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# ADABIY OQIMLAR EVOLUTSIYASI

DARSLIK

O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA  
MAXSUS TA'LIM VAZIRLIGI

BUXORO DAVLAT UNIVERSITETI

*Ahmedova Mehrinigor Bahodirovna*

# ADABIY OQIMLAR EVOLUTSIYASI

*5A 120101 - Adabiyotshunoslik (ingliz)*

*yo'nalishi I bosqich magistratura talabalari uchun mo'ljallangan*

**DARSLIK**

*Buxoro – 2022*

KBK 72(50')

796(075.8)

A 26

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Adabiy o'qimlar evolutsiyasi [Matn] : darslik / Ahmedova Mehrinigor Bahodirovna – Buxoro: Sadridin Salim Buxoriy» Durдона nashriyoti, - 2022. – 132 b.

UO'K 796(075.8)

KBK 72(50')

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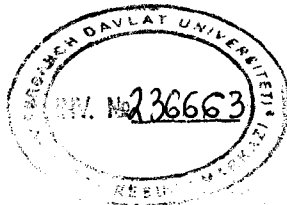
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ISBN 978-9943-9045-5-2

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## **ANNOTATSIYA**

Ushbu darslik Oliy o'quv yurtlarining 5A 120101 - Adabiyotshunoslik (ingliz) yo'nalishi o'qituvchi va talabalari uchun mo'ljallangan bo'lib, darslikda Adabiy oqimlar evolutsiyasi fanining predmeti, asosiy tushunchalari, maqsadi va vazifalari hamda adabiyot haqida umumiy tushunchalar, adabiy tahlil, mavzu va g'oya uyg'unligi, badiiy asar tuzilishi, so'z va san'at, badiiy asar tili bilan bog'liq masalalarning umumiy tavsifi va darslarda tahlil etish haqida muhim ma'lumotlar berilgan.

## **АННОТАЦИЯ**

Это пособие предназначено для преподавателей и студентов направления 5А 120101 - Литература (английский), высших учебных заведений. В этом пособии представлены общие понятия о литературе, литературный анализ, гармония темы и идеи, общая структура произведений искусства, слова и искусство, общее описание вопросов, связанных с языком произведений искусства, и важная информация об анализе на уроках литературы.

## **ANNOTATION**

This manual is intended for teachers and students of 5A 120101 - Literature (English) of higher education institutions. The subject, basic concepts, goals and objectives of the introductory science of the evolution of literary currents, as well as general concepts about literature, literary analysis, harmony of subject and idea, structure of the work of art, word and art, work of art a general description of the language-related issues and important information on the analysis in the lessons are given.

## Introduction.

*In the educational system of Uzbekistan teaching English is being improved to the new quality degree based on new informative communication and pedagogic technologies which are worth demands of new period. Taken decisions which are made in order to perfect absolutely to prepare system of specialists who can speak in foreign language completely, to provide continuousness of educational operations are intensifying attention of learning language. Such attention is demanding from teachers in educational process to know how to utilize modern pedagogic and innovative technologies in an effective way as well as know productive ways of developing communication skills of learners in foreign language.*

Our President Shavkat Mirziyoyev Miromonovich is paying much attention to improve literature, culture and art greatly. As he mentions in his speech “Speaking about the development of the cultural and humanitarian sphere, first of all, it should be noted that this year 12 important documents related to the issues of culture, foreign language and literature were adopted. In order to increase the role and significance of creative unions in the life of the country, to strengthen their material and technical base, the Public Fund for Support of Creative Persons of Uzbekistan has been established”.<sup>1</sup>

With the approval of Presidential Decree «On measures for the further development of the higher education system» as of April 20, 2017 № 2909 there have been a lot of improvements and changes in Higher Education System. This gave a way to professionals of this sphere to search for new methods, techniques, create informative and literary sources, using new information technologies and others in education system.

Since the dawn of civilization many men and women have felt a vital need to communicate their thoughts and feelings beyond their immediate circle of a family, friends and acquaintances to a wider world. Thanks to the invention of

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<sup>1</sup>Mirziyoyev Sh.M. Critical analysis, strict discipline and order as well as personal responsibility must a daily rule of every official's daily activities. – T : Tashkent: Uzbekistan. 2017 – P.234.

writing and printing they have been able to hand down to successive generations a priceless treasury of manuscripts and books. Literature is a piece of writing, despite the passing of the years and centuries still inspire admiration, reflection and emotion in readers. So we hope this textbook opens a path to formulate comprehensive definition of literature.

This textbook is intended to develop students' knowledge on literature, literary studies, universal themes in literature. Readers have the chance to see how great writers have viewed the same issue at different times and in greatly differing contexts.

This textbook is divided into two parts:

**Part 1** introduces lectures on literary methods and analysis of the literature. It offers an overview of the English literature.

In **Part 2** seminar themes are revealed.

In independent works part students can read some stories and paragraphs from books to analyze.

In the **Glossary of Literary Terms** meanings of literary terms are explained. At the end of each module has an interdisciplinary project which links what you have learned in the module to other subjects and it makes you think about the links between literature and other art forms.

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## THEME 1. INTRODUCTION TO THE SUBJECT

### Plan:

1. Aim, tasks of the subject
2. Evolution of literary schools
3. Division of schools and trends

### Aims:

- to teach students about different period;
- to emphasize the importance of trends in literature;
- to teach students how different schools developed.

### Objectives:

- to learn the tasks and aims of the subject;
- to enhance students' knowledge about schools of literature with examples;
- to give information about representatives of these schools.
  - to introduce the theme and improve their knowledge about it;

### Learning outcomes:

- to analyze different schools of literature.

**Key words:** schools, literature, evolution, portraying life, influence on literature, influence on literature.

**The list of literature:**

1. Rose, Gideon "Neoclassical Realism and Theories" 1998. P-95
2. Randall L. Schweller, "The progressiveness of Neoclassical Realism. 2003. P-311
3. Russel, Richard "American Realism: A tradition practiced and preached by George F. Kennan" 2000. P-59

**Literary theory** in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature. However, literary scholarship since the 19th century often includes—in addition to, or even instead of literary theory in the strict sense—considerations of intellectual history, moral philosophy, social prophecy, and other interdisciplinary themes which are of relevance to the way humans interpret meaning. In humanities in modern academia, the latter style of scholarship is an outgrowth of critical theory and is often called simply «theory». As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts. Many of these approaches are informed by various strands of Continental philosophy and sociology.

One of the fundamental questions of literary theory is "what is literature?" – although many contemporary theorists and literary scholars believe either that "literature" cannot be defined or that it can refer to any use of language. Specific theories are distinguished not only by their methods and conclusions, but even by how they define a "text". For some scholars of literature, "texts" comprises little more than "books belonging to the Western literary canon." But the principles and methods of literary theory have been applied to non-fiction, popular fiction, film, historical documents, law, advertising, etc., in the related field of cultural studies. In fact, some scholars within cultural studies treat cultural events, like fashion or football riots, as "texts" to be interpreted. By this measure, literary theory can be thought of as the general theory of interpretation.

Since theorists of literature often draw on a tradition of Continental philosophy and the philosophy of language, any classification of their approaches is only an approximation. There are many "schools" or types of literary theory, which take different approaches to understanding texts. Broad schools of theory that have historically been important include historical and biographical criticism, New Criticism, formalism, Russian formalism, and structuralism, post-

structuralism, Marxism, feminism and French feminism, post-colonialism, new historicism, deconstruction, reader-response criticism, and psychoanalytic criticism.

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### **Literary theory and literature**

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Listed below are some of the most commonly identified schools of literary theory, along with their major authors. In many cases, such as those of the historian and philosopher Michel

Foucault and the anthropologist Claude Lévi-Strauss, the authors were not primarily literary critics, but their work has been broadly influential in literary theory.

- Aestheticism – often associated with Romanticism, a philosophy defining aesthetic value as the primary goal in understanding literature. This includes both literary critics who have tried to understand and identify aesthetic values and those like Oscar Wilde who have stressed art for art's sake. Members: Oscar Wilde, Walter Pater, Harold Bloom
- American pragmatism and other American approaches
- Cognitive Cultural Studies – applies research in cognitive neuroscience, cognitive evolutionary psychology and anthropology, and philosophy of mind to the study of literature and culture
- Cultural studies – emphasizes the role of literature in everyday life
- Comparative literature – compares literatures from different languages, nations, cultures and disciplines to each other
- Darwinian literary studies – situates literature in the context of evolution and natural selection
- Deconstruction – a strategy of close reading that elicits the ways that key terms and concepts may be paradoxical or self-undermining, rendering their meaning undecidable
- Gender– which emphasizes themes of gender relations
- Formalism
- German hermeneutics and philology
- Marxism– which emphasizes themes of class conflict
- Modernism
- New Criticism – looks at literary works on the basis of what is written, and not at the goals of the author or biographical issues
- New Historicism – which examines the work through its historical context and seeks to understand cultural and intellectual history through literature
- Postcolonialism – focuses on the influences of colonialism in literature, especially regarding the historical conflict resulting from the exploitation of less developed countries and indigenous peoples by Western nations
- Postmodernism – criticism of the conditions present in the twentieth century, often with concern for those viewed as social deviants or the Other
- Post-structuralism – a catch-all term for various theoretical approaches (such as deconstruction) that criticize or go beyond Structuralism's aspirations to create a rational

science of culture by extrapolating the model of linguistics to other discursive and aesthetic formations

- Psychoanalysis– explores the role of consciousnesses and the unconscious in literature including that of the author, reader, and characters in the text
- Queer theory – examines, questions, and criticizes the role of gender identity and sexuality in literature
- Reader-response criticism – focuses upon the active response of the reader to a text
- Russian formalism
- Structuralism and semiotics– examines the universal underlying structures in a text, the linguistic units in a text and how the author conveys meaning through any structures. Members are Ferdinand de Saussure, Roman Jakobson, Claude Lévi-Strauss, Roland Barthes, Mikhail Bakhtin, and morphology of folklore
- Eco-criticism – explores cultural connections and human relationships to the natural world

## THEME 2. REALISM IN LITERATURE

### Plan:

1. The purpose of realism movement in literature.
2. Basic characteristics of realism.
3. Representatives of this trend.

### Aims:

- to teach students about realism period;
- to emphasize the importance of realism in literature;
- to teach students how Realism developed.

### Objectives:

- to learn what features of literary realism have;

- to enhance students' knowledge about realism with examples;
- to give information about representatives of literary realism.

**Learning outcomes:**

- to introduce the theme and improve their knowledge about it;
- to give an opinion about literature and its functions;
- to analyze the characters of each literary works.

**Key words:** Realism, portraying life, influence on literature, artistic manner, represent life, influence on literature.

**The list of literature:**

4. Rose ,Gideon "Neoclassical Realism and Theories" 1998. P-95
5. Randall L. Schweller, "The progressiveness of Neoclassical Realism. 2003. P-311
6. Russel,Richard "American Realism: A tradition practiced and preached by George F.Kennan" 2000.P-59

**Realism** was an artistic movement introduced in the late of 1800's but became popular in the 19<sup>th</sup> century in France . Realism expressed different perspectives of the war, often referring to social class and represented the American lifestyle. It was a representation of society and it's norms, religiously and politically , involving real life situations and government. It also depicted the psychological impacts of war and real life situation in other aspects of life. Influential authors in Realism include, William Dean Howell and Mark Twain. Both authors exposed realism to mainstream literature. Realism aims at an exact, and honest truth of the social life, of the age in which the authors live, because such studies are justified by reason, by the interests made by public understanding, and because they are free from falsehood and deception.

**The four propositions of realism are as follows.**

- States are the most important actors.
- The international system is anarchic. ...
- All states within the system are unitary, rational actors. ...
- The primary concern of all states is survival.

## **Elements of Literary Realism**

- Realistic characters and setting.
- Comprehensive detail about everyday occurrences.
- Plausible plot (a **story** that could happen in your town)
- Real dialects of the area.
- Character development.
- Importance in depicting social class.

### **Basic characteristics of realism.**

The technique of Realism was strictly speaking used by many scholars and writers, which denoted a particular subject matter, especially the representation of middle-class life. Artists and writers of this movement depicted society with facts as it is in real life without any imagination. They wanted to achieve truth, justice and brotherhood, therefore they had to keep things real for a better result.

According to several achieves and views we can define a few different types of literary realism, each with its own distinct characteristics:

**Magical realism.** A type of realism that represents events between fantasy and reality. Magical realism portrays the world truthfully plus adds magical elements that are not found in our reality but are still considered normal in the world the story takes place. “One Hundred Years Solitude” by Gabriel Garcia Marquez is a magical realism novel about a man who invents a town according to his own perceptions.

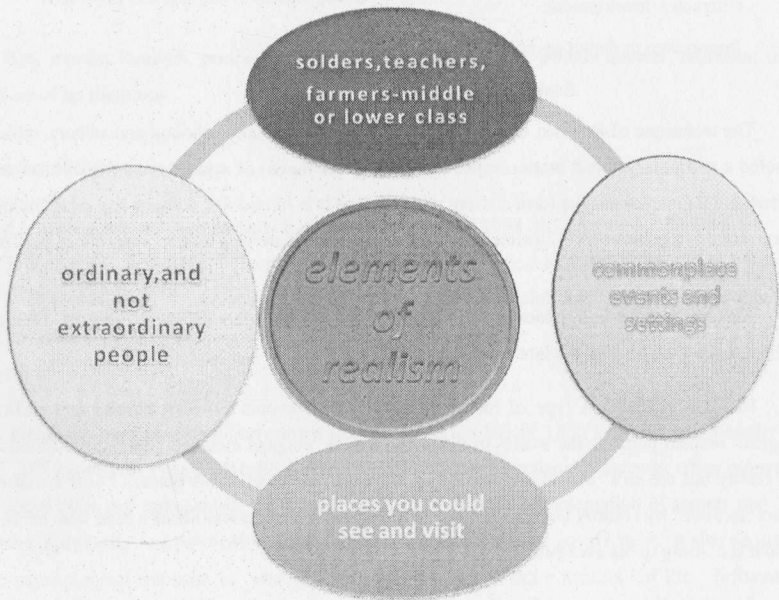
**Social realism.** A type of realism that focuses on the lives and living conditions of the working class and the poor. “Less Miserable” by Victor Hugo is a social novel about class and politics in France in the early 1800s.

**Kitchen sink realism.** A type of realism that focuses on the lives of young working-class British men who spend their free time drinking in pubs. “Room at the Top” by John Braine is a kitchen sink realist novel about a young man with big ambitions who struggles to realize his dreams in post-war Britain.

**Naturalism.** An extreme form of realism influenced by Charles Darwin’s theory of evolution, founded by Emile Zola, explores the belief that science can explain all social and environmental phenomena. “A Rose for Emily” by William Faulkner is an example of naturalism.



**Psychological realism.** A type of realism that characters aim is to focus on what motivates them to make certain decisions. Psychological realism sometimes uses characters to express commentary on social or political issues. *Crime and Punishment* by Fyodor Dostoyevsky is psychological realist novel about a man and his money to get out of poverty –but feels immense guilt and paranoia after he does it.



### Representatives of Realism.

Honoré de Balzac the French writer who started the realism movement. He was a French novelist in the 19th-century known for writing about an unfiltered view of society and a founder of the realism movement. *"It is easy to sit up and take notice. What is difficult is getting up and taking action."* — Honoré de Balzac.

The author depicts realism as the best way to begin to understand realism in literature is by defining the term realism. As its most simple and broad, realism is a representation of reality. Apart from being a writer (novelist and playwright), he was also a literary critic, and journalist, and a printer. He is considered one of the founders of the Realist movement in Europe.

George Eliot is the next representative of the realism trend. She was an English novelist, poet, journalist, translator and one of the leading writers of the Victorian era. She emerged from provincial England and most of her works are set there. They are known for their realism, psychological insight, sense of place and detailed depiction of the countryside.

Her novels *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871–1872), and *Daniel Deronda* (1874–1876) include realistic impact of the exact time. Gustave Flaubert, novelist regarded as the prime mover of the realist school of French literature and best known for his masterpiece, “*Madame Bovary*” (1857), a realistic portrayal of bourgeois life.” “*Madame Bovary*” is considered one of the finest “realistic” novels and this is because of its unadorned portrayals of everyday life and people. Throughout the novel there is a very carefully planned selection of episodes and incidents. Every detail in “*Madame Bovary*” is chosen for a purpose and is closely related to everything that precedes and follows it, to an extent that may not be evident in real life. The final excellence of Flaubert’s realism lies in the manner in which he is able to capture the middle-class people without making his novel dull. He intended to illustrate a definite fact by his story, as his method was realistic to concentrate on.

Other representatives as Jean Millet, Honore Daumier, Jean Baptiste, Camille Corot are closely contributed on emerging the Realistic movement. They portrayed realism as an art style that focusing on making pieces look as realistic and true to life as possible.

### THEME 3. MAGICAL REALISM AND ITS FEATURES

#### Plan:

1. Magic realism and its introduction.
2. The development of magic realism over a period
3. Main characteristics of magical realism
4. Similarities and differences between magical realism and fantasy.

#### Aim:



- To teach students about magical realism;
- To emphasize the role of magic realism in literature;
- To make students know about the development of this trend;

### **Objectives:**

- To learn what outcomes of magic realism have;
- To enrich students' knowledge about magic realism with some example;
- To make students informative about this trend and its characteristic features;

### **Learning outcomes:**

- To introduce the theme and improve their knowledge about it;
- To give information about literary trends;
- To analyze the periods with their literary works;

### **Key words:**

- Magical realism, representatives, writers, characteristics, period, realistic setting, magical elements, critique, limited information, unique plot structure.

### **The list of literature:**

1. <https://www.britannica.com>
2. S. Simpkins "Magical realism". - 1995.
3. Patterson, Matt "A Conservative Journey through Literary America" Breitbart News Network, 24 May, 2009. Web. 11 Feb.
4. M. Bakoeva, E. Muratova, M. Ochilova. English literature.-Tashkent, 2010.

### **What Is Magical Realism?**

Magical realism is one of the genres of literature that reflects the real world as having an hidden, implied of magic or fantasy. Magical realism is considered a part of the realism genre of fiction.

Within a work of magical realism, the world is still grounded in the real world, but fantastical elements are considered normal in this world. Like fairy tales, magical realism novels and short stories blur the line between fantasy and reality.

Just as realism was a response to romanticism, magical realism was a reaction to realism. The term magical realism was introduced by Franz Roh, a German art critic in 1925. When Roh

coined the term he meant it to create an art category that strayed from the strict guidelines of realism, but the term did not name an artistic movement until the 1940s in Latin America and the Caribbean. But Gabriel Garcia Marquez is considered the father of magic realism with his great work "One Hundred Years of Solitude".

### **Development of magic realism**

Magical realism is most often used to describe the literary subgenre popularized by Latin American writers in the 1950s such as Jose Martí and Ruben Darío. Though every work of literature in this genre varies in its content and style, there are some characteristics that appear over and over again. The story must be set in a realistic environment with magical elements. Part of the draw of magical realism is that it contains the line between realistic fiction and fantasy by adding in elements like the presence of dead characters in Toni Morrison's *Beloved*, fluidity of time in Gabriel Garcia Marquez's *100 Years of Solitude*, and telepathy in Tea Obreht's *The Tiger's Wife*.

Unlike in fantasy novels, authors in the magical realism genre deliberately withhold information about the magic in their created world in order to present the magical events as ordinary occurrences, and to present the incredible as normal, every-day life.

The term "magischer realismus," which translates to "magic realism," was first used in 1925 by German art critic Franz Roh in his book *Nach Expressionismus: Magischer Realismus*. He used the term to describe the "Neue Sachlichkeit," or New Objectivity, a style of painting that was popular in Germany at the time that was an alternative to the romanticism of expressionism.

Roh used the term "magischer realismus" to emphasize how magical, fantastic, and strange normal objects can appear in the real world when you stop and look at them.

The genre was growing in popularity in South America when *Nach Expressionismus: Magischer Realismus* was translated into Spanish in 1927. During a stay in Paris, French-Russian Cuban writer Alejo Carpentier was influenced by magic realism. He further developed Roh's concept into what he called "marvelous realism," a distinction he felt applied to Latin America as a whole.

In 1955, literary critic Angel Flores coined the term "magical realism" (as opposed to "magic realism") in English in an essay, stating that it combines elements of magic realism and marvelous realism. He named Argentine author Jorge Luis Borges the first magical realist, based on his previously-published collection of short stories *Historia Universal de la Infamia (A Universal History of Infamy)*.

While Latin American authors made magical realism what it is today, authors had previously written stories about mundane situations with fantastical elements before magical realism was a recognized literary genre. For example, Franz Kafka's *The Metamorphosis*—a novel with themes that today's critics would consider to be magical realism—was published in 1915, a decade before Roh wrote about magic realism and well before the genre emerged in Latin American literature.

### **What are the Characteristics of Magical Realism?**

Every magical realism novel is different, but there are certain things they all include, such as:

- **Realistic setting.** All magical realism novels take place in a setting in this world that's familiar to the reader.

- **Magical elements.** From talking objects to dead characters to telepathy, every magical realism story has fantastical elements that do not occur in our world. However, they're presented as normal within the novel.

- **Limited information.** Magical realism authors deliberately leave the magic in their stories unexplained in order to normalize it as much as possible and reinforce that it is part of everyday life.

- **Critique.** Authors often use magical realism to offer an implicit critique of society, most notably politics and the elite. The genre grew in popularity in parts of the world like Latin America that were economically oppressed and exploited by Western countries. Magic realist writers used the genre to express their distaste and critique American Imperialism.

- **Unique plot structure.** Magical realism does not follow a typical narrative arc with a clear beginning, middle, and end like other literary genres. This makes for a more intense reading experience, as the reader does not know when the plot will advance or when the conflict will take place.

- **Fantastical elements.** *Magical realism portrays fantastical events in an otherwise realistic tone.*

- Real-world setting.
- Authorial reticence.
- Plenitude.
- Hybridity.
- Metafiction.
- Heightened awareness of mystery.

- Political critique.

There are two elements which are combined in magical realism. Realistic elements and magical elements. Realistic elements and magic tricks. Fantastical creatures, such as unicorns, and realistic elements.

### **Different characteristics of Magical Realism**

While magical realism can vary by authors, this genre typically employs a few different characteristic plot devices.

- **Set in the real world** - The events of the story unfold in the real world. Some settings even have historical significance.

- **Fantastical elements normalized** - The magic that happens in the book (a.k.a. ghosts, telepathy, etc.) are considered normal to the characters. It doesn't seem out of place or odd. You sprouted wings, well that happens when you turn 16. Only the reader will be shocked by this fact.

- **Incorporate myth** - The magical and fantastical in the story are drawn from myths like religious myths or ancient myths.

- **Time has no bounds** - Time is one of the areas that magical realism writers love to play with. It has no bounds on what it can do in the real world and everyone is okay with that.

- **Hybrid** - Many times, magical realism books are called hybrid books because they mix mundane life and fantastical elements so seamlessly. It becomes something new and exciting, and possibly a little weird. This means that most magical realism books don't follow a typical plot structure.

Unlike in fantasy novels, authors in the magical realism genre deliberately withhold information about the magic in their created world in order to present the magical events as ordinary occurrences, and to present the incredible as normal, every-day life.

The main difference between the two is that fantasy happens in a world other than ours, on the other hand magical realism emphasizes on ordinary people going about their ordinary lives in an ordinary world. As it is known, everything is normal, apart from one or two elements that go beyond the realm of possibility as we know it. Arising simple question that comes from literature is students and readers similar is about the categorical difference between fantasy — particularly paranormal and urban fantasy — and magical realism. While I think there are some pretty good resources out there explaining the different qualities of each genre, what is less researched is the

common perception of who writes which genre, where the genre originates from, and why this matters.

#### **THEME 4. LITERARY MODERNISM AND ITS MAIN CHARACTERISTICS**

##### **Plan:**

1. Development of Modernism
2. Main characteristics of Modernist literature
3. Main elements of Modernism
4. Masterpiece works of Modernist literature

##### **Aims:**

- to explain modernism period to students;
- to provide some elements of Modernism;
- to give information about the trend;

##### **Objectives:**

- to learn how the trend appeared;
- analyze some characteristics of Modernism;
- enrich students' knowledge about Modernism in English literature;

**Learning outcomes:**

- to introduce Modernism and improve students' knowledge about it;
- to provide several opinions about literature and its functions;
- to analyze the characters of finest modernist works

**Key words:**

- literature, individualism, social norm, stratification, absurdity, formalism, symbolism

**The list of literature:**

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2. Weston,Richard, Modernism (Phaidon Press,2001,ISBN 0-7148-4099-8).
3. Modernism/Modernity ([http:// www. press. jhu. edu/ journals/modernism\\_modernity/index. html](http://www.press.jhu.edu/journals/modernism_modernity/index.html)), official publication of the Modernist Studies Association ([http:// msa. press. jhu. edu/ index. html](http://msa.press.jhu.edu/index.html))
4. Patric, Josh,The main characteristics of Modernist Literature June13,2017(pen and the pad.com)

**Development of Modernism**

Mostly, 'modernism' is described as a deliberate and radical shift away from tradition to new and innovative forms of thoughts, ideas, lives which were led a very informal way of life without accepting societies' rules of behavior. It began at the turn of the XX century and lasted for four decades. The period is characterized by artists and thinkers who witnessed 'traditional' approaches to the literature, religion arts, architecture , social organizations which had become outdated in light of the new economic, social and political circumstances of a by completely industrialized society. Among rapid social change and essential enhancements in science like the social sciences, modernist writers felt themselves alienated from what might be termed previous century morality and convention. They set about looking for radical responses to the radical



changes happening around them, affirming mankind's power to shape and influence his world through experimentation, technology and scientific development, while identifying potential challenges to 'development' in all aspects of existence in order to replace them with updated fresh alternatives. At first the term "modernism" was used in Germany in the late of the XIX century, the period in which modernism is said to have appeared gradually. Unlike some terms like Naturalism or Cubism, Modernism does not refer to the qualities of works of art, namely it is based on the idea that is closely related to the real meaning.

**Representatives.** The main representatives of modernism belong to literature which sought to transform literature through criticism and innovation to the former structures of the previous century. This movement intended to influence the vulgar and materialistic society of that time, dying out of realism and naturalism. Modernist literature gave many talented writers and poets to the world as Knut Hamsun (whose novel *Hunger* (1890) is known to be the first 'modernist' novel), Virginia Woolf, T. S. Eliot, Gertrude Stein, James Joyce, Hugh MacDiarmid, William Faulkner H.D.(Hilda Doolittle), Dylan Thomas, Paul Laurence Dunbar, Ezra Pound, Mina Loy, Ernest Hemingway, Rainer Maria Rilke, Franz Kafka, Joseph Conrad, Andrei Bely, W. B. Yeats, F. Scott Fitzgerald, Luigi Pirandello, D. H. Lawrence, Katherine Mansfield, Samuel Beckett, Marcel Proust, Robert Frost, Boris Pasternak, and others.

#### **Main characteristics of Modernism:**

**Individualism.** The individual is more important than society in modernist literature. Especially, modernist writers were captivated with how a person could adapt to the changing world. In most cases, the individual got over obstacles. Mostly, the literature featured characters who kept their heads above water. Modernist writers presented the world or society as an obstacle to the integrity of their characters. Novelists refuse majority expectations. They mixed images from the past and represent them with modern themes and languages, creating a collage of styles. The inner thoughts of consciousness were a widespread subject for all modernist writers in the world. This preoccupation brought forth a form of narration as "stream of consciousness", where the outlook of the novel meanders in a pattern similar to human thoughts. Authors K. Mansfield, James Joyce, Scott Fitzgerald, and Virginia Woolf, along with Ezra Pound, T. S. Elliot is popular with their experimental Modernist literary works.

**Absurdity.** The scene of terrible carnage during WWI and WWII profoundly affected scholars of the period. Many great English writers and poets were wounded and tragically died in WWI. Having undergone such kind of terrific feelings and experiences, they witnessed the reorganization of global capitalism in society at every level. In modernist writers' opinion, the

world was getting a far more absurd place day by day. Both mysteriousness and beauty of life were being lost in the rush of daily life. Modernist writers depicted the absurdity in their novels. "The Metamorphosis" by F. Kafka is an example of absurdity, in which a travelling sales-person is transformed into an insect-like creature.

**Symbolism.** In modernist literature books were infused with peoples, places, events, colors to represent significant meanings. The symbols were imagined a reality with multiple layers, several of them hidden or in a sort of code. With widely usage of symbolism writers left much more to the readers' imagination than earlier ones. For example, S. Fitzgerald's "The Great Gatsby" colors, names, metals, places were incorporated and helped closely assess a situation through novel.

**Formalism.** Modernist writers saw literature more as a craft or art than a flowering of creativity. This period writers believed that novels and poems should have been formed from smaller parts instead of long internal process of actions which former writers had used. The idea of literature as craft encouraged the authors' desire for originality and creativity. During this period, short stories flourished with the help of famous writers Chekhov, K. Mansfield.

#### **Main elements of modernist literature:**

**Cultural fragmentation.** Related to the destructive theme of modernism is the theme of fragmentation. In modernist literature, it is thematic, along with formal. Theme, images, characters, plot and narrative form itself are broken. For instance, in "The Waste of Land" by T. S. Eliot is depicted a modern waste land of destroyed city. William Faulkner's "The Sound and the Fury" is also fragmented in form, comprising of disjointed and nonlinear narrative structure.

**Social evils.** Modernist works never treat lightly topics like war, poverty or social woes. They reflect a frank awareness of stratification, man's tendency for cruelty and social problems. For example, John Steinbeck depicts families plagued during the times of economic trouble, contradicting idyllic depiction of American life. In his anti-heroic war tales, Ernest Hemingway showed the bloodiness of battlefields, because he concerned the horror of war. In "The Sound and the Fury" Faulkner revealed how incomprehensibly cruel person can be, particularly with regard to gender, racial and class differences.

**Loss and exile.** In Modernist literature, the authors largely depicted loss and exile.

Modernist literature moved away from religion and it refused both conventional truth and figures of authority. In the literature, human is persuaded that his own sense of morality truth. The themes of isolation, loss and exile from society are especially apparent in the novels of Ernest Hemingway, because main characters adopt nihilistic viewpoint.

**Narrative authority.** One of the elements of modernism was the prevalence of personal pronouns in novels. Authority became a matter of perspective. There was no more an omniscient

third-person narrator, as there is no universal truth, according to the modernist literature. Clearly, many modernist works feature multiple narrators, as many modernist poems feature multiple speakers. For example, Faulkner cited multiple narrators in his novels.

### **Masterpiece works of Modernist literature**

Literary modernism refers to innovative authors who try to create and use new approach in every work.

Of the famous authors James Joyce is the greatest novelist. He used the stream of consciousness technique in his masterpiece work in "Ulysses". Readers can understand what is going on inside the head of any character and how he perceives the world instead of what is objectively happening.

"The Figure in the carpet" by Henry James it is considered partly mystery, partly story which all characters keep a secret.

"Mrs Dalloway" novel which was written by Virginia Woolf is set over a course of one day, in June 1923. The book is called the masterpiece of the writer. Influenced by J. Joyce she wrote her another novel "To the Lighthouse".

Katherine Mansfield is the most popular short story writer left a number of classical stories which were written in a spare, simple style with understandable words. "The tiredness of Rosabell", "The garden party", "The fly", "The child who was tired", "Susannah", "Prelude" are her famous works. She highly contributed to the development of short stories in English literature.

Joseph Conrad, Heart of Darkness. The book examines the evils and conquers of Belgian imperialism in Africa, also interrogates the very nature of storytelling itself-and all that comes with it, whether or not truth, trust, the reliability of language to convey one's experiences and feelings.

Another famous representative modernist writer is Franz Kafka, who is the author of "The Metamorphos", "The judgement", "The trial", "America". His works are worth reading because it helps readers know where to start. All his works are a good introduction to the scope of Kafka's style; quirky and fantastic, confronting and raw, heart-breaking and subtle.

## **THEME 5. POSTMODERNISM PERIOD IN ENGLISH LITERATURE: DIFFERENCES AND SIMILARITIES BETWEEN MODERNISM AND POSTMODERNISM**

**Plan:**

1. Characteristic features of postmodernism
2. English postmodernism
3. Differences and similarities of the two movement
4. Representatives of postmodernism

**Aims:**

- to give specific information about postmodernism period to students;
- to emphasize the importance of postmodernism in literature;
- to educate students how *English Postmodernism* developed.

**Objectives:**

- to learn what features of literary postmodernism. have;
- to enhance students' knowledge about English Postmodernism with examples;
- to direct students to identify the difference between Modernism and Postmodernism

**Learning outcomes:**

- to introduce the theme and improve their knowledge about it;
- to give an opinion about literature and its functions;
- to analyze the characters of each literary works.

**Key words:** Postmodernism, modernism, representatives, specific features and influences on literature.

**List of literature:**

1. Brooker, Peter,ed. *Modernism/Postmodernism*, London, 1972.
2. *International Journal on English Language and Literature* Volume 2, Issue 1.

3. [http://www.academia.edu/4274938/The\\_Beat\\_Literary\\_Movement\\_and\\_the\\_Postmodernist\\_Breakthrough](http://www.academia.edu/4274938/The_Beat_Literary_Movement_and_the_Postmodernist_Breakthrough)

4. Leal, Carissa M. (2017-08-10). "The Progression of Postmodern Irony: Jennifer Egan, David Foster Wallace and the Rise of Post-Postmodern Authenticity"

**Postmodernism** is a literary movement that began in the 1950s and early 1960s. This term is hard to define because of comprising wide range of study, including art, philosophy, architecture, music, literature, communication, technology and fashion. The first postmodernism as a new movement began in the 1970s in France. A group of poststructuralists in France developed a radical critique of modern philosophy and became known as postmodern theorists, notably including Jacques Derrida, Michel Foucault, Jean-François Lyotard, Jean Baudrillard, and others.

Postmodernism is mainly reaction against the intellectual beliefs and values of the modern period in the history of Western philosophy. Actually, many of the doctrines characteristically connected with postmodernism can impartially be classified as the straightforward denial of common philosophical viewpoints that were taken for granted during the 18th-century Enlightenment, though they were not distinctive to that period.

#### **Main characteristic of Postmodernism:**

1. Social Constructivism-truth and morality are constructed by society. This is the heart of postmodernism period.

2. Cultural Determinism – people are formed by their culture. Also, culture is created by language. All of us are trapped in prison of the language.

3. Rejection of Individual Identity – individuals do not have their own role in society. They exist as members of group.

4. Rejection of Humanism – from postmodernists' viewpoint, creativity, autonomy and human priority are values that oppress other humans. That to say, groups, not individuals should empower creativity, autonomy and human priority and their values.

5. Denial of the Transcendent –there are no perfects in postmodernism. This is the result of previous beliefs.

6. Power Reductionism - moral values and human relationships are domino for power. Postmodernists refuse reason

#### **Elements of Postmodernism (irony, playfulness and black humor:**

Postmodernists write mostly new ideas. Irony, playfulness and black humor are hallmark of writer's style. They try to merge it from indirect style, irony, playfulness and black humor

comes. Postmodern writers are very irritated for World War II and Cold War. It's typical for postmodernists to treat momentous subjects in a humorous and playful way.

#### **Main techniques of Postmodernism:**

1. **Pastiche** – Postmodern authors pasted element of previous genres into their work with new narrative voice. They created new style of writing to rely on previous genres. For instance, William S. Burroughs uses science and detective fiction, Margaret Atwood uses science fiction and fairy tales, Thomas Pynchon uses elements from war fiction, detective fiction, and science fiction.

2. **Intertextuality** - it means to shape texts' meanings by other text. It also, includes authors' borrowing and transformation of prior text or readers' referencing of one in another one. The novel, Don Quixote is a proper example of intertextuality with its references to Medieval romances.

3. **Metafiction** – it is mask for postmodern writers. It is writing about writing. It helps to be aware of fictionality, and, sometimes, the presence of the author. Authors use this technique to allow for obvious moves in narrative, unfeasible jumps in time, or to obtain emotional distance as a narrator.

4. **Historiographic metafiction** - This term was founded by Linda Hutcheon to note to novels that fictionalize real historical events and characters.

5. **Temporal distortion** – this is a general technique in modernist fiction: fragmentation and non-linear narratives are nuclear features in both modern and postmodern literature. Temporal distortion in postmodern fiction is used in different ways, often for the sake of irony. In this literary the author may jump forwards or backwards in time, or there may be cultural and historical references.

6. **Paranoia** - it is the belief that ordering system behind the chaos of the world is another recurring postmodern theme. For the postmodernist, no ordering system exists, so a search for order is vain and idiotic.

7. **Magical realism**—this is the most important postmodern technique, magical realism is the initiation of fantastic or impossible elements into a narrative that it seems real or normal. Magical realist novels may comprise dreams happening during normal life, the return of earlier expired characters, very complicated plots, wild shifts in time, and myths and fairy tales becoming part of the narrative. Many critics argue that magical realism has its roots in the work of Jorge Luis Borges and two South American writers, and some have codified it as a Latin American style.

#### **Differences between modernism and postmodernism**

Both Modernism and Postmodernism portrays literary break in 19<sup>th</sup> century. Writers investigates subjectivism in character development and shift to inner shapes of consciousness. Perhaps, in previous times writers pay attention to external reality. Both movement explore fragmentariness in character and narrative construction.

Modernism	Postmodernism
Focus on authors	Focus on the reader
Alienation	Collective voice
Focus on interiority	Focus on exteriority
Literature is self-contained	Literature is open and intertextual
Metafictional	Metafictional
High-brow genres	Mixing of high- and low-brow genres
Unreliable narrator	Ironic narrator
Thinking is backed by logic	Thinking is irrational and unscientific
Writers pay more attention to original work	Writers choose fiction works
Artists follow traditional of making art to create their work	Artists use media to increase the speed of creation
Hierarchy/Adulthood	Equality/Youth
Regularity/control	Irregularity/Chaos
Existence/reality	Performance/Imitation

### Famous representatives of Postmodernism

One of dominant representatives of the period is Samuel Beckett. His works include black comedy, which is the main techniques of postmodernism. One of the key figures is "Theatre of Absurd". This work offers bleak, tragi-comedic outlook on existence and experience. Works of Beckett is often seen as marking the shift from modernism to postmodernism in literature. He had close ties with modernism because of his friendship with James Joyce; but, his work helped

to mark the development of literature away from modernism. Joyce, one of the writer of modernism, celebrated the possibility of language; Beckett had a revelation in 1945 that, in order to escape the shadow of Joyce, he must concentrated on the poverty of language and man as a failure. His later work, likewise, featured characters stuck in inescapable situations attempting impotently to communicate whose only recourse is to play, to make the best of what they have. Another famous representative is Brian O'Nolan, Irish writer. O'Brien's novels have captivated a wide following for their bizarre humor and postmodernist metafiction. As a novelist, O'Brien was impacted by James Joyce. He was nonetheless cynical of the cult of Joyce.

Also, Durrell, Fowles, Carter, Brooke-Rose, Barnes, Ackroyd, and Martin Amis are profound representatives of postmodern period. Lawrence Durrell wrote tetralogy "The Alexandria Quartet" (Justine, Balthazar, Mountolive, Clea) during the World War II. Durrell expressed the ideas behind the Quartet in respect of a convergence of Eastern and Western metaphysics. His work is based on Einstein's overturning of the old view of the material universe, and Freud's doing the same for the concept of stable personalities, yielding a new concept of reality.

## **THEME 6. NATURALISM IN AMERICAN LITERATURE**



**Plan:**

1. Naturalism and its development
2. The great naturalist writers.
3. Elements of Naturalism in literary works of Stephen Crane
4. Conclusion

**Aim:**

- to teach students about naturalism period;
- to emphasize the importance of naturalism in literature;
- to teach students how American Naturalism developed.

**Objectives:**

- to learn what features of literary naturalism have;
- to enhance students' knowledge about American Naturalism with examples;
- to consult students to identify the features of American literary naturalism.

**Learning outcomes:**

- to introduce the theme and improve their knowledge about it;
- to give an opinion about literature and its functions;
- to analyze the characters of each literary works.

**Key words:**

- naturalism, Darwin's theory, impact of nature, slum, irony, character, movement.

**The list of literature:**

1. Bassan Maurice. 1967. Stephen Crane: A Collection of critical essay. New York. Prentice hall, Inc Englewood. P.4
2. Guerin, Wilfred, et al, 1979, A Hand book of Critical Approaches to literature, New York Harper and Row Publisher Inc.
3. Kenney, William, 1966. How to Analyze Fiction. New York. Monarch Press.  
Parrington, Vernon, Louis. 1987. The Beginnings of Critical Realism in America London. University of Oklahoma Press.

**Naturalism** is a movement which puts in the first place the power of Nature. . This movement delineates the roles of family, social conditions, and mainly atmosphere shaping in human character. Mostly, the writers of this trend wrote stories supported the thought that nature determines and governs human character. We tend to additionally see the utilization of a number of the scientific principles in realistic works, and human troubled for survival in somewhere hostile and alien society. It's obvious that naturalism took its root from Darwin's theory of evolution that holds that life is sort of a struggle and solely the fittest survive.

**Representatives.** The main representatives of this literary movement are: E.Zola, S.Crane, T.Dreiser. The pessimism and settled concepts of naturalism pervaded the works of such writers as Norris, Jack London, Henry Adams, Theodore Herman Albert Dreiser, etc.

### **Main characteristics of Naturalism :**

#### **1.Determinism**

Determinism is largely the alternative of the notion of power. In philosophy, the thought that individual characters have an immediate influence on the course of their lives is supplanted by a spotlight on nature or fate. Groups of people reside during a natural atmosphere like animals. They will react towards the outside and interior forces, however, they're helpless before these forces (Lin Xianghua, 1989, p.528). Often, a naturalist author can lead the reader to believe that a character's fate has been pre-determined, typically by heredity and environmental factors, that the destiny of humanity is misery in life and oblivion in death which he/she will do nothing concerning it.

#### **2. Objectivism.**

The author typically tries to take care of a tone which will be knowledgeable about as 'objective.' The author presents himself or herself as an objective observer, just like an individual listener of what he or she sees. Of course, no soul will ever be actually objective, however by detaching the talker from the story he or she tells, an author will achieve sound judgment. Also, an author can generally win detachment by making anonymous characters (strictly speaking, this is often additional common among modernists like Ernest Hemingway). This puts the main target additional on the plot and what happens to the character, instead of the characters themselves.

#### **3 .Pessimism.**

Very often, one or additional characters can still repeat one line or phrase that tends to own a negative connotation, generally accentuation the foregone conclusion of death. Naturalistic works typically embody vulgar or sordid subject material, for instance, fictitious character Zola's works had a frankness concerning sex at the side of a pervasive pessimism. Naturalistic works



exposed the dark harshness of life, together with economic condition, racism, sex, prejudice, disease, vice crime, and filth.

#### **4. A shocking twist at the top of the story.**

Equally, there tends to be in naturalist novels and stories a robust sense that nature is indifferent to human struggle.

#### **Influence of Naturalism on literature**

Many writers influenced on the literary works of E.Zola. Examples can be seen below:

**Jack London** (1876-1916) was one amongst the famous common writers of his time and considered the best naturalist novelists of America. He has been within the forefront of the move toward realistic fiction and realism in America. He has been greatly influenced by Darwin's theory of constant struggle in nature. He shows his philosophy of naturalism fully within his novel "Call of the Wild".

**THEODORE DREISER** (1871—1945) was another outstanding writer of naturalism. He was the leading figure during a national literary movement. Among different themes, his novels explore the new social issues that had arisen during industrializing America. He contributed a great with his notorious novel "Sister Carrie"

**Hemingway** (1899-1961) was well-known writer with naturalistic tendency. He was referred to as what Gertrude Stein had referred to as "a lost generation." His works have generally been seen as basically negative statement on a contemporary world crammed with sterility, inevitable failure and death, that is simply the read of naturalism. His primary concern and his fascination with the threat of physical emotional or psychic death is mirrored in his stories of war "A Farewell to Arms". Hemingway's stature as an author was confirmed with the publication of "A Farewell to Arms", that depicted a farewell to war. Author had rejected the romantic ideal of the last word unity of lovers, suggesting instead that each one relationship should finish in death. From depiction Santiago's pictures, the novel embodies clearly environmental philosophical issue. Groups of people will react toward the nature, however, they're helpless before these forces, men and women are powerless by the force of nature.

#### **Principles of Naturalism:**

1. The events are certain to natural disasters.
2. Human is weak in front of Nature.
3. Pessimism is the main theme of a written material.
4. Destiny is controlled through heredity and Nature.

Most naturalists' incontestable priority with the animal or the irrational motivations for human behavior generally manifested in reference to physiological property and violence.

In America naturalism had been formed by the war, by the social upheavals that undermined the comforting religion of associate earlier age, and by the theory of Darwin. Darwinism looked as if it would stress the nature of man, to counsel that he was dominated by the irresistible forces of evolution (Wu Weiren, 1990, p.8) The pessimism and settled concepts of naturalism pervaded the works of such writers as Norris, London. Their careful descriptions of the lives of the down-trodden and therefore the abnormal, their frank treatment of human passion and physiological property and their portrayal of men and girls inundated by the blind forces of nature still exert a strong influence on the readers.

### THEME 7. STREAM OF CONSCIOUSNESS IN LITERATURE

#### Plan:

1. Stream of Consciousness in Literary History
2. The differences between stream of consciousness and interior monologue
3. Prominent representatives and examples of stream of consciousness

#### Aim:

- to teach students about stream of consciousness
- to highlight the importance of stream of consciousness in literature
- to give information about the representatives and examples of the technique

#### Objectives:

- To introduce the theme and explain main elements of stream of consciousness
- to improve students' knowledge with the help of examples of stream of consciousness
- to consult students to identify the difference between interior monologue and stream of consciousness

#### Learning outcomes:

- to give opinion about the technique and its functions
- to enhance students' knowledge on stream of consciousness
- to analyze the elements of stream of consciousness in given works

**Key words:** literature, interior monologue, stream of consciousness, association, repetition, syntax and grammar

#### Used literature.

1. Stream of Consciousness in the Modern Novel (Berkeley & Los Angeles: University of California, 1954), p. 4.

2. "Interior monologue." Encyclopædia Britannica. Encyclopædia Britannica Online. Encyclopædia Britannica Inc., 2012. Web. 24 Sep. 2012.

Stream of consciousness is a literary technique that emerged in the late 19th and early 20th centuries. It is a narrative form or system used in literary criticism to depict the numerous thoughts and emotions that move through the mind of a writer. The term "stream of consciousness" originated in psychology before literary critics began using it to describe a narrative style that depicts how people think. Stream of consciousness was coined by Alexander Bain in the first edition of *The Senses and the Intellect* in 1855. However, it is widely attributed to William James, who used it in his book *The Principles of Psychology* in 1890. When debating Dorothy Richardson's (1873–1957) novels in 1918, author May Sinclair (1863–1946) coined the word "stream of consciousness" for the first time in a literary sense. Beginning in the early 20th century literary critics began to use "stream of consciousness" to describe a narrative technique pioneered by writers like Dorothy Richardson, Marcel Proust, James Joyce, and Virginia Woolf. Many of these writers were interested in psychology and the "psychological novel," in which writers spend at least as much time describing the characters' thoughts, ideas, and internal development as they do describing the action of the plot.

Stream of consciousness became popular during the Modernist movement that flourished just before and after World War I. Even as other trends replaced Modernism, it remained a technique that is still used on a regular basis today

#### **Why do writers use stream of consciousness?**

Stream of consciousness is used by writers not only to demonstrate what a character is thinking, but also to mimic the experience of thinking, allowing the reader to access the character's mind and world more thoroughly. Many people find stream of consciousness writing challenging to read, and it does require readers to think in new ways—but this is one of the reasons that many people write it in the first place.

#### **What makes stream of consciousness different?**

Traditional prose writing is highly linear—as in a line, one thing or idea follows another in a more or less sequential sequence. Stream of consciousness is non-linear in many main ways that characterize the style: it employs peculiar syntax and grammar, associative leaps, repetition, and plot structure.

• **Syntax and grammar:** Stream of consciousness writing does not always adhere to standard grammar and syntax guidelines (or word order). This is due to the fact that thoughts are often incomplete, or change direction mid-sentence and become "run-on sentences," or are interrupted by another thought. As a result, grammar and syntax can be used to mimic this mechanism in non-grammatically or syntactically "right" ways.

*In Death in Venice*, for example, Thomas Mann employs subtly erratic syntax and grammar to help express his protagonist's gradual fall into madness in a stream of consciousness passage that begins: "Take note, Phaedrus, in terms of beauty! At the same time, beauty is godlike and obvious."

• **Association:** Associative reasoning is also used in stream of consciousness. Writers use loose associations to move between concepts in this type of writing, which is often focused on a character's personal experiences and memories. The idea is that by using this approach, writers can more effectively express the experience of human thought than they might by using a sequence of ideas linked by simple, logical transitions.

○ As an example, characters' thoughts are often presented to the reader in response to sensory impressions—fragmented observations describing what the character sees, hears, smells, feels, tastes, and so on.

• **Repetition:** Writers may use repetition to show that a character is returning to, or fixating on, a particular thought or sensory experience. Repetitive words and phrases may serve as guideposts, directing readers to important themes and motifs. For example, if a character's mind is constantly returning to the scent of a woman's perfume, the reader might conclude that the character is fascinated by or attracted to that woman.

• **Plot structure:** Many stream of consciousness authors often play with structure, adding elements such as multiple unreliable narrators or a nonlinear plot structure (i.e., one that moves forward and backward in time).

Though the words stream of consciousness and inner monologue are often used interchangeably, they are not synonyms, according to the Oxford Dictionary of Literary Terms. "They can also be differentiated in terms of psychology and literature," the Oxford Dictionary of Literary Terms says. The reader is presented with a character's thoughts in both interior monologue and stream of consciousness. Here are the distinctions between them:

• **In interior monologue**, unlike in stream of consciousness, the character's thoughts are often expressed using conventional grammar and syntax, with a logical progression from one

sentence to the next and one idea to the next. As if the narrator is speaking to himself or herself, interior monologue relates a character's thoughts as coherent, completely formed sentences.

• **Stream of consciousness**, in contrast, aims to depict the actual experience of thought, along with all its confusion and diversion. Stream of consciousness isn't just an effort to convey a character's feelings; it's also an attempt to make the reader feel those thoughts in the same way the character does.

During the Modernist period, roughly contemporaneous with Sinclair's 1918 essay, stream of consciousness became particularly common among authors. The famous writers who used the stream of consciousness technique in their works were popular Modernist writers - **Virginia Woolf, Samuel Beckett, James Joyce, and Marcel Proust**. They were considered the most prominent representatives of stream of consciousness.

**Virginia Woolf** was an English novelist who was a pioneer in the use of stream of consciousness as a narrative device. She was a prominent figure in London's literary and artistic circles during the interwar years. Gerald Duckworth and Company, her half-publishing brother's house, published her first book, *The Voyage Out*, in 1915. *Mrs Dalloway*, *To the Lighthouse*, and *Orlando* are among her best-known works. Her essays, such as *A Room of One's Own*, are also well-known.

**Samuel Beckett** was an Irish novelist, playwright, short story writer, theatre director, author, and literary translator who lived from 1906 to 1989. Beckett's first book, a critical essay titled "Dante... Bruno... Vico... Joyce," was released in 1929. "Recent Irish Poetry" and "Humanistic Quietism," a study of his friend Thomas Mac Greevy's Poems, were among the essays and reviews Beckett wrote.

**James Joyce** was an Irish novelist, short story writer, poet, scholar, and literary critic who lived from 1882 to 1941. He was a key figure in the modernist avant-garde movement and is widely recognized as one of the twentieth century's most influential and significant authors. He is known for his imaginative use of language and exploration of new literary techniques, such as interior monologue, stream of consciousness, use of a complex network of symbolic comparisons, and invented phrases, puns, and allusions in his novels.

It has remained popular in subsequent years, featuring in the works of **William Faulkner** and **Jack Kerouac** in the mid-century.

Here are some of its most notable examples .

1. **James Joyce, *Ulysses* (1922)**. This novel depicts a single day in the life of Leopold Bloom, an Irishman. It includes long stretches of stream of consciousness that closely

resemble the brain's free-associative capacity. Later works by Joyce advanced this methodology much further, resulting in the arguably narrative-free *Finnegan's Wake*.

2. **Samuel Beckett, *Molloy* (1951)**. Many of Beckett's storytelling approaches were similar to those used by his Irish contemporary Joyce. Beckett is best known as a dramatist, but he also used stream of consciousness type monologues in many of his characters' mouths and later adapted the technique to his novels.

3. **Virginia Woolf, *Mrs. Dalloway* (1925)**. In this book, as well as others including *To The Lighthouse*, Woolf used stream of consciousness writing to express her characters' inner monologues.

4. **William Faulkner, *As I Lay Dying* (1930)**. Faulkner had used stream of consciousness before in novels like *The Sound and the Fury*, but *As I Lay Dying* was unique in that it told the story through the eyes of 15 different characters, each of whom told the story in their own unique way.

5. **Jack Kerouac, *On the Road* (1957)**. The novel by Jack Kerouac was notable for its use of stream of consciousness as actual narration. Kerouac introduces the story as a mostly uninterrupted flow of ideas through the mostly autobiographical narrator Sal Paradise. The fact that Kerouac typed the entire novel in epic bursts on a continuous roll of typewriter paper drove home the argument.

Writers were using "stream of consciousness" to construct intimate portraits of their narrators decades before it became a literary concept. With strong examples written by Tolstoy, Chekov, and Dostoevsky, the technique was popular in Russian literary culture.



## THEME 8. EXPLANATION OF SYMBOLISM AND ITS FEATURES.

### Plan:

1. The explanation of symbolism.
2. Types of Symbolism in Literature.
3. The features of symbolism.

### Aim:

- to teach students about symbolism;
- to emphasize the importance of symbolism in literature;
- to teach students about symbolism's development and its features.

### Objectives:

- to learn the types and features of symbolism;
- to get deeper insight into symbolism in poems;
- to differentiate elements used as a symbolism.

### Learning outcomes:

- to introduce the topic and improve their knowledge about it;
- to give an opinion about symbolism in literature and its functions;
- to deeply analyse the characters of symbolism;
- to be able to identify the meaning of the words used as a symbolism.

**Key words:** symbolism, literary device, religious symbolism, romantic symbolism, emotional symbolism

**The list of literature:**

1. Balakian Anna, "The Symbolist Movement: a critical appraisal. Random House", 1967
2. Philippe Jullian, "The Symbolists", 1977
3. Olds, Marshal C. "Literary Symbolism", 2006

**1. The explanation of symbolism**

Symbolism can be used as a literary device in literature that utilises symbols, they can be words in the literary text, people themselves, marks, locations related to time and place and the best ones which are abstract ideas to represent some characteristic features according to the literal meaning.

The meaning of the term symbolism is not confined to works of the writers in literature. Symbols have already settled in our daily life and can be found every corner of it. For example, the colors red, white, and blue represent patriotism (in America at least) according to their literary characters. Some colors such as orange and brown connote fall, and in this case they adorn so many Thanksgiving decorations. In our daily life we can see also other examples of symbolism such as road signs, logos, and emojis. This kind of visuals correspond to ideas, companies, or moods.

In literary works, writers utilize symbols much more rather than other literary devices. The first recorded forms of human storytelling—cave paintings and hieroglyphics—are quite literally symbols representing more complicated narratives or beliefs. Ancient Greek theater, which is the foundation for much of today's narrative art forms, used symbolic props containing phallic items to represent Dionysus, the god of fertility. Symbolism remained in wide use during the Middle Ages (almost always with religious connotations) and then, from the Renaissance forward, returned in full force to represent human intention ranging from lust to ambition to heartbreak. William Shakespeare used symbols to represent inner conscience (think of blood in Macbeth); Edgar Allen Poe utilized it to convey the meaning of dread and mortality (think of the eponymous bird in "The Raven"); and William Blake utilized religious symbols (containing Jesus himself) to represent human emotion and desire (as in "The Everlasting Gospel").

## 2. Types of Symbolism in Literature

While the subject matter of literature has varied with the ages, the definition of symbolism has remained constant. All symbolism is united by the concept of a word or object representing something beyond its literal meaning. Throughout history, certain types of symbolism have enjoyed particular favor from authors, poets, playwrights, and lyricists:

**Religious symbolism.** This has been perhaps the most consistently “acceptable” form of symbolism throughout literary history, as it’s typically been sanctioned by religious authorities who have held sway over society for much of human existence. Religious symbolism traces back to the earliest human civilizations, but highlights of literary religious symbolism include *Paradise Lost* by John Milton (itself a retelling of the Genesis story); and *The Brothers Karamazov* by the Russian author Fyodor Dostoevsky (among its subtle symbolism is a physical representation of the Holy Spirit).

**Romantic symbolism.** Perhaps second only to religious symbolism, romantic symbolism has pervaded wide swaths of world literature. Poetry, from the sonnets of Shakespeare to the modernist stanzas of Edna St. Vincent Millay, has been a particularly fertile medium for romantic symbolism.

**Emotional symbolism.** Many authors and poets use physical symbolism to describe metaphysical emotions. French language symbolists like Stéphane Mallarmé and Paul Verlaine are noted for this form of symbolism, as are English language writers like William Butler Yeats and Seamus Heaney.

## 3. The features of symbolism

Symbolism can elevate writing to a sensory experience. Symbols can give words double meanings, both literal and figurative, and writers can say more with less. Symbolism can also be a sort of secret language between the writer and the reader. Specifically, symbolism can be used to:

**Add emotion.** Symbols add emotional resonance to a story, which can create a lasting impression on a reader. For example, in William Shakespeare’s *Macbeth*, the guilt-ridden Lady Macbeth is tortured by a spot of blood on her hands that will not wash clean after she kills King Duncan. **Add imagery.** Symbols add a visual element to complex themes. In Seamus Heaney’s 1995 poem “A Dog Was Crying To-Night in Wicklow Also,” the author uses the image of “burnt

wood disappearing into smoke” to describe the concept of dead humans drifting out of other people’s consciousness.

**Connect themes.** The color green used throughout F. Scott Fitzgerald’s *The Great Gatsby* is a marker for the money and materialism that defines life on the North Shore of Long Island.

**Define characters.** Symbols can express character attributes. For example, the Harry Potter series of books, Harry’s lightning bolt-shaped scar symbolizes the attempt on his life by Lord Voldemort and the love that saved him.

**Conceal darker meaning.** In *The Scarlet Letter* by Nathaniel Hawthorne, Hester’s seemingly feral daughter Pearl symbolizes the sin that led to her conception. Her difficult demeanor represents the secret at the heart of her existence—that her father is the prominent reverend Arthur Dimmesdale. Only when Dimmesdale’s paternity is revealed does Pearl transition into a positive symbol: the freeing spirit of the natural world.

The best symbolism in literature is the type that supports a story, rather than one that subsumes the story. In your first draft of a novel, short story, play, or screenplay, focus primarily on creating compelling characters and placing them in an engaging story. Don’t preoccupy yourself with symbols at this stage, lest they become the central focus of your writing. Once you’ve drafted (or at least outlined) your overall story, look for ways to insert symbols to represent themes already baked into your narrative. Small-scale symbolism (such as the way a person dresses or the type of music they listen to) can add texture and help your audience understand the inner life of your characters. Large-scale symbolism (such as weather events or physical descriptions of buildings or cities) can convey an overall mood or can make statements about broad themes like love, death, and power. If you intentionally craft your symbols to service the themes already in your story, you will make your narrative all the more vivid and meaningful, without overrunning it with cosmetic detail. Symbolism is the practice or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a symbolic meaning.

When an author wants to suggest a certain mood or emotion, he can also use symbolism to hint at it, rather than just blatantly saying it. Let’s explore some examples of symbolism in the arts and our everyday lives. Our language contains an immense number of symbols whose intended meaning or significance is well-known and accepted by the majority. Of course, many of these do wind up in books, magazines, stories, and other written works.

## SEMINAR THEMES

### THEME 1. INTRODUCTION TO SUBJECT

**Plan:**

1. Introduction to the subject
2. Evolution of literary schools
3. Division of schools and trends

### ACTIVITY. FIND PUT DIFFERENCES AND SIMILARITIES

**LITERARY CRITICISM**

**Vs**

**LITERARY THEORY**



**THEORY**

**Vs**

**PRACTICE**


**Tests**

**1. What is one of the main functions of Puritan writing?**

- a) To glorify God
- b) To describe heaven
- c) To confess sin

**2. Literary theory is...**

- a) Study of ideas and meaning of the text
- b) Time and place where action develops.
- c) The systematic study of the nature of literature and of the methods for analyzing literature.

**3. Literary theory can be thought of as...**

- a) General theory of interpretation
- b) Humanitarian subject
- c) Theory of culture and nature
- d) General theory of life

**4. When did the practice of literary theory become a profession?**

- a) In the 18th century
- b) In the 19th century
- c) In the 20th century
- d) In the 17th century

**5. Who influenced English literary criticism firstly?**

- a) Ferdinand de Saussure
- b) William Shakespeare
- c) Johns Hopkins

**6. 1970s and 1980s debates on the academic merits of theory are considered as ...**

- a) The culture of theory
- b) Renaissance of theory
- c) The theory wars
- d) The origin of theory

**7. What are the major schools of literary theory?**

- a) American structuralism and ideology
- b) Post modernism and Russialism
- c) Modernism, Colonialism, sociology
- d) Formalism, New Criticism, Structuralism

## Questions

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1. What are the main features of New Criticism?
2. Which school is the criticism of conditions present in the twentieth century?
3. What is post structuralism?
4. Can you find out differences between modernism and postmodernism?
5. Who are the representatives of aestheticism period?
6. What is reader response?

7. What period was in the 19<sup>th</sup> century English literature?
8. What can you say about the development of periods in English literature?
9. Talk about Victorian period of English literature.
10. How was the collapse of Marxist theory?

## THEME 2. REALISM IN LITERATURE

### Plan:

1. The purpose of realism movement in literature.
2. Basic characteristics of realism.
3. Representatives of this trend.
4. Types of realism movement.

### ACTIVITY. MATCH THE QUESTIONS AND ANSWERS.

<p>1. How and when did Americans writers and poets respond to the Civil War?</p>	<p>A) basic characteristic is mainly about having technique. It's used in schools a lot so is also against romanticism. Realism gets it from civil war through movement. Realism accompanies life in many ways. Realism is about recreating life literature. Having a new life become a part of what could be nature.</p>
<p>2. What are the basic characteristics of realism?</p>	<p>B) the naturalistic of writers believe in laws behind forces of scientific questions, methods and solving problems. Human lives are being studied on and it enhances your brain to understand how others look into the world and see how writers can be inside the world. Nature is very different when it can connect with a</p>



	life. Connecting with life is human and can become brute.
3. What did the naturalist writers believe?	C) writers, poets and Americans were responding to civil war as particularly arguing with the historians. Being in the civil war was mainly hard for women and not just men were savoring our lives. Emily Dickinson was one of the women who wrote letters to show what was happening through civil war times. Others could know about civil war being a place where it can be not a safe environmental area. "Nevertheless, the war enters her correspondence with loved ones engaged in it" (Emily Dickinson)."
4. How and when did American writers and poets respond to the civil war?	D) they tried to portray life as real as possible. They focused on the lives of ordinary people. The characters in naturalist works often struggle against forces of nature and society that they can't control or even understand. They try to avoid moral judgment. They were against realism writers.
5. What are the basic characteristics of realism?	E) when the war started they responded by writing about the reality of what was going on around them instead of the fantasy that was going on at the time. Realism evolved into literary movements such as Naturalism.
6. What did the naturalist writers believe	F) • Comprehensive detail rendering reality (like time and place)  • Character show there real motive (relation to nature, to their social class, and to their past)  • avoid the sensational, dramatic elements of

	naturalistic novels and romances <ul style="list-style-type: none"><li>• not heightened or poetic</li><li>• action against romanticism</li><li>• expression of morals or exhaustion from the Civil War</li><li>• concentrate on middle class</li></ul>
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Answers: 1-C, 2-A, 3-B, 4-E, 5-F, 6-D.

### Questions

1. What is realism in literature and the purpose of realism?
2. How Realism differs from other movements?
3. How did realism affect on society?
4. Who were the representatives of realistic movement?
5. What are the elements of Realism?

### Tests

1) When did the Realism art movement take place?

- A. 1200s
- B. Late 1400s to early 1500s
- C. Mid 1600s
- D. Mid 1800s

E. Late 1900s

**2) What art movement that came before Realism were Realism artists revolting against?**

- A. Cubism
- B. Impressionism
- C. Expressionism
- D. Romanticism

**3) Which of the following is a characteristic of the Realism art movement?**

- A. Everyday people and scenes
- B. Emotions and interpretation
- C. All of the above
- D. None of the above

**4) What famous French artist began the movement from Realism to Impressionism?**

- A. Jean-Francois Millet
- B. Gustave Courbet
- C. Winslow Homer
- D. Honore Daumier

**5) What artist painted Young Women from the Village and was one of the first artists to use art as social commentary?**

- A. Jean-Francois Millet
- B. Gustave Courbet
- C. Winslow Homer
- D. Edouard Manet

### ACTIVITY. MATCH THE QUESTIONS AND ANSWERS.

1. What is Realism?	<p>A) There have been three major surges in magical realist literature. The first, began gaining recognition in the 1920s and 30s in Europe with writers like Franz Kafka and the German movement called "Neue Sachlichkeit." The movement became popular at this time because of Franz Roh's definition in 1923. He was a famous art critic at the time and his study of the magical realist movement can be credited with jumpstarting its production. This genre, however, focused heavily on philosophical critiques and was not nearly as popular the next magical realist surge.</p> <p>The second existed in the 1940s and 50s in Latin America. These writers combined Roh's original theories of magical realism with French surrealist concepts of the marvelous, and their own indigenous mythologies.</p> <p>Magical realism became popular worldwide during the "Boom Period" of 1962-1967 when Latin American literature took off internationally. During the 1960s and 70s, Latin America was in a period of political turmoil because of diplomatic strategies created by the Cold War. Writers in the region became unified around a common desire for nationalization after the Cuban Revolution in 1959, when the eyes of the world turned to Latin America. One of the hallmarks of the Latin American boom and the popularity of the novels within this time period was the use of magical realism. Since then, many authors from around the world have used magical realism in their writings, but the most popular works of the genre continue to be from the Latin American boom.</p>
2. What is Magical Realism?	<p>B) It can be. When magical realism made the transition from a word in a book in Europe to a literary genre in South and Central America, it also made a transition from a visually responsive genre to politically charged literature. Many, like Cuban writer Alejo Carpentier, argued that magical realism was a natural fit for the Americas because indigenous communities there often did not draw as fixed of a line between the natural and the supernatural as their</p>

## Hometask

1. Make a presentation on "War and Peace" by Leo Tolstoy.
2. Identify realistic features of the work.
3. Explain your thinking and prove it. [https://en.wikipedia.org/wiki/War\\_and\\_Peace](https://en.wikipedia.org/wiki/War_and_Peace)

### THEME 3. MAGICAL REALISM AND ITS FEATURES

#### Plan:

1. Magic realism and its introduction.
2. The development of magic realism over a period
3. Main characteristics of magical realism
4. Similarities and differences between magical realism and fantasy.

**ACTIVITY. MATCH THE QUESTIONS AND ANSWERS.**

1. What is Realism?	<p>A) There have been three major surges in magical realist literature. The first, began gaining recognition in the 1920s and 30s in Europe with writers like Franz Kafka and the German movement called "Neue Sachlichkeit." The movement became popular at this time because of Franz Roh's definition in 1923. He was a famous art critic at the time and his study of the magical realist movement can be credited with jumpstarting its production. This genre, however, focused heavily on philosophical critiques and was not nearly as popular the next magical realist surge.</p> <p>The second existed in the 1940s and 50s in Latin America. These writers combined Roh's original theories of magical realism with French surrealist concepts of the marvelous, and their own indigenous mythologies.</p> <p>Magical realism became popular worldwide during the "Boom Period" of 1962-1967 when Latin American literature took off internationally. During the 1960s and 70s, Latin America was in a period of political turmoil because of diplomatic strategies created by the Cold War. Writers in the region became unified around a common desire for nationalization after the Cuban Revolution in 1959, when the eyes of the world turned to Latin America. One of the hallmarks of the Latin American boom and the popularity of the novels within this time period was the use of magical realism. Since then, many authors from around the world have used magical realism in their writings, but the most popular works of the genre continue to be from the Latin American boom.</p>
2. What is Magical Realism?	<p>B) It can be. When magical realism made the transition from a word in a book in Europe to a literary genre in South and Central America, it also made a transition from a visually responsive genre to politically charged literature. Many, like Cuban writer Alejo Carpentier, argued that magical realism was a natural fit for the Americas because indigenous communities there often did not draw as fixed of a line between the natural and the supernatural as their</p>

European counterparts. "Surrealism," Gabriel Garcia Marquez later said, "comes from the reality of Latin America."

In this quote Marquez sums up several of the major political issues that stem out of magical realism, the first being that fantasy has always been a part of the Latin American perspective, and that magical realism is not a colonial idea from Europe. It also proclaims a nationalistic sentiment: that Latin America has a culture, a life, and a purpose outside of being a colony. In the 1960's, as the world was beginning to nationalize, this was a statement for Latin American independence in the height of Cold War politics.

Magical realism in Latin America was often used by writers like Garcia Marquez to tell the stories of those on the fringes of society, which inherently became a critique of political power and influential people. Magical realism implicitly critiques society, and particularly critiques the elite because magical realism often tells the stories of people without wealth instead of focusing on the royalty of a region.. As a genre, magical realism has been used to critique politics from anti-imperialist, Marxist, feminist, and a combination of all three perspectives. What unites these writes politically is that they wrote from the margins of society, outside of the dominant power structures and central cultural centers.

**3. Can you give me an example of magical realism?**

C) Realism began as an artistic movement in the 19th century around the work of visual artist Gustave Courbet. Before Courbet, artists of the Romantic period had produced work that idealized reality. Landscapes were more beautiful, emotions exaggerated, and bodies perfected.

After the 1848 revolution in France, artists began to reject this romanticization of life in favor of exact representations of reality. The poor were no longer cleaned up in paintings, and if the fruit in the painters basket rotted on the table, it was shown rotting on the canvas. This movement grew with the invention of photography, because artists were able to look at reality in a split moment of time and base paintings off of that instead of posed models. In literary realism, authors began trying to represent contemporary lives as they were, a prime example being George Eliot's Middlemarch, because the characters speak in the vernacular of the day and Eliot details all of their activities, including the banal

	ones.
4. When was magical realism popular?	<p>D) Just as realism was a response to romanticism, magical realism was a reaction to realism. The term magical realism was introduced by Franz Roh, a German art critic in 1925. When Roh coined the term he meant it to create an art category that strayed from the strict guidelines of realism, but the term did not name an artistic movement until the 1940s in Latin America and the Caribbean.</p> <p>Magical realism is most often used to describe the literary subgenre popularized by Latin American writers in the 1950s such as Jose Martí and Ruben Darío. Though every work of literature in this genre varies in its content and style, there are some characteristics that appear over and over again. The story must be set in a realistic environment with magical elements. Part of the draw of magical realism is that it blurs the line between realistic fiction and fantasy by adding in elements like the presence of dead characters in Toni Morrison's <i>Beloved</i>, fluidity of time in Gabriel Garcia Marquez's <i>100 Years of Solitude</i>, and telepathy in Tea Obreht's <i>The Tiger's Wife</i>.</p> <p>Unlike in fantasy novels, authors in the magical realism genre deliberately withhold information about the magic in their created world in order to present the magical events as ordinary occurrences, and to present the incredible as normal, every-day life.</p>
5. What are some of the critical debates around magical realism?	<p>E) The following paragraph is from the very beginning of Toni Morrison's Nobel Prize winning novel, <i>Beloved</i>, which uses the techniques of magical realism to tell the story of Sethe and her family as they are haunted by a daughter that Sethe killed on her flight out of slavery.</p> <p>"124 was spiteful. Full of a baby's venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old-as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard). Neither boy waited to see more; another kettleful of chickpeas smoking in a heap on the floor; soda crackers</p>



crumbled and strewn in a line next to the door-sill. Nor did they wait for one of the relief periods: the weeks, the months even, when nothing was disturbed. No. Each one fled at once-the moment the house committed what was for him the one insult not to be borne or witnessed a second time."

**Q. Is magical realism political?**

F) From the beginning, magical realism has been a consistently debated topic. Initially, much of the criticism around magical realism has centered around the history and usage of the term itself, instead of the actual movement. Some believed the art movement should get the name, others the literary movement. It was hotly contested whether the literary movement should be called 'magic realism' or 'magical realism' because it did not directly descend from Roh's original definition.

Because the line between magical realism and fantasy, realism, "the marvelous," and surrealism is so fuzzy, many critics like Angel Flores at Queens college, have argued over whether or not certain writers can be considered magical realists. For example, even though Alejo Carpentier was the first to bring the term "magical realism" into Latin American literature, critics like Howard M. Fraser at the University of North Carolina have argued over whether or not his work can be classified as magical realism instead of simply fantastical. Many of these debates center around whether a given work should be recognized as literature as opposed to entertainment. Unlike fantasy and commercial fiction, magical realism is considered literary fiction instead of genre fiction, making it more reputable in the academic landscape, and more likely to win awards. In the case of Alejo Carpentier, because he wrote before the rise of magical realism, his work does not neatly fit into the genre.

Additionally, there have been cultural debates raised by Wendy B. Faris of the University of Texas at Arlington over magical realism and whether non-Latin American writers have appropriated it. Latin American writers want to claim their movement as the origin, the home, and the only true birthplace of magical realism. Because magical realism was popularized in countries that had been colonized, scholars like Brahim Barhoun of the University of Madrid see the adoption of magical realism into mainstream literature by commercial writers as cultural appropriation.

	<p>Western scholars like Eastern Illinois University's Gary Aylesworth want to group the magical realists in with Western postmodernist writers. Many writers could be considered both postmodernist and magical realist, but because much of the foundational national literary identity of Latin America hinges on magical realism, the controversy takes on significant social import, given the historical tendency of the literary establishment to ignore or belittle the work of non-Western writers. scholars of African American art like Izabela Penier have also claimed that magical realism functions as a voice for the oppressed and therefore cannot be lumped in with a larger movement.</p> <p>But then again, Maria Takolander of Deakin University argues that the whole movement relies on "fakery" by presenting the lives of Latin Americans in fantastical terms and playing the fantasy off as somehow truer to their lives. Takolander notes that this isn't necessarily a criticism of magical realism so much as those who attempt to use it to understand real Latin American cultures.</p>
<p>7. Was Gabriel Garcia Marquez a magical realist?</p>	<p>G) Though the literary genre is certainly the most famous art form, magical realism also exists in fine art and film. In visual art, the genre existed before Franz Roh's definition in 1925. Because of the popularity of the literary genre, however, visual art in the magical realist style is often referred to as two different camps: new objectivity, or post-expressionism. Both groups hoped to show the natural world in a new light by manipulation, but they went about it in very different ways. Post-Expressionism (which is also called magical realism) rejected the abstract nature of Expressionism in favor of a return to realism with a touch of gravity. The New Objectivists took this theory a step farther by attempting to ignore the facts and specifics of reality in order to show its tempo. The three major commonalities between the genre are that they each sought to show ordinary subjects, in minute detail, with a sense of depth.</p> <p>Magical realism is not considered an official genre in film, but many films contain elements of magical realism such as the presence of dead people and fantastical discoveries. In film, magical realism is often shown through gaps in the plot, and the heightening of cinematic color during the magical scene. Some examples include Like Water for Chocolate, The Green Mile, Amélie, and Midnight in Paris.</p>

	<p>The comic book series <i>Love and Rockets</i>, by brothers Gilbert, Jaime, and Mario Hernandez, features stories by Gilbert set in a fictional Mexican town known as Palomar, which employ touches of magical realism.</p>
<p><b>8.</b> How has it influenced literature since?</p>	<p>H) Like most writers, Gabriel Garcia Marquez wrote in many different styles and genre throughout the breadth of his career. Many of his novels, novellas, and short stories use magical realism, and he is considered one of the fathers of the genre.</p> <p>Garcia Marquez's <i>One Hundred Years of Solitude</i> was the first celebrated text that used magical realism, even though several great writers, such as Jorge Luis Borges and Alejo Carpentier, had written several novels (short stories in the case of Borges) in the style before him. Garcia Marquez's work became internationally famous, among other reasons, because — unlike many other Latin American writers — he did not write lengthy, multi-volume historical novels. He wrote rapidly paced novels in a simple and approachable style.</p>
<p><b>9.</b> Does magical realism exist in any other mediums?</p>	<p>I) After Marquez's famous <i>100 Years of Solitude</i>, magical realism began to be used by writers outside of South and Central America. Salman Rushdie used fantastical elements to tell India's origin story in <i>Midnight's Children</i>. Toni Morrison used added touches of the supernatural to write about the horrors of slavery in America in <i>Beloved</i>.</p> <p>A case could be made that magical realism and the Latin American "Boom" also paved the way for later literary movements by underrepresented groups like the postcolonial literature, and writers like Jean Rhys, Margaret Atwood, and Naguib Mahfouz who all wrote about finding a national and personal identity in the aftermath of colonial occupation.</p>

**ANSWERS: 1-C, 2-D, 3-E, 4-A, 5-F, 6-B, 7-H, 8-I, 9-G.**

## Questions

1. What can you understand from the term magical realism?

2. Who was the first to bring this term into literature?
3. What are main characteristics of magical realism?
4. Who was the first to use the term "magischer realismus" in his literary work?
5. What does the word mean "Neue schlichheit"?
6. Is there any difference between fantasy and magical realism?
7. Can you give any example of work which is written in magical realism?

## Tests

**1. All of the following statements are true about magical realism EXCEPT:**

- A. Elements of the dream, fairy story, or mythology combine with the everyday.
- B. Has a strong narrative drive.
- C. Emphasizes the common and every day in people's lives.
- D. Frame or surface of the story may be conventionally realistic.
- E. Is often about opposites

**2. Which of the following authors is considered the "father" of magic realism?**

- A. Octavio Paz
- B. Gabriel Garcia Marquez
- C. Guenter Grass
- D. Jorge Luis Borges
- E. Pablo Neruda

**3. Gabriel Garcia Marquez' work that in 1982 that is credited for his winning the Nobel Prize in literature is:**

- A. One Hundred Years of Solitude
- B. A Chronicle of a Death Foretold
- C. Love in the Time of Cholera
- D. Memories of My Melancholy Whores
- E. The Handsomest Drowned Man

**4. Magic or Magical Realism is defined as:**

- A. A literary genre where magical elements are a natural part of a realistic environment
- B. A literary genre in which the real is more important than the unreal
- C. A literary genre that is dedicated to expressing the imagination as revealed in dreams, free of the conscious control of reason and convention.

D. None of the above

E. All of the above

**5. The 4 elements of magic realism are:**

A. The usual in the unusual

B. Distortion of time

C. Binary opposites juxtaposed

D. Vagueness/uncertainty of events

E. All of the above

## Homework

8. Read the novel below from the given site, find magic realism elements and analyze them: "One Hundred Years of Solitude" by Gabriel Garcia Marquez (1967).

9. Follow the link <https://www.masterclass.com>

## THEME 4. LITERARY MODERNISM AND ITS MAIN CHARACTERISTICS

### Plan:

1. Development of Modernism
2. Main characteristics of Modernist literature
3. Main elements of Modernism
4. Masterpiece works of Modernist literature

### Activity #1.

There are given some word combinations related to today's theme below. Find a proper word to make up a word combination.

- |                |           |
|----------------|-----------|
| 1. Social      | i) Author |
| 2. Modern      | j) life   |
| 3. Literary    |           |
| 4. Famous      |           |
| 5. Masterpiece |           |
| 6. Short       |           |
| 7. Universal   |           |
| 8. Personal    |           |
| 9. Modernist   |           |
| 10. Global     |           |
| a) Writer      |           |
| b) Trend       |           |
| c) Stories     |           |
| d) Truth       |           |
| e) Norms       |           |
| f) Capitalism  |           |
| g) Pronoun     |           |
| h) Work        |           |

## Activity #2 .

Read the information above and identify whether they are True, False, or Not Given.

1. Literary modernism refers to innovative authors who try not to create and use new approach in every work. \_\_\_\_\_
2. Unlike Naturalism or Cubism, Modernism does not refer to the qualities of works of art. \_\_\_\_\_
3. Modernism began at the turn of the XX century and lasted for five decades. \_\_\_\_\_
4. "The Great Gatsby" is one of the finest examples of the literary trend. \_\_\_\_\_
5. K. Mansfield lived and worked only in Europe. \_\_\_\_\_

## Questions

1. When was the term modernism firstly used?
2. When was the trend begun to appear?
3. What book is considered as the first modernist work?
4. What is the reason of emerging the trend?
5. What are the elements of modernism in literature?
6. What is the aim of symbolism?
7. What are the world-famous works of modernism?
8. What is absurdity?
9. What is individualism?
10. What is formalism?

## Homework

1. Learn the life and work of S. Fitzgerald.
2. Get ready to retell shortly S. Fitzgerald's "The Great Gatsby".
3. Find some elements of modernism in "The Great Gatsby".

## THEME 5. POSTMODERNISM PERIOD IN ENGLISH LITERATURE: DIFFERENCES AND SIMILARITIES BETWEEN MODERNISM AND POSTMODERNISM

### Plan:

1. Characteristic features of postmodernism
2. English postmodernism
3. Differences and similarities of the two movement
4. Representatives of postmodernism

### Questions

1. What is postmodernism?
2. What are general characteristics of Postmodern period?
3. What is the differences between modernism and postmodernism?
4. Find distinctive features of postmodernism.
5. What kind of techniques influenced postmodernists' works?
6. Who are famous and influential representatives of period?
7. Can you give any example of work which is written in postmodernism.

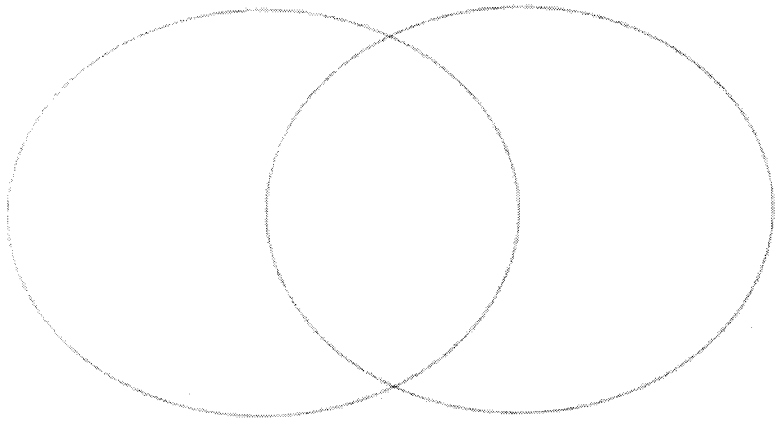
### Tests

1. Which is the following an element of Postmodernism?
  - A. Emphasis on nature
  - B. Influenced by growth of cities
  - C. Early 2000s
  - D. Paradox
2. Concrete poetry is example of
  - A. Realism
  - B. Postmodernism
  - C. Modernism
  - D. Romanticism
3. Choose All elements of Postmodernism below:



- A. Fragmentation
  - B. Reference to the individuals
  - C. Intertextuality
  - D. Social evils
4. In postmodernism, “universal truths” may be abolished. What is universal truth?
- A. Time
  - B. Right and wrong
  - C. Life has ups and downs
  - D. All of the above
5. What is pastiche?
- A. A literary collage
  - B. A text within a text
  - C. Many text about the same topic.
6. Find three main techniques that postmodernists used a lot in their works.
- A. Playfulness, black humor and irony
  - B. Metonymy, simile and metaphor
  - C. Hyperbole, underestimate and irony

**Activity 1. Fill the Venn Diagram. Write differences and similarities between modernism and postmodernism.**



## Homework

1. Find out extra information about Postmodernism and its characteristics.
2. Watch a video and give your own opinion about two periods.

<https://www.youtube.com/watch?v=f8EfyhIv72I&t=23s>

## THEME 6. NATURALISM IN AMERICAN LITERATURE

### Plan:

1. Naturalism and its development
2. The great naturalist writers.
3. Elements of Naturalism in literary works of Stephen Crane

### ACTIVITY. MATCH THE QUESTIONS AND ANSWERS.

<b>1. What are five characteristics in literary naturalism?</b>	A) While naturalism is often perceived as an extension of realism, naturalism is influenced extensively by the theories of Charles Darwin and his ideas about survival of the fittest, ideas that lead to a certain determinism.
<b>2. What are the traits of a naturalistic character?</b>	B) Darwin's Theory of Evolution has many points that correspond with Naturalism, including the survival of the fittest. Let us just remind ourselves of what Naturalism is. Naturalism is a movement that originated in the nineteenth century and focussed on the ideas of thinkers such as Darwin.
<b>3. How does the theory of "survival of the fittest" fit in with naturalism?</b>	C) Five characteristics of literary naturalism are scientific detachment, determinism, pessimism, poverty and miserable circumstances, and an indifferent or hostile nature.
<b>4. What are some characteristics of naturalistic characters in literature? Beside the one of environment influences</b>	D) Naturalism in literature as written by Steven Crane is defined as literature that applies scientific principles to the human being. Begun

	by French writer Emile Zola, naturalism refrains from judging human action and restricts itself to describing human thoughts, behavior and action.
<p><b>5. What are the characteristics of literary naturalism such as that written by Stephen Crane?</b></p>	<p>E) One of the main characteristics of naturalistic characters in literature is that they are mixtures of good and bad qualities, just like real people. John Steinbeck's <i>Of Mice and Men</i> offers many examples. George is commendable for taking care of Lennie,</p>

**ANSWERS: 1-C, 2-A, 3-B, 4-E, 5-D.**

### Questions

1. What is Naturalism?
2. What are the particular features of Naturalism are there?
3. Who are the representatives of Naturalism?

### Tests

1. Who is the father of Naturalism?

- A. Emile Zola
- B. John Steinbeck
- C. Richard Wright
- D. Stephen Crane

2. Which scientist helped to the development of Naturalism?

- A. Emile Zola

- B. Charles Darwin
  - C. Galileo
  - D. Isaac Newton
3. Which movement is bound to Naturalism?
- A. Transcendentalism
  - B. Realism
  - C. Southern Gothic
  - D. Magic Realism
4. Which characteristic feature is explained by Naturalist works?
- A. Determinism
  - B. Free choice
  - C. Cheerfulness
  - D. Meaninglessness
5. Which literary genre is greatly connected with Naturalism?
- A. Epic
  - B. Lyric poetry
  - C. Memoir
  - D. Novel
6. Who is from above is NOT a naturalist?
- A. Charles Dickens
  - B. Theodore Dreiser
  - C. Edith Wharton
  - D. Frank Norris

1. Read any short story which is written by naturalist writers like S. Crane, E.Zola or E. Hemingway.
2. Find and identify naturalistic features from the short stories.

## THEME 7. STREAM OF CONSCIOUSNESS IN LITERATURE

### Plan:

1. Stream of Consciousness in Literary History
2. The differences between stream of consciousness and interior monologue
3. Prominent representatives and examples of stream of consciousness

### Questions

1. When did the term stream of consciousness originate?
2. What is the difference between interior monologue and stream of consciousness?
3. Why do writers use stream of consciousness?
4. What makes stream of consciousness different?
5. Who are the representatives of stream of consciousness?
6. Who was the first stream of consciousness writer?

### Tests

1. Which of the following best describes 'stream of consciousness' narrative in the modern period?
  - A) Stream of consciousness often relies upon 'free association' of ideas
  - B) Stream of consciousness is the capturing of the interior monologue of the narrator

C) Stream of consciousness attempts to accurately capture the external dialogue of various characters in a realistic setting by an objective observer

D) D a and b

2.What is the goal of stream of consciousness narration

A) To create suspense

B) To create humor

C) To explain a complex philosophical idea

D) To bring the reader close to a character's mind and thoughts

3.What is one disadvantage of stream of consciousness narration

A)It sacrifices humor

B)It breaks suspense

C)It can be confusing

D)None of these are correct

4. James Joyce's narrative technique is known as .....

A) stream of consciousness

B )Psycho analysis

C) objective co-relative

d) symbolism and mysticism

5. James Joyce's famous novel .....

a) Roots

b) Ulysses

c) Tom Jones

d) Rebecca

Choose any short stories from the list , read and find 5 examples of stream of consciousness

- *"The mark on the wall"* Virginia Woolf
- *"The Dead"* James Joyce
- *"The Garden Party"* Katherine Mansfield

## THEME 8. EXPLANATION OF SYMBOLISM AND ITS FEATURES

Plan:

1. The explanation of symbolism.
2. Types of Symbolism in Literature.
3. The features of symbolism.

### ACTIVITY 1

Symbolism is often found in colors. Match the words and their meaning in symbolism.

- |           |  |
|-----------|--|
| 1. Yellow | A) is used to represent death or evil.                         |
| 2. Purple | B) stands for life and purity.                                 |
| 3. Black  | C) can symbolize blood, passion, danger, or immoral character. |
| 4. Red    | D) is a royal color.   |
| 5. Blue   | E) stands for violence or decay.                               |
| 6. White. | F) represents peacefulness and calm.                           |



## ACTIVITY 2

Everyday objects are often used to symbolize something else.

Fill in the gaps with the given words.

A mirror, A chain, A ladder

\_\_\_\_\_ can symbolize the coming together of two things.

\_\_\_\_\_ can represent the relationship between heaven and earth or ascension.

\_\_\_\_\_ can denote the sun but, when it is broken, it can represent an unhappy union or a separation.

## ACTIVITY 3

Even flowers possess symbolism.

Put the parts in a proper order and create a poem.

1. Roses. 2. Violets 3. Lilies 4. Chrysanthemums

A. represent shyness. B. stand for romance.C. stand for beauty and temptation.D. represent perfection.

## ACTIVITY 4

When we read a book or enjoy a poem, any animals added to the story can convey a message or work as part of the theme. Let's take a look at a few examples. Match two parts.

- |                |  |
|----------------|--|
| 1. A bear.     | A. might symbolize corruption or darkness. |
| 2. A butterfly | B. can symbolize great transformation.     |
| 3. A dog       | C. often stands for loyalty or devotion.   |
| 4. A serpent   | D. might represent courage or danger.      |

## ACTIVITY 5

Also in works of literature, a writer might spend a moment describing the weather in a particular scene. This is likely for a reason. Let's take a look at a few examples. Complete the sentences.

(Fog, Wind, Snow, Storms)

\*\*\*\*\* might represent a bad omen or something terrible on the horizon.

\*\*\*\*\* usually symbolize hostility or turmoil.

\*\*\*\*\* often comes with a message of calmness or purity.

\*\*\*\*\* might be used to symbolize power or strength.

## ACTIVITY 6

A metaphor is a figure of speech that uses symbolism. It compares two things that aren't similar and proves they actually have something in common. In a metaphor, there is an additional meaning to a word. This makes it an example of symbolism.

Guess the meaning of the following metaphors:

Time is money:

Life's a roller-coaster:

He's my rock:

Love is a jewel:

## ACTIVITY 7

Sometimes symbolism takes the form of a literary tool called an allegory. An allegory is an extended use of symbolism and metaphors. A story, a poem, or even a whole book can be an allegory and the symbolism will permeate throughout.

By dividing 3 groups, find allegories from the following poems and explain them.

Group A.

One example of an allegory is the poem "She Dwelt Among Untrodden Ways" by William Wordsworth. Find the words used as an allegory and explain them:

She dwelt among the untrodden ways  
Beside the springs of Dove,  
A Maid whom there were none to praise  
And very few to love:  
A violet by a mossy stone  
Half hidden from the eye!  
—Fair as a star, when only one  
Is shining in the sky.  
She lived unknown, and few could know  
When Lucy ceased to be;  
But she is in her grave, and, oh,  
The difference to me!

Group B.

"The Rime of the Ancient Mariner" by Samuel Taylor Coleridge

Ah !well a-day ! what evil looks  
Had I from old and young !  
*Instead of the cross, the Albatross*  
About my neck was hung.

Group C.

“He Wishes For the Cloths of Heaven” by W.B. Yeats

Had I the heavens' embroidered cloths,

Enwrought with golden and silver light,

The blue and the dim and the dark cloths

Of night and light and the half light,

I would spread the cloths under your feet:

But I, being poor, have only my dreams;

I have spread my dreams under your feet;

Tread softly because you tread on my dreams.

## Tests

### 1. What is symbolism?

- A) A pattern of sound that includes the repetition of consonant sounds
- B) The use of an object, person, situation, or word to represent something else (an idea) in literature
- C) An actor's speech, directed to the audience, that is not supposed to be heard by other actors
- D) Any story that attempts to explain how the world was created

### 2. Which of the following is an example of symbolism in literature?

- A) All of these are correct
- B) Fall representing growing old
- C) Water symbolizing rebirth
- D) The color black to symbolize evil

### 3. Identify what stage symbolizes

“All the world’s a stage,  
And all the men and women merely players;  
they have their exits and their entrances;  
And one man in his time plays many parts,”

- A) world
- B) participants
- C) play
- D) theatre

**4. If the sun here symbolizes human beings and sun symbolizes life what does this stanza symbolizes**

“Ah Sunflower, weary of time,  
Who countest the steps of the sun;  
Seeking after that sweet golden clime  
Where the traveler’s journey is done;”

- A) happy times of life
- B) time running out
- C) life cycle and their yearning for a never-ending life
- D) death

**5. Identify what symbol does rainbow convey**

“My heart leaps up when I behold  
A rainbow in the sky:  
So was it when my life began;  
So is it now I am a man;  
So be it when I shall grow old, ...”

A) excitement

B) happy times

C) luck

D) hope

**6. What is the color red used to symbolize?**

A) Joy

B) Worship

C) Passion

**7. What is the color orange used to symbolize?**

A) Hope

B) Creativity

C) Faith

**8. What is the color yellow used to symbolize?**

A) Life

B) Death

C) Sorrow

**9. What is the color green used to symbolize?**

A) Sadness

B) Love

C) Health

**10. What is the color blue used to symbolize?**

A) Warmth

B) Calm

C) Joy

**11. What four item types can be symbols?**

- A) East, west, north, and south.
- B) The Easter Bunny, Tooth Fairy, Santa Claus, the Grinch
- C) Cards, envelopes, whiteout, and pens.
- D) Objects, events, people, or animals.

**12. The use of an image or an object to stand for something else**

- A) Imagery
- B) Symbolism
- C) Theme
- D) Denotation

**13. Why does an author use symbolism in their literary piece?**

- A) To convey deeper meanings about a topic or subject
- B) To show the importance of symbols

**14. Which animal symbolizes wisdom and knowledge?**

- A) Mouse
- B) Rabbit
- C) Owl
- D) Monkey

**15. Why do people use symbols?**

- A) To give an answer to a conflict.
- B) For fun
- C) To help visualize their plan for an idea
- D) To convey other concepts, ideas, or beliefs

**16. Symbols represent a concept or idea that is more significant (or more important) than the symbol itself.**

A) True

B) False

**17. The main character in a story has had a hard life. The last chapter shows a picture of her twirling around on a spring day surrounded by newly budding trees and blooming flowers. How is the character feeling at this point?**

A) sad that the new season has started

B) excited to hear the birds chirping

C) like her life is restarting; representing a new birth

D) that summer is close

**18. The color blue represents.....**

A) royalty, ceremony

A) sadness, peace, calm

C) lying, death

D) power, love

**19. Which of the following is an example of symbolism in literature?**

A) All of these are correct

B) Fall representing growing old

C) Water symbolizing rebirth

D) The color black to symbolize evil

**20. What does the lion symbolize?**

A) Courage

B) Cowardice

C) Wisdom



D) Fear

**Homework**

Find the symbols and write their meaning in the poem "Directive" by Robert Frost.

First there's the children's house of make-believe,

Some shattered dishes underneath a pine,

The playthings in the playhouse of the children.

Weep for what little things could make them glad.

Then for the house that is no more a house,

But only a belilaced cellar hole,

Now slowly closing like a dent in dough.

This was no playhouse but a house in earnest.

Your destination and your destiny's

A brook that was the water of the house,

Cold as a spring as yet so near its source,

Too lofty and original to rage.

(We know the valley streams that when aroused

Will leave their tatters hung on barb and thorn.)

I have kept hidden in the instep arch

Of an old cedar at the waterside

A broken drinking goblet like the Grail

Under a spell so the wrong ones can't find it,

So can't get saved, as Saint Mark says they mustn't.

(I stole the goblet from the children's playhouse.)

Here are your waters and your watering place.

Drink and be whole again beyond confusion.

### **SUGGESTED BOOKS**

1 F. Kafka's "Castle" (Or "Evolution").

2. M. Proust "Towards to Swann".

3. G. Gesse "SteppenWolf".

4. J.. Gardner "Autumn Flower".

5. J.. P. Sartre's "Nausea."

6. A. Kamyu "Plague".

7. D. Updayk "Centaur".

8. G. Green Monsignor Quixote.

## CASE STUDY 1

### EXPRESSION OF THE MAIN FEATURES OF RENAISSANCE PERIOD IN PARADISE LOST

The epic hero of Paradise Lost is Adam in Renaissance period language. Milton's almost all works express the impact of the Reformation and Renaissance. Milton writes Paradise Lost in classical style. So, Milton demonstrates Biblical theme in classical mood. We can also say that Milton's mind is shaped that's to say formed by the influence of the Renaissance and the Reformation. He chooses a Christian theme for his poem and that's why appeals to his prayer in a Christian spirit. As prophets are inspired by God, by Christian spirit. So, in the "invocation to the Muse" Milton also shows Biblical theme in classical way. The Renaissance in England gave rise to a great number of dispositions. The Renaissance elements demonstrate themselves in Milton in two ways:

1) As we have already mentioned they ensure the classical framework for most of his major poetical works.

2) Secondly, they humanize, Hellenize, refine and somewhat secularize his puritanism and soften its severity. Almost all of Milton's poetic works are embodiments of the Renaissance and the Reformation elements.

Milton's mind was formed by the influence of the Renaissance and the Reformation. On the one hand, he went in for with classical poetry and philosophy very firmly and inherited all the culture and humanism of the Renaissance, and in addition to, he had a deeply religious character, and was an intense learner of the Bible and the literature of the holy book. Milton's Biblical and classical education united their influence to make him think of a poet as something more than a poet who knows his technique well .

According to Grierson in Paradise Lost, Milton's purpose is not only to "Confirm eternal providence and justify the ways of God to men. For the poem includes in-depth observations about religion, ethical politics, government, war and peace and the relationship between man and woman, arts, sciences, researches and in practice all the essential aspects of life. "Paradise Lost" is based on classical model. We have a combination that is completely unique in the literature of the time in Paradise Lost; a poem which has all the deep spiritual passion of Puritanism, decorated by every ornament and beauty which could possibly be taken from classical literature and mythology. The reader will feel a sense of confusion arise at times from the unknown mixture of Christian and pagan ideas .

The first and basic element of Renaissance is the passion for knowledge. People, especially writers, had developed their ability to acquire more and more knowledge. Not only in literature but also in other fields of life, the knowledge of concerned people was increased. Milton was not different from them, he described elements of Renaissance in his poem, not directly but indirectly. For the explanation, it is necessary to take into consideration here that fall of man, the theme of the epic poem, is directly concerned with the element of Renaissance .

So, the next element of renaissance is exploration, the journey to know what is unknown. This element has been presented by the writer in shape of Satan's character. Satan wanted to know and to get information which was unknown to him. For example, when he was informed that God has created a world for humans, he discussed with his commanders and suggested that they should have explored the world in order to create their new plans. He went out of the hell and went directly to find the world. His passion for exploration is also clear that "Paradise Lost" has element of Renaissance in it. The most important influence of Renaissance was enhancement in scientific knowledge. Scientific knowledge was at its peak in every aspect, that's why, literature was also impressed by the scientific writings. This knowledge did not only discovered new techniques and mechanisms, but also removed superstitious beliefs of the people.

There is also another factor of Renaissance. It is wisdom and individualism. Satan used his wisdom to fight with God. He selects a path, which could start an indirect war, therefore, despite directly fighting with the God, he defied Eve to eat forbidden fruit. He has given importance to his own thoughts, appearing to the element of Renaissance.

Milton saw the classics through Italian eyes. Milton wanted to determine problems of literary technique like other Renaissance critics and representatives. He was concerned about the grammatical, syntactical limitations of the native language, in his case English, due to speech-rhyme and meter, what we also call prosody which means the patterns of rhythm and sound used in poetry. Blank verse was preferred to rhymed verse because it connected to the local language rather than to Latin. A matter close to Milton's heart was the question of possible mental or psychological effects of poetry and its obedience to national and religious ends. Paradise Lost is proof of God's creation. Milton condemns pride because he was himself attracted to it and one well-known theme is the contention between pride and humility in Paradise Lost .

Renaissance originated from Italy in the fourteenth century, spread to the north, including England, by the sixteenth century, and ended in the north in the mid-seventeenth century. The Renaissance period was a time of new discoveries, such as: in fine arts, music, literature, philosophy, science and technology, architecture, religion and spirituality .

The elements of Renaissance in Paradise Lost:

- Individualism is one of the features of Renaissance that gives attention to an individual. This feature of Renaissance can be seen in Paradise Lost as well. The point when Satan is lying in the lake of fire and God gives him a chance to Satan to do good or evil. The point "When Eve ate the forbidden food" is also an element of individualism because at that time she convinces Adam to let her work alone.

- Reformation. The primary characteristics of Reformation art sprang from Protestant theology which focused on the individual relationship between the prayer and God. The Reformation element is found as his soft and stable Puritanism in Milton's poetry. Puritans were the people who "protested" against even the Protestants who in their turn had protested against the Pope religion .

- Moral ardor. The moral ardor is very well-known in Paradise Lost. As Milton points out, "I may confirm Eternal Providence, and justify the ways of God to men." As Milton was a Puritan poet so he chose the fall of man as the theme of this great epic because in the treatment of the fall he meant to convict the mental well-being of man who is inclined to fail to remember the importance of his actions. Adam and Eve feebly commit what they imagine is an insignificant mistake, for which they are punished with a doom out of all proportion to their crime .

-Puritan ideology. Milton was born in a Puritan family. His schooling and surroundings, his political and social dependencies, and a number of other factors included a love of Puritan ideology and way of life. However, he was a man of too strong an individuality to receive any formal "ism" in its amount. He was a deeply spiritual person. The basic themes in their writings demonstrated the notions of original sin, which is the belief that everyone was born sinful because of Adam and Eve, predestination, which is the idea that no matter what a person did in life, his or her destiny had already been determined. Puritanism's decline was influenced by a lack of social behavior and decay in depravity. The main theme of Paradise Lost shows the Puritan or Hebraic element in Milton. The fact that he selected the Fall of Man as the theme of his great epic shows the Puritan in him. Though he has got acquainted with wars and adventurous deeds into the body of the epic, according to the classical tradition, the central theme of the poem is disobedience to God's command and the consequent Fall of Man .

- Humanism. Humanism is a group of philosophical and ethical views which emphasize the value and actions of human beings which individually, mutually and generally prefers individual opinions and evidence over established dogma and faith. Being a humanist means trying to behave cultured without expectation of rewards or punishments after you are dead. Humanism supposes human beings as the creators of their own destiny. Shortly, humanism approves the freedom of mankind. There are various aspects in Milton's Paradise Lost which

inform us about the influence of humanistic ideals on the writings of Renaissance period. Paradise Lost connects with the self-worth of man, his freedom of choice and his internal struggles. Humanism mainly means spirit of freedom and that spirit of freedom is quite known in Milton's Paradise Lost. As Satan having humanistic features are happy and content even in hell because he is free there to rule. The poem tell us the humanistic approach of Milton in Paradise Lost from the following lines: "Better to dominate in hell, than to serve in heaven". We can feel spirit of freedom, spirit of humanism in this raw, because Satan is really concerned about his own worth and feelings therefore he preferred to rule in hell than to serve in heaven .

Milton had very openly declared his main purpose of writing Paradise Lost that was to "justify the ways of God to man". He did so because he wanted to show the soundness, respect dignity of religion and the necessity of obedience to Divine Law. We can say that in other words the superiority and supremacy of religion must be followed on their true contents. An epic is a conventional poem which itself has the history of the past adventures and events. Paradise Lost is such a poem which absolutely satisfies all the above mentioned conventions of an epic. So, Milton had not only followed the epic for and its conventions but also expanded the coverage area and range of this kind of poetry. As it is acknowledged that the theme of "Paradise Lost" is of universal kind in its appeal and it is fact that no other form except an epic would have been suitable because it was an epic form in which Milton could give his poem a full fledged current of his imagination.

Task:

1. Analyse Satan's fight with God. How was it revealed by author?
2. Analyse the language of the author in the book. Isn't he praising Satan? Doesn't it seem to you that the author misused the language?
3. Write 500-word essay on your own analysis of the book.

## CASE STUDY 2

### AESTHETICISM IN LITERATURE. ANALYSIS OF "THE PICTURE OF DORIAN GRAY"

First of all, if we talk about aesthetics, in the age of aesthetics, people try to become spiritual by giving up on sexual pleasures, that is, tobacco, alcohol, food, sex, and similar worldly pleasures. They would live in search of elegance and beauty in everything and try to apply it in their lives. They used to follow the spiritual way of life.

Every work created in the aesthetic period did not have to be necessarily of moral importance instead it rather had to be beautiful and sophisticated.

Sociopolitical issues were almost ignored. This period is also called the complete opposite of the Victorian era. This movement promotes only aesthetic values over art, music and other subjects. Its main purpose was the pursuit of beauty. One of the main features of the movement was the liberation from social functions, the pursuit of beauty and the emphasis on individuality.

As mentioned above, this period was characterized only by beauty and elegance in every action, and although it had no moral meaning.

The period, in comparison with art, music, and educational, promoted the notion of aestheticism putting emphasis solely on beauty and elegance. Even the famous people of the time believed that art had to be only beautiful, although it did not show any meaning and moral qualities.

Oscar Wilde has a special place in the period. "The Picture of Dorian Gray" is one of the significant symbols of aesthetic movement. Giving a general idea about the work, the main protagonist of the work also lived a life of constant pursuit of beauty and elegance. Throughout his life, he struggled with unacceptable, for his time, behavior. such as overconsumption of alcohol, smoking, homosexuality and sexual relationship overall. Initially his beloved friend Lord Henry ignited his desire to feel pleasure without any restrictions.

Even in these movements he sought elegance and beauty, but these movements were in no way justified in any way, for these actions have never been approached mentally and morally.

These actions and disgusting deeds of the protagonist, unfortunately, are not reflected in his immaculate and pleasant appearance, but in his portrait specially drawn for him.

Of course, the protagonist achieved such a lifestyle on the basis of training given by his mentor and friend Henry.

Comparative look at Aestheticism and Victorian periods clearly shows that the latter emphasizes more on living a life actively, whereas the former tended to be more contemplative than active. Lord Henry in the novel "The picture of Dorian Gray" possesses the character which might reflect the aforementioned; "All I want now is to look at life. You may come and look at it with me, if you care to." Dorian also states "To become the spectator of one's own life, as Harry says, is to escape the suffering of life" .

Walter Pater had had an immense influence on British decadent writers as he continuously stated in his work the importance of living a life in search of beauty. His essay *Studies in the history of the Renaissance* published in 1873 has a dramatic role on art-centric men of 19th century. Oscar Wilde, personally, comments on the work by stating "that book which has had a strange influence over my life"

Aestheticism might clearly show shortcomings of the society and in some works of the period we can see the truthful overview of contemporary life. Although the works refer to vices of Aestheticism and contemporary life, they do not suggest ways to overcome them. Instead of coming up with solutions for the problems of contemporary life , aestheticism members suggest escaping them and dive into world of beauty. They practically ignore all social and moral issues and obligations and tenaciously state that everyone has to fight for their own happiness and enjoy their life to the fullest potential. However, artists of decadent movement see no connection between art and morality. For them, Right and wrong is determined by the beauty, they live in compliance with the rule of John Keats who states "beauty is truth, truth is beauty" . He says that art stays apart from life and believes that art does not stand for any didactic purpose, it needs to be beautiful only.

Aestheticisms tend to crave for beauty and they seek it in everything ranging from art to life overall. Their common motto is to prioritize beauty over truth and make it the utmost meaning of life. For them, art is an autonomy which surpasses other aspects of life in superiority and importance. The Aestheticism can be said to be against the Victorian society dominated by traditions and conservatism.

Oscar Wilde was one of the noted writers in aesthetic period. He was the core of controversies in his time. He was under great influence of his teachers Walter Peter and John Ruskin. These teachers gave the knowledge about the principles of aesthetic period. They changed his life, and inspired him to teach others about his aesthetic knowledge.

Oscar Wilde wrote a lot of poems, short stories. One of the most famous novel of his which caused a lot of disputes in the society was "The picture of Dorian Gray". The picture of Dorian Gray" was firstly published in 1890 in monthly *Journal of Lippincott*. That time this



novel was strongly criticized, due to it consisting new aesthetic norms. After that Wilde decided to add introduction and 6 new chapters.

Central faces which appear in the novel are three curious men searching the means of beauty in life and interpreting the meaning of life differently. Lord Henry is a man who always promotes the notion of humanism and emphasizes that person should live with today's life and tries to infix this thing into the mind of Dorian Gray. Dorian Gray is the young 'flexible' man who falls in love with the mindset of Lord Henry and practically becomes slave of his thoughts and follows his advices. And finally, the third main character is an artist, Basil Hall ward, who is deeply impressed by beauty of Dorian. The novel has caused controversial debates due to the novel being morally repulsive as it hugely embraces and emphasizes fascination between men, part of Aestheticism.

The interpretation of the Novel has been different and especially this reason has ignited spark in me to explore the role of Aestheticism in creation of this novel. Oscar Wilde has been widely criticized in many literary works and there are different versions of his biography and the focus is always put on the fame he received by his extraordinary personality and the way his life ended tragically in prison and thus in misery. Furthermore, he is mentioned in texts about Aestheticism due to him being one of the central symbols of the Movement, his literary contributions are irreplaceable in the period of Movement.

In my work, I intend to analyze the principals of Aestheticism and explore whether the novel is written on the basis of principals of Aestheticism. Two main characters of the novel resemble Wilde himself in regard to introducing the Aesthetic Philosophy and living life in accordance with its principals. I also plan to examine how the novel has been accepted and how the Author changed the text and the reason why he especially refuted to apply mainstream ideology of the Victorian Era. By the novel, Oscar Wilde tries to spread his personal interpretation of Aestheticism.

There are features of Gothic and Romanticism, realism, formalism and decadent features as well.

From my point of view "The Picture of Dorian Gray" by its name reflect who the Dorian really was and the Evil that he was doing and this was the feature of realism.

And what else can be the feature of realism, art, literature, actions of people and social conditions of the period was in real condition without any idealization.

And I will try to give some features of romanticism as well.

There is given character Sibyl who fell in love with Dorian and her feelings were perfect. She was a clear manifestation of romanticism and also the woman of art. It was main feature of romanticism in "The Picture of Dorian Gray".

Basil also fell in love with Dorian and he was also the man of art. But his feelings were pure and no doubt that he loved Dorian, but his feelings were not acceptable in the society.

There are Gothic features in the novel as well.

The first feature of Gothic was Fear. He always lived under Pressure. His portrait changes day by day he was scared of his secret being revealed. His portrait was getting the appearance of evil and that is why he had a fear. That is the feature of Gothic.

Dorian was terrified every time when he looked at the mirror it reflected every evil he committed and when he murdered Basil, he was even terrified as his reflection got even uglier after that

“The dad man was still sitting there, too, and the sunlight now. How horrible that was! Such hideous were for the darkness, not for the day.” He could not control his destiny and it was also one feature of Gothic.

Dorian’s life even the portrait were no longer in his control, his mentor even did not believe in his innocence because he realized that there was the evil hidden under his charming look. Basil’s words before the death;

“Dorian, this is Horrible! Something has changed you completely; you look exactly the same wonderful boy who, day after day, used to come down to my studio to sit for his picture. But you were simple, Natural and affectionate then. You were the most unspoiled creature in the whole world. Now, I don’t know what has come over you...”

Lord Henry; “I would say, my dear fellow that you were posing for a character that does not suit you. All crime is vulgar, just all vulgarity is crime. It is not in you, Dorian, to commit a murder”.

Based on my analysis, I can summarize that both novel and its author are very unique, however, the novel is full of contradictions.

Albeit, being created in the aesthetic period, elements of romanticism, realism, naturalism, gothic and even modernism can be slightly seen in the novel.

The main characters of the novel are also quite unique in personality and each of the character and especially Lord Henry can symbolize the period emphasizing the ability to seek and see beauty in everything and encouraging to live with current moment.

The feeling of that period lives in main parts of the novel ranging from a strong desire of an artist striving to create a fine art and being totally obsessed by human beauty, Lord Henry’s supporting views for living with today’s life only, impeccable love of Sibyl to Dorian.

To my way of thinking, the novel can symbolize the Aestheticism and it fully shows how the Authors of the period interpret it. Oscar Wilde could deliver the sense of period in gentle, however, sometimes, repulsive way.

Out.

1. Aesthetic values in society. How does it make the life colourful?
2. Lacks in aesthetic writings. Oscar Wilde's views of aestheticism in literature.

### CASE STUDY 3

#### EDGAR ALLAN POE – REPRESENTATIVE OF DARK ROMANTICISM

Edgar Allan Poe is one of the brightest representatives of Western romanticism, which began to extinct in Europe but was renewed in America and is the founder of the fiction-detective genre in American literature. Although Edgar Allan Poe, who was able to develop a totally new style in American literature, his translation by the famous French poet Baudelaire had a incomparable impact on world literature, particularly on the flow of symbolism. In this research paper I intend to study the elements of Romanticism and short story "The Tell Tale Heart" serves as the basis in this investigation.

Romanticism was a movement that emerged in European and American literature and art in the first half of the 18th and 19th centuries as well as around the world. On the eve of Romanticism's arrival in England all the unusual, mysterious, strange and fantastic things (feelings, situations, adventures) that were considered an important element of poetry began to be expressed in romantic terms. In fact, Romantic Movement began in Germany, and passed through all of Europe and Russia and almost changed the whole course of American literature. One of the well-known writer in this period is Edgar Allan Poe whose works often approached on what was later called the gothic genre. It clear that the most main characteristics of the Romantic movement was the repudiation of the reasonable and the intellectual in favor of the intuitive and emotional. Throughout Poe's works, his characters are usually controlled by their emotions, Poe considered that man felt and sensed things before he thought about them. There is a psychological power that is characteristic of Poe's writings, especially the tales of horror that contain his best and best-known works. These stories – which include "The black cat", "The cask of Amontillado", and "Tell tale heart" are often told by a first-person narrator, and through this voice Poe explore the working of a character's psyche.

The center of the artistic system of Romanticism is the individual and society. Poe's stories usually deal with the human nature and psyche. One of his short stories "The Tell Tale

heart” served me as a tool to investigate and compare elements of Romanticism and Dark Romanticism. They are two interrelated literary movements. Romanticism is a literary, intellectual and artistic movement that originated in Europe towards the late 18th century. Dark Romanticism is a literary subgenre of Romanticism, characterized by evil or darkness. Before analyzing literary work, I am going to compare these two trends in T-table.

Romanticism	Dark Romanticism
1. Believe in man goodness: they are optimist	1. emphasizes on human pessimism
2. It is identified as a style of art, literature, and music	2. Is depicted the dark side of human nature, the evil side of spiritual truth
3. Romantics considered that literature should be directed by warm emotions, not reason or mind	3. Is used dark and mystic images and consist of characters such as devils, monsters, ghosts.
4. Psyche played a vital role in this period	4. Themes are supernaturalism and self-annihilation
5. Pinpoint on the individual rather than the society	5. Bring into focus on outcasts of the society and their personal torment

Among the romances of Western Europe, pessimism occupies a cosmic scale in relation to society, becoming the disease of the century. The protagonists of many romantic works are characterized by moods of despair and hopelessness of a universal character. Perfection is lost forever, the world is ruled by evil, the old chaos is revived. The theme of the horrible world inherent in all romantic literature is most vividly reflected in genre called dark.

As it was said above, Edgar Allan Poe was well-known writer during the period of Romanticism, however Poe’s works focused primarily on the Dark Romanticism, developed under Romanticism. The period of Romanticism was commonly depicted as exposing raw emotion, but there was still a conflict in the story. The objective of Romanticism was for the writer to feel free and easy; there were no orders when it came to this type of writing. Dark Romanticism was looking at the gothic side of stories rather than the heroism works which concentrated more on death and the faults of humans. Dark Romanticism also focused on the evil side of writings rather than the heroic elements to stories. Poe’s works are presented more in this sort of writing rather than the typical Romantic writings

“The Tale Heart” uses an unworthy narrator. The precision with which the narrator tells of the murder of the old man, as if the subtle way he committed the crime was proof of their

sanity, revealing their monomania and paranoia. The plot centers on a perverse pattern of perfect crime. One author, Paige Bynum claims that Poe wrote the narrator in such a way that "the reader would identify with the narrator". We can see elements of Dark Romanticism in the "The Tell Tale Heart". It is a story of unnamed person. He describes his being exceedingly nervous but not that he is psychotic. To confirm that he is not mad, he shares an incident from his past. He tells about an old man and that he admired him excluding his horrible eye. He hatred old man, the narrator went to the old man's bedroom consecutively for seven days at midnight. Each night he opened the bedroom door and put in a lantern with adjusted light. The narrator was not able to murder the old man for seven nights because he did not open his eye. It was the eighth night when he opened his eye and the old man was killed. Before killed old man, the narrator threw the lantern's light on his eye. He then dragged him off the bed who could shriek only once before being killed. After that the narrator hid every evidences of his offence by cutting the body and hiding it beneath floorboards in the same bedroom. When he was just finished, three policeman appeared, because someone in the neighborhood had called them hearing a scream to which the narrator says assuredly that he himself had shrieked in nightmare. He further affirmed that the old man was out of town. The coppers were persuaded and the narrator brought them to sit in victim's bedroom. As they sat, a guilty narrator started hearing a sound, tapping and terrifying, which got louder and louder until he was not able to take it anymore. Freaking out, he admitted his crime, and told the policeman to find out the dead body which was hidden under the floorboards. He stated that the old man's heart was ticking in form of that sound.

The story carries a fearful and sad tone. The narrator is so emotional and probably physically ill. The narrator seems to have had a pretty disappointing life, which possibly only gets worse after the murder and following confession. According to Poe, melancholy is the most legitimate tone out of all poetical tones and this tone is regarded mixed with the jitteriness in narrator's style of storytelling. This is, in fact, the story of a man who is ill from reason as well as from body and is in a hard stress. The sad tone of the story makes him a depressed figure in spite of being a slayer. There are many expressions used in the story such as "dreadfully, acute, disease, hearken, hell, mad, sharpened", etc. in the very beginning which set the terribly anxious mood of the story as horror. These words also presage the horrid events that are going to place later. A spirit of paranoia also predominates from the beginning to the end of the story because the narrator feels that the old man's eye is similar to vulture's eye and run his blood cold. The nervousness in the mood of the confessing his crime is enough to prove his madness. Furthermore he agrees that he has done undesirable just being annoyed by hearing the ticking sound.

There are some specific elements of Dark Romanticism in the story that should be taken into consideration and analyzed.

The first thing should be mentioned here that Romanticism is movement in literature that express the feelings and inner conflict. It seeks to idealize the human spirit and human soul. Dark Romanticism, like it seems, focused on the evil side of that human spirit, and often dealt with emotions like distress, depression and intellectual instability. In this story, mental instability of the character is obvious. He has no goal for murdering his owner, except that the master's eye especially irritates him. Narration of the story provides readers with an in-depth examination of narrator's feelings and his immoral thoughts.

Another reason the story relates to this trend is because in this there is psychological fault for the sinfulness you carry out. In the story the narrator feel guilty for killing the man when he keeps hearing the heart sound. The heart beating represents all of the fault that is inside him struggling its way out. During the story author uses a little of symbolism. Author says "He had the eye of a vulture – a pale blue eye, with a film over it". Expressing it is like a vulture's eye really gives us a good image in our minds with what it looks like. The eye might also be a symbol. The old man's eye has a layer over it so that could mean that he sees the world unusually. It could also mean that he is not really who he says he is. This could mean that he puts on a front, but a front does not cover everything. The eye is also named a vulture eye. Vultures are not good-looking song birds. Vultures consume dead animals. They are darker birds so maybe this is saying that the old man had a dark side. Another thing that I thought of is that maybe the narrator is anxious about the eye seeing right through him and seeing that he is not all that he says she is.

One of the figure that is used in this story is the narrator. Him going into the old man's room at night symbolizes the evils that hide in the shadows because he skulk in the old man's bedroom every night watching him.

Another clear symbol is the heart. The heart beating at the end is actually the fault that the storyteller is feeling for killing the old man. It just continues increasing and increasing until he finally can not take it any more and he confesses to the crime. The story illustrates what was going on in the time period. People were paranoid, like the narrator, because all of the wars were going on at the time. There was also a lot of death taking place in this time period. There was also a lot of ghastly deaths effected by wars. This was demonstrated because the narrator killed the man and divided into pieces his body.

The story points to author's life because Poe matured with many deaths in his family. This is reflected in the text when the narrator kills the old man. I think this story is really saying that all of us have a little evil in us. It is more well-known in some people. Consequently, the evil

inside of us is going to lead us to do bad things. The evil will eventually take over and nothing good will come from it. I guess it is also saying that no matter how good you are at hiding something, it will eventually come out. You can only keep a secret for so long.

Throughout the short story "The Tell-Tale Heart", the narrator exposes himself as an more and more unreasonable personage. In the beginning the reader might be tended to trust him when he says that he is not mad, but as the story develops the reader comes to the clear understanding that the narrator is irrational. His assessment of the "Evil Eye" represents an irrational interpretation of what is most possibly a case of glaucoma or a cataract. His view that he can hear the beating of the old man's heart is irrational, and even more so is his doubt that the neighbors can hear the hear beat. The peak of the narrator's irrationality is his belief that the police can hear the beating of the old man's heart from under the floorboards. When the narrator first inform his cause for killing the old man, he says, "I think it was his eye". The description of the eye that follows this expression uses zoomorphism to describe his eye as like that of a vulture, an animal typically associated with death. The narrator says the old man's eye, "whenever it fell upon me, my blood ran cold". The narrator's mental instability causes him to believe that this vulture eye is watching and waiting for him to die.

The story is not based on the narrator's insistence on their "innocence", but on his insistence on his sanity. However, this is self-destructive, because in trying to prove his sanity they completely plead guilty to murder. His denial of insanity is based on his systematic actions and his accuracy, as he provides a rational explanation for irrational behavior. This rationality, however, is undermined by the lack of motive ("There was no object. There was no passion"). Despite this he says the thought of killing "haunted me day and night". Because of this contradiction, it is difficult to fully understand the narrator's true emotions about the blue-eyed person. It is said that "at the same time he discovered a deep psychological confusion", referring to the narrator and the comment that "there was no object. There was no passion" and that the idea of murder "haunted me day and night".

Another point which should be argued is story's setting. The setting of "The Tell Tale Heart" is developed to support the whole intention of the story. While the story is set in a small house where the narrator and old man live, the majority of the story takes place in the mind of the narrator rather than in action that plays out in the physical setting of the house. Certainly, very some points are given about the house, suggesting that the mental landscape of the narrator is the true setting; nevertheless, the depictions that are given of the house – the door, the clocks, the floorboards, the death watchers in the walls – all give elevation to a feeling of being confined. The style Poe treats these elements of setting play a role to the total purpose of the story to reveal a mad man's evil acts because of his own mental instability and guilt.

When it comes to the theme of the story, there can be seen various points which should be mentioned. One of the main themes in the work is the consequences of guilt or conscience and the descent into madness. In the text, the narrator's sanity is definitely in question. The old man killed because of his "evil eye" then the narrator feels guilty about it. He also seems not to worry about his moral guilt. When he explains how it was that he came to kill the old man, he seems to think that his lack of any obvious stimulus is a point in his favor. His only concern is in what is going on inside his own mind.

Another main theme of the text is the movement of time. Poe makes use of the marking of the passage of time to increase tension. The narrator first counts the day and marks the time at which he lurks into the old man's room. He repeated days and the fact he makes a point of always lurking in at midnight builds desire. Author also uses small and exact details to create anxiety. On the eighth night when the narrator goes in the old man's bedroom, he recognizes the old man is sitting up in bed listening and mentions that he has done the same, listening to "death watches in the wall"

The main idea of the "The Tell-Tale Heart" is that when you commit a crime, like murder, you can not escape your fault conscience, no matter what the circumstances or your state of mind. We can take the narrator's motivation as an example. He believes wholeheartedly that the old man he lives with has an "evil eye". This eye bothers him so much that it makes his blood run cold. The idea of murder is so strong in the narrator's mind that it "haunted" him day and night, and more importantly he considers that it is the only way of escaping this evil eye.

Based on the facts and analyses Edgar Allan Poe can be considered as an representative of Dark Romanticism which is considered as a subgenre of Romanticism. The elements of Dark Romanticism in the story "The Tell-Tale Heart" are the evidence of Poe's intelligence. It is hard to imagine Poe's stories without those elements because they are one of the reasons why Edgar Allan Poe's stories are prominent in the field of the literature.

"The Tell-Tale Heart" is one of the Poe's shortest stories. It highlights the psychological contradictions that contribute to a murderous profile. Moreover, there is a tension between love and hate capacities of the narrator; he loves the old man but he hates his vulture's eye. This paradox explained by Poe half a century before Freud made it a leading concept in his theories of mind and explore the psychological complication of human mind that people sometimes harm even those people whom they love or need in life. The words, the phrases and the sentences analyzed, highlight that narrator has got a special capacity of storytelling in a precise and complete manner and Poe uses his narration, his syntax and plot construction also, in a way to oppose his narrator in his plea to prove himself sane. The paper discussed in detail various



aspects of the story which are directly or indirectly connected to the motives and psychological impulsion behind committing the crime by the protagonist.

Task.

1. Write an essay on Dark romanticism.
2. Romance in life and romance in literature.

#### CASE STUDY 4

#### GOTHIC ELEMENTS USED IN "THE DREAM WOMAN" BY WILLKIE COLLINS

Willkie Collins is in the list of the most prominent writers, novelists of the English literature. He is well known for the unique style of his unrepeatable works. He was given a nickname of "the first of the sensationalists" by his later adherents for the usage of the uncommon style in his works. While Collins wrote over thirty books, as well as numerous short stories, articles and plays his fame rests on his best known works *The Woman in White* (1860) and *The Moonstone* (1868). In his works we can see his attempt at an early form of detective fiction set within a gothic ambience. They were studied a lot and being studied by many readers and scientists of the sphere. There are some more works of him in which we can face with the Gothic style and elements. Furthermore, this work of him was not analyzed and studied so much as the former ones. It is his short story "The Dream Woman". The story is subtitled "A Mystery in Four Narratives." Earlier it was known as "The Ostler".

Before reading the vital highlights of gothic composition, it's essential that we appreciate what gothic fiction is. It's not really a genre, but rather considerably more a style that presents itself in speculation, hypothesis, secret and the obscure. In this manner, an importance of the gothic may limit our understanding of it. As a matter of fact, fiction from an arrangement of characterizations can be 'gothic.' Regardless, we can understand that the gothic style of fiction started in the last part of the 1700s, and still continues with today.

Today there is a Modern Gothic style too. It does not differ a lot from the former one but there are some differences in the elements of them.

Gothic literature is a genre that emerged as one of the eeriest forms of Dark Romanticism in the late 1700s, a literary genre that emerged as a part of the larger Romanticism movement.

Dark Romanticism is characterized by expressions of terror, gruesome narratives, supernatural elements, and dark, picturesque scenery. This fictional genre encompasses many different elements, and has undergone a series of revivals since its inception.

Some scientist or scholars consider the works written in Gothic styles as the examples of the Romanticism period as they were written during this trend. But we cannot say that every single work written during this or that trend should have only the characteristics of that exact age. It is up to the writer's outlook. Because we see signs, elements or characteristics of more than one trend in any work of the writers when we analyze them. For instance, Gothic genre began during the Romanticism period that is why it may be confusing for some readers to consider to which trend refers the work itself; whether it is a Romanticism period example or the Gothic one. In this case we are to analyze the work according to the elements or characteristics of the movements. Spontaneously there is romance in almost each work as we cannot imagine the life without love but it does not mean that it is really a Romanticism age masterpiece. We would give the same explanation about the Gothic trend also. It depends on the amount of the usage of the elements referring to the periods. Patrick Kennedy, a literature expert, expresses his opinion about the Gothic fiction as follows:

"The type is a subgenre of Romantic literature—that's Romantic the period, not romance novels with breathless lovers with wind-swept hair on their paperback covers—and much fiction today stems from it.

His words can be a clear proof of the above considerations

As mentioned above, there are some elements of each trend by the help of which we find out what literary period or trend the work refers to. I found it acceptable to mention about some elements of Gothic literature in this post. There are:

- Setting in a castle;
- An atmosphere of mystery and suspense;
- An ancient prophecy is connected with the castle or its inhabitants (either former or present);
- Omens, portents, visions;
- Supernatural or otherwise inexplicable events;
- High, even overwrought emotion;
- Women in distress.

In some resources some more elements are added including:

- The weather is always awful;
- Dreaming or nightmares;
- Burdened male protagonist;

## Melodrama.

Terror, horror, and absurd characters have started to proliferate again in the works of writers in the mid-twentieth century. In this Modern Gothic genre, medieval settings have been left behind for the cities and towns of twentieth century. While in Gothic literature setting is usually a castle. The modern Gothic author attempts to create for his readers a vision of what Tennessee Williams depicts as " the underlying dreadfulness in modern experience." In contrast to this in the Gothic genre the horror is connected with adventure experienced at those old times.

Williams' "underlying dreadfulness" is made in the Modern Gothic genre by the aloneness of present day man, by his powerlessness to discover love and correspondence. Without a doubt, spiritual isolation or otherworldly seclusion is the topic of the Modern Gothic epic. Characters frequently endeavor to get away from the torment of their seclusion through flight, flight not fundamentally physical, as that of the honest lady who escapes from a vile scoundrel in the older established Gothic stories, yet flight mental, urgent, and regularly vain. Modern Gothic characters' escape by extravagant day dreaming that usually is carried on in a special place, a private, sheltered room used as a refuge from the terror of modern existence. But the shelter is flawed; dreams only from time to time are acknowledged, and dejection is ubiquitous. In the Gothic literature loneliness is not considered exactly as a separate element but they were mentioned in other elements of the trend.

On the whole, there are not so many conspicuous changes in the comparison of the Gothic and Modern Gothic elements at all. The main difference between them is that in the former the elements are described in the connection with the past life and in the latter they are depicted with the modern life of the people.

The "Dream Woman" was told by 4 narratives by three different personages of the story. The first narrative is interesting but not so scary one. I mean there is not so much of a Gothic style there but it is an intriguing one which can be mysterious to the reader. "Vision of a Dream", as the main hero of the work Francis Raven mentions about that horrifying night which changed his fortune forever, happens in the second narrative part of the story.

In the works written in the Gothic style the setting mostly contains buildings like castles, graveyards, caves, or religious houses like churches and chapels which can facilitate to create the Gothic atmosphere and give the feeling of horror or fear to the reader. Although there is no castle or graveyard in "The Dream Woman", the writer could replace them by making the essential events take place in the inn where the hero of the work Francis Raven stayed for a night. This is a clear indication that it is an element of Modern Gothic literature. At the beginning of the description of the inn the reader cannot expect the incidents to be so scary. Because the writer

did not describe the inn itself so horrifying. It is clearly visible from the following depiction of Francis Raven:

“The first house I found to inquire at, was a lonely roadside inn, standing on the outskirts of a thick wood. Solitary as the place looked, it was welcome to a lost man who was also hungry, thirsty, footsore and wet.”

Albeit there is no picture of an eerie building, there are some words and word expressions like “a lonely”, “solitary”, “the outskirts of a thick wood”, indicating the building (inn) to be somehow suspicious for the reader as the inn is the only lodge in the area in the middle of the night and furthermore, it is located in the outlying place of the district. Notwithstanding that the inn was not so scary a place by the depictions, the main event took place in one of the rooms of it. Francis Raven had his horrible dream there. We can say that it is where the climax of the story happened.

Willkie Collins was not in vain called as “a master of the mystery” of English literature. There is a mystery in almost all of his works because he mostly penned detective stories. If there is a detective story, it means there is a mystery. The dream woman is a mysterious because Francis Raven saw his fortune in his dream (which later happened in real). But it was arcane whether his dream would occur or would they be able to prevent it to be. The woman in his dream and the reason why she wanted to kill Francis was unknown and it raised readers' doubts and caused their suspense. Because of this mystery the reader is intrigued about the story and tries to find out and figure out what happens at the end. It is at the same time both interesting and difficult to find the solution and the end of the story.

The dream of the main hero Francis Raven can be a valid indication of a Gothic element. The event happens on the day of Francis Raven's birthday (March 1) and at the exact time when he was born (at 2 PM). As we have mentioned above, the dream takes place in one of the rooms of the hotel. Everything begins unexpectedly when he falls asleep. Before falling asleep he has some strange feeling that he has never had before as if the hero was being warned with what would happen soon. They are omens or portents which are some elements of the Gothic style.

Everything begins when the shivering disturbs his slumbers. So he passes the state of sleep to a state of wakefulness. The beginning of the fear here begins with the candle's having been burnt down nearly to the last morsel of tallow. But there is some light in spite of that though it is nearly over. It depicts the darkness which can be one of the elements of the gothic style.

Even though there were not any vampires, ghosts, demons or other usual hoagies like in other works written in this period, the character of the woman in dream could replace them fully in this story in the function of horrifying or terrifying hero. The author explains the situation in

such a way that the reader will be afraid of the event even without the violent episodes. But there is a He described the woman as follows:

“A fair, fine woman, with yellowish flaxen hair, and light gray eyes, with a droop in the left eyelid. A white, well-shaped arm, with a pretty down lying lightly over the fair skin. A delicate lady's hand, with a pink flush round the finger nails.”

By this description, the reader cannot imagine or feel the horror of the story if it is read separately from the story as it looks like just a usual depiction of an ordinary woman. But if you read these descriptions in the story, it gives another scary impression or different understanding of the portrayal which is in fact horrifying. It is the talent of the author to picture a violent person by the portrait of a usual woman.

Furthermore, supernatural or otherwise inexplicable events also occurred in the story by the emerging of the “dream woman” suddenly at night from nowhere and disappearing of her at the same way. It is described by the flaring up and down of the candle-wick. Because when Francis was going to his room, the servants of the inn where he was staying for a night were locking every door and window of the building. And after his dream (whether he did not think that it was a dream as it seemed to him as if it had happened in real) he re-checked them and found out that there were no changes as both doors and windows were still locked. Moreover, he wanted to show the landlord the evidences of the event along these lines:

“A woman, with a knife in her hand. In my room. A fair, yellow-haired woman. She jabbed at me with the knife, twice over. I dodged the knife as it came down. It struck the bed each time. Go in, and see.”

But unfortunately the landlord could not find any proof to the explanations of Francis. So he could not persuade the owners of the inn that he saw a woman in his room that was going to kill him but he failed to convince which angered him and prompted to leave the inn. He preferred the dark, rainy, wet street to the mysterious room of the inn with a supernatural woman in it.

The woman in distress is one more major element of the Gothic literature. We see Francis Raven's mother in trouble because of his son's misfortune. When she heard about Francis's dream for the first time, she got concerned about it. At that same time she noted down the description of the woman while his son was illustrating his dream. Then she tried not to show her fears of that dream to his son in order not to upset him and wanted him to forget of that day's nightmare. After some time has passed, his son really forgets about that night. Unfortunately, Francis's mother's health was not good. She had twice more pain now; the first is connected with her health and the second one is the fear of his sons' dream becoming true. Her distress improved when Francis wanted to introduce his future wife to his mother. When she heard that

his son was going to marry, she was so glad that there will be someone to take care of his son when she ceases to exist.

Her trouble came true when she met his son's future wife, Alicia Warlock. Francis describes his mother's distress as follows:

"She walked forward a few steps, half smiling, half in tears--she looked Alicia full in the face--and suddenly stood still. Her cheeks turned white in an instant; her eyes stared in horror; her hands dropped helplessly at her sides. She staggered back, and fell into the arms of my aunt, standing behind her. It was no swoon--she kept her senses. Her eyes turned slowly from Alicia to me. "Francis," she said, "does that woman's face remind you of nothing?"

She became nearly unconscious under this stress. Because Alicia was the dream woman. She recognized her by the noted down depiction. 'The Dream Woman, Francis! The Dream Woman!' she cries. The mother's pains had returned upon her. Here we can see one more element of the Gothic literature - the woman in distress.

The author keeps the suspense working all through the story and his depictions of characters and places add to the environment. The reader keeps reading to be sure if it was truly Francis's fate to be killed by his dream woman or not. The story was full of suspense from the beginning to the end. Collins shows it even in the last lines of the story:

"So--beginning in mystery, ending in mystery-- the Dream-Woman passes from your view. Ghost; demon; or living human creature--say for yourselves which she is. Or, knowing what unfathomed wonders are around you, what unfathomed wonders are in you, let the wise words of the greatest of all poets be explanation enough:

"We are such stuff

As dreams are made of, and our little life

Is rounded with a sleep."

It is worth noting that the most horrifying events of the story took place on Francis's birthday and at the same time of his birth every year. It is March 2, at 2PM. Each year on this day Francis will be a prey to the terror. On his first birthday in this story he had a dream about "The Dream Woman"; the second time happens Alicia (his wife and a woman in his dream) tries to kill him; the third time Alicia will be able to kill him finally in spite of the fact that his landlords tried to prevent this predicted mysterious terrible event. Every time he had the same horror, the same feelings and the same panics. He did not hope to overcome those pains and stay alive for the next day.

By these descriptions the author was able to create a Gothic atmosphere. The reader is intrigued and, by the way, is inclined to think what will be the end of the story. The most important thing for our research paper is that the person reading the book will be in panic and

terror. He or she is afraid, perhaps, ready for something horrifying to befall. In my opinion this is the reason why Willkie Collin's "The Dream Woman" is called as a Gothic story.

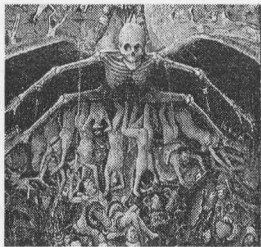
The article is based on the elements of Gothic literature in Willkie Collin's works. He has written many compositions which can be valid exemplifications of the Gothic literature. "The Dream Woman" has assisted as a main material for our investigations. As a result of the analysis we have determined that this story is an example of the Gothic literature. Furthermore, there are a couple of modern elements of Modern Gothic literature and there are some analyses of them .

The research paper has been begun with the explanation of the Gothic literature.

The genre is dark, scary, and mysterious, often including elements of terror, fear, macabre and weird. A couple of films and books are called gothic, notwithstanding the fact that others may contrast with them. By taking a wide degree interpretation of gothic composition, we can all probably perceive how the gothic shows in narrating or describing. The magnificent highlights of gothic writing demonstrate that it is a unique style that suits an assortment of stories. Not exclusively is gothic fiction creative and superb, but on the other hand it is challenging, and now and again, terrifying and frightening. In this post there are some investigations of the Gothic elements and their elements which can prove the definitions about the Gothic trend given above.

Task.

Gothic music and art. How does it affect on your mood?



<https://www.youtube.com/watch?v=Gq7qnVW3ra4>

## CASE STUDY 5

### THE ELEMENTS OF REALISM AND ROMANTICISM IN THE NOVEL "PRIDE AND PREJUDICE" BY JANE AUSTEN

Jane Austen who achieved worldwide fame by the novel *Sense and Sensibility* wrote the novel *Pride and Prejudice* in 1813. It has continually appeared near the top of lists of most-appreciated books among literary scholars and the reading public. Although this romantic novel was written in the early 19th century, it has a mixture of various literary trends such as Realism and Romanticism. This research paper sets out to analyze the apparent discrepancies between Realism and Romanticism in the novel by stating clear samples and drawing an analogy between them.

*Pride and Prejudice* is a romantic novel written by Jane Austen and published anonymously in three volumes. A classic of English Literature centers on the Bennett family, which includes five different sisters. The story is mainly about conflicts between getting married for love and marrying for money-based reasons. The readers can identify the elements of various literary trends. It is a realist novel, because middle-class families, real locations and socially acceptable goals such as marriage, maturity are set in the novel. However, romanticism characteristics can also be identified in the book, for instance, love and affection, marriage and separation. The novel *Pride and Prejudice* represents two major themes. Due to the setting of the novel, it is apparent to assume that the novel concerns with class and class difference. In James Fordyce's *Addresses to Young Men*, he addresses class or social rank in his chapter concerning 'Friendship'. Though Fordyce writes about male friendship, most of what he says can be transferred to relationships between men and women. He claims that "some people that belong to the upper class can be arrogant and callous. They can use you, but when they have no further use of you, they will 'throw you off'" (Fordyce 142).

Jane Austen, author of *Sense and Sensibility*, *Emma*, *Pride and Prejudice*, achieved success as a published writer, novelist. She was primarily known for romance novels, which interpret, critique and comment upon the landed gentry in the late 18th century. Her plots often investigate the dependence of women on marriage and enables the readers to find out the attitudes towards marriage. Her novels are primarily based upon the elements of realism. But she particularly attracted the readers' heart by combining realism and romanticism in her novels. As Radu Maria points out, "Her novels are a proof of what that period of social change meant. Although she wasn't actively involved in politics, her writing has shown in their own way her



answer to the great events of the time, the response of a person deeply interested in the question of how individuals must live in a society and how this society must be organized. Her work coincides with a period of the British culture in which there was a general consensus on the interaction between morality and social norms". (Universally Acknowledged Truths, 359)

This research points up the novel *Pride and Prejudice* in accordance with the literary period of early 19th century. At the beginning of that century, prose literature was dominated, in Europe, by the Realist novels. However, *Pride and Prejudice* is seen to have both Realism and Romanticism characteristics simultaneously.

#### 4. Characteristics of Realism in the novel *Pride and Prejudice*

Jane Austen pretends to be saying in her novels that reading enables a private space for her reader. A space in which they can indulge fantasies and also work over moral dilemmas and problems through the activities of others and I believe this is what she saw as the purposes of her novels that she combined a close social Realism with a certain moral seriousness. A belief that the actions of the novels, the kinds of the activities and characters are indulging in which after all the activities of everyday life such as falling in love, the relationships between parents and their children, getting on with neighbors, the ordinary morality of life happened.

The early 19th century was full of extravagant plots, adventures, improbable incidents. However, she concentrated on the lives of the people like the rest of us because the focus is on the middling classes in the gentry.

##### Everyday life

We try to reduce her novels to plot elements to find that there is very little there. These are not the stories of abandoned babies, who find themselves kidnapped and sent off. These are novels in which whether or not we can afford to have a ball in the village when exactly we will put it on or whether we will follow it with the picnic. Those can be the whole of Jane Austen's plot. In her own days, readers quickly realize that she was doing something new in the novel and she gained a very respectable reputation as an ambitious novelist.

##### Conversation and the mind of the heroine

Too further new ingredients that she brings to the novel are the interior space that she enables for the heroine. Instead of her novels being string of adventures that are enacted in the world outside. We see the development in the novel as she works with it. The other really important ingredient is her introduction of conversation into the novel and by that, something like the real exchanges the real people have, so you find that their conversations that stumble where characters speak across each other or sometimes they begin to mimic one another as we do in conversation. The novel before Jane Austen tended to have monologues in which characters expand dramatically across the room one to the other, and indeed after Jane Austen

that is often the way with conversation. She is quite remarkable I think in bringing something natural into the novel and that is her contribution to the development of social realism at this time.

Austen used fiction to describe social reality within her own time and class (the gentry and professional classes of southern England in the early 19th century). By so doing, she was able to introduce something closer to real morality in describing the range of human relationships that we all are likely to encounter in ordinary life. Her subjects are the behavior of parents to their children, the dangers and pleasures of falling in love, of making friends, and above all of discriminating between those who mean us well and those who may not.

Jane Austen's social realism involves her comprehending that women's lives in the early 19th century is of limitation in opportunity, even among the gentry and upper middle classes. She points out that marriage is women's best way to money-related security and social respect. Many of the important events of her stories happen inside, in the female space of the drawing room. Often her plots move forward by means of overheard conversations. She writes some of the most natural and real-seeming conversations in literature. Rumour places a large part in spreading news, and in her small, enclosed communities, everyone is a gossip.

The elements of Romanticism in the novel *Pride and Prejudice*

A novel begins with a highly amusing statement "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife". (*Pride and Prejudice*, 1). This comment comes from the writer not one of the characters.

Jane Austen starts off using intellectual sounding words to introduce the hunt for a rich husband. The sentence contains a mixture of comedy, humor and irony that will continue throughout the novel. In *Pride and Prejudice*, we see two established marriages, the Bennet's and the Gardiners. Throughout the novel four other marriages take place, Lydia with Wickham, Charlotte with Mr Collins, Elizabeth with Darcy, and Jane with Bingley. The first thing we learn about love and marriage that it is often based around material wealth and success. When Mr. Bingley moves into the neighborhood, it enthruses Mrs. Bennet who is thinking of his marrying one of her daughters. What do we know about Mr. Bingley? He is young rich and single. Mrs. Bennet don't pay attention to his character, personality, his education or his looks. But it does not seem to matter and therefore we can conclude our first point that marriage is based mainly on wealth and position. We might be willing to disregard the wild notions of Mr. Bennet who is always exhibiting one extreme motion or another. We cannot ignore the actions of Charlotte Lucas who always seems to speak a bit of common sense. After his rejection at the hand of Elizabeth Mr. Williams is successful in acquiring the hand of Charlotte Lucas in marriage and this shocks Elizabeth as Mr. Collins is clearly a ridiculous man. When Charlotte senses

Elizabeth's disbelief in chapter 23 she explains "I am not romantic; you know, I never was. I ask a comfortable home; and considering Mr. Collins character, connections, and situation in life, I am convinced than my chance of happiness with him is as clear as most people can boast on entering the marriage state" (*Pride and Prejudice*, 115). There is a lot you can take from Charlotte's speech here. To begin with, the phrase "I am not romantic" seems to set romance and marriage apart as two separate ideas. If romantic maybe defined as preoccupied with love it seems marriage and love need not go hand in hand at all. Charlotte clearly desires social happiness for example a comfortable house and a life in high society.

*Pride and Prejudice* by Jane Austen is a complicated novel which is a mixture of romance and realism. Austen used various features to make the novel *Pride and Prejudice* seem more realistic and relevant to the period of the 19th century. At the same time, it has also the elements of romance. The plot of *Pride and Prejudice* is mostly the plot of a romance. In a romance, the hero comes out and frees the heroine from her casement. In the novel, we can see four marriages, which differ from one another according to their beliefs, attitudes towards marriage and social status.

#### Mr Darcy and Miss Elizabeth

The relationship between Elizabeth and Darcy in Jane Austen's book *Pride and Prejudice* conveys a balance, therefore, they became the model for definition of a perfect couple and for real love. Whereas Bennet and Charlotte Lucas are excepting their notion of marriage, Elizabeth is not. We see this most plainly in her refusal of Mr. Collin's proposal in Chapter 9, with the reasoning that "you could not make me happy, and I am convinced that I am the last woman in the world who would make you so". (*Pride and Prejudice*, 98)

So, it is clear that Elizabeth looks for more than social status in marriage. Instead looking for happiness What might this happiness looks like? We gain further understanding in the novel when Elizabeth speaks to Lady Catherine and explains I have only resolved to act in the manner which will in my own opinion constitute my happiness. The level headed Mr. Bennet questions Elizabeth about her finally acceptance of Mr. Darcy and mentioned that "He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?" (*Pride and Prejudice*, 339).

Happiness is placed as the most importance in their relationship. However, Mr. Darcy does not fall in love easily when admiring Elizabeth early in the novel. We learn he really believed that where not for the inferiority of her connections he would fall in love with her. In the end, he ends up admitting to Elizabeth that "as a child, I was taught what was right. But I was not taught to correct my temper. I was given good principles, but left to follow them in pride and

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conceit" (Pride and Prejudice, 332) So Darcy is able to come to the realization that he was wrong to care for none beyond his family circle.

#### Mr. Bingley and Miss Jane

Miss Elizabeth and Mr. Darcy are not the only characters deeply in love we can learn much from the relationship between Jane and Mr. Bingley, too. The falling in love between Jane and Mr. Dingley is almost perfect, although Bingley's sister feels they are not much appropriate due to class. Bingley offers some excellent opinions on the topic. When his sisters are mocking the fact that the Bennets have relatives. Bingley argues if they had uncles enough to fill all Cheapside but not make them one less agreeable. Bingley's points such as clear social class and wealth do not affect how good or likeable a person is. And at the end they both end up getting married.

Proceeding from the above points, it is possible to conclude that Jane Austen's *Pride and prejudice* is a bridge of three periods, i.e. there are traces of letters which borrows from epistolary novels of the eighteenth century, secondly, the elements of romanticism appear in her novel. Thirdly, she looks at the future in a realist perspective.

*Pride and Prejudice* is certainly classified as a realist novel. The evidences are in Jane Austin's choice and treatment of topics, in the setting that she develops her story, the types of characters she represents them, the topics are not extremely unlikely, nor fantastic. Moreover, Romanticism reaches its peak during Austen's career. The primary focus of romance differs from marriages such as Mr Darcy and Elizabeth to marriages like Mr. Collins and Miss Charlotte Lucas. The former represents true love and overcoming difficulties to reach love, while the latter marriage is based upon social status and wealth.

Out.

Romanticism Vs Realism. Analysis of it.

## CASE STUDY 6

### NATURALISM IN LITERATURE. THE ELEMENTS OF NATURALISM IN STEPHEN CRANE'S NOVEL "THE OPEN BOAT"

The term naturalism is employed in a very range of various fields. Webster's New International lexicon specifies a philosophical, a system of rules, and a literary that means. These meanings are closely related; even so, they'll be distinguished one from the opposite. Naturalism in philosophy is outlined as being "the belief that expands conceptions drawn from the natural sciences into a perspective, denying that something essentially incorporates a supernatural or quite natural significance; specifically the belief that cause-and-effect laws, like those of physics and chemistry, area unit up to account for all phenomena, which philosophical doctrine conceptions of nature are invalid". The doctrine passed 1859 once Darwin revealed his "Origin of the Species". This work marks associate epoch in fashionable thought and sets another plan on the road to naturalism. Darwin's mechanical theory of natural action asserts the struggle for existence and also the sequent "survival of the fittest". Those who are naturally strong the world seems somehow easier. In its general literary sense, naturalism is that the theory that art and literature ought to adjust to nature. Once it involves with the flora and fauna, you're ineffectual. Naturalism takes a settled road of the globe and also the powerful forces of nature around humans. It's better-known that realistic works expose dark sides of life like impoverishment, racism, prejudice, whoredom, filth, and malady and these works are typically discouraged and blunt, they'll hardly receive significant criticism. Though the most themes in these novels are taken into account largely discouraged, naturalists are usually involved with raising the human condition round the world. Naturalism literature is found all around North American country. It will portray the tough parts of atmosphere wherever individuals add associate unendurable positions and atmosphere and additionally shows tendencies. In this trend, humans are nothing but quite animals. The tendencies of humans are clear in "The Red Badge of Courage" in Crane's work. Given the proper influences, just like the field, you're feeling the transformation from man to beast. We can see an equivalent theme in Jack London's novel, "To Build a Fire", where man versus nature; therefore, it's another ideal of naturalism. The most options of naturalism shows however people at large ought to take care at each corner, as death may reach them anyplace, awaiting them to commit miscalculation and take their lives. It's the story a man together with his dog making an attempt to survive in harsh nature by building a fireplace. Here the author uses the Darwinian theory of "survival of the fittest" in his work.

## Naturalism vs Realism,

Actually, naturalism is associated branch of realism. It is often seen once the globe is delineating however humans are ineffectual animals driven by the natural forces pushing on them. They're interlinked. However, we are able to see some variations between them. In realistic works we tend to notice desperation and pessimism wherever writers use specific techniques to depict people at large as objective and impartial characters; whereas realism focuses on literary technique. In realistic works things are shown as they seem, whereas naturalism portrays character's actions and life. In realistic works natural forces predetermine a character's selections, creating him or her act in a very explicit method, whether or not realism poses that a choice of a personality comes from his response to an explicit scenario. Thus, we are able to conclude that realism depicts real conditions, like chronicling the lives of conservative employees. It's a good impression on the readers' emotions to visualize world in action. Naturalism shows however humans are set by their behaviors and atmosphere. Society and heredity govern the globe, natural forces verify the fate of somebody's being and solely the strongest can survive.

Crane is typically prohibited most distinguished cluster of Realists referred to as the "Naturalists." Additionally, to the difficulty of objective treatment, the Naturalists were conjointly intensely involved with the question of whether or not folks may exercise management over their fate or whether or not their fate made up our minds by their surroundings. The fate of the four men looks to rest principally within the hands of forces on the far side of them. A major example of this comes once the correspondent gets caught during a current whereas attempting to swim to the shore. He's at bay by invisible force—an underwater current—which he will neither perceive nor escape. For unknown reasons, the present suddenly frees him and he's washed on land by a large wave. Crane attributes the correspondent's survival to the uncontrollable forces of nature, to not his own efforts.

Perhaps the literary technique most remarked upon by critics of "The Open Boat" is Crane's uncommon use of a shifting purpose of reading. The story is told instead from the angle of every of the crew members, furthermore as from the viewpoint of an objective observer. Often, it's not clear whose viewpoint is predominant at a given time. There are unit passages of dialogue, too, within which the various speakers are never known. The reader is given the sense that every one of the crew members shares similar feelings concerning their difficulty. There's additionally suggestion that their reactions are first and universal; that anyone would respond identical thanks to what they're longing. The correspondent is that the solely character whose inner thoughts are clearly identified—perhaps as a result being an author, has the flexibility to articulate their expertise best. Some critics have viewed Crane's shifting views as a flaw, as a



result of it hinders freelance character development. But, arguably, the story doesn't want its characters to develop the maximum amount on expertise identical worry and anger. Crane captures the sights, sounds, and emotions of an experience thus powerful that denies the characters the flexibility to grasp. Each of the characters the likelihood of death appears unjust and senseless. Solely within the finish will they start to "interpret" their expertise, however the reader isn't aware about their conclusions. The expertise of being in an open boat, adrift on the rough ocean, appears a way of helplessness within the face of nature's indifference. Symbolically, nature is utterly delineated by the ocean, the wind, the cold, and even the shark that sporadically swims close to the boat. These components cause a good danger to the boys, nature has very little they'll do to safeguard themselves on the far side to rescue towards and hoping for help. The nearly helpless men within the boat will be seen as an image for all individuals before the forces of nature. Their power to act on their own behalf is tiny when put next against the natural forces that permit them to exist, however may strike them down at any moment.

The story came from Crane's real-life expertise of being one (in all) four men in a rowboat making an attempt to survive the sinking of the ship. Crane found that a factual account of the sinking and survival was virtually not possible to jot down every man on the sinking ship and within the rowboat noticed and highlighted completely different points. So Crane's factual version of the sinking was completely different from the Captain's. (In fact, the Captain himself had some factual variations between the 2 accounts he gave.) Nevertheless, if Crane created the story all fictional he wouldn't be able to bring associate degree interpretation that had the ability and color he wished. The story told is concentrated on the correspondent from a third-person to interpret events. All of the data we have a tendency to a given fact is conferred through the thoughts and emotions of the correspondent. The correspondent's beliefs concerning the navigation of the rowboat, the dimensions and power of the waves, the interpretation of what the boys saw on the land, and therefore actual physical actions are given during a knowledgeable matter of reality manner which means of those things and of the interaction among the boys within the boat are given to us as interpretations of the correspondent's thoughts.

These interpretations don't seem false to the reader as a result of as associate degree ironic, all unintentional reality check, the interpretations the correspondent makes all primarily shown, we've a land-based person deciphering the events of ocean with land primarily based comparisons. We have a tendency to tell that the problem of adjusting seats within the rowboat is comparable to stealing eggs from a hen. "The ocean gulls' ease within the sea is compared to a covey of grassland chickens". The care the boys absorb moving concerning the rowboat is equated to the issues the correspondent faced on the ocean didn't mean the correspondent a

seaman; in order that the land-based comparisons are true. Additionally, Crane presents the ocean in varied, enigmatic forms. The correspondent interacts with nature through his understanding of the weather and physical laws. He epitomizes concern and despair: "Yes, but I love myself."

"The Open Boat" is a precise short story which is written in a naturalistic style. Literary naturalism emphasizes the material, the physical environment as a determinant in human behavior. We can see such kind of similarity in the detrimental effect of slum life on the character of Maggie, for example, in his first novel, *Maggie: A Girl of the Streets* (1893), evaluated by some critics as America's first naturalistic novel. In that work, Crane had used clear detail and an objective tone to depict Maggie's fate. In the story "The Open Boat," Crane deals with tone and imagery to portray the harsh, heartless indifference of nature. The famous opening line, "None of them knew the color of the sky," means an immediate hopeless bleakness, the emotional value of color. The sea is described as grey as the symbol of despair and the only green, suggestive of hope, is that of the land that the men cannot reach. To support the theme of indifference, the tone is consistently explained by the men's having no names. It can be seen in the examples below: they are merely "the correspondent," "the captain," "the cook"—trades, occupations, things, not persons; they are anonymous. Here the author uses irony, only the oiler has a name, "Billy," and he alone does not survive, as if having a name has marked him. Imagery is used to reinforce meaning. The boat compared to "a bathtub," the waves "slate walls" or "snarling" crests. The correspondent regrets the injustice of his destiny, dying before he may "nibble at the sacred cheese of life"—as if he were a mouse, a puny creature, additional of a cuss than a noble creature.

In this story the most conflict is man against nature—in this case, the sea. The author depicts the characters, so four men—a cook, a correspondent, the Captain, and Billy Higgins, the oiler, whose sole character known as by name, the correspondent is unquestionably Crane himself and reading the story you'll see that the four men produce the whole forged of characters; there's no single protagonist and all-knowing storyteller.

The events teach two necessary lessons. The natural wild world is at the best indifferent to man, the roaring waves, a surprising shark symbolically prompt. If they require surviving, they're going to accept themselves alone since they will expect nothing from either God or nature. The events and also the men within the boat show that compassion for one's fellows, patient endurance, and true spirit square measure verity ethical standards within the entire world.

Stephen Crane is thought united of the distinguished and also the greatest yank authors of the Realistic and representational movements of the late nineteenth century. The Realists represented life because it is by constructing a "photographically" vivid description of acquainted

or harsh circumstances. Crane's fabulous piece of writing "The Open Boat" may be a model of realist technique. He makes the reader feel like he or she may perceive precisely what it had been wish to live the expertise. The Realists typically tried to shock their readers with "objective" depictions of brutality, vulgarity, and unendurable injustice. Their fiction deliberately follows the tone of ethical condemnation that characterized most nineteenth-century fiction that addressed such themes.

Crane is typically prohibited most distinguished cluster of Realists referred to as the "Naturalists." Additionally, to the difficulty of objective treatment, the Naturalists were conjointly intensely involved with the question of whether or not folks may exercise management over their fate or whether or not their fate made up our minds by their surroundings. The fate of the four men looks to rest principally within the hands of forces on the far side of them. A major example of this comes once the correspondent gets caught during a current whereas attempting to swim to the shore. He's at bay by invisible force—an underwater current which he will neither perceive nor escape. For unknown reasons, the present suddenly frees him and he's washed on land by a large wave. Crane attributes the correspondent's survival to the uncontrollable forces of nature, to not his own efforts.

Perhaps the literary technique most remarked upon by critics of "The Open Boat" is Crane's uncommon use of a shifting purpose of reading. The story is told instead from the angle of each of the crew members, what is more as from the point of view of objective observer. Often, it isn't clear whose viewpoint is predominant at a given time. There are passages of dialogue, too, inside that the assorted speaker's area unit ne'er renowned. The reader is given the sense that each one among the crew members shares similar feelings regarding their issue. There is suggestion that their reactions area unit initial and universal; that anyone would respond identical due to what they are yearning. The correspondent is that the exclusively character whose inner thoughts area unit clearly identified, perhaps as a result being an author has the flexibleness to articulate their experience best. Some critics have viewed Crane's shifting views as a flaw, as a result of it hinders freelance character development. But, arguably, the story does not wish its characters to develop the most quantity on experience identical worry and anger. Crane captures the sights, sounds, emotions of an expertise so powerful that denies the characters the flexibleness to know. Each of the characters' chance of death seems unjust and senseless. Exclusively inside the end can they begin to "interpret" their experience, but the reader is not aware of their conclusions. The experience of being in the open boat, adrift on the rough ocean, seems some way of helplessness inside the face of nature's indifference. Symbolically, nature is completely drawn by the ocean, the wind, the cold, and even the shark that periodically swims on the point of the boat. These elements cause a decent danger to the boys, nature has little or no

they will do to safeguard themselves on the way faced to rescue towards and hoping for facilitate. The nearly helpless men inside the boat are seen as a picture for all people before the forces of nature. Their power to act on their own behalf is small once placed next against the natural forces that allow them to exist, but could strike them down at any moment.

To a lesser extent Crane mentioned the problem of man reaching in him for untapped resources and reaching on the far side himself to "nature as God" for facilitate in delivering all that's required. A little of what was required was clearly bravery and physical endurance, however a lot of subtly Crane has the correspondent alter "the ethics" of easing the opposite public toilet emotional burdens and maintaining his own emotional stability. The example of this comes once the correspondent is row throughout the night. A shark begins to circle the boat. The shark is giant enough that if it attacked it'd upset the small boat. The correspondent stares fascinated and afraid, however he ne'er asks any of the opposite men to get up and share the worry. Crane states, "A young man thinks tenaciously at such times. On the opposite hand, the ethics of their condition was in spades against any open suggestion of helplessness." Ultimately the correspondent can acknowledge that elemental and physiological Nature isn't malevolent, however rather neutral. Identical wind that aroused the waves pushed their small boat once they lateen-rigged a sail. The waves that washed over their boat brought them the stick they went to rig the sail. Nature failed to enable or hinder the public toilet survival; she solely did what she invariably will. "She failed to appear cruel to him then, nor beneficent, nor treacherous, nor wise. However, she was indifferent, unconditionally indifferent." In a number of his earlier writings Crane knew the moods, emotions, and needs of individual folks as a 'malevolent' intrusion of Nature. As a result of folk's area unit all controlled by their atmosphere, individual needs will solely cause despair. The needs of the poor are definitely totally different from the needs of the affluent; however, they're each treed by their needs.

Crane uses abbreviated versions of the on prime of paragraph to entail the circular thinking done by the men and their recognition of the requirement to manage their thoughts. The reader is given to know that around all of the time the boys did not share their thoughts or explore their own thoughts too deeply. They will destroy themselves by domicile on their own thoughts, wise or unhealthy. At merely the once the cook mentions the pies he was thinking of and was style of an endeavor tortured by the correspondent and so the oiler. Thus, once the correspondent thinks of the seven mad gods, he doesn't mention them. The seven mad gods are terribly potential the seven men tried to induce to shore on 3 makeshift rafts, that they greatly concern the lads within the small boat. (In the particular incident 3 of those men were saved.) In "The Open Boat," we've got a bent to tend to ne'er hear directly relating to any of them on the rafts. Our attention is unbroken logically targeted on the dinghy's immediate survival, whereas

the fate of them on the rafts causes worry and grief to the lads within the small boat, physical or emotional energy on one issue they are going to try and do nothing relating to would endanger their own probability for survival. Each man on the raft owes it to the others to figure toward the common effort.

Literary works tend to reveal human being's life and their phenomena. We discover human disadvantage whether or not it comes from human browse or from his relationship beside his setting. Naturalism in literature sometime depicts the link between individuals and nature that focus on the importance of characters in their setting. So as to know the naturalism aspects reflected inside the element of the story "The Open Boat", the speculation needed to analysis the matter expressed before is naturalism theory. We are going to analyze the information supported structuralism and naturalism theory action on the naturalism aspects which can be found inside the element of writer Crane's story "The Open Boat". At the last section, we are going to draw the conclusion from the analysis.

Through the plot analysis of Crane's story, the naturalism aspects that may be found at intervals the story "The Open Boat" is the outline of the time. There we are able to see the 3 men within the cloudy weather that describes their desperate scenario by grey color of the sky. The naturalist is frank in representational process of individual driven by a ship alone in AN open boat within the middle of the ocean. Rather than describing the water as stunning and calm, he offers the reader a way of the rational behavior of the ocean. The characters of the story unite feeling concern if one issue on the most sweet-faced imagination happened to them such as: stranded on the ocean throughout a really boat and no-one is tuned in to their existence. Crane depicts the case of the four-shipwreck man's concern in facing wild universe before of them complete with their own behavior as mortals. On daily to day basis we have a tendency to simply see nature as a pretty image through a window. Once we have a tendency to a place into a scenario wherever we have a tendency to should subsume nature at her worst, we have a tendency to crumble and fall. We have a tendency to a naive and perpetually protected from her force and become helpless after we not have management. The living men were glad to own survived however learned that they very had no management over their lives. The men on this abandoned boat are simply a operating a part of the planet, with no importance to nature. Crane with success sends this message to the readers.

In the starting, the story opens with an image of the four men noted even as a result of the captain, the oiler, and therefore the cook and so the correspondent stranded in boat at the ocean. The character at intervals vary of ocean, waves, storm, wind, birds doesn't care regarding them. Crane's description, the gap scenes show directly the antagonism of the lads and so the ocean and nature's lack of concern for his or her tragedy. "Canton flannel gulls flew on the purpose of

and much. Typically, they are down on the ocean, on the purpose of patches of protect that rolled over the waves with a movement like carpets on a line throughout a really wind. The birds "Sat well in teams that they were envied by some at intervals the small boat, for the wrath of the ocean was no any to them than it utterly was to a covey of tract chickens cardinal miles midland".

The men unite in desperate state of affairs, however nature continues the action. The sun continues to rise and set daily. The shore is lonely and indifferent. This indifference causes the men to feel a definite alienation from nature. They even go in and of itself heaps on ponder the universe as being hostile. "A singular disadvantage of the ocean lies at intervals the undeniable fact that once with success *surmounting one wave you discover that there's another behind it* whereas necessary and whereas nervously anxious to undertake to a minimum of one issue effective at intervals the strategy of swamping boat".

This is but simply ancient activity of nature, not any act of aggression against man. The lads struggle against an-uncaring ocean. At this time, they appear to suppose that their destinies controlled by some outside force. "If I'm going to be sunken - if I'm going to be sunken - if I'm going to be sunken , why, at intervals the name of the seven mad gods rule the ocean, was I allowed to come back up to presently and ponder sand and tress? Was I brought here merely to own my nose dragged away as I accustomed be about to nibble the sacred cheese of life? It's foolish. If this recent ninnny-woman, Fate, cannot do higher than this, she has to be compelled to be empty the management of men's fortunes".

The seven mad gods of the ocean run nearly hysterically through the story. There isn't any fate, no purpose for his or her being where they are. It is the belief of this incontrovertible fact that brought the men to the brink of despair. "Once it happens to someone that nature doesn't regard him as necessary, that she feels she wouldn't wound the universe by eliminating him, he at the start needs to throw bricks at the temple, and he hates deeply the actual fact that there are not any bricks and no temples. Any visible expression of nature would needless to say be polluted along with his jeers".

It looks to them that their state is hopeless. At one purpose, one of the men asks the captain if he thinks can understand light-house which they're going to build it, the captain replies "If this wind holds and thus the boat don't swamp, we've got a bent to can't do ample else". Statements like these show the uselessness that the men feel at intervals the face of indifference, withal it collectively makes evident the actual fact that there is still hope. In different area of the story, it's aforementioned that the men got an opportunity to be saved. First, they saw the land arouse from the ocean and thus the lighthouse at intervals the gap. But the wind and thus the sound of the low thunder came which they never be able to reach it. The second likelihood is

seen once they saw someone on the shore. They were bound that he knew their existence. But it completely was merely a winter resort structure omnibus that has brought over variety of the boarders. Finally, the men become angry at the case. "Well, if he'd merely signal us to try to surf over again, or to trip ocean and wait, or go north, or go south, or visit hell- there would be some reason in it. He merely stands there and keeps his coat revolving style of a wheel.

In all an area of the story of *The Open Boat*, from the beginning until the end of the story is full description of human being's concern. Nobody can avoid from this concern even the bravest ones. From the explanation above, it offers us to understand that one of naturalism aspects that is frankness in portraying concern shows in Crane's story "The Open Boat". All of the characters get entangled in audacious life. They feel concern of what would happen to them if they couldn't run off from the case. The characters within the story return face to face with this indifference by Nature's lack of concern. This can be established within the gap scenes, the "seven mad gods" and within the realization of the dying soldier. The descriptions that Crane uses within the gap scenes illustrate nature's lack of concern for their tragedy. He discusses the waves within the ocean that frequently roll and crest. The "waves" still flow one once another towards the poor rowers. Also, the "birds sat well in teams, and that they were envied by some within the dingey" as a result of the birds were indifferent towards the sailors' fate. They were sitting mirthfully as if nothing was happening around them. The sailors were jealous of this as a result of they were forced to confront nature's trials. The sun continues to rise and set daily, maintaining this routine in spite of what happens within the world. The shore is additionally "lonely and indifferent." This indifference causes the boys to feel a precise isolation from nature, the boys feel as if fate (the "seven mad gods") controls their destinies.

The theme of Crane's works usually regarding human life and relationship. Crane cared for explore human life in most of his work as a result of he had nice interest on this matter. The theme of Crane's "The Open Boat" is exhibited by the four character's struggle to survive because the ocean carelessly tossed their boat around. The Captain, The Oiler, The Cook and therefore the Correspondent have to be compelled to fight along to beat the forces out of hand. Through the analysis of theme the naturalism aspects that may be found within the story of "The Open Boat" like a philosophical theory. The philosophy assumes that an-unavoidable forces manage human life. Terrible events should happen to the naturalist's character regardless of however laborious they making an attempt to remain alive, it'd finish with tragedy. From the onset of the story we have a tendency to see a part of the globe that's the ocean through the eyes of the shipwreck men. We can see that, they were making an attempt to survive within the open boat at the ocean, but nature is stronger than them. Not the weak correspondent or the battle-scarred captain or the ineffectual cook, however the oiler, the man, by his endurance saves the 3

from destruction. The captain clings impotently to the plunging boat, the cook paddles himself as if he were during a canoe, and therefore the correspondent is caught during a deadly current, the oiler swims powerfully. He was "a head within the race". However the land needs its sacrifice, the oiler dies at the water's edge: "within the shallows, face downward, lay the oiler. His forehead touched sand that was sporadically, between every wave, further from the ocean". The others are welcome by the blankets; except for the oiler could be a shroud. The sole welcome of the land is within the grave. Crane through "The Open Boat" shows that no-one can avoid his fate. If fate asks somebody to be death these days, regardless of however laborious he's making an attempt to remain alive. The theme stresses the purpose that man, afloat within the ocean, notices him during a precarious position due to nature's indifference to his well-being. If but nature and its creature don't care regarding man, man cares regarding himself by constructing hope, established 'a refined brotherhood of man'. He has no freedom to act as he chooses. Nature isn't solely indifference, it's hostile. . Crane's style was frank in the portrayal of human being's concern, whereas the aspects of philosophy may be found within the analysis of theme, wherever an-unavoidable forces manage human life. In portrayal his characters, Crane used an easy image. His characters were rather like people in general. All things he wrote like the outline of the sea, the wave, the storm and therefore the scenario on the boat, may well be browse clearly as a result of it had been a reality. Crane attracts his reader into the lifetime of his fiction by creating them expertise a sequence of sensation. His criticism on life is simply sort of a mirror wherever everyone will see his own behavior, attitude, and action. Hopefully, there upon mirror, we can act, behave far better and wiser.

Stephen Crane's "The Open Boat" shows the reality that initially looks bitter, where human is helpless in front of nature. Stephen Crane leaves out all fairy tale elements and mystical creatures in his "The Open Boat". Throughout the whole story, there are constant examples of the raw, realistic and indifferent parts of life. In Stephen Crane's "The Open Boat" naturalism is apparent through the use of language, literary techniques, and thematic elements.

From the analysis aforementioned, it may be seen that some aspects of naturalism are mirrored in Crane's story "The Open Boat". The naturalism aspects that may be found within the story are: the dominance of nature in human life, philosophical theory of belief for natural forces, human's powerless life in front of nature, hopelessness and pessimism. This pessimistic view of life reflects the helpless human condition as well as the limitation of human life. The aspects of above mentioned features may be found within the analysis of characters, whose thinking was logic. The aspects of powerful nature may be found within the analysis of plot, where the characters become hopeless.



With the comparing and contrasting the ideas and beliefs we can say that the analysis we have done depicts the naturalistic elements of the story. I realize that this analysis continues to be far away from being excellent. Stephen Crane's works describe human life phenomena. When reading his works, particularly "The Open Boat", we tend to hope that the reader will take some lessons from the story. Besides, "The Open Boat" provides a reality that something will happen to everybody. We tend to do hope that terrible won't return, however all is not aware of God's set up. So, keep on the point of our God. Last however not least, vicinity from any weakness of the analysis, this one is predicted to convey advantages particularly for the readers to have an interest in conducting more study of a writer.

OUT.

Walk out in nature, collect amazing things, photos of surrounding and analyze it with group.

## INDEPENDENT STUDIES

### READING TIME

#### MONSIGNOR QUIXOTE

Almost 40 years after "Power and Glory", Green creates the novel "Monsignor Quixote", which can be called to some extent the result of his intellectual and moral quest. In its structure and content, it is very similar to the novel "Power and Glory", which has been repeatedly noted by researchers (Hoskins, 1999: 259): again, the writer builds the work on the principle of a discussion between two seemingly irreconcilable opponents who discuss the most pressing issues related to their beliefs. The "balance of power" also turns out to be similar: on the one hand, a pragmatic Marxist who advocates active action and social transformation, and on the other — an idealistic priest who connects happiness with faith in God. However, this time Green confronts two ideological opponents under different circumstances and leads the story in a completely different, ironic tone. Moreover, paradoxically, both characters are friends. Green again explores the question of the basis of religious beliefs, but this time he does it in comparison with communism — one of the main "religions" of the XX century.

Sancho, a former mayor of a Spanish province, truly believes in Marx and his ideas. He is so reluctant to see a Francoist successor in his place that he persuades a friend, Father Quixote, who has recently become monsignor, to go on a journey with him. The aforementioned Father Quixote is "a simple-minded and gentle old man, but prone to independent thoughts, doubts and unconventional actions" (Men, 1992: 36). Green again focuses on depicting the thoughts and feelings of the characters, and uses them to show the most important aspects of the issue at hand.

Monsignor Quixote and the communist Sancho do not try to avoid sharp corners in their conversations. The most striking of their clashes can be attributed to the dispute about repression and arguments about which of the Beliefs-Christianity or communism-killed more people. Sancho recalls Torquemada, while Monsignor recalls Stalin. The former mayor believes that a few million human lives in exchange for communism on half the globe is not such a big price. Monsignor says the same thing: several hundred deaths led to the fact that Spain remained a Catholic country. However, soon Franco took the place of Torquemada, and Brezhnev took the place of Stalin. Sancho suggests that we should at least agree that "great people are always replaced by small people, and small people are perhaps easier to live with." 10 In this friendly way, as a rule, all disputes between a Catholic and a communist end.

Here, unlike "Power and Glory", neither side wins. There are no convincing arguments in favor of a particular point of view in the discussion. Both the monsignor and the communist

break down each other's arguments and find a compromise by recognizing common shortcomings and mutual respect for views. It is important to mention their belief in the need for doubt, noted by researchers (Filyushkina, 2010: 123). Both try to overcome it, but they realize that without a doubt, life will turn into a desert of the Sahara, "where everyone is convinced of the truth of only one belief"11. The rejection of thoughtless adherence to ready-made dogmas that emasculate life, and the acceptance of the importance of doubt, become the basis for the final rapprochement of the antagonists, which was already outlined in "Power and Glory".

As a result of reaching such a compromise, Father Quixote's main opponent is not the Marxist Sancho, but the Catholic functionaries. It is with them that Monsignor Quixote really "fights" throughout the novel. In addition to the bishop already mentioned, they are represented by Father Herrera, the Monsignor's successor. He differs from the good old man in everything from his demeanor to his adherence to other theological approaches, which he meticulously observes. Father Quixote's conversations with him are no less polemical than those with the communist.

For example, they disagree about the Gospels: the former prefers the "Gospel of Terror" (Matthew), while the latter prefers the "Gospel of Love" (John). Father Quixote is often forced to enter into a painful dispute with religious dogmas, which he must observe in order to fulfill his immutable duty — to help his neighbor. At critical moments, however, he trusts to the immediate moral sense, and not to the letters of the catechism or the advice of the bishop.

Let us recall the scene of the last battle of the noble Catholic knight, who is trying to protect the statue of the Virgin Mary put up for auction. "Is it for this that she watched her son die in agony? ..... So that some priest would get rich from it?" 12 Quixote asks himself and resolutely rushes to meet the procession. Against the background of the ongoing madness, the figure of the monsignor looks extremely lonely, ready, despite the threat to his life, to defend the ideals in which he believes. It is characteristic that he is supported by only one person who has nothing to do with Catholicism — the communist Sancho.

The sincere faith of a Catholic monsignor could not fail to influence the same believer, but in communism. Before his death, Father Quixote communicates with Sancho, and an unwitting witness of what is happening considers this communion quite valid, despite the apparent lack of the necessary external attributes. The eccentric monsignor has awakened Love in the communist's soul, and this feeling surprises Sancho. He thinks not without fear: how long can such love last, and where will it lead him, an elderly communist? The unanswered question makes the novel's ending open.

The writer remained true to an important humanistic idea for him, which was touched upon in "Power and Glory": any differences, even the most fundamental ones, cannot be overcome by hatred — but only by love, because violence begets violence. Humanity is more important than any ideas and effective formulas, even the most ambitious ones that promise universal happiness on earth, and life is much more complex and cannot fully fit into them. Blind adherence to any formulas and dogmas limits a person and does not allow him to know life.

### "CENTAUR"

Among Updike's many novels is the famous *Centaur* (1963), which won the National Book Award. Its structure is unusual: the plot lacks a linear, chronological sequence. Time of action — just a few days in January 1947. The events unfold in the small town of Olinger, in the state of Pennsylvania. The story is told from the perspective of Peter Caldwell, an artist who remembers his father, George Caldwell, a biology teacher, a kind and vulnerable man.

If we present the events in chronological order (excluding the mythological plan), then the plot is the scene when the teacher George Caldwell goes with his son Peter to school, in Olinger. After school, the father goes to the doctor, because he suspects that he has cancer. Because of the breakdown of the car, the father and son spend the night in a hotel. On the second day after school, they are again unable to get home due to a snow storm that has broken out. Only on the third day they return home: Peter falls ill, and his father's fears about cancer are not confirmed. All this the son revives in his memory as events that happened in the past.

#### Mythological plan

A novel is a two-dimensional work. Reality co-exists with fiction, everyday life-with mythology. Updike with his high literary technique, a lively response to the latest stylistic trends, continues the traditions of Joyce, resorts to the techniques of mythologization in literature. The novelist bases the work on the ancient myth of the noble centaur Chiron, who, being wounded by a poisoned arrow, suffering from an incurable wound, donated the immortality granted to him to Prometheus. The characters and situations of the myth transparently "correspond" with the characters of the novel, placed in the purely mundane, real circumstances of post-war America. Teachers, students, and the inhabitants of Olinger appear both in everyday life and in the legendary-mythological dimension. How do these artistic plans fit together?

The teacher has received a painful wound from an arrow, he is suffering. And the class is shaking with laughter. He has to run out of the audience. Upon his return, a new challenge awaits him. Headmaster Zimmerman appears, a lightning bolt explodes from his forehead and hits a dazed George Caldwell. Students incite the headmaster to mock the teacher. He still finds the strength to continue the lesson, enthusiastically and clearly tells about the origin of the world and man. But the class is indifferent: the teacher is disturbed, the students openly and with impunity bully. The teacher gives in to rudeness, his only moral support is his own decency and kindness. His soul and wisdom are not understood by everyone. He lives in poverty, the farm has fallen into disrepair, the old car should be sent to the landfill. He is uncomfortable among people who are cruel, sometimes unscrupulous. The father is the very drama of kindness, seen and understood by the son. Autobiography gives expression to the images of the novel: in Caldwell there are features of the writer's father, and in Peter-the writer himself

### "STEPPENWOLF"

The genre orientation of the work is a realistic prose, the main problem of which is the image of the inconsistency of human nature and reflections on the ways to resolve it.

The peculiarity of the novel is the combination in its direction of various literary forms in the form of a historical chronicle, essay, journalistic review, legend, parable, philosophical lyrics.

The compositional structure of the work is built in by including frame and non-frame components in the narrative, which strengthen the internal unity of the semantic meaning of the novel.

The main character of the novel is Harry Haller, presented in the image of a lone intellectual, an opponent of militarism and war, unable to put up with the lies surrounding him. The author describes the hero as a lone animal who does not accept the laws of the herd, accepted by ordinary people. At the same time, Haller's distinctive feature is his struggle not only against society, but also against himself, the animal nature that he has in the depths of his soul.

This confrontation does not allow the hero to realize his own disclosure and find himself in public life, which leads to a tragic ending, since Haller's refined and spiritual traits are inferior to his immoral aspirations for destruction.

The storyline of the work unfolds in the tosses of the hero, who is looking for a way out of the surging loneliness, and finds himself in a magical theater, which is allowed to enter

exclusively by the mad, representing the territory of an imaginary space where unusual things can happen in the form of personality disintegration, which is considered wisdom in the theater, but in fact is a manifestation of painful schizophrenia.

The use of the allegory technique in the narrative allows the writer to vividly and in detail characterize the inner world of the main character, combining real reality and a fantastic beginning in the form of great poets, composers and a Haller who kills his own beloved woman.

A distinctive feature of the novel is the use by the author of a subtitle, which is an addition to the title of the work and its subject, as well as a dedication in the form of an autotitata, which has a dialogic function, and an epigraph in the form of a false quote, expressed at the semantic level in the form of a symbol.

Hermann Hesse claimed that his work "Steppenwolf" is practically an autobiography. There is no point in doubting this. It is better to pay attention to the essence of the novel itself. It makes you think about a lot of things. But the main question is "what is the meaning of life?" (and does this meaning even exist?) a red thread runs through the entire book.

From the very beginning, the reader is introduced to Harry Haller. The man lives in Germany during the time between the two international wars. He's a bit of an oddball, he avoids socializing with people. He likes to indulge in philosophical reflections, lying in bed, rather than communicate with real people. Harry is in a constant state of depression. He is torn between the pressure of society to be like everyone else, without going beyond the limits, and the desire to understand real freedom. A man creates an image of a Steppenwolf inside himself. Over time, he began to equate himself with this animal.

Harry can't stand the thought of having to sacrifice his own interests in order to please other people in this life. He is attracted by passionate, impetuous animal instincts that require immediate satisfaction.

In the novel, the life of the main character is invisibly divided into 2 parts. In the first one, we see Harry before meeting Hermine. In the second, the man tries to look at the world with completely different eyes. If at first he was tormented by thoughts of suicide, then soon the woman shows him a new, unknown world. A world where you can enjoy even small things. It turns out that in reality, Harry may well try to adapt to an ever-changing environment.

The novel is not only philosophical, but also psychological.

Hesse managed to very subtly and accurately notice the emotional tossing of the main character. We can clearly see how Harry suffers, torn by internal contradictions. The author did just a titanic job, creating the image of the Steppenwolf, which is of great importance throughout the work.

I really liked the special, sometimes even frightening atmosphere of the book. "Steppenwolf" very much sinks into the soul. Although reading the novel was somewhat difficult. An interesting beginning bribed immediately. It was unusual to read a book within a book. The theories that the main character built, in a sense, can be understood and even accepted. Hermann Hesse created a beautiful psychological image of an unusual person who wants something more that the world can actually give. We can agree that a similar Steppenwolf lives in part in each of us.

## "NAUSEA"

Nausea was written by Jean-Paul Sartre in 1938, during the writer's stay in Le Havre. In its genre, this work belongs to the philosophical novel. It analyzes the classical problems inherent in existentialism as a literary direction: the subject's comprehension of the category of existence and the resulting (comprehension) positions of the absurdity of human life, its meaninglessness and gravity for the thinking consciousness.

In its form, "Nausea" is a diary of the thirty-year-old historian Antoine Rocantin. In it, the hero carefully and in detail describes his discovery of the category of existence of the world around him and himself as an integral part of it. Living on an annuity and engaged in historical research, the character is spared by the writer from the need to work, and therefore to be immersed in society. Antoine Rocantin lives alone. In the past, he had a great love affair with Annie, an actress who is obsessed with creating "perfect moments". In the present, the hero is only getting closer to understanding what it is. Time is an important aspect of Rocantin's existence. He feels it as a series of moments, each of which pulls the other with it. He feels the irreversibility of time as a "sense of adventure", and at such moments he sees himself as a "hero of the novel". At times, Rocantin perceives time as a capacious substance, in which the surrounding reality is stuck. Looking at the events taking place in the present, the hero understands that there is nothing but the current time and cannot be: the past has long disappeared, and the future is meaningless, because nothing important happens in it. But what scares Rocantin the most is the objects around him and his own body. With each new entry, he gets deeper into the essence of things and realizes that they are no different from each other: the red bench of the tram may well be a dead donkey, and his hand – a crab moving its legs. As soon as the objects begin to lose their names, the hero is burdened with the full weight of knowledge. The nausea that comes to him is a "striking evidence", with which it is difficult for him to come to terms.

The composition of the novel is distinguished by the logic of the artistic episodes that are built up, growing to the final in the classical philosophical arguments about existence. The style of "Nausea" is closely connected with the general course of the narrative: at the beginning it resembles the diary entries of an ordinary person, then develops into historical journalism, then acquires the features of the usual artistic style (bright, metaphorical) and ends with clear philosophical statements expressing the main conclusions reached by the main character of the work:

he feels superfluous and understands that even death will not change this state, since his dead flesh will be just as superfluous;

existence – of the world and of man-has no reason, and therefore no meaning;

the whole horror of existence is that it already exists – there is even something in the world that does not want to exist, because it simply "cannot not exist".

The hero's awareness of these simple truths culminates in an understanding of his loneliness, freedom, and, as a result, spiritual death. Rocantin does not believe in God, does not belong to human society, and the love in the person of Annie is forever lost for him, because she has long come to the conclusion that there are no "perfect moments" in the world, and she is the most ordinary "living dead". Loners like himself can do nothing to help Rocantin. Such people are bored with each other. With single people of the Self-taught type, the hero is simply not on the way, because he treats people indifferently: he does not like them, but he does not hate them. For Rocantin, people are just another substance of existence.

The hero finds a way out of the state of nausea in creativity. Listening throughout the novel to an old record with a Black Woman's song, Rocantin seems to rise above time. In his opinion, music does not belong to a common existence.

It is in itself, as a feeling, as an emotion, as an impulse of the soul. And it is through music that the hero comes to the idea that it is possible to overcome the weight of the surrounding world by writing a book that will show people the beautiful part of existence.



## "TOWARDS SWANN"

The great influence of Marcel Proust on the further development of literature was not guessed by his contemporaries, not only after the appearance of his early collection "Joys and Days" (1896), but even after the publication of the first volume of his series "In Search of Lost Time".

Proust was initially perceived as an amateur who did not take his literary pursuits seriously. Perhaps "Joys and Days" gave some ground for such an opinion. These were not stories, not sketches, drawing this or that state of mind, this or that moment of someone's inner life. The unusual construction, the vague plot, which sometimes has neither a beginning nor an end, the somewhat mannered language, seemed to indicate a lack of literary skill. The collection was not noticed by readers, and critics also ignored it, although almost all the main themes of Proust-the novelist have already appeared in it. Already here you can see a special, "Proustian" psychology. There is also a characteristic method of narration that hides the true plot behind seemingly insignificant events.

The opinion about this collection also determined the original fate of the first novel in the series — "Towards Swann" (1913). The author offered the novel to several magazines and publishers, but was refused everywhere. A. Zhid directly said that he considered Proust a secular man who wrote a few trifles for his own entertainment. Publishers were repelled by the looseness of the composition, the monotony of the narrative, making it difficult to read, the length of phrases and paragraphs. The publisher Grasse agrees to publish the novel, only publishing it at the expense of the author.

Criticism remains silent. Several friends of Proust publish enthusiastic articles, but they are not taken seriously. However, in 1914, the employee of the "Nouvelle Revue Française" A. Geon in a short note speaks of the novel as a work characteristic of young literature. This was the beginning of the recognition of Proust by the group "Nouvelle Revue Française". J. Riviere calls the novel a great work, A. Gide admires Proust's style, A. Bordeaux calls him "an original novelist, independent of all the usual forms of the novel, bringing analysis and introspection to the very last borders".

In 1919, the second novel in the series - "Under the Shadow of Girls in Bloom" receives the Goncourt Prize. Three years before his death, Proust gains a reputation that will soon transcend the borders of France.

Proust left a considerable number of articles, letters, and theoretical discussions about his aesthetics and creative method. The entire series "In Search of Lost Time" is a huge treatise

designed to answer the most important aesthetic questions not only of Proust himself, but also of the entire era.

Already at the beginning of the novel "B side of Swann", the narrator, describing his childhood years, recalls that he always wanted to become a writer. But when he began to look for some abstract idea around which to build a work, he experienced nothing but fatigue and boredom. When he tried to describe his sensory impressions, he was overcome by an incomparable joy, so strong that the moments of this joy seemed to be real life, and what happened in between was only a pale copy of it. "...I made every effort to accurately remember the line of the roof, the color of the stone, which seemed to me, I could not understand why, excessive, ready to open, to reveal to my eyes the mysterious treasure, only the shell of which they were. Of course, it was not these impressions that could fill me again with the lost hope of becoming a writer and poet in time, because they were always connected with a particular subject, devoid of any intellectual value and containing no abstract truth. But at least they gave me an irrational pleasure, the illusion of a certain fertilization of the soul, which banished my boredom, the feeling of my infirmity, experienced every time I looked for a philosophical topic for a large literary work."

This creative exaltation engulfs Marcel, when it seems to him that he has managed to grasp the deep meaning of some sensory impression, to penetrate its outer shell and fix this revelation in words and images. "And I was no longer concerned with the mysterious entity hidden under a certain shape or a certain smell, quite calm about it, because I brought it home protected by my visible and tangible veils, under which I would find it still alive..."

For Marcel, as for many writers and poets of the post-symbolist period, the question arose: what is this essence of things, this reality "as it is"? Looking at the "dance" of the bell towers, to which he approaches, Marcel remarks: "Observing and imprinting in my mind their pointed shape, the change in their outlines, the sunlit surface of them, I felt that my impression is not limited to this, that behind the movement of the lines and the illumination of the surfaces there is something else, something that they both contain and hide in themselves."

According to Proust, the perception of the true essence of the world is hindered primarily by the conventionality of the usual vision, which is associated with the social role of man and his practical needs. This is a kind of crust into which ready-made images, frozen verbal constructions, and behavioral models have been compressed, the expediency of which has been tested by many generations of people in the process of work and social existence. It is impossible to overcome this shell with the help of reason. "Every day I get a lower and lower estimate of intelligence," Proust writes. — Every day I understand more and more that it is only by giving it up that a writer can discover some of our previous impressions, that is, reach that layer in himself

which is the only material worthy of art. What the mind returns to us by calling the past is not really the past."

Proust sees the only guarantee of the authenticity of our perception in feeling, in sensation. When Swann recalls his love for Odette, he can refer to the past with abstract phrases such as "the time when I was happy", "the time when I was loved". But when he hears again the musical phrase from the Vinteuil sonata, which had always been associated for him with his love for Odette, he suddenly feels all that special, unlike anything else, that characterized this feeling. Music evokes in his soul a vivid and acute suffering, while abstract memories were already almost indifferent to him. "Next to this past, the deep essence of ourselves, the truths revealed by reason seem much less real."

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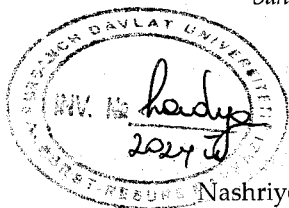
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Nashriyot litsenziyasi AI № 178. 08.12.2010. Original –  
maketdan bosishga ruxsat etildi: 27.12.2022. Bichimi 60x84.  
Kegli 16 shponli. « Palatino Linotype» garn. Ofset bosma  
usulida. Ofset bosma qog'ozi. Bosma tabog'i 8,25 Adadi 00.  
Buyurtma № 304.



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ISBN 978-9943-9045-5-2



9789943904552