ՀՀ ԿՐԹՈՒԹՅԱՆ, ԳԻՏՈՒԹՅԱՆ, ՄՇԱԿՈՒՅԹԻ ԵՎ ՍՊՈՐՏԻ ՆԱԽԱՐԱՐՈՒԹՅՈՒՆ
«ՎԱՆԱՁՈՐԻ Հ. ԹՈՒՄԱՆՅԱՆԻ ԱՆՎԱՆ ՊԵՏԱԿԱՆ ՀԱՄԱԼՍԱՐԱՆ» ՀԻՄՆԱԴՐԱՄ

Հաստատված է ամբիոնի նիստում

_Օտար լեզուների և գրականության____
ամբիոնի անվանումը

Ամբիոնի վարիչ /Թ. Վ. Թադևոսյան/

Արձանագրություն № 7_____

« 16____»_____01_____2025___թ.

# _ ՕԼԳ/բ-066_ - ԱՐՏԱՍԱՀՄԱՆՅԱՆ ԳՐԱԿԱՆՈՒԹՅԱՆ ՊԱՏՄՈՒԹՅՈՒՆ -1

ԴԱՍԸՆԹԱՑԻ
Դասիչ, դասընթացի անվանում

ՈՒՍՈՒՄՆԱՄԵԹՈԴԱԿԱՆ ՓԱԹԵԹ

Մասնագիտություն՝ 023201.00.6 - գֆհֆգյհյ_____
/դասիչ, մասնագիտության լրիվ անվանումը/

Կրթական ծրագիր՝ _032201.01.6 Անգլերեն լեզու և գրականություն_
/դասիչ, կրթական ծրագրի լրիվ անվանումը/

Որակավորման աստիճան՝ բանասիրության բակալավր_____
/բակալավր, մագիստրատուրա/

Ամբիոն՝ _Օտար լեզուների և գրականության_
/ամբիոնի լրիվ անվանումը/

Ուսուցման ձևը՝ _ առկա_____
/առկա, հեռակա/

Կուրս/կիսամյակ _ III կուրս_երկրորդ կիսամյակ_____

Դասախոս(ներ) ՝ _Ռուզաննա Աբովյան_____
/անուն, ազգանուն/

էլ. հասցե/ներ_ruzanna.abovian@gmail.com____

Վանաձոր- 2024թ.

ԲՈՎԱՆԴԱԿՈՒԹՅՈՒՆ


1. Դասընթացի դերը և տեղը կրթական ծրագրում ..... 3
2. Դասընթացի նպատակը և խնդիրները ..... 3
3. Դասընթացին մասնակցելու նախնական մուտքային գիտելիքները, կարողությունները և հմտությունները ..... 4
4. Դասընթացի կրթական վերջնարդյունքները ..... ...
5. Դասընթացի դերը կրթական ծրագրի շրջանավարտների գիտելիքների, կարողությունների և հմտությունների ձևավորման հարցում ըստ աշխատաշուկայի պահանջների ..... ...
6. Դասընթացի ծավալը, ուսումնական աշխատանքի տեսակները, արդյունքների ամփոփման ձևերը ..... ...
7. Ուսումնական աշխատանքները տեսակները ..... ...
8. Դասավանդման մեթոդներ..... ...
9. Ուսումնառության մեթոդները ..... ...
10. Դասընթացի համառոտ բովանդակությունը, ուսումնական աշխատանքի ծավալը ..... ...
11. Ուսումնամեթոդական գրականության ապահովման քարտ.....
12. Դասընթացի ուսումնամեթոդական քարտ..... ...
    12.1. Դասախոսությունների ուսումնամեթոդական քարտ ...
    12.2. Գործնական աշխատանքների /սեմինար պարապմունքների ուսումնամեթոդական քարտ..... ...
    12.3. Լաբորատոր աշխատանքների ուսումնամեթոդական քարտ..... ...
    12.4. Ինքնուրույն աշխատանքների ուսումնամեթոդական քարտ ..... ...
13. Դասընթացի նյութատեխնիկական միջոցների ապահովում..... ...
14. Գնահատում..... ...
    14.1. Ուսանողների գիտելիքների ստուգում..... ...
    14.2. Հարցաշար..... ...
    14.3. Գնահատման չափանիշներ..... ...
15. Դասընթացի համառոտ նկարագրիչ..... ...

# ԲԱՑԱՏՐԱԳԻՐ

## *1.* Դասընթացի դերը և տեղը կրթական ծրագրում[1].

«Անգլիայի գրականության պատմություն» դասընթացը կարևորվում է բանահյուսության թարգմանչության բնագավառում մասնագետների պատրաստման գործընթացում, ներառված է «Թարգմանչական գործ» կրթական ծրագրի ուսումնական պլանի «Հատուկ մասնագիտական» կրթամասում:

## 2. Դասընթացի նպատակը և խնդիրները.

### 2.1. Դասընթացի նպատակն է

- Ժամանակագրական ընբռնում.

Մշակել անգլիական գրականության հիմնական գրական ժամանակաշրջանների ժամանակագրական պատկերացում:

- Լեզվի իմացություն:

Բարձրացնել լեզվի իմացությունը՝ վերլուծելով և մեկնաբանելով տարբեր պատմական ժամանակաշրջանների տարբեր տեքստեր:

- Մշակութային համատեքստ.

Ուսումնասիրել մշակութային, սոցիալական և պատմական համատեքստերը, որոնք ազդել են գրական երկերի ստեղծման վրա:

- Թարգմանչական հմտություններ.

Կիրառել թարգմանչական հմտությունները՝ աշխատելով անգլիական գրականության ներկայացուցչական ստեղծագործություններից հատվածների վրա:

- Քննադատական վերլուծություն.

Զարգացնել քննադատական մտածողության հմտությունները գրական տարրերի, թեմաների և գրական տեխնիկայի վերլուծության միջոցով:

- Համեմատական գրականություն.

Նպաստել համեմատական մոտեցմանը՝ տանելով զուգահեռներ անգլիական և հայ գրականությունների միջև:

- Բազմամշակութային իրազեկում.

Խթանել բազմամշակութային իրազեկվածությունը՝ ուսումնասիրելով տարբեր ծագում ունեցող գրողների աշխատանքները:

- Թարգմանության էթիկա.

Ուսումնասիրել թարգմանության ընտրության ազդեցությունը գրական ստեղծագործությունների ընդունման վրա:

- Հետազոտական հմտություններ.

Զարգացնել հետազոտական հմտությունները՝ ուղղորդելով ուսանողներին ուսումնասիրելու գրականության պատմամշակութային համատեքստին առնչվող առաջնային և երկրորդական աղբյուրները:

- Ներկայացում և հաղորդակցություն.

Բարելավել ներկայացման և հաղորդակցման հմտությունները՝ պահանջելով ուսանողներից արտահայտել իրենց պատկերացումները գրական ժամանակաշրջանների և կոնկրետ ստեղծագործությունների վերաբերյալ:

- Ստեղծագործություն և հարմարվողականություն.

Քննարկել մշակույթների և լեզուների միջև գրականությունը հարմարեցնելու մարտահրավերներն ու հնարավորությունները:

2.2. Դասընթացի խնդիրներն են.

- Բացահայտել յուրաքանչյուր դարաշրջանի հիմնական գրական շարժումները, հեղինակներին և ստեղծագործությունները:
- Խրախուսել ուսանողներին ուսումնասիրել լեզվական փոփոխությունները և ոճական առանձնահատկությունները տարբեր ժամանակաշրջաններում:
- Գրական շարժումները միացնել ավելի լայն պատմական իրադարձություններին և հասարակական փոփոխություններին:
- Ընդգծել գրական տեքստերի թարգմանության նրբությունները՝ հաշվի առնելով մշակութային և լեզվական տարբերությունները:
- Խրախուսել ուսանողներին արտահայտել և պաշտպանել տեքստերի իրենց մեկնաբանությունները:
- Խրախուսել քննարկումները մի գրականության ազդեցության մասին մյուսի վրա:
- Քննարկել, թե ինչպես է գրականությունն արտացոլում և մարտահրավեր նետում հասարակության նորմերին՝ խթանելով գլոբալ հեռանկարը:
- Քննարկել էթիկական նկատառումները գրականություն թարգմանելիս, անդրադառնալով մշակութային զգայունության խնդիրներին և պահպանելով հեղինակի մտադրությունը:
- Ընդգծել վստահելի աղբյուրների և ակադեմիական ազնվության կարևորությունը:
- Խրախուսել լսարանային քննարկումներն ու ներկայացումները՝ համատեղ ուսուցման միջավայրը խթանելու համար:
- Խրախուսել ստեղծագործությունը՝ ուսումնասիրելով գրական ստեղծագործությունների ադապտացիաները տարբեր լրատվամիջոցներում (կինո, թատրոն և այլն):

## 3. Դասընթացին մասնակցելու նախնական մուտքային գիտելիքները, կարողությունները և հմտությունները.

«**Անգլիայի գրականության պատմություն**» դասընթացին մասնակցելու կարևոր նախապայման է ուսանողների ընդհանուր անգլերենի իմացությունը, ընկալողական, վերարտադրողական, վերլուծական և համադրական հմտությունների առկայությունը, բավարար գիտելիքներ ընդհանուր գրականությունից և նախնական գիտելիքներ գրական ուղղություններից:

«Անգլիայի գրականության պատմություն» դասընթացի ուսումնասիրման արդյունքում ակնկալվող վերջնարդյունքներն են.

- Մշակութային իրազեկում.

Արդյունք. Գրական ստեղծագործություններում ներկայացված մշակութային, սոցիալական և պատմական համատեքստերի ավելի մեծ ընկալում:
Ազդեցություն. Բարձրացնում է մշակութային իրազեկությունը և տարբեր տեսակետներն ու փորձառությունները գնահատելու կարողությունը:

- Լեզվի իմացություն:

Արդյունք. Բարելավված լեզվական հմտություններ, ներառյալ բառապաշարի ընդլայնումը և բարդ տեքստերի ըմբռնումը:
Ազդեցություն. Բարձրացնում է ընդհանուր լեզվի իմացությունը՝ նպաստելով արդյունավետ հաղորդակցման և գրելու հմտություններին:

- Քննադատական մտածողության հմտություններ.

Արդյունք. Գրականության մեկնաբանման և գնահատման միջոցով քննադատական մտածողության և վերլուծական հմտությունների զարգացում:
Ազդեցություն. զարգացնում է տեղեկատվությունը վերլուծելու, քննադատաբար մտածելու և տեղեկացված դատողություններ անելու կարողությունը:

- Գրական գնահատանք.

Արդյունք. Գրական գեղագիտության, ոճերի և գեղարվեստական արտահայտչամիջոցների նկատմամբ գնահատանքի ձևավորում:
Ազդեցություն. Խրախուսում է ողջ կյանքի ընթացքում սերը գրականության և արվեստի հանդեպ՝ նպաստելով անձնական հարստացմանը:

- Պատմական ըմբռնում.

Արդյունք. Գրական ստեղծագործություններում արտացոլված պատմական իրադարձությունների և հասարակական փոփոխությունների մասին տեղեկացվածության բարձրացում:
Ազդեցություն. Ապահովում է պատմության եզակի հեռանկար՝ կապելով գրականությունը ավելի լայն պատմական տեսակետերի հետ:

- Հաղորդակցման հմտություններ:

Արդյունք. Բարելավված գրավոր և բանավոր հաղորդակցման հմտություններ՝ մտքերի արտահայտման և վերլուծությունների միջոցով:
Ազդեցություն. ուժեղացնում է մտքերը հստակ և համոզիչ կերպով արտահայտելու կարողությունը, որոնք արժեքավոր են տարբեր մասնագիտական միջավայրերում:

- Միջառարկայական կապեր.

Արդյունք. գրականության և այլ ոլորտների (պատմություն, փիլիսոփայություն, հոգեբանություն և այլն) միջև միջառարկայական կապերի ճանաչում:
Ազդեցություն. Խթանում է գիտելիքների ամբողջական ըմբռնումը և տարբեր առարկաների փոխկապակցվածությունը:

- Մշակութային զգայունություն.

Արդյունք. Բարելավված մշակութային զգայունությունը և գրականության մեջ ներկայացված բազմազան տեսակետների իրազեկում:
Ազդեցություն. զարգացնում է կարեկցանք և տարբեր մշակույթների նրբերանգ ըմբռնում՝ նպաստելով գլոբալ իրազեկմանը:

- Հետազոտական հմտություններ.

Արդյունք. Հետազոտական հմտությունների զարգացում, ներառյալ տեղեկատվություն գտնելու, գնահատելու և սինթեզելու կարողությունը:
Ազդեցություն. նախապատրաստում է ուսանողներին ակադեմիական և մասնագիտական հետազոտական առաջադրանքների համար՝ բարձրացնելով նրանց ընդհանուր հետազոտական կարողությունները:

- Ինքնության հետախուզում.

Արդյունք. Գրականության թեմաների և կերպարների միջոցով անհատական ինքնության արտացոլման և հետազոտության հնարավորություններ:
Ազդեցություն. Աջակցում է անձնական զարգացմանը և ինքնաճանաչմանը:

- Մասնագիտական և ակադեմիական հաջողություններ.

Արդյունք. Նախապատրաստում առաջադեմ ակադեմիական ուսումնասիրություններին և կարիերային, որը պահանջում է ուժեղ վերլուծական և հաղորդակցման հմտություններ:
Ազդեցություն. ուսանողներին ուղղորդում է հաջողության հասնելու տարբեր ոլորտներում, ինչպիսիք են կրթությունը, լրագրությունը, իրավունքը և արվեստը:

- Կյանքի ընթացքում սովորելու հմտություններ.

Արդյունք. Ցկյանս ուսման նկատմամբ հետաքրքրասիրության զարգացում և գրավոր նյութի հետ քննադատաբար ներգրավվելու սովորություն:
Ազդեցություն. զարգացնում է շարունակական ուսուցման և ինտելեկտուալ հետաքրքրասիրության մտածելակերպ՝ ֆորմալ կրթությունից դուրս:

Դասընթացի ուսումնասիրման արդյունքում ուսանողը ձեռք կբերի հետևյալ կոմպետենցիաները.
Ա) Ընդհանրական կոմպետենցիաներ

- Քննադատական մտածողություն.

տեղեկատվությունը և գաղափարները վերլուծելու, մեկնաբանելու և գնահատելու ունակություն:

- Հաղորդակցման հմտություններ:

Գրավոր և բանավոր հաղորդակցման հմտություններ:

- Հետազոտական հմտություններ.

Տարբեր աղբյուրներից տեղեկատվություն հավաքելու, գնահատելու և սինթեզելու ունակություն:

- Մշակութային իրազեկում.

Տարբեր մշակույթների և հեռանկարների ըմբռնում և գնահատում:

- Ժամանակի կառավարում:

Ժամանակի արդյունավետ օգտագործում ուսումնասիրության, հետազոտության և ծրագրի ավարտի համար:

- Հարմարվողականություն:

Ճկունություն և ընկալողականություն նոր գաղափարների և հեռանկարների համար:

- Խնդրի լուծման կարողություն.

Բարդ խնդիրներ վերլուծելու և արդյունավետ լուծումներ մշակելու ունակություն:

Բ) Առարկայական (մասնագիտական) կոմպետենցիաներ (ԱԿ)

- Գրական վերլուծություն.

Գրական ստեղծագործությունները, ներառյալ թեմաները, ոճերը և գրական

տեխնիկական վերլուծելու հմտություններ:

- Պատմական համատեքստավորում.

Գրական ստեղծագործությունները իրենց պատմական և մշակութային համատեքստում տեղավորելու ունակություն:

- Թարգմանչական հմտություններ.

Գրական տեքստեր թարգմանելու, լեզվի և մշակութային արտահայտման նրբությունները հասկանալու կարողություն:

- Միջառարկայական կապերի ճանաչում.

Գրականության և այլ առարկաների միջև կապերի ճանաչում:

- Գրական քննադատություն.

Գրականությունը քննադատաբար գնահատելու և գնահատելու հմտություններ:

- Ստեղծագործական մտածողություն.

Ստեղծագործական և երևակայական մտածելու ունակություն:

- Հետազոտություն գրականության մեջ.

Գրական ուսումնասիրություններին հատուկ հետազոտությունների անցկացում, ներառյալ գրականության ակնարկներ և ակադեմիական հետազոտություններ:

- Մասնագիտական գրավոր հմտություններ.

Գրելու հմտություններ, որոնք կիրառելի են ակադեմիական աշխատանքների, հոդվածների և այլ մասնագիտական համատեքստերում:

- Ցկյանս ուսուցում.

Տրամադրվածություն դեպի շարունակական ուսուցման և ինտելեկտուալ հետաքրքրասիրության մտածելակերպ:

4. Դասընթացի դերը կրթական ծրագրի շրջանավարտների գիտելիքների, կարողությունների և հմտությունների ձևավորման հարցում ըստ աշխատաշուկայի պահանջների[2].

**«Անգլիայի գրականության պատմություն»** դասընթացը համապատասխանում է աշխատաշուկայի պահանջներին՝ թողարկելով տարբեր հմտություններ ունեցող մասնագետներ, ներառյալ քննադատական մտածողությունը, հետազոտությունը, հաղորդակցությունը և մշակութային զգայունությունը: Այս հմտությունները բարձր են գնահատվում տարբեր ոլորտներում, ինչպիսիք են ակադեմիական, հրատարակչական, լրագրողական, թարգմանչական ծառայությունները, բովանդակության ստեղծումը և այլն: :

5. Դասընթացի դերը կրթական ծրագրի շրջանավարտների գիտելիքների, կարողությունների և հմտությունների ձևավորման հարցում ըստ աշխատաշուկայի պահանջների.

Դասընթացի միջառարկայական բնույթը հնարավորություն է տալիս շրջանավարտներին նավարկելու տարբեր մասնագիտական միջավայրեր՝ դարձնելով նրանց հարմարվող և հարմարեցված ժամանակակից աշխատաշուկայի պահանջներին: Բացի այդ, պատմական և մշակութային իրազեկության վրա շեշտադրումը բարձրացնում է շրջանավարտների կարողությունները՝ արդյունավետ աշխատելու գլոբալիզացված և բազմամշակութային աշխարհում:

6. Դասընթացի ծավալը, ուսումնական աշխատանքի տեսակները, արդյունքների ամփոփման ձևերը

| Չափանիշ | Առկա ուսուցման համակարգ | Հեռակա ուսուցման համակարգ |
|---|---|---|
| Դասընթացի ընդհանուր աշխատատարությունը (կրեդիտ /ընդհանուր ժամաքանակ) | 2 կրեդիտ/60 ժամ | |

| Աշխատանքի տեսակը | ժամաքանակ | Ժամաքանակ |
|---|---|---|
| Դասախոսություն | 16 | |
| Գործնական աշխատանք | 12 | |
| Սեմինար պարապմունք | | |
| Լաբորատոր աշխատանք | | |
| Ինքնուրույն աշխատանք | 32 | |
| Ընդամենը | 60 | |
| Ստուգման ձևը (ստուգարք/ ընթացիկ քննություն/ հանրագումարային քննություն) | Ստուգարք/բանավոր | |

[2] Նշվում է, թե տվյալ դասընթացի յուրացման, ամփոփման արդյունքում ձեռքբերված գիտելիքները, հմտությունները և կարողությունները աշխատաշուկայի որ բնագավառներում և ոլորտներում կարող է շրջանավարտը կիրառել

7. Ուսումնական աշխատանքների տեսակները[3] .

- Դասախոսությունը դասախոսի կողմից դասընթացի ծրագրի շրջանակներում գիտական-տեղեկատվական թեմայի վերաբերյալ տրամաբանորեն կառուցված, հետևողական ու պարզ խոսքի շարադրանքն է, որի նպատակն է ուսանողին տալ համապարփակ գիտելիքներ: Դասախոսը վերլուծում, մեկնաբանում է թեմայի առավել կարևոր, դժվար ընկալելի, հանգուցային հարցերը: Դասախոսությունը ուսանողի առջև ուրվագծվող գիտական մի ճանապարհ է, որը նա կարող է միայն անցնել գիտական գրականության ընթերցանության, ուսումնական բնույթի այլ պարապմունքների և ինքնուրույն կատարած աշխատանքների շնորհիվ: Դասախոսը պետք է խթանի ուսանողի ակտիվ իմացաբանական գործունեությունը, նպաստի նրանց ստեղծագործական մտածողության ձևավորմանը: Ուսանողը նույնպես պետք է լինի դասախոսության ակտիվ մասնակից: Ուսանողը դասախոսությանը ներկայանալուց առաջ պետք է ծանոթացած լինի տվյալ դասին ներկայացվող թեմային, որպեզի կարողանա մասնակցել ուսումնական գործընթացին:
- Գործնական աշխատանքների ժամանակ ուսանողը կատարում է լսարանային աշխատանք՝ դասախոսի անմիջական ղեկավարման ներքո: Գործնական պարապմունքները անցկացվում են գործնական խնդիրների լուծման, առաջադրանքների իրականացման, թեստերի, իրավիճակային վերլուծությունների, գործարար խաղերի, խմբային աշխատանքների, տնային առաջադրանքների, ուղեղային գրոհների, ինտերակտիվ ուսուցման միջոցով՝ տեսական գիտելիքները կիրառելու, գործնական ունակությունների և հմտությունների ձեռքբերման և ամրապնդման նպատակով: Դասախոսն առաջադրում է գործնական պարապմունքների թեման, նպատակը, խնդիրները, այն հարցերը, որոնք պետք է լուծել գործնական պարապմունքի ընթացքում, գործնական պարապմունքի անցկացման մեթոդները և պատասխանում է ուսանողների տված հարցերին:
- Ինքնուրույն աշխատանքը ուսանողների ուսումնական, գիտահետազոտական աշխատանքն է, որն իրականացվում է դասախոսի առաջադրանքով և մեթոդական ղեկավարությամբ, բայց առանց նրա անմիջական ղեկավարության:

  Ինքնուրույն աշխատանքի տեսակներն են[4]՝

  - Կլոր սեղան – ինքնուրույն աշխատանքի ձևին բնորոշ է թեմատիկ բանավեճի համադրումը խմբային աշխատանքի հետ:
  - Կոնկրետ իրավիճակների վերլուծություն – ուսանողների ակտիվ գործունեության կազմակերպման ամենաարդյունավետ և տարածված ձևերից մեկն է, որը զարգացնում է մասնագիտական և կեցությանը վերաբերող տարբեր հարցերի վերլուծության կարողությունը:
  - Նախագծերի մեթոդ – ուսումնաճանաչողական, ստեղծագործական կամ խաղային համատեղ գործունեության տեսակ է, սովորող-գործընկերների միջև, որոնք ունեն ընդհանուր նպատակ և համաձայնեցված միջոցներ՝ ուղղված որևէ խնդրի լուծման կամ որոշակի արդյունքի ձևակերպման:
  - Աշխատանքային տետր – նախատեսված է ուսանողների ինքնուրույն աշխատանքների համար և թույլ է տալիս գնահատել ուսումնական նյութի յուրացման աստիճանն ուսանողների կողմից:
  - Զեկույց – որևէ գիտական կամ հետազոտական թեմայի շուրջ կատարած

[3] Թողել այն տեսակը, որը տվյալ դասընթացի դասավանդման համար նախատեսված է: Դասավանդողը կարող է նկարագրությունը փոխել կամ լրացումներ կատարել:

[4] Թողել այն տեսակը, որը տվյալ դասընթացի դասավանդման համար նախատեսված է: Դասավանդողը կարող է նկարագրությունը փոխել կամ լրացումներ կատարել:

եզրակացությունների, ստացած արդյունքների ներկայացում ուսանողի կողմից:

8. Դասավանդման մեթոդներներն են՝[5] հիմնահարցային դասախոսություն, դասախոսություն-երկխոսություն, դասախոսություն-քննարկում, թեմատիկ սեմինար, գործնական աշխատանք՝ անհատական աշխատանք, գործնական աշխատանք՝ խմբային աշխատանք, ուսուցում գործողությամբ (action learning), իրավիճակային խնդիրների վերլուծություն:

9. Ուսումնառության մեթոդներն են[6]՝ մտքերի քարտեզագրում, թիմային քննարկում, իրադրությունների վերլուծություն, փորձի/հետազոտության արդյունքների վերաբերյալ եզրակացության ներկայացում:

[5] Ներկայացված են օրինակներ: Դասավանդողը կարող է նկարագրությունը փոխել կամ լրացումներ կատարել:
[6] Ներկայացված են օրինակներ: Դասավանդողը կարող է նկարագրությունը փոխել կամ լրացումներ կատարել:

**10.** Դասընթացի համառոտ բովանդակությունը, ուսումնական աշխատանքի ծավալը՝ ըստ բաժինների և թեմաների[7].

| h/h | Թեմա (բաժին) | Ուսումնական աշխատանքի ժամաքանակն ըստ տեսակների | | | | |
|---|---|---|---|---|---|---|
| | | դասախոսություն | սեմինար | ձեռնարկի պրոջեկտ | վստահամշակ | ինքնուրույն ձեռնամշակ |
| 1. | Realism in England; its peculiarities | 2 | | 2 | | 7 |
| 2. | Charles Dickens's creative work (The four periods) | 2 | | 2 | | 8 |
| 3. | Dickens and the children ( "Oliver Twist", "David Copperfield " ) | 2 | | 2 | | 7 |
| 4. | The novel "Dombey and Son" | 2 | | 2 | | 8 |
| 5. | William Makepeace Thackeray (his life and work) | 2 | | 2 | | 7 |
| 6. | The novel "Vanity Fair"—themes, genre peculiarities | 4 | | 2 | | 9 |
| 7. | Aestheticism in England Oscar Wild's literary works | 2 | | 2 | | 8 |
| 8. | The novel "The Picture of Dorian Gray" | 4 | | 2 | | 8 |
| 9. | Oscar Wild's Tales | | | | | |
| 10. | Realism at the beginning of the 20th century | | | | | |
| 11. | John Galsworthy (his life and work) | | | | | |
| 12. | The trilogy—"The Forsyte Saga" | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 13. | The formation of intellectual drama | | | | | |
| 14. | George Bernard Show (his life and work) | | | | | |
| 15. | The plays “Widowers’ Houses”, “Pygmalion” | | | | | |
| 16. | William Somerset Maugham (his life and work) | | | | | |

[7] Նման է օրացուցային պլանին

| | | | | | |
|---|---|---|---|---|---|
| ԸՆԴԱՄԵՆԸ | 24 | | 20 | | 76 |

11. Ուսումնամեթոդական գրականության ապահովման քար

| h/h | Անվանումը/հեղինակ | Հրատարակության տարի |
|---|---|---|
| Պարտադիր գրականություն (ՊԳ) | | |
| 1. | **A History of English Literature**, Michael Alexander | 2000 |
| 2. | **The Canterbury Tales,** Geoffrey Chaucer | |
| 3. | **Robinson Crusoe**, Daniel Defoe | |
| 4. | **A Tale of a Tub**, Jonathan Swift | |
| 5. | **"Lyrical Ballads,"** William Wordsworth, Samuel Taylor Coleridge | |
| 6. | **A Christmas Carol**, Charles Dickens | |
| 7. | **Invictus, William Ernest Henley** | |
| 8. | **Jane Eyre,** Charlotte Bronte | |
| 9. | **The Happy Prince and Other Tales,** Oscar Wilde | |
| 10. | **Pygmalion,** Bernard Shaw | |
| 11. | **The Ant and the Grasshopper,** William Somerset Maugham | |
| 12. | **Animal Farm,** George Orwell | |
| 13. | **The Machine Stops,** Edward Morgan Forster | |
| 14. | **The Case of the Middle-Aged Wife,** Agatha Christie | |
| Լրացուցիչ գրականություն(ԼԳ) | | |
| 1. | **"The Penguin History of Literature: English Literature"** Terry Eagleton | |

| | | |
|---|---|---|
| 2. | **"How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines"**<br>Thomas C. Foster | |
| 3. | **"The Oxford Illustrated History of English Literature"**<br>Pat Rogers | |
| 4. | **"The Oxford Companion to English Literature"**<br>Margaret Drabble | |
| 5. | **"The Oxford Illustrated History of English Literature"**<br>Editor: Pat Rogers | |
| Համացանցային տեղեկատվական պաշարներ (ՀՏՊ)/ էլեկտրոնային աղբյուրներ (ԷԱ) | | |
| 1. | https://www.gutenberg.org/files/1041/1041-h/1041-h.htm | |
| 2. | https://www.gutenberg.org/cache/epub/18500/pg18500-images.html | |
| 3. | https://eta.bibl.u-szeged.hu/2098/1/Unit%204_Wordsworth%20and%20Coleridge_K%C3%A9rchy_EFOP.pdf | |
| 4. | https://www.gutenberg.org/files/59122/59122-h/59122-h.htm | |
| 5. | https://www.gutenberg.org/cache/epub/4800/pg4800-images.html | |
| 6. | https://www.youtube.com/@coursehero | |
| 7. | https://www.sparknotes.com/ | |

12. Դասընթացի ուսումնամեթոդական քարտ

12.1. Դասախոսությունների ուսումնամեթոդական քարտ

12.2. Ինքնուրույն աշխատանքների ուսումնամեթոդական քարտ

| h/h | Ինքնուրույն աշխատանքի թեմաները | Ուսումնասիրվող հարցեր | Աշխատանքի տեսակը | Ներկայացման ժամկետները | Ստուգման ձևը | Գրականություն |
|---|---|---|---|---|---|---|
| Յուրաքանչյուր ուսանող ընտրում է մեկ թեմա | | | | | | |
| 1. | 1. Realism in England — Its Peculiarities | • What are the defining characteristics of English Realism?<br>• How did historical and social changes influence the development of Realist literature in England? | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |

| | | | | | | |
|---|---|---|---|---|---|---|
| 2. | Charles Dickens's Creative Work — The Four Periods | • How did Dickens's writing style and themes evolve through the four creative periods of his career?<br>• What social issues did Dickens highlight in his novels, and how did he address them? | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |
| 3. | "Oliver Twist" and "David Copperfield" — Dickens and the Children | • What are the key principles of Aestheticism, and how did Wilde embody them in his literary works?<br>• How did Wilde's ideas challenge Victorian moral and social norms? | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |
| 4. | Oscar Wilde and Aestheticism in England | • How does Chaucer portray different social classes in "The Canterbury Tales"?<br>• What are the key themes and literary techniques used in the tales? | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |
| 5. | George Bernard Shaw and the Formation of Intellectual Drama | • What were the main themes and messages in Shaw's plays?<br>• How did Shaw's works reflect his political and social | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |

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|---|---|---|---|---|---|---|
| | | views? | | | | |
| 6. | Modernism in English Literature — James Joyce | • How did James Joyce revolutionize narrative style and structure in Modernist literature?<br>• What are the main themes and experimental techniques used in Joyce's works? | PowerPoint պրեզենտացիա՝ կոնկրետ իրավիճակի վերլուծությամբ | Մարտի 1 | Չափանիշները ներկայացվում են ստորև | Ուսանողը կարող է օգտվել ներկայացված բոլոր գրական աղբյուրներից |

Ինքնուրույն աշխատանքը գնահատվում է ըստ ստորև նշված սանդղակի.

## Analytic Rubric for PowerPoint Presentation

## Teacher-Evaluation

Presenter's Name:_____ Evaluator's Name:_____

Course:_____ Date: _____

Topic:_____

| Performance Category | Scoring Criteria | Total Points | Score |
|---|---|---|---|
| **Organization**<br><br>**(20 points)** | **Logical Sequence of Information:**<br><br>• presentation type is appropriate for the topic and audience;<br>• presenter introduces the purpose of presentation clearly and creatively;<br>• presentation is carefully organized; information is presented in logical, interesting sequence which is easily followed;<br>• PowerPoint contains a minimum of 8-10 slides with a smooth flow of ideas from one slide to another; as a result, it is easy to anticipate the next slide;<br>• presenter adds great amount of information alongside what is depicted on slides; | **5** | |
| | **Introduction:**<br><br>• introduction is attention-getting, lays out the topic well, and establishes a framework for the rest of the | **5** | |

| | | | |
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| | presentation;<br>• introduction is both interest- and thought-provoking;<br>• presenter gives a short outline of his/her speech; | | |
| | **Body:**<br><br>• body contains supportive details about the main points of the topic;<br>• presenter achieves coherence by creating logical and verbal bridges: key ideas are repeated in varied settings, are exhibited from varied points of view, with different instruments of communication,<br>• presenter effectively includes smooth, clever transition words to make ideas easily understandable to listeners; | **5** | |
| | **Conclusion:**<br><br>• there is an obvious conclusion summarizing the presentation;<br>• presenter succinctly summarizes the presentation by reinforcing the main points in memorable fashion, thereby providing a sense of closure; | **5** | |

| | | | |
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| **Content**<br><br>**(20 points)** | **Presentation meets information requirements of the assignment:**<br><br>• level of presentation is appropriate for the audience;<br>• information is accurate, current and comes mainly from reliable sources;<br>• material included is relevant to the overall message/purpose;<br>• appropriate amount of material is prepared and is presented in logical sequence/structure;<br>• information on slides reflects understanding and effective summarization; information has not simply been copied and pasted from another source;<br>• there is not too much text on slides; each slide contains a limited number of talking points as opposed to complete paragraphs or lengthy sentences; | **5** | |
| | **Content throughout the presentation is well-researched:**<br><br>• presentation appropriately cites requisite number of references;<br>• main ideas are presented in depth and effectively supported with reliable and factual information, vivid details and engaging examples;<br>• all key elements are included, several sources are used, mentioned and cited; | **5** | |

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| | **Presenter's level of preparedness:**<br><br>• presenter has a clear understanding of the material presented;<br>• presenter demonstrates full knowledge of the topic with explanation and elaboration;<br>• presenter provides evidence of extensive and valid research with multiple and varied sources;<br>• presenter provides an accurate and complete explanation of key concepts, content-specific terms and theories, drawing upon relevant literature; | **5** | |
| | **Creativity and Originality:**<br><br>• presentation shows considerable originality and inventiveness - content and ideas are presented in a unique and ingenious way;<br>• presenter uses the unexpected to full advantage; very original, clever and creative approach that captures audience's attention;<br>• presenter combines and evaluates existing ideas to form new insights; consequently, listeners are likely to gain new insights about the topic; | **5** | |
| **Delivery**<br><br>**(20 points)** | **Presentation is well-rehearsed:**<br><br>• delivery is neither too fast nor too slow;<br>• presenter is poised: calm, dignified and self-controlled;<br>• presenter speaks clearly and at an understandable pace;<br>• presenter delivers the material with confidence without undue reliance on notes and slides (uses his/her notes and slides but does not read from them); | **5** | |
| | **Good eye contact/clear voice:**<br><br>• presenter maintains good eye contact with the audience throughout the presentation;<br>• presenter uses a clear audible voice and speaks to the | **5** | |

| | | | |
|---|---|---|---|
| | back row; | | |
| | **Presenter's posture and appearance convey confidence and credibility:**<br><br>• presenter is relaxed and comfortable;<br>• presenter uses facial expressions and gestures effectively;<br>• presenter uses a formal style of speech, but is not stiff;<br>• presenter uses a casual style of speech, but does not slouch or wander,<br>• presenter's personal appearance is completely appropriate for the occasion;<br>• presenter is dressed appropriately; | **5** | |
| | **Length of presentation is within the assigned time limits (10-15 minutes):**<br><br>• presenter uses allocated time effectively and finishes on time;<br>• presenter showcases good time-management skills (does not fearfully or nervously glance at his/her watch) | **5** | |
| **Language Use**<br><br>**(15 points)** | **Spelling and Grammar:**<br><br>• presentation has no misspellings or grammatical errors;<br>• presenter makes no grammatical errors and pronounces all terms correctly and precisely;<br>• poised, clear articulation, proper volume, steady rate, enthusiasm; | **5** | |

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| | **Vocabulary:**<br><br>• presenter selects rich and varied words for context;<br>• limited use of verbal fillers (ahh, umm, like, so, etc); | **5** | |
| | **Summarizing/paraphrasing**<br><br>• presenter accurately summarizes and paraphrases source material; | **5** | |
| **Visual Aids and Technology Use**<br><br>**(15 points)** | **Use of multimedia:**<br><br>• presentation includes a balanced use of appropriate multimedia that enhances the overall presentation (media are not being added simply for the sake of use);<br>• media are prepared in a professional manner; details are minimized so that main points stand out;<br>• graphs, sound and animation assist in presenting an overall theme and enhance understanding of concept, ideas and relationships;<br>• original images are created using proper size and resolution; all images enhance the content;<br>• sounds and other media do not distract the audience; | **5** | |
| | **Text:**<br><br>• text is appropriate in length for the target audience and to the point;<br>• fonts are easy to read and point size varies appropriately for headings and text;<br>• background and colours enhance the readability of text;<br>• use of italics, bold, and indentations enhances readability; | **5** | |
| | **Layout:**<br><br>• layout is visually appealing and contributes to the overall message with appropriate use of headings, subheadings and white space; | **5** | |

| | | | |
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| | • logo, footer and slide # are included on the slides; | | |
| **Audience Interaction**<br><br>**(10 points)** | **Audience Response:**<br><br>• presenter gets the audience involved in the presentation; holds the audience's attention throughout; | **5** | |
| | **Questions and Answers:**<br><br>• presenter encourages audience interaction;<br>• presenter demonstrates extensive knowledge of the topic by responding confidently, precisely and appropriately to all audience questions. | **5** | |
| **Score** | **Total Points** | **100** | |

| **Scoring Key** | **Level of Performance** |
|---|---|
| **100 – 90** | **Excellent Standard (Exceeds expectations)** |
| **90 – 80** | **Good Standard (Meets expectations)** |
| **80 – 70** | **Acceptable Standard (Needs improvement)** |
| **70 – 60** | **Poor Standard (Needs much improvement)** |
| **60 – 50** | **Failing (Inadequate)** |

13. Դասընթացի նյութատեխնիկական միջոցների ապահովում[10]

[10] Նշվում են սարք-սարքավորումների, համակարգչային ծրագրերի նկարագրությունները և քանակը, որոնք անհրաժեշտ են տվյալ դասընթացի ուսումնական գործընթացը կազմակերպելու համար

| Ռեսուրսի անվանումը | Ռեսուրսի անվանումը, քանակը, նկարագրությունը (անհրաժեշտության դեպքում) |
|---|---|
| Լսարան (հատուկ կահավորմամբ) | Լսարան կահավորված համակարգչով, պրոյեկտորով և էկրանով |
| Համակարգչային ծրագրեր | PowerPoint, Internet |

14. Գնահատում

Համալսարանում գործում է բակալավրիատի, մագիստրատուրայի և ասպիրանտուրայի ուսանողների գիտելիքների պարբերական ստուգման և գնահատման բազմագործոնային համակարգ, որի կիրառկման հիմնական նպատակներն են՝

- կազմակերպել ուսումնառության համաչափ աշխատանքային գործընթաց, ապահովել գիտելիքների համակողմանի ստուգում, խթանել ուսանողի ինքնուրույն աշխատանքը,
- իրականացնել ինքնուրույն առաջադրանքների, ընթացիկ ստուգումների (ստուգարքներ և քննություններ), ուսումնական գործընթացի այլ բաղադրիչների հաշվառում հետադարձ կապի արդյունավետ մեխանիզմների ներմուծման միջոցով՝ ի նպաստ ուսումնառության գործընթացի բարելավման:

Համալսարանում գնահատման գործընթացը կանոնակարգվում է համաձայն գործող կարգի[11]:

14.1. Գիտելիքների ստուգման և գնահատման բաղադրիչներն են՝

- գործնական (սեմինար) և լաբորատոր աշխատանքների ընթացքում նրա ակտիվության և հմտությունների հաշվառում և գնահատում ընթացիկ ստուգումների միջոցով՝ առավելագույնը գումարային 40 միավոր,
- ինքնուրույն աշխատանքների (անհատական առաջադրանքներ) հաշվառում և գնահատում առավելագույնը գումարային 20 միավոր,
- դասընթացի ենթաբաժինների և ծրագրով նախատեսված այլ առաջադրանքների կատարման և յուրացման ընթացիկ ստուգում և գնահատում կիսամյակի ընթացքում (ընթացիկ քննություններ կամ ստուգարքներ)՝ առավելագույնը գումարային 40 միավոր,
- ստուգման արդյունքների ամփոփում գնահատման նշված բաղադրիչների արդյունքների հիման վրա և դասընթացի արդյունարար գնահատականի ձևավորում՝ առավելագույնը գումարային 100 միավոր:

14.2. Ուսանողների գիտելիքների ստուգում.

Դասընթացն ամփոփվում է ստուգարքով:

Քննությամբ ամփոփվող դասընթացն ավարտվում է կիսամյակի 2 քննության միջոցով և մյուս բաղադրիչների գնահատումների արդյունքներով:

Ստուգարքով ամփոփվող դասընթացն ավարտվում է կիսամյակի ընթացքում ուսումնական նյութի յուրացման աստիճանը որոշող 2 ընթացիկ ստուգումների և

[11]«Վանաձորի Հ. Թումանյանի անվան պետական համալսարան» հիմնադրամի ուսանողների գիտելիքների ստուգման, գնահատման և հաշվառման կանոնակարգ» (ընդունված ՎՊՀ-ի գիտական խորհրդի կողմից 30.062022թ.),

մյուս բաղադրիչների գնահատումների արդյունքներով:[12]

**14.3.** Հարցաշար (ըստ ծրագրի**)**

1. Realism in England; its peculiarities
2. Charles Dickens's creative work (The four periods)
3. Dickens and the children ( "Oliver Twist", "David Copperfield " )
4. The novel "Dombey and Son"
5. William Makepeace Thackeray (his life and work)
6. The novel "Vanity Fair"—themes, genre peculiarities
7. Aestheticism in England Oscar Wild's literary works
8. The novel "The Picture of Dorian Gray"
9. Oscar Wild's Tales
10. Realism at the beginning of the 20th century

John Galsworthy (his life and work)

11. The trilogy—"The Forsyte Saga"
12. The formation of intellectual drama

George Bernard Show (his life and work)

13. The plays "Widowers' Houses", "Pygmalion"
14. William Somerset Maugham (his life and work)
15. The novels "Of Human Bondage", "The Moon and Sixpence", "Theatre"
16. Modernism in English Literature

J. Joyce the founder of Modernism (his life work)

17. The novel "A Portrait of the Artist"
18. The novels ""Ulysses", "Dubliners" (individual)
19. Anti-utopia in the English Literature
20. G. Orwell (his life and work)
21. The allegorical description of totalitarian state in Orwell's works

"1984", "Animal Farm"

22. A. Huxley (his life and work)
23. The novel " Brave New World"
24. The prose of mid and late XX century
25. A.Merdok, John Robert Faulz, Peter Ackroyd (Individual )

14.4. Գնահատման չափանիշները[13].

- Տեսական գիտելիքները……:
- Գործնական աշխատանքները……:
- Ինքնուրույն աշխատանքը….:

[13] Լրացվում է ըստ ամբիոնի /դասախոսի որոշման

«ՎԱՆԱՁՈՐԻ Հ. ԹՈՒՄԱՆՅԱՆԻ ԱՆՎԱՆ ՊԵՏԱԿԱՆ ՀԱՄԱԼՍԱՐԱՆ»
ՀԻՄՆԱԴՐԱՄ

# ԴԱՍԸՆԹԱՑԻ ՀԱՄԱՌՈՏ ՆԿԱՐԱԳՐԻՉ

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Որակավորման աստիճան՝ բանասիրության բակալավր
/բակալավր, մագիստրատուրա/

Վանաձոր 2023

Առկա ուսուցման համակարգ

<table>
<tr><td>Դասընթացի թվանիշը, անվանումը</td><td colspan="4">ՕԼԳ/բ -066 ՏԵՍԱԿԱՆ ՔԵՐԱԿԱՆՈՒԹՅՈՒՆ</td></tr>
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<tr><td>Ուսումնառության տարի / կիսամյակ</td><td colspan="4">IV կուրս, II կիսամյակ</td></tr>
<tr><td rowspan="5">Ժամերի բաշխումը</td><td rowspan="4">Լսարանային</td><td rowspan="4">44</td><td>Դասախոսություն</td><td>24</td></tr>
<tr><td>Սեմինար</td><td></td></tr>
<tr><td>Լաբորատոր աշխատանք</td><td></td></tr>
<tr><td>Գործնական աշխատանք</td><td>20</td></tr>
<tr><td>Ինքնուրույն</td><td colspan="3">76</td></tr>
<tr><td></td><td>Ընդամենը</td><td colspan="3">120</td></tr>
<tr><td>Ստուգման ձևը</td><td colspan="4">Քննություն/գրավոր</td></tr>
<tr><td>Դասընթացի նպատակը</td><td colspan="4">▪ Ծանոթացնել ուսանողներին անգլերենի քերականության տեսական խնդիրներին, տեսական քերականության հիմնական դրույթներին, որոնք մեծապես նպաստում են քերականության գործնական յուրացմանը։<br>▪ Անգլերենի քերականության զարգացման օրինաչափությունների վերաբերյալ գիտելիքների փոխանցում ուսանողներին։<br>▪ Մեկնաբանել քերականության հիմնական հասկացությունները՝ հաշվի առնելով ժամանակակից լեզվաբանության մոտեցումները։<br>▪ Գրավոր և բանավոր տեքստերում քերականական կանոնների և իրողությունների համեմատության և վերլուծելու ունակությունների ձեռքբերում ուսանողների կողմից։<br>▪ Ընկալվող տեքստը քերականության տեսանկյունից վերլուծելու կարողությունների ձևավորում տարբեր իրավիճակներում։</td></tr>
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| | շրջանակներում առաջադրված տեսությունները և կատարել քննադատական վերլուծություն՝ վեր հանելով նոր մոտեցումներով պայմանավորված քերականական հիմնական հիմնահարցերն ու հնարավոր մարտահրավերները,<br>▪ վերլուծել և զուգադրել անգլերենի քերականական կաղապարները և խոսքի մասերի տարբեր քերականական կարգերը (որոշ դեպքերում հայերենի համադրությամբ),<br>▪ կատարել լեզվի շարահյուսական համակարգի ընդհանուր բնութագրի, բառակապակցությունների և նախադասությունների հաղորդակցային և կառուցվածքային տեսակների վերլուծություն, ինչպես նաև թեմա-ռեմային և շարադասական առանձնահատկությունների վերլուծություն,<br>▪ համեմատել և զուգադրել լեզվի հատույթային և վերհատույթային միավորները: |
| Դասընթացի բովանդակությունը | Թեմա 1. Systemic Nature of Language<br>Թեմա 2. Morhology: Morphemic Structure of the Word<br>Categorial Structure of the Word<br>Թեմա 3. Parts of Speech/ Noun and its Categories: Number, Case, Gender/The article<br>Թեմա 4. Adjective/Adverb/Pronoun/Numeral<br>Թեմա 5. Preposition/Conjunction/Particle/Interjection<br>Թեմա 6. Verb and its Categories: tense/aspect/correlation/voice/mood<br>Թեմա 7. Minor Syntax: Word-Combinations/Nominative Classification of Phrases<br>Թեմա 8. Major Syntax: The Sentence/Principal Parts of the Sentence<br>Թեմա 9. Principles of Syntactic Modelling of the Sentence<br>Թեմա 10. Functional Sentence Perspective |
| Գնահատման մեթոդները և չափանիշները | Գիտելիքները գնահատվում են գրավոր աշխատանքով, որը գնահատվում է առավերագույնը 20 միավոր:<br>Ինքնուրույն աշխատանքը գնահատվում է առավերագույնը 20 միավոր: Գնահատման չափանիշներն են.<br>1. Հարցը ներկայացված է ավարտուն<br>2. Կարողանում է տերմինները բացատրել<br>3. Խոսքը հստակ է, մատչելի<br>4. Պատրաստված է ցուցադրություն<br>5. Կիրառվել են տարբեր գրական աղբյուրներ և առկա են հղումները /0; 1-2; 3 և ավելի/<br>6. Պատասխանել է հարցերի /0; 1-2; 3 և ավելի/<br>7. Ձեկուցումը գիտական է<br>8. Կատարվել է համեմատական վերլուծություն<br>9. Ներկայացնում է կիրառական օրինակներ<br>Յուրաքանչյուր չափանիշի համար սահմանված առավելագույն միավորը՝ 2, չափանիշի պահանջը թերի կատարելու դեպքում՝ 1 միավոր, չկատարելու դեպքում՝ 0 միավոր: Գումարային գնահատականը կլինի ինքնուրույն աշխատանքի գնահատականը: |
| Գրականություն | Պարտադիր-<br>1. Block M.Y.A., Course in Theoretical English Grammar, 2000 |

2. Carter R., McCarthy M., Cambridge Grammar of English, Cambridge University Press, 2006
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# Realism in England

The 19th century was characterized by sharp contradictions. In many ways it was an age of progress: railways and steamships were built, great scientific discoveries were made, education became more widespread; but at the same time it was an age of profound social unrest, because there was too much poverty, too much injustice, too much ugliness; and above all, fierce exploitation of man by man. The growth of scientific inventions mechanized industry and increased wealth, but this progress only enriched the few at the expense of the many. Dirty factories, inhumanly long hours of work, child labour, exploitation of both men and women workers, low wages, slums and frequent unemployment,—these were the conditions of life for the workers in the growing industries of England, which became the richest country in the world towards the middle of the 19th century. By the thirties of the 19th century English capitalism had entered a new stage of development. England had become a classical capitalist country, a country of industrial capitalism.

Having won the victory over the aristocracy, the bourgeoisie betrayed the interests of the working class. The reform bill of 1832 gave the vote neither to factory workers nor to agricultural labourers. It was the merchants, the bankers and the manufacturers who profited by it. The attempts of the bourgeoisie to solve social contradictions and to turn aside the attention of the workers from political struggle ended in failure. The workers fought for their rights. Their political demands were expressed in the People's Charter in 1833. The Chartist movement was a revolutionary movement of the English workers, which lasted till 1848. It shook the foundation of capitalist England.

The ideas of Chartism attracted the attention of many progressive-minded people of the time. Many prominent writers became aware of the social injustice around them and tried to picture them in their works. Thus this period of fierce class struggle was introduced in literature by the appearance of a new trend, that of Critical Realism. The greatest novelists of the age are Charles Dickens, William Makepeace Thackeray, and Charlotte Bronte etc...

These writers used the novel as a means to protest against the evils in contemporary social and economic life and to picture the world in a realistic way. The critical realists introduced new characters into literature: they described the new social force in modern history—the working class. They expressed deep sympathy for the working people; they described the unbearable conditions of their life and work; they voiced a passionate protest against exploitation and described their persistent struggle for their rights.

The contribution of these writers to world literature is enormous. They created a broad panorama of social life, exposed and attacked the vices of aristocratic and bourgeois society, sided with the

common people in their passionate protest against unbearable exploitation, and expressed their hopes for a better future.

# Charles Dickens
# (1812-1870)

### His Life and Work

Charles Dickens began to write at the time when the labour movement, known as the Chartist movement was at its height. Continuous demonstrations in defence of workers' rights took place in many manufacturing towns and in London as well. The actions of the Chartists had a considerable effect on Dickens. Though he did not believe in revolutionary action, he was on the side of the people with all his heart. Dickens wrote about the poorest, the most unprivileged sections of the population. He looked into the darkest corners of the large cities and there found the victims of capitalism.

Charles Dickens was born in 1812 near Portsmouth on the southern coast of England. His father was a clerk at the office of a large naval station there, and the family lived on his small salary. They belonged to the lower middle class. Charles was very young when the family moved to the naval port of Chatham, which is near the ancient town Rochester. There Charles and his eldest sister went to school. After school Charles loved to run to the docks where ships went for repairs. There he saw sailors and brave old sea-captains at work. Charles's first teacher was a kind young man from Oxford, under whose influence Charles grew fond of books. At ten he read Defoe, Fielding, Smollett, Goldsmith and translations of some European and other authors. His favourite books were **Don Quixote** ant the **Arabian Nights.**

The happy days at Chatham came to an end in 1822 when the father was moved to London. The Dickenses tented a house in one of the poorest parts of London. Charles was not sent to school any more. The father made no plans for the education of his children. He was an easy-going man who always spent more money than he could afford. Soon he lost his job and was imprisoned for debt. All the property the family had was sold, even Charles' favourite books and the boy was put to work at a factory. The long working hours at the factory, the poor food, the rough boys and their treatment of him he could never forget. He later described this unhappy time in David Copperfield. Dickens visited his parents in the prison on Sundays. There he saw many other prisoners, and learned their stories. The debtors' prison is described in the **Pickwick Papers** and in the novel **Little Dorrit.** In about a year the Dickenses received a small sum of money after the death of a relative, so all the debts were paid. Charles got a chance to go to school again. This time he was sent to a very old-fashioned school called *Wellington House Academy.*

Dickens left school when he was twelve. He had to continue his education by himself. At his father's suggestion he was sent to a lawyer's office to study law. He did not stay there long, but he learned the ways and manners of lawyers, as many of his books show. **Bleak House** in particular shows how legal decisions were made and delayed. Instead of law he studied shorthand and found a job as a newspaper reporter. In 1832 Dickens became a parliamentary reporter. Soon he became to understand that the House of Commons had nothing to do with true democracy.

Dickens's first efforts at writing were little stories about the ordinary Londoners he saw. The stories were funny street sketches.

At the age of twenty-four Dickens married Catherine Hogarth, the daughter of his editor at the *Evening Chronicle.*

Not yet thirty, Dickens was the most popular writer in England. In 1842 he and his wife paid a visit to the United States. He also visited Italy, France and Switzerland, as he found it easier to concentrate on English problems from afar. There he worked at the novel **Dombey and Son.** In Paris Dickens met the writer Victor Hugo. When back in England, Dickens organized an amateur theatrical company, giving all the money they got from the performances to the poor. Though engaged in these activities, Dickens continued writing novels without a break. His genius was at its height; his best novels were written at this time. Dickens was very emotional: he lived with the characters he created; he suffered with them in their tragic moments, he laughed at the humorous side of their lives. With great energy he began to give dramatic readings from his own works in various towns all over Britain. His reading was so wonderful that people came in thousands to hear the warm-hearted beloved writer. Dickens read some of his Christmas stories exceptionally well. These were **The Cricket on the Hearth** and **A Christmas Carol.**

Dickens is remembered for having invented the theatre for one actor.
Dickens died suddenly on June 9, 1870.

## *The Four Periods in Dickens's Creative Work*

Dickens was the greatest novelist of his age. He wrote a tremendous number of works. He created a new type of novel — the social novel.
Dickens put all his hopes in the good qualities of human nature. To the end of his life he hoped to find means to better the world he lived in. But while painting hard reality in its true colours, Dickens changed his attitude as years went by, as to the causes of poverty and exploitation. Therefore his creative work has been divided into four periods.

1. The works written between the years 1833-1841 belong to the first period. They are:

**Sketches by Boz** (1833-1836), **The Posthumous Papers of the Pickwick Club**(1837), **Oliver Twist** (1838), **Nickolas Nicklbey** (1839), **Barnaby Rudge** (1840), **The Old Curiosity Shop**(1841).
In these novels Dickens observes the individual in bourgeois surroundings: how should man behave when he finds himself in difficulties, or in awkward circumstances or in danger? He has to choose which way to take. If he doesn't want to become a villain, he must, for the sake of honesty, come into conflict with the capitalist system. In these novels Dickens's heroes and heroines are remarkable for their fortitude (կայունություն, տոկունություն). They never hesitate to take the wisest way and remain true to the principles of honour. They are willing to live in poverty and work hard. Finally virtue conquers evil. Dickens believed such a thing possible and that it was an easy thing to reform the wicked exploiters. Humour and optimism are characteristic of the first period in Dickens's writings.

2. To the second period belong the following books
**American Notes** (1842), **Martin Chuzzlewit** (1844), **The Christmas Books** (1843-1848), **Dombey and Son** (1846-1848).
In the works of the second period Dickens begins to describe the crimes that arise from the bourgeois system itself. In his **Christmas Books** Dickens showed the heartless cruelty of masters towards their workers. But he also wished to awaken kind and loving thoughts in the hearts of the employers.
3. The following novels written in the fifties are probably the strongest for the social criticism expressed in them. They are **David Copperfield** (1850), **Bleak House**, **Hard Times**, **Little Dorrit, A Tale of Two Citeies.**
In all the novels of the third period the tone of Dickens changes: he grows indignant at all injustice, and he becomes sarcastic.
4. The fourth period in Dickens's creative work was the sixties, the years when the labour movement was going down. He wrote only two novels:
**Great Expectations** (1861), **Our Mutual Friend** (1864-1865). These works are written in a spirit of disillusionment. Dickens has lost all faith in those people who ruled Britain. He understands that the exploiters are a hostile class. The writer has faith in the people who are under rule, but he feels that a better future is too far off and he only allows himself, as a writer, to dream of that future. His heroes show the moral strength and patience of the common people.

## *Dombey and Son*

This novel tells the story of a rich bourgeois family, the Dombeys, and shows how their policy decides the destiny of the poor people dependent on them. Mr. Dombey is a merchant, a capitalist. His only interest in life lies in the prosperity of his family firm. He is a man with a heart of stone. His character has its roots in his love of money. The firm casts its shadow upon the life of certain common people and ruins them. The "honour" of the firm is the only thing that matters. For Mr.Dombey everything in the world exists only for *Dombey and Son.* Dickens brings out this idea in the following passage: ***"The earth was made for Dombey and Son to trade in, and the son and the moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. "***
Mr. Dombey has a family, but his worship of property makes him a sranger to all natural human

feeling: affection is killed for the sake of good business. Mr. Dombey considers every human being in the light of his relation to the firm. To Mr. Dombey everybody either has, or may have, or will have, or must have something to do with Dombey and Son. The vital problem for Mr. Dombey is the problem of getting an heir to the firm; for there must be a son. A daughter is born to him, but a girl cannot be made partner in the firm, so she is not wanted. Dombey hates her from the very moment of her birth. She is a false coin that cannot be invested. His gentle wife is treated with more contempt and coldness than ever. Six years later she brings a son into the world, but dies in child-birth. Dombey "forgives" his wife, he is so glad to have an heir. But Dombey's love for his son is no better than his hatred of his daughter. The boy is part of his property, and he wants to have him for himself only..... All the blows that have fallen upon Mr. Dombey are considered by Dickens as punishment deserved. Mr. Dombey is the symbol of all that was cruel and in human in the upper middle class in Dickens's time. Dickens always wanted to reconcile people with one another. So the character of Mr. Dombey changes unexpectedly at the end of the novel. The storm of misfortunes softens him and he becomes a good man. He goes to live in happy home of Florence, who is now married to Walter Gay. The love Dombey never gave his daughter he now gives to his grandchildren.

## *Dickens and the Children*

Dickens believed in the virtuous nature of man in the same way as the writers of the age of the Enlightenment did. He makes this especially clear when he writes about children. The fate of poor children caused him much alarm: no writer of the time knew better than Dickens what child labour was. He also knew how terribly a child could change in an unwholesome environment; he was too familiar with the common misery, and knew how good can turn into bad. Yet, in, his works, his child heroes remain pure till the end. They pass through dirty crowded streets and keep themselves unspotted. This was Dickens's peculiar way of defending children's innocence. Hans Andersen, the Danish writer of fairy-tales, greatly admired Dickens for his child heroes.

**Oliver Twist, David Copperfield (Individual)**

## *Dickens's Contribution to World Literature*

Dickens has given a full picture of 19th century English life. He revealed all that was irrational and monstrous and through his wit and humour people began to see their time and environment in a new light. His methods of writing inspired many others to write realistically, and great works of critical realism appeared after him.

Dickens never loses his warmth of feeling and quickness of sympathy. This impresses all readers, and they follow the writer in his pilgrimage along the roads of England and witness the administration of law, the treatment of children in schools, life in workhouses and the insincerity of bourgeois philanthropy. He describes offices of large firms, factories, prisons and the slums of London.

Dickens portrays people of all the types seen in the streets of great cities in his time. We meet commercial agents, manufacturers, parliamentarians, political adventurers, scoundrels of all sorts, lawyers, clerks, newspaper reporters, schoolmasters, tradesmen, factory-workers, priggish aristocrats, circus-players, homeless children, pickpockets and convicts. Dickens lived for the people.

Some social improvements in England were attributed to the influence of Dickens's works. To many European critics Dickens ranked only among the moralists and reformers of the 19th century. His works were not considered works of art, because in his writing he was not inspired by beauty but by human suffering. Such an opinion underrates the great artistic value of Dickens's works. In the fifties of the 19th century, however the world democratic writers and critics gave him a place among the English critics. Maxim Gorky said that Dickens had achieved one of the most difficult things in literature and art: he developed in his readers a love for man.

# William Makepeace Thackeray
# (1811-1863)

### His Life and Work

William Makepeace Thackeray and Charles Dickens were the greatest representatives of Critical Realism in English literature of the 19th century.

In his novels Thackeray gives a vivid description of the upper classes of society, their mode of life, manners and tastes. He shows their pride and tyranny, their hypocrisy, and snobbishness, and their selfishness and general wickedness. His knowledge of human nature is broad and his portrayal of it is keenly analytical. Thackeray's works lack the gentle humour so typical of Dickens's style. His criticism is strong; his satire is sharp and bitter. He is a genius in portraying negative characters; his positive characters are less vivid, but all of them are true to life.

The picture of life of the ruling classes of England in the 19th century as drawn by Thackeray remains a classical example of social satire up to the present day.

William Makepeace Thackeray was born in a prosperous middle-class family. His father was a well-to-do (wealthy; prosperous) English official in Calcutta, India. At the age of six he was taken to England to be educated. From Charterhouse school he passed on to Cambridge University. While a student, William spent much of his time drawing cartoons and writing verses, chiefly parodies. He did not stay long at the University, for he could not bear the scholastic atmosphere of the place. Besides, his ambition was to become an artist, so he left the University without graduating and went to Germany, Italy and France to study art. In Germany he became acquainted with Goethe, and this meeting left a deep impression on him.

Intending to complete his education, Thackeray returned to London and began a law course in 1833. Meanwhile, the Indian bank, in which the money left to William by his father was invested, went bankrupt, and Thackeray was left penniless. Therefore he had to drop his studies to earn a living. For a long time he hesitated whether to take up art or literature as a profession. Finally he decided to try his hand as a journalist. His humorous articles, essays, reviews and short stories were accepted by society. He himself illustrated many of these pieces with amusing drawings.

Thackeray's first notable work was **The Book of Snobs** which deals with the upper classes and whose vices the author criticizes with the sharp pen of satire. The book may be regarded as a prelude to the author's masterpiece **Vanity Fair**, which can be called the peak of Critical Realism.

**Vanity Fair** brought great fame to the novelist and remains his most –read work up to the present day.

Thackeray is also famous for the novels **The History of Pendennis** (1850) and **The Newcomes (1854), Henry Esmond (1852)** , **The Virginians (1859) etc.**

## Thackeray's Contribution to World Literature

Thackeray's contribution to world literature is enormous. Though the class struggle found no reflection in his works, the novelist truthfully reproduced the political atmosphere of the century. This period witnessed the growth of the revolutionary movement of the English proletariat.

Thackeray developed the realistic traditions of his predecessors, the enlighteners, Jonathan Swift and Henry Fielding in particular, and became one of the most prominent realists and satirists of his age. The world to him is Vanity Fair where men and women, to use his own words, "are greedy, pompous, mean, perfectly satisfied and at ease about their superior virtue. They despise poverty and kindness of heart. They are snobs".

Thackeray loathed snobbishness, and in his works he used satire to expose the pretensions of the snobs and social climbers whom he depicts in his novels.

## *Vanity Fair (A Novel without a Hero)*

The subtitle of the book shows the author's intention not to describe separate individuals, but English bourgeois-aristocratic society as a whole. The title of the book is borrowed from **The Pilgrim's Progress**, an allegorical novel written by John Bunyan, one of the greatest writers of the second half of the 17th century.

Vanity Fair is a social novel which shows not only the bourgeois aristocratic society as a whole, but the very laws which govern it. Describing the events which took place at the beginning of the 19th century, the author presents a broad satirical picture of contemporary England. The social background of the novel which influences all the characters in their thoughts and actions is high society at large. Thackeray attacks the vanity, pretensions, prejudices and corruption of the aristocracy (the Crawleys, Lord Steyne); the narrow-mindedness and greed of the bourgeoisie (the Osbornes, the Sedleys). He mercilessly exposes the snobbishness, hypocrisy, money-worship and parasitism of all those who form the bulwark (պատվար, պահապան) of society. The interest of the novel centres on the characters rather than on the plot. The author shows various people, and their thoughts and actions, in different situations. There is no definite hero in the book. In Thackeray's opinion there can be no hero in a society where the cult of money rules the world.

## Dickens and Thackeray

As Dickens and Thackeray were the most successful novelists of their day, it is natural for us, as it was for their contemporary friends and admirers, to compare these writers with respect to their attitude towards the world in which they lived.

Dickens is magnificently successful in depicting common people, but he is ill acquainted with the upper classes, while Thackeray is the penetrating analyst of both middle class and aristocratic society. Thackeray's realism is different from that of Dickens; it is less combined with fantasy and lyricism, it is more exact and objective. While Dickens idealizes his positive characters (sometimes authors attitude towards them is sentimental), Thackeray portrays his characters more realistically. They are not static; his women characters, in particular, develop as the story progresses. Thackeray tries to describe things and human beings as existing outside his mind; they are shown as natural results of their environment and the society which bred them. He depicts his characters as if viewing them from afar. This was a new feature in literature which was followed by many other writers, and was later called objective realism in literature.

Dickens was more optimistic than Thackeray. He tried to reform people and thought that that was the way to make them happy. In Thackeray's opinion the existing state of things could not be changed, though he saw that bourgeois morals had fallen into decay, and he subjected these morals to severe criticism, which is the chief merit of his works. Unlike Dickens, Thackeray is unable to see man reformed in the future.

Thackeray's pessimism marks the beginning of the crisis of bourgeois humanism which began in the middle of the 19th century and found its full expression in the literature of the second half of the age.

Taken together, the novels of Dickens and Thackeray give us a remarkably realistic picture of all classes of English society up to the middle of the 19th century.

"Ah, what a vanishing life is, in a great city! They had been born, they had lived, they had died in the heart of roaring London, and could not hear its noises anymore, and knew nothing of its long, cruel wars. The stars of heaven seemed to shine with a more spiritual light as they looked down in wonder at this man, who struggled with fate for his daily bread and for the needful rest, and for the pitiful dreams that men call happiness. But the stars had nothing to say to him; they had been shining for ages before he was born, and would shine on still after he was dead, and his poor little life was over."

This passage is poignant in its reflection on the transient nature of life and the insignificance of individual existence in the vastness of the universe. Thackeray's description of life in a bustling city like London evokes a sense of anonymity and impermanence, where people are born, live, and die amidst the tumult of urban life, oblivious to the timeless beauty of the stars above. The passage invites readers to contemplate the fleeting nature of human existence and the search for meaning and fulfillment amid the chaos and uncertainty of life.

"In this vast and brilliant company-statesmen and princes, lords and ladies, bishops, generals, artists,

and wits—Becky felt herself, for the first time in a large and brilliant company, absolutely insignificant and out of place. She looked down the long table, and saw the faces of the men and women whom she had envied, whom she had sought, whom she had flattered, who had grown weary of her, who had ceased to care for her—she looked down the long table, and saw her husband on the opposite side, leering at a lady, and jogged her neighbour's foot with her own, under the table, so that he stopped with a start and withdrew his eyes from the lady's face, and changed the conversation, and Becky resumed it. But they had lost all interest in the conversation by then, and Becky gave up the attempt to shine in it. As the guests rose from the table, the Duchess of Richmond beckoned to her, and they went upstairs together, and met one of the guests coming down. He stopped, and looked at Becky, and turned as red as scarlet. Becky too rose, blushing, and looking back at him with a slight smile, and saying, 'I don't think we have met before, Mr. Crawley.' The guest stammered, and looked at the Duchess, who looked at Becky, and, laughing, said, 'You two must be introduced, I think.' Becky blushed again, and, with a curious little smile, held out her hand to the guest, and said, 'I am very pleased to meet you, Mr. Crawley.'"

This passage delves into the theme of social status and the complexities of human relationships. Becky, the protagonist, finds herself surrounded by the elite of society but feels insignificant and out of place despite her efforts to impress. The interaction with Mr. Crawley highlights the tension between social expectations and personal connections, as Becky navigates the dynamics of high society while also confronting her own insecurities and desires. Thackeray's vivid portrayal of Becky's inner turmoil and the nuances of social interaction invites readers to reflect on the nature of ambition, identity, and belonging in a world defined by wealth and privilege.

# Oscar Wilde
# (1854-1900)

**His life and work**

The second half of the 19th century in England gave rise to a rapid growth of social contradictions. To improve the situation for themselves the ruling classes increased the oppression of the toiling masses at home and widened their policy of imperialist expansion in colonies. This period was characterized by a crisis in bourgeois culture. Artists, poets, novelists, musicians and all the intellectuals hated the heartless and hypocritical bourgeois world, which hindered the development of human personality.

The crisis of bourgeois culture was reflected in literature by the appearance of two trends, the one progressive, and the other regressive. The representatives of the first trend continued the realistic traditions of their predecessors— 'the brilliant school of novelists in England'. It was represented by such writers as George Eliot, Tomas Hardy etc. These novelists gave a truthful picture of contemporary society. Though their criticism is not as sharp as that of their predecessors, and the social panorama in their works is somewhat narrowed, the greatest merit of the novelists of the progressive trend is a deep psychological analysis of the characters in their works, a detailed description of their inner world.

The writers of the regressive trend by way of protest against severe reality tried to lead the reader away from life into the world of dreams and fantasy, into the realm of beauty. They idealized the patriarchal way of life and criticized capitalism chiefly for its anti-aestheticism. At the end of the century this reactionary theory found its expression in decadent[1] [ˈdekədənt] (անկումնային, դեկադենտական) literature and art.

The decadent writers created their own cult of beauty and proclaimed the theory of 'pure art'; their motto was 'art for art's sake'.

Oscar Wilde belongs to those bourgeois writers whose literary activity, contradictory in its nature, mirrors the crisis in bourgeois ideology.

Wilde was regarded as the leader of the English aesthetic movement, but many of his works

[1] decadent- (If you say that a person or society is decadent, you think that they have low moral standards and are interested mainly in pleasure.)

do not follow his decadent theory of 'art for art's sake', they sometimes even contradict it. In fact, the best of them are closer to Romanticism and Realism than to decadent literature.

**Oscar Wilde** was born in Dublin on October 16, 1854. His father was a famous Irish surgeon. His mother was well known in Dublin as a graceful writer of verse and prose.

At school, and later at Oxford, Oscar displayed a considerable gift for art and the humanities. The young man received a number of classical prizes, and graduated with first class-honors.

Under the influence of his teacher, John Ruskin, Wilde joined then the young Aesthetic Movement, which came into being as a protest against bourgeois hypocrisy and bigotry [bɪgətri] (ծայրահեղականություն), but later turned idealistic and reactionary. The future writer became a most sincere supporter of this movement.

After graduating from the University, Wilde turned his attention to writing, travelling and lecturing. The Aesthetic Movement became popular, and Oscar Wilde earned the reputation of being the leader of the movement, and an apostle of beauty.

Oscar Wilde's most popular works are **The Happy Prince and Other Tales** (1888), **The Picture of Dorian Gray** (1891), **and his comedies Lady Windermere's Fan** (1892), **A Woman of No Importance,** (1893), **An Ideal Husband, The Importance of Being Earnest** (1895). The wit and brilliance of these plays helped to keep them on the stage, and they are still occasionally revived.

Wilde also wrote poems, essays, reviews, political tracts, letters and occasional pieces on every subject he considered worthy of attention —history, drama, painting, etc. Some of these pieces were serious, some satirical; the variety of themes reflected a personality that could never remain inactive.

Oscar Wilde's works reflect the emotional protest of an artist against social conditions in England at the end of the 19th century. Wilde understood that art cannot flourish under capitalism, and he came to the false conclusion that art is isolated from life, that art is the only thing that really exists and is worth living for. Life only mirrors art, he declared. Beauty is the measure of all things, hence his desire to escape from all the horrors of reality into the realm of beauty.

Of all the evils of society he despised bourgeois morality most of all. His opinion on the subject is expressed in the theory of 'immoral aestheticism', in which he glorifies beauty and conveys the idea that it is not at all necessary that books should be realistic and teach morality. Beauty is the only requirement they must satisfy. In the preface to the novel **The Picture of Dorian Gray** Wilde writes :

*"There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."*

Like most writers and poets, Wilde glorifies natural beauty, but at the same time he is an admirer of artificial colours. In his works he compares blood to a ruby, the blue sky to a sapphire, man's beauty to that of silver, gold, ivory and precious stones.

*"He had dreamy violet eyes, and his hair was like fine gold."* (The Remarkable Rocket)

*"...his lips are red as the rose of his desire; but passion has made his face like pale ivory..."* (The Nightingale and the Rose)

## *The Picture of Dorian Gray*

Oscar Wilde's only novel **The Picture of Dorian Gray** is considered his masterpiece**.** In this novel Wilde gives realistic picture of contemporary society and exposes the vices of the bourgeois world. The novel describes the life of a young man, Dorian Gray, or to be more exact, his spiritual life. The author touches upon many important problems of contemporary life: morality, art and beauty in particular. At the beginning of the novel we see an inexperienced youth, a kind and innocent young man.

"....he was certainly wonderfully handsome, with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair. There was something in his face that made one trust him at once. All the candour of youth was there, as well as all youth's passionate purity."

Dorian is influenced by two men with sharply contrasting characters: Basil Hallward and Lord Henry Wotton. The attitude of these two towards the young man shows their different approach to life, art and beauty. The author shows the gradual degradation of Dorian Gray. At first he is tortured by his conscience, but soon after Sibyl Vane's tragic death he becomes even more cynical and immoral than Lord Henry himself. Basil is aware of Lord Henry's corrupting influence over the

young man. He suffers terribly, but all his attempts to show Dorian how cruel and heartless he is end in failure. Dorian brings misfortune to everyone he comes in touch with, and finally he becomes a real murderer. He kills Basil Hallward, the only man who knows the secret of his soul. The end of the novel shows a certain change in Dorian's character. After he had escaped the vengeance of Sibyl Vane's brother, Dorian began to see his life in a new light. He was young and handsome but not at all happy. Life had suddenly become too hard for him to bear. He said to Lord Wotton:
"There is no one with whom I would not change places, Harry." Lord Harry loses his attraction for Dorian as the young man comes to understand the destructive influence of his life-theories. Dorian is firm in his decision to start a new life.
".....I have done too many dreadful things in my life. I am not going to do any more."
"I want to be better. I am going to be better. "
Wishing to do away with his former life and being disgusted with the ugliness of his portrait, the only evidence left against him, Dorian decides to get rid of it and stabs the picture with a knife. The end of the book is a contradiction to Wilde's decadent theory. The fact that the portrait acquired its former beauty and Dorian Gray 'withered, wrinkled and loathsome of visage' lay on the floor with a knife in his heart, shows the triumph of real beauty—a piece of art created by an artist, a unity of beautiful form and content. Besides that, it conveys the idea that real beauty cannot accompany an immoral life.

*An Ideal Husband (individual)*

## Oscar Wilde's Tales

Though Wilde proclaimed the theory of extreme individualism, he often contradicts himself. In his works, in his tales in particular, he glorifies beauty and not only the beauty of nature and artificial beauty but the beauty of devoted love. He admires unselfishness, kindness and generosity (The Nightingale and the Rose); he shows deep sympathy for the poor (The Devoted Friend); he despises egoism and greed (The Selfish Giant).

Though in Wilde's opinion art does not mirror life, the theme of most of his works, even of his tales, is quite realistic. He shows the contrast between wealth and poverty.

Though according to Wilde's theory an author must be impartial to his characters, that is to say, must not have any likes and dislikes, his own sympathy for poor labouring people is quite evident, as well as his hatred of the rich who live at the expense of the poor.(The Devoted Friend, The Young King).

The most popular tales of Oscar Wilde are **The Happy Prince, The Nightingale and the Rose, The Selfish Giant, The Devoted Friend, The Remarkable Rocket.**

*The Selfish Giant, The Nightingale and the Rose, (individual),*

By his native gift of eloquence and wit, by his wonderful ability to hold the attention of an audience, by means of exciting situations and brilliant dialogues, Oscar Wilde brought fresh life to the English drama, which after the death of Sheridan had been neglected. In his realistic "comedies of manners" Wilde attacks the bigotry and hypocrisy of bourgeois society, but his satire is not so sharp as that of Bernard Shaw. He does not go deep into the social problems of the age; his chief aim is to entertain people with the sparkling wit of his brilliant dialogue, his aphorisms and paradoxes. Here are some of them:

- *There is only one thing in the world worse than being talked about, and that is not being talked about.*
- *Experience is the name everyone gives to his mistake.*
- *Women inspire us with the desire to do masterpieces, and always prevent us from carrying them out.*
- *I like talking to a brick wall-it's the only thing in the world that never contradicts me!*

## John Galsworthy
## (1867-1933)

**His life and work**

John Galsworthy was one of the last representatives of Critical Realism in English literature. He was

a novelist, dramatists, short story writer and essayist taken together. His works give the most complete and critical picture of English bourgeois society at the beginning of the 20th century. The author deals with contemporary social problems. He is critical of injustice, tyranny and all the evils of life, but his criticism is not destructive: he himself was too much a member of the privileged classes to wish to rebuild the world he lived in. He had no conscious desire to change existing society fundamentally. His characters are mostly of the upper middle class and the aristocracy with which he was wholly familiar. The proletarians in his works are not really true to life and serve merely to convey the ideas of the author.

Unlike the decadent writers of the period who wanted to escape from reality into the world of dreams and proclaimed the theory of "art for art's sake", Galsworthy tried to revive the realistic traditions of his predecessors— 'the brilliant school of English novelists'. Though his criticism is not so acute as that of Dickens, and his satire is much less sharp than Thackeray's, Galsworthy is justly considered to be one of the greatest realists of his time. His mastery as a writer lies in his keen criticism of national prejudices, his exciting plots and a realistic observation of life and characters.

John Galsworthy was born at Coombe, Surrey, on August 14, 1867. He came from a well-to-do (wealthy) bourgeois family. His father was a rich lawyer, and he wanted his son to make a career. John studied law at Oxford, but he was more interested in literature than in law. Probably due to this fact he gave up his practice a year after graduation and went travelling all over the world. Though the profession of a lawyer was considered to be more honourable and more profitable than that of a writer, Galsworthy gave up law for literature. His cherished desire was to expose all the evils of society and to reveal the truth of life, and he hoped that the profession of a writer would help him to realize his lifelong dream. Galsworthy enjoyed popularity in his lifetime. Much of his energy was devoted to the Pen-club, an association of writers of which he was president until his death in 1933.

Galsworthy was no longer young when he started writing. His first notable work was **The Island Pharises** (1904) in which he attacks the stagnation of thought in the English privileged classes and their preference for dull settled way of living.

Galsworthy's masterpiece is, however, the trilogy entitled **The Forsyte Saga.** It consists of three novels and two interludes **The Man of Property** (1906), **In Chancery** (1920), **To Let** (1921), **Awakening** (interlude), **Indian Summer of a Forsyte** (interlude) (միջերգ). In this trilogy, which was written in the most mature period of his literary activity, Galsworthy mercilessly attacks the commercial world of the Forsytes, and in particular, the main character, Soames Forsyte, 'the man of property'. The cycle is considered to be the peak of the author's Critical Realism. In his later works, **A Modern Comedy** and **The End of the Chapter** (again trilogies) written after World War I, Galsworthy's criticism becomes less sharp. The old generation of the Forsytes does not seem so bad to the author as compared to the new one. During his progress through six novels and four interludes Soames becomes almost a positive character, in spite of the author's critical attitude towards him at the beginning of the Saga.

Galsworthy always kept a literary ideal before him; the concise realism of Turgenev and Tolstoy served him as a model and helped him a great deal in describing nature and people. Galsworthy was a great master at creating characters. In his opinion each character should possess features typical of a certain group of society. His novels are packed with characters, most of them alive and full-blooded. The author appeals both to the reader's reason and to his heart, but at the same time there is little sentimentality to be found in his works.

## *The Man of Property*

**The Forsyte Saga** is a history of three generations of the Forsyte family from the eighties of the 19th century up to the twenties of the 20th century. In this work the author exposes the same social prejudices and possessive instincts as in his earlier novels, but his criticism becomes sharper and his descriptive power reaches its height.

**The Man of Property** shows two successive generations of a rich upper middle class family at the end of the 19th century. It is a social novel: the author shows the Forsyte family as a small unit of English upper middle class society of his own time. The Forsytes possess all the features typical of their class as a whole, and they have to obey the laws which govern it. He who dares to disobey these laws is ostracized (արտաքսել, վտարել) by society. Such was the case with young Jolyon who became an artist(a profession neither honourable nor profitable in the opinion of the Forsytes), left his

wife and daughter and lived with a foreign governess whom he married after his wife's death. This decisive step made him an outcast of society, disinherited by his father and deeply despised by the Forsyte clan.

Extreme individualism, egoism, an ability never to give themselves away, contempt for everything foreign, a strong sense of property and money worship—these are the most characteristic features of the Forsyte clan.

There are some other features of the Forsytes that should be mentioned. They are the following:

**Tenacity**

"When a Forsyte was engaged, married, or born, the Forsytes were present; when a Forsyte died —but no Forsyte had as yet died; they did not die; death being contrary to their principles, they took precautions against it, the instinctive precautions of highly vitalized persons who resent encroachments on their property."

"Of all forms of property their respective (յուրաքանչյուրի) health naturally concerned them most."

The author compares the Forsyte family with a tree which grows "from its planting—a paragon (օրինակ) of tenacity, insulation, (մեկուսացում, առանձնացում) and success, amidst the deaths of a hundred other plants.... "

**Ability to form a 'formidable unit'**

What is particularly well expressed in the relations of the Forsytes within the family is the striking contradiction between their dislike and suspicion of each other on the one hand, and their colossal sense of solidarity before any outside threat. No branch of the family had a linking for the other, between no three members of the family there existed anything worthy of the name of sympathy, but when they came in touch with a person who not of their world, they formed what the author calls a 'formidable unit' and were ready to fight that stranger. Such was the case when the Forsytes assembled at old Jolyon's to celebrate the engagement of June to Philip Bosinney.

"Never had there been so full an assembly, for, mysteriously united in spite of all their differences, they had taken arms against a common peril. Like cattle when a dog comes into the field, they stood head to head and shoulder to shoulder, prepared to run upon and trample the invader to death. "

**Snobbery**

Snobbery is a characteristic of all the Forsytes. It is clearly shown by their attitude towards Bosinney. It is clearly shown by their attitude towards Bosinney. His old shapeless hat was enough to make them despise the man. It became 'that significant trifle', which for them embodied the whole character of a person. One of the most typical snobs of the family is Swithin Forsyte, with his contempt for work and love of wealth and luxury. The very thought that no one could possibly enter his room without seeing that he was 'a man of wealth' gives him happiness such as perhaps no other circumstance in life could have given him.

**Practicality**

A Forsyte would do nothing without having a definite aim in view. This is an axiom of theirs. rich as they are, the Forsytes are extremely practical. Swithin tries to calculate how many glasses of wine his guests will drink, so as not to put an extra bottle on the table. James holds his umbrella carefully by the wood, just below the crook of the handle, not to spoil the silk in the middle. It is a real misfortune for a Forsyte to realize that he has paid more for a thing than he should have paid for it.

"Nothing in this world is more sure to upset a Forsyte than the discovery that something on which he has stipulated to spend a certain sum has cost more."

**Sense of Property**

Sense of property is the most characteristic feature of the family. The epigraph to the novel from Shakespeare's **Merchant of Venice**

....You will answer
The slaves are ours....

speaks for itself. In fact, the word 'Forsytism' has become a synonym to the word 'property'. James, for instance, thought purely in terms of money. "Money was now his light, his medium for seeing,

that without which he was really unable to see...”
“Perhaps nothing in this life was more stimulating to him than a Will; it was the supreme deal with property, the final inventory of a man’s belongings, and the last word on what he was worth.”

**Soames Forsyte—the Man of Property**

Soames Forsyte, the main character of the novel, is an embodiment of the spirit of society where the cult of property rules the world. He is sure that everything can be brought with money. He regards not only his pictures, houses and investment as his property but even his wife. Soames is unable to comprehend that all his property, large as it is, cannot make Irene love him. The other members of the family are unable to understand it either. In their opinion the very fact that Irene has no fortune of her own is enough to make it her duty to love and obey her rich husband. That was the Forsytes’ conception of love and marriage.

Soames spent a lot of money on clothes and jewels for his wife, but all was in vain. Try hard as she would, Irene could not love her husband.

In Galsworthy’s opinion property is ‘an empty shell’. Soames’ fate confirms this idea: rich as he was, he was not happy.

The collision between the sense of property and money worship on the one hand, and true love and keen sense of beauty on the other, motivates the plot of the novel.

The Forsytes regard a piece of art from the point of view of its value in money. Whether ‘it’d sell well at Jobsons’s or not, was the only thing they were interested in.

Unlike Bosinney who is a real artist at the core, Soames’s attitude towards art is that of a proprietor. For Bosinney the house at Robin Hill is a piece of art, an embodiment of his ideal beauty, and he puts his whole heart in it, while for Soams t is nothing but a piece of property. The work of an artist is regarded by him as an article for sale and he tries to play as little for it as possible. He could not accept the fact that Bosinney had spent more money on the decoration of the house than had been agreed upon. He wanted to have ‘a first –rate man for a fourth-rate fee’, as Bosinney expressed it.

**Positive Characters of the Novel**

The character of Irene and Bosinney are not so vivid and full-blooded as those of the Forsytes. The author himself admits the fact. These characters were created as a contrast to the Forsyte clan with all their prejudices and negative features. The author describes Irene’s appearance, but never tells us directly about her thoughts and feelings. The reader learns it only indirectly. The figure of Irene is never present, except through the senses of other characters. Even her romance with Bosinney, beautiful as it is, is shown through the impressions of other characters. Irene’s despair after Bosiney’s death is shown through the impression of her husband:
“Then he caught sight of her, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.”

Besides Irene and Bosinney there are some other characters in the novel that have the sympathy of the author and the reader. These are old Jolyon, young Jolyon and his daughter June. Though they belong to the Forsyte clan, the possessive instincts of both Jolyons are not so strong as those of the other members of the family. Old Jolyon is one of the most attractive personages of the novel. His character is shown in development. At the beginning of the book he is a typical Forsyte. His son’s marriage to a governess caused his indignation. He disinherited young Jolyon and did not want to see him. Later he was sorry and did all he could to help his son’s second family. At the close of his life old Jolyon came to realize that there was something more precious in life than property.

Galsworthy identifies the old man’s admiration for Irene with his love of beauty. The charm of Robin Hill, the brightness of a hot summer day, the loveliness of nature is in full harmony with the beauty of his feelings. The descriptive talent of the author and the beauty and richness of his style found their full expression in the interlude **Indian Summer of a Forsyte**. It is a hymn to love and beauty.

Galsworthy’s realism, his sincerity, his objective portrayal of contemporary life and his keen sense of beauty link him with the best writers of world literature.

# George Bernard Shaw
# (1856-1950)

**His life and work**

One of the greatest realistic writers in world literature was Bernard Shaw. He had close connections with English socialism. A great publicist and dramatist, he was always in the midst of political life in Britain. He took an active part in solving human problems, and he was deeply moved by problems of questions of war and peace.

Bernard Shaw was born in 1856 in Dublin. As a boy he seldom saw his parents. His father was occupied in a business which was almost bankrupt because it could not stand up against competition, and his mother devoted all her time to musical interests.

Shaw had a well-educated uncle, a clergyman with whom he read the classics. So when he entered school at the age of ten, he was much advanced and did better than all the other pupils in English composition. But the school course of studies was so dull for him that he soon grew tired of it and took refuge in idleness.

At the age of fifteen Shaw went to work as a clerk. He came in contact with the common people and saw all the stages of poverty into which the Irish peasants had fallen. Many years later Shaw treated this subject in the play **John Bull's Other Island**.

Shaw took a great interest in social movements and politics. He called himself an Irish proletarian. When the first socialist organizations appeared, he joined the Socialists.

In 1876 Bernard Shaw moved to London, where his mother had been making living by giving music lessons. While in Dublin, Shaw had wanted to go in for art and study music, but in London he gave up this idea and decided to try his hand at writing. He had come to a new understanding of literature, and realized that the object of literature was to form people's minds, to solve human problems, to lead people in social struggles.

In his writings he satirized all the faults of the British system of government so brilliantly, and ridiculed the imperialist policy with such wit that he gained tremendous popularity, and the English people nicknamed him 'the bad boy of the nation'.

## *Bernard Shaw and Art*

Shaw believed that if a dramatist or composer of opera followed only the old patterns of the classics, art would degenerate. Only when the dramatist portrayed life as close as possible to reality, would drama and opera develop new artistic forms, for life was constantly changing. He noticed that playgoers were growing in number and said that the theatre should become a factory for thought and should direct people in life.

Early in the nineties Bernard Shaw staged his first play, **Widowers' Houses**, which dealt with the slums of London. The play had the effect of a sharp political pamphlet. It was applauded by the Socialists, because the subject of the play was a shame to society, while Shaw's enemies tried to cry the play down (criticize) for the same reason. The public was shocked and couldn't stop talking about it for weeks. The dramatic critics tried to find every fault in his manner of writing.

**Widowers' Houses** was later published with two other plays: **The Philanderer** and **Mrs. Warren's Profession** in 1898 as **Plays Unpleasant.** These three plays unmasked bourgeois respectability and brought Shaw fame as a dramatist.

His next four plays Bernard Shaw called **Plays Pleasant**. Since the scene of some of them was not England, he believed the public would accept them without being shocked. The conflict in these plays is psychological, and the dialogue is a battle of wits. But Shaw was first of all a publicist. In all his plays, even when he wrote of people who lived in the Middle Ages and in far-off lands, he dealt with English problems of the day. The British colonial policy was exposed and criticized in a group of plays called **Three Plays for Puritans.**

Bernard Shaw is one of the greatest satirists of the 20$^{th}$ century. His biting satire is the form by means of which he carries his humanism to the reader or listener. As a man he was as sensitive to human suffering as Dickens and he hated injustice as much as Swift.

But each age has its own manner of expression. Shaw's manner of expression is based on real facts and ridicule. He reveals truth through satire and sarcasm. He enjoys making fun of the government, or pulling the leg of a famous contemporary, but he does it with a noble object and in good humour.

No one remained indifferent to the great dramatist: Bernard Shaw was either greatly loved or bitterly hated. And even those who hated him stood in line for hours to get a ticket for one of his plays.

The creative work of Bernard Shaw is divided into two periods. The first period begins in 1879 and lasts till World War I. His literary work of the period comprises five novels, and a number of pamphlets, critical articles on art, and plays. The most important plays are:

**Plays Unpleasant** (3 plays), **Plays Pleasant, Three Plays for Puritans, Man and Superman** (this play was written to criticize the philosophy of the individualists[2]), **John Bull's Other Island**, **Major Barbara.** All together twenty-two plays were written between 1879 and 1918.

The works of the first period expose the vices of capitalist society. They also reveal human psychology as a product of this society. There are no heroes in the plays. The principal character is society itself. When dealing with social problems, Shaw exposes the social institutions worshipped so long: the Government, the Church and marriage, and makes a point of the fact that often there is no democracy behind the Government, no religious feeling for the Church and no love behind marriage.

The second period of Shaw's creative work began with the end of the war and with the Great October Socialist Revolution, and ended in the middle of the 20th century. In the works of this period Bernard Shaw goes deeper into politics. The problem of class struggle as necessary for the reconstruction of the world appears as a special topic. Mere criticism of capitalist society is replaced by an attempt to find a way out of social conflicts. The twenty plays representing the second period include: **Pygmalion** (1919), **Heartbreak House** (1919), **Saint Joan** (1924), **The Apple Cart** (1929), **Too True to be Good** (1931), **On the Rocks** (1933).

Shaw's publicist attitude towards the drama demanded an effective language. His ideas are expressed in short, wise, witty sayings and aphorisms.

Some examples from the plays **Widowers' Houses** and **Pygmalion**

• I am an Englishman; and I will suffer no priest to interfere in my business.

•**...**the love of money is the root of all evil.

•**....**When people are very poor, you cannot help them, no matter how much you may sympathize with them. It does them more harm than good in the long run.

• Time enough to think of the future when you haven't any future to think of.

Bernard Shaw has introduced a new form of drama, the publicist drama. His plays are suited for reading as much as for acting. He expresses his ideas not only through the individual characters but through the settings of the plays as well. Each play has a preface in which portraits of the persons in the play are drawn. Bernard Shaw introduces many remarks in the text of his writing which prove him to be a clever stage director.

## *Widowers' Houses*

**Widowers' Houses** is the first of Bernard Shaw's **Plays Unpleasant.** The principal character of the play is a certain Mr. Sartorius. He is a self made man, having managed by his own efforts to rise to a higher social level. He has saved up some money and has made a good business by buying up old houses that were ready to collapse. He made some small repairs, and then rented them to the poorest people in London. Little by little he became the owner of several streets of houses in various parts of London. Mr. Sartorius wants to get into the top circles of society. He has a good-looking daughter, Blanche. He has given her the very best education he could get for her and he is anxious that she should marry someone from the upper classes and break away from his own set of people.

Dr Harry Trench, on a Rhine holiday, meets Blanche Sartorius, travelling with her wealthy father, and proposes marriage to her: Sartorius is willing to permit the match if Trench's family (including his aunt Lady Roxdale) agrees to accept her as an equal. All seems well, until it is revealed in Act II that Sartorius is a slum landlord. Trench is horrified, refuses to accept Sartorius's money, suggests that he and Blanche should live on his £700 a year, and is even more horrified when Sartorius points out that this income is derived from a mortgage of Sartorius's property, and that he himself and his miserable rent collector Lickcheese are merely intermediaries:(միջնորդ,) 'You are the principal.' Blanche, revealing a passionate and violent nature, rejects Trench for his hesitations. In the third act

[2] The individualists thought themselves outside any class of society. In Shaw's time they were usually rich people from the upper middle class. Their social theory favoured free action.

Lickcheese, himself now rich through dubious dealings in the property market, approaches Sartorius with an apparently philanthropic but in fact remunerative (առատաձեռն, շահավետ) proposition, which involves Lady Roxdale as ground landlord and Trench as mortgagee. Trench, now considerably more cynical, accepts the deal, and he and Blanche are reunited.
The play reveals and depicts the vices of capitalist world. Shows the axis where the interests clash.

## *Pygmalion*

Pygmalion is one of Shaw's best comedies. The title of the play comes from a Greek myth. Pygmalion, a sculptor, was said to have carved a statue out of ivory. It was the statue of a beautiful young girl whom he called Galatea. He fell in love with his own handiwork, so the goddess Aohrodite breathed life into the statue and transformed it into a woman.
The principal characters of the play are Eliza Doolittle and Henry Higgins. Eliza, a girl of eighteen, comes from the lowest social level and speaks with a strong Cockney[3] accent, which is considered to be the most uncultured English possible. Eliza's father is a dustman. Eliza will not stay with her father and her stepmother. She makes her own living by selling flowers in the streets of London.
The play shows us how Eliza struggles to rise to a higher cultural level. Bernard Shaw knew the common fate of those who were born in poverty. There was no rising from it to another standing without outward culture. The Cockney English spoken in the East End of London was like a brand or stamp on a person's reputation. People would not be taken on to work at a respectable place; yet no one taught people for nothing, the common people had no chance to learn.
Henry Higgins is a professor of phonetics. He studies the physiological aspects of a person's speech, that is to say the sounds of the language. When in the street one day, he points out the flower- girl, Eliza, to his friend Colonel Pickering, who is a phonetician studying Indian dialects.
*"You see this creature with her* kerbstone *(եզրաքար) English: the English that will keep her in the gutter to the end of her days. Well, sir in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in Phonetics... "*
Eliza hears this conversation and is impressed. She sees a chance of being pulled out of the gutter. The next day she goes straight to the professor's house and insists on being taught. She offers all the money she has. Higgins is touched. He makes an agreement with Pickering. He bets Pickering that he will pass her off as a duchess in six months. He will not only teach her to speak her native language correctly, but will teach her manners too. Some time later Higgins takes Eliza to one of his mother's at-homes[4]to meet some of her friends. Mrs. Higgins is a lady who keeps up all the customs of polite society, but she has no prejudices, and is intelligent and kind.
The professor wants to see how Eliza will manage to behave and speak in society. She can as yet speak only on two topics: the weather and health. Some visitors arrive and they begin to talk. Mrs. Higgins asks questions about the weather, which Eliza answers beautifully, but she soon forgets her role. She gets interested in the conversation and says to the visitors all she wants to say and, naturally, falls into her habitual accent.
The guests of Mrs. Higgins are Mrs. Eynsford Hill, and her son and daughter, Freddy and Clara. They seldom appear in society, because they have no money and they are awfully afraid to become old-fashioned. When they see Eliza at ease with Colonel Pickering and Mrs. Higgins, they think her speech is a new fashionable manner of small talk[5]. Freddy is fascinated by Eliza's charming prattle, and Clara tries to imitate her.
The character of Eliza shows how much force and talent lies undeveloped in the common people. Eliza is precious material for a new creation.
Higgins continues working hard at the girl's manners and pronunciation, and finally, before six months are over, she is well prepared to be introduced into society. Higgins and Pickering take her to a garden party, a dinner-party, and the opera. Everything goes well. Higgins wins his bet.

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[3] Cockney—the name given to the people living in the East End of London. Their accent with its grammatical peculiarities is even heard to this day.

[4] an at-home—a reception of guests at a time announced

[5] small talk—ordinary society conversation

But what is to become of Eliza now that the game is over? The very night of her triumph is at the same time a night of anxiety and worry. She knows that the professor is sure to take up some new work in the morning and forget about her. She cannot go back to selling flowers in the street. She has acquired some culture, and she wants to do useful work. She wants independence and her share of human kindness. She has a heated discussion with Higgins and bursts into tears. Now Higgins understands the way she feels, but he cannot arrange an independent career for her. He even feels guilty about the work he has done and says that the girl is like a millstone on his neck. At the same time he doesn't want to part with her. Higgins and Eliza remain friends, but the play is without an ending. Shaw, the realist, saw that in the England of his days there would be nothing for Eliza to do except to open a flower shop, and marry Freddy Eynsford Hill who was in love with her. So the dramatist thought it best not to go on with the story. Indeed, he could not have invented another ending. Had he indulged in the usual happy ending and had Higgins married Eliza, the play would have become an ordinary bourgeois fairy-tale story: a rich man picks up a pretty girl from the gutter, and having dressed her up, marries her. This would have been too common, and perhaps too selfish on the part of Higgins. Higgins is old enough to be Eliza's father. He loves her only as his pupil. But he loves his profession as an artist. He has created a new Eliza: she is the work of a Pygmalion.

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Bernard Shaw is remembered as a humanist who was a tireless defender of the working masses and the Irish peasants in particular. He believed in Socialism as the only system which might bring justice to the people, and all his life he defended it. Under the conditions of imperialism he chose satire as a weapon to fight for his ideals, and thus he carried on and developed the best traditions of Critical Realism in English literature.

# William Somerset Maugham
# (1874-1965)

### His life and work

William Somerset Maugham was born in Paris in 1874. His parents died when he was very little, and the boy was brought up by his uncle, a clergyman. After his parents' death the boy was taken away from the French school which he had attended, and went daily for his lessons to the apartment of the English clergyman attached to the Embassy.

At the age of ten the boy was sent to England to attend school. In 1890 he went abroad and studied at the University of Heidelberg. As his parents had destined him for the medical profession, he became a medical student at St. Thomas's hospital in London.

Of this period of his life he writes: "All this was a valuable experience to me. I do not know a better training for a writer than to spend some years in the medical profession."

His experience in treating the sick in the slums of the working-class areas gave Maugham material for his first work, **Liza of Lambert** (1897), a realistic novel characterized by a powerful photographic portraiture of life, which shocked the conventional tastes of philistine bourgeois readers. After that, although he had taken his degree in medicine and become a fully qualified doctor, he decided to devote his life to literature. Somerset Maugham has written twenty-four plays, nineteen novels and a large number of short stories, in addition to travel works and an autobiography. Maugham is primarily a short-story writer and a novelist. The most mature period of Maugham's literary career began in 1915, when he published one of his most popular novels, **Of Human Bondage.**

## *Of Human Bondage*

Though a good deal of the book is clearly based upon and inspired by Maugham's personal experiences, the novel should not be regarded as autobiographical. The novel presents the life story of a young man, Philip Carey. Like the author himself, Philip was brought up by his uncle, a clergyman, and from his early childhood he was fond of reading.

*"Insensibly he formed the most delightful habit in the world, the habit of reading; he did not know that thus he was providing himself" with a refuge from all the distress of life; he did not know either that he was creating for himself an unreal world which would make the real world of every day a source of bitter disappointment."*

The rest of the book shows the contrast between Carey's dreams and severe reality.

After two years studying art, Carey became aware that his desire to become a real artist would never be realized and, having enough strength of character, he left Paris and the artistic life to become a medical student at St. Luke's Hospital in London. His unhappy love affair with Mildred, a waitress in a tea-shop, brought him financial difficulties and forced him to give up his medical studies to become a draper's ( a person who sells textile fabrics) shop-assistant. *"The reality which was offered to him differed too terribly from the ideal of his dreams."*

The popularity of the book is largely due to the fact that Philip Carey's fate is typical for many young Englishmen. Philip experiences the bondage of other men's ideals; he learns very much about bondage, the cruelty, unhappiness, grief and pain which so many human beings must experience, partly because of their own follies, (հիմարություն) but chiefly because of an unjust social system.

## *The Moon and Sixpence*

The revolt of the individual against the accepted conventions of society is a theme which has always fascinated Somerset Maugham. This revolt is apparent in his next novel **The Moon and Sixpence** (1919), which makes use of some outstanding incidents in the life of the artist Paul Gauguin The hero of the novel, Charles Strickland, is a prosperous stockbroker. At the beginning of the book the reader sees him through the eyes of a young writer, the narrator of the novel:

*"He looked commonplace....he was just a good, dull, honest, plain man. One would admire his excellent qualities, but avoid his company. He was null. He was probably a worthy member of society, a good husband and father, an honest broker; but there was no reason to waste one's time over him."*

*"The Stricklands were an average family in the middle class. A pleasant, hospitable woman, with a harmless craze for the small lions of literary society; a rather dull man, doing his duty in that state of life in which a merciful Providence had placed him; two nice-looking, healthy children. Nothing could be more ordinary. I do not know that there was anything about them to excite the attention of the curious."*

The rest of the book shows how wrong the narrator's first impression of Strickland was. The reader's attitude towards the character changes as the novel progresses. All those who came in touch with the Stricklands were taken by surprise and puzzled when they learned that Charles Strickland, at the age of forty, had given up his wife and children and gone to Paris to study art. Strickland was aware of all the hardships in store for him, but his desire to paint was so strong that no arguments were convincing enough to make him alter his decision to devote his life to art. Strickland's conversation with the narrator, who went to Paris to persuade the stock-broker to return to his wife, shows Strickland's character in a new light. "What makes you think you have any talent?"....His answer was no answer. "I have got to paint"..... "I tell you I've got to paint. I can't help myself. When a man falls into the water it doesn't matter how he swims, well or badly; he's got to get out or else he'll drown!"

Strickland's life in Paris was 'a bitter struggle against every sort of difficulty', but the hardships which would have seemed horrible to most people did not in the least affect him. He was indifferent to comfort. Canvas and paint were the only things he needed. Strickland did not care for fame. Nor did he care for wealth. He never sold his pictures. He lived in a dream, and reality meant nothing to him. "He was never satisfied with what he had done; it seemed to him of no consequence compared with the vision that obsessed his mind."

His only aim in life was to create beauty. "It gave him no peace. It urged him hither and thither. He was eternally a pilgrim, haunted by a divine nostalgia, and the demon within him was ruthless." Not long before his terrible death from leprosy on the remote island of Tahiti, Strickland realized his lifelong dream. The pictures on the walls of his dilapidated house were his masterpiece.

"....here Strickland had finally put the whole expression of himself. ....here he must have said all that he knew of life and all that he divined....perhaps here he had at last found peace. The demon which possessed him was exorcized at last, and with the completion of the work, for which all his life had been a painful preparation, rest descended on his remote and tortured soul. He was willing to die, for he had fulfilled his purpose."

Maugham is impartial to his characters. They are neither all good nor all bad. *"I cannot bring myself to judge my fellows; I am content to observe them. My observations has led me to believe that, all in all, there is not so much difference between the good and the bad as the moralists would have us believe.... There is no much to choose between men. They are all a hotchpotch of greatness and littleness, of virtue and vice, of nobility and baseness... Selfishness and kindness, idealism and sensuality, vanity, shyness, disinterestedness, courage, laziness, nervousness, obstinacy and diffidence; they can all exist in a single person and form a plausible harmony."* **(The Summing Up)**
The reader dislikes Strickland as a human being: he is selfish, cruel, pitiless and cynical. He loves no one. He ruined the life of Dirk Stroeve and his wife who had nursed him when he was dangerously ill. He did not care for his wife and children, and brought misfortune to all the people he came in touch with. But on the other hand, the reader appreciates him as a talented artist, a creator of beauty. His passionate devotion to his art arouses our admiration.
"'Strickland was an odious man, but I still think he was a great one," says the narrator, the mouthpiece of the author.
Dirk Stroeve, another important character of the novel, is shown as an antipode to Strickland. Dirk was a very kind man but a artist, though he possessed a keen sense of beauty and was the first to appreciate Strickland's talent. These two men with their sharply contrasting characters were equally responsible for Blanche Stroeve's tragic death, which was caused both by her husband's kindness and by Strickland's cruelty.
Maugham expects the reader to draw his own conclusions about the characters and events described in his novels:
*"I do not seek to persuade anybody. I am devoid of the pedagogic instinct and when I know a thing, I never feel in myself the desire to impart it to others. I do not much care if people agree with me...Nor does it greatly disturb me to discover that my judgment is at variance with that of the majority."* **(The Summing Up)**
Other most prominent works by Somerset Maugham are the novels: **Cake and Ale** (1930), **Theatre** (1937) and the **Razor's Edge** (1944).
Somerset Maugham triumphed not only as a novelist but as a short-story writer as well. He produced some of the finest stories in modern English literature. They are usually very sincere, interesting, well-constructed and logically developed. No matter how many times you read them, they always give you the same feeling of freshness and excitement that you experienced on the first reading. His rich experience of life and his acute insight into human nature gave Maugham an analytical and critical quality which found its expression in the vivid depiction of characters and situations. Maugham believes that the charm of a story lies in its interesting plot and exciting situation. His own stories, being indeed interesting and exciting, at the same time convey deep thought, keen observation and sharpness of characterization. These very qualities assure Maugham an outstanding place in the annals of literature and in the hearts of all who love good stories.
Maugham was strongly influenced by De Maupassant and Chekhov in his story-writing. Like his great predecessors, he shows us people of various occupations and belongings to different social groups. Moreover his sympathy invariably lies with the common people.
Though Maugham does not give a broad panorama of contemporary society and does not go deep into social problems, he shows many different aspects of life. Every novelette of his is a piece of vivid realism, original, deep and exciting. He is equally at his best in his tragic stories and in his humorous ones.
His most popular stories are **Rain**, **the Unconquered**, **Gigolo and Gigolette**, **The Man with the Scar, The Luncheon.**
A realistic portrayal of life, keen character observation, and interesting plots coupled with beautiful, expressive language and a simple and lucid( expressed clearly; easy to understand style) all place Somerset Maugham on a level with the greatest English writers of the 20th century.
**The Theatre (Individual)**

## MODERNISM

**Modernism** is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching (ազդեցիկ) transformations in *Western society* in the late 19th and early

20th centuries. Among the factors that shaped Modernism were the development of modern industrial societies and the rapid growth of cities, followed then by the horror of ***World War I.*** Modernism also rejected the certainty of *Enlightenment* thinking, and many modernists rejected religious belief.

Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences, were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. A notable characteristic of Modernism is self-consciousness, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc. Some commentators define Modernism as a mode of thinking—one or more philosophically defined characteristics, like self-consciousness or self-reference, that run across all the novelties in the arts and the disciplines. More common, especially in the West, are those who see it as a socially progressive trend of thought that affirms the power of human beings to create, improve and reshape their environment with the aid of practical experimentation, scientific knowledge, or technology. From this perspective, Modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was 'holding back' progress, and replacing it with new ways of reaching the same end. Others focus on Modernism as an aesthetic introspection.

## James Joyce (1882-1941)

### His life and work

J.Joyce was born on February 2, 1882, in the town of Rathgar, near Dublin, Ireland. He was the oldest of ten children born to a well-meaning but financially inept (having or showing no skill; clumsy) father and a solemn, pious (բարեպաշտ, կրոնապաշտ) mother. Joyce's parents managed to scrape together enough money to send their talented son to the Clongowes Wood College, a prestigious boarding school, and then to Belvedere College, where Joyce excelled (աչքի ընկնել) as an actor and writer. Later, he attended University College in Dublin, where he became increasingly committed to language and literature as a champion of Modernism. In 1902, Joyce left the university and moved to Paris, but briefly returned to Ireland in 1903 upon the death of his mother. Shortly after his mother's death, Joyce began work on the story that would later become **A Portrait of the Artist as a Young Man.** Published in serial form in 1914–1915, **A Portrait of the Artist as a Young Man** draws on many details from Joyce's early life. The novel's protagonist, Stephen Dedalus, is in many ways Joyce's fictional double—Joyce had even published stories under the pseudonym "Stephen Daedalus" before writing the novel. Like Joyce himself, Stephen is the son of an impoverished father and a highly devout Catholic mother. Also like Joyce, he attends Clongowes Wood, Belvedere, and University Colleges, struggling with questions of faith and nationality before leaving Ireland to make his own way as an artist. Many of the scenes in the novel are fictional, but some of its most powerful moments are autobiographical: both the Christmas dinner scene and Stephen's first sexual experience with the Dublin prostitute closely resemble actual events in Joyce's life. In addition to drawing heavily on Joyce's personal life, **A Portrait of the Artist as a Young Man** also makes a number of references to the politics and religion of early-twentieth-century Ireland. When Joyce was growing up, Ireland had been under British rule since the sixteenth century, and tensions between Ireland and Britain had been especially high since the potato blight of 1845. In addition to political strife, there was considerable religious tension: the majority of Irish, including the Joyces, were Catholics, and strongly favored Irish independence. The Protestant minority, on the other hand, mostly wished to remain united with Britain. Around the time Joyce was born, the Irish nationalist Charles Stewart Parnell was spearheading the movement for Irish independence. In 1890, however, Parnell's longstanding affair with a married woman was exposed, leading the Catholic Church to condemn him and causing many of his former followers to turn against him. Many Irish nationalists blamed Parnell's death, which occurred only a year later, on the Catholic Church. Indeed, we see these strong opinions about Parnell surface in **A Portrait of the Artist as a Young Man** during an emotional Christmas dinner argument among members of the Dedalus family. By 1900, the Irish people felt largely united in demanding freedom from British rule. In **A Portrait of the Artist as a Young Man**,

the young Stephen's friends at University College frequently confront him with political questions about this struggle between Ireland and England.

After completing **A Portrait of the Artist as a Young Man** in Zurich in 1915, Joyce returned to Paris, where he wrote two more major novels, **Ulysses** and **Finnegans Wake,** over the course of the next several years. These three novels, along with a short story collection, **Dubliners,** form the core of his remarkable literary career. He died in 1941.

Today, Joyce is celebrated as one of the great literary pioneers of the twentieth century. He was one of the first writers to make extensive and convincing use of stream of consciousness, a stylistic form in which written prose seeks to represent the characters' stream of inner thoughts and perceptions rather than render these characters from an objective, external perspective. This technique, used in **A Portrait of the Artist as a Young Man** mostly during the opening sections and in Chapter 5, sometimes makes for difficult reading. With effort, however, the seemingly jumbled perceptions of stream of consciousness can crystallize into a coherent and sophisticated portrayal of a character's experience. Another stylistic technique for which Joyce is noted is the epiphany, a moment in which a character makes a sudden, profound realization – whether prompted by an external object or a voice from within – that creates a change in his or her perception of the world. Joyce uses epiphany (աստվածահայտնություն, հայտնություն; տեսիլք, պայծառացում, աստվածային կամ գերբնական էակի հայտնություն) most notably in **Dubliners,** but **A Portrait of the Artist as a Young Man** is full of these sudden moments of spiritual revelation as well. Most notable is a scene in which Stephen sees a young girl wading at the beach, which strikes him with the sudden realization that an appreciation for beauty can be truly good. This moment is a classic example of Joyce's belief that an epiphany can dramatically alter the human spirit in a matter of just a few seconds.

## *A Portrait of the Artist*

A Portrait of the Artist as a Young Man tells the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a young boy, Stephen's Catholic faith and Irish nationality heavily influence him. He attends a strict religious boarding school called Clongowes Wood College. At first, Stephen is lonely and homesick at the school, but as time passes he finds his place among the other boys. He enjoys his visits home, even though family tensions run high after the death of the Irish political leader Charles Stewart Parnell. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner. Stephen's father, Simon, is inept with money, and the family sinks deeper and deeper into debt. After a summer spent in the company of his Uncle Charles, Stephen learns that the family cannot afford to send him back to Clongowes, and that they will instead move to Dublin. Stephen starts attending a prestigious day school called Belvedere, where he grows to excel as a writer and as an actor in the student theater. His first sexual experience, with a young Dublin prostitute, unleashes a storm of guilt and shame in Stephen, as he tries to reconcile his physical desires with the stern Catholic morality of his surroundings. For a while, he ignores his religious upbringing, throwing himself with debauched abandon into a variety of sins—masturbation, gluttony, and more visits to prostitutes, among others. Then, on a three-day religious retreat, Stephen hears a trio of fiery sermons about sin, judgment, and hell. Deeply shaken, the young man resolves to rededicate himself to a life of Christian piety. Stephen begins attending Mass every day, becoming a model of Catholic piety, abstinence, and self-denial. His religious devotion is so pronounced that the director of his school asks him to consider entering the priesthood. After briefly considering the offer, Stephen realizes that the austerity of the priestly life is utterly incompatible with his love for sensual beauty. That day, Stephen learns from his sister that the family will be moving, once again for financial reasons. Anxiously awaiting news about his acceptance to the university, Stephen goes for a walk on the beach, where he observes a young girl wading in the tide. He is struck by her beauty, and realizes, in a moment of epiphany, that the love and desire of beauty should not be a source of shame. Stephen resolves to live his life to the fullest, and vows not to be constrained by the boundaries of his family, his nation, and his religion. Stephen moves on to the university, where he develops a number of strong friendships, and is especially close with a young man named Cranly. In a series of conversations with his companions, Stephen works to formulate his theories about art. While he is dependent on his friends as listeners, he is also determined to create an independent existence,

liberated from the expectations of friends and family. He becomes more and more determined to free himself from all limiting pressures, and eventually decides to leave Ireland to escape them. Like his namesake, the mythical Daedalus, Stephen hopes to build himself wings on which he can fly above all obstacles and achieve a life as an artist.

Ulysses, Dubliners (Individual)

# Anti-utopia in the English Literature in the First Half of the Twentieth Century

Anti-utopian novel occupies a unique place in the world literature of the 20th century. It was like a signal, a premonition about the sunset of civilization. West-European representatives of literature have incessantly recorded a number of monographs, numerous articles and researches on Anti-utopia. The works that stand out for their value and originality are G.Woodcock's "Utopias in Negative", N. Brown's "Life against Death", L. Mumford's "The Story of Utopias", Ch. Walshe's "From Utopia to Nightmare", and M.Hillegas' "The Future as Nightmare".

The above mentioned authors study Utopia—Anti-Utopia phenomenon from socio-cultural angle, mainly not as a literary genre but as a trend of social thought which refers to sociology and philosophy. For example, Ch. Walsh studies Utopia—Anti-Utopia phenomenon in the context of irrational philosophy; through Z.Freud's psychoanalytic theory, focusing on "rationality-biology" contradiction. Walsh thoroughly studies the main issues of utopian—anti-utopian creations and states the differences between these two genres.

Some thinkers reveal relations between Anti-Utopia and a specific genre of English literature, a typical example of which is "Gothic" novel. A. West particularly notices that though G.Orwell's "1984" is a realistic novel, its similarity with gothic creations is determined by a description of irrational fright.

The analysis on the anti-utopian works often astounds us with the polarity of their appreciation. I.Datcher blames G. Orwell in plagiarism affirming that the latter took the plot of the novel from Y.Zamyatin. J.Calder in his turn completely refutes Zamyatin's influence upon Orwell —these authors have quite various attitudes towards the "Future State Model"; moreover, they have quite a different style of writing.

G. Orwell's "1984", "Animal farm", A. Huxley's "Brave new world", Y.Zamyatin's "We" are considered classical anti-utopian works.

The critics practically consider these authors the classics of the genre (Anti-Utopia), as their works perfectly focus on the phenomenon of Anti-Utopia revealing its main ideas and artistic embodiments.

These authors' works present a unique aesthetic system which enables them to see and record new demarcation lines of man's tragic existence in modern art and to form the existential potential of a person and his relation to the surroundings. Some new ways and expressions of novel narration are formed in these works which unite the epic, lyric and dramatic principles of world depiction.

# The Premises of the Formation of the Anti-utopian Genre

## *Utopia as the Basis of the Formation of Anti-utopia*

The word Utopia comes down from Greek: **"ou**" meaning **"no"** and "**topos**" meaning "**place**" i.e. a place which does not exist. There also exists another explanation: "**eu**" meaning "**blessing**" and "**topos**" meaning "**place**" i.e. a blessed place, a literary work which depicts an ideal society where, in the conditions of ideal state system, live absolutely happy people. In general, utopian awareness is typical of all societies where strong contradictions and controversies exist. In essence, Utopia eliminates these contradictions and portrays an ideal society and life.

From social aspect, it is natural that utopian awareness be typical of the representatives of the lower stratum who suffer more from existing contradictions. This is one of the reasons that such awareness is perfectly expressed in folklore especially in fairy tales, legends (see "The Gold City" by Hov.Tumanyan).

Already half a millennium has passed since the time when a book appeared which was about a perfect state system and a new Island of Utopia. Due to it a writer and philosopher of Renaissance Thomas

More not only founded the genre of Utopia in literature but also in social science predicted the socio-civic and literary events of the coming centuries.
The work, written in Latin, is divided into two books.
*Book I* contains a conversation between More himself, the Flemish humanist Petrus Aegidius, and a veteran sailor Raphael Hythlody, formerly a traveling companion of the famous Amerigo Vespucci. The conversation deals with social and economic conditions in Europe and in England. Hythlody attacks all that was typical of contemporary English life: the parasitism of the nobility, the uselessness of the clergy, and the vices of the monarchy itself. At that time common land was being enclosed; the peasants were being driven off their lands and brought to poverty: the fields were being turned into pastures for sheep. The increase in the production of wool was profitable to the merchants, because the famous English wool was the main export at that period. This gave More an opportunity to put the following words into Hythlody's mouth:
*"Your sheep, that were so meek and tame, and so small eaters, now, as I hear it said, have become such great devourers and so wild, that they swallow the very men themselves. They consume, destroy, and devour whole fields, houses and cities."* [Thomas More "Utopia" translated by Ralph Robinson in 1551]. And Hythlody comes to a most important conclusion: **a society based on private property cannot manage its affairs justly and successfully, justice and welfare may be achieved only by complete abolition of private property.**
After that More (also, obviously, to safeguard himself from persecution) puts into his own mouth a speech in defence of private property. Hythlody retorts that More holds that opinion only because he cannot imagine any other way of life, whereas he, Hythlody had visited an island…
*BookII* is dedicated to Hythlody's description of the Island of Utopia, which he visited during one of his journeys. It is a state that has achieved absolute social and economic harmony by replacing private property by common property. In this happy country everybody is content with basic necessities and is employed in useful labour. Since the wants are few and everyone labours, no one needs to work more than six hours a day. Consequently the rest of the time may be devoted to education and recreation. Utopia knows no money: there is no need of it there. Everything is paid for by toil for the general welfare. Gold is considered to be something indecent: chamber pots are made of it. Neither laziness nor greed is known. No post in Utopia is hereditary; every official is elected. In Utopia war is never waged except if there is some gross injury done to the Utopians or their allies; and the glory of a general is in proportion, not to the number, but to the fewness of the enemies he slays in gaining a victory. Criminals are punished with slavery, not with death, even for the greatest misdeeds. It is one of the oldest laws of the Utopians, that no man can be punished for his religion. Any man may try to convert others to his views by force of amicable and modest argument, without bitterness against those of other opinions; but whoever adds reproach and violence to persuasion is to be condemned to banishment or slavery. It may seem strange to us that More put slaves in his ideal system, but they are either condemned convicts or prisoners of war who refused to surrender and were captured by force. Slaves belong to the state, slavery is not hereditary, and any slave may become free if he works honestly.
Thomas More was the first writer in Europe to formulate communistic principles as the basis for society. He is considered one of the greatest thinkers mankind has ever known.

# The Genre Formation of the Anti-utopian Novel
## *An Attempt at Modeling the Theory of Anti-utopia*

The genre of Anti-utopia emerged as a result of contradiction to Utopia. ***Anti-utopia*** or ***Dystopia*** is a direction in cinematograph or fiction—in a narrow sense a description of a totalitarian state, in a broad sense a depiction of any society where negative tendencies of development prevail. The word "**Anti-utopia" (Dystopia)** as an antonym to "**Utopia**" was first used by English philosopher and economist John Stuart Mill in 1868**.** As a literary genre, it was put into circulation in 1952 by Glenn Negley and Max Patrick in the anthology "The Quest for Utopia".
In the mid 1960s the term "anti-utopia" appears in Soviet later in English criticism. It is

acknowledged that the notions of English "anti-utopia" and "dystopia" are synonyms but in Russia and in several foreign countries they differ to some extent. Many literary critics hold the opinion that "dystopia" means the victory of common sense over the favourable power i.e. sheer antithesis of Utopia. The term "anti-utopia" in its tern is only the negation of the conception of Utopia and the paramount degree of liberty. Nevertheless, the term "Anti-utopia" is more widely spread than "Dystopia" (a place where everything is very bad).

Actually Anti-utopia is the reasonable development of Utopia and formally can be referred to Utopia. If Classical Utopia (works) focuses on the depiction of positive features of social system, Anti-utopia strives to reveal its negative features. The main peculiarity of Utopia is the static state; on the contrary, Anti-utopia touches upon the potential of the development of the social system. In new philosophical dictionaries, the term Anti-utopia is defined as follows:

**"A trend in literature which is the critical portrayal of Utopian society".**

The 20th century gave rise to a state which to some degree paved way for some projects of Utopian society. But the disappointment in progress, the crisis of Eurocentric ideals, the negative results of distinguished society activated the genre of Anti-utopia. As Orwell states "**Anti-utopia becomes possible only after the defame of Utopia".**

The main topics of Anti-utopia are the *impossibility of direct contact in interpersonal relations, right up to the loss of spiritual life of a person* (Y. Zamyatin), *the extremely negative tendencies of modern society, the demand for leveling of people* (A.Huxley), *the cruel, total monitoring of the state* and *the progressing individualism* (G.Orwell).

The 20th century is undoubtedly considered the century of Anti-utopia. Such an attention to the genre is determined by the essence of the historical reality of the century. The apprehension of losing individuality ousted both the burden of having **prosperity** and the **provision of peace**. At the same time the lust for establishing equality and self affirmation turned into evil. In the procession of utopian projects when the dream ceased to satisfy people emerged a new genre **Anti-utopia**.

Anti-utopia describes the world just before the disaster and makes a person stand before a moral choice. Utopia, which has acquired cruel lessons from history no longer, suggests plans of reasonably organized society. Its scope of interest is the private existence of an individual i.e. an individual problem. Utopias which used to describe the political systems of New World focusing on psychological and social freedom, in new times have been substituted by a cruel, irrational antiutopism i.e. with hatred towards the satisfied, peaceful and reliable life.

However, the classical Anti-utopias in the first half of the 20th century are not prophecies about global calamities. Their main plot is the clash of totalitarian system and an individual.

Emerging in the periods of revolutions, prosperity of fascism and personality cult Anti-utopias are also actual nowadays in "democratic" world.

# Aldous Huxley: The Prophet of Future

Aldous Huxley was born on July 26, 1894 in Godalming (Great Britain, Surrey County). He was the grandson of the famous biologist, Ch.Darwin's co-thinker Thomas Henry Huxley. His father Leonard Huxley used to write poems and do editorial work. Huxley was hardly two years old when he lost his father. From 1903 to1913 he went to college Iton in the county of Berkshire. When he was fourteen he lost his mother. She died of cancer. At the age of sixteen he had some serious problems with eyes and suffered from the loss of eyesight for almost 18 months. Sometime later with a help of special glasses he could see and read with one eye. In spite of eyesight problems he went on studying in Balliol College of Oxford University and in 1916 he got a bachelor's degree on humanitarian subjects. Because of bad eyesight he could not take part in World War I.

Despite this, all his works published after the War depict and represent the social and psychological circumstances of the War.

Huxley's first collection of poems was published in 1916. His first novel "Chrome Yellow" was published in 1921. His unique style of combining dialogues through social criticism and cynicism brought him a fame of a writer who was proficient in touching contemporary issues. He became a member of Bloomer club which was constantly attended by such writers as Virginia Wolf, Cliff Bell, Edward Morgan Forster and some others.

He was married twice. In 1919 he got married to Mary Nice who died in 1956. From this marriage Huxley had a son. In 1956 he got married to a violinist and psychologist Laura Archer.

As an essayist Huxley was mostly interested in the influence of science and technology on an individual and the problems he was faced with. Sometimes, finding himself in a blind alley, Huxley applied to mysticism and East Doctrines.
At the end of his life he observes "It sounds strange, but pondering over the problems of man's existence and trying to find the aim of life I came to the conclusion that all questions have just one answer 'Try to be kind a little, that is all'."[Huxley A. Collected Essays, New York, 1960, p.238].
A.Huxley's "Brave New World" anti-utopian novel is a unique work. By this creation the English writer was able to predict the future which is no longer remote; it has become a reality in "brave new world". It would be absurd to persist that Totalitarianism and the vivid example of this system "national socialism" were historical ghosts. On the contrary, they are actual than ever nowadays.
Huxley died on November 22, 1963. The news was overlooked in local broadcast because of J.F.Kennedy's death.

## George Orwell Within the Charybdis of Socialism and the Scylla of Liberalism

George Orwell's real name is Eric Blair. He was born in 1903 in India, where his father worked as a government officer in Bengal civil service. He was taken back to England as a small child, and although his family had little money, he won a place at Iton, one of England's leading private schools. He grew up as a poor boy in a setting in which social class was vitally important and poverty was looked down on. In 1922 Orwell joined the police force in Burma. In this period he read widely and found out a great deal about the country. He became increasingly ashamed of his own role in the country as he realized the extent to which the Burmese were ruled by the British against their will. He went on leave in 1927 and decided not to return.
For the next few years Orwell chose to experience a life of poverty. He lived in London and Paris, mixing with the homeless, the unemployed and low-paid workers. When he had no money himself, he took a job as a dishwasher in a Parisian hotel. He also began to write about his experiences.
When he returned to London he continued to write. His first book was published under the name of George Orwell because, he said, he was not proud of his own name. He became a teacher, but had to abandon it because of bad health. He worked for some time in a bookshop. Then in 1936 he married Eileen O'Shaughnessy and moved out of London to live in rural Hertfordshire, where he ran a village shop.

When the Spanish Civil War started, however, Orwell felt that he should travel to Spain.
His intention was to observe the situation and write about it. Once there, though, he soon became involved in the fighting on the Republican side. He was wounded in the fighting, and escaped with his wife across the border to France.
In 1938 he became seriously ill, so when World War II began, he was not fit enough to join the army. Instead, he worked as a journalist. In 1944 his wife died suddenly during an operation. By this time Orwell had become a popular and successful writer. But his health failed him and he spent the last year of his life in hospitals. In 1949 Orwell married Sonia Brownwell. They planned to travel together to Switzerland, but he died in January 1950, of a neglected lung disease.
Many of Orwell's books are based to a very large extent on his own experiences. "Burmese Days and Down and Out in Paris and London**"** are based on his experiences in Burma and his life with the poor in two European capitals. **"**Homage to Catalonia**"** is an account of his experiences in the Spanish Civil War. He uses his background of school teaching in his novel
"A Clergyman's Daughter", while "Keep the Aspidistra Flying" describes the life of a bookseller's assistant. The "Road to Wigan Pier" is a report based on the lives of the unemployed in the industrial north of England.
But Orwell is best known for his last two books. "Nineteen Eighty-Four"—an extraordinary novel of political prophecy whose title became part of our language. It is a frightening look at an imaginary future world in which people's lives and even their thoughts are controlled by the state. Love is punished, truths are twisted out of all recognitions, and individuals no longer have private lives.
Animal Farm is in the much lighter form of a story about animals. It is the story of a revolution which goes wrong, based on the Russian revolution and Joseph Stalin's use of power.

The literary critics who were the first to come out with their opinions on Orwell's "**1984**" considered it as the summit of all the works of G. Orwell. There were also some who thought that it was a great creation in the whole English Literature. Others considered the novel as a preaching pamphlet which was written in the spirit of a cold war. Orwell himself, who was living his last days, got frustrated since the Right Press welcomed "**1984**" as a satire against the Laborist Party, Socialism and Left Movement. He tried to answer the critics with these words "My novel is not addressed to Socialism or British Laborist Party but against those distortions of totalitarian economy which have been partially realized in communism and fascism. I am not sure that such a society will emerge, but I am sure that something like that could happen. Most of all I am sure that the idea of Totalitarianism is alive in the consciousness of the Intellectuals. The events of the book take place in England since I wanted to emphasize that the English are none the better of the other nations and Totalitarianism might win everywhere if is not rooted out properly."[Оруэл Дж "1984" и эссе разных лет. М; Прогресс, 1989, с. 502]

The novel was highly appreciated by the outstanding representatives of the European culture. G. Orwell got rapturous letters from Aldous Huxley, Bertran Russel, John Dos Passos and some others.

## *Analysis on "We", "Brave New World" and "1984"*

In these three novels the events happen in a town which is isolated from the outer world. The state laws operate in town and are protected by the Government. The aim of the state policy is to create "similarity" based on community and equality. In Zamyatin's novel the inhabitants of the town are busy building "One State", their slogans are "**Long Live One State, Long Live the Number, Long Live the Benefactor"**. Zamyatin's protagonist is D-503, one of the inhabitants of the One State, the builder of Integral (a space device). His task is to leave for other planets to establish the "happy burden"of One State. He is making notes which are addressed to future generations, inhabitants and even the civilizations of outer world. His notes represent the loftiness and the ideal system of the One State. The author introduces the notion of "mathematically infallible happiness" and underlines its advantage over the other states in the past.

The One State has been formed as a result of a-200-year Great War (between town and village). After that War only 0, 2 percent of the World population has survived. On the other hand this 0, 2 percent has tasted the bliss within the One State. From these lines it becomes obvious that "a person" or "an individual" is not within the scope of interest of the One State. It focuses only on common well-being and interests. The whole life of the numbers (that is how the inhabitants of the One State are called: they have no names, surnames, only numbers given by the State) passes according to a common principle based on State Ideology "We is from God", "I is from Devil". The numbers spend both working and free hours with the people like them, in the presence of others**.** The shelters and houses are built of glass, which makes it absolutely impossible to conceal from other people's looks.

Anyway, even such a state is not able to abolish completely its citizens' instincts. Every day, twice a day from 16-17 and 21-22 every citizen is given the so called *private hours*. But even these hours are supervised by the Government. The One State directly penetrates into all the spheres of private life, inclusive sexual relations. All the numbers are given pink cards with a help of which they can be in contact with the representatives of the opposite sex; besides, the segregation of sexual relations is banned. Each number has a right to be in sexual contact with any number he wants. The State is ruled by the Benefactor. Hardly anyone has seen him, only the happiest ones succeeded in getting in touch with him on the phone. The Benefactor decides and solves all the affairs. Such are the orders of the One State which are described in D-503's diary. Though the author chases a distinct aim to motivate for the generations "the perfection" of the State he depicts, while making notes he gradually begins to doubt whether he is happy or not in the One State, whether it is ideal or not. He starts pondering "What is Happiness?, Freedom?, Casualty?" etc. D-503 starts shunning the company of other numbers, strives for privacy, falls in love with another number and desires to have a family; that is to say, he is becoming an individual. According to doctors' diagnosis "a soul is being formed inside him" which is considered a grave and a painful disease. It is a fact: Totalitarian State collapses just the time when a person does not want to be like the rest, mentally though; he opposes the State Ideology and Political Regime.

In A. Huxley's novel the events take place in London.

The novel opens in London in the "*year of our Ford 632*" (AD 2540 in the Gregorian Calendar). In

this world, the vast majority of the population is unified under the World State, an eternally peaceful, stable global society, in which goods and resources are plentiful (because the population is permanently limited to no more than two billion people) and everyone is happy. The World State is built upon the principles of Henry Ford's ***assembly line***—mass production, homogeneity, predictability, and consumption of disposable consumer goods. At the same time as the World State lacks any supernatural-based religions, Ford himself is revered as a deity, and characters celebrate Ford Day and swear oaths by his name (e.g., "By Ford!"). In this sense, some fragments of traditional religion are present, such as Christian crosses, which had their tops cut off in order to be changed to a "T". The World State calendar numbers years in the "AF" era—"After Ford"—with year 1 AF being equivalent to 1908 AD, the year in which Ford's first *Model T* rolled off his assembly line. The novel's actual year is AD 2540, but it is referred to as AF 632 in the book.

In this society, natural reproduction has been done away with and children are decanted and raised in Hatcheries and Conditioning Centers. Huxley has described an ideal world where women no longer are forced to give birth. Society is divided into five castes, created in these centers. The highest caste is allowed to develop naturally while it matures in its "decanting bottle". The lower castes are treated to chemical interference to cause *arrested development* in intelligence or physical growth. The castes are *Alphas, Betas, Gammas, Deltas, and Epsilons*, with each caste further split into Plus and Minus members. Each Alpha or Beta is the product of one fertilized egg developing into one foetus. Members of other castes are not unique but are instead created using the *Bokanovsky process* which enables a single egg to spawn up to 96 children and one ovary to produce thousands of children. This rapid production of specialized children bolsters the efficiency of society, and creates a very relaxing environment for the citizens of the Brave New World.

All members of society are conditioned in childhood to hold the values that the World State idealizes, which improves stability and their quality of life. Constant consumption is the bedrock of stability for the World State; it provides every and any opportunity for women to indulge their perpetual need for shopping. From birth, members of each class are indoctrinated by recorded voices repeating slogans while they sleep (called "hypnopædia" in the book) to believe that their own class is best for them. Any residual unhappiness is resolved by an *antidepressant* and a *hallucinogenic drug* called *soma* (from Sanskrit *sunoti*, an intoxicating drink in ancient India). Recreational heterosexual and homosexual sex is an integral part of society. In this egalitarian society, everyone is treated equally. According to the World State, sex is a social activity rather than a means of reproduction and is encouraged from early childhood; the few women who can reproduce are conditioned to take birth control. The maxim "everyone belongs to everyone else" is repeated often, and the idea of a "family" is considered pornographic. As a result, sexual competition and emotional, romantic relationships are obsolete because they are no longer needed. Marriage, natural birth, the notion of being a parent, and pregnancy are considered too obscene to be mentioned in casual conversation. Thus, society has advanced to a new level of reproductive comprehension. Spending time alone is considered an outrageous waste of time and money. Wanting to be an individual in the social group is shocking, horrifying, and embarrassing. This is why John is later afforded celebrity-like status. Conditioning trains people to consume and never to enjoy being alone, so by spending an afternoon not playing "Obstacle Golf," or not in bed with a friend, one is forfeiting acceptance. In the World State, people typically die at the age 60 having maintained good health and youthfulness their whole life. Death is not feared; anyone reflecting upon it is reassured by the knowledge that everyone is happy, and that society goes on. Since no one has family, they have no ties to mourn. The conditioning system eliminates the need for professional competitiveness; people are literally bred to do their jobs and cannot desire another. There is no competition within castes; each caste member receives the same food, housing, and soma rationing as every other member of that caste. There is no desire to change one's caste. To grow closer with members of the same class, citizens participate in mock religious services called Solidarity Services. Twelve people consume large quantities of soma and sing hymns. The ritual progresses through group hypnosis and climaxes in an orgy. In geographic areas non-conducive to easy living and consumption, the World State allows well controlled, securely contained groups of "savages" to live.

The events of G.Orwell's "1984" also take place in London but the city itself is a part of the State Oceania. Here also the idea of equality hovers, the essence of which is revealed in the diary of the leading character Winston Smith— an average member of the Outer Party, working as a minor

bureaucrat at the Ministry of Truth, the protagonist, (anti) hero, and point-of-view character in 1984, eventually lover and betrayer of Julia.

Oceania also has its slogan the ambiguity of which is revealed while reading the novel. It is based on contradiction "**War is Peace**", "**Freedom is Slavery**", "**Ignorance is Strength**".

Thus, the start of these novels is the same. Here we get acquainted with the social system of society which is considered an "ideal" one. People are sowed ideas of happiness which can be realized only through obeying the State and its Leader uncomplainingly. In these States "human mind" is a great mischief since it forms man's consciousness, his ability to judge irrespective of any dependence.

Any thought, idea is doomed and punished. The authorities eradicate any individual manifestation. In Zamyatin's case it is the extinction of imagination which gives rise to feelings. Imagination is chased since it can bring about a recurrent revolution. In Huxley's novel everyone is encouraged to consume the ubiquitous drug, *soma*. *Soma* is a *hallucinogen* (həlu:sineiʃn)that takes users on enjoyable, hangover-free "vacations", and was developed specially for this purpose. It is also stated that it provides a replication of religious experiences, obviating the need for religion. Those who resign to take the drugs are exposed to violence and exiled to an island. In Orwell's "1984" any disobedience to the Party Ideology finishes with an arrest.