (Українська мова і література;**

**Англійська мова і зарубіжна література)**

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Навчальний посібник до дисципліни «Література Англії» для здобувачів вищої освіти другого рівня (магістр) зі спеціальності 014 Середня освіта (Українська мова і література; Англійська мова і зарубіжна література) / Ю.В. Ірхіна. – Одеса, 2022.- 141 с.

## Передмова

Навчальний посібник розраховано для здобувачів вищої освіти першого (бакалаврського) і другого (магістерського) рівнів.

Творити, а також розуміти літературу – це мистецтво, і як таке воно тісно пов'язане з музикою та живописом, скульптурою та архітектурою, театром і кіно. Усі вони покликані виконувати одне й те саме завдання, відрізняючись лише своїми методами, тобто виражати якусь художню красу через упорядкований візерунок: симфонію чи картину, пам'ятник чи будівлю, комедію чи трилер. З деякими з них, напр. музиці та літературі, потрібен час, щоб зрозуміти твір мистецтва, і вони обидва використовують схожі матеріали: мову значущих слів і, здавалося б, безглузду мову музичних звуків.

Тут ми стикаємося з проблемою інтерпретації. Якщо література така багата на приховані сенси, то нам потрібно шукати орієнтирів для їх розпізнання та розуміння. Давайте будемо відвертими та визнаємо переваги кількох відповідей, навіть якщо вони іноді суперечать одна одній. Чим різноманітніше тлумачення, тим краще. Бо коли ми відкриваємо свій розум для течій, що виходять з літературного твору, коли ми відчуваємо, як у ньому пульсує друге життя, тоді завдання письменника можна вважати виконаним.

Мета навчального посібника це ознайомити здобувачів вищої освіти із сучасною дійсністю англomовних країн в усіх її аспектах через мову; сприяти оволодінню ними системою ідей і поглядів, притаманних народу країни, мова якої вивчається; сформуванню у здобувачів вищої освіти лінгвістичну та комунікативну компетентності; удосконалити мовленнєву діяльність здобувачів вищої освіти та озброїти їх знаннями з історії англійської літератури з позиції різних жанрів.

Для вивчення навчальної дисципліни «Література Англії» здобувачі вищої освіти мають опанувати знання з таких навчальних дисциплін «Основи

наукової комунікації іноземною мовою», «Актуальні напрями світової літератури».

Унаслідок вивчення навчальної дисципліни здобувачі вищої освіти мають знати особливості культури народу-носія мови: реалії характерні для однієї культури і відсутні в іншій, ментальність і національний характер народу у зв'язку з відповідною фоною інформацією; основні відомості про культуру, мистецтво, історію народу, побут, традиції; особливості основних напрямів і періодів літературного процесу, основні факти життя та творчості провідних англійських письменників, основні прийоми й методи літературознавчого аналізу англійської прози та поезії з давніх часів і до новітньої літератури; уміти здійснювати акти міжкультурної комунікації, насамперед через адекватне сприйняття мовлення співрозмовника і розуміння оригінальних текстів, володіти конотативною та фоною лексикою, встановлювати відмінності щодо особливостей географії, історії, релігії, стратифікації, управління, освіти, традицій, мистецтва англійських країн; застосовувати найбільш ефективні методи аналізу мовного та текстового матеріалу, використовуючи на практиці набуті теоретичні знання; визначати сутність проблем і шляхи їх розв'язання; аналізувати різноманітні явища, що спостерігаються в житті народів англійських країн; аналізувати періоди розвитку літературного процесу, стилістичні та жанрові особливості літературної прози та поезії англійських авторів; адекватно застосовувати основні прийоми й методи літературознавчого аналізу творів письменників і поетів; творчо читати й осмислювати твори на особистому рівні.

## Lecture 1

### BRITISH FOLKLORE

#### I. Learn to read these words.

1. a folklore [ˈfəʊklɔː] – фольклор
2. a proverb [ˈprɒvəːb] – прислів'я, приказка
3. a saying [ˈseɪŋ] – приказка, висловлювання
4. epic [ˈepɪk] – епос, епічна поема
5. a tongue twister [tʌŋˈtwɪstə] – скоромовка, важко промовлене слово
6. a ballad [ˈbæləd] – балада
7. a riddle [ˈrɪdl] – загадка
8. a root [ˈruːt] – корінь
9. verbal [ˈvɜːbl] – словесний, усний
10. to articulate [ɑːˈtɪkjuleɪt] – виразно вимовляти
11. a denture [ˈdentʃə] – зубний протез

#### II. Read the words with their translation.

1. prominent [ˈprɒmɪnənt] – видатний, відомий, виступаючий
2. knowledge [ˈnɒlɪdʒ] – знання
3. survive [səˈvaɪv] – пережити, винести, продовжувати існувати
4. wisdom [ˈwɪzdəm] – мудрість, розсудливість, здоровий глузд
5. particular [pəˈtɪkjələ] – особливий, специфічний, окремий
6. to deceive [dɪˈsiːv] – обманювати, свідомо вводити в оману
7. development [dɪˈveləpmənt] – розвиток, еволюція
- to develop [dɪˈveləp] – розвивати, удосконалювати
8. wit [wɪt] – розум, дотепність
9. amusing [əˈmjuːzɪŋ] – кумедний

to amuse [ə'mju:z] – розважати, потішити

10. similar ['similə] – подібний, схожий

11. generation [dʒene'reiʃn] – покоління

12. hiccup ['hɪkʌp] – гикавка

13. reveal [ri'vei:l] – відкривати, виявити, викривати

revealing [ri'vei:liŋ] – виявлений

14. avalue ['vælju:] – цінність, важливість

to value – оцінювати

**III. Read the word combinations and sentences. Translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a **prominent** figure, a prominent part, a prominent event, the most prominent works, a prominent Ukrainian scientist, a prominent role, a prominent position. She played a prominent role when she was only 25. Mark's photo was in a prominent position on the piano, so she could see it every day.

**knowledge**, branches of knowledge, a good knowledge, to have a good knowledge of English, to absorb knowledge, to gain knowledge, to bring smth. to smb.' knowledge, to show knowledge. He has a good practical knowledge of British law. I can't help you, as I didn't learn this branch of knowledge.

**survive** an accident. A few pages of original manuscript still survive. He is survived by his wife and two children. She survived five surgeries.

a **wisdom tooth**. A person of great wisdom, to impart wisdom, to grow in wisdom, a wisdom tooth. There is a profound wisdom in his words. Mr. Smith is an old man and a person of great wisdom. She imparted wisdom with me but still I don't know what to do.

**particular** facts, in particular conditions, a particular reason, particular case, a particular interest, a particular solution. I can't tell anything about it, because it is a

particular case. He will help you because he has a particular interest in this business.

to **deceive** one's parents, to deceive one's hopes, to deceive oneself. You deceive me, and I can't forgive you. I thought she loved me, but really I was deceiving myself. Are my eyes deceiving me, or it is really Mary?

a historical **development**, an intellectual development, a stage of development, a development programme, to **develop** memory, to develop one's knowledge. Children develop very rapidly. If you want to develop your memory, you should learn poems. It's the best place to live if you wish to develop your knowledge of mountains.

to have slow (quick) **wit**, to display/show wit, dry wit. She is a woman of great wit and charm. He could answer better, he has quick wit.

highly **amusing**, an amusing child, **to amuse** smb. with anecdotes, to amuse smb. by telling a story. Look at this amusing child! You must keep the company amused. He could amuse us for hours with his stories.

**similar** in colour, a similar opinion, on similar occasions, to be in a similar situation. Her dress is similar to mine. We never quarrel, as we always have similar opinions. They have similar tastes in music. You know, my opinion is similar to yours.

a **generation** gap, generation of computers. The younger generation don't know what hard work is. A new generation of commuters is better than the old one.

to have/get **hiccups**. Don't drink so fast – you will get hiccups.

**reveal** a secret, to reveal itself, a **revealing** costume. She revealed a secret to us. Why don't you reveal your thoughts to me? She always wears such revealing clothes.

of no **value**, to put much (little) value upon smth., a value of life, moral values, to value a painting. These things are of no value for me. He valued this picture at ten thousand dollars.

#### **IV. Translate from English into Ukrainian.**

1. Epics and tales are very often the from which the most prominent works of literature grow.
2. Though the accident was terrible, she managed to survive.
3. Folklore is a particular branch of literature.
4. The purpose of the riddle is usually to deceive the listener about its meaning.
5. Tongue twisters are passed from generation to generation becoming a rich part of literature.
6. It is interesting that tongue twisters have been recommended for curing hiccups.
7. Nowhere is a nation's wisdom and wit revealed so brightly as in its proverbs and sayings.
8. All nations value their proverbs and collect them for future generations.

#### **V. Translate from Ukrainian into English.**

1. Епос і розповіді, часто є джерелами, які дають початок найвидатнішим літературним творам.
2. Хоча аварія була жахливою, їй вдалося вижити.
3. Фольклор – особливий розділ літератури.
4. Зазвичай мета загадки заплутати слухача в її значенні.
5. Скоромовки передаються від покоління до покоління і поступово стають частиною літератури.
6. Цікаво, що скоромовки рекомендувалися для позбавлення гикавки.
7. Ні в чому національна мудрість і дотепність не виявилася так чітко як в прислів'ях і приказках.
8. Всі нації цінують свої приказки і збирають їх для майбутніх поколінь.



## **VI. Read and translate the text.**

### **BRITISH FOLKLORE**

No national literature is possible without its folklore. A nation's folklore – proverbs and saying, epics and tales, nursery rhymes and tongue twisters, ballads and songs, games and riddles – are very often the root from which the most prominent works of literature grow.

The word “folklore” means “people's knowledge”. Indeed, if folklore weren't full of life wisdom and wit, it wouldn't have survived through centuries. But apart from this, there is something else in folklore, and is it beauty, its charm. These features attract us to it.

We are introduced to folklore in our childhood, perhaps that's why it is for us not only a particular branch of literature but also something very dear to our hearts, like home, motherland, mother tongue. It's the property of both the whole nation and a particular person.

### **Riddles and Tongue Twisters**

While the proverb is a clear and distinct statement, the purpose of the riddle is usually to deceive the listener about its meaning, for example: “What runs about all day and lies under the bed at night?” The answer suggests “a dog” but its really “a shoe”.

A later development of the riddle is the use of puns on words. **Wordplay** is verbal wit, that is using the meaning of words in an usual, amusing or clever way, for example: “What is black and white and red all over?” The answer is “a newspaper” because “red” and “all over” are to be understood in the sense of “read” and “everywhere”.

Tongue twisters are difficult to articulate because some similar consonant sounds stand too close to each other. Tongue twisters are passed from generation to generation, becoming a rich part of literature.

It is interesting that tongue twisters have been recommended for curing hiccups and for curing lips and other speech defects. They are also used for testing the fit of dentures and for choosing applicants for broadcasting jobs.

## **VII. Retell the text using the questions as a plan.**

1. What does folklore mean?
2. What genres does folklore consist of?
3. Which is your favourite folklore genre? Why?
4. Why do you think folklore is so important for every nation?
5. Explain the meanings of the following words: national, epic, tongue twister, ballad, beauty, charm.
6. Can you give your own definition of folklore?

## **VIII. Discuss.**

1. Speak about English national folklore.
2. Give some examples of English Riddles.
3. Give some examples of English Tongue Twisters.
4. Compare the difference between Riddles and Tongue Twisters.

## **PROVERBS, SAYINGS AND TONGUE TWISTERS**

A **proverb** is folk wisdom or advice expressed through short, pithy sentences. Most proverbs are local, reflecting wisdom, beliefs, and traditions of the place, but some transcend cultural barriers and are embraced globally. They can be figurative or literal.

All that glitters is not gold. [Figurative]

Be slow in choosing, but slower in changing. [Literal]

1. A bird in hand is worth two in the bush.

Краще синиця у руці, ніж журавель у небі.

2. A cat has nine lives.

Example: I haven't seen him in months, but I wouldn't really worry about him.

Everyone knows a cat has nine lives.

3. Action speaks louder than words.

Те, що ти робиш важливіше, ніж те, щоти говориш.

**Sayings** are an established lexical circulation, a figurative metaphor that defines any phenomenon of life. They have no instructive meaning and morality, and they are not used independently in speech:

1. As drunk as a lord.

П'яний, як лорд

2. As old as the hills.

Древній, як пагорби.

3. Cheek brings success.

Самовпевненість приносить успіх.

4. A sound mind in a sound body.

У здоровому тілі здоровий дух.

5. A hungry man is an angry man.

Голодний чоловік — сердитий чоловік.

6. After a storm comes a calm.

Після бурі настає затишшя.

7. Pale moon rains, red moon blows; white moon neither rains nor blows.

Блідий місяць ллє дощ, червоний місяць жене вітер, білий — відпочиває.

8. After us the deluge.

Після нас хоч потоп.

9. Any port in a storm.

В бурю будь-яка гавань хороша.

10. A fair weather friend

То є надійний друг, який поруч лише тоді, коли немає ніяких проблем.

11. A friend in need is a friend indeed.

Друг в біді є справжній друг.

12. Old friends and old wine are best.

Старі друзі і старе вино — найкращі.

13. It is better to be in chains with friends, than to be in a garden with strangers.

Краще бути в ланцюгах з друзями, ніж в саду з незнайомцями.

**Tongue Twisters** are difficult to articulate because some similar consonant sounds stand too close to each other. Tongue twisters are passed from generation to generation, becoming a rich part of literature. It is interesting that tongue twisters have been recommended for curing hiccups and for curing lips and other speech defects. They are also used for testing the fit of dentures and for choosing applicants for broadcasting jobs.

1. Six sick hicks nick six slick bricks with picks and sticks.

2. Peter Piper picked a peck of pickled peppers.

If Peter Piper picked a peck of pickled peppers, how many pickled peppers did Peter Piper pick?

3. How much wood would a woodchuck chuck if a woodchuck could chuck wood?

A woodchuck would chuck all the wood if a woodchuck could chuck wood.

### **Answer the questions.**

1. Tongue twisters have a great value, haven't they?

2. Can you say any Ukrainian tongue twister very fast? Why is it difficult to do?

3. Do you know any English tongue twister?

4. What do the proverbs and sayings show?

5. Do you like proverbs and sayings?

6. Is it true that proverbs and sayings express philosophical ideas?

## Read and retell the tale.

### ENGLISH TALE «BUN».

One day the old man says to his wife «*Please, bake me a bun*». The old woman takes some flour, some sour cream, some butter and some water, and makes a bun. She puts it on the windowsill to cool.

But the bun cannot sit on the windowsill! It jumps from the windowsill to the bench, from the bench to the floor, from the floor to the door, and runs away.

The bun runs along the road and meets a hare. «*Little bun, little bun, I want to eat you!*» says the hare. «*I ran away from Grandfather, I ran away from Grandmother. And I can run away from you, little hare!*» says the bun and runs away.

The bun runs along the road and meets a wolf. «*Little bun, little bun, I want to eat you!*» says the wolf. «*I ran away from Grandfather, I ran away from Grandmother, I ran away from the hare. And I can run away from you, grey wolf!*» says the bun and runs away.

The bun runs along the road and meets a bear. «*Little bun, little bun, I want to eat you!*» says the bear. «*I ran away from Grandfather, I ran away from Grandmother, I ran away from the hare, I ran away from the wolf. And I can run away from you, big bear!*» says the bun again and runs away

The bun runs along the road and meets a fox. «*Little bun, little bun, I want to eat you!*» says the fox. «*I ran away from Grandfather, I ran away from Grandmother, I ran away from the hare, I ran away from the wolf, I ran away from the bear. And I can run away from you, old fox!*»

«*What a nice song!*» says the fox. «*But little bun, I'm old and I cannot hear you well. Sit on my nose and sing your song again.*» The bun jumps on the fox's nose and ... the fox eats it!

## Lecture 2

### OLD ENGLISH LITERATURE

#### I. Learn to read these proper names.

1. Augustine [ɔ:gʌstin] - Августин
2. Canterbury [ˈkæntəbəri] - Кентебері
3. Caedmon [ˈkædmən] - Кедмон
4. Beowulf [ˈbeɪwulf] - Біовульф
5. Northumbria [nɔ:θʌmbriə] - Носамбрія
6. Juliana [ju:liˈænə] - Юліана
7. Alfred [ˈælfred] - Альфред
8. Wessex [ˈwesəks] - Уессекс
9. The Venerable Bede [ˈvenərəbl ˈbi:d] – Венерабл Бід
10. Chronicle [ˈkrɒnikl] - Кронікл
11. Grendel [ˈgrendəl] - Грендель
12. Hrothgar [hrəˈtga:] - Хротгар
13. Aldhelm [ˈældhəm] –Адхельм

#### II. Read the words with their translations.

1. to combine [kemˈbaɪn] –об’єднувати, поєднувати, змішувати
2. to establish [ɪsˈtæblɪʃ] –засновувати, встановлювати, створювати
3. to convert [kənˈvɜ:t] –перетворювати, звертати
4. an influence [ˈɪnfluəns] –вплив, тиск  
to influence - впливати
5. to glorify [ˈglɔ:rɪfaɪ] –прославляти, звеличувати
6. value [ˈvælju:] –цінність, важливість
7. elaborate [ɪˈlæbəreɪt] –ретельно розробляти

to elaborate - детально, ретельно розробляти і обмірковувати

8. to survive [sə'vaɪv] – вижити, вціліти, пережити (сучасників)

9. a tribe [traɪb] – плем'я

10. a praise [preɪz] - похвала, вихваляння

to praise - хвалити

11. to flourish [ˈflʌrɪs] - пишно рости, процвітати

12. saint [seɪnt] - святий

13. to attribute [ə'trɪbjʊ:t] - приписувати, відносити до чого-небудь

14. a source [sɔ:s] - джерело

15. powerful [ˈpaʊəfl] – могутній, сильний, впливовий, переконливий

power[ˈpaʊə] – сила, міць

16. anger [ˈæŋɡə] - гнів, лють, роздратування

to anger - гніватися

17. to decay [di'keɪ] - руйнувати, згасати, занепадати

18. to inherit [ɪn'herɪt] - успадкувати, перейняти

19. fight [faɪt] - бій, бійка, боротьба

to fight - боротися

20. struggle [ˈstrʌɡl] - боротьба

to struggle - боротися, прикладати зусилля

21. duty [ˈdju:ti] – борг, зобов'язання

**III. Read the word combinations and sentences. Translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

**to combine** things, to combine ideas, to combine sounds, to combine business with pleasure, to combine sugar with eggs, to combine oil and water. The two countries combined against their common enemy. Combine all the ingredients in a salad bowl.

**a powerful** blow, a powerful nation, a powerful king, a powerful man, economic power. Mr. Black can help you solve this problem because he is a powerful man. He believes only in power of money.

a bad/good **influence**, a cultural influence, a negative/positive influence, a sphere of influence. They have enough influence to solve this problem. TV has a bad influence on people. His mother has a positive influence on him.

**flourish** to be at the peak of condition. We flourish in the French trade. The plants flourished in our garden.

an unreliable **source**, trustworthy source, to reveal one's sources. They get their money from various sources. Carl won't reveal his sources of information. Are you sure that it is a reliable source?

to show **anger**, to feel anger, a blind anger, a deep anger, to arouse anger. It angered me that they hadn't kept their promise. Don't show your anger, if he doesn't do his tasks.

**a decay**, a slow decay of smth., an economic decay. The building came into the decay.

**to inherit** a fortune from uncle, to inherit a strong constitution, to inherit by will. She inherited a lot of money after her uncle's death. He inherited a strong constitution from his father.

to start a **fight**, a fight for justice, to fight bravely, a fair/unfair fight. They fought like heroes. Don't stop me, I will fight for justice.

a **struggle** for justice, a terrible struggle, to struggle bravely, to struggle for freedom. There was a terrible struggle between them I thought they would kill each other. Many peoples struggles for freedom and peace.

a moral **duty**, a sense of duty, to do one's duty. He will keep his promise, as he has a sense of duty. You can't stay at home you should do your duty.



#### **IV. Translate from English into Ukrainian.**

1. In 597, saint Augustine of Canterbury began converting the Anglo-Saxons to Christianity.
2. Many old English poems glorified a real or imaginary hero and tried to teach the values of bravery and generosity.
3. After about 750, poetry flourished in Northumbria in an Anglo-Saxon kingdom and in the north.
4. This work is the first history of the English people and a source of information about English life from the late 500s to 731.
5. The manuscripts have survived almost by accident through the fire, decay, and the attacks of rodents and Christians.
6. Beowulf, the first landmark in English literature and the greatest literary work inherited from the Anglo-Saxons.
7. This story tells of the hero who gives his name to the poem and fights with the monster Grendel – half-devil, half-man.
8. First Beowulf kills the monster and then his mother who tries to revenge her son's death.
9. Its theme is universal – the unending struggle of good against evil, the constant battle of man against a hostile environment.
10. Beowulf is the embodiment of Anglo-Saxon ideals.
11. A champion of freedom and justice, he has courage, superhuman strength, unfailing loyalty and devotion to duty.

#### **V. Translate from Ukrainian into English.**

1. У 597 році святий Августин Кентерберійський почав звертати англосаксів в християнство.

2. Багато староанглійських поем прославляли існуючих або вигаданих героїв і намагалися навчити таким цінностям як сміливість і благородність.
3. Приблизно в 750 році поезія розцвіла в Носамбрії, англо-саксонському королівстві на півночі.
4. Ця робота є першою історією англійського народу і джерелом інформації про життя Англії з 500 по 731 роки.
5. Цей манускрипт зберігся майже випадково після пожежі, занепаду, нападу гризунів і прийняття християнства.
6. Біовульф - перша віха в англійській літературі й найбільший літературний твір, успадкований від англо-саксонів.
7. Ця історія розповідає про героя, який назвав своїм ім'ям і боровся з монстром Гренделем - напівдияволом, напівлюдиною.
8. Спочатку Беовульф вбив монстра, а потім його мати, яка намагалася помститися за смерть сина.
9. Його тема універсальна—нескінченна боротьба добра зі злом, постійна битва людини з ворожим середовищем.
10. Біовульф втілення англо-саксонських ідеалів.
11. Чемпіон доброти і справедливості, він сповнений сміливості, нелюдської сили, незмінної відданості і вірності обов'язку.

## **VI. Read and translate the texts.**

### **Old English Literature (500-1100)**

The Romans brought the skills of reading and writing to Britain in 6th century. In the 5th century England was called Britain. The name “Britain” comes from the Roman word “Bretani”. It was pronounced like “Britannia” and the inhabitants of the island were called the Britons. They spoke the Celtic language, because they were the representatives of the Celtic race. While the peasants were Celtic – speaking, a number of rich Celts used Latin. The Celts were organized in

tribes. However among them there were rich priests, the druids, who ruled over Britain. As a result common Celts had to obey the Druids. Those Druids could neither read nor write. But they met once a year to maintain the tribal laws and religious teachings. In the 5th century three Germanic tribes (the Angles, Jutes, and Saxons) settled in England and established powerful kingdoms. Together, these tribes are called Anglo-Saxons. They used dialects that became known as Old English or Anglo-Saxon. Old English was the main literary language of English until about 1100. In 795, Saint Augustine of Canterbury began converting the Anglo-Saxons to Christianity. English Literature had the combined influence of the Anglo-Saxons kingdoms and the Christian church.

By the time Anglo-Saxons conquered Britain, they already had letters of their own called “runes” which they carved on stone and wood, but they had no written language yet, and stories and poems they made up had to be memorized.

### **Old English poetry**

Many old English poems glorified a real or imaginary hero and tried to teach the values of bravery and generosity. The first English poet known by name Caedmon, lived during the 600s. His only surviving work is “Hymn”, a nine-line poem that praises God. About the same time Saint Aldhelm, an English bishop, wrote poems in Latin and old English. Only his Latin poems have survived.

Germanic pagan poetry was soon supplanted with Christian poems and epics in heroic style. Most of these works are associated with Caedmon and Cynewulf, the earliest known English poets. Caedmon, English poet of the 7th century, is often referred to as the “father of English Poetry”, because he was the first known poet to use English.

After about 750 poetry flourished in Northumbria, an Anglo-Saxon kingdom in the north. There the poets wrote poems about the lives and hardships of saints. The leading Northumbrian poet was Cynewulf. Several works are attributed to

him, including the religious poems “The Fates of the Apostles”, “Elene” and “Juliana”.

The first major work of English literature is the epic poem “Beowulf”. One or more unknown authors wrote it in the 700s. The poem tells about the adventures of a brave hero named Beowulf.

### **Old English prose**

Most prose writers wrote in Latin until the late 800s, when Alfred the Great became King of Wessex in southwestern England. Alfred translated or ordered the translation of several works from Latin into Old English. One of the most important of these works was the “Ecclesiastical History of the English Nation” (731) by a monk known as the Venerable Bede. This work is the first history of the English people and source of information about English life from the late 500s to 731. A monk named Aelfric wrote a series of homilies (short moral essays) in Old English during the 990s. From about 892 to 1154, a number of authors contributed to the Anglo-Saxon Chronicle, a record of current events in England.

imaginary [i'mædʒɪnəri] – уявний

generosity [ˈdʒenərəs] — щедрість

a bishop [ˈbɪʃəp] — священник

hardships [ˈhɑ:dʃɪps] — труднощі

a monk [mʌŋk] — чернець

### **VII. Retell the text using the questions as a plan.**

1. What tribes settled in England during the 400s and 500s? How are they called?
2. They used dialects, didn't they? How did the dialects become known?
3. Was Old English the main literary language of England until about 1100?

4. English literature had the combined influence of the Anglo-Saxon kingdom and the Christian church, hadn't it? Why?
5. What did many English poems glorify and did they try to teach?
6. Did poets use alliterations and kennings? They also used internal rhyme, didn't?
7. Who was the first English poet? When did he live? What is his surviving?
8. What other poet worked about the same time? What was he?
9. What is the first major work of English literature? Did one or more authors write it? The poem tells about the adventures of a brave hero named Beowulf, doesn't it?
10. What did the poets of Northumbria write about after 750? Who was the leading Northumbrian poet? What works are attributed to him?
11. Did most prose writers write in Latin until the late 800s? Who ordered the translation from Latin into Old English? «Ecclesiastical History of the English Nations » by Venerable Bede is one of the most important of these works, is not it? What is it about?
12. Who wrote a series of homilies in Old English during the 900s?
13. How is the record of current events in England called? Is a number of authors contributed to it?

### **VIII. Discuss.**

1. Speak about Anglo – Saxon tribes.
2. Speak about Old English poetry.
3. Your opinion about the epic poem «Beowulf».
4. Speak about Old English prose.

## **Read and translate the text.**

### **BEOWULF**

The beautiful Saxon poem called ‘Beowulf’ tells us of the times long before the Anglo-Saxons came to Britain. There is no mention of England. The poem was compiled in the 10<sup>th</sup> century by an unknown writer. The manuscript is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so the text is in the English translation.

The scene is set among the Jutes who lived on the Scandinavian Peninsula at the time, and the Danes, their neighbors across the strait. The Danes and the Jutes were great sailors. The poem shows us these warriors in battle and at peace, their festivals, their love for the sea and for adventure.

Beowulf is a young knight of the Jutes, or Geats, as the Jutes were called. His adventures with a sea-monster abroad, in the country of the Danes, and later with a fire-dragon at home, form two parts in this heroic epic. Though fierce and cruel in war, he respects men and women. He is ready to sacrifice his life for them. Beowulf fights for his people, not for his own glory, and in battle he fights to the end.

A long, long time ago the king of Denmark was Hrothgar. He was brave, just and kind, and his people loved him. He built a large and beautiful palace for himself and his warriors. Men came from all parts of the country to look at the fine palace. Every evening many people gathered in the palace, and they ate and drank, told stories and sang songs, danced and laughed.

Not far from the palace there was a large lake. A great monster lived in that lake. His name was Grendel. Grendel heard the singing and laughing in Hrothgar's palace every evening and did not like it. He was lonely in his lake and he was very angry with the warriors because they were making merry. He got more and more angry every day. Late one night Grendel got out of his lake and went to Hrothgar's palace. Soon he came near it. It was still and dark inside, and Grendel went in.

There were many warriors in the palace, but they were all asleep. Grendel killed one of the warriors and drank his blood. Then he killed another warrior and drank his blood, too. That night the monster killed thirty warriors and drank their blood. Then he took the bodies of the dead men and went back to his lake. The next night Grendel came to the palace again. Again he killed thirty warriors, drank their blood and carried their dead bodies into the lake.

Night after night, month after month, winter after winter the terrible monster came to the palace and killed men. There was no laughing and singing now. The bravest and strongest warriors could do nothing against him. Their spears, arrows and swords could not kill Grendel. This went on for twelve years.

On the other side of the sea was the country of Geats. There was a young man among the Geats whose name was Beowulf. He was very brave and strong. He was the strongest man in the whole country. He was stronger than thirty men. One day he heard about the terrible monster Grendel who killed thirty warriors every night in Denmark. Beowulf wanted to help King Hrothgar. He found fourteen strong and brave warriors from among his friends, got on a ship with them and sailed off across the sea. They sailed the whole night, and in the morning they came to Denmark.

When they got off the ship, they saw a man on horseback. He was one of King Hrothgar's warriors. "Who are you and what are you doing here?" he asked them. When they got off the ship, they saw a man on horseback. He was one of King Hrothgar's warriors. "Who are you and what are you doing here?" he asked them.

"We are warriors from the country of the Geats," answered Beowulf. "We know about Grendel. We want to help you to fight the monster."

The warrior took Beowulf and his friends to Hrothgar's palace. King Hrothgar smiled when he saw the Geats.

"I am glad to see you and your friends, brave Beowulf," he said, "but I must tell you that your task will not be easy. You must know, that many warriors spent a night in the palace. They tried to kill the monster but they are all dead now."

"I am not afraid," said Beowulf, "I shall stay in the palace for the night and meet Grendel. And I shall fight without sword or spear or arrows, because they won't help against him."

Night came. Everybody left the palace. Only Beowulf and his friends remained. Beowulf told his fourteen friends to lie down and sleep. He himself waited for Grendel in the dark.

Grendel appeared in the middle of the night. He quickly entered the palace, killed one of the sleeping warriors and began to drink his blood, as he always did. But at that moment he saw Beowulf and a terrible fight began. They fought for a long time. Grendel was very strong, but Beowulf was stronger. He caught Grendel by the arm and tore it off. The monster howled and ran out of the palace. He ran back to his lake and died there.

In the morning King Hrothgar and his men came to the palace. They looked at Grendel's arm, which was hanging from the ceiling in the middle of the palace with great surprise. Then they went to the lake. The water of the lake was red with Grendel's blood.

People from all parts of the country came to look at Beowulf and thank him. Everybody was very glad. Till late at night they talked, sang and laughed in the palace as before.

At night everybody went to sleep. But the troubles of Hrothgar and his men were not over. An ugly witch came out of the lake and quickly ran to the palace. She was Grendel's mother. She ran into the palace, caught one of the warriors, killed him and carried him to the lake.

"I ask you to help me once more, brave Beowulf" said Hrothgar. "I shall gladly help you, King Hrothgar," answered Beowulf. "Let us go to the lake at once. I shall kill this witch."



They got on their horses and rode to the lake. When they reached it, they saw that the lake was not quiet and its water was black. They waited. It became cold and dark. The witch did not appear. The warriors did not know what to do. Then Beowulf got off his horse and jumped into the lake.

When his feet touched the bottom, the witch jumped on him and tried to kill him, but she could not. Then Beowulf saw the witch's cave and ran into it. And here he was very surprised. There was no water in the cave. In the middle of the floor there was a bright fire. In the light of the fire Beowulf saw a magic sword on the wall. He quickly took it and killed the witch with it.

At that moment the sun appeared over his head, and he saw the dead body of Grendel in a corner of the cave.

Beowulf took the magic sword and came out of the lake. His friends were happy to see him alive.

In the palace Beowulf told King Hrothgar and his warriors about his fight with the witch. King Hrothgar thanked Beowulf many times and gave him and his men many rich presents. When Beowulf and his friends were going home, many people came to say good-bye to him and to thank him again and again.

**Answer the following questions.**

1. When was the poem "Beowulf" written?
2. Where does the action of the poem take place?
3. What was Beowulf?
4. What is the beginning of the poem about?
5. Who did Beowulf fight with?
6. Why was Grendel angry with the warriors?
7. How did Beowulf kill Grendel?
8. Speak about the fight of Beowulf and the witch.
9. Do you think Beowulf would die? Why?

10. Do heroes usually die?

11. Beowulf dies do you think it would be because he did something wrong or because he was weak?

12. What do you think: why did people write "The song of Beowulf"?

## Lecture 3

### MIDDLE ENGLISH LITERATURE of the MEDIAL PERIOD

#### I. Learn to read these proper names.

1. Norman Conquest [ˈno:mən ˈkɒŋkwɛst] – нормандське завоювання
2. King Arthur [kɪŋ ˈɑ:θə] – Король Артур
3. Arthurian Cycle [ˈɑ:θə:riən ˈsaɪkl] – оточення Артура
4. Merlin [ˈmɜ:lin] – Мерлін
5. Lancelot [ˈlɑ:nsələt] – Ланселот
6. Percival [ˈpɜ:sɪvəl] – Персиваль
7. Holy Grail [həʊli ˈgreɪl] – Святий (Священний) Грааль
8. Guenevere [ˈɡwɪnɪviə] – Гвінера
9. Thomas Malory [ˈtɒməs ˈmæləri] – Томас Мелорі
10. Geoffrey Chaucer [ˈdʒɒfreɪ ˈtʃɔ:sə] – Джофрі Чосер
11. William Caxton [ˈwɪljəm ˈkækstən] – Вільям Кекстон

#### II. Read the words with their translation.

1. to devote [diˈvout] – присвячувати, віддавати  
devoted [diˈvoutɪd] – відданий, вірний, присвячений
2. courage [ˈkʌrɪdʒ] – безстрашність, сміливість, мужність, хоробрість
3. a quest [kwɛst] – пошуки
4. mysterious [miˈstɪəriəs] – таємний, загадковий  
a mystery [miˈstɪəri] – таємниця, загадка, головоломка
5. a convent [ˈkɒnvənt] – монастир (жіночий)
6. carefully [ˈkeəfəli] – ретельно, уважно, обережно
7. peasant [ˈpezənt] – селянин, сільський житель
8. a choice [tʃɔɪs] – вибір, відбір

9. a outlaw – людина, яка оголошена поза законом, злочинець
10. to revenge [ri'vendg] – мстити
11. free [fri:] – вільний, незалежний

**III. Read the word combinations and sentences, translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a **devoted** wife, a devoted mother, blindly devoted, completely devoted, **to devote** oneself to smth.. She devoted herself to her child. He is devoted to his family. She is devoted to sports.

**courage** is the ability to be brave when you are in danger. She showed great courage, when she was ill. He was enough courage to help people when they are in danger.

a **quest** is a long search for smth., in a quest of smth., quest for oil. They quested for oil in South Africa.

an unsolved **mystery**, to solve mystery, a **mysterious** danger, a mysterious history of Egypt. It was a mystery for me. Her disappearance was real mystery for me.

a **convent** is a building where nuns live. Last summer we visited a convent, I was really impressed.

to examine **carefully**, to read carefully, to drive carefully. He must examine carefully his plan. If you don't understand this story read it carefully.

a **peasant** is someone who lives in a poor country of who does a farm work, a peasant woman. He was born in a peasant family. Peasants work very hard to earn for their living.

a careful **choice**, a free choice, to make choice, a bad choice, a good choice, a difficult choice, an individual choice. We have no choice, we should accept his plan.

an **outlaw** is someone who has done smth. Illegal, and who is not protected by the law. Robin Hood is a brave outlaw.

in **revenge**, to revenge an insult, to take revenge upon smb. Hamlet revenged his father's death. She did it in revenge.

to make **free**, a free choice, a free man, a free action. I think that I will a free at 5 o'clock. I can do what I want to do, I am a free man.

#### **IV. Translate from English into Ukrainian.**

1. A lot of romances were devoted to King Arthur and his Knights of the Round Table.
2. The stories of the knights' adventures are full of incredible events and fabulous creatures-monsters, against.
3. But the Knights of the Round Table had the knightly code of courage and loyalty.
4. So they went away on quests – journeys to look for the Holy Grail – the dish or cup Jesus Christ used at the Last Supper.
5. The Holy Grail was a symbol of something mysterious.
6. Guenevere became a nun and spent the rest of her life in a convent.
7. Ballads – folk poetry – were carefully collected and printed in the middle of the 18<sup>th</sup> century.
8. Society in those days was mainly divided into lords and peasants.
9. In Sherwood Forest near Nottingham there was a large band of outlaws led by Robin Hood.
10. Each character has his own way of speaking and his own philosophy.

#### **V. Translate from Ukrainian into English.**

1. Багато лицарських романів було присвячено королю Артуру і лицарям Круглого столу.
2. Історії про лицарські пригоди були сповнені неймовірних пригод і казкових істот - монстрів, велетнів.
3. Але лицарі Круглого столу мали лицарський звід законів сміливості і відданості.
4. І так, вони відправлялися на пошуки - подорожі за пошуками Святого Граалю - блюдо або чаша, якою користувався Ісус Христос на Таємній Вечері.
5. Святий Грааль був символом чогось містичного.
6. Гвіневра стала черницею і провела решту життя в монастирі.
7. Балади - народна поезія—була ретельно зібрана і надрукована в середині 18 століття.
8. Суспільство в ті дні було в основному розділене на лордів і селян.
9. У Шервудському лісі біля Ноттінгема була величезна банда, оголошена поза законом, під проводом Робіна Гуда.
10. Кожен персонаж мав свою манеру мови і свою власну філософію.

## **VI. Read and translate the texts.**

### **Middle English Literature of the Medieval Period**

#### ***Romances Based on Stories of King Arthur***

As a result of the Norman Conquest, French displaced English as the language of the upper classes. Scholars continued to write in Latin. That's why the first century of the Middle English period didn't have any memorable English literature.

The chief genre of the Middle English period was the romance, a story in Verse or prose about knights' adventures. A lot of romances were devoted to King Arthur and his Knights of the Round Table. They formed the so-called "Arthurian Cycle".

According to the legend, Arthur was a British king who lived during the Middle Ages in the 5<sup>th</sup> century and fought against the invading Anglo-Saxons, storytellers have mixed so much magic with history, that we may never know who the real Arthur was. He is still considered a national hero by the British people. The stories of the knights' adventures are full of incredible events and fabulous creatures-monsters, against. The most famous characters are the good magician Merlin, the bad fairy Morgan (Arthur's sister) and the knights Lancelot and Percival.

The knights were often looking for adventures. But the Knights of the Round Table had the knightly code of courage and loyalty. So they went away on quests – journeys to look for the Holy Grail – the dish or cup Jesus Christ used at the Last Supper in which later the drops of his blood spilled at Crucifixion were collected. The Holy Grail was a symbol of something mysterious.

Arthur married the beautiful Guenevere. Unfortunately, she fell in love with Lancelot, a knight who was Arthur's best friend. There was a trial, after which Guenevere became a nun and spent the rest of her life in a convent. Lancelot took up a life of prayer. The other knights began to fight one another. The brotherhood of the Round Table was in ruins. The legend says that Arthur isn't dead even now.

### *Sir Thomas Malory*

Most of these romantic stories were collected and rewritten from Latin, French and English sources by Sir Thomas Malory under the title of "Morte d'Arthur" ("Death of Arthur"). It was the last great collection of medieval romances.

### *Old Ballads*

Ballads – folk poetry – were carefully collected and printed in the middle of the 18<sup>th</sup> century. Having existed for hundreds of years before, they were recited and

sung in alehouses. Most of the ballads originally belonged to the later Middle Ages, to some unknown wandering minstrels.

### ***The Robin Hood Ballads***

England's favorite hero, Robin Hood, is a partly legendary, partly historical character. The old ballads say that he lived in about the second half of the 12<sup>th</sup> century, in the times of King Henry II and his son Richard the Lion-Heart. Society in those days was mainly divided into lords and peasants. Since the battle of Hastings (1066) the Saxons had been oppressed by the Normans. In those days many of the big castles belonged to robber-barons who ill-treated the common people. They had no choice but to go out in bands and hide in the woods.

Robin Hood is a brave outlaw. In Sherwood Forest near Nottingham there was a large band of outlaws led by Robin Hood. The ballads of Robin Hood tell us of his adventures in the forests as an outlaw. Many Saxons joined him there. They were called "the merry men of Robin Hood". Robin Hood was strong, brave and clever. He was the first in all competitions. He was generous and was always ready to respond to anybody's call to help. He always escaped any trouble and took revenge on his enemies. The ballads tell us of Robin Hood's friends – of Little John, of the jolly fat Friar Tuck. Their hatred for the cruel oppressors united them. The ballads of Robin Hood gained great popularity in the second half of the 14<sup>th</sup> century when the peasants struggled against their masters and oppressors. The ballads played an important role in the development of English poetry up to the 20<sup>th</sup> century.

### ***Geoffrey Chaucer (1340-1400)***

The 14<sup>th</sup> century was very important for English history. It was the time of the birth of English nation and of the English language. And it was Geoffrey Chaucer who became the father of the English literary language because he was the first great poet to write in it. He is the father of English literature. Chaucer was a



well-educated man: he knew Latin, French, Italian. He was the first poet to be buried in the Poet's Corner in Westminster Abbey.

Today, in the history of English literature, Chaucer's name stands second only to that of Shakespeare. His most famous and outstanding work is "Canterbury Tales".

### ***"Canterbury Tales"***

In Chaucer's times it was customary throughout Europe to travel. In England, the pilgrimage to Canterbury was the most popular.

Chaucer used the device of a journey to bring together quite naturally 29 persons of various occupations and diverse social rank. To make a long journey shorter, the landlord of the Tabard Inn in London, proposed a plan: each pilgrim was to tell two stories on the way to Canterbury, and two on the return journey to London. He then was to decide whose story was the best and give the winner a free supper.

Chaucer gave literature what it had never seen before – observation of life as it is really lived, pictures of real people. Each character has his own way of speaking and his own philosophy, and the result is not only a picture of the late Middle Ages – in all its colour and variety – but of the world itself. His vocabulary is easy and informal. He never wrote for pay or publication – he was an amateur – but he was a true professional.

### ***William Caxton***

Sir Thomas and Geoffrey Chaucer were fortunate to have been contemporaries of William Caxton – author, translator, editor and the man who introduced printing into England. Over a hundred books are known to have been printed in his shop, among them "Canterbury Tales" and "Morted'Arthur". The first printing press in England was set up by Caxton in 1476 at Westminster near the old Abbey.

At that time each county had its own dialect – that of London, in which Geoffrey Chaucer wrote – the educated English began to have a common dialect, and as education spread it became the language of England.

### **VII. Retell the text using the questions as a plan.**

1. Who conquered Britain (in 1066)?
2. What was the chief genre of literature in the Middle English period?
3. What is the “Arthurian Cycle”?
4. What do you know about King Arthur and his friends?
5. What were the knights looking for?
6. What was the title of Sir Thomas Malory’s work?
7. Where were the old ballads sung?
8. Who was the England’s favourite hero?
9. Why was in Sherwood Forest a large band of outlaws led by Robin Hood?
10. When did the ballads of Robin Hood gain great popularity?
11. Who became the father of the English literary language?
12. What device did Chaucer use in “Canterbury Tales”?
13. What did Chaucer’s characters have?
14. What do you know about William Caxton?

### **VIII. Discuss.**

1. Speak about the King Arthur and his Knights of the Round Table.
2. Tell your opinion about old ballads and the ballads about Robin Hood.
3. Discuss the value of “Canterbury Tales”.
4. Speak about William Caxton’s contribution to English literature.

## **Read and retell the texts.**

### **"KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE"**

In the 15th century, during the reign of Edward IV, a gentleman by the name of Sir Thomas Malory collected the romances of King Arthur and arranged them in a series of stories. They began with the birth of Arthur and how he became king, then related all the adventures of King Arthur and his noble knights and ended in the death of these knights and of Arthur himself. He gave the book a French title "Morted' Arthur", but the stories were written in English. Thomas Malory had been a knight himself and had fought in the Hundred Years' War and in the Wars of the Roses. His work was published in the year 1485 by Caxton, the first printer at Westminster (London), under the title of "Sir Thomas Malory's Book of King Arthur and of His Noble Knights of the Round Table". Caxton said in his preface that "Malory took his work out of certain books of French and reduced it into English", and ever since Malory has been regarded as a mere compiler and translator. But there is an epic unity and harmony in all his stories, and his beautiful prose shows Malory to have been a real writer. The author describes in the death of Arthur not only the end of a hero's life; the very title of the book is to tell us of the end of knighthood, of chivalry and of feudalism. The concluding words of Malory seem to stress this idea: "Here is the end of the death of Arthur". The work is divided into twenty-one books.

The first book tells us of the birth of Arthur, son of King UtherPendragon of all England and the fair lady Igraine, of how the child was brought up by Ector and his wife, and of how he became king of England.

It was on the kind wizard Merlin's suggestion that Pendragon parted with his son, fearing he might be killed by the barons. Ector was lord of many parts in England and Wales, but no one knew that Arthur was the king's son and the heir to the throne. When UtherPendragon died, his realm stood in great danger for many a lord that were mighty hoped to usurp the throne. So Merlin went to the Archbishop

of Canterbury and counselled him to send for all the lords of the realm; and all the gentlemen of arms were summoned to London to be there by Christmas "upon pain of cursing<sup>1</sup> (which means that if a knight refused to come a bishop's curse was sure to send him to Hell when he died) Merlin promised that a miracle would take place there to show who should be "rightwise king of the realm".

All the knights assembled to prayers in a great church in London. I he singing over, there appeared in the" churchyard a great stone and therein stuck "a fair sword naked by the point"- and there were golden letters round the sword: "Whoso pulleth out this sword of this stone is rightwise the king born, of all England " So all the lords went to look at the stone. Those of them who aspired to the throne, tried to pull the sword out, but none of them could either stir or move it.

On New Year's Day a tournament was to take place in a big field, and all the barons rode thither (to it), and among them were Sir Ector and his son Kay and young Arthur, Kay's nourished<sup>1</sup> brother. And Kay had forgotten his sword, and Arthur was sent home to fetch it for his brother. And Arthur said to himself, "I will ride to the churchyard and take the sword that sticks in the stone".

So when Arthur came to the churchyard, he alighted and tied his horse to the stile, and taking hold of the sword by the handle "lightly and fiercely" pulled it out. After the tournament was over, Arthur stuck the sword back.

For twelve days all the barons tried to take the sword but everyone failed, and the Archbishop and Sir Ector knew that only Arthur was to be king of England. But the barons got angry and said it would be a great shame unto them all to be governed by a boy "of no high blood born". Then Arthur was put before all the lords and was ordered to pull the sword out of the stone several times, and all the commons who were present cried at once, "We will have Arthur for our king." So Arthur became king of England.

The following book deals with King Arthur's battles with foreign kings and his numerous adventures, until the time comes for, Arthur to marry. His marriage is described in the third book.

Many kings and lords made war against Arthur but Arthur overcame them all because he was helped by the counsel of Merlin. One day King Arthur said unto Merlin, "My barons will let me have no rest and insist on my taking a wife, but I will take a wife only by thy advice." "It is well done," said Merlin, "that ye take a wife, for a man of your bounty and nobleness should not be without a wife. Now is there any that ye love more than another?" "Yes," said King Arthur, "I love Guenever, the daughter of King Leodegrance, of the land of Cameliard, and he holds in his house the Round Table that thou said he had of my father Uther." "Sir," said Merlin, "as to her beauty, Guenever is one of the fairest ladies on earth, but if your heart were not set on her, I should find another lady to please you. (He knew that Guenever would not be faithful to him.) But when a man's heart is set, he will loathe to change his mind." "That is truth," said King Arthur. Then Merlin asked the King to send men that should inquire of Guenever, and he went forth to King Leodegrance himself and told him that Arthur would have for his wife Guenever, his daughter. "That is to me," said Leodegrance, "the best news that ever I heard, that so worthy a king of prowess and nobleness would wed my daughter. I shall send him a gift that shall please him much more than my lands for heneedeth none. I shall give him the Table Round which UtherPendragon had given me, and when it is full complete (when people sit close to one another and all the places are occupied), there is a hundred knights and fifty. A hundred good knights I have, but I lack the other fifty, for so many have been slain in my days." And so King Leodegrance delivered his daughter Guenever to Merlin, and the Table Round with the hundred knights. And they rode with great royalty (pomp), sometimes by water, sometimes by land, till they came to London.

When King Arthur heard of the corning of Guenever and the hundred knights with the Table Round, he rejoiced. He said, "This fair lady is welcome to me, for I have loved her long. And these knights with the Round Table please me more than right great riches." And in all haste the King ordered the marriage and the coronation, and all was performed in the most honourable way that could be

thought of. "Now, Merlin," said King Arthur, "go thou round this land and find fifty knights for me, famous for prowess and worship."

Merlin found only twenty-eight and brought them to Arthur's court. And the Bishop was fetched to bless their seats round the table, and they all sat down. Then they all arose and approached Arthur to do him homage. And on the back of every seat Merlin could read the knight's name. It was written in golden letters. All their names are given in the book, and Malory tells us of their adventures.

### **THE ROBIN HOOD BALLADS**

England's favourite hero, Robin Hood, is a partly legendary, partly historical character. He lived in about the second half of the 12th century, in the times of King Henry II and his son Richard the Lion-Heart. In those days many of the big castles belonged to robber-barons, who ill-treated the people, stole children and took away the cattle and corn of the villeins. If the countryfolk resisted, they were either killed by the barons or driven away, and their homes were destroyed. They had no choice but to go out in bands and hide in the woods; then they were declared "outlaws" (outside the protection of the law). Great oaks and beeches grew in the forests. The forests abounded in game of all kinds. The Saxons were keen hunters and skilled archers. But in the reign of Henry II the numerous herds of deer that grazed in the open glades by the brooks were proclaimed "the king's deer" and the immense forests "the king's forest". Hunting was prohibited. The laws were always hard on the Saxons and favoured the Normans. The king's foresters allowed the barons and the rich abbots to hunt as much they pleased. They provided the sheriffs<sup>1</sup> of the towns with venison (deer flesh). But if a Saxon was caught drawing a shaft (letting an arrow fly), he was dragged off to prison and one of his ears was cut off.

In Sherwood Forest near Nottingham there was a large band of outlaws led by Robin Hood. He came from a family of Saxon landowners, whose land had been seized by a Norman baron. Their house was not confiscated only because it

was thought unworthy of being the residence of a Norman baron. Robin's family were allowed to stay in their home on condition that they make an annual payment of hogs and hay.

The Norman barons were all engaged in the king's service, which meant they had to fight in some of the king's wars. During the absence of the baron, Robin Hood's family refused to send in their contribution of hogs and provender. When the baron came back he punished them: stole their cattle, burned down their house and drove them off into the forest. Fortunately for the Saxon families their Norman masters were always getting killed, and then the Saxons would return, rebuild their houses and live in peace until the next baron came. This was exactly what happened to Robin's family too. So Robin had practically grown up in the forest. He had become so skilful an archer that he excelled all others. He also met his love in the forest, the fair maiden Marian. They would have been happy but for the continual fear of the Norman foresters. One day Robin's father was found murdered in the forest. The night after the funeral the sheriff of Nottingham came with 20 men to arrest Robin in his house. The sheriff obviously meant to clear the county of all the Saxon hunters. Robin defended himself and his arrow pierced the sheriff through the heart. That night Robin burned down his house and went to the forest again, taking with him all his family and his friends.

The ballads of Robin Hood tell us of his adventures in the forest *as* an outlaw. Many Saxons joined him there. They were called "the merry men of Robin Hood". In their green coats they hid in the woods, killing birds and animals for food, and playing all sorts of tricks on anyone who happened to come near them. Robin's closest friends were Little John (he was the tallest of them all) and Allan-a-Dale. Robin himself is described as a man "with a twinkle in the eye", who never robbed the poor. He was a tireless enemy of the Norman oppressors and always helped the countryfolk in their troubles. Though the new-sheriff had put a big price on Robin's head, not a Saxon in all Nottingham betrayed him.

## ROBIN HOOD AND LITTLE JOHN

Robin Hood was the best bowman in England, and he could fight very well with a sword. There was one other weapon that he could use better than most other men. That weapon was the quarterstaff. It was a yeoman's weapon, but Robin didn't always carry one.

One day, Robin was looking for deer in the forest. He had his sword at his side, his good bow in his hand, and arrows at his back. He saw some deer on the far side of a little river. There was a bridge over the river, but it was only a metre wide, and a man was standing on it.

He was a very big man, much more than two metres tall, and he had a strong quarterstaff.

Robin came to the end of the bridge, but the tall man didn't move. «Good morning, friend», Robin Hood said. «I want to get to the other side of the river». The man said nothing, and he didn't move. Robin put an arrow to his bow, and he said, «Let me come over the bridge».

«You're very brave»! said the big man. «You with your bow and arrow, when I have only a staff»!

«Can you use your staff»? Robin asked. And he went to some young trees and cut a quarterstaff for himself. He left his bow and arrows on the ground, and went back to the bridge.

«We'll fight for the bridge», he said. «The one who falls into the river is the loser».

«Ha, ha! Yes»! the big man laughed. «I love a fight. And I hope you love a bath»!

They started to fight. They were both very quick with their weapons. Each tried to hit the other, but each was very quick to stop the other's staff with his own staff.

For an hour they fought, their staves moving very fast. Then at last Robin found an opening. His staff hit the big man on the head. Robin Hood started to



laugh - too soon! The big man's quarter-staff came down on Robin's staff so hard that it broke. The wood was too green. Robin's foot went over the side of the bridge, and he fell into the water. The big man looked down.

«Are you hurt»? he called. «Do you want help»? But Robin wasn't hurt. As he climbed up the river bank, he was laughing,

«That was a good fight», he said. «You're a strong man. Can I do anything for you»?

«Yes», said the big man. «You can help me to find Robin Hood. I want to be one of his men».

Robin Hood sounded his horn, and twenty men in Lincoln green were soon at the bridge.

Will Scarlet said, «You've been in the water, Robin. Did this man throw you in? Shall we throw him into the river, Robin»?

«Robin», said the big man. «Are you Robin Hood? Have I hit Robin Hood with my quarter-staff? Will you forgive me? I didn't know».

Robin Hood laughed again, and he told his men about the fight on the bridge. «He wants to be one of us», Robin said. «I like you - er - what is your name»?

«My name is John Little».

«Little»? said Robin, laughing because John was so big. «I think we'll call you Little John». So Little John went with Robin Hood and his men. They made a fire and dried Robin's clothes, and they cooked some good deer meat. Next morning, at Robin Hood's greenwood tree, Little John was given clothes of Lincoln green and the biggest bow from the outlaws' store.

«I'll teach you to use the bow» said Robin Hood. «You'll soon be a very good bowman because you're so strong and so tall».

1. a bow - лук
2. a bowman - лучник
3. a yeoman - землевладелец

4. a slaff - палиця
5. a stave - кий
6. Lincoln green – зелене сукно
7. a store - запас

### **ROBIN HOOD AND SIR RICHARD OF THE LEE**

A knight came riding through the forest trees in the greenwood. He rode like a poor man, on an old horse and in old clothes.

Suddenly he heard: «Welcome, good knight! Welcome to the greenwood»! The knight looked up. Two yeomen in green clothes stood at his horse's head. They had arrows ready to shoot from their long bows.

«Who are you?» the knight asked. The bigger man answered: «They call me Little John. And my friend here is Much, the miller's son. We are Robin Hood's men».

«I know about Robin Hood» said the knight. «He is a good man. He takes money from those who have a lot, but he gives it to the poor. He never takes anything from women or from good yeomen who work in the fields or in the forest».

«That's right» Little John said, «And now will you come with us? Robin is waiting for his dinner. He told us to find somebody to have dinner with him» «I wasn't going to have any dinner today» the knight said. «I'll come with you gladly» Little John and Much brought the knight to Robin Hood. «Welcome, Sir Knight» said Robin. «I am Sir Richard of the Lee» said the knight. «Then, Sir Richard, let us have dinner».

It was a very good dinner. There was fish from the river, deer from the forest - as much as the knight could eat.

«I haven't had a dinner like that for a long time, Robin», he said. «Thank you»!

«Do you want to pay something for it»? Robin Hood asked. «If you do, I can give food like that to other people - poor people».

«I'd like to pay» said the knight, «but I don't have much money - only one piece of gold». Robin looked at him. «If that is all you have, I won't take it. And if you need more, you can have it. But Little John must see».

Little John looked in the knight's bags.

«It's right» he said. «The knight doesn't have more than one piece of gold».

«Do you want to tell us why? » Robin asked.

«Yes, Robin» said Sir Richard, «I had a son. He killed a knight. It was in a fair fight at the **tournament** field, but the proud Sheriff of Nottingham put my son in prison. To get him out of prison took all my money and more. I had to borrow»

«You borrowed from your friends?» Robin said.

«No. When I was rich, I had friends. When I wanted money, they all left me, I had to borrow from the rich abbot of the Abbey of St Mary. I must pay him back four hundred pieces of gold. If I can't pay him back the money tomorrow, he will take my castle and all my lands».

Robin spoke to Little John. «Go to our hiding-place. Little John, and get four hundred pieces of gold. Sir Richard can borrow it from us» Little John counted out more than four hundred pieces of gold.

«Can't you count?» asked Much. «This is the way to count money when a poor knight has to have it».

They took the money to Robin Hood. «Robin», said Little John, «this man is a knight, but his clothes are very old. You must give him the right clothes for a knight. We have good green cloth...»

«Yes» said Robin. «Give him three metres» Little John gave the knight four metres of Lincoln green cloth. Then he said, «And the knight must have a good horse, not the old one he came on».

«Yes» said Robin Hood. «Give him a good horse» Little John gave him Robin's best horse. Sir Richard of the Lee thanked Robin for all these things, «When must I payback the money I am borrowing from you?» he asked.

«In one year from today, if you can» said Robin, «under this greenwood tree. Now go and pay the abbot. - And a knight mustn't ride alone. Little John will go with you and help you».

### **THE DEATH OF ROBIN HOOD**

Robin Hood and Maid Marian grew old at last. Maid Marian died first, and Robin was alone. «I can't shoot well» he said to Little John. «My arrows don't fly so straight. I think I'm ill. I'll go to the priory in Kirkleys, the house of women who work for the church. The head of that house, the prioress, is my aunt's daughter, and she will know how to make me well».

«Don't go» said Little John. «Don't go without fifty of your best bowmen».

But Robin said, «I don't want you or anybody to go with me. The prioress and the other women in the priory are the servants of God, and they won't hurt me».

So Robin Hood went alone to Kirkleys, and called at the strong black door. The prioress came down to see him.

«Yes» she said, «you are ill. You have too much blood in your body, and I must take some of it out». She took Robin Hood to a little room. She drove a small pointed iron into his arm, and the good red blood began to come out. She stayed with him for an hour - and then for another hour. She didn't stop the blood, and at last Robin knew that she wanted to kill him. She was working for his enemies. The prioress went out of the room. Robin's blood was still running out. He tried to stop it, but he couldn't. He tried to open the door, but the prioress had locked it. The window was high up, and he was too weak to get to it. His horn was at his side, and he sounded it three times. The sound was very weak, but Little John heard it. He was under a tree, just outside Kirkleys. The big man ran to the priory. He broke

the strong black door, and he broke other doors inside. At last he broke the door of Robin's room.

Robin was near to death. «Oh, Robin, Robin» cried Little John. «This is a bad place. I'll carry you out, and then I'll come back - and burn Kirkleys to the ground, and all the bad women in it».

«No, Little John» said Robin, «you mustn't do that for me. I'm dying, but I never hurt a woman in my life. Don't hurt even the prioress. But give me my bow and a good arrow. I'll shoot the arrow through the window, and you can bury me in the ground where the arrow falls. Bury me with green grass under my head, and green grass at my feet. Bury my long bow at my side, and put these words above me: Here lies brave Robin Hood.

1. prioress [praiaɪns] - настоятельница

2. pointed iron – гостра голка

## **THE CANTERBURY TALES**

### **The Giant of the Fens**

About eight hundred years ago a boy was born in Cambridgeshire whose name was Tom Hickathrift. He soon became the biggest child in the country. At ten he was six feet tall and three feet across.

Tom showed his strength in all kinds of ways and his fame reached the nearby town of Lynn. A brewer heard of Tom and asked him to drive a cart loaded with barrels of beer to the town of Wisbeck. This sounded easy enough, but the brewer knew that a Giant lived in the forest through which the road passed, and that the Giant cut off the head of any traveller who passed that way.

However Tom was not frightened by the stories of giants! After the brewer had fed him well, he agreed to cross the forest with a load of beer.

He had been travelling for some time when a voice like thunder cried to him to stop, and a Giant came out of the cave. Tom was big, but the Giant was

enormous; he was twice as tall as Tom. Tom was a brave lad, but even he was discouraged and wanted to run away from such a monster.

"Let's have a fight!" shouted the Giant smiling as pleasantly as it was possible for such an ugly fellow. "Give me a bit of fun before I finish you off!"

When the news got around that Tom had killed the obnoxious Giant all the people came to thank him. They went with Tom to the Giant's cave and helped him to carry away the treasure, which they thought he had earned. Tom became wealthy and his son was called Sir Thomas Hickathrift. He helped the people of the Fens in their battles many times, but that is another story.

NOTE: THE FENS is a region in eastern England between Lincoln and Cambridgeshire. A fen is low-lying wet land, often partly covered with water.

**Answer the questions.**

1. Do you have any idea of why the brewer asked Tom to do that task?
2. Why do you think Tom agreed to do it, in spite of risking his life?
3. Analyse the language used in the paragraphs describing the Giant and Tom. How does it contribute to the whole story?
4. Why do you think people should want to create tales like this one?
5. Why have they been passed from generation to generation?
6. Can you think of a Ukrainian folk hero akin to Tom Hickathrift? In which ways are these heroes similar?

## Lecture 4

### RENAISSANCE LITERATURE

#### I. Learn to read these proper names.

1. Renaissance [rə'neɪsəns] - Ренесанс, епоха Відродження
2. Elizabeth [i'lizəbəθ] - Єлизавета
3. William Shakespeare ['wɪljəmʃæks'riə] –Вільям Шекспір
4. Stratford -on-Avon ['strætʃədɒn'eɪv(ə)n] – Стратфорд-на-Ейвоні
5. Warwickshire ['wɑ:riksʃɪə] – Уорікшир( графство Англії)
6. Shuttery ['ʃʊtəri] – Шоттері
7. Chamberlain ['tʃeɪmb(ə)lɪn] – керуючий (двором короля або іншої високопоставленої особи)

#### II. Read the words with their translation.

1. to reduce [ri'dju:s] – зменшувати, скорочувати, знижувати
2. an education [edju'keɪʃn] - освіта, навчання
3. to encourage [ɪn'kʌrɪdʒ] – заохочувати, підтримувати
4. a curriculum [kə'ɪrɪkjələm] – курс навчання, навчальний план
5. to excite [ɪk'saɪt] – спонукати, закликати, викликати емоції  
excited [ɪk'saɪtɪd] - схвилюваний, збуджений
6. a shortage ['ʃɔ:tɪdʒ] - недостаток, недолік, дефіцит
7. a cause [kɔ:z] - причина, підстава  
to cause [kɔ:z] - послужити причиною, приводом
8. a variety [və'raɪəti] – різноманіття, різноманітність, ряд множин

**III. Read the word combinations and sentences, translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

to **reduce** prices, to reduce taxes, to reduce the length of a skirt, to reduce the length of a dress, to reduce the imprisonment. He is greatly reduced by illness. We hope that they will reduce the rent a little. All the shirts were reduced to £ 10. The report can be reduced to three main points.

an adult **education**, an elementary education, a free education, a general education, a good education, a bad education, to get education, a collage education. In our country education is free. They worked hard to give their son a good education.

to **encourage** is to inspire smb. with the courage or confidence, to encourage a friend I gave him all the information but I didn't encourage him. It is good when parents encourage children. He encouraged him in his work. Patricia encouraged me to apply for a job.

a **curriculum** is the subjects that are by a school or the things that are studied in a particular subject. There were many grammar schools, with a classical curriculum.

to **excite** is to arouse a person to strong feeling, to excite interest, to excite jealousy. This case excited a lot of public interest. It was a very excited performance. His playing is technically brilliant, but doesn't excite me.

a food **shortage**, a teacher shortage, a book shortage, a milk shortage. In wartime people often have a food shortage. Teacher shortage in the villages is a great problem of our country.

a primary **cause**, a secondary cause, a good cause, a bad cause, to cause alarm, to cause a reaction, to cause damage to. There was a terrible noise which caused an alarm. What was the cause of the accident? There was no cause for alarm.

a **variety** of shapes, a variety of goods, a variety of dresses, a wide variety of smth., a good variety of books. There is a great variety of goods in this shop. There was such a big variety of dresses that she couldn't decide which she would buy.



#### **IV. Translate from English into Ukrainian.**

1. She reduced taxes, broadened education encouraged learning and the arts.
2. There were many grammar schools, all with a classical curriculum.
3. The visits of companies of players excited the whole town.
4. William was still a boy when he began to set and produce plays himself at the village of Shottery.
5. Along with his first plays his first poems appeared.
6. In 1594 Shakespeare became a shareholder in the Lord Chamberlain's Company.
7. The theatre was pulled down in the middle of the 17 century but was built again at the end of the twentieth century.
8. The shortage of facts about Shakespeare's life caused a variety of ideas about who he really was.

#### **V. Translate from Ukrainian into English.**

1. Вона зменшила податки, сприяла розширенню освіти, заохочуючи до навчання мистецтва.
2. Існувало безліч середніх шкіл з класичним навчальним планом.
3. Візити акторських труп викликали величезний інтерес у всього міста.
4. Вільям був ще хлопчиком, коли він почав ставити і створювати п'єси в селі Шотеррі.
5. Разом з його першими п'єсами з'явилися його перші вірші.
6. В 1594 році Шекспір став співвласником в компанії лорда Чемберлена.
7. Театр був зруйнований всередині 17 століття, але був знову відбудований в кінці 20 століття.
8. Недостатня кількість фактів про життя Шекспіра викликало величезну кількість ідей про те, ким він був насправді.

## **VI. Read the text.**

### **RENAISSANCE LITERATURE**

#### **Elizabethan Period**

Elizabeth (1533-1558-1603), daughter of Henry VIII and Ann Boleyn, came to the throne when she was 25. She was unusually well-educated. She reduced taxes, broadened education encouraged learning and the arts. There were many grammar schools, all with a classical curriculum. Elizabeth was certainly one of the greatest English monarchs.

Elizabethan Age gave rise to such names as Ben Johnson, Christopher Marlowe, George Chapman, Thomas Kyd, Edmund Spenser, Sir Walter Raleigh, to say nothing of William Shakespeare. It was also a time of religious fight between the new protestant Reformators and the Roman Catholic Church. With all of this, new ideas appeared in literature. The interest to classical literature began in Italy and then came to England.

One of the most striking changes in the literature of the period is the assurance that one can win a victory over death. This is a great contrast to the works of the Anglo-Saxon period where the lives of all were ruled by fate.

#### **William Shakespeare (1562-1616)**

The great poet and dramatist William Shakespeare is often called by his people “Our National Bard”, “The Immortal Poet of Nature”.

Shakespeare was born in Stratford-on-Avon, a little town in Warwickshire. John Shakespeare, the poet’s father, was engaged in the wool industry. The Shakespeare’s had eight children, four boys and four girls and William was the third child. William attended school. At the school William learned to read and spell, and was taught English, Latin and Greek.

The visits of companies of players excited the whole town. Small companies of travelling players had only the principal actors, and when they gave a play many

boys of the town were given a chance to help them. William was still a boy when he began to set and produce plays himself at the village of Shrottery.

Along with his first plays his first poems appeared. Writing verse was very common in Shakespeare's days; it was called sonnetising. Shakespeare was an actor himself. Very soon Shakespeare became famous as a playwright.

In 1594 Shakespeare became a shareholder in the Lord Chamberlain's company, which did not have a theatre of its own. By the end of the 16 century the playhouse was built on the South bank of the Thames. This playhouse was named the Globe. The theatre was pulled down in the middle of 17 century but was built again at the end of the twentieth century.

Shakespeare died on April 23, 1616. Shakespeare wrote 4 long poems, 154 sonnets and 37 plays of all kinds – comedies, histories, tragedies, and farces.

The shortage of facts about Shakespeare's life caused a variety of ideas about who he really was. There were ideas that Queen Elizabeth wrote all his plays, or philosopher Francis Bacon, or the Earl of Derby or some other noble.

Shakespeare's literary work is usually divided into three periods:

The first period – from 1590 to 1601 – when he wrote histories, comedies and sonnets.

The second period – from 1601 to 1608 – was the period of tragedies.

The third period – from 1608 to 1612 – when he wrote mostly tragic – comedies.

These three periods are sometimes called optimistic, pessimistic and romantic.

## **VII. Retell the text using the questions as a plan.**

1. What were the most important things Elizabeth did for her country?
2. How Shakespeare is often called by his people?
3. Where was Shakespeare born?

4. What do you know about Shakespeare's family?
5. Why did he begin to write?
6. What do you know about the Globe?
7. Why is there a variety of ideas about Shakespeare and his works?
8. Can you name the three periods Shakespeare's literary work?

### **VIII. Discuss.**

1. Speak about the background of renaissance.
2. Comment on the reasons why Shakespeare became a playwright.
3. Your opinion why the three periods of his literary work are sometimes called optimistic, pessimistic and romantic.

### **Read and translate into Ukrainian.**

## **SHAKESPEARE'S SONNETS**

### **Sonnet 106**

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old rhyme  
In praise of ladies dead, and lovely knights,  
Then, in the blazon of sweet beauty's best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have express'd  
Even such a beauty as you master now.  
So all their praises are but prophecies  
Of this our time, all you prefiguring;  
And, for they look'd but with divining eyes,  
They had not skill enough your worth to sing:

For we, which now behold these present days,  
Had eyes to wonder, but lack tongues to praise.

### **Sonnet 138**

When my love swears that she is made of truth  
I do believe her, though I know she lies,  
That she might think me some untutor'd youth,  
Unlearned in the world's false subtleties.  
Thus vainly thinking that she thinks me young,  
Although she knows my days are past the best,  
Simply I credit her false speaking tongue:  
On both sides thus is simple truth suppress'd.  
But wherefore says she not she is unjust?  
And wherefore say not I that I am old?  
O, love's best habit is in seeming trust,  
And age in love loves not to have years told:  
Therefore I lie with her and she with me,  
And in our faults by lies we flatter'd be.

### **Sonnet 98**

From you have I been absent in the spring,  
When proud-pied April dress'd in all his trim  
Hath put a spirit of youth in every thing,  
That heavy Saturn laugh'd and leap'd with him.  
Yet nor the lays of birds nor the sweet smell  
Of different flowers in odour and in hue  
Could make me any summer's story tell,  
Or from their proud lap pluck them where they grew;  
Nor did I wonder at the lily's white,  
Nor praise the deep vermilion in the rose;  
They were but sweet, but figures of delight,

Drawn after you, you pattern of all those.  
Yet seem'd it winter still, and, you away,  
As with your shadow I with these did play.

**Lecture 5**  
**English Literature in the 17<sup>th</sup>-18<sup>th</sup> Centuries**  
**ENLIGHTENMENT**

**I. Learn to read these proper names.**

1. Bourgeois Revolution [ˈbuəʒwɑː ˌrevəˈluːʃən] – Буржуазна революція
2. Enlightenment [ɪnˈlaɪt(ə)n(ə)m(ə)nt] – епоха Просвітництва
3. Daniel Defoe [dænjəldiˈfəʊ] – Даніель Дефо
4. Jonathan Swift [dʒɒnəθənswɪft] – Джонатан Свіфт
5. Robert Burns [rɒbətɜːnz] – Роберт Бернс
6. Robinson Crusoe [rɒbɪnsən ˈkruːsəʊ] – Робінзон Крузо
7. Lemuel Gulliver [ˈlemjuəl ɡʻʌlɪvə] – Лемюель Гулівер
8. Ayrshire [ˈeɪʃ(ɪ)ə] – Ершир (колишнє графство Шотландії)

**II. Read the words with their translation.**

1. remarkable [rɪˈmɑːkəbl] – чудовий, видатний
2. defend [dɪˈfend] – захищати, відстоювати (право на щось)
3. independent [ɪndɪˈrɛndənt] – незалежний, вільний
4. wealthy [ˈweɪlθi] – багатий, заможний
5. popular [ˈpɒpjʊlə] – популярний, широко поширений
6. exist [ɪgˈzɪst] – існувати, жити  
existence [ɪgˈzɪstəns] – життя, буття
7. ancient [ˈeɪnʃ(ə)nt] – стародавній, старинний, античний
8. numerous [ˈnjuːmərəs] – численний
9. to inspire [ɪnˈspaɪə] – внушати, вселяти, примушувати
10. a toil [tɔɪl] – тяжкий труд
11. a relationship [rɪˈleɪʃənʃɪp] – відносини

12. sympathetic [sɪmpə'tetɪk] – чуйний, милий, симпатичний

**III. Read the word combinations and sentences, translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a **remarkable** sight, a remarkable achievement, a remarkable person, a remarkable intelligence, a remarkable intelligence, a remarkable progress, a remarkable lake, a remarkable landscape. It's remarkable to see such clean streets. Look, there is such a remarkable landscape. Sometimes it seems to me that he knows everything, he really has a remarkable intelligence.

to **defend** against smb., to defend one's city, to defend one's country, to defend one's interests, to defend one's honour. The army defended our country against the invasion. Any government should defend people. What can we do to defend ourselves against rising prices? I will defend my interests, you should know it.

an **independent** state, an independent research, an independent journalist, an independent man, absolutely independent, logically independent. Ukraine is an independent country now. I quite like to live alone, it makes me more independent. She earns enough money to be quite independent. Robert aimed to be independent of his parents by the time he was twenty.

a **wealthy** family, a wealthy man, a wealthy bridegroom, wealthy landowners, a wealthy businessman. She is from a very wealthy family. Wealthy people can't understand problems of poor people. Her aim was to find a wealthy bridegroom. Bill is a wealthy businessman now.

a **popular** opinion, a popular holiday resort, a popular book, a popular film, a very popular restaurant, a popular press, a popular music. She always chooses popular holiday resorts. Yesterday we had a good dinner in this popular restaurant.

to **exist** on bread and water, a miserable existence, a struggle for existence, existence of other worlds, to be in existence. Did unicorns ever exist? Stop



pretending the problem doesn't exist. We cannot exist without oxygen. Scientists have many theories about how the universe came into existence.

remains of **ancient** arts at Athens, ancient ruins, an ancient architecture, an ancient history, an ancient language, an ancient monument, an ancient world, the ancient civilizations of Asia. In some countries we can still see the ancient ruins. I learnt the ancient history at the University.

**numerous** flowers, numerous dresses, numerous books, numerous ideas, numerous buildings, numerous shops. Numerous attempts have been made to hide the truth. There were numerous flowers in her room. He had numerous ideas, but still he didn't know what to do.

to **inspire** to encourage smb. by making them feel confident; The general's speech inspired the soldiers. Threats don't necessarily inspire people to work. We need a new captain – someone who can inspire the team. I hope this success will inspire you to write one more book. She always inspired him to paint these pictures.

a **toil** is hard or exhausting work: physical toil, a life of toil. He died not because of some illness but because of physical toil. It wasn't a happy life, it was a life of hard toil. Hard toil didn't change his character.

a close **relationship**, to break off a relationship, an interpersonal relationship, a warm relationship. I decided to break off any relationship with Tom. The most important thing for me is an interpersonal relationship. I always had a warm relationship with my brother.

**sympathetic** is feeling or showing sympathy; a sympathetic woman. It was not a sympathetic house and the furnishing and pictures were ugly. You are not very sympathetic, Joan. Don't be so sympathetic, some people deserve punishment.

#### **IV. Translate from English into Ukrainian.**

1. The 18<sup>th</sup> century was also remarkable for the development of science and culture.
2. The Enlightenment defended the interest of the common people – craftsmen, tradesmen, peasants.
3. He was a man of an active and original mind, an independent and courageous thinker who dealt with social questions.
4. He was the son of the wealthy London butcher and received a good education.
5. It was his first book fiction. Its success encouraged Defoe.
6. What few people knew is that Robinson Crusoe actually existed.
7. His bitter satire was aimed at the policy of the English bourgeoisie towards Ireland.
8. He never liked Ireland and considered his Irish birth only the first of many misfortunes.
9. Even to this day, “Robbie Burns” is a magic name, one which inspires the loyalty and pride of his countrymen.
10. His poetry, and particularly, his love songs, reveal that his youth was not all toil.
11. He was frequently involved in scrapes with the church, both for his relationships with women and for his outspoken criticism of the church doctrine.
12. Burn’s poems are filled with a lively sense of humour, warm and sympathetic understanding of humanity.

#### **V. Translate from Ukrainian into English.**

1. XVIII століття також було видатним для розвитку науки і культури.
2. Епоха Просвітництва захищала інтереси простих людей – ремісників, торговців селян.

3. Він був людиною живого і оригінального розуму, незалежним і сміливим мислителем, якого цікавили соціальні питання.
4. Він був сином багатого лондонського м'ясника і отримав гарну освіту.
5. Це була його перша книга в жанрі фантастики. На його успіх надихнув Дефо.
6. Мало хто знав, що Робінзон Крузо дійсно існував.
7. Його гостра сатира була спрямована на політику англійської буржуазії щодо Ірландії.
8. Він ніколи не любив Ірландію і вважав своє ірландське походження лише першим з багатьох нещасть.
9. Навіть сьогодні «Роббі Бернс» - це магічне ім'я, яке вселяє відданість і гордість своїх співвітчизників.
10. Його поезія, і зокрема, його любовні пісні, показують, що його молодість була не тільки сповнена тяжким трудом.
11. Він часто був залучений в сутички з церквою, як за його стосунки з жінками, так і за свою відверту критику церковної доктрини.
12. Вірші Берна наповнені живим почуттям гумору, теплим і співчутливим розумінням людства.

## **VI. Read the text.**

### **English Literature in the 17 - 18 Centuries**

#### **ENLIGHTENMENT**

The 17<sup>th</sup> century was one of the most stormy periods of English history. There was the English Bourgeois Revolution in the 1640s. As a result of the revolution, the king was dethroned and beheaded and England was proclaimed a republic.

It was an age of intensive industrial development. The 18<sup>th</sup> century was also remarkable for the development of science and culture.

The 17<sup>th</sup> and 18<sup>th</sup> centuries are known in the history of European culture as the period of Enlightenment. The Enlightenment defended the interest of the common people - craftsmen, tradesmen, peasants. The central problem of the Enlightenment ideology was that of man and his nature.

There were such famous writers as Daniel Defoe, Alexander Pope, Jonathan Swift, Henry Fielding, Robert Burns.

**Daniel Defoe (1660-1731)** is regarded as the founder of realistic novel in English and European literature. He was a man of an active and original mind, an independent and courageous thinker who dealt with social questions.

Daniel Defoe's life was complicated and adventures. He was the son of a wealthy London butcher and received a good education. His name was Foe, why Daniel added the "De" to his surname is not known. His birth date is also unknown, but historians said that it was in the year 1659 or 1660. He was the earliest literary journalist in England. He wrote political pamphlets on any subject and every event. Much of his work was political and satirical, and one of his pamphlets even put him in prison for three months. His best known novels are "Moll Flanders" (1721) and "Robinson Crusoe" (1719). It was his first book of fiction. Its success encouraged Defoe.

He left behind him more than three hundred published works, and the reputation of being the "First English Journalist".

By the time Daniel Defoe wrote "Robinson Crusoe" he was at about the age of fifty- eight. With his imaginative account of the adventures of Robinson Crusoe, he has become regarded as the forerunner of the great English novelists.

## **ROBINSON CRUSOE**

"Robinson Crusoe" was one of the first English novels. It was one of the world's most popular adventure stories which had a success. "Robinson Crusoe" has been published in hundreds of editions and thousands of languages.

Almost every English speaking person has heard of or read Daniel Defoe's famous novel "Robinson Crusoe". Defoe's novel is a tale of an English sailor who lived for twenty-seven years on a Caribbean island. What few people knew, is that Robinson Crusoe actually existed. His name was Alexander Selkirk. Daniel Defoe took Selkirk's real-life adventure to create his legendary Robinson Crusoe.

**Jonathan Swift (1667-1745)** was the greatest of the prose satirists of the age of the Enlightenment. His bitter satire was aimed at the policy of the English bourgeoisie towards Ireland. That's why Irish people considered Swift their champion in the struggle for the welfare and freedom of their country. Jonathan Swift was born in Dublin, but he came from an English family. He never liked Ireland and considered his Irish birth only the first of many misfortunes.

The satire *The Battle of the Books* (1697) marked the beginning of Swift's literary career. It depicts a war between books of modern and ancient authors. The book is an allegory and reflects the literary discussion of the time. Swift's first success was *A Tale of a Tub* (1704), a biting satire on religion.

Living in Dublin Swift became actively involved in the struggle of the Irish people for their rights and interests against English oppression and poetry. In the numerous political pamphlets Swift ridiculed different spheres of life of bourgeois society: law, wars, politics etc.

### **Gulliver's Travels (1726)**

In 1726 Swift's masterpiece *Gulliver's Travels* appeared. All Swift's inventive genius and savage satire were at their best in this work. This novel brought him fame and immortality. Swift died on the 19th of October, 1745, in Dublin.

The book *Gulliver's Travels* describes the adventures of Lemuel Gulliver, a ship's surgeon. It has four parts. Swift used his favorite weapon - laughter - to mock at bourgeois reality. He criticized it and his criticism was hidden away in a whole lot of allegorical pictures. In the gullible Gulliver Swift found an ideal

spokesman, through whom he exposed the corruption in every British institution and British institution and Britain's political system in whole. Swift's democratic ideas expressed in the book had a great influence on the English writers who came after Swift.

**Robert Burns (1759-1796)** was one of the English poets. Even to this day, "Robbie Burns" is a magic name, one which inspires the loyalty and pride of his countrymen. Burns, the oldest of seven children, was born in Alloway, Ayrshire, Scotland, in a two-room cottage his father, William Burns, had built with his own hands. The family's poverty made possible only a meagre education. It was from his father that Robert Burns received most of his learning and his avid love for books.

His mother taught him old Scottish songs and stories which he later turned into his best poems. His poetry, and particularly, his love songs, reveal that his youth was not all toil.

His verse satirising local dignitaries made him many enemies. He was frequently

involved in scrapes with the church, both for his relationships with women and for his outspoken criticism of the church doctrine.

His first volume of poetry, called *"Poems: Chiefly in the Scottish Dialect"* (1786). It was an immediate success. He toured Scotland and Northern England collecting ballads. Then he retired to the farm and married Jean Armour. Then he wrote some of his finest poetry.

His last years were clouded by fits of depression brought on ill health, excessive drinking and financial difficulties. At the age of 37 he died from rheumatic heart disease. Ten thousand persons are said to have followed him to his grave.

Burns' poems are filled with a lively sense of humour, warm and sympathetic

understanding of humanity. Very important for him were freedom to the human spirit, the beauties of love and friendship, and the pleasures of the simple life. A lot of his verses were made to songs. A lot of Burns' poems were translated into Ukrainian by Samuil Marshak.

## **VII. Answer the questions.**

1. What do you know about the 17th century?
2. Whose interests defended the Enlightenment?
3. Who is regarded a founder of realistic novel in English and European literature?
4. What do you know about Daniel Defoe's life?
5. What are his best novels?
6. What do you know about Robinson Crusoe? Did he really exist? What was his name?
7. Who was the greatest of the prose satirists of the age of the Enlightenment?
8. What did Swift ridicule in the numerous political pamphlets?
9. How many parts does the novel Gulliver's Travels consist of?
10. What do you know about Robert Burns' life?
11. Why did Robert Burns have many enemies?
12. Where did he collect his ballads?
13. When did Robert Burns die? Why was it?

## **VIII. Discuss**

1. Discuss the background of the Enlightenment?
2. Speak on Defoe's pamphlets. What themes did he touch?
3. Speak on Swift's pamphlets. What themes did he touch?
4. Discuss why Burns' poems had such a great success.

**Read and translate the texts into Ukrainian.**

**Daniel Defoe's novel**

**“THE LIFE AND ADVENTURES OF ROBINSON CRUSOE”**

**START IN LIFE**

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called—nay we call ourselves and write our name—Crusoe; and so my companions always called me.

I had two elder brothers, one of whom was lieutenant-colonel to an English regiment of foot in Flanders, formerly commanded by the famous Colonel Lockhart, and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew, any more than my father or mother knew what became of me.

Being the third son of the family and not bred to any trade, my head began to be filled very early with rambling thoughts. My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free school generally go, and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propensity of nature, tending directly to the life of misery which was to befall me.

My father, a wise and grave man, gave me serious and excellent counsel against what he foresaw was my design. He called me one morning into his



chamber, where he was confined by the gout, and expostulated very warmly with me upon this subject. He asked me what reasons, more than a mere wandering inclination, I had for leaving father's house and my native country, where I might be well introduced, and had a prospect of raising my fortune by application and industry, with a life of ease and pleasure. He told me it was men of desperate fortunes on one hand, or of aspiring, superior fortunes on the other, who went abroad upon adventures, to rise by enterprise, and make themselves famous in undertakings of a nature out of the common road; that these things were all either too far above me or too far below me; that mine was the middle state, or what might be called the upper station of low life, which he had found, by long experience, was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanic part of mankind, and not embarrassed with the pride, luxury, ambition, and envy of the upper part of mankind. He told me I might judge of the happiness of this state by this one thing—viz. that this was the state of life which all other people envied; that kings have frequently lamented the miserable consequence of being born to great things, and wished they had been placed in the middle of the two extremes, between the mean and the great; that the wise man gave his testimony to this, as the standard of felicity, when he prayed to have neither poverty nor riches.

He bade me observe it, and I should always find that the calamities of life were shared among the upper and lower part of mankind, but that the middle station had the fewest disasters, and was not exposed to so many vicissitudes as the higher or lower part of mankind; nay, they were not subjected to so many distempers and uneasinesses, either of body or mind, as those were who, by vicious living, luxury, and extravagances on the one hand, or by hard labour, want of necessaries, and mean or insufficient diet on the other hand, bring distemper upon themselves by the natural consequences of their way of living; that the middle station of life was calculated for all kind of virtue and all kind of enjoyments; that peace and plenty were the handmaids of a middle fortune; that temperance,

moderation, quietness, health, society, all agreeable diversions, and all desirable pleasures, were the blessings attending the middle station of life; that this way men went silently and smoothly through the world, and comfortably out of it, not embarrassed with the labours of the hands or of the head, not sold to a life of slavery for daily bread, nor harassed with perplexed circumstances, which rob the soul of peace and the body of rest, nor enraged with the passion of envy, or the secret burning lust of ambition for great things; but, in easy circumstances, sliding gently through the world, and sensibly tasting the sweets of living, without the bitter; feeling that they are happy, and learning by every day's experience to know it more sensibly.

**Jonathan Swift**  
**“GULLIVER’S TRAVELS”**  
**A VOAYGE TO LILLIPUT**

My name is Lemuel Gulliver. I was born in England, in 16. When I was a young man I studied to be a doctor. I worked in London at first, but it was not easy to make money there. I decided to work as a ship's doctor. I liked travelling, and I made several voyages. It was an interesting life.

One ship I worked on was called the Antelope. Our voyage went very well at first, but one day there was a great storm. The ship hit a rock in the sea, and began to sink. I managed to jump into one of the ship's lifeboats with some sailors, and we thought we were safe. Then there was a big wave, and the little boat turned over in the water. We all began to swim. I soon lost sight of the other sailors, and I never saw them again. I think they all drowned.

I swam for many hours in the water, and I was very tired. Suddenly I realised that the water was not deep any more - my feet touched the ground! I walked a long time, and then I came to the beach. It was evening, and I was exhausted. I fell asleep on the sand.

When I woke up it was morning. I tried to stand up, but I could not move at all. I raised my head a little, and I could see ropes around my body. They were tied very tightly. I did not know what had happened to me.

Then I saw a very small creature walking along my body. I looked again, and I was very surprised to see that this creature was really a tiny man! Soon there were more of these little men walking on me. There were hundreds of them on the ground near me. They were talking to each other, but I could not understand their language.

I shouted very loudly, and the little men were afraid. They ran away quickly. Then I tried to free myself, and I managed to break the ropes around one of my hands. As soon as I did this. I felt a sharp pain. The little men were shooting arrows at me! The arrows were very small, but they were also very sharp, and I decided to lie still.

Now the little men constructed a platform near my head. One of them climbed up to the top of the platform. He was standing very close to my ear. He began to shout into my ear. I could hear what he said, but I did not understand the language he was using. He used signs to communicate with me. He told me that the country was called Lilliput, and that he worked for the Emperor. Then he explained that I was their prisoner. He told me not to be frightened, because they only wanted to take me to see the Emperor.

It was now the middle of the morning, and I was hungry and thirsty. I put my finger in my mouth to show the little man that I wanted to eat and drink something. He understood me, and he gave some instructions to the hundreds of little men who were on the ground. They went away, and then they came back with ladders'. They had wine and food with them. They climbed up the ladders, and offered me the wine and food. Everything tasted good, but it was very small, like the men themselves. I drank whole barrels of wine, and ate several cattle - and sheep.

Soon I could hear a lot of noise on the ground near me. I turned my head to look, and I saw that all the little men were now very busy. They had cut down a lot of trees, and they were building something with the trees. They worked for a long time, and then I saw what they were making. It was a large machine with many wheels. The machine was as big as me.

I was now tired again, and I fell asleep once more. While I slept, the little men pulled me onto the machine. The movement woke me. I was curious to find out what they were doing.

Then I heard a noise, and I saw hundreds of tiny horses. The little men attached the horses to the machine, and the horses began to pull me along. There were fifteen hundred horses pulling me! The machine began to move slowly forward.

We travelled slowly for a long time, and then we came to a city. We stopped outside the city. There was a very old temple here, and they asked me to get off the machine and enter the temple. I learned later that this temple was one of the largest buildings in the country. It was no longer used because someone had committed a terrible murder there some years before. There was just enough space in the temple for me to enter. Once I was inside, the people tied me up again. They used ninety-one chains and thirty-six padlocks! The chains were long enough to allow me to stand and walk around. I'll never forget how surprised and frightened the people were, when they saw me stand up and walk!

Now the Emperor himself came to the temple. He brought his princess with him. They wanted to look at me. They climbed up a tower in the temple, and looked down at me where I lay. People from the city began to arrive as well, and they climbed up the walls of the temple to look down at me. Some very daring people put ladders against my body, and climbed up these. Everybody was very surprised to see me. I was the biggest man they had ever seen!

**Lecture 6**  
**English Literature in the Beginning of the 19<sup>th</sup> Century**  
**ROMANTICISM**

**I. Learn to read these proper names.**

1. Romanticism [rə'mæntisiz(ə)m] - Романтизм
2. George Gordon Byron [dʒɔ:dʒgɔ:d(ə)n'baɪərən] – Джордж Гордон Байрон
3. Percy Bysshe Shelley [ˈpɜ:siˈbiʃˈʃeɪli] – Персі Біше Шеллі
4. Childe Harold's Pilgrimage [ˈtʃaɪldˈhærəldzˈpɪlgrɪmɪdʒ] – Паломництво Чарльда Гарольда
5. Don Juan [ˈdɒnˈdʒu:ən] – Дон Жуан
6. Atheism [ˈeɪθɪz(ə)m] - Атеїзм
7. Revolt of Islam [rɪˈvəʊlt əvɪzləm] - повстання Ісламу
8. Cenci [ˈsensɪ] – Ченсі
9. Jane Austen [dʒeɪnˈɒstɪn] – Джейн Остін
10. Marianne [ˈmæriˈæn] – Маріанна
11. Persuasion [pəˈsweɪz(ə)n] – переконання

**II. Read the words with their translation.**

1. a current [ˈkʌr(ə)nt] – струя, течія, поточний, сучасний
2. misery [ˈmɪz(ə)rɪ] – страждання, нещастя
3. to persecute [ˈpre:sɪkjʊ:t] – переслідувати, піддаватися гонінню (зазвичай за переконання)
4. to deny [dɪˈnaɪ] – заперечувати, не приймати, відмовляти
5. fierce [fɪəs] – жорстокий, лютий, інтенсивний
6. passionate [ˈpæʃ(ə)nət] – палкий, пристрасний, закоханий
7. separate [ˈsep(ə)rət] – відокремлювати, розділяти

8. a faith [ feiθ] – віра, довіра

9. sensitive [ 'sensitiv] – чутливий, ніжний, вразливий

10. to appreciate [ə'pri:ʃiət] – оцінювати, бути вдячним, розуміти, приймати до уваги

**III. Read the word combinations and sentences, translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a **current** of the river, a current of the sea, current events, currents affairs, currents prices, a current week, a current address, current costs, current news. Two theories were then widely current.

a deep **misery**, an untold misery, to cause misery, to relieve misery, her own misery, my mother's misery, to make smb's life a misery, a human misery. Her face was a picture of great misery. It was her own misery, I didn't care about it. Why is she so sad? – Robert caused her a deep misery.

**persecute** is to treat someone cruelly over a period of time, especially because of their religious or political beliefs. Puritans left England to escape being persecuted. Actors complained of being persecuted by the press. Pushkin was also persecuted because of his poems. Members of these sects are persecuted.

**to deny** a charge, to deny strongly, to deny to enter the country. It's hardly to deny that Bob is a good man. Spinoza did not deny the existence of God. You can't deny that this magazine is very popular. They were denied to enter the country. My mother denied me to go out tonight.

a **fierce** man, a fierce face, a fierce voice, a fierce glance, fierce dogs, a fierce storm, a fierce attack, a fierce wind, a fierce heat, a fierce discussion. She turned round, looking very fierce. A fierce wind was blowing yesterday. I don't remember anything; I only remember his fierce face.

**passionate** is characterized by intense emotion; a passionate look, a passionate girl, a passionate kiss, a passionate relationships.

**separate** adj. existing or considered independently; to separate something that is not together; separate rooms, a separate item, a separate bedroom, two separate problems. Keep the fish separate from the other food. He tries to keep his professional life completely separate from his private life. They did arrive together, but I think they left separately.

deep **faith**, strong faith, unshakable faith, to accept on faith, to have faith in smb., to lose faith in smb., the true faith, by faith, my faith in God. She is Buddhist by faith. I have great faith in her. I really lost faith in humanity. The public has quite simply lost faith in the government. I accepted everything on faith, because I believed him.

**sensitive** is easy irritated; delicate; having the power of sensation; a sensitive skin, sensitive to cold, highly sensitive, a sensitive woman, a sensitive touch. Make sure you protect sensitive areas of your skin with a good suncream. Her skin is very sensitive. Don't be so sensitive, it's just a film.

to **appreciate** deeply, to appreciate greatly, to appreciate very much, to appreciate keenly, to appreciate the necessity. I appreciate your difficult. Her abilities are not fully appreciated by her employer. I appreciated his when we moved.

#### **IV. Translate from English into Ukrainian.**

1. Romanticism as a literary current can be regarded as a result of two great historical events.
2. The weavers that were left without workthought that the machines were to blame for their misery.
3. Progressive – minded people were persecuted and forced into exile.
4. Some of the writers were revolutionary: they denied the existing order.
5. George Gordon a fierce fighter against the tyranny and hypocrisy of Church and State.

6. The 24- year-old Lord Byron gave a passionate defence of the workers who had been driven to the desperate step of destroying machinery.
7. He hated his wife and finally separated from her.
8. He lost faith in friend and was disappointed in the world of lies in which he found himself.
9. Childe Harold is a sensitive, disillusioned and generous – minded wanderer.
10. It was appreciated only at the end of the 19<sup>th</sup> century.

#### **V. Translate from Ukrainian into English.**

1. Романтизм як літературний напрямок може розглядатися як результат двох великих історичних подій.
2. Ткачі, які були позбавлені роботи, думали, що машини були винні в їх нещастях.
3. Прогресивно–мислячі переслідувалися і відправлялися на заслання.
4. Деякі письменники були революціонерами, вони заперечували існуючий порядок.
5. Джордж Гордон ярий борець проти тиранії і лицемірства церкви і держави.
6. Двадцятичотирирічний лорд Байрон палко захищав робітників, які були доведені до відчайдушного кроку - руйнування машин.
7. Він ненавидів свою дружину, і в кінці кінців розлучився з нею.
8. Він втратив віру в дружбу і був розчарований в світі брехні, в якому він знаходився.
9. Чарльз Гарольд чутливий, благородний блукач, який розчарувався.
10. Це було оцінено лише в кінці 19 століття.



## **VI. Read the text.**

### **English Literature in the Beginning of the 19<sup>th</sup> Century**

#### **ROMANTICISM**

Romanticism as a literary current can be regarded as a result of two great historical events: 1) the Industrial Revolution in England and 2) the French Bourgeois Revolution of 1789. The Industrial Revolution began with the invention of a weaving – machine which could do the work of 17 people. The weavers that were left without work thought that the machines were blame for their misery. They began to destroy these machines.

The reactionary ruling class of England was against any progressive thought influenced by the French Revolution. The last decade of the 18<sup>th</sup> century became known as the «white terror». Progressive – minded people were persecuted and forced into exile.

Some of the writers were revolutionary: they denied the existing order. Such writers were George Gordon Byron and Percy Bysshe Shelley.

Others, though they had welcomed the French Revolution, later abandoned revolutionary ideas. They turned their attention to nature and to the simple problems of life. Among these writers were the poets William Wordsworth, Samuel Taylor Coleridge, Robert Southey, who formed the «Lake School».

#### **George Gordon Byron (1788 – 1824)**

George Gordon, Lord Byron, a fierce fighter against the tyranny and hypocrisy of Church and State. Byron was born in London, of an English father and of a Scottish mother, a rich heiress Catherine Gordon.

Byron had made a considerable reputation as a poet by the time was 25. In February of 1812 George Byron, made his first speech to the House of Lords. The 24 – years – old Lord Byron, gave a passionate defence of the workers who had

been driven to the desperate step of destroying machinery in order to avoid unemployment and starvation.

Byron's private life was the pretext for a well – organized campaign of persecution in 1815. He hated his wife and finally separated from her. But the real cause for persecution was his publishing some poems that were considered pro – French. In 1816 Byron left England never to return. He spent the rest of his short life in Italy and Greece fighting for liberation and independence of these countries. He became ill and died in Greece he was published in at least ten languages during his lifetime.

His main works was «Childe Harold's Pilgrimage» that brought him fame. The drama «Manfred», the tragedy «Cain», and above all «Don Juan», a long satirical poem.

Byron introduced into literature the so – called Byronic hero, a solitary enigmatic romantic individualist who finds reality and God only within himself. A Byronic hero is always melancholy and rebellious person. Byronism was particularly popular in continental Europe.

### **Childe Harold's Pilgrimage**

After two years of touring on the Continent Lord Byron wrote the first two cantos of the poem Childe Harold's Pilgrimage. The poem was written at different periods of Byron's life. The hero, Childe Harold, is very often absent from the poem, and in Canto the Fourth practically disappears.

Childe Harold came from an old aristocratic family. His ancestors were men of great courage and heroism. Harold's life was very different from theirs, it is full of pleasure and entertainment. But now he only felt a great weariness and discontent. He lost faith in friendship and was disappointed in the world of lies in which he found himself. Hoping to find Good in other countries he left England. Childe Harold is a sensitive, disillusioned and generous – minded wanderer. When

the poem first appeared in print, many people believed that Byron's own character was presented in the person of Child Harold, but the author denied it.

Don Juan, Byron's greatest work, was written in the years 1818 – 1823. It gives broad critical pictures of the European life of the end of the 18<sup>th</sup> century. Byron's Don Juan is a young Spanish nobleman.

### **Percy Bysshe Shelley (1792 – 1822)**

Percy Bysshe Shelley was born into a wealthy aristocratic family, educated at Eton and Oxford, where, however, he stayed for more than a year being expelled for writing a pamphlet «On the Necessity of Atheism». His father's hopes for a brilliant political career for his son were ruined, and after several heated arguments a 19 – year – old Percy was cursed by his father and had to leave home. Shelley settled in London where he was secretly visited by his sister Elizabeth, who came with her friend Henriette. He married her, although he didn't love her. The marriage to a middle – class girl maddened Shelley's parents and they deprived him of his part in the inheritance.

Since his early childhood Shelley had been a rebel against cruelty and convention. Shelley's revolutionary mind demanded some action, in 1812 he came to Ireland where he wrote a lot of pamphlets and leaflets. But soon he had to leave Ireland.

In 1814, when he already had two children, Shelley left his wife for Mary Godwin. By the way, Mary Shelley wrote the famous «Frankenstein». Soon he was deprived of his fatherhood by court for being an atheist. Fearing he also may lose the son by Mary, he left England. To the end of his life Shelley stayed in Italy.

Besides numerous lyrical pieces, Shelley wrote famous poems «Queen Mab», «The Revolt of Islam», lyrical dramas («Prometheus Unbound»), and a Shakesperian tragedy «The Cenci».

Shelley's intimate lyrical poetry is often deeply sad. He was so much ahead of his time that his poetry was understood by more than a small group of people. It was appreciated only at the end of the 19<sup>th</sup> century.

Like Byron, Shelly was devoted to the revolutionary ideas of liberty, equality. He believed in the future of mankind.

The Revolt of Islam is a romantic and abstract poem, but it is a revolutionary one. Shelley protested against the tyranny of religion and the government, gave pictures of the revolutionary movement for freedom and foretold a happier future for the whole of mankind.

### **Jane Austen (1775 – 1817)**

Jane Austen was born on December 16, 1775, in the Hampshire village of Steventon. Her father encouraged the love of learning in his children. Her mother was a woman of wit. Reading and writing were enjoyed as family activities. The great family amusement was acting.

Austen's earliest known writings date from 1787, and between then and 1795 she wrote a large body of material that was collected in three manuscript notebooks: Volume the First, Volume the Second, and Volume the Third. In all, these contain 21 items: plays, verses, short novels, and other prose.

Sense and Sensibility was begun about 1795 as a novel – letters called Elinor and Marianne after its heroines. She contrasted two sisters: Elinor who is rational and self – controlled, and Marianne who is more emotional.

Jane Austen's novels are deeply concerned with love and marriage. The novels provide indisputable evidence that the author understood the experience of love and of love disappointed. This observation relates most obviously to her last novel, Persuasion (1815 – 1816). The novels were widely read for their moral entertainment, admired the character drawing, and welcomed the homely realism.

Jane Austin is different from other writers of her time, because her main interest is in the moral, social and psychological behavior of her characters. She

writes mainly about mainly about young heroines as they grow up and search for personal happiness. She does not write about the social and political issues, but her observations of people apply to human nature in general.

Modern critics are fascinated by the structure and organization of the novels, by the realistic description of unremarkable people in the unremarkable situations of everyday life.

## **VII. Retell the text using the questions as a plan.**

1. What historical events did the new literary current coincide with?
2. What were romanticists dissatisfied with?
3. What are the representatives of the revolutionary romanticism?
4. What writers belong to the «Lake Scholl»?
5. Why was Byron persecuted?
6. What did Byron fight for?
7. What are the characteristic features of Byron's heroes?
8. Why did Percy Bysshe Shelley leave home?
9. What were the main themes of his pamphlets and leaflets?
10. Why did Percy Bysshe Shelley leave England?
11. What were Percy Bysshe Shelley's main works?
12. What family did Jane Austin come from?
13. When did Jane Austin write her first works?
14. What was Jane Austin's first novel – in letters?
15. What was the main theme in Jane Austin's novels?
16. Why are critics fascinated by her novels?

### **VIII. Discuss.**

1. Speak about the poem Childe Harold's Pilgrimage.
2. Tell the main idea of Byron's poems.
3. Tell about the poets of «Lake School».

### **Read and translate into Ukrainian.**

#### **BYRON'S WORKS**

#### **SONG FOR THE LUDDITES**

As the Liberty lads o'er the sea  
Bought their freedom, and cheaply, with blood,  
So we, boys, we  
Will die fighting, or live free,  
And down with all kings but King Ludd!

When the web that we weave is complete,  
And the shuttle exchanged for the sword,  
We will fling the winding sheet  
O'er the despot at our feet,  
And dye it deep in the gore he has pour'd.  
Though black as his heart its hue,  
Since his veins are corrupted to mud,  
Yet this is the dew  
Which the tree shall renew  
Of Liberty, planted by Ludd!

## CHILD HAROLD'S PILGRIMAGE

Not in those climes where I have late been straying,  
Though Beauty long hath there been matchless deemed,  
Not in those visions to the heart displaying  
Forms which it sighs but to have only dreamed,  
Hath aught like thee in truth or fancy seemed:  
Nor, having seen thee, shall I vainly seek  
To paint those charms which varied as they beamed—  
To such as see thee not my words were weak;  
To those who gaze on thee, what language could they speak?

Ah! mayst thou ever be what now thou art,  
Nor unbeseem the promise of thy spring,  
As fair in form, as warm yet pure in heart,  
Love's image upon earth without his wing,  
And guileless beyond Hope's imagining!  
And surely she who now so fondly rears  
Thy youth, in thee, thus hourly brightening,  
Beholds the rainbow of her future years,  
Before whose heavenly hues all sorrow disappears.

Young Peri of the West!—'tis well for me  
My years already doubly number thine;  
My loveless eye unmoved may gaze on thee,  
And safely view thy ripening beauties shine:  
Happy, I ne'er shall see them in decline;  
Happier, that while all younger hearts shall bleed  
Mine shall escape the doom thine eyes assign  
To those whose admiration shall succeed,

But mixed with pangs to Love's even loveliest hours decreed.

Oh! let that eye, which, wild as the gazelle's,  
Now brightly bold or beautifully shy,  
Wins as it wanders, dazzles where it dwells,  
Glance o'er this page, nor to my verse deny  
That smile for which my breast might vainly sigh,  
Could I to thee be ever more than friend:  
This much, dear maid, accord; nor question why  
To one so young my strain I would commend,  
But bid me with my wreath one matchless lily blend.

Such is thy name with this my verse entwined;  
And long as kinder eyes a look shall cast  
On Harold's page, Ianthe's here enshrined  
Shall thus be first beheld, forgotten last:  
My days once numbered, should this homage past  
Attract thy fairy fingers near the lyre  
Of him who hailed thee, loveliest as thou wast,  
Such is the most my memory may desire;  
Though more than Hope can claim, could Friendship less require?



## Lecture 7

### English Literature in the 19<sup>th</sup> Century

#### CRITICAL REALISM

##### I. Learn to read these proper names.

1. Charles Dickens [La:lz "dikinz] - Чарльз Дікенс
2. William Makepeace Thackeray ['wiljam 'meikpi:s 'Oakari] - Вільям Мейкпіс Теккері
3. Charlotte Bronte ['Ja:lat 'bronti] - Шарлотта Бронте
4. Emily Bronte ['emili 'bronti] - Емілі Бронте
5. Elizabeth Gaskell [r'lizabaθ 'gaskol] - Елізабет Гаскел
6. George Eliot ['dzo:dy 'eljat] - Джордж Еліот
7. Portsmouth ['ps:tsmaθ] - Портсмут
8. Nicholas Nickleby ['nikolas 'niklbi] - Ніколас Нікельбі
9. Yorkshire ['jo:kfia] - Йоркшир
10. Jane Eyre - Джейн Еір
11. Wuthering Heights ['wAdarin 'heits] - Грозовий перевал

##### II. Read the words with their translation.

1. a debt [det] - борг
2. to remain [ri' mein] - залишатися, перебувати, жити  
remains - залишки
3. an impression [im' pre](-)n - враження, уявлення, поняття, думка
4. a fame [feim] - популярність, слава
5. to deal with [di:l wid] - мати справу з ким-небудь, обговорювати щось;  
розглядати
6. to overcome [auva"km] - побороти, перемогти; подолати

7. a charity ['tʃarɪti] - благодійність; милостиня, подаяння  
charity - благодійний
8. to reject [rɪ'dʒekt] - відкидати, відхиляти; відмовлятися
9. modest ['mɒdɪst] - скромний, стриманий
10. to tease [ti:z] – дражнити

**III. Read the word combinations and sentences and translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a bad **debt**, to cancel a debt, to pay (off) a debt, to get into debt, a debt of honour, a debt of gratitude, to be in smb.'s debt, he is heavily in debt, he is deeply in debt. I am very much in your debt. I have enough money to pay off my debt. He was imprisoned for debt. He was so kind that he canceled the debt.

to **remain** at home, remain at work, only Tom remained, to remain cheerful, a little wine still remained in the bottle, remains of food, the remains of meal, archeological remains, organic remains. My parents remained in England. Mother was advised to remain at home for a week.

Everybody had left, only he remained at work.

deep **impression**, general impression, painful impression, personal impression, vivid impression, impression of smth., to gain an impression, to make an impression wrong impression, false impression. I have an impression that I have met him somewhere. I had a deep impression from that film. Maybe I am wrong but it is my personal impression.

an international **fame**, an undying fame, at the height of one's fame, to achieve fame, to win fame, to seek fame. She won fame as a singer and then she became an actress. The Beatles were at the height of their fame. He always wanted to achieve fame, but when he had it, he was disappointed.

to **deal** with - to take an action on: to be concerned with; to do business with; to deal with each problem in turn, to deal with a difficulty, to deal with a problem. She dealt with all difficulties and now she is quite happy. The book deals with Dutch art. The film deals film with many striking problems.

to **overcome** - to control a feeling or a problem that prevents you from achieving smth.; to fight and win against smb. or smth.; to overcome difficulties, to overcome temptation, to overcome obstacles, to overcome tiredness-fatigue, to overcome idleness. We will overcome our enemy.

She managed to overcome her shyness. He is a very strong person, he will overcome all the difficulties.

a **charity** - the giving of help, money, food, etc., to those in help; an act of charity, to give charity to, a charity hospital, a charity advertisement, a charity bazaar, a charity shop. All the money raised by the concert will go to charity. Next month there will be an act of charity for poor people. There are always a lot of poor people in our charity hospital. This company will give a charity advertisement.

to **reject** a manuscript, to reject completely, to reject totally, to reject a claim, to reject a proposal, to reject a request, to reject a suggestion, to reject an apple, to reject a patent. Sarah rejected her brother's offer of help. The present generation has largely rejected the beliefs of its parents. A wanted to help her but she rejected completely.

**modest** - unwilling to talk proudly about your abilities and achievements; a modest behaviour, a modest women, modest children, modest clothes, a modest dress. Mary always wears modest dresses, she never wears short or revealing ones. He was always surprisingly modest about his role in this expedition. Children often become very modest at around age 11.

to **tease** - to make jokes and laugh at smb. in order to have fun by embarrassing smb.; sally, don't tease your cat or it will scratch you. Don't get upset, I am only teasing. Kids often tease each other. Don't tease me or I will leave you! My brothers always teased me because of my weight.

#### **IV. Translate from English into Ukrainian.**

1. John Dickens had left Chatham in debt.
2. When his father was set free, Charles was sent to a private school where he remained three years.
3. These early days of a reporter made very deep impressions on his mind and provided him with material for his books.
4. It was in 1836 that Charles Dickens rose to fame with the publication of *The Pickwick Papers*.
5. His next novel *Oliver Twist* deals with social problems.
6. *Oliver Twist* overcomes all difficulties.
7. The sisters received their education at a charity school and worked as governesses.
8. Charlotte Bronte's first attempt at prose writing, the novel *The Professor* was rejected by publishers.
9. Her heroines are generous, intelligent, modest and gentle.
10. Mrs Reed's children also find pleasure in teasing and mocking Jane.

#### **V. Translate from Ukrainian into English.**

1. Джон Діккенс поїхав з Чатема в боргах.
2. Коли його батько був визволений, Чарльз був відправлений в приватну школу, де він знаходився три роки.
3. Ці перші дні репортера надали дуже глибокі враження на його думку і надав йому матеріал для його книг.
4. У 1836 і Чарльз Діккенс здобув популярність завдяки публікації «Піквікських Записок».
5. Його наступний роман Олівер Твіст розглядав соціальні проблеми.
6. Олівер Твіст долає всі труднощі.

7. Сестри отримали освіту в благодійній школі і працювали гувернантками.
8. Перша спроба Шарлотти Бронте в прозі, роман «Професор» був відхилений видавцями.
9. Її героїні благородні, розумні, скромні і ніжні.
10. Діти місіс Рідз також отримували задоволення у тому, що дражнилися насміхалися над Джейн.

## **VI. Read the text.**

### **English Literature in the 19th Century**

#### **CRITICAL REALISM**

The critical realism of the 19th century flourished in the forties and at the beginning of the fifties.

The critical realists set themselves the task of criticizing capitalist society, exposing the crying social contradictions. Their strong point was their true reflection of life and their sharp criticism of existing injustice. The married of English realism lies in its profound humanism – its sympathy for the working people. The greatest English realist of the time was Charles Dickens.

Another critical realist was William Makepeace Thackeray. His novels mainly contain a satirical portrayal of the upper strata of society. Here belong, of course, Charlotte Bronte, Emily Bronte, Elizabeth Gaskell, George Eliot. These writers showed a realistic picture of their contemporary England.

#### **Charles Dickens (1812-1870)**

Charles Dickens was born in Portsmouth on the 7th of February, 1812. Dickens went to a small day-school. He also learnt much from his mother, who was a well-educated woman, and from the books she gave him to read. When Charles was about ten, the family left Chatham as John Dickens had been recalled to London.

John Dickens had left Chatham in debt. A friend of the family helped Charles find work at a blacking warehouse. Only a few days after Charles started work at the blacking warehouse, his father was arrested and sent to the debtors' prison.

When his father was set free, Charles was sent to a private school where he remained for three years. He was fifteen when his education ended, and he was sent again to earn his living this time as a clerk in a lawyer's office in London. Just before his seventeenth birthday Charles became a reporter. These early days of a reporter mother very deep impressions on his mind and provided him with material for his books.

### **Charles Dickens's Literary Work**

Charles Dickens began his literary career in 1833. He wrote some sketches under the title *Sketches by Boz*. Boz was his pen-name. It was a nickname of his younger brother. The work was warmly received, but it was in 1836 that Charles Dickens rose to fame with the publication of *The Pickwick Papers*. Dickens became famous all over the world, especially in America.

Encouraged by his success Dickens set to work as a novelist. His next novel *Oliver Twist* (1838) deals with social problems. It is the story of a little boy worn in a workhouse and left an orphan.

The kind and honest boy by nature finds himself in the environment of thieves and lives through terrible hardships. *Oliver Twist* overcomes all difficulties. The novel ends happily which has become a characteristic feature of the greater part of Dickens's works.

With *Oliver Twist* still in hand, Dickens began to work on his next novel *Nicholas Nickleby* (1839). The book deals with another burning question of the day - that of the education of the children in English private schools.

*David Copperfield* is, to a great extent, an autobiographical novel. In the character of David Copperfield, Dickens shows many features of his own life. The

hero of the novel is a young man who lives through hardships and injustice but in the end achieves well-being.

*Little Dorit* (1855-1857) is the story of a little girl whose parents are thrown into a debtor's prison.

### **The Bronte Sisters**

There were three Brontes - novelists: Charlotte (1816-1855), Emily (1818-1848) and Anne (1820-1849). Their father was an Irish protestant, a clergyman in Yorkshire. Their mother died when the girls were little. The children were entirely devoted to reading, writing, drawing, wandering over the open moors. The sisters received their education at a charity school and worked as governesses. Private teaching was the only profession open to educated women, and the Brontes needed to earn their living.

Their life was hard, and they tried to create world of their imagination. The sisters turned to literature though they knew of the difficulties a women writer had to face when it came to publication. Their first volume of verse was published under a masculine pseudonym. *Poems by Carrer, Ellis and Acton Bell* (1846).

### **Charlotte Bronte**

Charlotte Bronte's first attempt at process writing, the novel *The Professor* (1847) was rejected by publishers. But the young author was not discouraged and began her next novel *Jane Eyre* (1847) which brought her fame and placed her in the rank of the foremost English realistic writers.

In 1849 Charlotte Bronte published *Shirley*. The novel dealt with the life of workers at the time of the Luddites' movement.

In her novels Charlotte Bronte combined scenes from her own life with the far richer and more romantic experiences which she imagined. She aimed to make her novels a realistic picture of society but she also added to her realism elements of romanticism. The main subject of her books is the soul of a woman, a governess

or a teacher. Her heroines are generous, intelligent, modest and gentle. Charlotte Bronte attacks the greed and lack of culture of the bourgeoisie and sympathizes with the workers and peasants. She is convinced that society can be reformed by means of education.

### **Jane Eyre**

On the first pages of the book the reader meets Jane Eyre as a small girl at her aunt's house. She loses both of her parents shortly after birth. Her aunt, Mrs. Reed, a woman of despotic character is rude and unjust to the poor orphan. Mrs. Reed's children also find pleasure in teasing and mocking Jane.

When Jane grows up she becomes the governess of Mr. Rochester's foster daughter. She falls in love with Mr. Rochester. After a lot of difficulties they marry and their life is very happy.

*Jane Eyre* depicts a poor girl's rebellion against cruelty, injustice, the division of people into the rich and poor, the inhuman educational system in English charity schools. Another problem raised in the novel is the position of women in society.

Charlotte Bronte presents things in a realistic and satirical way. In Mr. Rochester's house Jane meets the country gently-uncultured, ambitious, cold and vulgar. They are contrasted with Jane, a poor orphan. She is honest, intelligent, brave and strong-willed.

### **Emily Bronte**

Emily Bronte wrote only one novel *Wuthering Heights* - her prose-poem. This book is regarded as one of the most remarkable novels in English literature.

The book is strange. On the one hand the plot is full of mystery. On the other hand the novel is very concrete: the time of the action, the landscape, geography and climate are realistic. The author of the book makes no difference between the supernatural and natural. Both work together to serve her artistic purpose. The



mystery and the supernatural are used as romantic elements in her original study of violent characters.

Emily Bronte very skillfully shows the reader the reader her heroes' psychology and moral conflicts, their desires, passions, temperaments and human weaknesses.

### **Anne Bronte**

The youngest Bronte sister, Anne, wrote *The Tenant of Wildfell Hall* (1848) also with an unusual central female character and involving complex relationships and problems.

All three Bronte sisters faced these kinds of problems into the novel with unusual courage and directness, and together they changed the way the novel could present women characters: after the Brontes, female characters were more realistic, less idealized and their struggles became the subject of a great many novels later in the nineteenth century.

### **VII. Answer the questions.**

1. When did the critical realism flourish?
2. What did the critical realists criticize?
3. Who was the greatest English realist of the time?
4. What do you know about Charles Dickens' childhood?
5. What was Charles Dickens' first literary work?
6. What was Charles Dickens' pen-name?
7. What were the most famous novels by Charles Dickens?
8. What novel was autobiographical?
9. What do you know about the Bronte sisters' childhood?
10. What was the first novel by Charlotte Bronte? Was it successful?
11. What novel did bring Charlotte Bronte fame?

12. What is the main subject of Charlotte Bronte's books?
13. What was the only novel by Emily Bronte?
14. What was the plot of the novel?

### **VIII. Discuss.**

1. Discuss the strong point of the critical realists.
2. Discuss problems Charles Dickens raised in his novels.
3. Give a brief summary of the content of Jane Eyre.

### **Read and translate the text.**

#### **Charles Dickens's novel**

#### **“OLIVER TWIST”**

RELATES HOW OLIVER TWIST WAS VERY NEAR GETTING A PLACE  
WHICH WOULD NOT HAVE BEEN A SINECURE

For a week after the commission of the impious and profane offence of asking for more, Oliver remained a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board. It appears, at first sight not unreasonable to suppose, that, if he had entertained a becoming feeling of respect for the prediction of the gentleman in the white waistcoat, he would have established that sage individual's prophetic character, once and for ever, by tying one end of his pocket-handkerchief to a hook in the wall, and attaching himself to the other. To the performance of this feat, however, there was one obstacle: namely, that pocket-handkerchiefs being decided articles of luxury, had been, for all future times and ages, removed from the noses of paupers by the express order of the board, in council assembled: solemnly given and pronounced under their hands and seals. There was a still greater obstacle in Oliver's youth and childishness. He only cried bitterly all day; and, when the long, dismal night came

on, spread his little hands before his eyes to shut out the darkness, and crouching in the corner, tried to sleep: ever and anon waking with a start and tremble, and drawing himself closer and closer to the wall, as if to feel even its cold hard surface were a protection in the gloom and loneliness which surrounded him.

Let it not be supposed by the enemies of “the system,” that, during the period of his solitary incarceration, Oliver was denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation. As for exercise, it was nice cold weather, and he was allowed to perform his ablutions every morning under the pump, in a stone yard, in the presence of Mr. Bumble, who prevented his catching cold, and caused a tingling sensation to pervade his frame, by repeated applications of the cane. As for society, he was carried every other day into the hall where the boys dined, and there sociably flogged as a public warning and example. And so far from being denied the advantages of religious consolation, he was kicked into the same apartment every evening at prayer-time, and there permitted to listen to, and console his mind with, a general supplication of the boys, containing a special clause, therein inserted by authority of the board, in which they entreated to be made good, virtuous, contented, and obedient, and to be guarded from the sins and vices of Oliver Twist: whom the supplication distinctly set forth to be under the exclusive patronage and protection of the powers of wickedness, and an article direct from the manufactory of the very Devil himself.

It chanced one morning, while Oliver’s affairs were in this auspicious and comfortable state, that Mr. Gamfield, chimney-sweep, went his way down the High Street, deeply cogitating in his mind his ways and means of paying certain arrears of rent, for which his landlord had become rather pressing. Mr. Gamfield’s most sanguine estimate of his finances could not raise them within full five pounds of the desired amount; and, in a species of arithmetical desperation, he was alternately cudgelling his brains and his donkey, when passing the workhouse, his eyes encountered the bill on the gate.

“Wo—o!” said Mr. Gamfield to the donkey.

The donkey was in a state of profound abstraction: wondering, probably, whether he was destined to be regaled with a cabbage-stalk or two when he had disposed of the two sacks of soot with which the little cart was laden; so, without noticing the word of command, he jogged onward.

Mr. Gamfield growled a fierce imprecation on the donkey generally, but more particularly on his eyes; and, running after him, bestowed a blow on his head, which would inevitably have beaten in any skull but a donkey's. Then, catching hold of the bridle, he gave his jaw a sharp wrench, by way of gentle reminder that he was not his own master; and by these means turned him round. He then gave him another blow on the head, just to stun him till he came back again. Having completed these arrangements, he walked up to the gate, to read the bill.

The gentleman with the white waistcoat was standing at the gate with his hands behind him, after having delivered himself of some profound sentiments in the board-room. Having witnessed the little dispute between Mr. Gamfield and the donkey, he smiled joyously when that person came up to read the bill, for he saw at once that Mr. Gamfield was exactly the sort of master Oliver Twist wanted. Mr. Gamfield smiled, too, as he perused the document; for five pounds was just the sum he had been wishing for; and, as to the boy with which it was encumbered, Mr. Gamfield, knowing what the dietary of the workhouse was, well knew he would be a nice small pattern, just the very thing for register stoves. So, he spelt the bill through again, from beginning to end; and then, touching his fur cap in token of humility, accosted the gentleman in the white waistcoat.

“This here boy, sir, wot the parish wants to 'prentis,” said Mr. Gamfield.

“Ay, my man,” said the gentleman in the white waistcoat, with a condescending smile. “What of him?”

“If the parish would like him to learn a right pleasant trade, in a good 'spectable chimbley-sweepin' business,” said Mr. Gamfield, “I wants a 'prentis, and I am ready to take him.”

“Walk in,” said the gentleman in the white waistcoat. Mr. Gamfield having lingered behind, to give the donkey another blow on the head, and another wrench of the jaw, as a caution not to run away in his absence, followed the gentleman with the white waistcoat into the room where Oliver had first seen him.

“It’s a nasty trade,” said Mr. Limbkins, when Gamfield had again stated his wish.

“Young boys have been smothered in chimneys before now,” said another gentleman.

“That’s a cause they damped the straw afore they lit it in the chimbley to make ’em come down again,” said Gamfield; “that’s all smoke, and no blaze; vereas smoke ain’t o’ no use at all in making a boy come down, for it only sinds him to sleep, and that’s wot he likes. Boys is wery obstinit, and wery lazy, Gen’l’men, and there’s nothink like a good hot blaze to make ’em come down with a run. It’s humane too, gen’l’men, acause, even if they’ve stuck in the chimbley, roasting their feet makes ’em struggle to hextricate theirselves.”

The gentleman in the white waistcoat appeared very much amused by this explanation; but his mirth was speedily checked by a look from Mr. Limbkins. The board then proceeded to converse among themselves for a few minutes, but in so low a tone, that the words “saving of expenditure,” “looked well in the accounts,” “have a printed report published,” were alone audible. These only chanced to be heard, indeed, or account of their being very frequently repeated with great emphasis.

At length the whispering ceased; and the members of the board, having resumed their seats and their solemnity, Mr. Limbkins said:

“We have considered your proposition, and we don’t approve of it.”

“Not at all,” said the gentleman in the white waistcoat.

“Decidedly not,” added the other members.

As Mr. Gamfield did happen to labour under the slight imputation of having bruised three or four boys to death already, it occurred to him that the board had,

perhaps, in some unaccountable freak, taken it into their heads that this extraneous circumstance ought to influence their proceedings. It was very unlike their general mode of doing business, if they had; but still, as he had no particular wish to revive the rumour, he twisted his cap in his hands, and walked slowly from the table.

“So you won’t let me have him, gen’l’men?” said Mr. Gamfield, pausing near the door.

“No,” replied Mr. Limbkins; “at least, as it’s a nasty business, we think you ought to take something less than the premium we offered.”

Mr. Gamfield’s countenance brightened, as, with a quick step, he returned to the table, and said,

“What’ll you give, gen’l’men? Come! Don’t be too hard on a poor man. What’ll you give?”

“I should say, three pound ten was plenty,” said Mr. Limbkins.

“Ten shillings too much,” said the gentleman in the white waistcoat.

“Come!” said Gamfield; “say four pound, gen’l’men. Say four pound, and you’ve got rid of him for good and all. There!”

“Three pound ten,” repeated Mr. Limbkins, firmly.

“Come! I’ll split the difference, gen’l’men,” urged Gamfield. “Three pound fifteen.”

“Not a farthing more,” was the firm reply of Mr. Limbkins.

“You’re desperate hard upon me, gen’l’men,” said Gamfield, wavering.

“Pooh! pooh! nonsense!” said the gentleman in the white waistcoat. “He’d be cheap with nothing at all, as a premium. Take him, you silly fellow! He’s just the boy for you. He wants the stick, now and then: it’ll do him good; and his board needn’t come very expensive, for he hasn’t been overfed since he was born. Ha! ha! ha!”

Mr. Gamfield gave an arch look at the faces round the table, and, observing a smile on all of them, gradually broke into a smile himself. The bargain was made. Mr. Bumble, was at once instructed that Oliver Twist and his indentures

were to be conveyed before the magistrate, for signature and approval, that very afternoon.

In pursuance of this determination, little Oliver, to his excessive astonishment, was released from bondage, and ordered to put himself into a clean shirt. He had hardly achieved this very unusual gymnastic performance, when Mr. Bumble brought him, with his own hands, a basin of gruel, and the holiday allowance of two ounces and a quarter of bread. At this tremendous sight, Oliver began to cry very piteously: thinking, not unnaturally, that the board must have determined to kill him for some useful purpose, or they never would have begun to fatten him up in that way.

“Don’t make your eyes red, Oliver, but eat your food and be thankful,” said Mr. Bumble, in a tone of impressive pomposity. “You’re a going to be made a ’prentice of, Oliver.”

“A prentice, sir!” said the child, trembling.

“Yes, Oliver,” said Mr. Bumble. “The kind and blessed gentleman which is so many parents to you, Oliver, when you have none of your own: are a going to “prentice” you: and to set you up in life, and make a man of you: although the expense to the parish is three pound ten! — three pound ten, Oliver! — seventy shillins — one hundred and forty sixpences! — and all for a naughty orphan which nobody can’t love.”

As Mr. Bumble paused to take breath, after delivering this address in an awful voice, the tears rolled down the poor child’s face, and he sobbed bitterly.

“Come,” said Mr. Bumble, somewhat less pompously, for it was gratifying to his feelings to observe the effect his eloquence had produced; “Come, Oliver! Wipe your eyes with the cuffs of your jacket, and don’t cry into your gruel; that’s a very foolish action, Oliver.” It certainly was, for there was quite enough water in it already.

On their way to the magistrate, Mr. Bumble instructed Oliver that all he would have to do, would be to look very happy, and say, when the gentleman

asked him if he wanted to be apprenticed, that he should like it very much indeed; both of which injunctions Oliver promised to obey: the rather as Mr. Bumble threw in a gentle hint, that if he failed in either particular, there was no telling what would be done to him. When they arrived at the office, he was shut up in a little room by himself, and admonished by Mr. Bumble to stay there, until he came back to fetch him.

There the boy remained, with a palpitating heart, for half an hour. At the expiration of which time Mr. Bumble thrust in his head, unadorned with the cocked hat, and said aloud:

“Now, Oliver, my dear, come to the gentleman.” As Mr. Bumble said this, he put on a grim and threatening look, and added, in a low voice, “Mind what I told you, you young rascal!”

Oliver stared innocently in Mr. Bumble’s face at this somewhat contradictory style of address; but that gentleman prevented his offering any remark thereupon, by leading him at once into an adjoining room: the door of which was open. It was a large room, with a great window. Behind a desk, sat two old gentleman with powdered heads: one of whom was reading the newspaper; while the other was perusing, with the aid of a pair of tortoise-shell spectacles, a small piece of parchment which lay before him. Mr. Limbkins was standing in front of the desk on one side; and Mr. Gamfield, with a partially washed face, on the other; while two or three bluff-looking men, in top-boots, were lounging about.

The old gentleman with the spectacles gradually dozed off, over the little bit of parchment; and there was a short pause, after Oliver had been stationed by Mr. Bumble in front of the desk.

“This is the boy, your worship,” said Mr. Bumble.

The old gentleman who was reading the newspaper raised his head for a moment, and pulled the other old gentleman by the sleeve; whereupon, the last-mentioned old gentleman woke up.

“Oh, is this the boy?” said the old gentleman.



“This is him, sir,” replied Mr. Bumble. “Bow to the magistrate, my dear.”

Oliver roused himself, and made his best obeisance. He had been wondering, with his eyes fixed on the magistrates’ powder, whether all boards were born with that white stuff on their heads, and were boards from thenceforth on that account.

“Well,” said the old gentleman, “I suppose he’s fond of chimney-sweeping?”

“He doats on it, your worship,” replied Bumble; giving Oliver a sly pinch, to intimate that he had better not say he didn’t.

“And he *will* be a sweep, will he?” inquired the old gentleman.

“If we was to bind him to any other trade to-morrow, he’d run away simultaneous, your worship,” replied Bumble.

“And this man that’s to be his master—you, sir—you’ll treat him well, and feed him, and do all that sort of thing, will you?” said the old gentleman.

“When I says I will, I means I will,” replied Mr. Gamfield doggedly.

“You’re a rough speaker, my friend, but you look an honest, open-hearted man,” said the old gentleman: turning his spectacles in the direction of the candidate for Oliver’s premium, whose villainous countenance was a regular stamped receipt for cruelty. But the magistrate was half blind and half childish, so he couldn’t reasonably be expected to discern what other people did.

“I hope I am, sir,” said Mr. Gamfield, with an ugly leer.

“I have no doubt you are, my friend,” replied the old gentleman: fixing his spectacles more firmly on his nose, and looking about him for the inkstand.

It was the critical moment of Oliver’s fate. If the inkstand had been where the old gentleman thought it was, he would have dipped his pen into it, and signed the indentures, and Oliver would have been straightway hurried off. But, as it chanced to be immediately under his nose, it followed, as a matter of course, that he looked all over his desk for it, without finding it; and happening in the course of his search to look straight before him, his gaze encountered the pale and terrified face of Oliver Twist: who, despite all the admonitory looks and pinches of Bumble, was regarding the repulsive countenance of his future master, with a mingled

expression of horror and fear, too palpable to be mistaken, even by a half-blind magistrate.

The old gentleman stopped, laid down his pen, and looked from Oliver to Mr. Limbkins; who attempted to take snuff with a cheerful and unconcerned aspect.

“My boy!” said the old gentleman, “you look pale and alarmed. What is the matter?”

“Stand a little away from him, Beadle,” said the other magistrate: laying aside the paper, and leaning forward with an expression of interest. “Now, boy, tell us what’s the matter: don’t be afraid.”

Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room — that they would starve him — beat him — kill him if they pleased — rather than send him away with that dreadful man.

“Well!” said Mr. Bumble, raising his hands and eyes with most impressive solemnity. “Well! of all the artful and designing orphans that ever I see, Oliver, you are one of the most bare-facedest.”

“Hold your tongue, Beadle,” said the second old gentleman, when Mr. Bumble had given vent to this compound adjective.

“I beg your worship’s pardon,” said Mr. Bumble, incredulous of having heard aright. “Did your worship speak to me?”

“Yes. Hold your tongue.”

Mr. Bumble was stupefied with astonishment. A beadle ordered to hold his tongue! A moral revolution!

The old gentleman in the tortoise-shell spectacles looked at his companion, he nodded significantly.

“We refuse to sanction these indentures,” said the old gentleman: tossing aside the piece of parchment as he spoke.

“I hope,” stammered Mr. Limbkins: “I hope the magistrates will not form the opinion that the authorities have been guilty of any improper conduct, on the unsupported testimony of a child.”

“The magistrates are not called upon to pronounce any opinion on the matter,” said the second old gentleman sharply. “Take the boy back to the workhouse, and treat him kindly. He seems to want it.”

That same evening, the gentleman in the white waistcoat most positively and decidedly affirmed, not only that Oliver would be hung, but that he would be drawn and quartered into the bargain. Mr. Bumble shook his head with gloomy mystery, and said he wished he might come to good; whereunto Mr. Gamfield replied, that he wished he might come to him; which, although he agreed with the beadle in most matters, would seem to be a wish of a totally opposite description.

The next morning, the public were once informed that Oliver Twist was again To Let, and that five pounds would be paid to anybody who would take possession of him.

## Lecture 8

### English Literature in the Second Half of the 19th century

#### I. Learn to read these proper names.

1. Rudyard Kipling ['rʌdjəd 'kiplɪn] - Рудіард Кіплінг
2. Robert Louis Stevenson ['rɒbət 'lu:ɪs 'stɪvnsn] - Роберт Луїс Стівенсон
3. Oscar Wilde [eskə waɪld] - Оскард Уальд
4. Lewis Carroll ['lu:ɪs k 'ærl] - Льюїс Керрол
5. Alice's Adventures in Wonderland ['ælisɪz əd'ventʃəs in 'wʌndə'lænd] - Пригоди Аліси в країні чудес
6. Edinburgh ['edɪnbərə] – Едінбург
7. Samoa – Самоа
8. Treasure Island ['trezəəlænd] - Острів скарбів
9. Hawkins ['h :kɪnz] – Хокінс (прізвище)
10. Bombay [bɒm'ber] – Бомбей (місто в Індії)
11. Lahore [lə'h:] - Лахор (місто в Пакистані)
12. Hindoo [hɪndu:] – індус
13. The Chronicle ['krɒnɪkl] - «Кронікл» (назва газети)
14. Mowgli ['maʊgli] – Мауглі

#### II. Read the words with their translation.

1. rapid ['ræpɪd] - швидкий, стрімкий
2. disturb [dɪ'stɜ:b] - турбувати; завдати занепокоєння; порушувати; зривати
3. conclusion [kən'klu:ʒn] - висновок
4. solution [sə'lu:ʃn] – рішення
5. violence ['vaɪələns] - жорстокість, насильство, застосування сили
6. thrilling ['θrɪlɪŋ] - хвилюючий, захоплюючий

7. fascinating ['fæsɪnertɪn] – чарівний

to fascinate ['fæsineɪt] - захоплювати, очаровувати, приводити в захват

8. expression [ɪk'spreʃn] - вираз, мовний зворот

9. patience ['peɪʃns] - терплячість, терпіння

**III. Read the word combinations and sentences, translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

a **rapid** pulse, a rapid growth, rapid steps, a rapid transformation, a rapid movement, a rapid worker, a rapid answer, a rapid action, a rapid change, a rapid check-out, a rapid question. Sit and calm down you have a rapid pulse. Somebody's rapid steps woke me last night. Don't answer so quickly; think a little, a rapid answer doesn't mean a good one.

to **disturb** one's sleep, to disturb the public peace, to disturb smb. This is what disturbs me, father. Sorry to disturb you. Do not disturb. (надпис на табличці, яку вішають на двері номера в готелі). Sorry to disturb you, but I have an urgent message from your husband.

to arrive at a **conclusion**, to draw a conclusion, to make up a conclusion, in conclusion, a true conclusion, a theoretical conclusion, a statistical conclusion, a logical conclusion, a final conclusion. These are the reporter's main conclusions. All the evidence pointed to the conclusion that he was guilty.

an easy **solution**, an ideal solution, a satisfactory solution, to apply a solution, to find a solution, to arrive at a solution. There is no solution to this problem. The best solution for them is to separate. Both sides are trying to find a peaceful solution.

a major **violence**, a personal violence, an act of violence, an act of violence against the new immigrants, to use violence, a domestic violence, a family violence, a criminal violence. There is too much violence on television. Personal violence still

exists in our society. Family violence is extended though many people keeps it secrete.

a **thrilling** book, a thrilling novel, a thrilling story, a thrilling conversation, a thrilling answer, a thrilling adventure. It was really a thrilling adventure. It was such a thrilling novel that I was reading in the whole day. She is so nervous because she had a very thrilling conversation with her boy-friend.

a **fascinating** girl, a fascinating woman, a fascinating child, a fascinating look, to fascinate smb., to fascinate a man, to fascinate a woman. His stories fascinated me for hours. The idea of travelling through time fascinates me. What fascinates me most about him is his accent. I found his stories about wild life fascinating.

to display **patience**, to show patience, to lose one's patience, to run out of patience, to try smb.'s patience, to have enough patience to do smth., an endless patience. She has endless patience with children. Do you have the patience to do the job? She listened to this story with patience. I am beginning to lose patience with you people.

an angry **expression**, serious expression, intense expression, a puzzled expression, a colloquial expression, a common expression, a figurative expression, a fixed expression, an idiomatic expression, a trite expression, the rights of the individual to freedom of expression. The expression "in the family way" means "pregnant". She looked at her plate with an expression of disgust. John gave expression to this love of nature in his paintings.

#### **IV. Translate from English into Ukrainian.**

1. The second half of the 19 century witnessed a rapid growth of social contradictions which were caused by a deep economic crisis.
2. Artists, poets, novelists, musicians and all the intellectuals hated this heartless world, which disturbed the development of the human personality.

3. The aestheticists who belonged to the decadent trend came to the wrong conclusion that art should not reflect reality but only give pleasure.
4. Critics, academics and intellectuals have often battled to understand the meaning of the often battled to understand the meaning of the story, searching for single solution to the book, but the genius of Lewis Carroll is his ability to keep the reader guessing.
5. He never married and lived the rather secluded life of a bachelor within the University.
6. The book presents the themes of anger and alienation, of frustration and intolerance, malice and violence.
7. In his novels Stevenson told his readers about life full of novelty, about high passions and thrilling sensations.
8. It is interesting for the reader by the romantic situations, fascinating events and the most exciting adventures of the characters.
9. The verses of Kipling are devoted to universal human values - man's courage, energy, patience and self-possession.
10. Lewis Carroll loved riddles, puns, unanswered questions and jokes that depend on the uses or misuses of certain words or expressions.

#### **V. Translate from Ukrainian into English.**

1. Друга половина 19 століття свідчила про стрімке зростання суперечностей, викликаних соціальних глибокою економічною кризою.
2. Актори, поети, романісти, музиканти і вся інтелігенція ненавиділи цей бездушний світ, який мішав розвитку людської особистості.
3. Естети, які належали до декадентської течії, прийшли до неправильного висновку, що мистецтво не повинно відображати реальність, а лише дарувати задоволення.

4. Критики, академіки та інтелігенція часто намагались зрозуміти значення історії, шукаючи єдине розуміння книги, але геніальність Льюїса Керролла в його здатності утримувати читача в напрузі.
5. Він ніколи не був одружений і вів відокремлений образ життя холостяка в університеті.
6. Книга містить теми гніву і відчуження, розчарування і нетерпимості, злоби і жорстокості.
7. У своїх романах Стівенсон розповідав своїм читачам про життя, повну новизною, про високі пристрасті і захоплюючі почуття.
8. Він цікавий для читача романтичними ситуаціями, захоплюючими подіями і найцікавішими пригодами персонажів.
9. Вірші Кіплінга присвячені загальнолюдським цінностям - мужності, енергії, терпіння і самовладання.
10. Льюїс Керролл любив загадки, каламбури, питання без відповіді і жарти, які ґрунтуються на використанні або неправильному використанні визначених слів і виразів.

## **VI. Read the text.**

The second half of the 19th century witnessed a rapid growth of social contradictions which were caused by a deep economic crisis. This period was characterized by a crisis in bourgeois culture, too. Artists, poets, novelists, musicians and all the intellectuals hated this heartless world, which disturbed the development of the human personality.

The crisis in bourgeois culture was reflected in literature by the appearance of the two trends - progressive and regressive.

The representatives of the progressive trend were: George Eliot, George Meredith, Samuel Butler and Thomas Hardy. These novelists showed in their books a realistic picture of contemporary society.



Other writers could not find a way out of severe reality. For instance, Rudyard Kipling. Robert Louis Stevenson and Joseph Conrad offered escape from the unattractiveness of everyday life into a romantic adventure world.

The writers of the regressive trend by way of protest against severe reality tried to lead the reader away from life into the world of dreams and beauty.

The aestheticists who belonged to the decadent trend came to the wrong conclusion that art should not reflect reality but only give pleasure. They denied the educational value of art and literature. In their opinion, art was isolated from life. One of the best-known English aestheticists was Oscar Wilde. Lewis Carroll gave his readers the most brilliant mixture: the greatest nonsense stories ever written, intellectual games with logic and words, private jokes and jokes on English society of the time.

### **Lewis Carroll (1832-1898)**

The real name of Lewis Carroll was Charles Lutwidge Dodgson. He was born in Darisbury, England in 1832. He studied at Richmond and then at Rugby School. He graduated in Mathematics at Oxford in 1854 and he remained at the University as a lecturer until 1881. He received Holy Orders in 1861, but never became a priest. He never married and lived the rather secluded life of a bachelor within the University.

Carroll always loved children. As an adult, he enjoyed playing with children, going on trips with them. The child lives happily unaware of its future. This is clearly said in the serious poem at the beginning of *Through the Looking Glass*.

Published in 1865 **Alice's Adventures in Wonderland** quickly became a classic. Critics, academics and intellectuals have often battled to understand the meaning of the story, searching for single solution to the book, but the genius of Lewis Carroll is his ability to keep the reader guessing.

The book presents the themes of anger and alienation, of frustration and intolerance, malice and violence. Lewis Carroll loved riddles, puns, unanswered

questions and jokes that depend on the uses or misuses of certain words and expressions. Lewis Carroll plays with reality, language and logic in ways that are both comic and frightening.

His most popular works are *Alice's Adventures in Wonderland* (1865), *Alice through the Looking Glass* (1872) and *The Hunting in the Snark* (1876).

### **Robert Louis Stevenson (1850-1894)**

Robert Louis Stevenson was born in Edinburgh. His father was a civil engineer. The boy's health was poor. Stevenson studied law and engineering at the University of Edinburgh, but never practiced them. Since childhood he had dreamt of literary career. His life was a heroic struggle with a lung disease, and he spent much time abroad. Stevenson's last years of life passed in Samoa. He loved the land and its oppressed people.

The charm of Stevenson's personality is Samoa in his poems for children *A Child's*.

*Garden of Verse* (1885). These poems reveal a child's freshness, directness and naivety of thought.

Stevenson first won fame with the publication of a novel entitled *Treasure Island*. It was immediately popular with the public. *Treasure Island* was followed by the historical novels *The Black Arrow* (1888), *Kidnapped* (1886), and *Catriona* (1893), Robert Louise Stevenson is generally referred to as a neo-romanticist. Neo-romanticist was a trend in literature which came into being at the end of the 19th century. The writers of this literary trend turned to the past or described exotic travels and adventures.

In his novels Stevenson told his readers about life full of novelty, about high passions and thrilling sensation. He was a gifted and original writer. Stevenson considered art superior to life for art called create a new and better reality.

## **Treasure Island**

Treasure Island is the first of Stevenson's romances of adventure. It is interesting for the reader by the romantic situations, fascinating events and the most exciting adventures of the characters.

Treasure Island is a story of a search for buried treasure. The hero of the novel is Jim Hawkins. It is he who tells the reader about his adventures. At the Admiral Bendow Inn an old sailor leaves a chest with some papers. Among the papers there is the map of Treasure Island. From this very moment Jim's adventures begin. He and his friends, Doctor Livesey and Squire Trelewney said out for the island. They outfit a ship, but there are some dangerous man in the crew. To make the matters worse, Long John Silver and his gang are also after the treasure. At the end of the story Jim returns home from the island with the treasure.

## **Rudyard Kipling (1865-1936)**

Rudyard Kipling was born in Bombay, on December 30, 1865. His parents were English. His father was an artist, professor at the Bombay school of Art and curator of the Government Museum.

Rudyard spent his early childhood in Lahore. The Hindoo servants loved him very much. They taught him tales and songs of Indian folklore. Hindoo was the first language Rudyard spoke. At six young Kipling went to England and was educated at an English school. There he was editor-in-chief of the school paper *The Chronicle*.

At twenty-one he published first volume Departmental Ditties, a small book of verse. The verses of Kipling are devoted to universal human values-man's courage, energy, patience and self-possession.

Rudyard Kipling was a poet, a novelist and a short-story writer. When he was twenty- four had published his small collections of stories. Among these early works some of the best are *Soldiers Three*, *The Phantom Ricksnaw* and *Wee Willie Winkie*.

His very popular works are the stories for children *The Jungle Books* (1894), *Captains Courageous* (1897) and *Just So Stories* (1902).

In his well-known animal stories **The Jungle Book** he described how the child Mowgli was brought up by wolves and taught by them and the Black Panther, the law of the jungle, and how Mowgli became the master of the beasts. Kipling had seen India as a child, and this helped him to give his descriptions a unique quality.

In 1936 Kipling worked on autobiographical notes when he died on January 17. In a year there appeared *Something of Myself*, a collection of notes containing memoirs.

In 1907 Kipling was awarded the Nobel Prize for literature. He was the first writer and the first Englishman to whom this prize was given. The reason of his popularity lies in the interesting plots, the variety of character and the force of narration.

## **VII. Answer the questions.**

1. What caused the appearance of the two trends of literature in the second half of the 19<sup>th</sup> century?
2. Name writers who showed in their books a realistic of contemporary society?
3. Who offered escape from the unattractiveness of everyday life into a romantic adventure world?
4. What theory did the decadent writers proclaim?
5. What do you know about Carroll's life?
6. What is the main idea of the novel *Alice's Adventures in Wonderland*?
7. What do you know about Robert Louis Stevenson's life?
8. What novel brought Robert Louis Stevenson fame?
9. Can you name other works by Robert Louis Stevenson?
10. What literary trend did Robert Louis Stevenson belong to?

11. What is his most famous novel?
12. What do you know about Rudyard Kipling's life?
13. What were verses by Rudyard Kipling's devoted to?
14. Can you tell about the plot of The Jungle Book?

### **VIII. Discuss.**

1. Comment on the literary trends which appeared at the second half of the 19th century.
2. Comment on the literary career of Lewis Carroll.
3. Comment on the literary career of Robert Stevenson?
4. Comment on the literary career of Rudyard Kipling?

### **Read and retell the tales.**

#### **Lewis Carroll**

#### **ALICE'S ADVENTURES IN WONDERLAND**

#### **DOWN THE RABBIT HOLE**

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice "without pictures or conversations?"

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be late!" (when she thought it over afterwards, it occurred to her that she ought to

have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and book-shelves; here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed; it was labelled “ORANGE MARMALADE”, but to her great disappointment it was empty: she did not like to drop the jar for fear of killing somebody underneath, so managed to put it into one of the cupboards as she fell past it.

“Well!” thought Alice to herself, “after such a fall as this, I shall think nothing of tumbling down stairs! How brave they’ll all think me at home! Why, I wouldn’t say anything about it, even if I fell off the top of the house!” (Which was very likely true.)

Down, down, down. Would the fall *never* come to an end? “I wonder how many miles I’ve fallen by this time?” she said aloud. “I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—” (for, you see, Alice had learnt several things of this sort in her lessons in

the schoolroom, and though this was not a *very* good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) “—yes, that’s about the right distance—but then I wonder what Latitude or Longitude I’ve got to?” (Alice had no idea what Latitude was, or Longitude either, but thought they were nice grand words to say.)

## **Rudyard Kipling**

### **WHY THE RABBIT HAS LONG EARS**

Long, long ago, Conejo, the rabbit, used to have tiny tiny ears. This is the story of why the rabbit has long ears.

One day, Conejo got tired of being so small. He went up to the heavens to speak to the gods and see what they might be able to do about his problem.

“I want to be big,” Conejo said to the gods.

“Go away. We’re busy,” the gods replied.

“But I want to be big!” Conejo said in a louder voice.

“Go away. We are way too busy to deal with the small problems of small animals,” said the gods.

“But PLEEEEEAAASSSSEEEE! I want to be BIG!” yelled Conejo.

Finally, the gods decided to give Conejo a very hard job to do so that he would leave them alone.

“Fine! Go and find the following things and then we’ll see what we can do. Go and get some tears from Tigre and teeth from Caimán. Also bring Culebra and Abeja and his brothers.”

“YAY! Great! Once I find these things, I will be BIG,” said Conejo. And off he went.

First he found Tigre walking along the road. When he saw him, he decided to tell him something very sad to make him cry. He told him that his wife died, and this made Tigre cry big fat tears. Conejo collected the tears in a small gourd then told Tigre that his wife was fine. Before Tigre could get angry, Conejo ran away.

Next he came across Caimán bathing in the swamp. Conejo started singing a wonderful song and playing his guitar. When Caimán heard the music, he smiled and started singing along. Conejo threw a stone at his open mouth and out popped one of Caimán's teeth. Conejo grabbed it, put it into the gourd, and ran away.

Then Conejo saw Culebra in the grass. Conejo started singing a rhyme that said

“I bet she can fit,  
but they say she can't fit!  
I bet I bet I bet!”

Culebra asked what Conejo was singing. “The whole town says that you can't fit into this gourd, but I bet you can!” replied Conejo. “Oh, I know I can!” replied Culebra, and she crawled into the gourd. Quickly Conejo put the lid on the gourd and ran away.

Finally, Conejo found Abeja and his brothers. Conejo put some honey on a gourd and waited for Abeja to come. Once they flew into the gourd, Conejo closed the lid and ran away.

Conejo ran back to the gods and said “I have everything you asked me for! Now will you make me big?”

The gods saw that Conejo did bring everything they asked for: tears from Tigre and teeth from Caimán. He also brought Culebra and Abeja and his brothers.”

“OK, fine!” the gods said. And just then, one of the gods grabbed Conejo by his ears and pulled pulled PULLED until they were long and floppy. “There you go!” said the gods, “Are you happy now?”

Conejo was very pleased that at least part of him was big. And this is why the rabbit has long ears.



## Lecture 9

### The Early 20<sup>th</sup> century English Literature

#### **I. Read the proper names with their translation.**

1. George Bernard Shaw - Джордж Бернард Шоу
2. John Galsworthy - Джон Голсуорсі
3. Herbert George Wells - Герберт Джордж Уеллс
4. Leonard Huxley - Леонард Хакслі
5. Dublin - Дублін
6. Widower's Houses - Будинки вдовців
7. Pygmalion - Пігмаліон
8. Galatea - Галатея
9. Eliza - Еліза
10. The Island of Pharisees - Острів фарисеїв
11. The Forsyte Saga - Сага про Форсайтів

#### **II. Read the words with their translation.**

1. to reach - протягувати (руку), дотягуватися; досягати
2. a view - вид, пейзаж; поле зору; думка
3. acknowledge - усвідомлювати, припускати, визнавати; підтверджувати
4. to attempt - намагатися, прагнути  
an attempt - спроба, проба, замах
5. a purpose - намір, мета; прагнення, задум; результат, успіх
6. to accustom - привчати, звикати  
accustomed – привчений
7. sharp - гострий, різкий; пронизливий (про вітер); рівно, точно (про час)
8. monumental - увічнений, монументальний, грандіозний, величезний

9. caution - обачність, обережність

**III. Read the word combinations the sentences and translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.**

**to reach** a conclusion, to reach a goal, to reach a high, to reach a settlement, to reach a verdict, to reach an agreement with smb about smth, to reach compromise, to reach for, to reach for the moon, to reach success. Some of us reached their arms over the table, to take a new issue of «Times». You can feel the rain if you reach out your hand. There was no time for me to reach for my gun. He is not so tall as to reach the ceiling.

In full view of everybody, to come into view, to have in view, to keep in view, to pass from smb's view, to come in view, to exchange views on smth., to express a view, in mview. We came in view of the bridge. The house has a beautiful view down the valley. In my view he is an honest person and you can trust him.

**to acknowledge** gratefully, to acknowledge one's mistakes, to acknowledge gifts, to acknowledge a request. He acknowledged being ignorant of the fact. He acknowledged my being the first to think of it. You have to acknowledge your defeat as complete. He acknowledged the applause with a small bow.

**to attempt** a difficult task, to attempt an excuse, to attempt a smile, to attempt swimming across the river, a weak attempt, a repeated attempt, a rude attempt, a successful attempt, to make an attempt, an attempt on one's life. Don't attempt impossibilities. He attempted the life of the former Prime Minister. We made an attempt to get in touch with them.

to accomplish a **purpose**, to achieve a purpose, to fulfill a purpose, on purpose, beside the purpose, to the purpose, the purpose of life, company's purpose, a purpose of invention, a purpose of payment, to good purpose, to little purpose, to

no purpose, to some purpose. It was done for a good purpose. We arranged the meeting for the purpose of preventing a strike.

**to accustom** oneself to smth., to accustom oneself of getting up early, to be accustomed to hard work, to get accustomed to the new place, to grow accustomed to the new place, accustomed to smth., accustomed to hard work / There is not the kind of treatment I am accustomed to. He can't accustom himself to strict discipline. He was accustomed to sit up late. He got accustomed to the warm climate.

**a sharp** knife, a sharp penknife, a sharp scissors, a sharp angle, at a sharp angle, a sharp boundary, a sharp cheese, a sharp corner, a sharp image, a sharp contrast, a sharp sight, a sharp mind, a sharp wind, at five o'clock sharp. They had lunch that day at three o'clock sharp. She gave me such a sharp cheese, that I couldn't eat it.

a **monumental** work, a monumental figure, a monumental fraud, a monumental stupidity, a monumental work of art.

due **caution**, extreme caution, great caution, to exercise caution, to use caution, a caution sign, caution board.

#### **IV. Translate from English into Ukrainian.**

1. They sought for new ways and means of revealing the truth of life in their criticism of the bourgeois world reaches considerable depth.
2. John Galsworthy excels in revealing the characters from a psychological point of view.
3. Along with works of Critical Realism produced by Shaw, Wells and Galsworthy there were writers who refused to acknowledge reality as such.
4. In London he devoted much time to self- education and made his first attempt at literature.
5. He maintained that art should serve social purposes.

6. While staying at Higgins's home Eliza gets accustomed to Professor Higgins and Colonel Pickering.
7. In the End of the Chapter, written after World War I, Galsworthy's criticism becomes less sharp.
8. It took Galsworthy 22 years to accomplish this monumental work.
9. It is in his short stories that Galsworthy touches upon the most vital problems of the day - he condemns the war, exposes the propertied classes that bring suffering and unemployment to the people, showing his sympathy for the so-called "little man".

#### **V. Translate from Ukrainian into English.**

1. Вони шукали нові шляхи і засоби я правди життя в своїх роботах, і їх критик буржуазного світу досягає значної глибини.
2. Джон Голсуорсі виділявся вмінням розкриття характера з психологічної точки зору.
3. Поряд з роботами критичного реалізму, які написав Шоу, Уеллс та Голсуорсі, були письменники, котрі відмовлялись визнавати таку реальність.
4. У Лондоні він багато часу присвітив самонавчанню та вперше спробував себе в літературі.
5. Він стверджував, що мистецтво повинно служити громадським цілям.
6. Прибуваючи в будинку Хіггінса, Еліза звикла до професора Хіггінса і полковника Пікеренга.
7. Наприкінці глави, написаної після Першої Світової війни, критика Голсуорсі стає не такою гострою.
8. У Голсуорсі пішло два роки, щоб закінчити цю величезну роботу.
9. Саме у своїх коротких оповіданнях Голсуорсі торкався найнагальніших проблем. Він засуджує війну, викриває власницький клас, який приносить

страждання та безробіття людям, показуючи свою симпатію так званій «маленькій людині».

## **VI. Read the text.**

In the early 20th century the traditions of critical realism that had developed in the late 19th century were continued and developed. Three names were prominent among the writers who continued the traditions of critical realism. They were George Bernard Shaw, John Galsworthy and Herbert George Wells. All three possessed remarkable individual talent and developed the trend of critical realism along their own individual lines.

They sought for new ways and means of revealing the truth of life in their works, and their criticism of the bourgeois world reaches considerable depth. The narrow-mindedness, hypocrisy and stupidity are mercilessly criticized in the works of George Bernard Shaw. John Galsworthy excels in revealing the characters from a psychological point of view. Of great interest are the works of Herbert George Wells. He is a new type of writer who thinks about the future of mankind. The leading genre of the above mentioned period of time was the novel.

The years between 1917 and 1930 form the first period in English 20<sup>th</sup> century literature. These were years of changes. Basic religious and political beliefs were questioned by more people. The crisis of the bourgeois world reached its highest point. The writers of this period were greatly influenced by various decadent philosophical theories which led to the creation of works marked by great pessimism.

A symbolic method of writing had already started early in the 20th century. Along with works of Critical Realism produced by Shaw, Wells and Galsworthy there were writers who refused to acknowledge reality as such. They thought reality to be superficial. They were sure that everything that happened, that is, what led to events irrational, the unconscious and the mystical in man. These writers

called the inner psychological process "the stream of consciousness" and based a new literary technique on it.

The most important author who used this new literary technique was James Joyce (1882-1941), Virginia Woolf (1882-1941), Leonard Huxley (1894-1963), Thomas Stearns Eliot (1896-1965).

The second period in the development of English literature was the decade between 1930 and World War II.

### **Bernard Shaw (1856-1950)**

George Bernard Shaw was born in Dublin in a middle-class family. He didn't like school, because it was dull for him. He educated himself by reading, and by studying foreign languages. At the age of fifteen Shaw went to work as a clerk.

In 1876 he said good-bye to Ireland and went to London. In London he devoted much time to self-education and made his first attempt at literature. He became a journalist and wrote music and dramatic critiques for various periodicals.

Between 1879 and 1883 he wrote five long novels, which were rejected by all publishers. Thus he gave up writing novels.

Shaw turned to dramatic writing. He wrote his first play *Widower's Houses* in 1892. It was the first of the three plays published in his first volume called *Plays Unpleasant*. They discussed social problems of tremendous importance: the source of earning money by the "respectable bourgeoisie", the miseries of the poor. The first performance of Bernard Shaw's play *Widower's Houses* was quite a sensation. He was attacked both by the public and the critics.

George Bernard Shaw was a reformer of the theatre. The English Theatre of the 19<sup>th</sup> century was a theatre of primitive melodrama. Shaw opened the way for a new drama: a critical and realistic one. Shaw's plays were serious plays, which he called problem plays, full of topical problems of the day. Shaw was the leader of the revolution against the theory of "art for art's sake". He maintained that art should serve social purposes.

In 1895 he published some of his plays under the title of *Plays Pleasant*-the title of the plays is rather ironical. He attacked militarism and war (*Arms and the Man*), showing their senselessness and cruelty, and dethroned Napoleon (*The Man of Destiny*). The third volume of Shaw's plays was called *Three Plays for Puritans*; they are directed against the decadent drama.

In 1912 Shaw wrote his most popular play *Pygmalion*, which scandalized the "respectable" public by using dialect words which English usage considered vulgar.

Shaw's plays deal with various problems: politics, science, religion, education and economics.

Bernard Shaw was at the peak of his fame (1925) when he received the International Nobel Prize for Literature. He died on November 2, 1950 at the age of 94.

Bernard Shaw's best plays are staged in almost all the theatres and are always a success.

### ***Pygmalion***

*Pygmalion* is one of Bernard Shaw's most popular and successful plays. It is a deep and amusing comedy. *Pygmalion* is full of criticism of contemporary life. The criticism in this case is directed against social barriers and distinctions. The idea of the play, expressed in the title, originates from an antique myth. *Pygmalion*, an ancient sculptor, while creating a statue of beautiful girl *Galatea*, by name, fell in love with his creation. His love was so great that he began to pray to *Aphrodite*, the goddess of love, to breathe life into his statue. The goddess made the statue alive, and *Pygmalion* married *Galatea*.

*Pygmalion* in Shaw's play is Mr Higgins, a professor of phonetics. *Galatea* is *Eliza Doolittle*, a street flower seller, and the play itself is the story of Mr Higgins's attempt to make a duchess out of the flower seller.

Eliza is taken into Higgins's house where for several months she is being taught to speak correct English. While staying at Higgins's home Eliza gets accustomed to Professor Higgins and Colonel Pickering.

In order to prove his experiment Higgins dresses Eliza in beautiful clothes and takes her to the Ambassador's Garden Party where she meets the "cream" of society. Everybody takes her for a grand lady. Higgins wins his bet. But he has forgotten that a flower girl is a human being with a mind and a heart. He looks upon her only as a thing. He does not care what is to become of her when he has finished his instruction. He says, "When I've done with her, we can throw her back into the gutter, and then it will be her own business again".

Higgins and Eliza remain friends, but the play is without an ending. The dramatist thought it best not to go on with the story. Had he given the usual happy ending, the play would have become an ordinary fairy-tale story.

Bernard Shaw's play *Pygmalion* is a satire on higher society. Here, aristocrats are opposed to a simple girl. He shows that good language and correct pronunciation are not only the attributes of people of high social, cultural and moral standing.

However, the paradox lies in the fact that Higgins only gives an outer polish to Eliza, whose inner qualities have always been greater than the Professor's.

### **John Galsworthy (1867-1933)**

Among the English authors of the close of the last century and the beginning of the 20<sup>th</sup> century John Galsworthy is one of the outstanding representatives. He was a novelist, dramatist, short-story writer and essayist. He created brilliant realistic pictures of life and typical characters.

John Galsworthy was born in a well-to-do family in Surrey. His father was a rich lawyer. At the age of fourteen John Galsworthy he was sent to Harrow School. After Harrow he studied at Oxford; but he did not find his studies in law exciting.



In 1899 John Galsworthy published his first novel *Jocelyn* and then *Villa Rubein* (1900) appeared under the pseudonym John Sinjohn. Afterwards, at frequent intervals he wrote plays, novels and essays.

His first notable work was *The Island of Pharisees* (1904). However he gained popularity only after the publication of *The Man of Property* - the first part of *The Forsyte Saga*. It consists of three novels and two interludes, as the author calls them: *The Man of Property* (1906); *In Chancery* (1920); *To Let* (1921); *Awakening* (interlude); *Indian Summer of a Forsyte* (interlude).

The Forsyte Saga is a great panorama of English life, covering nearly fifty years. It is a family chronicle. John Galsworthy presents the story of the Forsyte family. His most interesting character is the man of property», Soames Forsyte, the typical bourgeois to whom everything is a matter of proprietorship not only money, an houses, and position, but also works of art, and human hearts and feelings.

The second trilogy is dedicated to the younger generation of the Forsytes. They are depicted against the background of post-war England. The action is centred round Soames' daughter Fleur.

In the *End of the Chapter*, written after World War 1, Galsworthy's criticism becomes less sharp. The old generation of the Forsytes does not seem so bad to the author, compared to the new one. During his progress through six novels and four interludes Soames Forsyte becomes almost a positive character, in spite of the author's critical attitude towards him at the beginning of the Saga.

It took Galsworthy 22 years to accomplish this monumental work. For *The Forsyte Saga* John Galsworthy was awarded the *Nobel Prize for Literature* in 1932.

John Galsworthy was also a great playwright of his time. His plays deal with the burning problems of contemporary life. The author attacks the cruel regime in English prisons in *Justice* (1910).

John Galsworthy is not only a novelist and a dramatist, but also a short-story writer. It is in his short stories that John Galsworthy touches upon the most vital

problems of the day – he condemns the war, exposes the propertied classes that bring suffering and unemployment to the people, showing his sympathy for the so-called «little man».

John Galsworthy gave a comprehensive and vivid picture of contemporary England.

### **Aldous Huxley (1894-1963)**

Aldous Leonard Huxley was born on July 26, 1894, into a family that included some of the most distinguished members of the English intellectual elite.

Aldous' father was the son of Thomas Henry Huxley, a great biologist. His mother was the sister of Mrs. Humphrey Ward, the novelist; the niece of Matthew Arnold, the poet; and the grand-daughter of Thomas Arnold, a famous educator and the real-life headmaster of Rugby School.

When Huxley was 16 and a student at the prestigious school Eton, an eye illness made him nearly blind. He recovered enough vision to go on to Oxford University and graduate with honors, but not enough to do the scientific work he had dreamed of. Scientific ideas remained with him, however, and he used them in many of his books.

He entered the literary world while he was at Oxford. Huxley published his first book, a collection of poems, in 1916. He married Maria, a Belgian, in 1919.

Huxley's *Crome Yellow* (crome-bright) (1921) was his first success, and *Antic Hay* (wild dance)(1923) continued this.

In 1928 he published his novel *Point Counter Point*, which was his best-seller. But Huxley is best remembered for his novel *Brave New World* (1932), with its vision of a society controlled by scientific progress.

In 1937, the Huxley came to the United States; in 1938 they went to Hollywood, where he became a screenwriter.

In the 1950s Huxley became famous for his interest in drugs. He was looking for a drug that would allow an escape from the self and that if taken with

caution would be physically and socially harmless. He put his beliefs in such a drug into several books.

Two were nonfiction: *Doors of Perception* (1954) and *Heaven and Hell* (1956).

But Huxley warned of the dangers of such experiments in an appendix he wrote to *The Devils of Loudun* (1952).

Huxley produced 47 books in his long career as a writer. Some critics thought that he was a better essayist than novelist because he cared more about his ideas than about plot or characters.

The range of Huxley's interests can be seen from his note that his «preliminary research» for *Island* included «Greek history», translations from Sanscrit and Chinese of Buddhist texts, scientific papers on pharmacology, psychology and education, together with novels, poems, critical essays, travel books, political commentaries and conversations with all kinds of people, from philosophers to actresses...». He used similar, though probably fewer, sources for *Brave New World*.

This list gives you some perspective on the wide range of ideas that Huxley studied. He also wrote an early essay on ecology that helped inspire today's environmental movement.

Huxley remained nearly blind all his life. He died November 22, 1963.

## **VII. Answer the questions.**

1. Who continued the traditions of critical realism?
2. What did the representatives of critical realism criticize?
3. What do you know of Bernard Shaw's life?
4. What did Bernard Shaw criticize in *Pygmalion*?
5. What do you know of John Galsworthy's life?
6. When did John Galsworthy gain popularity?

7. How long did it take Galsworthy to accomplish his monumental work the Forsyte Saga?
8. What problems did Galsworthy raise in the novel?
9. What do you know of Aldous Leonard Huxley's life?
10. What were the most prominent Huxley's works?

### **VIII. Discuss.**

1. Dwell upon the critical realism.
2. Speak on the Bernard Shaw's play Pygmalion.
3. Comment on the main idea of the Galsworthy's Forsyte Saga?

### **Read and translate the texts and do short summaries.**

#### **Bernard Shaw's play**

#### **PYGMALION**

#### **ACT I**

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

The church clock strikes the first quarter.

THE DAUGHTER [in the space between the central pillars, close to the one on her left] I'm getting chilled to the bone. What can Freddy be doing all this time? He's been gone twenty minutes.

THE MOTHER [on her daughter's right] Not so long. But he ought to have got us a cab by this.

A BYSTANDER [on the lady's right] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

THE BYSTANDER. Well, it ain't my fault, missus.

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.

THE MOTHER. What could he have done, poor boy?

THE DAUGHTER. Other people got cabs. Why couldn't he?

Freddy rushes in out of the rain from the Southampton Street side, and comes between them closing a dripping umbrella. He is a young man of twenty, in evening dress, very wet around the ankles.

THE DAUGHTER. Well, haven't you got a cab?

FREDDY. There's not one to be had for love or money.

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all engaged.

THE MOTHER. Did you try Trafalgar Square?

FREDDY. There wasn't one at Trafalgar Square.

THE DAUGHTER. Did you try?

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

THE DAUGHTER. You haven't tried at all.

THE MOTHER. You really are very helpless, Freddy. Go again; and don't come back until you have found a cab.

FREDDY. I shall simply get soaked for nothing.

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on. You selfish pig —

FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. Sorry [he rushes off].

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket] There's manners f' yer! Te-oo bunches o voylets trod into the mad. [She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist].

**John Galsworthy**

**FORSYTE SAGA**

**“AT HOME” AT OLD JOLYON’S**

Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight—an upper middle-class family in full plumage. But whosoever of these favoured persons has possessed the gift of psychological analysis (a talent without monetary value and properly ignored by the Forsytes), has witnessed a spectacle, not only delightful in itself, but illustrative of an obscure

human problem. In plainer words, he has gleaned from a gathering of this family—no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy—evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature. He has been admitted to a vision of the dim roads of social progress, has understood something of patriarchal life, of the swarmings of savage hordes, of the rise and fall of nations. He is like one who, having watched a tree grow from its planting—a paragon of tenacity, insulation, and success, amidst the deaths of a hundred other plants less fibrous, sappy, and persistent—one day will see it flourishing with bland, full foliage, in an almost repugnant prosperity, at the summit of its efflorescence.

On June 15, eighteen eighty-six, about four of the afternoon, the observer who chanced to be present at the house of old Jolyon Forsyte in Stanhope Gate, might have seen the highest efflorescence of the Forsytes.

This was the occasion of an “at home” to celebrate the engagement of Miss June Forsyte, old Jolyon’s granddaughter, to Mr. Philip Bosinney. In the bravery of light gloves, buff waistcoats, feathers and frocks, the family were present, even Aunt Ann, who now but seldom left the corner of her brother Timothy’s green drawing-room, where, under the aegis of a plume of dyed pampas grass in a light blue vase, she sat all day reading and knitting, surrounded by the effigies of three generations of Forsytes. Even Aunt Ann was there; her inflexible back, and the dignity of her calm old face personifying the rigid possessiveness of the family idea.

When a Forsyte was engaged, married, or born, the Forsytes were present; when a Forsyte died—but no Forsyte had as yet died; they did not die; death being contrary to their principles, they took precautions against it, the instinctive precautions of highly vitalized persons who resent encroachments on their property.

About the Forsytes mingling that day with the crowd of other guests, there was a more than ordinarily groomed look, an alert, inquisitive assurance, a brilliant respectability, as though they were attired in defiance of something. The habitual sniff on the face of Soames Forsyte had spread through their ranks; they were on their guard.

The subconscious offensiveness of their attitude has constituted old Jolyon's "home" the psychological moment of the family history, made it the prelude of their drama.

The Forsytes were resentful of something, not individually, but as a family; this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and—the sniff. Danger—so indispensable in bringing out the fundamental quality of any society, group, or individual — was what the Forsytes scented; the premonition of danger put a burnish on their armour. For the first time, as a family, they appeared to have an instinct of being in contact, with some strange and unsafe thing.



## Lecture 10

### English literature of 20<sup>th</sup> and 21<sup>st</sup> centuries

#### I. Learn the words with their translation.

1. tendency – тенденція, ідея
2. essence – сутність, існування
3. search – пошук, шукати
4. remain – залишатися
5. to dispose – розпоряджатися, розташовувати
6. contemporary – сучасний, сучасник
7. envisage – передбачати
8. ravage – знищення, спустошувати
9. rural – сільський
10. issue – видання, випуск

#### II. Read the word combinations and sentences and translate them into Ukrainian. Make up as many word combinations and sentences with the words in bold type as possible and write them down.

**tendency**, an upward tendency in the market. He has a tendency to forget.

**essence**, speed is of the essence; the essence was very high.

**a search**, make a search for smth; a man in search of a wife, the police carried out a search of the house. We were searched at the airport.

**remain**, little remain of the original building; that remains to be seen; these things remain the same.

**dispose**; man proposes, God disposes. I am not disposed to help him.

**contemporary**, a contemporary history, a contemporary view on life.

**envisage**; we envisage holding meeting. I have not envisaged seeing him so soon.

**ravage**; the ravages of time; her face was ravaged by suffering.

**rural**; a rural world; a rural house.

an **issue**; an issue of stamps; on the day of issue; recent issues of a magazine.

### **III. Translate from English into Ukrainian.**

1. The tendency of writing about military has risen by many writers.
2. The speed is of essence, when we go by car.
3. When they went to Kyiv, the police carried out a search of their cases.
4. History of the outstanding concern of English literature.
5. Man proposes, God disposes.
6. Contemporary issues such as global warminy and international conflicts received attention of many writers.
7. Many people have not envisaged changing the world so soon.
8. When he saw the face of his first teacher, her face was ravaged by suffering.

### **IV. Translate from Ukrainian into English.**

1. Тенденція писати про війну піднялася у багатьох письменників.
2. Швидкість має велике значення, коли ми їдемо на машині.
3. Коли вони поїхали до Києва, поліція провела обшук у їх машині.
4. Історія відомого видавництва англійської літератури.
5. Людина пропонує, Бог розпоряджається.
6. Сучасні проблеми, такі як глобальне тепло та міжнародні конфлікти, привертали увагу багатьох письменників.
7. Багато людей не уявляли, що світ зміниться так швидко.
8. Коли він побачив обличчя своєї першої вчительки, її обличчя було спустошене стражданням.

## V. Read the text.

### English Literature of the end of 20<sup>th</sup> and 21<sup>st</sup> centuries

The remarkable political and Social, changes in Great Britain within the years following World War II had a great influence on intellectual life and on literature in particular.

During the 1950s a new kind of drama began to reach the theatres in Europe. There were two new trends in drama in the 1950s — absurd drama and social drama.

Absurd drama began in France in the 1940s and reached Britain with *Waiting for Godot* by Samuel Becket in 1955. The term "absurd" means unreasonable, illogical. It shows a general sense of this new literature. This kind of drama explains how meaningless life is.

The playwrights Eugene Ionesco, Arthur Adamov, Samuel Beckett and others are known today as contributors to the theatre of the absurd. They describe the absurd elements of the human condition. "Cut off from religious roots, man is lost: all his actions have become senseless, absurd, useless".

To underline the spiritual and physical immobility of man pauses and silences are repeated in Absurd Drama. The most memorable literary form which told the stories of the Second World War was the novel.

The novel with a philosophical tendency was born and the traditional satirical novel flourished to the full.

The essence of all these literary phenomena was the earnest search of the writers for their place in life, for a better future.

As the 21st century got underway, history remained the outstanding concern of English literature. Although contemporary issues such as global warming and international conflicts (especially the Second Persian Gulf War and its aftermath) received attention, writers were still more disposed to look back. Bennett's play *The History Boys* (filmed 2006) premiered in 2004; it portrayed pupils in a school

in the north of England during the 1980s. Although *Cloud Atlas* (2004) — a far-reaching book by David Mitchell, one of the more ambitious novelists to emerge during this period — contained chapters that envisage future eras ravaged by malign technology and climactic and nuclear devastation, it devoted more space to scenes set in the 19th and early 20th centuries. In doing so, it also displayed another preoccupation of the 21st century's early years: the imitation of earlier literary styles and techniques. There was a marked vogue for pastiche and revisionary Victorian novels (of which Michel Faber's *The Crimson Petal and the White* [2002] was a prominent example). McEwan's *Atonement* (2001) worked masterly variations on the 1930s fictional procedures of authors such as Elizabeth Bowen. In *Saturday* (2005), the model of Virginia Woolf's fictional presentation of a war-shadowed day in London in *Mrs. Dalloway*(1925) stood behind McEwan's vivid depiction of that city on February 15, 2003, a day of mass demonstrations against the impending war in Iraq. Heaney continued to revisit the rural world of his youth in the poetry collections *Electric Light* (2001) and *District and Circle* (2006) while also reexamining and reworking classic texts, a striking instance of which was *The Burial at Thebes* (2004), which infused Sophocles' *Antigone* with contemporary resonances. Although they had entered into a new millennium, writers seemed to find greater imaginative stimulus in the past than in the present and the future.

One of the famous English writers is George Orwell (1903-1950).

George Orwell was born Eric Arthur Blair in India in 1903. His family lived in British India where his father worked for the colonial Civil Service. In 1907, the Blair family returned to England where Orwell was educated, first at a private Preparatory School, and then at the famous boys' school, Eton.

After leaving school in 1921, Orwell returned to India and became a policeman. His first commission, in 1922, was in Burmah.

He remained in the Police Force until 1928, when he resigned.

George Orwell then began a most unusual literary career. In 1928, while living in Paris and working in a restaurant washing dishes, he started writing articles for the French newspaper *Le Monde*.

In 1929 he returned to London, where he lived the life of poor person, collecting information for his book *Down and Out in Paris and London* (1933). It was for this book that he first adopted the pseudonym George Orwell. He then published a further three novels. The first, *Burmese Days* (1934), described his experiences in the Police Force in Burmah and demonstrates his developing anti-Imperialist politics. This was followed by *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Firing* (1936) (aspidistra = common English house-plant).

In 1936 he was commissioned to research into and write about the situation and conditions of the unemployed in England.

*The Road to Wigan Pier* (1937) was the result of his research, and it was with this book that he established himself as an investigative writer. His political point of view, broadly left-wing, anti-Capitalist and independent, was by now quite clear.

With the Spanish Civil War, Orwell left England to fight in Spain for the Republican, anti-Fascist forces. He remained there until he was wounded and forced to return to England.

*Homage to Catalonia* (1938) is about his experiences in the Spanish Civil War. Orwell's health was suffering from tuberculosis. His next novel *Coming up for Air* was written during a period of convalescence spent in North Africa. When he returned to England, his reputation as a political free-thinker and social critic was high. He continued to write and publish an enormous variety of works, essays, criticisms, literary criticisms and political reflections. He also worked as a book reviewer for the magazine *New England Weekly*.

During the Second World War he worked for the B. B. C. and enlisted in the Home Guard, a volunteer armed body of men, usually too old or too ill to join the

regular army. But his tuberculosis prevented him, however, from fulfilling this activity.

In 1944 he worked as the literary editor of the important left-wing newspaper *Tribune*. He wrote his best-known work *Animal Farm* in 1944. In 1948 his novel *Nineteen Eighty-four* was published. It describes a future world (in 1984) when the political system has total control over people. The slogan *Big Brother is Watching You* gives an idea of the power of this system.

The novel *Animal Farm* has remained a consistently popular novel with both adults and younger readers. The novel functions as an allegory. The story of *Animal Farm* describes the happenings on a farm, when the animals, angry about the way the human, Farmer Jones, runs the farm and treats the animals, stage a successful revolution. They rid themselves of Jones and his tame crow (which represents the Church) and establish an equal system of government, a republic organized along socialist lines.

The revolution is organized by the pigs, the most intelligent animals on the farm, but all the animals take part. But gradually, the day of the glorious revolution is forgotten, as the farm has some economic problems due to its isolation from other farms and markets. To the animals, it seems that they are now working harder and eating less than ever before.

The pigs begin to show signs of corruption and inequality. They become more and more like their masters had been. In *Animal Farm*, after the rebellion, the animals say that all animals are equal. Later the animals create another saying.

It is: All animals are equal but some animals are more equal than others".

*Animal Farm* is a satire against the political systems which Orwell had seen develop in the 1930s and 1940s.

In this tragic fairy story he shows that a revolution, once it has abandoned honesty, truth and clarity, results in oppression, cruelty and exploitation. Once the individual has been denied the right to knowledge and the right to understand, power can and will be abused.

The new class of abuser will resemble in every shape and form the old abuser, which is just how the novel ends, with the poor animals looking through the window of the farmhouse, where the corrupt pigs and the neighbouring human farmers are drinking and gambling together.

"And they were alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible, to say which was which." Orwell's style is simple, clear and almost journalistic. He follows a great tradition of social critics who turned, to the genre, of literature to express their ideas and reach a large audience.

There are many similarities between Orwell and George Bernard Shaw; for example, in the way that they combined literature and politics and produced works of great political insight.

Injustice, oppression and the effects of Capitalism in general are themes that Orwell presents in his works, together with an analysis of failing Communist regimes.

Orwell died in the age of 46 in 1950.

**Joanne Rowling** is also known by her pen name **J. K. Rowling**, is a British author and philanthropist. She wrote *Harry Potter*, a seven-volume children's fantasy series published from 1997 to 2007. The series has sold over 500 million copies, been translated into at least 70 languages, and spawned a global media franchise including films and video games. *The Casual Vacancy* (2012) was her first novel for adults. She writes *Cormoran Strike*, an ongoing crime fiction series, as **Robert Galbraith**.

## **VI. Retell the text using the questions as a plan.**

1. Did the political and social changes in Great Britain within the years following World War II have a great influence on literature?

2. What new trends were in drama in the 1950s?
3. When did absurd drama begin?
4. What does the term "absurd" mean?
5. What does this kind of drama explain?
6. What playwrights are known as contributors to the theatre of the absurd?
7. What was the most memorable literary form of this period?
8. Characterize the novels of this period.

## **VII. Tell about Orwell using such questions**

1. Say a few words about the early period of Orwell's life.
2. How did he begin his literary career?
3. What was his first book?
4. What pseudonym did he adopt for this book?
5. What novels did he write then?
6. What was his political point of view?
7. What did Orwell do during the Spanish Civil War?
8. What book was about his experiences in the Spanish Civil War?
9. Where did he work during the Second World War?
10. What is Orwell's best-known work?
11. Give a brief summary of the contents of Animal Farm.
12. What is the main idea of this satire?
13. What can you say about Orwell's style?
14. What themes did Orwell present in his works?



**Read and retell the story.**

**Joanne Rowling**

**HARRY POTTER AND THE PHILOSOPHER'S STONE**

**THE BOY WHO LIVED**

Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.

Mr Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere.

The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs Potter was Mrs Dursley's sister, but they hadn't met for several years; in fact, Mrs Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.

When Mr and Mrs Dursley woke up on the dull, grey Tuesday our story starts, there was nothing about the cloudy sky outside to suggest that strange and mysterious things would soon be happening all over the country. Mr Dursley hummed as he picked out his most boring tie for work and Mrs Dursley gossiped

away happily as she wrestled a screaming Dudley into his high chair. None of them noticed a large tawny owl flutter past the window. At half past eight, Mr Dursley picked up his briefcase, pecked

Mrs Dursley on the cheek and tried to kiss Dudley goodbye but missed, because Dudley was now having a tantrum and throwing his cereal at the walls. 'Little tyke,' chortled Mr Dursley as he left the house. He got into his car and backed out of number four's drive.

It was on the corner of the street that he noticed the first sign of something peculiar – a cat reading a map. For a second, Mr Dursley didn't realise what he had seen – then he jerked his head around to look again. There was a tabby cat standing on the corner of Privet Drive, but there wasn't a map in sight. What could he have been thinking of? It must have been a trick of the light. Mr Dursley blinked and stared at the cat. It stared back. As Mr Dursley drove around the corner and up the road, he watched the cat in his mirror. It was now reading the sign that said Privet Drive – no, looking at the sign; cats couldn't read maps or signs. Mr Dursley gave himself a little shake and put the cat out of his mind. As he drove towards town he thought of nothing except a large order of drills he was hoping to get that day.

But on the edge of town, drills were driven out of his mind by something else. As he sat in the usual morning traffic jam, he couldn't help noticing that there seemed to be a lot of strangely dressed people about. People in cloaks. Mr Dursley couldn't bear people who dressed in funny clothes – the get-ups you saw on young people! He supposed this was some stupid new fashion. He drummed his fingers on the steering wheel and his eyes fell on a huddle of these weirdos standing quite close by. They were whispering excitedly together. Mr Dursley was enraged to see that a couple of them weren't young at all; why, that man had to be older than he was, and wearing an emerald-green cloak! The nerve of him! But then it struck Mr Dursley that this was probably some silly stunt – these people were obviously collecting for something ... yes, that would be it. The traffic moved on, and a few

minutes later, Mr Dursley arrived in the Grunnings car park, his mind back on drills.

Mr Dursley always sat with his back to the window in his office on the ninth floor. If he hadn't, he might have found it harder to concentrate on drills that morning. He didn't see the owls swooping past in broad daylight, though people down in the street did; they pointed and gazed open-mouthed as owl after owl sped overhead. Most of them had never seen an owl even at night-time. Mr Dursley, however, had a perfectly normal, owl-free morning. He yelled at five different people. He made several important telephone calls and shouted a bit more. He was in a very good mood until lunch-time, when he thought he'd stretch his legs and walk across the road to buy himself a bun from the baker's opposite.

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1. The British Library URL: <http://www.bl.uk>  
The University of Texas at Austin URL: <http://www.utexas.edu/cola/progs/britishstudies/Lectures/Audio-Recordings.php>
2. Бібліотека Південноукраїнського національного педагогічного університету імені К. Д. Ушинського. URL: <https://library.pdpu.edu.ua>.
3. Національна бібліотека України імені В. І. Вернадського URL: <http://www.nbuv.gov.ua>.

4. Національний репозитарій академічних текстів. URL: <http://nrat.ukrintei.ua>.
5. Одеська національна наукова бібліотека. URL: <http://odnb.odessa.ua>.
6. Платформа масових відкритих онлайн-курсів Prometheus. URL: <https://prometheus.org.ua>
7. Студія онлайн-освіти EdEra. URL: <https://www.ed-era.com>.

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