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«БАРАНОВИЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

Ю. В. Маслов, И. С. Криштоп

**ЗАРУБЕЖНАЯ ЛИТЕРАТУРА.  
ЛИТЕРАТУРА США**

**FOREIGN LITERATURE.  
LITERATURE OF THE USA**

**Практическое пособие  
для студентов языковых специальностей  
учреждений высшего образования**

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Содержит обзор изложенных в хронологическом порядке явлений литературы США, примерные планы пяти семинарских занятий, отрывки из аутентичных произведений, тесты и таблицы, рекомендуемых для контроля понимания и усвоения содержания обязательных для прочтения произведений и проведения литературоведческого анализа произведений американской литературы по различным аспектам.

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## PREFACE

This book is designed for students majoring in English and teachers of English language literature. Structurally it includes the following parts: Contents, Preface, Part I, Part II, Part III and References.

Part I presents an overview of American literature from its origins to the present day. The material included is organized chronologically and divided into six sections. Each deals with the historical and literary outline of the certain period and introduces students to American authors in a study that connects the authors' lives and beliefs as revealed in their writings with the corresponding literary periods. As it is impossible to rank the most important authors of contemporary literature topic 6 "Contemporary English and American Writers" includes the outline of some writers known worldwide.

Part II is aimed at checking comprehension of the lecture material. All seminar plans have a unified structure and their number corresponds to University curricula. Each seminar plan contains a selection of excerpts from the novels to analyze and illustrate certain points of the literary trend or writer's literary activities. Each seminar plan includes questions to discuss the basic notions of the literary context of the period and the biographical notes that introduce the authors.

Like any other subject the study of literature demands regular testing. Part III presets tests to highlight one's strengths in reading and interpreting the most outstanding novels of American literature. They test both the knowledge of the work and the ability to read and understand it. The tables included in Part III are aimed at detailed analysis of various aspects of the novels – its structure, contents, conflicts, themes, motifs and main heroes.

As a result of working with the book one is to learn/memorize the key concepts and facts of American literature and its main representatives, improve the habits and skills of text interpretation. All that, we suppose, may help one taste and appreciate some best-known works of American literature.

Репозиторий ВОРГУ

**PART I**  
**OUTLINE OF AMERICAN LITERATURE**

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TOPIC 1  
**THE BEGINNING OF AMERICAN LITERATURE**  
**(1620—1836)**

1. Read the information and think of the subtopic heading.

**1.1**

American literature begins in colonial times. In fact, some of the first writers were British born. It took several generations for the first truly American authors to come into prominence. The earliest descriptions of the New World date back to the times of William Shakespeare. It was captain **John Smith** who was instrumental in generating more active interest in the new continent. How did he do that? He did that by way of writing books, of course.

Captain **John Smith** (1579—1631) helped establish Jamestown, Virginia, the first permanent English settlement. He worked on his father's farm until he left home as a teenager and became a soldier. His life was quite extraordinary. His military adventures led him through Europe and eventually to Hungary, where he fought against invading Turks. Turks captured Smith and sold him into slavery, from which he later escaped. He returned to England, where he became a member of the London Company's colony council. In 1606, Smith and the rest of the colonial expedition set sail for America.

The expedition founded the settlement named Jamestown in May 1607. The colonists fared badly, suffering from famine, disease, and attacks by the natives. Smith was chosen president of the colony and insisted that all the colonists work, declaring: "He that will not work shall not eat, except by sickness he be disabled." The colony survived, but Smith's strict leadership resulted in uneasy relations with some of the colonizers, especially members of the gentry who were not used to hard labor.

Smith organized trade with the Native Americans and led expeditions to explore and map the region surrounding Jamestown. On one of these expeditions he was captured by the Native American chief Powhatan, and, according to his account in a book he published, he was saved from being put to death by the chief's daughter, Pocahontas. This adventure has become part of American folklore. However, most historians do not believe this story.

Smith's courageous and resourceful leadership is credited with having carried the colony through its first two years. Smith returned to England after being badly burned in an accident. Later he returned to America and led an expedition that explored and mapped the coast of New England, which he named. He returned to England with valuable furs and fish. Once back in England, Smith was a prolific writer and an ardent supporter of English colonization in America.

## 1.2

Few people who arrived in the New World brought their most valuable possessions, that is, books! One such man was **John Harvard** (1607—1638), who immigrated to New England and settled in Charlestown (now part of Boston), where he was active as a minister for a short time. He soon died leaving the college at New Towne (later Cambridge), Massachusetts, half his fortune and his library of some 300 books. The Massachusetts General Court named the institution Harvard College (now Harvard University) in his honor in 1639.

At 18, the Englishwoman **Anne Bradstreet** (1612—1672) arrived in New England. She was a daughter of the governor of the Massachusetts Bay Colony, and married Simon Bradstreet, who later became governor of the colony. A housewife with eight children, she was also the first important poet in the American colonies. Bradstreet's poetry concerns the arduous life of the early settlers, and her work provides an excellent view of the difficulties she and her fellow colonists encountered. In her poems, she explored her place in the natural world. Bradstreet also used her poetry to examine her religious struggles; she was unable to embrace Calvinism completely — her poetry describes the conflict she felt between living a pleasant life and living a Christian life, and recounts her doubts about Puritanism. Although Bradstreet addressed broad and universal themes, she is

remembered best for her body of evocative poems that provide intimate glimpses into the home life of inhabitants of colonial New England.

In 1706, a child was born into a large family in Boston who was destined to become one of the greatest Americans of all time. He made important contributions to American literature too. His name was **Benjamin Franklin** (1706—1790). At age 13 he was apprenticed to his brother James, who had recently returned from England with a new printing press. Benjamin learned the printing trade, devoting his spare time to the advancement of his education. When he acquired a copy of the third volume of the *Spectator* by Sir Richard Steele and Joseph Addison, he set himself the goal of mastering its prose style.

At 23, he bought the *Pennsylvania Gazette*, a dull, poorly edited weekly newspaper, which he made, by his witty style and judicious selection of news, both entertaining and informative. Franklin engaged in many public projects. He founded what was probably the first public library in America, chartered as the Philadelphia Library.

He first published *Poor Richard's Almanac* in 1732, under the pen name Richard Saunders. This modest volume quickly gained a wide and appreciative audience, and its homespun, practical wisdom exerted a pervasive influence upon the American character. Always interested in scientific studies, he invented the Franklin stove, which furnished greater heat with a reduced consumption of fuel. He supported the hypothesis that lightning is an electrical phenomenon, and proposed an effective method of demonstrating this fact. He invented the lightning rod and offered what is called the "one-fluid" theory in explanation of the two kinds of electricity, positive and negative. In recognition of his impressive scientific accomplishments, Franklin received honorary degrees from the University of Saint Andrews and the University of Oxford. Franklin's public service is well-known and deserves nothing but admiration. To his common sense, wisdom, wit, and industry, he joined great firmness of purpose, matchless tact, and broad tolerance. Both as a brilliant conversationalist and a sympathetic listener, Franklin had a wide and appreciative following in the intellectual salons of the day. Franklin's literary reputation rests on his unfinished *Autobiography*, which is considered by many the epitome of his life and character.

The American Revolution produced a great amount of literary works. The most outstanding is its poetry. **Philip Freneau** (1752—1832) is known as the poet of the American Revolution. His reputation as

a satirist was first achieved with a series of vitriolic poems attacking the British, written shortly after the outbreak of the Revolution. Among his most famous poems are *The Wild Honeysuckle*, *The House of Night*, and *The Indian Burying Ground*.

### 1.3

The first generation of truly American writers includes two Romantics — **Washington Irving** and **James F. Cooper**. Both brought international recognition to young American literature.

**Washington Irving** (1783—1859) is the first American author to achieve international renown. The critical acceptance and enduring popularity of Irving's tales proved the effectiveness of the short story as an American literary form. Born in New York City, Irving studied law at private schools. His interest in the law was neither deep nor long-lasting, and Irving began to contribute satirical essays and sketches to New York newspapers. Irving's contributions established his reputation as an essayist and wit, and this reputation was enhanced by his next work, *A History of New York* (1809). The book contains the character who is Irving's famous comic creation, the Dutch-American scholar Diedrich Knickerbocker. The work is a satirical account of New York State during the period of Dutch occupation. Generally considered the first important contribution to American comic literature, and a great popular success from the start, the work brought Irving considerable fame and financial reward.

In 1815 Irving went to Liverpool, England, as a silent partner in his brothers' commercial firm. In England he became the intimate friend of several leading men of letters, including Sir Walter Scott. Irving wrote the essays and short stories collected in *The Sketch Book*. It was his most popular work and was widely acclaimed in both England and the United States for its geniality, grace, and humor. The collection's two most famous stories, both based on German folktales, are *Rip Van Winkle*, about a man who falls asleep in the woods for twenty years, and *The Legend of Sleepy Hollow*, about a schoolteacher's encounter with a legendary headless horseman. These tales are considered classics in American literature.

**James Fenimore Cooper** (1789—1851) is a novelist, travel writer, and social critic, regarded as the first great American writer of fiction.



He was famed for his action-packed plots and his vivid, if somewhat idealized portrayal of American life in the forest and at sea. Cooper grew up in Cooperstown, a central New York State town founded by his father. Much of Cooper's knowledge of the forest and Native Americans was gathered firsthand during his boyhood in a region still very much a wilderness. After being expelled from Yale University for his prankish behavior, Cooper served as a sailor in the merchant marine and as a midshipman in the United States Navy.

Cooper began his writing career at the age of 30. He wrote his first book primarily to demonstrate to his wife that he could write a better novel than the one he was reading to her at the time. It was a conventional novel of English manners and was not a success. Cooper chose for his second book a subject closer to home, and the result, *The Spy*, a novel about the American Revolution in New York State, was successful both in the United States and abroad.

Two years later Cooper wrote *The Pioneers*, the first of the five novels that make up *The Leather-Stocking Tales*. The remaining four books — *The Last of the Mohicans*, *The Prairie*, *The Pathfinder*, and *The Deerslayer* — continue the story of Natty Bumppo, one of the most famous characters in American fiction. The Leather-Stocking Tales are noted for their portrayal of American subject matter in American settings. The hero of the tales, Natty Bumppo, embodies the conflict between preserving nature unspoiled and developing the land in the name of progress. He is a white frontiersman with ties to the settlers who nevertheless spends much of his time in the wilderness with Native Americans. The positioning of Natty Bumppo between two modes of living appealed to readers and contributed to Cooper's broad appeal, both in the United States and overseas.

Later, Cooper wrote several works of social criticism in which he expressed his conservative attitude toward democracy. The satire *The Monikins* and *The American Democrat* continue in the same vein. Despite attacks in the press for his snobbery and antidemocratic stance, Cooper's works remained popular.

#### 1.4.

**Edgar Allan Poe** (1809—1849) is known as a poet and critic but most famous as the first master of the short-story form, especially tales of the mysterious and macabre. The literary merits of Poe's writings have been debated since his death, but his works have remained popular and many major American and European writers have professed their artistic debt to him.

Born in Boston, Massachusetts, Poe was orphaned in his early childhood and was raised by John Allan, a successful businessman of Richmond, Virginia. Taken by the Allan family to England at the age of six, Poe was placed in a private school. Upon returning to the United States, he continued to study in private schools. He attended the University of Virginia for a year, but his foster father, displeased by the young man's drinking and gambling, refused to pay his debts and forced him to work as a clerk. Poe, disliking his new duties intensely, quit the job, thus estranging Allan, and went to Boston. There his first book, *Tamerlane and Other Poems*, was published anonymously. Shortly afterward Poe enlisted in the U. S. Army and served a two-year term. At 20, his second volume of verse was published, and he effected a reconciliation with Allan, who secured him an appointment to the U. S. Military Academy. After only a few months at the academy Poe was dismissed for neglect of duty, and his foster father disowned him permanently.

Poe's third book of poems appeared in 1831, and the following year he moved to Baltimore, where he lived with his aunt and her 11-year-old daughter, Virginia Clemm. The following year his tale *A MS. Found in a Bottle* won a contest sponsored by the Baltimore Saturday Visitor. Poe was an editor of the Southern Literary Messenger. In 1836 he married his young cousin. Throughout the next decade, much of which was marred by his wife's long illness, Poe worked as an editor for various periodicals in Philadelphia, Pennsylvania, and in New York City. In 1847 Virginia died and Poe himself became ill; his disastrous addiction to liquor and his alleged use of drugs, recorded by contemporaries, may have contributed to his early death.

Among Poe's poetic output, about a dozen poems are remarkable for their flawless literary construction and for their haunting themes and meters. In *The Raven*, for example, the narrator is overwhelmed by

melancholy and omens of death. Poe's extraordinary manipulation of rhythm and sound is particularly evident in *The Bells*, a poem that seems to echo with the chiming of metallic instruments. *Annabel Lee* is a verse lamentation on the death of a beautiful young woman.

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived with whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.  
She was a child and I was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love —  
I and my Annabel Lee —  
With a love that the winged seraphs of Heaven  
Coveted her and me.  
And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud by night  
Chilling my Annabel Lee;  
So that her highborn kinsmen came  
And bore her away from me,  
To shut her up in a sepulchre  
In this kingdom by the sea.  
The angels, not half so happy in Heaven,  
Went envying her and me —  
Yes! that was the reason (as all men know,  
In this kingdom by the sea)  
That the wind came out of the cloud, chilling  
And killing my Annabel Lee.  
But our love it was stronger by far than love  
Of those who were older than we —  
Of many far wiser than we —  
And neither the angels in Heaven above  
Nor the demons down under the sea,  
Can ever dissever my soul from the soul  
Of the beautiful Annabel Lee —  
For the moon never beams without bringing me dreams  
Of the beautiful Annabel Lee;  
And the stars never rise but I see the bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by the side  
Of my darling, my darling, my life and my bride,  
In her sepulchre there by the sea —  
In her tomb by the side of the sea.

Poe, by his own choice, was a poet, but economic necessity forced him to turn to the relatively profitable genre of prose. Whether or not Poe invented the short story, it is certain that he originated the novel of detection. Perhaps his best-known tale in this genre is *The Gold Bug*, about a search for buried treasure. *The Murders in the Rue Morgue*, *The Mystery of Marie Roget*, and *The Purloined Letter* are regarded as predecessors of the modern mystery, or detective, story.

Many of Poe's tales are distinguished by the author's unique grotesque inventiveness in addition to his superb plot construction. Such stories include *The Fall of the House of Usher*, in which the penetrating gloominess of the atmosphere is accented equally with plot and characterization; *The Tell-Tale Heart*, in which a maniacal murderer is subconsciously haunted into confessing his guilt; and *The Cask of Amontillado*, an eerie tale of revenge.

In the course of his editorial work, Poe functioned largely as a book reviewer and produced a significant body of criticism; his essays were famous for their sarcasm, wit, and exposure of literary pretension. His evaluations have withstood the test of time and have earned for him a high place among American literary critics.

2. Characterize American literature in the colonial period.
3. Speak on the first truly American writers.

## TOPIC 2 THE AGE OF TRANSCENDENTALISM (1836—1876)

1. Read the information and think of the subtopic heading.

### 2.1

In its most specific usage, **Transcendentalism** refers to a literary and philosophical movement that developed in the U. S. in the first half of the 19th century. While the movement was, in part, a reaction to certain 18th-century rationalist doctrines, it was strongly influenced by Deism.

Transcendentalism also involved a rejection of the strict Puritan religious attitudes that were the heritage of New England, where the movement originated. The basic idea is the belief in a higher reality than that found in sense experience or in a higher kind of knowledge than that achieved by human reason. Nearly all transcendentalist doctrines stem from the division of reality into a realm of spirit and a realm of matter.

More important, the transcendentalists were influenced by **Romanticism**, especially such aspects as self-examination, the celebration of individualism, and the extolling of the beauties of nature and humankind. Consequently, transcendentalist writers expressed semi-religious feelings toward nature, as well as the creative process, and saw a direct connection, or correspondence, between the universe (macrocosm) and the individual soul (microcosm). In this view, divinity permeated all objects, animate or inanimate, and the purpose of human life was union with the so-called Over-Soul. Intuition, rather than reason, was regarded as the highest human faculty. Fulfillment of human potential could be accomplished through mysticism or through an acute awareness of the beauty and truth of the surrounding natural world.

Transcendentalism in the USA began with the formation of the Transcendental Club (1836) in Boston. Among the leaders of the movement were the essayist **Ralph Waldo Emerson**, the feminist and social reformer Margaret Fuller, the preacher Theodore Parker, the educator Bronson Alcott, the philosopher William Ellery Channing, and the author and naturalist **Henry David Thoreau**.

The leader of the philosophical movement of transcendentalism was **Ralph Waldo Emerson** (1803—1882), American essayist and poet. Influenced by such schools of thought as English Romanticism, Neoplatonism, and Hindu philosophy, Emerson is noted for his skill in presenting his ideas eloquently and in poetic language.

Seven of Emerson's ancestors were ministers, and his father was minister of the First Church (Unitarian) of Boston. Emerson graduated from Harvard University at the age of 18 and for the next three years taught school in Boston. At 26 he became minister of the Second Church (Unitarian) of Boston. Three years later Emerson resigned from his pastoral appointment because of personal doubts about administering the sacrament of the Lord's Supper.

After nearly a year in Europe, Emerson returned to the United States. In 1834 he moved to Concord, Massachusetts, and became active as

a lecturer in Boston. His addresses were based on material in his Journals, a collection of observations and notes that he had begun while a student at Harvard. His most detailed statement of belief was reserved for his first published book, *Nature* (1836), which appeared anonymously but was soon correctly attributed to him. The volume has come to be regarded as Emerson's most original and significant work, offering the essence of his philosophy of transcendentalism. Emerson applied these ideas to cultural and intellectual problems in his lecture *The American Scholar*, which he delivered before the Phi Beta Kappa Society of Harvard a year later. In it he called for American intellectual independence.

The first volume of Emerson's *Essays* includes some of his most popular works. It contains *History, Self-Reliance, Compensation, Love, Friendship, Prudence, Heroism, The Oversoul, Circles, Intellect*, and *Art*. The second series of *Essays* includes *The Poet, Manners*, and *Character*. In it Emerson tempered the optimism of the first volume of essays, placing less emphasis on the self and acknowledging the limitations of real life. In the interval between the publication of these two volumes, Emerson wrote for *The Dial*, the journal of New England transcendentalism.

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth becomes part of his daily food. In the presence of nature a wild delight runs through the man, in spite of real sorrows. Nature says, — he is my creature, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods, too, a man casts off his years, as the snake his slough, and at what period so ever of life is always a child. In the woods is perpetual youth.

Later in life, Emerson again went abroad and lectured in England. While visiting abroad, Emerson also gathered impressions that were later published a study of English society. His *Journals* give evidence of his growing interest in national issues, and on his return to America he became active in the abolitionist cause, delivering many antislavery

speeches. *The Conduct of Life* was the first of his books to enjoy immediate popularity. After 1867 Emerson did little writing and his mental powers declined, although his reputation as a writer spread.

**Henry David Thoreau** (1817—1862) is an American writer, philosopher, and naturalist, whose work demonstrates how the abstract ideals of libertarianism and individualism can be effectively instilled in a person's life. Thoreau was educated at Harvard University. As a young man he taught school and tutored in Concord and New York. For some time Thoreau lived in the home of American essayist and transcendental philosopher Ralph Waldo Emerson. In 1845 Thoreau moved to a crude hut on the shores of Walden Pond, a small body of water on the outskirts of Concord. He lived there for almost two years. During his residence at Walden Pond and elsewhere in Concord, Thoreau supported himself by doing odd jobs, such as gardening, carpentry, and land surveying. The major portion of his time was devoted to the study of nature, to meditating on philosophical problems, to reading Greek, Latin, French, and English literature, and to long conversations with his neighbors.

In 1846 Thoreau chose to go to jail rather than to support the Mexican War by paying his poll tax. He clarified his position in perhaps his most famous essay *Civil Disobedience*. In this essay Thoreau discussed passive resistance, a method of protest that later was adopted by Indian leader Mohandas Gandhi as a tactic against the British, and by civil rights activists fighting racial segregation in the United States.

Of the numerous volumes that make up the collected works of Thoreau, only two were published during his lifetime: *A Week on the Concord and Merrimack Rivers* and *Walden; or, Life in the Woods* (1854). The material for most of the other volumes was edited posthumously by the author's friends from his journals, manuscripts, and letters. In *Walden*, his most enduring and popular work, Thoreau explains his motives for living apart from society and devoting himself to a simple lifestyle and to the observation of nature. His writing style seems at first plain and direct, but witty similes, etymological puns, and allusions and plays on conventional proverbs dislocate conventional meanings and force the reader into a mode of reconsideration and reevaluation.

**Nathaniel Hawthorne** (1804—1864) is an American novelist, whose works are deeply concerned with the ethical problems of sin, punishment, and atonement. Hawthorne's exploration of these themes was related to the sense of guilt he felt about the roles of his ancestors in the 17th-century persecution of Quakers and in the 1692 witchcraft trials of Salem, Massachusetts.

Hawthorne was born there into an old Puritan family. After graduation from university, he returned to his Salem home, living in semi-seclusion and writing. His work received little public recognition, however, and Hawthorne attempted to destroy all copies of his first novel, *Fanshawe*, which he had published at his own expense. During this period he also contributed articles and short stories to periodicals. Several of the stories were published in *Twice-Told Tales*, which, although not a financial success, established Hawthorne as a leading writer. These early works are largely historical sketches and symbolic and allegorical tales dealing with moral conflicts and the effects of Puritanism on colonial New England.

Unable to earn a living by literary work, Hawthorne took a job in the Boston, Massachusetts, customhouse. Two years later he returned to writing and produced a series of sketches of New England history for children. He also joined the communal society at Brook Farm near Boston, hoping to be able to live in such comfort that he could marry and still have time to devote to his writing. The demands of the farm were too great, however; Hawthorne was unable to continue his writing while doing farm chores, and after less than a year he withdrew from the community.

To survive, Hawthorne returned to government service as surveyor of the Salem customhouse. By then he had already begun writing *The Scarlet Letter* (1850), a novel about the adulterous Puritan Hester Prynne, who loyally refuses to reveal the name of her partner. Regarded as his masterpiece and as one of the classics of American literature, *The Scarlet Letter* reveals both Hawthorne's superb craftsmanship and the powerful psychological insight with which he probed guilt and anxiety in the human soul.

To Hester's eye, the Reverend Mr. Dimmesdale exhibited no symptom of positive and vivacious suffering, except that, as little Pearl had remarked, he kept his hand over his heart.

Slowly as the minister walked, he had almost gone by before Hester Prynne could gather voice enough to attract his observation. At length, she succeeded.



“Arthur Dimmesdale!” she said, faintly at first; then louder, but hoarsely. “Arthur Dimmesdale!”

“Who speaks?” answered the minister.

Gathering himself quickly up, he stood more erect, like a man taken by surprise in a mood to which he was reluctant to have witnesses. Throwing his eyes anxiously in the direction of the voice, he indistinctly beheld a form under the trees, clad in garments so sombre, and so little relieved from the gray twilight into which the clouded sky and the heavy foliage had darkened the noontide, that he knew not whether it were a woman or a shadow. It may be that his pathway through life was haunted thus, by a spectre that had stolen out from among his thoughts.

He made a step higher, and discovered the scarlet letter.

“Hester! Hester Prynne!” said he. “Is it thou? Art thou in life?”

“Even so!” she answered. “In such life as has been mine these seven years past! And thou, Arthur Dimmesdale, dost thou yet live?”

It was no wonder that they thus questioned one another’s actual and bodily existence, and even doubled of their own. So strangely did they meet in the dim wood, that it was like the first encounter, in the world beyond the grave, of two spirits who had been intimately connected in their former life, but now stood coldly shuddering, in mutual dread, as not yet familiar with their state, nor wonted to the companionship of disembodied beings. Each a ghost, and awe-stricken at the other ghost!

With modern psychological insight Hawthorne probed the secret motivations in human behavior and the guilt and anxiety that he believed resulted from all sins against humanity, especially those of pride. In his preoccupation with sin he followed the tradition of his Puritan ancestors, but in his concept of the consequences of sin — as either punishment due to lack of humility and overwhelming pride, or regeneration by love and atonement — he deviated radically from the idea of predestination held by his forebears. Hawthorne characterized most of his books as romances, a category of literature not as strictly bound to realistic detail as novels. This freed him to manipulate the atmospheres of his scenes and the actions of his characters in order to represent symbolically the passions, emotions, and anxieties of his characters and to expose “the truth of the human heart” that he believed lies hidden beneath mundane daily life.

**Harriet Beecher Stowe** (1811—1896) is an American writer and abolitionist, author of *Uncle Tom’s Cabin* (1852), a forceful indictment of slavery and one of the most powerful novels of its kind in American literature. The success of the book, however, was unprecedented; 500,000 copies were sold in the United States alone within five years, and it was translated into more than 20 foreign languages. It did much to

crystallize militant antislavery sentiment in the North, and therefore was an important factor in precipitating the American Civil War. *Uncle Tom's Cabin*, like most of Stowe's novels, is rambling in structure, but rich in pathos and dramatic incident. It is one of the best examples of the so-called sentimental fiction that enjoyed popularity in the United States during the 1800s. Sentimental writers focused on domestic scenes, and their work evoked strong emotions. Like Stowe, many of these authors were social reformists, but they were criticized for creating overly idealized characters.

### 2.3

**Herman Melville** (1819—1891) is an American novelist. His works remained in obscurity until the 1920s, when his genius was finally recognized. His life was hard. At 20, he shipped to Liverpool, England, as a cabin boy. When he returned to the United States he taught school and then sailed for the South Seas on the whaler *Acushnet*. After an 18-month voyage Melville deserted the ship in the Marquesas Islands and with a companion lived for a month among the natives, who were cannibals. He escaped aboard an Australian trader, leaving it at Tahiti, where he was imprisoned temporarily. He worked as a field laborer and then shipped to Hawaii, where he enlisted as a seaman on the U. S. Navy frigate *United States*. After his discharge Melville began to write novels based on his experiences and to take part in the literary life of Boston and New York City.

Melville's first five novels all achieved quick popularity. *Typee: A Peep at Polynesian Life* and *Omoo, a Narrative of Adventures in the South Seas* were romances of the South Sea islands. *Mardi* was a complex allegorical fantasy. *Redburn, His First Voyage*, based on Melville's first trip to sea, and *White-Jacket, or the World in a Man-of-War*, a fictionalization of his experiences in the navy, exposed the abuse of sailors that was prevalent in the U. S. Navy at that time.

In 1850 Melville moved to a farm near Pittsfield, Massachusetts, where he became an intimate friend of the American writer Nathaniel Hawthorne, to whom Melville dedicated his masterpiece, *Moby-Dick; or The Whale* (1851). The central theme of this novel is the conflict between Captain Ahab, master of the whaler *Pequod*, and Moby-Dick, a great white whale that once tore off one of Ahab's legs at the knee.

Ahab is dedicated to revenge; he drives himself and his crew, which includes Ishmael, the narrator of the story, over the seas in a desperate search for his enemy. The body of the book is written in a wholly original, powerful narrative style, which, in certain sections of the work, Melville varied with great success. The most impressive of these sections include the rhetorically magnificent sermon delivered before sailing and the soliloquies of the mates; lengthy “flats”, passages conveying non-narrative material, usually of a technical nature, such as the chapter about whales; and the more purely ornamental passages. The work is invested with Ishmael’s sense of profound wonder at his story, but it nonetheless conveys full awareness that Ahab’s quest can have but one end. And so it proves to be: Moby-Dick destroys the *Pequod* and all its crew except Ishmael.

For an instant, the tranced boat’s crew stood still; then turned. “The ship? Great God, where is the ship?” Soon they through dim, bewildering mediums saw her sidelong fading phantom, as in the gaseous Fata Morgana; only the uppermost masts out of water, while fixed by infatuation, or fidelity, or fate, to their once lofty perches, the pagan harpooners still maintained their sinking look-outs on the sea. And now, concentric circles seized the lone boat itself, and all its crew, and each floating oar, and every lancepole, and spinning, animate and inanimate, all round and round in one vortex, carried the smallest chip of the *Pequod* out of sight.

But as the last whelmings intermixingly poured themselves over the sunken head of the Indian at the mainmast, leaving a few inches of the erect spar yet visible, together with long streaming yards of the flag, which calmly undulated, with ironical coincidings, over the destroying billows they almost touched; — at that instant, a red arm and a hammer hovered backwardly uplifted in the open air, in the act of nailing the flag faster and yet faster to the subsiding spar. A sky-hawk that tauntingly had followed the main-truck downwards from its natural home among the stars, pecking at the flag, and incommoding Tashtego there; this bird now chanced to intercept its broad fluttering wing between the hammer and the wood; and simultaneously feeling that etherial thrill, the submerged savage beneath, in his death-gasp, kept his hammer frozen there; and so the bird of heaven, with archangelic shrieks, and his imperial beak thrust upwards, and his whole captive form folded in the flag of Ahab, went down with his ship, which, like Satan, would not sink to hell till she had dragged a living part of heaven along with her, and helmeted herself with it.

Now small fowls flew screaming over the yet yawning gulf; a sullen white surf beat against its steep sides; then all collapsed, and the great shroud of the sea rolled on as it rolled five thousand years ago.

## 2.4

One of the most celebrated poets of his time was **Henry Longfellow** (1807—1882). After graduating from college in 1825 he traveled in Europe in preparation for a teaching career. He taught modern languages at Harvard University. At 47, he decided to retire and devoted himself exclusively to writing. Two years after his death a bust of Longfellow was placed in the Poets' Corner of Westminster Abbey in London; he was the first American to be thus honored.

Longfellow received wide public recognition with his initial volume of verse, *Voices of the Night*, which contained the poem *A Psalm of Life*. The poem earned enormous popularity due to its optimism and vigor.

Tell me not, in mournful numbers,  
Life is but an empty dream! —  
For the soul is dead that slumbers,  
And things are not what they seem.

Life is real! Life is earnest!  
And the grave is not the goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul.

Not enjoyment, and not sorrow,  
Is our destined end or way;  
But to act, that each tomorrow  
Find us farther than today.

Art is long, and Time is fleeting,  
And our hearts, though stout and brave,  
Still, like muffled drums are beating  
Funeral marches to the grave.

In the world's broad field of battle,  
In the bivouac of Life,  
Be not like dumb, driven cattle!  
Be a hero in the strife!

Trust no future, howe'er pleasant!  
Let the dead Past bury its dead!  
Act, — act in the living present!  
Heart within, and God's o'erhead!

Lives of great men all remind us  
We can make our lives sublime,

And departing, leave behind us  
Footprints on the sands of time;

Footprints, that perhaps another,  
Sailing o'er life's solemn main,  
A forlorn and shipwrecked brother,  
Seeing, shall take heart again.  
Let us, then, be up and doing,  
With a heart for any fate;  
Still achieving, still pursuing,  
Learn to labor and to wait.

His subsequent poetic works include three notable long narrative poems on American themes: *Evangeline*, about lovers separated during the French and Indian War; *The Song of Hiawatha*, addressing Native American themes; and *The Courtship of Miles Standish*, about a love triangle in colonial New England. Longfellow also made a verse translation of *The Divine Comedy* by Italian poet Dante Alighieri.

Longfellow's poetic work is characterized by familiar themes, easily grasped ideas, and clear, simple, melodious language. Most modern critics, however, are not in accord with the high opinion that was generally held of the author by his contemporaries, and his works are often criticized as sentimental. Nevertheless, Longfellow remains one of the most popular of American poets, primarily for his simplicity of style and theme and for his technical expertise, but also for his role in the creation of an American mythology. His verse was also instrumental in reestablishing a public audience for poetry in the United States.

**Walt Whitman** (1819—1892) is the American poet, whose work boldly asserts the worth of the individual and the oneness of all humanity. Whitman's defiant break with traditional poetic concerns and style exerted a major influence on American thought and literature.

As a young man, Whitman wrote poems and stories for popular magazines and made political speeches. In 1855 Whitman issued the first of many editions of *Leaves of Grass*, a volume of poetry in a new kind of versification, far different from his sentimental rhymed verse of the 1840s. Because he immodestly praised the human body and glorified the senses, Whitman was forced to publish the book at his own expense, setting some of the type himself. His name did not appear on the title page, but the engraved frontispiece portrait shows him posed, arms akimbo, in shirt sleeves, hat cocked at a rakish angle. In a long preface

he announced a new democratic literature, “commensurate with a people,” simple and unconquerable, written by a new kind of poet who was affectionate, brawny, and heroic and who would lead by the force of his magnetic personality. Whitman spent the rest of his life striving to become that poet. The 1855 edition of *Leaves of Grass* contained 12 untitled poems, written in long cadenced lines that resemble the unrhymed verse of the King James Version of the Bible. The longest and generally considered the best, later entitled *Song of Myself*, was a vision of a symbolic “I” enraptured by the senses, vicariously embracing all people and places from the Atlantic to the Pacific oceans.

I am the poet of the Body and I am the poet of the Soul,  
The pleasures of heaven are with me and the pains of hell are with me,  
The first I graft and increase upon myself, the latter I translate into new tongue.  
I am the poet of the woman the same as the man,  
And I say it is as great to be a woman as to be a man,  
And I say there is nothing greater than the mother of men.

Stimulated by a letter of congratulations from the eminent New England essayist and poet **Ralph Waldo Emerson**, Whitman hastily put together another edition of *Leaves of Grass*, with revisions and additions; he would continue to revise the collection throughout his life. The most significant second-edition poem is *Crossing Brooklyn Ferry*, in which the poet vicariously joins his readers and all past and future ferry passengers. In the third edition, Whitman began to give his poetry a more allegorical structure. In *Out of the Cradle Endlessly Rocking*, a mockingbird (the voice of nature) teaches a little boy (the future poet) the meaning of death. His poem *When Lilacs Last in the Dooryard Bloom'd*, the great elegy for President Abraham Lincoln. One of Whitman's most popular poems — *O Captain! My Captain!* — is dedicated to Lincoln.

Today, Whitman's poetry has been translated into every major language. It is widely recognized as a formative influence on the work of many American writers. **Allen Ginsberg** in particular was inspired by Whitman's treatment of sexuality. Many modern scholars have sought to assess Whitman's life and literary career.

## 2.5

One of the foremost authors in American literature is **Emily Elizabeth Dickinson** (1830—1886), America's best-known female poet. Dickinson's simply constructed yet intensely felt, acutely intellectual writings take as their subject issues vital to humanity: the agonies and ecstasies of love, sexuality, the unfathomable nature of death, the horrors of war, God and religious belief, the importance of humor, and musings on the significance of literature, music, and art.

She was born in Amherst, Massachusetts. With the exception of a trip to Washington, D. C., and a few trips to Boston for eye treatments, Dickinson remained in Amherst, living in the same house on Main Street from 1855 until her death. During her lifetime, she published only about 10 of her nearly 2,000 poems, in newspapers, Civil War journals, and a poetry anthology. The first volume of *Poems of Emily Dickinson*, edited by Thomas Wentworth Higginson and Mabel Loomis Todd, was published after Dickinson's death.

Dickinson's short poetic lines, condensed by using intense metaphors and by extensive use of ellipsis (the omission of words understood to be there), contrasted sharply with the style of her contemporary Walt Whitman, who used long lines, little rhyme, and irregular rhythm in his poetry.

This is my letter to the World  
That never wrote to Me —  
The simple News that Nature told —  
With tender Majesty  
Her Message is committed  
To Hands I cannot see —  
For love of Her — Sweet — countrymen —  
Judge tenderly — of Me.

Her language is dazzling: she chooses most common words, there is nothing strange or "poetic" about most of them, yet the unexpected juxtapositions of these words bring new meanings into the ordinary. She was far ahead of her time in the concentration and spareness of her verse. Like all great poetry hers helps to bridge a gap between the physical and the spiritual.

Curiously, Emily Dickinson, just like many great authors, never knew how to sort out the best of her stuff. Her first letter to the world came to

light on April 15, 1862. A professional essayist and lecturer Thomas Higginson received a mere letter from a young woman named Emily Dickinson who enclosed four of her poems. She was writing to inquire whether her verses “breathed”. But Higginson’s problem was that he was literally unable to classify the poems. He said later that “the impression of a wholly new and original poetic genius” was distinct on his mind.

The poems by Dickinson are usually brief, many of them are based on a single image or symbol. But within her little lyrics she writes about some of the most important things in life: love and a lover, nature and immortality. She writes about success, which she thought she never achieved, and about failure which she considered her constant companion. Dickinson writes so brilliantly that she is indisputably ranked as one of America’s greatest poets.

2. Outline the main principles of Transcendentalism and Late Romanticism in America.

3. Comment on the major themes of the American Romantics.

### TOPIC 3 THE GUILDED AGE AND AFTER (1876—1916)

1. Read the information and think of the subtopic heading.

#### 3.1

Two movements became increasingly important in American fiction after the Civil War: **Regionalism** and **Realism**. As the country expanded in area and population, regional differences became more apparent and of greater interest, especially to people in the established cultural centers of the East. Increasing urbanization and the expansion of the railroads had made more of the country accessible. Regional literature would do the same. Tales of the West also became a popular form of regional writing and created frontier outlaws and heroes. Foremost among writers who contributed to legends about the West was **Bret Harte**, especially in *The Luck of Roaring Camp and Other Sketches*, a collection of stories about



California. The author **Kate Chopin** built her reputation on regionalist stories of Louisiana. She is, however, best remembered for writing one of the first important feminist novels, *The Awakening* (1899). The book realistically depicts Creole life in Louisiana as it tells the story of a young woman in a stultifying marriage who discovers a new sense of self when she takes a lover.

**Realism** emerged as a literary movement in Europe in the 1850s. In reaction to romanticism, it emphasized the everyday and through detailed description re-created specific locations, incidents, and social classes. **Samuel Langhorne Clemens**, who wrote under the pen name **Mark Twain**, is sometimes called a regionalist for his vivid portrayals of Southern character and dialect. However, he also ranks among the great American realists, too.

Realism entered American literature after the Civil War, soon followed by **Naturalism**, an extreme form of realism. **Jack London** is a naturalist. His writings depict the force — often violent — of nature and of human nature, combining realism with idealist views on human betterment. Naturalism had an outlook often bleaker than that of realism, and it added a dimension of predetermined fate that rendered human will ultimately powerless. **Stephen Crane** is a notable late-19th-century American writer in the realist/naturalist traditions. Despite an early death at the age of 29, Crane published several brilliant although grim stories. His best-known work, *The Red Badge of Courage* (1895), is an intense examination of the psychology of fear and the state of the human mind during war; it met with immediate success.

American writers also turned to the psychological and physical reality of the laboring classes, whose ranks continued to swell with high rates of immigration. Several American authors who are sometimes known as **social realists** — the **Muckrackers** — looked at working conditions, often for the purpose of social reform. They are **Upton Sinclair**, **Theodore Dreiser** and **Sinclair Lewis**. **Edward Bellamy** wrote a utopian novel of importance.

Mark Twain's best work is characterized by broad, often irreverent humor or biting social satire. Twain's writing is also known for realism of place and language, memorable characters, and hatred of hypocrisy and oppression. In his youth he was apprenticed to a printer, and soon began setting type for and contributing sketches to his brother Orion's *Hannibal Journal*. Subsequently he worked as a printer. Later Clemens was a steamboat pilot on the Mississippi River until the American Civil War

brought an end to travel on the river. Clemens served briefly as a volunteer soldier in the Confederate cavalry. Later that year he accompanied his brother to the newly created Nevada Territory, where he tried his hand at silver mining. In was there that he began signing his articles with the pseudonym Mark Twain, a Mississippi River phrase meaning “two fathoms deep.”

In 1865 Twain reworked a tale he had heard in the California gold fields, and within months the author and *The Celebrated Jumping Frog of Calaveras County* had become national sensations. Much of Twain’s best work was written in the 1870s and 1880s. *Roughing It* recounts his early adventures as a miner and journalist; *The Adventures of Tom Sawyer* (1876) celebrates boyhood in a town on the Mississippi River; *The Prince and the Pauper*, a children’s book, focuses on switched identities in Tudor England; *Life on the Mississippi* combines an autobiographical account of his experiences as a river pilot with a visit to the Mississippi nearly two decades after he left it; *A Connecticut Yankee in King Arthur’s Court* satirizes oppression in feudal England.

Next appeared a dark-complexioned, black-eyed, black-haired young lady, who paused an impressive moment, assumed a tragic expression, and began to read in a measured, solemn tone:

A VISION. Dark and tempestuous was night. Around the throne on high not a single star quivered; but the deep intonations of the heavy thunder constantly vibrated upon the ear; whilst the terrific lightning revelled in angry mood through the cloudy chambers of heaven, seeming to scorn the power exerted over its terror by the illustrious Franklin! Even the boisterous winds unanimously came forth from their mystic homes, and blustered about as if to enhance by their aid the wildness of the scene.

At such a time, so dark, so dreary, for human sympathy my very spirit sighed; but instead thereof, My dearest friend, my counsellor, my comforter and guide — My joy in grief, my second bliss in joy, came to my side. She moved like one of those bright beings pictured in the sunny walks of fancy’s Eden by the romantic and young, a queen of beauty unadorned save by her own transcendent loveliness. So soft was her step, it failed to make even a sound, and but for the magical thrill imparted by her genial touch, as other unobtrusive beauties, she would have glided away un-perceived — unsought. A strange sadness rested upon her features, like icy tears upon the robe of December, as she pointed to the contending elements without, and bade me contemplate the two beings presented.

This nightmare occupied some ten pages of manuscript and wound up with a sermon so destructive of all hope to non-Presbyterians that it took the first prize. This composition was considered to be the very finest effort of the evening. <...>

Now the master, mellow almost to the verge of geniality, put his chair aside, turned his back to the audience, and began to draw a map of America on the blackboard, to exercise the geography class upon. But he made a sad business of it with his unsteady hand, and a smothered titter rippled over the house. He knew what the matter was, and set

himself to right it. He sponged out lines and remade them; but he only distorted them more than ever, and the tittering was more pronounced. He threw his entire attention upon his work, now, as if determined not to be put down by the mirth. He felt that all eyes were fastened upon him; he imagined he was succeeding, and yet the tittering continued; it even manifestly increased. And well it might. There was a garret above, pierced with a scuttle over his head; and down through this scuttle came a cat, suspended around the haunches by a string; she had a rag tied about her head and jaws to keep her from mewing; as she slowly descended she curved upward and clawed at the string, she swung downward and clawed at the intangible air. The tittering rose higher and higher — the cat was within six inches of the absorbed teacher's head — down, down, a little lower, and she grabbed his wig with her desperate claws, clung to it, and was snatched up into the garret in an instant with her trophy still in her possession! And how the light did blaze abroad from the master's bald pate — for the sign-painter's boy had *gilded* it!

That broke up the meeting. The boys were avenged. Vacation had come.

*The Adventures of Huckleberry Finn* (1884), the sequel to *Tom Sawyer*, is considered Twain's masterpiece. The book is the story of the title character, known as Huck, a boy who flees his father by rafting down the Mississippi River with a runaway slave, Jim. The pair's adventures show Huck (and the reader) the cruelty of which men and women are capable. Another theme of the novel is the conflict between Huck's feelings of friendship with Jim, who is one of the few people he can trust, and his knowledge that he is breaking the laws of the time by helping Jim escape. *Huckleberry Finn*, which is almost entirely narrated from Huck's point of view, is noted for its authentic language and for its deep commitment to freedom. Huck's adventures also provide the reader with a panorama of American life along the Mississippi before the Civil War.

Twain's later work is marked by growing pessimism and bitterness. Twain's later writings include short stories, the best known of which are *The Man That Corrupted Hadleyburg*. Twain's work was inspired by the unconventional West, and the popularity of his work marked the end of the domination of American Literature by New England writers and the end of American reverence for British and European culture. Successive generations of writers recognized the role that he played in creating a truly American literature. He portrayed uniquely American subjects in a humorous and colloquial, yet poetic, language.

**Jack London** (1876—1916) is an American writer, whose work combined powerful realism and humanitarian sentiment. He was deeply influenced by Darwin's ideas of constant struggle in nature and "the survival of the fittest". Not surprisingly, the main characters of some of London's best stories are animals.

London was born John Griffith London in San Francisco. From age 10, London worked at various odd jobs, later trying such occupations as a seal hunter, an oyster pirate, an explorer, a war correspondent, a gold miner, and a rich farmer. He participated in the Alaska gold rush. Upon his return to the San Francisco area, he began to write about his experiences. A collection of his short stories, *The Son of the Wolf*, was published in 1900. London's colorful life, during which he wrote more than 50 books and which included enormous popular successes as an author, experience as a war correspondent, and two stormy marriages, ended at the age of 40.

Many of his stories, including his masterpiece *The Call of the Wild*, deal with the reversion of a civilized creature to the primitive state. London's style — brutal, vivid, and exciting — made him enormously popular outside the United States; his works were translated into many languages. London's important works include *People of the Abyss* and *The Iron Heel*, in which he showed himself as a Marxian socialist. *Martin Eden* (1909) is an autobiographical novel about a writer's life.

**O. Henry** is the pseudonym of **William Sydney Porter** (1862—1910), American writer of short stories, best known for his ironic plot twists and surprise endings. Born and raised in North Carolina, O. Henry attended school only until age 15, when he dropped out to work in his uncle's drugstore. During his 20s he moved to Texas, where he worked for more than ten years as a clerk and a bank teller. O. Henry did not write professionally until he reached his mid-30s, when he sold several pieces to the *Detroit Free Press*.

In 1896 O. Henry was charged with embezzling funds from the bank where he had worked previously. The amount of money was small and might have been an accounting error; however, he chose to flee to Honduras rather than stand trial. Learning that his wife was dying, he returned to Texas and, after her death, turned himself in to authorities. He served three years of a five-year sentence at the federal penitentiary where he first began to write short stories and use the pseudonym

O. Henry. Released from prison, O. Henry moved to New York City in 1901 and began writing full time. In his stories he made substantial use of his knowledge of Texas, Central America, and life in prison. He also became fascinated by New York street life, which provided a setting for many of his later stories. During the last ten years of his life, O. Henry became one of the most popular writers in America, publishing over 500 short stories in dozens of widely read periodicals. O. Henry's most famous stories, such as *The Gift of the Magi*, *The Furnished Room*, and *The Ransom of Red Chief*, make simple yet effective use of paradoxical coincidences to produce ironic endings.

Writing at the rate of more than one story per week, O. Henry published ten collections of stories during a career that barely spanned a decade. They are *Cabbages and Kings*, *The Four Million*, *Heart of the West*, *The Trimmed Lamp*, *The Gentle Grafter*, *The Voice of the City*, *Options*, *Roads of Destiny*, *Whirligigs* and *Strictly Business*.

If you do not know Bogle's Chop House and Family Restaurant it is your loss. For if you are one of the fortunate ones who dine expensively you should be interested to know how the other half consumes provisions. And if you belong to the half to whom waiters' checks are things of moment, you should know Bogle's, for there you get your money's worth — in quantity, at least.

Bogle's is situated in that highway of bourgeoisie, that boulevard of Brown-Jones-and-Robinson, Eighth Avenue. There are two rows of tables in the room, six in each row. On each table is a caster-stand, containing cruets of condiments and seasons. From the pepper cruet you may shake a cloud of something tasteless and melancholy, like volcanic dust. From the salt cruet you may expect nothing. Though a man should extract a sanguinary stream from the pallid turnip, yet with his prowess be balked when he comes to wrest salt from Bogle's cruets. Also upon each table stands the counterfeit of that benign sauce made "from the recipe of a nobleman in India."

At the cashier's desk sits Bogle, cold, sordid, slow, smouldering, and takes your money. Behind a mountain of toothpicks he makes your change, files your check, and ejects at you, like a toad, a word about the weather. Beyond a corroboration of his meteorological statement you would better not venture. You are not Bogle's friend; you are a fed, transient customer, and you and he may not meet again until the blowing of Gabriel's dinner horn. So take your change and go — to the devil if you like. There you have Bogle's sentiments.

The needs of Bogle's customers were supplied by two waitresses and a Voice. One of the waitresses was named Aileen. She was tall, beautiful, lively, gracious and learned in persiflage. Her other name? There was no more necessity for another name at Bogle's than there was for finger-bowls.

The name of the other waitress was Tildy. Why do you suggest Matilda? Please listen this time — Tildy — Tildy. Tildy was dumpy, plain-faced, and too anxious to please to please. Repeat the last clause to yourself once or twice, and make the acquaintance of the duplicate infinite.

The Voice at Bogle's was invisible. It came from the kitchen, and did not shine in the way of originality. It was a heathen Voice, and contented itself with vain repetitions of exclamations emitted by the waitresses concerning food.

Will it tire you to be told again that Aileen was beautiful? Had she donned a few hundred dollars' worth of clothes and joined the Easter parade, and had you seen her, you would have hastened to say so yourself.

The customers at Bogle's were her slaves. Six tables full she could wait upon at once. They who were in a hurry restrained their impatience for the joy of merely gazing upon her swiftly moving, graceful figure. They who had finished eating ate more that they might continue in the light of her smiles. Every man there — and they were mostly men — tried to make his impression upon her.

### 3.3

**Upton Sinclair** (1878—1968) is an American writer and social and economic reformer. Sinclair is the most famous of the **Muckrakers**, a group of writers who were relentless critics of the nation's political, social and economic evils early in the 20th century (1900—1914). The author of 90 books, Sinclair became well known after the publication of his novel *The Jungle* (1906), which exposed the unsanitary and miserable working conditions in the stockyards of Chicago, Illinois, and led to an investigation by the federal government and the subsequent passage of pure food laws. The novel tells a story of an immigrant family, the Redcuses, who come to America with dreams of a better life. But they only experience a series of horrors and tragedies. Jack London described the novel as “the *Uncle Tom's Cabin* of wage-slavery”. Sinclair wrote other social and political novels and studies advocating prohibition and criticizing the newspaper industry. His novels were always a form of propaganda. As works of literature, they seem to be lesser achievements.

**Edward Bellamy** (1850—1898) is an American essayist and journalist. In 1888 Bellamy published his most important work, *Looking Backward, 2000—1887*, a depiction of an ideal socialistic society in the year 2000. This best-selling novel inspired the formation of many socialistic clubs. The most famous American “utopian” novel, the book has a purpose of criticizing capitalist America of the 1880s. A man goes to sleep and wakes up in the year 2000. He finds an entirely new society which is much better than his own. Today, the book seems a little bit too optimistic. Bellamy was sure that society's problems could be solved on by a higher level of industrialization. Today, many people are not so sure.

### 3.4

**Theodore Dreiser** (1871—1945) is an American novelist and journalist of the naturalist school. Although some critics regarded his style as clumsy and plodding, Dreiser was generally recognized as an American literary pioneer.

As a young man Dreiser was a reporter, dramatic editor and traveling correspondent. His career as a novelist began in 1900 with *Sister Carrie*, which he wrote in the intervals between work for various magazines. The novel tells the story of a small-town girl who moves to Chicago and eventually becomes a Broadway star in New York City. It also traces the decline and eventual suicide of her lover. As a result of public outcry against the novel for its depiction of unrepentant and unpunished characters and for its frank treatment of sexual issues, the publisher withdrew the book from public sale.

By the time Dreiser's second novel, *Jenny Gerhardt*, was published in 1911, his work had found influential supporters, including the British novelist H. G. Wells, and he was able to devote himself entirely to literature. Dreiser's writings continued to excite controversy. In *The Financier* and *The Titan*, he drew harsh portraits of a type of ruthless businessman. Real fame, however, did not come to Dreiser until 1925, when his *An American Tragedy* had great popular success. The novel, based on an actual murder case and concerned with the efforts of a weak young man to rise from pious poverty into glamorous society, was dramatized and made into a motion picture.

Dreiser believed in representing life honestly in his fiction. He accomplished this through accurate detail, especially in his descriptions of the urban settings in which many of his stories take place. In his naturalistic portrayals Dreiser saw his characters as victims of social and economic forces, and of fate, all of which conspire against them. The American writer Sinclair Lewis hailed *Sister Carrie* as "the first book free of English literary influence." Toward the end of his career, Dreiser, a member of the United States Communist Party, worked to promote his political views. Earlier he had visited the Union of Soviet Socialist Republics and, in *Dreiser Looks at Russia*, had offered a sympathetic portrait of the country.

2. Speak about the most outstanding realists in the second half of the 19th century and the beginning of the 20th century.

3. Comment on the major themes of the novels written during the period.

TOPIC 4  
LITERATURE BETWEEN THE WORLD WARS  
(1916—1956)

1. Read the information and think of the subtopic heading.

4.1

A period of disillusion and cynicism that followed World War I found expression in the writings of a group of Americans living in Paris who became known as the **Lost Generation**. Although the group never formed a cohesive literary movement, those associated with it shared bitterness about the war, a sense of rootlessness, and dissatisfaction with American society. The most influential American writers of this generation include novelists Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, and dramatist Thornton Wilder. The term **Lost Generation** was first used by writer Gertrude Stein in her preface to Hemingway's novel *The Sun Also Rises* to characterize Hemingway and his circle of expatriate friends in Paris.

**Francis Scott Key Fitzgerald** (1896—1940) is an American writer, whose novels and short stories chronicled changing social attitudes during the 1920s, a period dubbed the **Jazz Age** by the author. He is best known for his novels *The Great Gatsby* (1925) and *Tender is the Night*, both of which depict disillusion with the American dream of self-betterment, wealth, and success through hard work and perseverance.

Fitzgerald left Princeton because of academic difficulties and joined the United States Army, which was then entering World War I. While in basic training near Montgomery, Alabama, he met high-spirited, 18-year-old Zelda Sayre. They married in 1920 and she became the model for many of the female characters in his fiction. Fitzgerald's first novel, *This Side of Paradise*, captured a mood of spiritual desolation in the aftermath of World War I and a growing, devil-may-care pursuit of pleasure among the American upper classes. The book met with both commercial and critical success. Thereafter, Fitzgerald regularly contributed short stories to diverse periodicals. Financial success as well as celebrity enabled the Fitzgeralds to become integral figures in the Jazz Age culture that he portrayed in his writing. Fitzgerald's partly



autobiographical second novel, *The Beautiful and the Damned*, is the story of a wealthy young couple whose lives are destroyed by their extravagant lifestyle.

In 1925 Fitzgerald reached the peak of his powers with what many critics think is his finest work, *The Great Gatsby*. Written in crisp, concise prose and told by Nick Carraway, a satiric yet sympathetic narrator, it is the story of Jay Gatsby, a young American ne'er-do-well from the Midwest. Gatsby becomes a bootlegger (seller of illegal liquor) in order to attain the wealth and lavish way of life he feels are necessary to win the love of Daisy Buchanan, a married, upper-class woman who had once rejected him. The story ends tragically with Gatsby's destruction. Although the narrator ultimately denounces Daisy and others who confuse the American dream with the pursuit of wealth and power, he sympathizes with those like Gatsby who pursue the dream for a redeeming end such as love.

The Fitzgeralds made their home on the French Riviera, where they became increasingly enmeshed in a culture of alcohol, drugs, and perpetual parties. Fitzgerald began a battle with alcoholism that went on for the rest of his life, and Zelda experienced a series of mental breakdowns that eventually led to her institutionalization. *Tender is the Night* is generally regarded as Fitzgerald's dramatization of Zelda's slide into insanity. It tells of a young doctor who marries one of his psychiatric patients. The novel met with a cool reception. Poor reviews alienated Fitzgerald from the literary scene and Zelda's disintegration left him personally distraught. He moved to Los Angeles, California, where he worked as a scriptwriter. While there, he began *The Last Tycoon*, a novel set amid corruption and vulgarity in the Hollywood motion-picture industry. At the age of 44 Fitzgerald died of a heart attack.

He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy. His life had been confused and disordered since then, but if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was...

...One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight. They stopped here and turned toward each other. Now it was a cool night with that mysterious excitement in it which comes at the two changes of the year. The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars. Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees — he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder. His heart beat faster and

faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete.

Through all he said, even through his appalling sentimentality, I was reminded of something — an elusive rhythm, a fragment of lost words, that I had heard somewhere a long time ago. For a moment a phrase tried to take shape in my mouth and my lip parted like a dumb man's, as though there was more struggling upon them than a wisp of startled air. But they made no sound, and what I had almost remembered was uncommunicable forever.

**Ernest Hemingway** (1899—1961) is an American novelist and short-story writer, whose style is characterized by crispness, laconic dialogue, and emotional understatement. Hemingway's writings and his personal life exerted a profound influence on American writers of his time. Many of his works are regarded as classics of American literature, and some have been made into motion pictures.

After graduating from high school, he became a reporter, but he left his job within a few months to serve as a volunteer ambulance driver in Italy during World War I. He later transferred to the Italian infantry and was severely wounded. After the war he served as a correspondent and then settled in Paris. After 1927 Hemingway spent long periods of time in Key West, Florida, and in Spain and Africa. During the Spanish Civil War, he returned to Spain as a newspaper correspondent. In World War II he again was a correspondent and later was a reporter for the United States First Army; although he was not a soldier, he participated in several battles. Hemingway drew heavily on his experiences as an avid fisherman, hunter, and bullfight enthusiast in his writing. His adventurous life brought him close to death several times: in the Spanish Civil War when shells burst inside his hotel room; in World War II when he was struck by a taxi during a blackout; and after the war when his airplane crashed in Africa.

One of the foremost authors of the era between the two world wars, Hemingway in his early works depicted the lives of two types of people. One type consisted of men and women deprived, by World War I, of faith in the moral values in which they had believed, and who lived with cynical disregard for anything but their own emotional needs. The other type was men of simple character and primitive emotions, such as prizefighters and bullfighters. Hemingway wrote of their courageous and usually futile battles against circumstances.

His earliest works include the collections of short stories *Three Stories and Ten Poems*, his first work; *In Our Time*, tales reflecting his experiences as a youth in the northern Michigan woods; *Men Without Women*, a volume that included *The Killers*, remarkable for its description of impending doom; and *Winner Take Nothing*, stories characterizing people in unfortunate circumstances in Europe. The novel that established Hemingway's reputation, *The Sun Also Rises* (1926), is the story of a group of morally irresponsible Americans and Britons living in France and Spain, members of the so-called lost generation of the post-World War I period. Hemingway's second important novel, *A Farewell to Arms* (1929), is the story of a deeply moving love affair in wartime Italy between an American officer in the Italian ambulance service and a British nurse.

Hemingway's economical writing style often seems simple and almost childlike, but his method is calculated and used to complex effect. In his writing Hemingway provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so he avoided describing his characters' emotions and thoughts directly. Instead, in providing the reader with the raw material of an experience and eliminating the authorial viewpoint, Hemingway made the reading of a text approximate the actual experience as closely as possible. Hemingway was also deeply concerned with authenticity in writing. He believed that a writer could treat a subject honestly only if the writer had participated in or observed the subject closely. Without such knowledge the writer's work would be flawed because the reader would sense the author's lack of expertise. In addition, Hemingway believed that an author writing about a familiar subject is able to write sparingly and eliminate a great deal of superfluous detail from the piece without sacrificing the voice of authority. Hemingway's stylistic influence on American writers has been enormous.

In his original work, Hemingway used themes of helplessness and defeat, but in the late 1930s he began to express concern about social problems. His novel *To Have and Have Not* and his play *The Fifth Column* strongly condemned economic and political injustices. Two of his best short stories, *The Short Happy Life of Francis Macomber* and *The Snows of Kilimanjaro*, were part of the latter work. In the novel *For Whom the Bell Tolls* (1940), which deals with the Spanish Civil War, he showed that the loss of liberty anywhere in the world is a warning that liberty is endangered everywhere.

Hemingway won the Pulitzer Prize in fiction for *The Old Man and the Sea*, a powerful novelette about an aged Cuban fisherman. In 1954 Hemingway was awarded the Nobel Prize in literature. He committed suicide in Ketchum, Idaho, in 1961. Hemingway's posthumously published books include *A Moveable Feast* (1964), an account of his early years in Paris; *Islands in the Stream*, a sea novel; and the unfinished *The Garden of Eden*. Some 3 000 of his manuscript pages remain unpublished.

When I got back to the villa it was five o'clock and I went out where we washed the cars, to take a shower. Then I made out my report in my room, sitting in my trousers and an undershirt in front of the open window. In two days the offensive was to start and I would go with the cars to Plava. It was a long time since I had written to the States and I knew I should write but I had let it go so long that it was almost impossible to write now. There was nothing to write about. <...> We were in the second army. There were some British batteries up with the third army. I had met two gunners from that lot, in Milan. They were very nice and we had a big evening. They were big and shy and embarrassed and very appreciative together of anything that happened. I wish that I was with the British. It would have been much simpler. Still I would probably have been killed. Not in this ambulance business. Yes, even in the ambulance business. British ambulance drivers were killed sometimes. Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies. I wished to God it was over though. Maybe it would finish; this summer. Maybe the Austrians would crack. They had always cracked in other wars. What was the matter with this war? Everybody said the French were through. Rinaldi said that the French had mutinied and troops marched on Paris. I asked him what happened and he said, "Oh, they stopped them." "I wanted to go to Austria without war. I wanted to go to the Black Forest. I wanted to go to the Hartz Mountains. Where were the Hartz Mountains anyway? They were fighting in the Carpathians. I did not want to go there anyway. It might be good though. I could go to Spain if there was no war. The sun was going down and the day was cooling off. After supper I would go and see Catherine Barkley. I wished she were here now. I wished I were in Milan with her. I would like to eat at the Cova and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley. Maybe she would. Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please. Because we would not wear any clothes because it was so hot and the window open and the swallows flying over the roofs of the houses and when it was dark afterward and you went to the window very small

bats hunting over the houses and close down over the trees and we would drink the capri and the door locked and it hot and only a sheet and the whole night and we would both love each other all night in the hot night in Milan. That was how it ought to be. I would eat quickly and go and see Catherine Barkley.

**John Dos Passos** (1896—1970) is an American writer, whose bitter, highly impressionistic novels attacked the hypocrisy and materialism of the United States in the 1920s and 1930s. His writings influenced several generations of American and European novelists. His wartime experience as an ambulance driver in France provided background material for his first novel.

Dos Passos received critical and popular recognition for his next novel, the antiwar *Three Soldiers* (1921). In the immensely successful novel *Manhattan Transfer*, a panoramic view of life in New York City between 1890 and 1925, Dos Passos first experimented with the techniques for which he is best known: the “newsreel” technique, whereby he inserted fragments of popular songs and news headlines into his text; and the “camera eye” technique, whereby he provided short, poetic responses to give the author’s point of view. Dos Passos continued to develop these techniques in several of his later novels.

**Thornton Wilder** (1897—1975) is an American author, whose plays and novels, usually based on allegories and myths, have reached a worldwide audience through various versions.

In his earlier novel *The Bridge of San Luis Rey*, Wilder united the lives of a disparate group of travelers in colonial Peru through a single event, the disaster in which they die. His other novels include *The Ides of March*, an epistolary work about the Roman statesman Julius Caesar. Wilder’s direct, accessible style also works well in drama. An enduring work of American drama is *Our Town* (1938), a touching look at small-town American life that brought Wilder the Pulitzer Prize in drama. It was theatrically experimental for its time, performed on a stage without scenery or props, using stepladders to represent the upstairs of a house and folding chairs to indicate a graveyard. One of Wilder’s most successful works, *The Matchmaker*, derived ultimately from a 19th-century Austrian comedy, was made into a motion picture and adapted as the musical comedy *Hello, Dolly!*

**Sherwood Anderson** (1876—1941) is an American author. He left school at the age of 14 and worked at various jobs until 1898. He served in Cuba during the Spanish-American War. After the war he went to Chicago, Illinois, where he began to write novels and poetry. Anderson's talent was not widely recognized until the publication of the collection of his short stories *Winesburg, Ohio* (1919), which deals with the instinctive struggle of ordinary people to assert their individuality in the face of standardization imposed by the machine age. Noted for his poetic realism, psychological insight, and sense of the tragic, Anderson helped also to establish a simple, consciously naive short-story style. He brought the techniques of **Modernism** to American fiction.

**William Faulkner** (1897—1962) is an American novelist, known for his epic portrayal, in some 20 novels, of the tragic conflict between the old and the new South. Faulkner's complex plots and narrative style alienated many readers of his early works, but he was recognized later as one of the greatest American writers.

Faulkner was raised in an old-line southern family. He dropped out of high school, which he detested, to work in his grandfather's bank. In World War I he joined the Royal Canadian Air Force but never saw battle action. Back home in Oxford, he was admitted to the University of Mississippi as a veteran, but he soon quit school to write, supporting himself with odd jobs. After a brief tour of Europe, Faulkner returned home and began his series of baroque, brooding novels set in the mythical Yoknapatawpha County (based on Lafayette County, Mississippi), peopling it with his own ancestors, Native Americans, blacks, shadowy backwoods hermits, and loutish poor whites. In the first of these novels, *Sartoris* (1929), he patterned the character Colonel Sartoris after his own great-grandfather.

The year 1929 was crucial to Faulkner. That year *Sartoris* was followed by *The Sound and the Fury*, an account of the tragic downfall of the Compson family. The novel uses four different narrative voices to piece together the story and thus challenges the reader by presenting a fragmented plot told from multiple points of view. The structure of *The Sound and the Fury* presaged the narrative innovations Faulkner would explore throughout his career. Most of the books he wrote over the rest of his life received favorable reviews, but only one sold well.

Faulkner's works demanded much of his readers. To create a mood, he might let one of his complex sentences run on for more than a page. He juggled time, spliced narratives, experimented with multiple narrators, and interrupted simple stories with rambling, stream-of-consciousness soliloquies. His accomplishment was recognized in 1949, when he was awarded the Nobel Prize in literature. Faulkner especially was interested in multigenerational family chronicles, and many characters appear in more than one book; this gives the Yoknapatawpha County saga a sense of continuity that makes the area and its inhabitants seem real.

**Thomas S. Eliot** (1888—1965), American-born writer, regarded as one of the greatest poets of the 20th century. His best-known poem, *The Waste Land* (1922), is a devastating analysis of the society of his time. Eliot also wrote drama and literary criticism. In his plays, which use unrhymed verse, he attempted to revive poetic drama for the contemporary audience. His most influential criticism looked at the way the poet should approach the act of writing. Eliot won the Nobel Prize for literature in 1948.

**Ezra Pound** (1885—1972), American poet, critic, editor, and translator, considered one of the foremost American literary figures of the 20th century. Pound was a chief architect of English and American literary modernism, a movement characterized by experimentation in literary form and content, exploration of the literary traditions of non-Western and ancient cultures, and rejection of the traditions of the immediate past. As a poet, Pound experimented with various verse forms, from short poems focusing on concrete images to his epic masterpiece, the *Cantos*, a wide-ranging series of poems combining ancient and modern history with Pound's personal reflections and experiences.

**William Carlos Williams** (1883—1963), American writer, whose use of simple, direct language marked a new course in 20th-century poetry. Unlike some other writers of his time, such as T. S. Eliot, Williams avoided complexity and obscure symbolism. Williams grew up in a household that spoke French, Spanish, and British English. He entered the University of Pennsylvania Medical School. By late 1912, Williams had set up a private practice. Although he developed a busy practice as a doctor, Williams also was a prolific writer, and for much of his life he published a book at least every two years.

Poetry was, for Williams, a crucial and necessary — yet sometimes ignored — means of communicating. Williams's ideas were basically

humanistic: respect yourself and others, love those you can, and try to make the world a better place. He tried to live up to these ideals through both his writing and his medical practice. One quality that Williams admired greatly was persistence; he loved old people who kept their vigorous response to life, just as he admired artists who kept improving and perfecting their work.

It is difficult  
To get the news from poems  
Yet men die miserably every day  
For lack  
Of what is found there.

Toward the end of his life Williams was recognized as an important influence on younger poets. He was a man who meshed two careers into one highly productive life.

**Edward Estlin Cummings** (1894—1962) is an American poet, who was one of the most radically experimental and inventive writers of the 20th century. A distinctive feature of Cummings's poetry is the abandonment of uppercase letters. During World War I he was an ambulance driver in France, ultimately spending three months in a French military detention camp on a false charge. The experience served as the basis for the autobiographical prose work *The Enormous Room*. His first volume of poetry, *Tulips and Chimneys*, appeared in 1923. He lived alternately in France and in the United States, finally settling in New York City.

Cummings's poetic style is characterized by typographical nonconformity; distortions of syntax; unusual punctuation; new words; and a liberal use of jazz rhythms, elements of popular culture, and slang. Because of his style, Cummings's poetry appears complex to the eye, but the ideas expressed through the words and punctuation are often simple. Although the emotional content of his poetry appears at first glance to be cynical, it is basically lyrical and almost romantic, often speaking of the value of love. Cummings followed in the Emersonian tradition of individuality and rejection of conformity.

If I should sleep with a lady called death  
get another man with firmer lips  
to take your new mouth in his teeth  
(hips pumping pleasure into hips).  
Seeing how the limp huddling string



Of your smile over his body squirms  
Kissingly, I will bring your every spring  
Handfuls of normal little worms.  
Dress deftly your flesh in stupid stuffs,  
Phrase the immense weapon of your hair.  
Understanding why his eye laughs,  
I will bring you every year  
Something which is worth the whole,  
An inch of nothing for your soul.

### 4.3

**John Ernst Steinbeck** (1902—1968) is an American writer, who described in his work the unremitting struggle of people who depend on the soil for their livelihood. As a youth, he worked as a ranch hand and fruit picker. His first novel, *Cup of Gold*, romanticizes the life and exploits of the famous 17th-century Welsh pirate Sir Henry Morgan. In *The Pastures of Heaven*, a group of short stories depicting a community of California farmers, Steinbeck first dealt with the hardworking people and social themes associated with most of his works. His other early books include *Of Mice and Men*, a tragic story of two itinerant farm laborers yearning for a small farm of their own.

Steinbeck's most widely known work is *The Grapes of Wrath* (1939), the stark account of the Joad family from the impoverished Oklahoma Dust Bowl and their migration to California during the economic depression of the 1930s. The controversial novel, received not only as realistic fiction but as a moving document of social protest, is an American classic. Steinbeck was awarded the 1962 Nobel Prize in literature. A major literary figure since the 1930s, Steinbeck took as his central theme the quiet dignity he saw in the poor and the oppressed. Although his characters are often trapped in an unfair world, they remain sympathetic and heroic, if defeated, human beings.

**Erskine Caldwell** (1903—1987) is an American novelist, best known for his novels and short stories that concern the poverty-stricken lives of black and white sharecroppers in rural Georgia. With vivid humor, an earthy indignation, and considerable profanity, Caldwell described the unforgettable family of Jeeter Lester in *Tobacco Road* (1932), his most famous novel. Dramatized in 1933, the play had a seven-year run on Broadway; it was also made into a successful film. Caldwell's other

works include novels and the autobiographical books. Caldwell also worked as a journalist in the Union of Soviet Socialist Republics during World War II and later wrote screenplays in Hollywood, California. His books were read worldwide and were particularly admired in Europe.

**Richard Wright** (1908—1960), American writer, whose novels and short stories helped redefine discussions of race relations in America in the mid-20th century. Wright publicly opposed racial prejudice and was perhaps the most eloquent spokesperson in the United States for his generation of blacks. His most acclaimed works are the novel *Native Son* and the autobiographical memoir *Black Boy*.

The novel *Native Son* explores the violent psychological pressures that drive Bigger Thomas, a young black man, to murder. In the story, Thomas, a 20-year-old from the largely black South Side of Chicago, takes a job as a chauffeur for a wealthy white family whose fortune is based on real estate dealings in black neighborhoods. The daughter of the family seduces Bigger, and he accidentally smothers her to death when he fears they will be discovered together in bed. The quick-paced melodrama of the first half of the novel then yields to a more deliberate treatment of Bigger's trial for murder. In the second half of the book, Wright presents a careful psychological and social examination of the story's events — and of American race relations. *Native Son* was an immediate sensation with white and black readers.

**Langston Hughes** (1902—1967) is an American writer, known for the use of jazz and black folk rhythms in his poetry. Hughes wrote in many genres, but he is best known for his poetry, in which he disregarded classical forms in favor of musical rhythms and the oral and improvisatory traditions of black culture. In the 1920s, when he lived in New York City, he was a prominent figure during the Harlem Renaissance and was referred to as the Poet Laureate of Harlem. His innovations in form and voice influenced many black writers. Hughes also wrote the drama *Mulatto* (1935), which was performed on Broadway 373 times. Beginning in the 1930s, Hughes was active in social and political causes, using his poetry as a vehicle for social protest. He traveled to the Union of Soviet Socialist Republics, Haiti, and Japan, and he served as the Madrid correspondent during the Spanish Civil War.

#### 4.4

**Robert Frost** (1874—1963) is an American poet, who drew his images from the New England countryside and his language from New England speech. Although Frost's images and voice often seem familiar and old, his observations have an edge of skepticism and irony that make his work, upon rereading, never as old-fashioned, easy, or carefree as it first appears. In being both traditional and skeptical, Frost's poetry helped provide a link between the American poetry of the 19th century and that of the 20th century.

Robert Lee Frost was born in San Francisco and named after Robert E. Lee, the commander of the Confederate armies during the American Civil War. When Frost was 11 years old, his father died. Frost attended Harvard College, but he left before receiving a degree. In the early 1900s the family owned a small poultry farm in New Hampshire, and Frost taught at a small private school nearby. Frost continued to write poetry, but he was unsuccessful at publishing his work. Seeking better literary opportunities, the Frosts sold their farm and moved to England. In England, Frost achieved his first literary success. His book of poems *A Boy's Will* (1913) was printed by the first English publisher that Frost approached. The work established Frost as an author and was representative of his lifelong poetic style: sparse and technically precise, yet evocative in the use of simple and earthy imagery. His second collection, *North of Boston*, also won praise. He continued to write for the rest of his life, while living on farms in Vermont and New Hampshire and teaching literature at Amherst College, the University of Michigan, Harvard University, and Dartmouth College. In 1961, at the inauguration of President John F. Kennedy, Frost became the first poet to read a poem — *The Gift Outright* — at a presidential inauguration.

Frost's poetry mainly reflects life in rural New England, and the language he used was the uncomplicated speech of that region. Although Frost concentrates on ordinary subject matter, he evokes a wide range of emotions, and his poems often shift dramatically from humorous tones to tragic ones. Much of his poetry is concerned with how people interact with their environment, and though he saw the beauty of nature, he also saw its potential dangers.

**Edna St. Vincent Millay** (1892—1950) is known as one of the greatest sonnet writers of the 20th century for her soft style and striking

connotations. Millay has been described as a tease and a tomboy. Her first book of poetry, *Renascence and Other Poems*, was published in 1917. *A Few Figs From Thistles* appeared in 1920 and received much attention. Published in 1922, *The Harp Weaver and Other Poems* won the 1923 Pulitzer Prize. Millay is particularly interesting because, at a time when modern poetry was abandoning traditional forms, she chose to write ballads, lyrics, and sonnets; however, the topics of her poems were quite astonishing at the time. She usually stayed within familiar structures, adapting them to her own use. Millay's strongest poems work precisely because of the balance maintained between the emotional intensity of her subjects and the disciplined craftsmanship of her forms. Perhaps Millay's most famous poem is called *First Fig*.

My candle burns at both ends;  
It will not last the night;  
But ah, my foes, and oh, my friends —  
It gives a lovely light.

**Carl Sandburg** (1878—1967) is an American poet and biographer, known for his unrhymed free verse which uses precise and vivid images to portray the energy and brutality of American urban industrial life. Sandburg also wrote what is generally considered the definitive biography of United States president Abraham Lincoln.

In 1913 Sandburg moved to Chicago, Illinois, where he worked as a journalist, writing editorials for the *Chicago Daily News*. In 1914 Sandburg's poem *Chicago* was published and he was awarded the magazine's prize that same year. Sandburg became the bard of the Midwest, serenading its artists, praising its workers, lamenting the degradation of its poor, and looking lovingly at its countryside. Sandburg was successor to 19th-century poet Walt Whitman as the proclaimer of the American spirit. Sandburg's prose masterpiece is the monumental biography *Abraham Lincoln: The Prairie Years* and *Abraham Lincoln: The War Years*, the latter of which earned him the 1940 Pulitzer Prize in history. Sandburg also wrote the children's books, *Rootabaga Stories* (1922) among them, to entertain his three daughters. Sandburg also became known as a performer of folk songs, which he sang in a craggy voice to simple guitar accompaniment.

## 4.5

**Eugene O'Neill** (1888—1953) is an American playwright, whose work dramatizes the plight of people driven by elemental passions, by memory and dream, and by an awareness of the forces that threaten to overwhelm them. His early plays helped initiate American theater's shift away from elegant parlor dramas and toward gritty naturalistic plays. O'Neill's later plays covered varied ground, leaping from expressionism — an attempt to depict subjective feelings or emotions rather than objective reality — to comedy, and finally to modern reworkings of classical myth. His best tragic plays reflect his statement that he was “always conscious of the Force behind — Fate, God, our biological past creating our present, whatever one calls it — Mystery certainly — and of the one eternal tragedy of Man in his glorious, self-destructive struggle...” In 1936 he became the first American dramatist to win the Nobel Prize in literature.

**2. Discuss the co-existence of different literary trends and schools in American literature in the period between two wars: literature of “the Lost Generation”, Realism, Naturalism, Modernism, the rise of black American literature, the rise of American drama, etc.**

## TOPIC 5 POST WORLD WAR II LITERATURE (1950—1990s)

**1. Read the information and think of the subtopic heading.**

### 5.1

The fiction that arose out of World War II lacked the desire to shock that had energized previous war novels, and writers seemed able to regard armed conflict with greater philosophical detachment. After the explosion of the first atomic bomb at the end of the war, America and the world entered a new era during which the possibility of mass destruction weighed heavily on the collective consciousness. The idea of individuality — its negative consequences as well as transcendent powers — became a unifying principle of American literature.

Protest movements of the 1960s led to a remarkable diversification of perspective and expression in American literature later in the century. Among the forces for social change were the civil rights movement, the student movement, the anti-Vietnam War movement, the women's movement, the gay rights movement, and the environmental movement. Each, to varying degrees, changed American culture. Although a few voices outside of the mainstream — by virtue of style or perspective — had always played some role in American literature, after the 1960s it became increasingly difficult even to define a mainstream.

One of the most impressive novels about World War II was *The Naked and the Dead* (1948) by **Norman Mailer**. The novelist who began his successful career with war books was **Irwin Shaw**.

After the war a group of American writers referred to as the Beat Generation communicated their profound disaffection with contemporary society through their unconventional writings and lifestyle. Notable writers associated with the group included novelist **Jack Kerouac** and poet **Allen Ginsberg**. Their writing was characterized by a raw, improvisational quality as they liberated writing from formal concerns and plot, often drawing on personal experience. Perhaps the best-known Beat novel is Kerouac's semiautobiographical *On the Road* (1957), which celebrates direct sensory experience and freedom from everyday responsibilities.

The works of **Vladimir Nabokov**, **J. D. Salinger**, **Joseph Heller**, **Kurt Vonnegut, Jr.**, and **Don DeLillo** represent the experimentation in style and form that began in the 1950s and has continued to the present. Nabokov became one of the greatest masters of English prose. *Lolita* (1955) and *Pale Fire* (1962), novels with American settings, are remarkable examples of tragicomedy that make readers question the standard categories for prose. Salinger's *The Catcher in the Rye* is at once humorous and terrifying in its precise portrayal of rebellious adolescence; written in 1951, it remains enormously popular. So too does *Catch-22* (1961), a darkly comic and wildly inventive novel by Joseph Heller about the insanity of war and the absurdity of military authority.

**Norman Mailer** (1923—2007) is an American writer, whose books frequently explore the unconscious impulses that drive human behavior. Sex and violence often play major roles, and his works frequently express bitterness toward society and a strong liberal philosophy. Mailer's service in the United States Army during World War II provided background material for his naturalistic novel *The Naked and the Dead* (1948), which

was a critical and financial success. During the 1960s Mailer developed a vivid journalistic style with the intention of presenting actual events with all the drama and complexity found in fiction. His 1968 book *Armies of the Night* was the culmination of these efforts. The work, which in 1969 won both the Pulitzer Prize and the National Book Award, was an account of Mailer's experiences at the Washington peace rallies of 1968, where he was jailed and fined. Mailer's other books include *Oswald's Tale* (1995), about Lee Harvey Oswald, the accused assassin of United States president John F. Kennedy.

**Kurt Vonnegut** (1922—2007) is an American novelist, whose breezy style and innovative subject matter gained him a wide following. Vonnegut served in the United States Air Force during World War II. His experience as a prisoner of war, when he witnessed the firebombing of Dresden, Germany, is vividly recounted in his novel *Slaughterhouse-Five* (1969). Vonnegut's other major novels include *Cat's Cradle*, a fantasy about the end of the world; *God Bless You, Mr. Rosewater*, a satire about an idealistic philanthropic foundation and its encounter with greed. Many of Vonnegut's books employ science-fiction and fantasy techniques to communicate his concerns about the destructive capabilities of technology. He suggests that to maintain human compassion and kindness in modern society, there is no choice but to view 20th-century civilization with a mixture of sadness and humor.

**Joseph Heller** (1923—1999) is an American novelist, whose comic absurdist novel *Catch-22* (1961) is a leading example of the black-humor movement in American fiction. The book served as an antiwar rallying point during the 1960s. Heller is known for showing language to be a frustrating and undependable method of communication in public discourse—military, diplomatic, philosophical, religious, and political—and for creating characters who try to escape the traps and inconsistencies of language. During World War II, he flew more than 60 missions as a B-25 wing bombardier for the United States Army Air Forces in Europe, earning the rank of first lieutenant. In the 1950s he worked as an advertising writer for high-circulation magazines while writing short fiction and *Catch-22*. Heller used his combat experiences as background material for *Catch-22*, which features the airman Yossarian as the hero and moral center of a satirical depiction of life in the army. Yossarian is portrayed as one of the last rational people in an insane war. In the novel, the absurdities of military life are represented by the regulation "Catch-22"

(a phrase Heller introduced). The regulation, which prevents airmen from escaping service in bombing missions by pleading insanity, states that any airman rational enough to want to be grounded cannot possibly be insane and therefore is fit to fly.

Another important novel about World War II exploring the theme of Holocaust is *Sophie's Choice* (1979) by **William Styron** (1925—2006). He grew up in the South, and his powerful rhetoric and treatment of Southern themes, such as sin and decadence in the wake of disintegrating social and family structures, suggest the influence of such Southern writers as William Faulkner. His major work, *The Confessions of Nat Turner*, which he conceived for many years before commencing actual writing, is the story of a black slave revolt in 1831. The work, which examines the motivations of Nat Turner for turning to violence, aroused considerable controversy. *Sophie's Choice* is a best-selling story of a Polish survivor of Auschwitz.

## 5.2

The war veteran **Jerome David Salinger** (1919—2010) contributed greatly to the exploration of the spiritual crisis in the USA of the 1950s. He is a novelist and short story writer, known for his stories dealing with the intellectual and emotional struggles of adolescents who are alienated from the empty, materialistic world of their parents. Salinger's work is marked by a profound sense of craftsmanship, a keen ear for dialogue, and a deep awareness of the frustrations of life in America after World War II.

Salinger began writing fiction as a teenager. After graduating from Military Academy, he began studies at several colleges in the New York City area, but he took no degree. Over the next several years Salinger contributed short stories to popular magazines continuing to produce work even while serving in combat during World War II as a staff sergeant in the United States Army. After returning to civilian life, Salinger continued to achieve success with his short stories, many of which were drawn from his war experiences.

At the age of 31, Salinger gained a major place in American fiction with the publication of his only novel, *The Catcher in the Rye* (1951). The book quickly earned a reputation as a quintessential American coming-of-age tale. *The Catcher in the Rye* is narrated by Holden Caulfield, a 16-year-old boy who has just flunked out of his third private



boarding school. Unwilling to remain at school until the end of the term, Holden runs away to New York City. He does not contact his parents, who live there, but instead drifts around the city for two days. The bulk of the novel is an account, at once hilariously funny and tragically moving, of Holden's adventures in Manhattan. These include disillusioning encounters with two nuns, a suave ex-schoolmate, a prostitute named Sunny, and a sympathetic former teacher who may be homosexual. Finally, drawn by his affection for his ten-year-old sister, Phoebe, Holden abandons his spree and returns home.

Salinger's depiction of Holden Caulfield is considered one of the most convincing portrayals of an adolescent in literature. Intelligent, sensitive, and imaginative, Holden desires acceptance into the adult world even though he is sickened and obsessed by what he regards as its "phonies," including his teachers, parents, and his older brother. For all his surface toughness, Holden is painfully idealistic and longs for a moral purpose in life. He tells Phoebe that he wants to be "the catcher in the rye" — the defender of childhood innocence — who would stand in a field of rye where thousands of children are playing and "catch anybody if they start to go over the cliff."

*Nine Stories* (1953), an anthology of stories, won great critical acclaim. In one of the stories, *A Beautiful Day for a Bananafish*, the author introduces the fictional Glass family, an Irish-Jewish New York family with seven children. The family's saga, colored by the suicide of the precocious oldest son, Seymour, and informed by Salinger's growing interest in Zen Buddhism, would become the center of Salinger's work during the next decades.

Another brilliant short story writer is **Ray Bradbury** (1920—2012). He often blends science fiction with social criticism and writes about the destructive tendency in humans to use technology at the expense of morality. His *Fahrenheit 451* (1953) is the portrait of an autocratic society in which the government provides all information to its citizens via television and all books are banned and burned.

Bradbury was an imaginative child prone to nightmares and frightening fantasies, which he later drew on for his writing. He began writing at least four hours a day when he was 12 years old. He sold his first story at 21 and became a full-time writer at 23. *The Martian Chronicles*, a novel about people colonizing Mars, is one of his best-known works.

Some of the most popular younger writers of the period, similar to the angry young men of Britain, were members of the **Beat movement**. Leader and spokesman of the movement was **Jack Kerouac** (1922—1969), poet and novelist.

Kerouac gave the Beat movement its name and celebrated its code of poverty and freedom in a series of novels of which the first and best known is ***On the Road*** (1957). Of French-Canadian descent, Kerouac learned English as a second language as a schoolboy. He served as a merchant seaman. Thereafter he roamed the United States and Mexico, working at a variety of jobs that included railroad man and forest ranger, before he published his first novel. Dissatisfied with fictional conventions, Kerouac developed a new, spontaneous, nonstop, unedited method of writing that shocked more polished writers. ***On the Road***, written in three weeks, was the first product of the new style. A formless book, it deals with a number of frenetic trips back and forth across the country by a number of penniless young people who are in love with life, beauty, jazz, sex, drugs, speed, and mysticism but have absolute contempt for alarm clocks, timetables, road maps, mortgages, pensions, and all traditional American rewards for industry. The book drew the attention of the public to a widespread subterranean culture of poets, folksingers, hipsters, mystics, and eccentrics.

**Allen Ginsberg** (1926—1997) is another prominent representative of the Beat movement. After graduating from Columbia, Ginsberg worked at various jobs before moving to San Francisco in the early 1950s. There he joined a circle of poets and published his first book, ***Howl*** (1956). ***Howl*** was initially seized by the government under obscenity charges, but the charges eventually were dropped, and the book is now recognized as the first important poem of the Beat movement. An angry indictment of America's false hopes and broken promises, ***Howl*** uses vivid images and long, overflowing lines to illuminate Ginsberg's thoughts. ***Howl*** and Ginsberg's subsequent poetry show the influence of English poet William Blake (who Ginsberg claimed once spoke to him in a vision) and American poets Walt Whitman and William Carlos Williams. Ginsberg's poetry is informal, discursive, and often repetitive. Its immediacy, honesty, and explicit sexual subject matter frequently give it an improvised quality.

In the United States young people looked to Ginsberg as a guide through the turbulent 1960s, and although some of his early poems were written under the influence of drugs, Ginsberg renounced drug use as

a form of inspiration. His participation in political protests was reflected in his poetry. He often took up social causes such as gay rights and, later, environmental issues.

American suburban scene was perhaps best described by **John Updike** (1932—2009). He is noted for well-crafted prose that explores the hidden tensions of middle-class American life. His characters frequently experience personal turmoil and must respond to crises relating to religion, family obligations, and marital infidelity. One of Updike's best-known works, *Rabbit, Run* (1960), tells the story of the character Harry "Rabbit" Angstrom, a young man reluctant to confront the responsibilities of life. The sequels *Rabbit Redux*, *Rabbit Is Rich*, and *Rabbit at Rest* follow Rabbit as he navigates through middle-class life in the changing America of the later decades. In *The Centaur*, Updike adapted characters from Greek legend as a Pennsylvania schoolteacher and his adolescent son. The scene is laid in a small town in 1948.

### 5.3

The amazing cultural diversity of American literature can be seen in the mere fact that many outstanding writers come from very different cultural backgrounds. The Jewish tradition in American fiction remained strong. This is evident in the works of **Saul Bellow**, who was awarded the Nobel Prize for literature in 1976; and **Philip Roth**. **Saul Bellow** (1915—2007) published his first novel, *Dangling Man* in 1944. It deals with the anxiety and discomfort of a young man waiting to be drafted in wartime. Bellow's important novel *Herzog* portrays Jewish intellectuals fighting the spiritual malaise around them. Bellow received the 1976 Nobel Prize in literature.

In the 1960s and 1970s several African American writers appeared at the forefront of American literature. One of them was **James Baldwin** (1924—1987), whose focus on issues of racial discrimination made him a prominent spokesperson for racial equality, especially during the civil rights movements of the 1960s. He is best known for his semiautobiographical first novel, *Go Tell It on the Mountain* (1953). The book describes a boy's religious conversion, and Baldwin tells the story through a series of prayers that serve as flashbacks. He weaves the history of the boy's family and community into the novel's narrative. Baldwin continued to address racial issues in his novels as well.

*If Beale Street Could Talk* (1974) depicts the struggles of a young African American couple hemmed in by racism and an unsympathetic legal system.

Another important writer is **Toni Morrison** (1931—). Her novel *Song of Solomon* (1977) is told by a male narrator in search of his identity; its publication brought Morrison to national attention. The critically acclaimed *Beloved*, winner of the Pulitzer Prize for fiction, is based on the true story of a runaway slave who, at the point of recapture, kills her infant daughter in order to spare her a life of slavery. *Jazz* is a story of violence and passion set in New York City's Harlem during the 1920s. The central theme of Morrison's novels is the black American experience; in an unjust society her characters struggle to find themselves and their cultural identity. Her use of fantasy, her sinuous poetic style, and her rich interweaving of the mythic gave her stories great strength and texture. Morrison was awarded the 1993 Nobel Prize in literature.

Italian American literature can be illustrated with the works of **Mario Puzo** (1920—1999), chronicled a fictional Mafia family, the Corleones, in *The Godfather* (1969), which became one of the most successful novels ever selling some 21 million copies worldwide, spawning three critically and financially successful motion pictures, and placing its characters into the contemporary American cultural mythology.

Puzo grew up in New York City's Hell's Kitchen and dropped out of school to get a job after his father deserted the family. He became a railroad clerk but already was harbouring dreams of being a writer. After his military service in Germany during World War II, he returned to New York City. While working as a civil servant, Puzo began writing pulp stories for men's magazines. His first two novels, *The Dark Arena* and *The Fortunate Pilgrim*, attracted good reviews but few buyers.

It was then that Puzo decided to write something that would make enough money for him to support his family. Although he had no personal knowledge of organized crime, thorough research gave him the details he needed, and *The Godfather* (1969), which depicted the family's strong bonds as well as its criminal activities, was a phenomenal success.

Russian-born **Vladimir Nabokov** (1899—1977) also contributed to American literary heritage. He moved to the United States in 1940, where he was a professor of English literature at Wellesley College and a professor of Russian literature at Cornell University. After the publication and success of *Lolita*, he eventually retired from teaching

and moved to Switzerland to concentrate on writing. Nabokov's first full-length English work was *The Real Life of Sebastian Knight*, about a young Russian man's relationship to his half-brother, a British writer. *Lolita* (1955), a brilliantly detailed, unconventional story, recounts the intense and obsessive involvement of a middle-aged European man with a sexually precocious young American girl, whom Nabokov termed a nymphet. The controversial book caused a sensation in Europe, and when it was published in the United States in 1958, it received a similar reception. Nabokov wrote several other novels in English. *Pnin* focuses on a Russian professor living in the United States. *Pale Fire* is a satire on academic pretentiousness consisting of a 999-line poem and commentary by a demented New England scholar who is the exiled king of a mythical country. Nabokov's nonfiction works include *Speak, Memory*, highly evocative account of his childhood in imperial Russia and his later life.

#### 5.4

The variety of popular fiction in contemporary America is nothing but amazing. There are book of every hue and shade. Several authors can be mentioned though. One of them is **Stephen King** (1947—), American novelist and short-story writer whose books were credited with reviving the genre of horror fiction in the late 20th century. His first published novel, *Carrie*, about a tormented teenage girl gifted with telekinetic powers, was an immediate popular success. *Carrie* was the first of many novels in which King blended horror, the macabre, fantasy, and science fiction. In his books King explored almost every terror-producing theme imaginable, from vampires, rabid dogs, deranged killers, and a pyromaniac to ghosts, extrasensory perception and telekinesis, biological warfare, and even a malevolent automobile. Though his work was disparaged as undisciplined and inelegant, King was a talented storyteller whose books gain their effect from realistic detail, forceful plotting, and the author's undoubted ability to involve and scare the reader. By the early 1990s King's books had sold more than 100 million copies worldwide.

**John Irving** (1942—) is an American author, whose novels often involve colorful characters who face difficult personal situations. Irving's fourth novel, *The World According to Garp* (1978), which follows the tumultuous life of a writer, was such a commercial success that Irving

was able to leave teaching and devote full time to writing. The book was nominated for both the National Book Award and the National Book Critics Circle Award. Irving's other works include *The Hotel New Hampshire*, *The Cider House Rules*, *A Prayer for Owen Meany*, *A Son of the Circus*, *Trying to Save Piggy Sneed*, and *A Widow for One Year*.

2. Analyze the main literary phenomena of American literature of the second half of the 20th century.

3. Comment on the cultural diversity of American literature of the period.

TOPIC 6  
CONTEMPORARY ENGLISH AND  
AMERICAN LITERATURE (1990s—)

1. Read the information and think of the subtopic heading.

6.1

**Robert James Waller** (1939—) is an American author also known for his work as a photographer and a musician. Several of his books were on the *New York Times* bestseller list including *The Bridges of Madison County* (1992). Waller received his Ph. D. in business and later taught at a university where he was also dean of the business school. *Puerto Vallarta Squeeze*, have also been made into a motion picture. Another fascinating novel by Waller is *Slow Waltz in Cedar Bend* (1993). Waller currently resides in Texas.

A number of bestselling records belong to **John Grisham** (1955—), attorney-turned-novelist, who accomplished a rare feat in publishing: he completed writing four novels, *A Time to Kill*, *The Firm*, *The Pelican Brief*, and *The Client*, and had each one reach the *New York Times* best-seller lists within five years. Thus, Grisham became the fastest-selling writer of modern fiction in history. Though often criticized for depicting one-dimensional characters and for formulating implausible plots, Grisham was generally lauded for his fast-paced, adrenaline-charged page-turners. Despite being free of gratuitous sex, violence, and gore, Grisham's novels managed to keep readers

on the edge of their seats just by making heroes out of innocent people fighting corrupt government, the underworld, and immoral businessmen.

John Grisham was inspired by a trial he had observed in 1984, and took three years to write his first novel, *A Time to Kill*, which deals with the legal, social, and moral repercussions when a black man is tried for the murder of two white men who raped his 10-year-old daughter. Despite good reviews for its skillfully crafted dialogue and sense of place, the novel failed to sell. Grisham vowed to “take a naked stab at commercial fiction” with his next novel, *The Firm*, about a law-school graduate who is seduced into joining a Memphis law firm that turns out to be a front for the Mafia. Within weeks of its release in 1991, the novel appeared on the New York Times best-seller list, where it stayed for nearly a year. Many of Grisham’s other novels were equally successful.

**Tracy Chevalier** (1962—) a bestselling historical novelist. She is of Swiss and French descent on her father’s side, and currently lives in London with her husband and son. Chevalier was raised in Washington, D.C. After receiving her degree in English, she moved to England where she worked several years as a reference book editor. Her writing career began with the book *The Virgin Blue* but she became well known with her novel *Girl with a Pearl Earring*, a book based on the creation of the famous painting by Vermeer. The film based on the book received three Academy Award nominations. Another novel, recreating medieval history, is *The Lady and the Unicorn* (2003). Her most recent book is *Burning Bright* and concerns two children who become neighbours of William Blake in London in 1792.

**Dan Brown** (1964—) is an American writer of thriller fiction. Brown is interested in cryptography, keys, and codes, which are a recurring theme in his stories. Currently his novels have been translated into more than 40 languages. After graduating from Amherst College, Brown dabbled with a musical career, self-producing a children’s cassette which sold a few hundred copies. He then formed his own record company and moved to Hollywood to pursue a career as singer-songwriter. At 30, he returned to his home town in New England. Brown became an English teacher, and gave Spanish classes to 6th, 7th, and 8th graders at a small school for K—8th grade with about 250 students. While on holiday, he read Sidney Sheldon’s novel and decided that he could do better. He started work on *Digital Fortress* published in 1998. Brown’s first three novels had little success, with fewer than 10,000 copies in each of their first printings; but the fourth novel, *The Da Vinci*

*Code*, became a runaway bestseller. It is now credited with being one of the most popular books of all time, with 60.5 million copies sold worldwide as of 2006. His best known novels are the following: *Angels and Demons* (2000), *Deception Point* (2001), *The Da Vinci Code* (2003).

**Lauren Weisberger** (1977—) is An American novelist. Following her graduation from school, she attended Cornell University where she was an English major. After college, she traveled as a backpacker through many countries of the world. Returning home, she moved to Manhattan and was hired as editor's assistant at *Vogue*. She was there for ten months. While she herself said she felt out of place there, the magazine's managing editor said "she seemed to be a perfectly happy, lovely woman".

After leaving the fashion magazine, she wrote 100-word reviews before writing her first novel. She started writing it as a story about her time at *Vogue*, trying to get done fifteen pages every couple of weeks. After continuous nudging for her to show her completed writing to agents, she finally did and within two weeks, it was sold and published in 2003 entitled *The Devil Wears Prada*. As of July 2006, it was the best-selling mass-market softcover book in the nation.

The book provides a semi-fictional but highly critical view of the Manhattan elite's empty obsession with materialism and fashion. The book's protagonist is 23-year-old Andrea Sachs. She is also quite well traveled, after visits to west Canada, India, Thailand and Italy. She goes to New York City and lands a job at *Runway* magazine working for a tyrannical boss, Miranda Priestly. She believes that if she can last one year as Miranda's assistant, she will be able to achieve her goal of becoming a writer. After many trials and tribulations, including a breakup with her long-time boyfriend, her best friend Lily's terrible accident and the myriad unreasonable requests of her boss, Andrea quits her job at *Runway* with only a month left until the end of her year. The book calls into light the many aspects of one's first job. It also highlights the presumed insanity of the fashion world and the difficulty and pressure a person goes through when trying to balance a demanding job with an adequate social life. The book provides a comical insight into the fashion world. The book was met with stunning success.

Weisberger's second novel, *Everyone Worth Knowing*, was published in 2005, and received generally unfavorable reviews. *Chasing Harry Winston* is Weisberger's third novel, which was released in May 2008. The main characters are three best friends Emmy, Adriana and Leigh who are facing



the horror of turning 30. Recently dumped Emmy promises to make a drastic change and find guys from every continent for casual affairs. Beautiful Brazilian Adriana in turn tries to leave her old lifestyle of sleeping around and living off daddy in order to get a Harry Winston ring on her finger before the first wrinkles start showing. Leigh, the one with the perfect life, doesn't know what she needs in order to be happy and to be able to relax.

The movie *The Devil Wears Prada* was released in 2006, starring Meryl Streep and Anne Hathaway. The film grossed \$27.5 million in its opening weekend, amassing total U. S. sales of \$125 million and total worldwide sales of \$322 million, making it one of the top grossing films of summer 2006. Though it departs from the book in several ways, it's definitely worth watching!

## 6.2

**Nicholas Evans** (1950—) is an English journalist, screenwriter and novelist. He studied at Oxford and served in Africa with a charity. He then studied journalism and worked as a newspaper reporter and TV screenwriter. His novel, *The Horse Whisperer*, was № 10 on the bestselling list in the USA for 1995. It was made into a motion picture.

**Nick Hornby** (1957—) was educated at Cambridge. He is best known for several novels, some turned into successful movies. His work frequently touches upon music, sports, and the both aimless and obsessive natures of his protagonists. *High Fidelity* — his second book and first novel — was published in 1995. The novel, about a neurotic record collector and his failed relationships, was adapted first into a film and later into a Broadway musical. His third novel, *About a Boy*, published in 1998, is about two “boys” — Marcus, an awkward yet endearing adolescent from a single parent family, and the free floating, mid-30s Will Freeman who overcomes his own immaturity and self-centeredness through his growing relationship with Marcus. Hugh Grant starred in the movie version. Hornby's newest book, entitled *Slam*, was recognized as a 2008 Best Book for Young Adults. The protagonist of *Slam* is a 15-year-old skateboarder named Sam whose life changes drastically when his girlfriend gets pregnant.

**Helen Fielding** (1958—) is best known as the author of the novel *Bridget Jones's Diary* and its sequel *Bridget Jones: The Edge of Reason*. In 2003, she was listed as one of the 50 funniest acts in British comedy. In her early years, she graduated from the University of Oxford with an English

degree, and worked in television journalism for several years before writing her first novel, *Cause Celeb*. The *Bridget Jones* books had their origins in a column published in *The Independent* and *The Daily Telegraph*.

**Joanne Rowling** (1965—) is a British author, who writes about the magical adventures of a boy wizard named Harry Potter. The Harry Potter books dominated bestseller lists in the late 1990s and early 2000s, attracting fans worldwide among children and adults alike. Rowling knew she wanted to be a writer as early as age six, when she wrote her first story. She graduated from the University of Exeter in England and afterward worked in various jobs while attempting to write fiction for adults. Rowling moved to Portugal at age 26, where she taught English. While there, she married a Portuguese journalist, and they had a daughter in 1993. During this time she began writing a book about an orphaned boy who lives with his mean-spirited aunt and uncle and does not know that he is actually a wizard with magic powers. By 1995 Rowling was divorced, and she moved to Edinburgh, Scotland. Unable to pay for childcare, Rowling went on public assistance and continued writing her book, often jotting down passages in cafés while her daughter slept at her side. Her finished manuscript was rejected by a number of publishers before its publication as *Harry Potter and the Philosopher's Stone* in Britain in 1997. This is how it all began. In July 2007, the last book of the series was released. So far, Rowling has earned one billion dollars. The first six books have sold over 300 million copies and have been translated into 62 languages.

**Cecelia Ahern** (1981—) is an Irish novelist. In addition to publishing several novels, she has also contributed a number of short stories to various anthologies, for which all her royalties go to charity, and she is currently a TV producer. In 2000, she was part of an Irish pop group, who finished third in the Irish national final for the Eurovision Song Contest. Before starting her writing career, she read for a Degree in Journalism and Media Communications from a college in Dublin. When Cecelia Ahern was twenty-one, her first novel *PS, I Love You* was the number one bestseller in Ireland, the UK, USA, Germany and Holland. It is now sold in over forty countries. Her second book, *Where Rainbows End* (U. S. *Love, Rosie*), also reached number one in Ireland and the UK. She has also contributed to charity books with short stories such as *Irish Girls are Back in Town* and *Ladies' Night*.

2. Give an overview of works written by well-known British and American writer in the 21st century.

3. Define the basic features of modern fiction.

**PART II**  
**SEMINARS IN AMERICAN LITERATURE**

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**SEMINAR 1**  
**HITCH YOUR WAGON TO A STAR!**

1. Early American writing and the search for a native literature.
2. The Transcendentalist movement (Text 1).
3. Edgar Allan Poe: the poet, the writer, the critic (Text 2).
4. The first great novelists: Nathaniel Hawthorn (Text 3) and Herman Melville (Text 4).

**Text 1**

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth becomes part of his daily food. In the presence of nature a wild delight runs through the man, in spite of real sorrows. Nature says, — he is my creature, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods, too, a man casts off his years, as the snake his slough, and at what period so ever of life is always a child. In the woods is perpetual youth.

Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire

of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life, — no disgrace, no calamity (leaving me my eyes), which nature cannot repair. Standing on the bare ground, — my head bathed by the blithe air and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eyeball; I am nothing, I see all; the currents of the Universal Being circulate through me; I am part or parcel of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

The greatest delight which the fields and woods minister is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged.

They nod to me, and I to them. The waving of the boughs in the storm is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me when I deemed I was thinking justly or doing right. Yet it is certain that the power to produce this delight does not reside in nature, but in man, or in a harmony of both. It is necessary to use these pleasures with great temperance. For nature is not always tricked in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs is overspread with melancholy today. Nature always wears the colors of the spirit.

#### Text 2

...I know not how it was — but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain — upon the bleak walls — upon the vacant eye-like windows — upon a few rank sedges — and upon a few white trunks of decayed trees — with an utter

depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium — the bitter lapse into everyday life — the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart — an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down — but with a shudder even more thrilling than before — upon the remodelled and inverted images of the grey sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country — a letter from him — which, in its wildly importunate nature, had admitted of no other than a personal reply...

### Text 3

When her elf-child had departed, Hester Prynne made a step or two towards the track that led through the forest, but still remained under the deep shadow of the trees. She beheld the minister advancing along the path, entirely alone, and leaning on a staff which he had cut by the wayside. He looked haggard and feeble, and betrayed a nerveless despondency in his air which had never so remarkably characterized him in his walks about the settlement, nor in any other situation where he deemed himself liable to notice. Here it was woefully visible, in this intense seclusion of the forest, which of itself would have been a heavy trial to the spirits. There was a listlessness in

his gait, as if he saw no reason for taking one step further, nor felt any desire to do so, but would have been glad, could he be glad of anything, to fling himself down at the root of the nearest tree, and lie there passive, forevermore. The leaves might bestrew him and the soil gradually accumulate and form a little hillock over his frame, no matter whether there were life in it or no. Death was too definite an object to be wished for, or avoided.

To Hester's eye, the Reverend Mr. Dimmesdale exhibited no symptom of positive and vivacious suffering, except that, as little Pearl had remarked, he kept his hand over his heart.

Slowly as the minister walked, he had almost gone by before Hester Prynne could gather voice enough to attract his observation. At length, she succeeded.

"Arthur Dimmesdale!" she said, faintly at first; then louder, but hoarsely. "Arthur Dimmesdale!"

"Who speaks?" answered the minister.

Gathering himself quickly up, he stood more erect, like a man taken by surprise in a mood to which he was reluctant to have witnesses. Throwing his eyes anxiously in the direction of the voice, he indistinctly beheld a form under the trees, clad in garments so sombre, and so little relieved from the gray twilight into which the clouded sky and the heavy foliage had darkened the noontide, that he knew not whether it were a woman or a shadow. It may be that his pathway through life was haunted thus, by a spectre that had stolen out from among his thoughts.

He made a step higher, and discovered the scarlet letter.

"Hester! Hester Prynne!" said he. "Is it thou? Art thou in life?"

"Even so!" she answered. "In such life as has been mine these seven years past! And thou, Arthur Dimmesdale, dost thou yet live?"

It was no wonder that they thus questioned one another's actual and bodily existence, and even doubted of their own. So strangely did they meet in the dim wood, that it was like the first encounter, in the world beyond the grave, of two spirits who had been intimately connected in their former life, but now stood coldly shuddering, in mutual dread, as not yet familiar with their state, nor wonted to the companionship of disembodied beings. Each a ghost, and awe-stricken at the other ghost! They were awe-stricken likewise at themselves; because the crisis flung back to them their consciousness, and revealed to each heart its history and experience, as life never does, except at such breathless epochs. The soul beheld its features in the mirror of the passing moment.

#### Text 4

“I turn my body from the sun. What ho, Tashtego! let me hear thy hammer. Oh! Ye three unsundered spires of mine; thou uncracked keel; and only god-bullied hull; thou firm deck, and haughty helm, and Pole-pointed prow,- death- glorious ship! must ye then perish, and without me? Am I cut off from the last fond pride of meanest shipwrecked captains? Oh, lonely death on lonely life! Oh, now I feel my topmost greatness lies in my topmost grief. Ho, ho! from all your furthest bounds, pour ye now in, ye bold billows of my whole foregone life, and top this one piled comber of my death! Towards thee I roll, thou all-destroying but unconquering whale; to the last I grapple with thee; from hell’s heart I stab at thee; for hate’s sake I spit my last breath at thee. Sink all coffins and all hearses to one common pool! and since neither can be mine, let me then tow to pieces, while still chasing thee, though tied to thee, thou damned whale! Thus, I give up the spear!”

The harpoon was darted; the stricken whale flew forward; with igniting velocity the line ran through the grooves; — ran foul. Ahab stooped to clear it; he did clear it; but the flying turn caught him round the neck, and voicelessly as Turkish mutes bowstring their victim, he was shot out of the boat, ere the crew knew he was gone. Next instant, the heavy eye-splice in the rope’s final end flew out of the stark-empty tub, knocked down an oarsman, and smiting the sea, disappeared in its depths.

For an instant, the tranced boat’s crew stood still; then turned. “The ship? Great God, where is the ship?” Soon they through dim, bewildering mediums saw her sidelong fading phantom, as in the gaseous Fata Morgana; only the uppermost masts out of water; while fixed by infatuation, or fidelity, or fate, to their once lofty perches, the pagan harpooners still maintained their sinking look-outs on the sea. And now, concentric circles seized the lone boat itself, and all its crew, and each floating oar, and every lancepole, and spinning, animate and inanimate, all round and round in one vortex, carried the smallest chip of the Pequod out of sight.

But as the last whelmings intermixingly poured themselves over the sunken head of the Indian at the mainmast, leaving a few inches of the erect spar yet visible, together with long streaming yards of the flag, which calmly undulated, with ironical coincidings, over the destroying billows they almost touched; — at that instant, a red arm and a hammer

hovered backwardly uplifted in the open air, in the act of nailing the flag faster and yet faster to the subsiding spar. A sky-hawk that tauntingly had followed the main-truck downwards from its natural home among the stars, pecking at the flag, and incommoding Tashtego there; this bird now chanced to intercept its broad fluttering wing between the hammer and the wood; and simultaneously feeling that ethereal thrill, the submerged savage beneath, in his death-gasp, kept his hammer frozen there; and so the bird of heaven, with archangelic shrieks, and his imperial beak thrust upwards, and his whole captive form folded in the flag of Ahab, went down with his ship, which, like Satan, would not sink to hell till she had dragged a living part of heaven along with her, and helmeted herself with it.

Now small fowls flew screaming over the yet yawning gulf; a sullen white surf beat against its steep sides; then all collapsed, and the great shroud of the sea rolled on as it rolled five thousand years ago.

#### ANSWER OR DISCUSS

1. Comment on the following statement: "The story of American Literature begins in the early 1600s, long before there were any "Americans". What were the earliest forms of American literature?"
2. In 1820 the British critic Sydney Smith asked: "Who reads an American book? Literature the Americans have ... is all imported." Explain the idea as you see it.
3. Prove that the term "colonial literature" is more suitable for literature of the 17—18th centuries than "American literature". Speak on the main representatives of the period.
4. Analyze the influence of the American Revolutionary War (1775—1783) on the development of literature.
5. Speak on the contribution of the following writers to American literature:
  - Benjamin Franklin;
  - Washington Irving;
  - James Fenimore Cooper.
6. What is Transcendentalism? What are the beliefs and ideas of the major leaders in the movement? Use Text 1 to prove your answer.
7. Discuss the distinctive features of American Romanticism. Highlight the differences and similarities of British and American Romanticism.
8. Give an overview of E. Poe's creative activities.
9. Think if Poe's *The Fall of the House of Usher* is best read and interpreted as a tale of supernatural terror, or as a kind of psychodrama illustrating the collapse and disintegration of the self? What facts can you cite in support of your view (Text 2)?



10. Prove that *The Scarlet Letter* is the portrayal of Puritan America. What is the difference between how adultery is viewed now and how it was viewed by Puritan Society? Is Hester truly penitent for her crime? Who is more racked by guilt, Hester or Dimmesdale (Text 3)?

11. *Moby Dick* has been called a “natural epic”. Discuss how Melville combines fact and fiction.

12. D. Lawrence stated: “Of course he (*Moby Dick*) is a symbol. Of what? I doubt that even Melville knew exactly. That’s the best of it”. Analyze the symbol system of the novel.

## SEMINAR 2 THE GUILDED AGE AND AFTER

1. American literature in 1860—1900s: the rise and development of realism.

2. Mark Twain: a towering figure (Text 1).

3. The “call of the wild” in Jack London’s work (Text 2).

4. The Era of Muckrakers. Social issues in literature. Naturalism in Theodore Dreiser’s work (Text 3).

### Text 1

The exercises began. A very little boy stood up and sheepishly recited, “You’d scarce expect one of my age to speak in public on the stage,” etc. — accompanying himself with the painfully exact and spasmodic gestures which a machine might have used — supposing the machine to be a trifle out of order. But he got through safely, though cruelly scared, and got a fine round of applause when he made his manufactured bow and retired.

A little shamefaced girl lisped, “Mary had a little lamb,” etc., performed a compassion-inspiring curtsy, got her meed of applause, and sat down flushed and happy.

Tom Sawyer stepped forward with conceited confidence and soared into the unquenchable and indestructible “Give me liberty or give me death” speech, with fine fury and frantic gesticulation, and broke down in the middle of it. A ghastly stage-fright seized him, his legs quaked

under him and he was like to choke. True, he had the manifest sympathy of the house but he had the house's silence, too, which was even worse than its sympathy. The master frowned, and this completed the disaster. Tom struggled awhile and then retired, utterly defeated. There was a weak attempt at applause, but it died early.

"The Boy Stood on the Burning Deck" followed; also "The Assyrian Came Down," and other declamatory gems. Then there were reading exercises, and a spelling fight. The meagre Latin class recited with honor. The prime feature of the evening was in order, now — original "compositions" by the young ladies. Each in her turn stepped forward to the edge of the platform, cleared her throat, held up her manuscript (tied with dainty ribbon), and proceeded to read, with labored attention to "expression" and punctuation. The themes were the same that had been illuminated upon similar occasions by their mothers before them, their grandmothers, and doubtless all their ancestors in the female line clear back to the Crusades. "Friendship" was one; "Memories of Other Days"; "Religion in History"; "Dream Land"; "The Advantages of Culture"; "Forms of Political Government Compared and Contrasted"; "Melancholy"; "Filial Love"; "Heart Longings," etc.

A prevalent feature in these compositions was a nursed and petted melancholy; another was a wasteful and opulent gush of "fine language"; another was a tendency to lug in by the ears particularly prized words and phrases until they were worn entirely out; and a peculiarity that conspicuously marked and marred them was the inveterate and intolerable sermon that wagged its crippled tail at the end of each and every one of them. No matter what the subject might be, a brain-racking effort was made to squirm it into some aspect or other that the moral and religious mind could contemplate with edification. The glaring insincerity of these sermons was not sufficient to compass the banishment of the fashion from the schools, and it is not sufficient to-day; it never will be sufficient while the world stands, perhaps. There is no school in all our land where the young ladies do not feel obliged to close their compositions with a sermon; and you will find that the sermon of the most frivolous and the least religious girl in the school is always the longest and the most relentlessly pious. But enough of this. Homely truth is unpalatable.

## Text 2

There was a brief pause in the conversation they were trying to get started. Then she asked tentatively about the scar on his cheek. Even as she asked, he realized that she was making an effort to talk his talk, and he resolved to get away from it and talk hers.

"It was just an accident," he said, putting his hand to his cheek. "One night, in a calm, with a heavy sea running, the main-boom-lift carried away, an' next the tackle. The lift was wire, an' it was threshin' around like a snake. The whole watch was tryin' to grab it, an' I rushed in an' got swatted."

"Oh," she said, this time with an accent of comprehension, though secretly his speech had been so much Greek to her and she was wondering what a lift was and what swatted meant.

"This man Swineburne," he began, attempting to put his plan into execution and pronouncing the I long.

"Who?"

"Swineburne," he repeated, with the same mispronunciation. "The poet."

"Swinburne," she corrected.

"Yes, that's the chap," he stammered, his cheeks hot again. "How long since he died?"

"Why, I haven't heard that he was dead." She looked at him curiously. "Where did you make his acquaintance?"

"I never clapped eyes on him," was the reply. "But I read some of his poetry out of that book there on the table just before you come in. How do you like his poetry?"

And thereat she began to talk quickly and easily upon the subject he had suggested. He felt better, and settled back slightly from the edge of the chair, holding tightly to its arms with his hands, as if it might get away from him and buck him to the floor. He had succeeded in making her talk her talk, and while she rattled on, he strove to follow her, marvelling at all the knowledge that was stowed away in that pretty head of hers, and drinking in the pale beauty of her face. Follow her he did, though bothered by unfamiliar words that fell glibly from her lips and by critical phrases and thought-processes that were foreign to his mind, but that nevertheless stimulated his mind and set it tingling. Here was intellectual life, he thought, and here was beauty, warm and wonderful as he had never dreamed it could be. He forgot himself and

stared at her with hungry eyes. Here was something to live for, to win to, to fight for — ay, and die for. The books were true. There were such women in the world. She was one of them. <...>

She had never had men look at her in such fashion, and it embarrassed her. She stumbled and halted in her utterance. The thread of argument slipped from her. He frightened her, and at the same time it was strangely pleasant to be so looked upon. Her training warned her of peril and of wrong, subtle, mysterious, luring; while her instincts rang clarion-voiced through her being, impelling her to hurdle caste and place and gain to this traveller from another world, to this uncouth young fellow with lacerated hands and a line of raw red caused by the unaccustomed linen at his throat, who, all too evidently, was soiled and tainted by ungracious existence. She was clean, and her cleanness revolted; but she was woman, and she was just beginning to learn the paradox of woman.

### Text 3

The dinner itself was chatter about a jumble of places, personalities, plans, most of which had nothing to do with anything that Clyde had personally contacted here. However, by reason of his own charm, he soon managed to overcome the sense of strangeness and hence indifference in some quarters, more particularly the young women of the group who were interested by the fact that Sondra Finchley liked him. And Jill Trumbull, sitting beside him, wanted to know where he came from, what his own home life and connections were like, why he had decided to come to Lycurgus, questions which, interjected as they were between silly banter concerning different girls and their beaux, gave Clyde pause. He did not feel that he could admit the truth in connection with his family at all. So he announced that his father conducted a hotel in Denver — not so very large, but still a hotel. Also that he had come to Lycurgus because his uncle had suggested to him in Chicago that he come to learn the collar business. He was not sure that he was wholly interested in it or that he would continue indefinitely unless it proved worth while; rather he was trying to find out what it might mean to his future, a remark which caused Sondra, who was also listening, as well as Jill, to whom it was addressed, to consider that in

spite of all rumors attributed to Gilbert, Clyde must possess some means and position to which, in case he did not do so well here, he could return.

This in itself was important, not only to Sondra and Jill, but to all the others. For, despite his looks and charm and family connections here, the thought that he was a mere nobody, seeking, as Constance Wynant had reported, to attach himself to his cousin's family, was disquieting. One couldn't ever be anything much more than friendly with a moneyless clerk or pensioner, whatever his family connections, whereas if he had a little money and some local station elsewhere, the situation was entirely different.

And now Sondra, relieved by this and the fact that he was proving more acceptable than she had imagined he would, was inclined to make more of him than she otherwise would have done.

"Are you going to let me dance with you after dinner?" was one of the first things he said to her, infringing on a genial smile given him in the midst of clatter concerning an approaching dance somewhere.

"Why, yes, of course, if you want me to," she replied, coquettishly, seeking to intrigue him into further romanticisms in regard to her.

"Just one?"

"How many do you want? There are a dozen boys here, you know. Did you get a program when you came in?"

"I didn't see any."

"Never mind. After dinner you can get one. And you may put me down for three and eight. That will leave you room for others." She smiled bewitchingly. "You have to be nice to everybody, you know."

"Yes, I know." He was still looking at her. "But ever since I saw you at my uncle's last April, I've been wishing I might see you again. I always look for your name in the papers."

#### ANSWER OR DISCUSS

1. Comment on social and political background of the literary process of the second half of the 19th century. What were the major literary phenomena and their representatives?

2. Speak on the origin of Mark Twain's pseudonym, the social vices he attacked in his books, the peculiarities of his style and language, and the factors which determined the success of his books.

3. Mark Twain commented on his book *The Adventures of Tom Sawyer*: "My book is mainly for boys and girls to enjoy, but I hope, men and women will also be glad to read

it to see what they once were like". Do you think that the only purpose of the book is painting an idyllic picture of boyhood life along the Mississippi River? What social conventions does Twain satirize throughout *The Adventures of Tom Sawyer* (Text 1)?

4. How does Tom Sawyer change over the course of the story? Analyze Tom's relationship to the other boys of his age, the relationship between the adults and children of St. Petersburg.

5. Prove that *Martin Eden* written by Jack London is a semiautobiographical novel.

6. What are the main themes that Jack London introduces in his book (Text 2)?

7. Point out the economic and political factors that determined the changes in the consciousness of American people at the turn of the 20th century. How did they influence the literary process? Give a brief overview of such phenomena as naturalism and muckraking.

8. Pay attention to the title of Dreiser's book. Explain it.

9. To what extent is Clyde the victim of environmental, social or economic forces? To what extent is he the victim of choices he makes with his own free will? Who is to blame in the tragedy? Why does the novel continue to be relevant in modern society (Text 3)?

10. Are there any characters in the novels *The Adventures of Tom Sawyer*, *Martin Eden*, *An American Tragedy* whom you admire? Please, explain why (not).

### SEMINAR 3

#### THE COLORS OF THE AMERICAN DREAM

1. American literature in 1900—1940s.
2. Ernest Hemingway: the importance of facing reality (Text 1).
3. Francis S. Fitzgerald: the American Dream of the self-made man (Text 2).
4. John Steinbeck and his novel of social awareness (Text 3).

#### Text 1

When I got back to the villa it was five o'clock and I went out where we washed the cars, to take a shower. Then I made out my report in my room, sitting in my trousers and an undershirt in front of the open window. In two days the offensive was to start and I would go with the cars to Plava. It was a long time since I had written to the States and I knew I should write but I had let it go so long that it was almost impossible to write now. There was nothing to write about. <...> We

were in the second army. There were some British batteries up with the third army. I had met two gunners from that lot, in Milan. They were very nice and we had a big evening. They were big and shy and embarrassed and very appreciative together of anything that happened. I wish that I was with the British. It would have been much simpler. Still I would probably have been killed. Not in this ambulance business. Yes, even in the ambulance business. British ambulance drivers were killed sometimes. Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies. I wished to God it was over though. Maybe it would finish; this summer. Maybe the Austrians would crack. They had always cracked in other wars. What was the matter with this war? Everybody said the French were through. Rinaldi said that the French had mutinied and troops marched on Paris. I asked him what happened and he said, "Oh, they stopped them." I wanted to go to Austria without war. I wanted to go to the Black Forest. I wanted to go to the Hartz Mountains. Where were the Hartz Mountains anyway? They were fighting in the Carpathians. I did not want to go there anyway. It might be good though. I could go to Spain if there was no war. The sun was going down and the day was cooling off. After supper I would go and see Catherine Barkley. I wished she were here now. I wished I were in Milan with her. I would like to eat at the Cova and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley. Maybe she would. Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please. Because we would not wear any clothes because it was so hot and the window open and the swallows flying over the roofs of the houses and when it was dark afterward and you went to the

window very small bats hunting over the houses and close down over the trees and we would drink the capri and the door locked and it hot and only a sheet and the whole night and we would both love each other all night in the hot night in Milan. That was how it ought to be. I would eat quickly and go and see Catherine Barkley.

## Text 2

He was silent, and I guessed at his unutterable depression.

"I feel far away from her," he said. "It's hard to make her understand."

"You mean about the dance?"

"The dance?" He dismissed all the dances he had given with a snap of his fingers. "Old sport, the dance is unimportant."

He wanted nothing less of Daisy than that she should go to Tom and say: "I never loved you." After she had obliterated four years with that sentence they could decide upon the more practical measures to be taken. One of them was that, after she was free, they were to go back to Louisville and be married from her house just as if it were five years ago.

"And she doesn't understand," he said. "She used to be able to understand. We'd sit for hours — "He broke off and began to walk up and down a desolate path of fruit rinds and discarded favors and crushed flowers."

"I wouldn't ask too much of her," I ventured. "You can't repeat the past."

"Can't repeat the past?" he cried incredulously. "Why of course you can!"

He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.

"I'm going to fix everything just the way it was before," he said, nodding determinedly. "She'll see."

He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy. His life had been confused and disordered since then, but if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was...

...One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight. They stopped here and turned toward each other. Now it was a cool night with that mysterious excitement in it which comes at the two changes of the



year. The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars. Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees — he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder. His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete.

Through all he said, even through his appalling sentimentality, I was reminded of something — an elusive rhythm, a fragment of lost words, that I had heard somewhere a long time ago. For a moment a phrase tried to take shape in my mouth and my lip parted like a dumb man's, as though there was more struggling upon them than a wisp of startled air. But they made no sound, and what I had almost remembered was incommunicable forever.

### Text 3

The western land, nervous under the beginning change. The Western States, nervous as horses before a thunder storm. The great owners, nervous, sensing a change, knowing nothing of the nature of the change. The great owners, striking at the immediate thing, the widening government, the growing labor unity; striking at new taxes, at plans; not knowing these things are results, not causes. Results, not causes; results, not causes.

The causes lie deep and simply — the causes are a hunger in a stomach, multiplied a million times; a hunger in a single soul, hunger for joy and some security, multiplied a million times; muscles and mind aching to grow, to work, to create, multiplied a million times. The last clear definite function of man — muscles aching to work, minds aching to create beyond the single need — this is man. To build a wall, to build a house, a dam, and in the wall and house and dam to put something of Manself, and to Manself take back something of the wall, the house, the dam; to take hard muscles from the lifting, to take the clear lines and

form from conceiving. For man, unlike any other thing organic or inorganic in the universe, grows beyond his work, walks up the stairs of his concepts, emerges ahead of his accomplishments. This you may say of man — when theories change and crash, when schools, philosophies, when narrow dark alleys of thought, national, religious, economic, grow and disintegrate, man reaches, stumbles forward, painfully, mistakenly sometimes. <...>

One man, one family driven from the land; this rusty car creaking along the highway to the west. I lost my land, a single tractor took my land. I am alone and I am bewildered. And in the night one family camps in a ditch and another family pulls in and the tents come out. The two men squat on their hams and the women and children listen. Here is the node, you who hate change and fear revolution. Keep these two squatting men apart; make them hate, fear, suspect each other. Here is the anlage of the thing you fear. This is the zygote. For here “I lost my land” is changed; a cell is split and from its splitting grows the thing you hate — “We lost *our* land.” The danger is here, for two men are not as lonely and perplexed as one. And from this first “we” there grows a still more dangerous thing: “I have a little food” plus “I have none.” If from this problem the sum is “We have a little food,” the thing is on its way, the movement has direction. Only a little multiplication now, and this land, this tractor are ours. The two men squatting in a ditch, the little fire, the side-meat stewing in a single pot, the silent, stone-eyed women; behind, the children listening with their souls to words their minds do not understand. The night draws down. The baby has a cold. Here, take this blanket. It’s wool. It was my mother’s blanket — take it for the baby. This is the thing to bomb. This is the beginning — from “I” to “we.”

If you who own the things people must have could understand this, you might preserve yourself. If you could separate causes from results, if you could know that Paine, Marx, Jefferson, Lenin, were results, not causes, you might survive. But that you cannot know. For the quality of owning freezes you forever into “I,” and cuts you off forever from the “we.”

#### ANSWER OR DISCUSS

1. Speak on the main events of the first half of the 20th century in the USA:
  - World War I;
  - the Prohibition (1919);

- the Roaring Twenties;
- the Great Depression;
- the Dust Bowl.

How did the events influence the literary process of the period? Comment on the main literary trends and schools in the period between wars.

2. Give the definition of “the American Dream” and trace the evolution of this concept.
3. *A Farewell to Arms* is one of the most famous war novels ever written. Unlike many war stories, however, the novel does not glorify the experience of combat or offer us portraits of heroes as they are traditionally conceived. What is the novel’s attitude toward war? Is it fair to call *A Farewell to Arms* an antiwar novel?
4. Discuss the various ways in which characters seek solace from the pains of a war-ravaged world.
5. *A Farewell to Arms* is a love story as well as a war novel. Discuss the role of love in the novel: how does love affect the characters’ perceptions of war? How does the war shape the characters’ love story?
6. Explain how *The Great Gatsby* reflects the Roaring Twenties.
7. Debate that *The Great Gatsby* illustrates the theme of the American dream being corrupted by the desire for wealth.
8. Half of the chapters in *The Grapes of Wrath* focus on the dramatic westward journey of the Joad family, while the others possess a broader scope, providing a more general picture of the migration of thousands of Dust Bowl farmers. Why might Steinbeck have chosen it? How do the two kinds of chapters reinforce each other?
9. Discuss the development of Tom Joad as a character. How does he grow through the book?
10. Discuss the ending of the novel. Does it fit aesthetically with the rest of the book? Does the ending effectively embody thematic trends within the novel’s development? Does it provide hope or does it leave the reader unsettled?
11. Compare three novels. What may unite them?

#### SEMINAR 4

### AMERICAN LITERATURE AFTER 1950: THE FLOWERING OF INDIVIDUALS

1. American literature after 1950: general outline.
2. The young rebels: Jerome Salinger (Text 1).
3. Never give up: Ray Bradbury (Text 2).
4. America the beautiful: Vladimir Nabokov (Text 3).
5. Small town America: John Updike (Text 4).

## Text 1

After the Christmas thing was over, the goddam picture started. It was so putrid I couldn't take my eyes off it. It was about this English guy, Alec something, that was in the war and loses his memory in the hospital and all. He comes out of the hospital carrying a cane and limping all over the place. All over London, not knowing who the hell is. He's really a duke, but he doesn't know it. Then he meets this nice, homey, sincere girl getting on a bus. Her goddam hat blows off and he catches it, and then they go upstairs and sit down and start talking about Charles Dickens. He's both their favorite author and all. He's carrying this copy of *Oliver Twist* and so's she. I could've puked. Anyway, they fell in love right away, on account of they're both so nuts about Charles Dickens and all, and he helps her run her publishing business. She's a publisher, the girl. Only, she's not doing so hot, because her brother's a drunkard and he spends all their dough. He's a very bitter guy, the brother, because he was a doctor in the war and now he can't operate any more because his nerves are short, so he boozes all the time, but he's pretty witty and all. Anyway, old Alec writes a book, and this girl publishes it, and they both make a hatful of dough on it. They're all set to get married when this other girl, old Marcia, shows up. Marcia was Alec's fiance before he lost his memory, and she recognizes him when he's in this store autographing books. She tells old Alec he's really a duke and all, but he doesn't believe her and doesn't want to go with her to visit his mother and all. His mother's blind as a bat. But the other girl, the homey one, makes him go. She's very noble and all. So he goes. But he still doesn't get his memory back, even when his great Dane jumps all over him and his mother sticks her fingers all over his face and brings him this teddy bear he used to slobber around with when he was a kid. But then, one day, some kids are playing cricket on the lawn and he gets smacked in the head with a cricket ball. Then right away he gets his goddam memory back and he goes in and kisses his mother on the forehead and all. Then he starts being a regular duke again, and he forgets all about the homey babe that has the publishing business. I'd tell you the rest of the story, but I might puke if I did. It isn't that I'd spoil it for you or anything. There isn't anything to spoil, for Chrissake. Anyway, it ends up with Alec and the homey babe getting married, and the brother, that drunkard, gets his nerves back and operates on Alec's mother so she can see again, and then the drunken

brother and old Marcia go for each other. It ends up with everybody at this long dinner table laughing their asses off because the great Dane comes in with a bunch of puppies. Everybody thought it was a male, I suppose, or some goddam thing. All I can say is, don't see it if you don't want to puke all over yourself.

The part that got me was, there was a lady sitting next to me that cried all through the goddam picture. The phonier it got, the more she cried. You'd have thought she did it because she was kindhearted as hell, but I was sitting right next to her, and she wasn't. She had this little kid with her that was bored as hell and had to go to the bathroom, but she wouldn't take him. She kept telling him to sit still and behave himself. She was about as kindhearted as a goddam wolf. You take somebody that cries their goddam eyes out over phony stuff in the movies, and nine times out often they're mean bastards at heart. I'm not kidding.

## Text 2

Beatty went on as if nothing had happened. "You like bowling, don't you, Montag?" — "Bowling, yes."

"More sports for everyone, group spirit, fun, and you don't have to think, eh? Organize and organize and super-organize super-super sports. More cartoons in books. More pictures. The mind drinks less and less. Impatience. Highways full of crowds going somewhere, somewhere, somewhere, nowhere. The gasoline refugee. Towns run into motels, people in nomadic surges from place to place, following the moon tides, living tonight in the room where you slept this noon and I the night before."

Mildred went out of the room and slammed the door. The parlour "aunts" began to laugh at the parlour "uncles".

"Now let's take up the minorities in our civilization, shall we? Bigger the population, the more minorities. Don't step on the toes of the dog-lovers, the cat-lovers, doctors, lawyers, merchants, chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico. The people in this book, this play, this TV serial are not meant to represent any actual painters, cartographers, mechanics anywhere. The bigger your market, Montag, the less you handle controversy, remember that! All the minor minor minorities with their navels to be kept clean. Authors, full of evil thoughts, lock up your typewriters. They did. Magazines became a nice

blend of vanilla tapioca. Books, so the damned snobbish critics said, were dishwater. No wonder books stopped selling, the critics said. But the public, knowing what it wanted, spinning happily, let the comic-books survive. And the three-dimensional sex-magazines, of course. There you have it, Montag. It didn't come from the Government down. There was no dictum, no declaration, no censorship, to start with, no! Technology, mass exploitation, and minority pressure carried the trick, thank God. Today, thanks to them, you can stay happy all the time, you are allowed to read comics, the good old confessions, or trade-journals."

"Yes, but what about the firemen, then?" asked Montag.

"Ah." Beatty leaned forward in the faint mist of smoke from his pipe. "What more easily explained and natural? With school turning out more runners, jumpers, racers, tinkers, grabbers, snatchers, fliers, and swimmers instead of examiners, critics, knowers, and imaginative creators, the word "intellectual", of course, became the swear word it deserved to be. You always dread the unfamiliar. Surely you remember the boy in your own school class who was exceptionally "bright", did most of the reciting and answering while the others sat like so many leaden idols, hating him. And wasn't it this bright boy you selected for beatings and tortures after hours? Of course it was. We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind. Who knows who might be the target of the well-read man? Me? I won't stomach them for a minute.

### Text 3

Singularly enough, I seldom if ever dreamed of Lolita as I remembered her — as I saw her constantly and obsessively in my conscious mind during my daymares and insomnias. More precisely: she did haunt my sleep but she appeared there in strange and ludicrous disguises as Valeria or Charlotte, or a cross between them. That complex ghost would come to me, shedding shift after shift, in an atmosphere of great melancholy and disgust, and would recline in dull invitation on some narrow board or hard settee, with flesh ajar like the

rubber valve of a soccer ball's bladder. I would find myself, dentures fractured or hopelessly mislaid, in horrible chambres garnies where I would be entertained at tedious vivisection parties that generally ended with Charlotte or Valeria weeping in my bleeding arms and being tenderly kissed by my brotherly lips in a dream disorder of auctioneered Viennese bric-a-brac, pity, impotence and the brown wigs of tragic old women who had just been gassed.

One day I removed from the car and destroyed an accumulation of teen-magazines. You know the sort. Stone age at heart; up to date, or at least Mycenaean, as to hygiene. A handsome, very ripe actress with huge lashes and a pulpy red underlip, endorsing a shampoo. Ads and fads. Young scholars dote on plenty of pleats — que c'était loin, tout cela! It is your hostess' duty to provide robes. Unattached details take all the sparkle out of your conversation. All of us have known "pickers" — one who picks her cuticle at the office party. Unless he is very elderly or very important, a man should remove his gloves before shaking hands with a woman. Invite Romance by wearing the Exciting New Tummy Flattener. Trims turns, nips hips. Tristram in Movielove. Yessir! The Joe-Roe marital enigma is making yaps flap. Glamourize yourself quickly and inexpensively. Comics. Bad girl dark hair fat father cigar; good girl red hair handsome daddums clipped mustache. Or that repulsive strip with the big gagoon and his wife, a kiddoid gnomide. Et moi qui t'offrais ton genie... I recalled the rather charming non-sense verse I used to write her when she was a child: "nonsense," she used to say mockingly, "is correct."

The Squirrel and his Squirrel, the Rab and their Rabbits  
Have certain obscure and peculiar habits.  
Male hummingbirds make the most exquisite rockets.  
The snake when he walks holds his hands in his pockets...

Other things of hers were harder to relinquish. Up to the end of 1949, I cherished and adored, and stained with my kisses and merman tears, a pair of old sneakers, a boy's shirt she had worn, some ancient blue jeans I found in the trunk compartment, a crumpled school cap, suchlike wanton treasures. Then, when I understood my mind was cracking, I collected these sundry belongings, added to them what had been stored in Beardsley — a box of books, her bicycle, old coats, galoshes—and on her fifteenth birthday mailed everything as an anonymous gift to a home for orphaned girls on a windy lake, on the Canadian border.

#### Text 4

She opened her mouth and I expected her to ask "Will that be on the quiz?" but nothing came out. My father ruffled the book. "Name some erosional agents," he said.

She ventured, "Time?"

My father looked up and seemed to have taken a blow. His skin was underbelly-white beneath his eyes and an unnatural ruddy flush scored his cheeks in distinct parallels like the marks of angry fingers. "I'd have to think about that," he told her. "I was thinking of running water, glaciers, and wind."

She wrote these down on her tablet.

"Diastrophism," he said. "Isostasy. Explain them. Sketch a seismograph. What is a batholith?"

"You wouldn't ask all of those, would you?" she asked.

"I might not ask any of them," he said. "Don't think about the quiz. Think about the earth. Don't you love her? Don't you want to know about her? Isostasy is like a great fat woman adjusting her girdle."

Judy's face lacked ease. Her cheeks were packed too tautly against her nose, making the lines there deep and sharp; and there was a third vertical crease at the tip of her nose. Her mouth, too, had this look of too many folds, and when she spoke it worked tightly, up and down, like the mouth of a snapdragon. "Would you ask about the Protozone or whatever those things are?"

"Proterozoic Era. Yes, ma'am. A question might be, List the six geologic eras in order, with rough dates. When was the Cenozoic?"

"A billion years ago?"

"You live in it, girl. We all do. It began seventy million years ago. Or I might do this, list some extinct forms of life, and ask that they be identified, with one point for the identification, one for the era, and one for the period. For instance, Brontops: mammal, Cenozoic, Tertiary. <...> Or Eryops. What would that be, Peter?"

I really didn't know. "A reptile," I guessed. "Mesozoic."

"An amphibian," he said. "Earlier. Or Archaeopteryx," he said, his voice quickening, sure we would know it. "What's that, Judy?"

"Archy what?" she asked.

"Archaeopteryx." He sighed. "The first bird. It was about the size of a crow. Its feathers evolved from scales. Study the chart on pages



two-oh-three to two-oh-nine. Don't tense up. Study the chart, and memorize what you've written down, and you'll do all right."

"I get so sort of sick and dizzy just trying to keep it straight," she blurted, and it seemed she might cry. Her face was a folded bud, but already in her life it had begun to wilt. She was pale and this pallor for a moment swam around the room whose shades of varnish were like shades of honey gathered in a sweetly rotten forest.

"We all do," my father said, and things became firm again. "Knowledge is a sickening thing. Just do the best you can, Judy, and don't lose any beauty sleep. Don't get buffaloeed. After Wednesday you can forget all about it and in no time you'll be married with six kids." And it dawned on me, with some indignation, that my father out of pity had hinted away to her the entire quiz.

#### ANSWER OR DISCUSS

1. Give an overview of the social changes in the USA after World War II and their influence on the literary process.
2. Characterize such literary phenomena as the Beat Generation and multiculturalism.
3. Think about Holden's vision of the nature of childhood and adulthood in the novel *The Catcher in the Rye*. Are the two realms as separate as Holden believes them to be? Where does he fit in? (Text 1)
4. Holden narrates the story of *The Catcher in the Rye* while he is recovering from his breakdown. Do you think the promise of recovery that Holden experiences as he watches the carousel at the end of the novel has been fulfilled? What is the significance of the carousel in Chapter 25?
5. Holden often behaves like a prophet or a saint, pointing out the phoniness and wickedness in the world around him. Is Holden as perfect as he wants to be? Are there instances where he is phony and full of hypocrisy? What do these moments reveal about his character and his psychological problems?
6. Define the genre of the novel *Fahrenheit 451*. How plausible is the future envisioned in this novel? Do you think the author provides a convincing account of how censorship became so rampant in this society?
7. Prove that the novel *Fahrenheit 451* presents the development of Montag's inner world.
8. Why do you think Beatty hates books? (Text 2)
9. R. Bradbury uses different quotes in *Fahrenheit 451*. What is their effect?
10. Do you agree that the novel *Lolita* is just a love story? What two passions are described in the book?
11. How does the novel *Lolita* treat the violent impulse? How large a role does violence play in the novel? Does the book contain a moral message?

12. Why are there so many language games in the novel *Lolita*? Find some word games and show how they fit into the narrative and what they tell us. For instance, one could look at how Humbert plays with the connection between “therapist” and “the rapist” (Text 3).

13. Comment on J. Updike’s statement: “*The Centaur* has a lot of me in it, a lot of my boyhood...” Prove that the book *The Centaur* contains biographical facts.

14. What is Peter’s view of his father? How does that view change during the course of the novel? How does their relationship develop? How are both father and son changed — or what do both come to learn — by the ending of the book? (Text 4)

15. What’s the role of Greek mythology in the novel *The Centaur*? In what way is this story a retelling of the myth of Chiron?

## SEMINAR 5 SOME NAMES IN CONTEMPORARY ANGLO-AMERICAN LITERATURE

1. English and American literature after 1996: general outline.
2. Postmodernism: John Fowles (Text 1).
3. Romancing Mafia: Mario Puzo (Text 2).
4. John Grisham and his first thriller (Text 3).
5. Tracy Chevalier: the unity of history and art (Text 4).

### Text 1

Ernestina peered—her gray, her very pretty eyes, were shortsighted, and all she could see was a dark shape.

“Is she young?”

“It’s too far to tell.”

“But I can guess who it is. It must be poor Tragedy.”

“Tragedy?”

“A nickname. One of her nicknames.”

“And what are the others?”

“The fishermen have a gross name for her.”

“My dear Tina, you can surely —”

“They call her the French Lieutenant’s... Woman.”

“Indeed. And is she so ostracized that she has to spend her days out here?”

“She is... a little mad. Let us turn. I don’t like to go near her.”

They stopped. He stared at the black figure.

"But I'm intrigued. Who is this French lieutenant?"

"A man she is said to have..."

"Fallen in love with?"

"Worse than that."

"And he abandoned her? There is a child?" "No. I think no child. It is all gossip." "But what is she doing there?" "They say she waits for him to return." "But... does no one care for her?"

"She is a servant of some kind to old Mrs. Poulteney. She is never to be seen when we visit. But she lives there. Please let us turn back. I did not see her." But he smiled.

"If she springs on you I shall defend you and prove my poor gallantry. Come."

So they went closer to the figure by the cannon bollard. She had taken off her bonnet and held it in her hand; her hair was pulled tight back inside the collar of the black coat—which was bizarre, more like a man's riding coat than any woman's coat that had been in fashion those past forty years. She too was a stranger to the crinoline; but it was equally plain that that was out of oblivion, not knowledge of the latest London taste. Charles made some trite and loud remark, to warn her that she was no longer alone, but she did not turn. The couple moved to where they could see her face in profile; and how her stare was aimed like a rifle at the farthest horizon. There came a stronger gust of wind, one that obliged Charles to put his arm round Ernestina's waist to support her, and obliged the woman to cling more firmly to the bollard. Without quite knowing why, perhaps to show Ernestina how to say boo to a goose, he stepped forward as soon as the wind allowed.

"My good woman, we can't see you here without being alarmed for your safety. A stronger squall—"

She turned to look at him — or as it seemed to Charles, through him. It was not so much what was positively in that face which remained with him after that first meeting, but all that was not as he had expected; for theirs was an age when the favored feminine look was the demure, the obedient, the shy. Charles felt immediately as if he had trespassed; as if the Cobb belonged to that face, and not to the Ancient Borough of Lyme. It was not a pretty face, like Ernestina's. It was certainly not a beautiful face, by any period's standard or taste. But it was an unforgettable face, and a tragic face. Its sorrow welled out of it as

purely, naturally and unstopably as water out of a woodland spring. There was no artifice there, no hypocrisy, no hysteria, no mask; and above all, no sign of madness. The madness was in the empty sea, the empty horizon, the lack of reason for such sorrow; as if the spring was natural in itself, but unnatural in welling from a desert.

Again and again, afterwards, Charles thought of that look as a lance; and to think so is of course not merely to describe an object but the effect it has. He felt himself in that brief instant an unjust enemy; both pierced and deservedly diminished.

The woman said nothing. Her look back lasted two or three seconds at most; then she resumed her stare to the south. Ernestina plucked Charles's sleeve, and he turned away, with a shrug and a smile at her. When they were nearer land he said, "I wish you hadn't told me the sordid facts. That's the trouble with provincial life. Everyone knows everyone and there is no mystery. No romance."

She teased him then: the scientist, the despiser of novels.

## Text 2

"I can't believe it, I can't believe you're a man like that, you're just not," Kay said. Her face had a bewildered look. "I just don't understand the whole thing, how it could possibly be."

"Well, I'm not giving any more explanations," Michael said gently. "You know, you don't have to think about any of this stuff, it has nothing to do with you really, or with our life together if we get married."

Kay shook her head. "How can you want to marry me, how can you hint that you love me, you never say the word but you just now said you loved your father, you never said you loved me, how could you if you distrust me so much you can't tell me about the most important things in your life? How can you want to have a wife you can't trust? Your father trusts your mother. I know that."

"Sure," Michael said. "But that doesn't mean he tells her everything. And, you know, he has reason to trust her. Not because they got married and she's his wife. But she bore him four children in times when it was not that safe to bear children. She nursed and guarded him when people shot him. She believed in him. He was always her first loyalty for forty years. After you do that maybe I'll tell you a few things you really don't want to hear."

“Will we have to live in the mall?” Kay asked.

Michael nodded. “We’ll have our own house, it won’t be so bad. My parents don’t meddle. Our lives will be our own. But until everything gets straightened out, I have to live in the mall.”

“Because it’s dangerous for you to live outside it,” Kay said.

For the first time since she had come to know him, she saw Michael angry. It was cold chilling anger that was not externalized in any gesture or change in voice. It was a coldness that came off him like death and Kay knew that it was this coldness that would make her decide not to marry him if she so decided.

“The trouble is all that damn trash in the movies and the newspapers,” Michael said. “You’ve got the wrong idea of my father and the Corleone Family. I’ll make a final explanation and this one will be really final. My father is a businessman trying to provide for his wife and children and those friends he might need someday in a time of trouble. He doesn’t accept the rules of the society we live in because those rules would have condemned him to a life not suitable to a man like himself, a man of extraordinary force and character. What you have to understand is that he considers himself the equal of all those great men like Presidents and Prime Ministers and Supreme Court Justices and Governors of the States. He refuses to accept their will over his own. He refuses to live by rules set up by others, rules which condemn him to a defeated life. But his ultimate aim is to enter that society with certain power since society doesn’t really protect its members who do not have their own individual power. In the meantime he operates on a code of ethics he considers far superior to the legal structures of society.”

Kay was looking at him incredulously. “But that’s ridiculous,” she said. “What if everybody felt the same way? How could society ever function, we’d be back in the times of the cavemen. Mike, you don’t believe what you’re saying, do you?”

### Text 3

Cobb went down the stairs, cautiously, with his hands cuffed behind him, then Willard, then Deputy Looney. Ten steps down, then the landing, turn right, then ten steps to the first door. Three other deputies waited outside by the petrol cars smoking cigarettes and watching reporters.

When Cobb reached the second step from the floor, and Willard was three steps behind, and Looney was one step off the landing, the small, dirty, neglected, unnoticed door to the janitor's closet burst out and Mr. Carl Lee Hailey sprung from the darkness with an M-16. At point-blank range he opened the fire. The loud, rapid, clapping, popping gunfire shook the courthouse and exploded the silence. The rapist froze, then screamed as they were hit — Cobb first, in the stomach and chest, then Willard in the face, neck and throat. They twisted vainly up the stairs, hand-cuffed and helpless, stumbling over each other as their skin and blood splashed together.

Looney was hit in the leg but managed to scramble up the stairs into the holding room, where he crouched and listened as Cobb and Willard screamed and moaned and the crazy nigger laughed. Bullets ricocheted between the walls of the narrow stairway, and Looney could see, looking towards the landing, blood and flesh splashing down on the walls and dripping down.

In short, sudden bursts of seven or eight rounds each the enormous booming sound of the M-16 echoed through the courthouse for an eternity. Through the gunfire and the sounds of the bullets rattling around the walls of the stairway, the high-pitched, shrill, laughing voice of Carl Lee could be plainly heard.

When he stopped, he threw the rifle at the two corpses and ran. Into the restroom, he jammed the door with a chair, crawled out a window into the bushes, then onto the sidewalk. Nonchalantly, he walked to his pickup and drove home.

Lester froze when the shooting started. The gunfire was heard loudly in the courtroom. Willard's mother screamed and Cobb's mother screamed, and the deputies raced into the holding room, but did not venture down the stairs. Lester listened intently for the sounds of handguns, and hearing none, he left the courtroom.

With the first shot, Bullard grabbed the half pint and crawled under his desk while Mr. Pate locked the door.

Cobb, or what was left of him, came to rest on Willard: Their blood mixed and puddled on each step, then it overflowed and dripped to the next step, where it puddled before overflowing and dripping to the next. Soon the foot of the stairway was flooded with the mixture.

#### Text 4

The man was watching me, his eyes grey like the sea. He had a long, angular face, and his expression was steady, in contrast to his wife's, which flickered like a candle. He had no beard or moustache, and I was glad, for it gave him a clean appearance. He wore a black cloak over his shoulders, a white shirt, and a fine lace collar. His hat pressed into hair the color of brick washed by rain.

"What have you been doing here, Griet?" he asked.

I was surprised by the question but knew enough to hide it. "Chopping vegetables, sir. For the soup."

"And why have you laid them out thus?" He tapped his finger on the table.

I always laid vegetables out in a circle, each with its own section like a slice of pie. There were five slices: red cabbage, onions, leeks, carrots and turnips. I had used a knife edge to shape each slice, and placed a carrot disk in the center.

The man tapped his finger on the table. "Are they laid out in the order in which they will go into the soup?" he suggested, studying the circle.

"No, sir." I hesitated. I could not say why I had laid out the vegetables as I did. I simply set them as I felt they should be, but I was too frightened to say so to a gentleman.

"I see you have separated the whites," he said, indicating the turnips and onions. "And then the orange and the purple, they do not sit together. Why is that?"

He picked up a shred of cabbage and a piece of carrot and shook them like dice in his hand.

I looked at my mother, who nodded slightly.

"The colors fight when they are side by side, sir."

He arched his eyebrows, as if he had not expected such a response. "And do you spend much time setting out the vegetables before you make the soup?"

"Oh, no, sir," I replied, confused. I did not want him to think I was idle.

From the corner of my eye I saw a movement — my sister, Agnes, was peering round the doorpost and had shaken her head at my response. I did not often lie. I looked down.

The man turned his head slightly and Agnes disappeared. He dropped the pieces of carrot and cabbage into their slices. The cabbage

shred fell partly into the onions. I wanted to reach over and tease it into place. I did not, but he knew that I wanted to. He was testing me.

“That’s enough prattle,” the woman declared. Though she was annoyed with his attention to me, it was me she frowned at. “Tomorrow, then?” She looked at the man before sweeping out of the room, my mother behind her. The man glanced once more at what was to be the soup, then nodded at me and followed the women.

#### ANSWER OR DISCUSS

1. Characterize the main tendencies in the development of contemporary English-American literature.
2. Define postmodernism as a literary phenomenon. Find the features of postmodern poetics in novel *The French Lieutenant's Woman*.
3. Compare the characters of Sarah and Ernestina and the roles they play within Victorian society. How are their actions and behaviors influenced or affected by Victorian attitudes towards women? How does their varied social and economic status affect their experiences? Explain.
4. Explain why Charles is interested in Darwin. Is he a typical Victorian gentleman?
5. Why does John Fowles keep interrupting to tell the reader things about Darwin, Freudian psychology, the social customs of Victorian London, and existentialism?
6. The word ‘godfather’ is usually associated with religion and something positive. What’s the meaning of the title of the book *The Godfather*?
7. Speak on the following quotations from the novel *The Godfather*:
  - “We will manage our world for ourselves because it is our world, *cosa nostra*.”
  - “We are all men who have refused to be fools, who have refused to be puppets dancing on a string pulled by the men on high.”
8. “When the book *The Godfather* was released, Italian Americans were upset because they felt it presented organized crime as a specifically Italian problem.” Do you agree with such ethnic stereotype?
9. Do you think that *A Time to Kill* is a realistic novel? Give reasons for your opinion.
10. What moral dilemmas does the novel *A Time to Kill* present?
11. Though *Girl with a Pearl Earring* appears to be about one man and woman, there are several relationships at work. Which is the most difficult relationship?
12. Do you think Griet was typical of other girls her age? In what ways? How did she differ? (Text 4) Do you think Griet made the right choice when she married the butcher’s son? Did she have other options?
13. Throughout the novel, Griet feels divided between her old life with her family and her new life with the Vermeers. What does she miss most about her old life with her family? What does she appreciate most about her new life with the Vermeers?
14. Discuss the setting of Delft, Netherlands. How does Tracy Chevalier make this historical city come alive in the story? How does the setting tie into the themes of art and beauty in this novel?



**PART III**  
**SELF-STUDY: TESTS AND TABLES**

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**THE FALL OF THE HOUSE OF USHER**  
**by Edgar Poe**

**1. Choose the proper variant.**

1. Did the narrator of the story come to the House of Usher uninvited?
  - A. Yes, he did.
  - B. He was invited by Roderick.
  - C. He was invited by Roderick's sister.
  - D. He was invited by Roderick's servant.
  
2. What was the name of Roderick Usher's sister?
  - A. Rachel.
  - B. Madeline.
  - C. Elizabeth.
  - D. Christine.
  
3. What did the narrator notice when he helped Roderick bring his sister into the tomb?
  - A. She was still breathing.
  - B. Her cheeks were rosy.
  - C. Her heart was beating.
  - D. None of these.
  
4. The Narrator and Usher were ...
  - A. Relatives.
  - B. Childhood friends.
  - C. Brothers.
  - D. None of these.
  
5. Which of these was NOT one of the problems Roderick claimed to have?
  - A. He could only wear clothes of a certain fabric.
  - B. All flowers smelled horrible to him.

- C. He could only eat bland food.  
D. All were a problem.
6. What was the name of the narrator in the story?  
A. Edgar.  
B. William.  
C. James.  
D. It is never mentioned.
7. What strange occurrence happened while the narrator read to Roderick?  
A. Roderick knew what was going to happen even though he had never read the story before.  
B. The sounds from the story were heard in the house.  
C. The pages turned on their own.  
D. None of these.
8. Did Roderick bury his sister alive?  
A. Yes, he did. He thought that she was dead.  
B. Yes, he did. He thought that she was killed.  
C. He buried his friend.  
D. None of these.
9. What happened at the end of the story?  
A. Roderick collapsed from fear.  
B. The house fell down.  
C. Madeline appeared in the doorway.  
D. All of these.
10. Usher belongs to ... .  
A. A time-worn family of wealth and prestige.  
B. Poe's family.  
C. Narrator's family.  
D. An Indian family.
11. The house the narrator arrives at may be described as ... .  
A. Sun lighted and full of joy.  
B. Huge and marvelous.  
C. Gloomy and mysterious.  
D. Well-equipped.

12. *The Fall of the House of Usher* possesses features of ... .
- Fairy tale.
  - The Gothic tale.
  - Fantasy.
  - Romance.
13. The story features numerous ... .
- Quotes of famous American people.
  - Quotes of famous politicians.
  - Allusions to other works of literature.
  - Allusions to other works of music.
14. The story is a ... .
- Novella.
  - Novel.
  - Short story.
  - Drama.
15. The major theme of the story is ... .
- Mortality.
  - Madness.
  - The Arts.
  - All of these.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Fall of the House of Usher
Author	...
Type of work	...
Genre	Gothic short story
Date of publication	1839
Narrator	We know little of his background, and we never even learn his name. He was Roderick Usher' friend. He arrives on horseback at the house with the intention of helping Usher. Though he details precisely the nature of Usher's madness, it is suggested through the course of the narrative that he too may be losing his sanity

*End of the table*

Point of view	...
Tone	Gloom and pessimistic
Tense	...
Setting (time)	...
Setting (place)	...
Protagonist	The tale establishes the first-person narrators as protagonists by focusing on their struggles with madness and the law
Major conflict	...
Rising action	The story's narrator is summoned by his boyhood friend Roderick Usher to visit him during a period of emotional distress. The narrator discovers that Roderick's twin sister, Madeline, is also sick
Climax	...
Falling action	The last image the Narrator describes seeing is that of the House of Usher splitting apart along the previously noted zig-zag fissure. The walls are bursting and the fragments are swiftly disappearing into the "deep and dank tarn."
Themes	...
Motifs	The concepts of the vault and of premature burial
Symbols	Eyes, tomb, ...

## **THE SCARLET LETTER** by Nathaniel Hawthorne

### **1. Choose the proper variant.**

1. In what century is the story of Hester Prynne set?
  - A. The sixteenth century.
  - B. The seventeenth century.
  - C. The eighteenth century.
  - D. The nineteenth century.
  
2. What is situated immediately outside the door of the prison in which Hester is kept?
  - A. A rosebush.
  - B. A pine tree.
  - C. A gallows.
  - D. A graveyard.

3. The novel describes the life of ...
  - A. Negroes.
  - B. Indians.
  - C. Puritans.
  - D. All of them.
  
4. The story is narrated by ...
  - A. Pearl.
  - B. Hester.
  - C. Dimmesdale.
  - D. None of them.
  
5. What is Arthur Dimmesdale?
  - A. A respected minister.
  - B. A monk.
  - C. A sailor.
  - D. A beggar.
  
6. How does Hester support herself financially?
  - A. As a prostitute.
  - B. As a seamstress.
  - C. As a nurse.
  - D. As a farmhand.
  
7. What natural phenomenon comes to symbolize both Dimmesdale's "sin" and Governor Winthrop's "virtue"?
  - A. A lightning bolt.
  - B. A meteor.
  - C. A forest fire.
  - D. A flood.
  
8. Why does Hester wear the scarlet letter?
  - A. Hester likes the colour.
  - B. It's punishment for adultery.
  - C. It shows that she is respected.
  - D. It shows that she is beautiful.

9. How does Pearl acknowledge Dimmesdale as her father at his death?
- A. By calling him "father".
  - B. By interrupting his sermon.
  - C. By kissing him.
  - D. By announcing that she has seen him with her mother.
10. What mark can supposedly be seen on Dimmesdale's chest?
- A. A scarlet letter "A".
  - B. A tattoo.
  - C. The mark of the devil.
  - D. A red scar.
11. How do Hester and Dimmesdale plan to escape their suffering?
- A. By going to live with the Native Americans.
  - B. By boarding a ship bound for Europe.
  - C. By killing Chillingworth.
  - D. By committing suicide.
12. How does Pearl become wealthy?
- A. She discovers pirates' treasure.
  - B. She marries the governor's son.
  - C. She inherits Chillingworth's estate and marries a nobleman.
  - D. She becomes a famous dancer.
13. Where does the narrator first encounter Hester Prynne's story?
- A. He finds a manuscript in the attic of the Salem Custom House.
  - B. He hears it from an elderly aunt.
  - C. He hears it from one of the old men who work at the Salem Custom House.
  - D. It comes to him in a dream.
14. What color of clothing does Hester always wear?
- A. Scarlet.
  - B. White.
  - C. Black.
  - D. Gray.

15. What does Hester's letter "A" eventually come to represent to the townspeople?

- A. "Able".
- B. "Alone".
- C. "Avaricious".
- D. "Admirable".

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Scarlet Letter
Author	...
Type of work	Novel
Genre	Symbolic; semi-allegorical; historical fiction; romance (in the sense that it rejects realism in favor of symbols and ideas)
Date of publication	...
Narrator	The narrator is an unnamed customhouse surveyor who writes some two hundred years after the events he describes took place. He has much in common with Hawthorne but should not be taken as a direct mouthpiece for the author's opinions
Point of view	...
Tone	Varies ...
Tense	The narrator employs the past tense to recount events that happened some two hundred years before his time, but he occasionally uses the present tense when he addresses his audience
Setting (time) setting (place)	...
Protagonist	Hester Prynne
Major conflict	...
Rising action	Dimmesdale stands by in silence as Hester suffers for the "sin" he helped to commit, though his conscience plagues him and affects his health. Hester's husband, Chillingworth, hides his true identity and, posing as a doctor to the ailing minister, tests his suspicions that Dimmesdale is the father of his wife's child, effectively exacerbating Dimmesdale's feelings of shame and thus reaping revenge
Climax	There are at least two points in <i>The Scarlet Letter</i> that could be identified as the book's "climax." The first is in Chapter XII, at the

End of the table

	exact center of the book. As Dimmesdale watches a meteor trace a letter "A" in the sky, he confronts his role in Hester's sin and realizes that he can no longer deny his deed and its consequences. The key characters confront one another when Hester and Pearl join Dimmesdale in an "electric chain" as he holds his vigil on the marketplace scaffold, the location of Hester's original public shaming. Chillingworth appears in this scene as well. The other climactic scene occurs...
Falling action	...
Themes	Sin, experience, and the human condition; the nature of evil; identity and society
Motifs	...
Symbols	...

## MOBY DICK by Herman Melville

### 1. Choose the proper variant.

1. The narrator of the story is ...
  - A. Ahab.
  - B. Anonymous.
  - C. Ishmael.
  - D. Queequeg.
2. What is Ahab obsessed with?
  - A. Gold.
  - B. Skin and oil of the whale.
  - C. Death.
  - D. The whale which has bitten his leg.
3. Which body part has Ahab lost to Moby Dick?
  - A. His leg.
  - B. His arm.
  - C. His eye.
  - D. His fingers.



4. What is the name of Ahab's ship?
- A. The *Town-Ho*.
  - B. The *Rachel*.
  - C. The *Samuel Enderby*.
  - D. The *Pequod*.
5. After what is Ahab's ship named?
- A. Its owner.
  - B. A vanished tribe of Native Americans.
  - C. A species of whale.
  - D. A biblical character.
6. Why does Ishmael join the crew of the *Pequod*?
- A. To escape from his life on land.
  - B. To become a pirate.
  - C. To become a hero.
  - D. To revenge.
7. What does Ahab nail to the ship's mast to motivate his crew in his quest for Moby Dick?
- A. A gold coin.
  - B. A severed head.
  - C. A drawing of Moby Dick.
  - D. A pirate flag.
8. What keeps Ishmael afloat after the *Pequod* sinks?
- A. A coffin.
  - B. A barrel of oil.
  - C. A lifeboat.
  - D. A mattress.
9. What does the crew look for to indicate the presence of a whale?
- A. Fins.
  - B. Spouts.
  - C. Seabirds.
  - D. Lightning.

10. What frightens Ishmael most about Moby Dick?
- A. The whale's size.
  - B. The whale's teeth.
  - C. The whiteness of the whale.
  - D. The sounds that the whale makes.
11. What is cetology?
- A. The skill of navigation.
  - B. The study of old manuscripts.
  - C. The process used to render oil out of a whale.
  - D. The study of whales.
12. What is the *Pequod's* crew made up of?
- A. Americans.
  - B. Indians.
  - C. Men from many different countries and races.
  - D. Nothing is said about it.
13. How does the *Pequod* sink?
- A. She is rammed by Moby Dick.
  - B. She is overloaded with oil.
  - C. She gets lost in a storm.
  - D. She is rammed by another ship.
14. What is the significance of the epilogue?
- A. It places the events of the novel in historical perspective.
  - B. It explains a seeming inconsistency in the narration.
  - C. It gives the final meaning behind the whale's reaction.
  - D. It full explains the religious symbolism of the novel.
15. What is the main conflict of the novel?
- A. Ishmael realizes it is better to have a "sober cannibal than a drunken Christian" for a shipmate.
  - B. A crazed prophet predicts doom for anyone who threatens Moby Dick.
  - C. Captain Boomer has lost an arm in an encounter with Moby Dick.

- D. Ahab dedicates his ship and crew to destroying Moby Dick because he sees this whale as the living embodiment of all that is evil and malignant in the universe.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	Moby-Dick; or The Whale
Author	Herman Melville
Type of work	...
Genre	...
Date of publication	1851
Narrator	...
Point of view	Ishmael narrates in a combination of first and third person, describing events as he saw them and providing his own thoughts. He presents the thoughts and feelings of the other characters only as an outside observer might infer them
Tone	Ironic, celebratory, philosophical, dramatic, hyperbolic
Tense	...
Setting (time) setting (place)	1830s or 1840s...
Protagonist	...
Major conflict	...
Rising action	Ahab announces his quest to the other sailors and nails the doubloon to the mast; the <i>Pequod</i> encounters various ships with news and stories about Moby Dick
Climax	...
Falling action	The death of Ahab and the destruction of the <i>Pequod</i> by Moby Dick; Ishmael, the only survivor of the <i>Pequod</i> 's sinking, floats on a coffin and is rescued by another whaling ship, the <i>Rachel</i>
Themes	...
Motifs	The limits of knowledge; the deceptiveness of fate; the exploitative nature of whaling
Symbols	...

**THE ADVENTURES OF TOM SAWYER**  
**by Mark Twain**

**1. Choose the proper variant.**

1. What is the first thing Tom is punished for in the novel?
  - A. Stealing sugar.
  - B. Eating jam.
  - C. Skipping school.
  - D. Reading the Bible.
  
2. What superstitious item do Tom and Huck carry to the graveyard?
  - A. A Bible.
  - B. A cross.
  - C. Marbles.
  - D. A dead cat.
  
3. All the boys envy Huck Finn because ...
  - A. He has the attentions of Becky Thatcher.
  - B. His father is the town sheriff.
  - C. He has complete freedom.
  - D. He doesn't live in a house.
  
4. Which of the following is best personified by Huck's character in the novel?
  - A. Idyllic boyhood.
  - B. Nature's wonders.
  - C. The mystery of the river.
  - D. Frontier life.
  
5. What is Jackson's Island?
  - A. A small island in the middle of the Mississippi River.
  - B. A tavern in town.
  - C. An amusement park in St. Louis.
  - D. The setting of Tom's favorite adventure book.

6. What archetype does Twain use to symbolize a turning point in Tom's adventures?
- A. A storm.
  - B. A candle.
  - C. The wind.
  - D. The river.
7. How does the reader know that Tom is actually a clever child?
- A. Tom's insight on human nature exceeds the understanding of other children.
  - B. Tom expresses deep sympathy for Aunt Polly.
  - C. Never able to sit still, Tom craves adventure and the frontier life.
  - D. Tom's achievements in school are levels higher than the rest of his peers.
8. The setting of the novel is ... .
- A. Large city by the Mississippi.
  - B. Small town in California.
  - C. Small town by the Hudson.
  - D. Small town by the Mississippi.
9. What is ironic about the Sunday School scene where Judge Thatcher is a guest?
- A. The adults behave just as immature as their pupils.
  - B. Tom does not know the answer to Mrs. Thatcher's question.
  - C. The minister gives a long-winded prayer.
  - D. The Judge knows the truth about Dr. Robinson's murder.
10. Whom do all adults dislike?
- A. Tom.
  - B. Sid.
  - C. Huck.
  - D. All little boys.
11. Who adopts Huck Finn at the end of the novel?
- A. Aunt Polly.
  - B. The Widow Douglas.
  - C. Judge Thatcher.
  - D. Muff Potter.

12. Sunday school gives most of the children and adults present a chance to ... .
- Swap stories.
  - Show off.
  - Plan the week's events.
  - To pray.
13. What role does religion play in the novel and in the lives of the people of St. Petersburg?
- Religion is used by Aunt Polly as a guide to disciplining Sid.
  - The author doesn't focus on religion.
  - The villagers try to forget about religion.
  - Religion plays an important role in the lives of the villagers and is used as a device for moving the novel's action forward.
14. What's the structure of the book?
- It is a tightly plotted story.
  - The Adventures of Tom Sawyer* has no plot at all.
  - It has four plot lines that tie the novel together and give it unity.
  - It is a series of adventures that are unrelated.
15. What does the author mock at?
- Children and their games.
  - Adults and their social institutions.
  - Criminals.
  - Indians.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Adventures of Tom Sawyer
Author	...
Type of work	Novel
Genre	It resembles a bildungsroman, a novel that follows the development of a hero from childhood through adolescence and into adulthood. It fits the genres of satire, frontier literature, folk narrative, and comedy and ...

*End of the table*

Date of publication	The novel appeared in England in June 1876, and six months later in the United States
Narrator	...
Point of view	The narrator narrates in the third person, with a special insight into the workings of the boyish heart and mind
Tone	...
Tense	...
Setting (time) setting (place)	Not specified, but probably around 1845. The fictional town of St. Petersburg, Missouri (which resembles Twain's hometown of Hannibal)
Protagonist	...
Major conflict	Tom and Huck perceive their biggest struggle to be between themselves and Injun Joe, whose gold they want and whom they believe is out to kill them. Conflict also exists between Tom and his imaginative world and the expectations and rules of adult society
Rising action	...
Climax	Huck overhears Injun Joe's plan to kill Widow Douglas, and Tom encounters Injun Joe when he and Becky are stranded in the cave
Falling action	...
Themes	...
Motifs	Crime; trading; the circus; showing off
Symbols	...

### **MARTIN EDEN by Jack London**

**1. Choose the proper variant.**

1. Martin Eden comes from ...
  - A. A working class background.
  - B. A poor bourgeois family.
  - C. A poor aristocratic family.
  - D. The family of artists.
  
2. The Morses are ...
  - A. A poor aristocratic family.
  - B. Bourgeois family.

- C. Of the same social background as Martin Eden.  
D. Poor migrants.
3. Martin Eden and Ruth cannot marry until ... .  
A. He becomes a sailor.  
B. He becomes a well-known officer.  
C. Her parents approve of his financial and social status.  
D. She comes of age.
4. The main driving force behind Martin Eden's efforts is ... .  
A. His desire to become a hero.  
B. His promise to his mother to be a writer.  
C. His desire to receive the Nobel Prize.  
D. His love for Ruth Morse.
5. Martin Eden's aim is ... .  
A. To become a well-known businessman.  
B. To visit different continents and countries.  
C. To become a well-known writer.  
D. To defend poor people.
6. The novel ends with Martin Eden committing suicide ... .  
A. By gunshot.  
B. By suffocation.  
C. With Lizzy's help.  
D. By drowning.
7. Martin Eden commits suicide because ... .  
A. He wants to forget about his unhappy childhood.  
B. He wants to forget about his unhappy love.  
C. He did not managed with his diseases.  
D. He quickly becomes disillusioned with his fame and love.
8. The time setting of the novel is ... .  
A. The end of the 19th century.  
B. Unknown.  
C. The dawn of the 20th century.  
D. The second half of the 20th century.



9. The place setting of the novel is . . . .
- A. California.
  - B. Alaska.
  - C. Oakland.
  - D. Klondike.
10. The only person who truly loves Martin is . . . .
- A. Ruth Morse.
  - B. Lizzie Connolly.
  - C. Joe Dawson.
  - D. White Fang.
11. To become Ruth's intellectual equal Martin decides . . . .
- A. To educate himself.
  - B. To enter the local university.
  - C. To enter the local college.
  - D. To ask his friends to teach him.
12. The novel may be called an autobiographical novel because J. London tells . . . .
- A. Of his voyage made to Hawaii.
  - B. Of his struggle to become an educated person.
  - C. Of his unhappy childhood.
  - D. None of these.
13. The climax of the story is . . . .
- A. Martin saves Ruth's brother.
  - B. Martin falls in love with Ruth.
  - C. Ruth persuades Martin to accept a job at her father's office.
  - D. None of these.
14. The main motif of the novel is . . . .
- A. Social class.
  - B. Machinery.
  - C. Art.
  - D. All of these.

15. The novel follows the traditions of ... .

- A. Romanticism.
- B. Critical realism.
- C. Sentimentalism.
- D. Modernism.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	Martin Eden
Author	Jack London
Type of work	...
Genre	...
Date of publication	1909
Narrator	...
Point of view	The narrator narrates in the third person.
Tone	Pessimistic,...
Tense	...
Setting (time) setting (place)	Oakland, at the dawn of the 20th century
Protagonist	Martin Eden
Major conflict	...
Rising action	Martin Eden struggles to rise far above his destitute circumstances through an intense and passionate pursuit of self-education in order to achieve a coveted place among the literary elite. The main driving force behind Martin Eden's efforts is his love for Ruth Morse
Climax	...
Falling action	Instead of enjoying his success, Eden retreats into a quiet indifference, only interrupted to mentally rail against the genteelness of bourgeois society or to donate his new wealth to working class friends and family
Themes	Social class, machinery, individualism vs socialism
Motifs	An attack on individualism (in the person of the hero, suicide, a "success" story
Symbols	...

**AN AMERICAN TRAGEDY**  
**by Theodore Dreiser**

**1. Choose the proper variant.**

1. Who is the protagonist of the novel?
  - A. Clyde Griffiths.
  - B. Roberta Alden.
  - C. Sondra Finchley.
  - D. Gilbert Griffiths.
  
2. What do Clyde's parents do for a living?
  - A. They own a hotel.
  - B. They are evangelists.
  - C. They work in a bank.
  - D. They are factory workers.
  
3. Esta Griffiths is Clyde's older sister. What does she do early in the story of *An American Tragedy*?
  - A. She elopes with an actor.
  - B. She becomes a nightclub singer.
  - C. She marries a banker.
  - D. She establishes her own church.
  
4. While living in Kansas City, Clyde Griffiths is attracted by which woman?
  - A. Tina Kogel.
  - B. Louise Ratterer.
  - C. Hortense Briggs.
  - D. Greta Miller.
  
5. Samuel Griffiths is Clyde's wealthy uncle. What does Samuel do for a living in Lycurgus, New York?
  - A. He is the owner of a large hotel.
  - B. He is a surgeon in a major hospital.
  - C. He works as a corporate lawyer.
  - D. He owns a shirt and collar company.

6. Which one of Clyde's cousins resents him from the first moment that they meet?
- A. Myra Griffiths.
  - B. Joseph Griffiths.
  - C. Bella Griffiths.
  - D. Gilbert Griffiths.
7. Who is Roberta Alden?
- A. Clyde's landlady.
  - B. Clyde's secret girlfriend.
  - C. A maid in the Griffiths mansion.
  - D. Samuel Griffith's executive secretary.
8. Which of these wealthy young women from Lycurgus becomes interested in dating Clyde Griffiths?
- A. Sondra Finchley.
  - B. Gertrude Trumbull.
  - C. Jill Cranston.
  - D. Vanda Steele.
9. What does Clyde do when he discovers that Roberta Alden is pregnant?
- A. He marries Roberta.
  - B. He consults a Griffith's family lawyer for advice.
  - C. He tries to arrange for an abortion.
  - D. He flees back to Chicago.
10. What does Samuel Griffiths decide to do after his nephew is convicted of murder?
- A. To move his family business to Boston.
  - B. To change his family name.
  - C. To revenge Clyde.
  - D. To do nothing.
11. What is the time setting of the story?
- A. The first quarter of the 19th century.
  - B. The first quarter of the 20th century.

- C. The second half of the 20th century.  
D. The end of the 19th century.
12. What's the place setting of the novel?  
A. Los Angeles, Kansas and Lycurgus.  
B. New York and San Francisco.  
C. San Francisco and Lycurgus.  
D. Kansas, Lycurgus and San Francisco.
13. What is the main climax of the book?  
A. The fatal limousine accident.  
B. Roberta falls from the boat and Clyde allows her to drown.  
C. Clyde accepts his uncle's offer to work in the six-story factory.  
D. The execution of Clyde.
14. The meaning of the title *An American Tragedy* can be best expressed by the following statement.  
A. People do not seek spiritual peace until the end of their life.  
B. An American Tragedy follows the life of Clyde Griffiths from late childhood to his infamous death.  
C. While characters have the potential for growth and change, very few actually undergo this.  
D. The American pursuit of affluence and wealth is often the source of an American's downfall.
15. The novel follows the traditions of ....  
A. Romanticism.  
B. Modernism.  
C. Realism.  
D. Naturalism.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	An American Tragedy
Author	...
Type of work	Novel

*End of the table*

Genre	...
Date of publication	1925
Narrator	...
Point of view	...
Tone	Somber, reflective, often emphasizing the inevitable turn of events that leads to the hero's downfall
Tense	...
Setting (time) setting (place)	The time is the first quarter of the 20th Century. The action starts in the American Midwest and moves to upstate New York
Protagonist	Clyde Griffiths
Major conflict	...
Rising action	...
Climax	The novel contains several climactic events. However, the main climax—the turning point at which the conflict takes an irreversible turn for the worse — occurs when Roberta falls from the boat and Clyde allows her to drown
Falling action	...
Themes	One man's losing struggle against forces that shape human destiny, the pursuit of materialism
Motifs	...
Symbols	...

### **A FAREWELL TO ARMS by Ernest Hemingway**

**1. Choose the proper variant.**

1. The setting of the story is ....

- A. Italy.
- B. Switzerland.
- C. Austria.
- D. Italy and Switzerland.

2. The narrator of the story is ....

- A. Catherine.
- B. Frederic Henry.

- C. Helen Ferguson.
  - D. Anonymous.
3. At the beginning of the novel, Henry reports that seven thousand soldiers have died due to what?
- A. Venereal disease.
  - B. The most recent enemy attack.
  - C. Cholera.
  - D. Starvation.
4. Immediately before Henry kisses Catherine for the first time, they make a pact to do what?
- A. Keep their affair a secret from Rinaldi and Miss Ferguson.
  - B. Drop all discussion about the war.
  - C. Love each other always.
  - D. Meet the coming battle bravely.
5. Before Henry heads off to the front at Pavla, what does Catherine give him?
- A. The toy riding crop once owned by her fiancé.
  - B. A bottle of grappa.
  - C. A love letter.
  - D. A St. Anthony medal.
6. How does Catherine respond to the news that Henry has received three weeks of convalescent leave?
- A. She tells him that she is pregnant.
  - B. She screams that she never wants to see him again.
  - C. She sobs for fear that he will lose his life if he returns to war.
  - D. She seduces him and they make love.
7. Where does Catherine accompany Henry before he leaves for the front?
- A. To the opera.
  - B. To a gun shop.
  - C. To a cathedral.
  - D. To the place where they met.

8. Why do the military police seize Henry?
- A. He is guilty of treason.
  - B. He is an officer.
  - C. He is suspected of killing a soldier.
  - D. He trespassed at a local farmhouse.
9. What is Helen Ferguson's reaction upon seeing Henry in Stresa?
- A. She is overjoyed that he has kept his word and returned to Catherine.
  - B. She is jealous of Catherine because she has long been in love with Henry.
  - C. She is angry that he has complicated Catherine's life by seducing her and getting her pregnant.
  - D. She is too concerned with her own problems to care much for Henry's return.
10. When Cathrine and Henry settle happily in a lovely alpine town called Montreux they agree . . . .
- A. To put the war behind them forever.
  - B. To invite their friends.
  - C. To move to London.
  - D. To rest and then to join the Italian army.
11. Before she dies, what does Catherine say that the world has done to her?
- A. That it has disappointed her.
  - B. That it makes her wish she had never been born.
  - C. That it has made her value true love.
  - D. That it has broken her.
12. What place does Catherine dream of visiting after she officially marries Henry?
- A. Niagara Falls.
  - B. Paris.
  - C. Barcelona.
  - D. Los Angeles.



13. Why does the barber who comes to shave Henry almost kill him?
- He desperately wants to end the war and believes that killing an officer will make that happen.
  - He mistakes Henry for an Austrian soldier.
  - He is crazy.
  - Henry resembles the man's son, who was killed earlier in the war.
14. What is one of the main symbols of the novel?
- Sun.
  - Storm.
  - Rain.
  - Bird.
15. The genre of the story is ... .
- Anti-utopia.
  - War novel.
  - Gothic novel.
  - War novel and love story.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	A Farewell to Arms
Author	...
Type of work	Novel
Genre	...
Date of publication	1929
Narrator	...
Point of view	Henry narrates the story in the first person but sometimes switches to the second person during his more philosophical reflections. Henry relates only what he sees and does and only what he could have learned of other characters from his experiences with them
Tone	As the autobiographical nature of the work suggests, Hemingway's apparent attitude toward the story is identical to that of the narrator
Tense	...
Setting (time) setting (place)	1916—1918, in the middle of World War I Italy and Switzerland

*End of the table*

Protagonist	...
Major conflict	While there is no single, clear-cut conflict, friction does arise when Henry's love for Catherine cannot quell his innate restlessness
Rising action	...
Climax	Broadly speaking, the Italian retreat, but more specifically, Henry's capture and near-execution by the battle police
Falling action	Henry's decision to flee and quit the army marks his farewell to arms and his commitment to Catherine
Themes	...
Motifs	Masculinity, games and divertissement, loyalty versus abandonment, illusions and fantasies, alcoholism
Symbols	While Hemingway avoids the sort of symbol that neatly equates an object with some lofty abstraction, he offers many powerfully evocative descriptions that often resonate with several meanings. Among these are the rain, which scares Catherine and into which Henry walks at the end of the novel; Henry's description of her hair; the painted horse; and the silhouette cutter Henry meets on the street.

**THE GREAT GATSBY**  
**by F. S. Fitzgerald**

**1. Choose the proper variant.**

1. Who is the narrator of the story?
  - A. Jay Gatsby.
  - B. Tom Buchanan.
  - C. Nick Carraway.
  - D. Myrtle Wilson.
2. Why does Nick move to New York?
  - A. To become a lawyer.
  - B. To learn about the bond business.
  - C. To attend college.
  - D. To attend medical school.

3. Where is Gatsby's mansion located?
  - A. East Egg.
  - B. Park Avenue.
  - C. West Egg.
  - D. Brooklyn.
  
4. What is Gatsby's only interest in life?
  - A. To become a stockbroker.
  - B. To win Daisy back from Tom and marry her.
  - C. To organize sensational parties.
  - D. To become a billionaire.
  
5. Why does Gatsby throw his weekly parties?
  - A. To impress Daisy.
  - B. To cover up his illegal activities.
  - C. To attract women from East Egg.
  - D. To impress his neighbors.
  
6. Where does Gatsby's reunion with Daisy take place?
  - A. By the pool.
  - B. At Nick's house.
  - C. At the golf tournament.
  - D. At the yacht race.
  
7. How are Daisy and Nick related?
  - A. They are brother and sister.
  - B. They are married.
  - C. They are step-siblings.
  - D. They are cousins.
  
8. Which woman is Tom's extramarital lover?
  - A. Daisy.
  - B. Ellen.
  - C. Myrtle.
  - D. Jordan.
  
9. Who drives the car that kills Myrtle?
  - A. Jordan.
  - B. Daisy.

- C. Gatsby.
  - D. Tom.
10. Daisy chooses to be with ... .
- A. Gatsby.
  - B. Tom.
  - C. George Wilson.
  - D. Nick.
11. Who comes to Gatsby's funeral?
- A. Gatsby's father.
  - B. Daisy.
  - C. Tom.
  - D. Klipspringer.
12. What is Nick's attitude towards Gatsby?
- A. Sarcastic.
  - B. Ironic.
  - C. Ambivalent and contradictory.
  - D. Really positive.
13. What is the climax of the story?
- A. Gatsby's arrangement of a meeting with Daisy.
  - B. The confrontation between Gatsby and Tom in the Plaza Hotel.
  - C. Daisy's rejection of Gatsby.
  - D. Gatsby's murder.
14. The main theme of the novel can be defined as ... .
- A. The decline of the American dream.
  - B. The theatricality of Gatsby's life.
  - C. The connection between events and weather.
  - D. Men dominating women.
15. What period does the novel illustrate?
- A. The Dark Ages.
  - B. The Gilded Age.
  - C. The Jazz Age.
  - D. The Victorian era.

**2. Fill in the missing information about the book on the basis of your reading experiences:**

Full title	The Great Gatsby
Author	F. Scott Fitzgerald
Type of work	Novel
Genre	...
Date of publication	...
Narrator	Nick Carraway; Carraway not only narrates the story but implies that he is the book's author
Point of view	...
Tone	Nick's attitudes toward Gatsby and Gatsby's story are ambivalent and contradictory. At times he seems to disapprove of Gatsby's excesses and breaches of manners and ethics, but he also romanticizes and admires Gatsby, describing the events of the novel in a nostalgic and elegiac tone
Tense	Past
Setting (time) setting (place)	...
Protagonist	Gatsby and/or ...
Major conflict	...
Rising action	Gatsby's lavish parties, Gatsby's arrangement of a meeting with Daisy at Nick's
Climax	There are two possible climaxes: ...
Falling action	...
Themes	...
Motifs	The connection between events and weather, the connection between geographical location and social values, images of time, extravagant parties, the quest for wealth
Symbols	The green light on Daisy's dock, the eyes of Doctor T. J. Eckleburg, the valley of ashes, Gatsby's parties, East Egg, West Egg.

**THE GRAPES OF WRATH**  
**by John Steinbeck**

**1. Choose the proper variant.**

1. Who is the protagonist of the story?
  - A. Ma Joad.
  - B. Pa Joad.
  - C. Tom Joad.
  - D. Jim Gasy.
  
2. Why do families from Oklahoma head to California?
  - A. They try to escape the police.
  - B. They want to find their relatives.
  - C. They want to find gold.
  - D. They want to find work.
  
3. During what decade did the Dust Bowl tragedy take place?
  - A. The 1910s.
  - B. The 1920s.
  - C. The 1930s.
  - D. The 1940s.
  
4. What do the Joad face in California?
  - A. Hospitality.
  - B. Hostility.
  - C. Harmony.
  - D. Human relationship.
  
5. Why is Noah slightly deformed?
  - A. Ma drank heavily during her pregnancy.
  - B. A local corporation dumped pollutants into the water supply.
  - C. Pa tried to deliver Noah by pulling him out with his bare hands.
  - D. As a child, Noah was run over by a combine.

6. What are Al's main interests?
- A. Cars and clothes.
  - B. Music and girls.
  - C. Girls and cars.
  - D. Music and clothes.
7. Which Joad child believes him- or herself to be the least loved by Ma and Pa?
- A. Rose of Sharon.
  - B. Tom.
  - C. Al.
  - D. Noah.
8. What was Jim Casy's former occupation?
- A. Truck driver.
  - B. Preacher.
  - C. Ditch digger.
  - D. Mayor.
9. How does Jim Casy die?
- A. He dies of heat exhaustion in the fields.
  - B. He kills himself out of sheer despair.
  - C. He dies of starvation.
  - D. He dies in a fight during a workers' strike.
10. What do the citizens of California angrily call the migrants?
- A. Hobos.
  - B. Okies.
  - C. Riffraff.
  - D. Bonzos.
11. How does Grampa die?
- A. He has a stroke.
  - B. He has a heart attack.
  - C. He dies of old age.
  - D. Noah kills him.

12. At the end of the novel, who is the leader of the Joad family?

- A. Pa Joad.
- B. Tom Joad.
- C. Grampa Joad.
- D. Ma Joad.

13. Why does Tom go into hiding?

- A. He has deceived his friends.
- B. He does not want to see his family.
- C. He has killed a police officer.
- D. He has fallen in love.

14. At the end of the novel, Ma explains to Pa that some people live “in jerks,” while others live in “all one flow.” This is her way of describing an essential difference between which two groups?

- A. Rich and poor.
- B. Oklahomans and Californians.
- C. Men and women.
- D. Tenant farmers and landowners.

15. Who in the novel first proposes the idea of organizing the workers?

- A. Tom.
- B. Al.
- C. Jim Casy.
- D. Floyd Knowles.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Grapes of Wrath
Author	...
Type of work	...
Genre	Epic; realistic fiction; social commentary
Date of publication	...
Narrator	...
Point of view	The narrative shifts dramatically between different points of view...
Tone	...



*End of the table*

Tense	Mainly past
Setting (time) setting (place)	Late 1930s...
Protagonist	Tom Joad
Major conflict	...
Rising action	The disastrous drought of the 1930s forces farmers to migrate westward to California, pitting migrants against locals and property owners against the destitute. Moreover, Tom Joad's story dramatizes a conflict between the impulse to respond to hardship and disaster by focusing on one's own needs and the impulse to risk one's safety by working for a common good
Climax	...
Falling action	A policeman murders Casy and Tom kills the policeman, making himself an outlaw and committing himself totally to the cause of workers' rights rather than the fortunes of his own family
Themes	Man's inhumanity to man; the saving power of family and fellowship; the dignity of wrath; the multiplying effects of altruism and selfishness
Motifs	...
Symbols	...

**THE CATCHER IN THE RYE**  
**by J. D. Salinger**

**1. Choose the proper variant.**

1. Who is the protagonist of the book?
  - A. Harry Angstrom.
  - B. Joseph Heller.
  - C. Winston Smith.
  - D. Holden Caulfield.
  
2. In what point of view is the story told?
  - A. 1st person.
  - B. 2nd person.
  - C. 3rd person.
  - D. 4th person.

3. What is the time span of the events, which the novel depicts?
- A. 2 years.
  - B. 10 days.
  - C. 48 hours.
  - D. 256 days.
4. The main protagonist of *The Catcher in the Rye* is a teenager. What is his name?
- A. Henry.
  - B. Holden.
  - C. Hillian.
  - D. Horwitz.
5. What is the age of Holden when he leaves school and sets off on his great adventure?
- A. 14.
  - B. 15.
  - C. 16.
  - D. 17.
6. Holden uses this word to describe sex. What is the word?
- A. Phony.
  - B. Sexpartite.
  - C. Crumby.
  - D. Allure.
7. Holden has a sister in the novel. What is her name?
- A. Phoebe.
  - B. Sara.
  - C. Lucy.
  - D. Faith.
8. Why does Holden like museums?
- A. They are so phony.
  - B. They never change.
  - C. They remind him of lost loved ones.
  - D. They remind him of his childhood, which he wants to forget.

9. What is the source of the novel's title?
- A. Robert Burns' poem.
  - B. Walt Whitman's poem.
  - C. Mark Twain's saying.
  - D. There is no source.
10. How does Holden deal with difficult situations?
- A. He becomes violent.
  - B. He drinks.
  - C. He tells his father.
  - D. He runs away.
11. What smell is a symbol of adulthood for Holden?
- A. Alcohol.
  - B. Vick's.
  - C. Garbage.
  - D. Popcorn.
12. Why does Holden tell his sister that he wants to be a "catcher in the rye"?
- A. He wants to become a farmer.
  - B. He wants to become a genius, and be recognized for his gifts.
  - C. He wants to catch any child that falls over the cliff, saving them from growing up.
  - D. He wants to save the ducks from freezing in the winter.
13. What does Holden's name represent?
- A. Nothing.
  - B. Oblivion.
  - C. Genius.
  - D. Hold on.
14. For what reason does Holden dislike motion pictures?
- A. He doesn't like the violence.
  - B. He doesn't like the false hopes and dreams that motion pictures encourage.
  - C. He doesn't like the lack of originality that motion pictures represent.

D. He doesn't think motion pictures are a worthwhile way to spend one's time.

15. What was the name of the brother Holden continually thinks about?

- A. Steve.
- B. Michael.
- C. Allie.
- D. Andy.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Catcher in the Rye
Author	...
Type of work	Novel
Genre	Bildungsroman (coming-of-age novel), ...
Date of publication	July 1951; parts of the novel appeared as short stories in <i>Collier's</i> , December 1945, and in <i>The New Yorker</i> , December 1946
Narrator	...
Point of view	Holden Caulfield narrates in the first person, describing what he himself sees and experiences, providing his own commentary on the events and people he describes
Tone	...
Tense	Past
Setting (time) setting (place)	A long weekend in the late 1940s or early 1950s Holden begins his story in Pennsylvania, at his former school, Pencey Prep. He then recounts his adventures in New York City
Protagonist	Holden Caulfield
Major conflict	...
Rising action	Holden's many attempts to connect with other people over the course of the novel bring his conflicting impulses—to interact with other people as an adult, or to retreat from them as a child — into direct conflict
Climax	Possible climaxes include Holden's encounter with Sunny, when it becomes clear that he is unable to handle a sexual encounter; the end of his date with Sally, when he tries to get her to run away with him; and his departure from Mr. Antolini's apartment, when he begins to question his characteristic mode of judging other people

*End of the table*

Falling action	...
Themes	...
Motifs	Relationships, intimacy, and sexuality; loneliness; lying and deception
Symbols	The "catcher in the rye"; Holden's red hunting hat; the Museum of Natural History; the ducks in the Central Park lagoon

**FAHRENHEIT 451**  
**by Ray Bradbury**

**1. Choose the proper variant.**

1. What is the significance of the title *Fahrenheit 451*?
  - A. It is the maximum temperature of most ovens.
  - B. It is the temperature at which germanium melts.
  - C. It is the temperature at which paper ignites and burns.
  - D. It is the temperature at which an Easy-Bake oven self-destructs.
2. The action takes place in ...
  - A. A futuristic American city.
  - B. A futuristic English city.
  - C. A futuristic Russian city.
  - D. A futuristic European city.
3. What is Guy Montag?
  - A. Librarian.
  - B. Politician.
  - C. Fireman.
  - D. Policeman.
4. People described in the novel do not ...
  - A. Drive very fast.
  - B. Watch excessive amounts of television.
  - C. Read books.
  - D. Listen to the radio on "Seashell Radio" sets.

5. As the novel progresses, Montag realizes he has been living . . . .
- A. A happy life.
  - B. An empty, unfulfilling life.
  - C. In danger.
  - D. In civilized society.
6. Who helps Montag with his reading?
- A. Clarisse.
  - B. His chief.
  - C. His wife.
  - D. A retired English professor.
7. How does Clarisse affect Montag?
- A. She makes him hate nature and people.
  - B. She inspires him to write poems.
  - C. She opens Montag's eyes to the emptiness of his life.
  - D. She makes him burn books.
8. Montag admires Clarisse for . . . .
- A. Her taste for the advanced technology.
  - B. Her interest in the television and her simplistic outlook on life.
  - C. Her curiosity and awareness of the world around her.
  - D. Her beauty.
9. Clarisse is killed by . . . .
- A. Swallowing a bottle of pills.
  - B. Being burnt alive with her books.
  - C. By a speeding car.
  - D. Montag's wife.
10. Who betrays Montag?
- A. Beatty.
  - B. Faber.
  - C. Clarisse.
  - D. His wife.
11. What does Beatty force Montag to do?
- A. To kill his wife.

- B. To quote books.
  - C. To memorize the Song of Solomon.
  - D. To burn his own house himself.
12. What colors are the firemen's uniforms?
- A. Blue and red.
  - B. Black and orange.
  - C. Yellow and gray.
  - D. Orange and red.
13. How long is the period of time described in the novel?
- A. About two months.
  - B. About a year.
  - C. Three days.
  - D. A little over three weeks.
14. Who is the antagonist of the novel?
- A. Milfred.
  - B. Beatty.
  - C. Professor Faber.
  - D. Montag.
15. What is the aim of Granger's group after the bombing?
- A. To kill Montag.
  - B. To destroy great books.
  - C. To memorize books and help mankind.
  - D. To destroy civilization.

**2. Fill in the missing information about the book on the basis of your reading experiences:**

Full title	Fahrenheit 451
Author	Ray Bradbury
Type of work	...
Genre	...
Date of publication	1953 (a shorter version entitled "The Fireman" published 1951 in <i>Galaxy Science Fiction</i> )
Narrator	...

*End of the table*

Point of view	Montag's
Tone	...
Tense	Past, with occasional transitions into present tense during Montag's interior monologues and stream-of-consciousness passages
Setting (time) setting (place)	...
Protagonist	Montag
Major conflict	...
Rising action	Montag's murder of Beatty
Climax	...
Falling action	Montag's trip out of the city into the country
Themes	...
Motifs	Paradoxes, animals and nature, religion, television and radio
Symbols	...

**LOLITA**  
**by V. Nabokov**

**1. Choose the proper variant.**

1. Who is Humbert's first love?
  - A. Monique.
  - B. Valeria.
  - C. Charlotte.
  - D. Annabel.
  
2. Who is the fictitious narrator of the foreword?
  - A. The author of the manuscript.
  - B. A lawyer hired by the author's estate.
  - C. An editor hired by the trial lawyer.
  - D. A psychiatrist from a sanitarium.
  
3. How does Humbert's first marriage end?
  - A. His wife leaves with another man.
  - B. He leaves his wife for a young girl.



- C. His wife discovers that Humbert is gay.  
D. His wife commits suicide.
4. Of the following names, which one never gets applied to Lolita?  
A. Dolores.  
B. Dolly.  
C. Lita.  
D. Lo.
5. How does Humbert's marriage to Charlotte end?  
A. Humbert strangles her.  
B. She leaves him after finding him with Lolita.  
C. She is killed in a car accident.  
D. She leaves him for another man.
6. What do Humbert and Lolita do after Charlotte's death?  
A. Move to Europe.  
B. Travel across the United States.  
C. Write a novel together.  
D. Live quietly in Ramsdale.
7. At the start of the novel, how old is Lolita?  
A. Nine.  
B. Twelve.  
C. Fifteen.  
D. Seventeen.
8. What does Humbert teach?  
A. Mathematics.  
B. History.  
C. Art.  
D. English.
9. Where does Humbert write the story?  
A. In Europe.  
B. In New England town.  
C. In his prison cell.  
D. In the summer camp.

10. What is the peculiar feature of Humbert's language?
- A. He uses slang.
  - B. He uses puns and literary allusions.
  - C. Nothing special about his language.
  - D. He uses unknown dialects.
11. Before studying literature, Humbert considers majoring in what subject?
- A. Psychology.
  - B. French.
  - C. Art criticism.
  - D. Theater.
12. How does Lolita die?
- A. Of cancer.
  - B. In a car crash.
  - C. In childbirth.
  - D. Of old age.
13. What insect is in Humbert's focus?
- A. A moth.
  - B. A bee.
  - C. A spider.
  - D. A butterfly.
14. What is the climax of the story?
- A. Lolita escapes Humbert, running off with Clare Quilty after a brief stay in the hospital.
  - B. Humbert spends the next several years trailing Lolita.
  - C. Lolita begins to behave secretly around Humbert, and he accuses her of being unfaithful.
  - D. Humbert is arrested and put in jail.
15. What is the genre of the book?
- A. Nabokov's memoir.
  - B. Fictional memoir.
  - C. Historical chronicle.
  - D. Gothic novel.

**2. Fill in the missing information about the book on the basis of your reading experiences:**

Full title	Lolita
Author	...
Type of work	Novel
Genre	...
Date of publication	...
Narrator	Humbert Humbert narrates the novel from his prison cell, approximately five years after the events he describes. The foreword to the novel is narrated by John Ray, Jr., Ph. D. in 1955, three years after the deaths of Humbert and Lolita
Point of view	...
Tone	Darkly comic; sly; intellectual; alternating between bemused weariness and sweeping romanticism
Tense	...
Setting (time) setting (place)	...
Protagonist	...
Major conflict	The primary conflicts in the novel are between Humbert Humbert and society, which disapproves of both incest and pedophilia, and between Humbert Humbert and Clare Quilty, who competes with Humbert for Lolita's affections
Rising action	Humbert takes Lolita on the road, in an effort to control her behavior and cement his possession of her. By traveling, he hopes to hide his and Lolita's identities — and relationship — thereby avoiding society's disapproval and eluding his rival, Clare Quilty
Climax	...
Falling action	Humbert spends the next several years trailing Lolita and attempting to exact his revenge on Quilty.
Themes	The power of language; the dispiriting incompatibility of European and American cultures; the inadequacy of psychiatry; the alienation caused by exile
Motifs	...
Symbols	The theater; prison

**THE CENTAUR**  
**by John Updike**

**1. Choose the proper variant.**

1. *The Centaur* is the story of George Caldwell, ... .
  - A. A historian.
  - B. A literature teacher.
  - C. A science teacher.
  - D. A scientist.
  
2. The novel depicts ... that the main heroes spend together.
  - A. A month.
  - B. Three months.
  - C. Three days.
  - D. Three weeks.
  
3. Chiron is ... .
  - A. The strongest of the centaurs.
  - B. The ugliest of the centaurs.
  - C. The noblest and wisest of the centaurs.
  - D. Not mentioned in the novel.
  
4. One thing George and Peter share is the desire ... .
  - A. To become wealthy and famous artists.
  - B. To escape their hometown.
  - C. To visit Greece.
  - D. To travel around the world.
  
5. Peter dreams of becoming ... .
  - A. A businessman.
  - B. A writer in a big city.
  - C. A painter in a big city.
  - D. A teacher in the countryside.
  
6. George Caldwell views his students as ... .
  - A. Future scientists.
  - B. Talented and well-educated people.

- C. Uninterested in anything he has to teach them.  
D. Lazy-bones.
7. The centaur is a divided creature, with both ... .  
A. Human and Chiron's parts.  
B. Human and horse parts.  
C. Human and lion parts.  
D. Horse and lion parts.
8. What mythological hero is not mentioned in the novel?  
A. Bluebeard.  
B. Prometheus.  
C. Zeus.  
D. Venus.
9. The protagonist of the story is ... .  
A. George Caldwell.  
B. Peter Caldwell.  
C. Cassie Caldwell.  
D. Pop Cramer.
10. The novel explores the relationship ... .  
A. Between Greek and Roman gods.  
B. Between the USA and Greece.  
C. Between the depressive Caldwell and his anxious son.  
D. Between people of different nationalities.
11. The action takes place in ... .  
A. A small Florida town.  
B. A small Pennsylvania town.  
C. A small Greek town.  
D. Greece.
12. George fears he may have ... .  
A. Influenza.  
B. Cancer.  
C. Psoriasis.  
D. AIDS.

13. The main motifs of the novel are ... .
- Science and technology.
  - World War II and postwar world.
  - Teaching and adolescence.
  - Television and radio.
14. One of the major themes of the story is ... .
- The tension between the physical and the mental parts of the self.
  - The struggle between good and evil parts of the self.
  - The struggle between the past and the future.
  - None of these.
15. The character of Peter is similar to John Updike himself because ... .
- Both had schoolteacher fathers.
  - They were passionate about painting.
  - Suffered from psoriasis.
  - All of these.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Centaur
Author	...
Type of work	Novel
Genre	A mixture of realistic and mythological narration figures
Date of publication	...
Narrator	Peter
Point of view	...
Tone	Mostly serious with occasional humor
Tense	Past
Setting (time) setting (place)	... Olinger, Pennsylvania, and a farm outside Olinger near Firetown
Protagonist	...
Major conflict	...

*End of the table*

Rising action	...
Climax	...
Falling action	...
Themes	Teaching, family life, United States or Americans, Adolescence, ...
Motifs	High schools or high school students, Sacrifice...
Symbols	...

**THE FRENCH LIEUTENANT'S WOMAN**  
**by John Fowles**

**1. Choose the proper variant.**

1. The setting throughout the novel is predominantly ...
  - A. Modern.
  - B. The beginning of the 19th century.
  - C. Elizabethan.
  - D. Victorian.
  
2. The male protagonist of the novel is ...
  - A. John Fowles.
  - B. Charles Smithson.
  - C. Dr. Grogan.
  - D. Charles Dickens.
  
3. The bearer of the book's title is ...
  - A. Mrs. Fairley.
  - B. Ernestina Freeman.
  - C. Sarah Woodruff.
  - D. Unknown.
  
4. Charles is a wealthy Victorian gentleman who is interested in ...
  - A. Philosophy.
  - B. Darwin and paleontology.
  - C. Love affairs and drinking.
  - D. Baseball and football.

5. Sarah Woodruff is also known by the nickname ...
  - A. Escape.
  - B. Sorrow.
  - C. Outcast.
  - D. Tragedy.
  
6. Charles is intrigued by Sarah because ...
  - A. She is a wealthy heiress.
  - B. He finds her singularly different from other Victorian woman.
  - C. She is well-educated.
  - D. She recites his favorite poems.
  
7. Sarah asks Charles to help her ...
  - A. Forget about the French naval officer.
  - B. Improve her education.
  - C. Find her parents.
  - D. Escape Mrs. Poulteney's control.
  
8. Sarah spends her limited time off domestic work on the Cobb at Lyme Regis...
  - A. Meeting friends.
  - B. Staring at the sea.
  - C. Dating with French officer.
  - D. Searching for fossils.
  
9. At the beginning of the novel, Charles Smithson and Ernestina Freeman are ...
  - A. Close relatives.
  - B. Outcasts.
  - C. Interested in the theories of Darwin.
  - D. Engaged to be married.
  
10. The climax of the story comes when ...
  - A. Charles breaks his engagement with Ernestina and goes to Exeter to meet Sarah.
  - B. Sarah has changed drastically so Charles cannot adapt himself to this change.



- C. Ernestina tells Charles something of Sarah's story, and he develops a strong curiosity about her.  
D. Charles marries Ernestina.
11. Some time passes and Charles meets Sarah in ... .  
A. His own home.  
B. Rossetti's home.  
C. Darwin's home.  
D. Browning's home.
12. Charles hires private investigators to find Sarah and departs for ... .  
A. America.  
B. France.  
C. Italy.  
D. Germany.
13. In the book the author offers analyses on ... .  
A. The consequences of World War I.  
B. Modern literature.  
C. Modern views and ideas.  
D. Victorian customs and class differences.
14. Each chapter contains at least ... .  
A. One poem.  
B. One epilogue.  
C. One epigraph.  
D. One photo.
15. The author concludes the book with ... .  
A. Two endings.  
B. Three endings.  
C. Four endings.  
D. One ending.

**2. Fill in the missing information about the book on the basis of your reading experiences:**

Full title	The French Lieutenant's Woman
Author	John Fowles
Type of work	...
Genre	...
Date of publication	1969
Narrator	The persona of John Fowles, the author
Point of view	...
Tone	Somber and turbulent
Tense	...
Setting (time) Setting (place)	The setting throughout the novel is predominantly Victorian. Most of the novel's action takes place at Lyme Regis, Dorset, England
Protagonist	Sarah
Major conflict	...
Rising action	...
Climax	Charles breaks his engagement with Ernestina when he realizes that he loves Sarah but when he goes to Exeter to meet her, he does not find her
Falling action	...
Themes	Author's thematic concerns range from the relationship between life and art and the artist and his creation to the isolation that results from an individual struggling for selfhood
Motifs	Different aspects of Victorian society
Symbols	...

**THE GODFATHER**  
**by Mario Puzo**

**1. Choose the proper variant.**

1. Which of these characters is the Don at the beginning of the book?
  - A. Vito Corleone.
  - B. Frederico Corleone.
  - C. Santino Corleone.
  - D. Michael Corleone.

2. What is unusual about Tom Hagen being chosen for Don Corleone's "consigliori"?
- A. He is the Don's illegitimate son.
  - B. He is not a Corleone.
  - C. He is not Sicilian.
  - D. He once tried to kill Don Corleone.
3. Who is the famous singer / movie star / producer?
- A. Johnny Fontane.
  - B. Rocco Lampone.
  - C. Luca Brasi.
  - D. Carlo Rizzi.
4. What is the name of the Sicilian village where Don Corleone was born?
- A. Andolini.
  - B. Corleone.
  - C. Ficzuzza.
  - D. None of these.
5. The Godfather tells the story of ... .
- A. One generation of the Corleone family.
  - B. Two generations of the Corleone family.
  - C. Three generations of the Corleone family.
  - D. Four generations of the Corleone family.
6. When exiled in Sicily, Michael Corleone learned a lot about his roots. What did he discover the word "mafia" meant, before it became the name for the secret organization?
- A. Church.
  - B. Place of refuge.
  - C. Market.
  - D. Friends.
7. What happens to a member of the Family if he is put in jail?
- A. He is shot so he won't talk.
  - B. The Family takes care of his wife and children.
  - C. His wife and children are taken hostage so he won't talk.
  - D. The Family denies knowing him.

8. What is the Italian term for the “law of silence”?
- A. Consigliori.
  - B. Lupara.
  - C. Caporegime.
  - D. Omerta.
9. Why does Michael go to Italy?
- A. On the run from the law.
  - B. Going to get married.
  - C. Doing a job for his father.
  - D. No particular reason.
10. Sonny is ...
- A. The Corleone family’s adopted son.
  - B. A weak-willed drunkard.
  - C. A hot-tempered ladies man.
  - D. Corleone’s youngest son.
11. Vito Corleone’s reputation rose as ...
- A. His business grew.
  - B. He showed his capacity for violence by killing.
  - C. He did favors for the people in the neighborhood, asking only their friendship in return.
  - D. He established gambling syndicates.
12. Michael comes to appreciate the culture of his father’s people ...
- A. During his sister’s wedding.
  - B. In Sicily.
  - C. In Las Vegas.
  - D. In Italy.
13. One of the main values for Vito Corleone is ...
- A. Freedom.
  - B. Wealth.
  - C. Crime.
  - D. Gambling.

14. Michael and Vito Corleone have such trait(s) in common as . . . .
- A. Innocence.
  - B. Two wives.
  - C. Cool heads and impeccable logic.
  - D. They have nothing in common.
15. *The Godfather* relates to all stories of immigrant families . . . .
- A. Who are trying to keep to their religion.
  - B. Who are trying to come back to their native land.
  - C. Struggled with native Americans.
  - D. Who are trying to fit into the mainstream of American life.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	The Godfather
Author	Mario Puzo
Type of work	...
Genre	Crime thriller
Date of publication	...
Narrator	...
Point of view	Mostly third person
Tone	Neutral with cynical sense of humor
Tense	...
Setting (time)	The United States of America in the 1950's
Setting (place)	predominantly New York
Protagonist	...
Major conflict	Don Corleone's struggle among the underworld bosses for power, and how family values are transferred from one generation to the next and how they change under social pressure
Rising action	...
Climax	...
Falling action	On the day that Michael stands as godfather at the baptism of Connie and Carlo's child, all of the family's enemies are murdered
Themes	Love, crime, family bondage, and Old World values
Motifs	Mafia, corruption, violence, honor
Symbols	...

**A TIME TO KILL**  
**by John Grisham**

**1. Choose the proper variant.**

1. The setting of the novel is ... .
  - A. The town in the southern states of the United States.
  - B. The town in the western states of the United States.
  - C. The town in the eastern states of the United States.
  - D. The town in the northern states of the United States.
  
2. The story starts out with ... .
  - A. Carl Lee who informs Jake about his plans.
  - B. The history of the Klan.
  - C. Tonya Hailey who is raped and beaten.
  - D. The meeting of the jury.
  
3. How does Carl Lee plan his attack on Billy Ray and Pete Cobb?
  - A. He wants to kill them in the evening.
  - B. He shoots and kills them in the town courthouse.
  - C. He kills them in the wood.
  - D. He kills them by accident.
  
4. What kind of weapon does Carl Lee use to kill Billy Ray and Pete?
  - A. A knife.
  - B. A revolver.
  - C. A rope.
  - D. An automatic weapon used by U. S. army.
  
5. Jake Brigance agrees to defend Carl Lee because ... .
  - A. He really believes that Carl Lee is not guilty.
  - B. He wants revenge his enemies.
  - C. Carl Lee is his relative.
  - D. He believes the case will make him and his family famous and rich.
  
6. Why does Ethel leave work?
  - A. She is threatened by Jake.
  - B. Her husband is killed by the Klan.

- C. She is tired of not being well paid.  
D. Her brother is one of the rapists.
7. What is the purpose of the Klan?  
A. To frighten black people.  
B. To frighten Indians.  
C. To frighten white people.  
D. To defend black people.
8. What happens on the day the trial begins?  
A. The Klan puts a bomb on Jake's house.  
B. There is a riot outside the court building between the Klan and the area's black residents.  
C. Ellen Roark, a law student, offers to be Jake's client.  
D. Ellen is also attacked by Klan members.
9. Why did Dr. Bass consider Carl Lee insane?  
A. Carl Lee could not tell the difference between right and wrong at the moment of the shooting.  
B. Because his daughter had been raped and he was mentally unstable.  
C. Because he had talked to Carl Lee and noticed he was mentally unstable.  
D. He generally speaks too much and asks too many questions.
10. One of the methods used by the Klan is ....  
A. A TV show.  
B. A newspaper article.  
C. The burning of animals.  
D. The burning of crosses.
11. Why is National Guard called to Clanton?  
A. To keep the peace during the trial.  
B. To ask questions during the trial.  
C. To help the Klan.  
D. To defend Carl Lee.

12. Buckley, the prosecuting attorney, hopes to win the case because he wants . . . .
- A. To revenge for Carl Lee's killing of his brother.
  - B. To be elected to a higher public officer.
  - C. To discredit Jake Brigance.
  - D. To save Carl Lee.
13. Finally, Jake was able to convince the jury that . . . .
- A. Carl Lee is guilty.
  - B. The Klan is guilty.
  - C. Carl Lee is innocent.
  - D. Nobody is guilty.
14. What persuades the jury to believe that Carl was insane?
- A. Dr. Bass's appearance in court.
  - B. Jake's final speech.
  - C. Wanda Warnack's idea to imagine that the rape victim was white, not black.
  - D. The Ku Klux Klan leader's speech.
15. What is the theme of the novel?
- A. Racial discrimination.
  - B. The law.
  - C. Ethics.
  - D. All of these.

**2. Fill in the missing information about the book on the basis of your reading experiences:**

Full title	A Time To Kill
Author	John Grisham
Type of work	Novel
Genre	...
Date of publication	1989
Narrator	...



*End of the table*

Point of view	Written in the third person limited from a collection of different perspectives
Tone	...
Tense	...
Setting (time)	
Setting (place)	Clanton, Mississippi
Protagonist	...
Major conflict	...
Rising action	The novel begins with the vicious rape of a ten-year-old black girl by two white men. They are quickly arrested and charged. The girl's father, Carl Lee Hailey, plans the murder of the two rapists and shoots and kills them
Climax	...
Falling action	...
Themes	Racial discrimination and the law
Motifs	The issue of "right against wrong", the Ku Klux Klan
Symbols	...

**GIRL WITH A PEARL EARRING**  
**by Tracy Chevalier**

**1. Choose the proper variant.**

1. How old is Griet at the beginning of the novel?
  - A. 14.
  - B. 16.
  - C. 18.
  - D. 26.
2. What is Griet doing when she first meets her employer?
  - A. Sweeping the floor.
  - B. Washing dishes.
  - C. Washing windows.
  - D. Chopping vegetables.

3. The famous painter described in the novel is ...
  - A. Vermeer.
  - B. Rubens.
  - C. Rembrandt.
  - D. Van Dyke.
  
4. Who is the young man interested in Griet?
  - A. Johannes the son.
  - B. Lars the son.
  - C. Pieter the son.
  - D. Jans the son.
  
5. How does Griet's family react to the death of the youngest daughter?
  - A. They are so divided they do not all know about her death.
  - B. They recover quickly.
  - C. They continue living normally out of shock.
  - D. They never recover from the loss.
  
6. Why did Griet work as a maid?
  - A. She fell in love with Vermeer.
  - B. She wanted to bring income to her struggling family.
  - C. She wanted to see Vermeer's paintings in the flesh.
  - D. She wanted to be the part of Vermeer's works.
  
7. What was the color of one of the pieces of fabric Vermeer gave Griet to cover her hair in?
  - A. Black.
  - B. Red.
  - C. Gold.
  - D. White.
  
8. Griet keeps her hair hidden because ...
  - A. For her it symbolizes a wild side of her, her sexuality.
  - B. Vermeer asks her to do it.
  - C. All women follow this tradition.
  - D. It is not beautiful.

9. Why did Vermeer ask Griet to run errands and perform tasks for him?
- A. He wanted to attract Griet's attention.
  - B. He discovered that Griet had an eye for art.
  - C. Griet was a faithful servant.
  - D. Vermeer became blind.
10. Vermeer was far more interested in...
- A. His wife than in Griet.
  - B. His family than in paintings.
  - C. Money than in paintings.
  - D. Paintings than in people.
11. Griet was forced to leave Vermeer's house when ...
- A. Catharina discovered that her husband asked Griet to wear pearl earrings.
  - B. Her sister was ill.
  - C. Her father died.
  - D. Vermeer finished the painting.
12. How much money does Griet get for the earrings?
- A. 10 guilders.
  - B. 20 guilders.
  - C. 15 guilders.
  - D. 30 guilders.
13. Why does Griet sell pearl earrings?
- A. She pays her husband's debt.
  - B. Griet realizes that she could no more wear pearl earrings as a butcher's wife.
  - C. Griet wants to buy some food for her family.
  - D. Griet wants to forget about Vermeer and his painting.
14. Griet can be best described as ...
- A. Volatile and shrewd.
  - B. Intelligent and perceptive.
  - C. Nervous and hot-tempered.
  - D. Emotional and communicative.

15. The main theme of the novel is ... .

- A. Urban life.
- B. Patrons and painters.
- C. Religion and art.
- D. The value of art.

2. Fill in the missing information about the book on the basis of your reading experiences:

Full title	Girl with a Pearl Earring
Author	...
Type of work	Novel
Genre	Historical novel
Date of publication	1999
Narrator	Griet
Point of view	First person, told through Griet's perspective
Tone	...
Tense	Past
Setting (time) Setting (place)	Delft, Netherlands
Protagonist	Griet
Major conflict	...
Rising action	Griet is a sixteen-year-old girl chopping vegetables in the kitchen for the family stew. This simple domestic act leads to a troublesome job working for the painter Vermeer, and eventually sitting as the model for his most famous painting
Climax	...
Falling action	...
Themes	The value of art
Motifs	...
Symbols	...

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## Факультет

германских

и славянских

языков

БарГУ

Специальности:

- ❖ Английский язык. Немецкий язык;
- ❖ Немецкий язык. Английский язык;
- ❖ Иностраный язык (английский);
- ❖ Белорусский язык и литература. Иностраный язык (английский).

Учебные планы по всем специальностям создают основу для овладения иностранными языками на профессиональном уровне. Среди основных дисциплин – практика устной и письменной речи, практическая и теоретическая фонетика, практическая и теоретическая грамматика, методика преподавания иностранного языка, типология родного и иностранного языков, история языка, страноведение, зарубежная литература.

Особой популярностью у студентов пользуются курсы «Профессиональная культура», «Основы межкультурной коммуникации», «Интерпретация иноязычного поэтического текста», «Методическая грамотность», «Видеотехнологии в обучении иностранным языкам» и др.

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