English Literature in Context

From Romanticism until the Late Twentieth Century

Ljubica Matek

English Literature in Context
From Romanticism until the Late Twentieth Century

Publisher
University of Osijek
Faculty of Humanities and Social Sciences

Acting Publisher
Leonard Pon

Publisher address
Lorenza Jägera 9
31000 Osijek

Reviewers
Vanja Polić Jurković
Adrijana Vidić

Proofreading
Jelena Pataki

Cover design
Krešimir Rezo

ISBN 978-953-314-146-6

A CIP catalogue record for this book is available from the City and University Library Osijek under 150223049.

Printed by
Krešendo, Osijek

Printing run
200 copies

The publication of this textbook was approved by the Senate of the J. J. Strossmayer University of Osijek at its first session in the academic year 2020/2021 held on 28 October 2020 under the number 19/20.

Osijek, 2020

All rights reserved.

Ljubica Matek

English Literature in Context

From Romanticism until the Late Twentieth Century

SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
FILOZOFSKI FAKULTET

Osijek, 2020

CONTENTS

Foreword 7
British Monarchs in the Period 1760-2020 – An Overview 9
Major Historical Events – An Overview 11

THE ROMANTIC PERIOD 13
Introduction and Etymology of the Term 15
Chronology of the Period 17
A Time of Radical Change: Romanticism and the French Revolution 18
The End of Times and a New Beginning 20
War of Pamphlets 21
Women and Their Rights 22
The Industrial Revolution: The Way towards Capitalist Economy 23
Slave Trade 27
Romantic Features 29
Nature and Emotion 30
Imagination and Genius 32
Individualism and the Romantic (Byronic) Hero 32
Themes 34
Romantic Poetry 36
Poetry of Sensibility 36
Pre-Romantic poetry 38
Early Romantics 40
Late Romantics 41
The Rise of the Novel 47

THE VICTORIAN AGE 55
Introduction – The Spirit of the Age 57
Imperialism and Rise to Power 60
London – a Major Metropolis 61
Industry, Technology, and Working Class Rights 62
Education and Woman Question 63
Medicine 67
Science and Pseudoscience 70
The Culture of Spectacle 73
The Irish Question 74
Victorian Novel 76

Crime Fiction (Detective Fiction) 79
Victorian Poetry 80
The Pre-Raphaelites 82
Aestheticism, or the Aesthetic Movement 84
Victorian Drama 86

THE TWENTIETH CENTURY: Modernism and Postmodernism 87
Introduction 89
World War One (1914-18) 91
World War One Poetry 92

MODERNISM 95
The Historical Background 95
Modernist Literature 98
Modernism and Colonialism – The Case of *Heart of Darkness* 106
Modernist Poetry 109
Theatre of the Absurd 110
Monty Python: Pop-culture and the Absurd 112

POSTMODERNISM 114
Introduction: After, Beyond, or Late Modernism? 114
Defining the Undefinable? 115
Theoretical (Conceptual) Framework of Postmodernism 116
Postmodernist Features 120
British post-WWII Fiction 121
Post-World War II Poetry 127
Poetry and Social Media: Instapoetry and Twenty-First Century Trends 129

Works Cited 131
Index of Terms 143
Index of Names 145

> The relation between art, literature and history is a complex one. The way in which broad historical processes affect art and literature is not a direct one. The poets and writers of England and other lands did not necessarily set out to express political ideas in a conscious way, though some did. The processes we are dealing with here are far more subtle and indirect. They do not express themselves as a conscious decision or trend, but rather a certain mood. However, unconsciously, or at best semi-consciously, poets and writers can and do reflect the general trends in society. – Alan Woods

Foreword

This book is primarily intended as an educational resource for undergraduate students of English literature who take the *Survey of English Literature II (from Romanticism until the Late Twentieth Century)* course, but it can also be a useful starting point for anyone interested in the history of English literature, and in the conceptual and socio-political context that shaped the literary production in the United Kingdom during the Romantic period, the Victorian Age, and the twentieth century.

The content is based on lectures and seminar classes held by the author from 2007 until 2020, as well as on the extensive research of a very large body of primary and secondary works; the research results have been simplified and adapted to match the needs of undergraduate students taking this course. The aim of the textbook is not to provide interpretations of individual works, as it is assumed that literary texts will be discussed (analysed and interpreted) in class and in students' research papers. Rather, this textbook aims to help situate specific literary periods within a larger historical context from a diachronic point of view, and to situate individual texts and authors within a specific literary period. For literary scholars, it is crucial to view a literary text within its context in order to get a firmer grasp on the text's possible meanings and interpretations.

The textbook contains a list of suggested questions and research projects to further engage students with the relevant texts and authors by prompting them to think about certain issues or suggesting possible venues of research or ways of looking at texts. These tasks are typically related to specific texts dis-

cussed in *Survey of English Literature II*, but can easily be adapted to match texts contained in the syllabi of other courses dealing with late eighteenth, the nineteenth, or twentieth century English literature. This makes the textbook more widely applicable as it provides contextual basis, whereas instructors can create their own syllabi, and concentrate on literary texts that suit the general focus of their course. Despite certain views according to which literature should be viewed merely as an art of words, and a work of art, which it undoubtedly is, the textbook highlights the fact that literature (like all art) inevitably results from the writers' (artists') reaction to the world around them.

The Works Cited section contains a comprehensive list of all the works referred to, paraphrased, or quoted in the textbook. The source is also always clearly marked in the text in line with MLA style guidelines based on the *MLA Handbook for Writers of Research Papers* (8th ed.).

Ljubica Matek

British Monarchs in the Period 1760-2020 – An Overview

George II (1727-60)
• House of Hanover (the Hanoverians)
• like his German-speaking father, he continues to rely on Sir Robert Walpole to run the country
• the last English king to lead his army into battle at Dettingen in 1743
George III (1760-1820)
• grandson of George II, the first English-born and English-speaking monarch since Queen Anne
• during his reign, the American Colonies proclaimed their independence on 4 July 1776
• suffered from a mental illness due to porphyria, and eventually became blind
• due to his illnesses, his son ruled as Prince Regent from 1811 until his death
George IV (1820-30)
• the "First Gentleman of Europe": led an extravagant, irresponsible, and dissolute lifestyle; disliked by people
William IV (1830-37)
• younger brother of George IV
• despised royal pomp and ceremonies for which he was liked by people
• during his reign Britain abolished slavery in the colonies in 1833
• The First Reform Bill was passed in 1832, which extended the franchise to middle-class men on a basis of property qualifications
• he had ten illegitimate children but none with his wife, so he was succeeded by his niece, Queen Victoria
Queen Victoria (1837-1901)
• hers was one of the longest and most important reigns in England's history
• her marriage to her cousin Albert of Saxe-Coburg greatly influenced English culture, and many current traditions started in this period (decoration of the Christmas tree, wearing a white wedding dress, and so on)
• by the end of her reign, the British Empire and British world power had reached their highest point
• the last monarch of the House of Hanover

Edward VII (1901-10)
• the first monarch of the House of Saxe-Coburg and Gotha
• age of elegance and social graces
George V (1910-36)
• changed the family name of Saxe-Cobrug and Gotha to Windsor, so he was the last ruler of the House of Saxe-Coburg and Gotha and the first of the House of Windsor
• difficult years due to the First World War (1914-18) and the troubles in Ireland, which led to the creation of the Irish Free State
Edward VIII (June-December 1936, abdicated)
• he abdcated in favour of his brother in order to marry Mrs. Wallis Simpson
George VI (1936-52)
• had a very bad stutter, but was very popular and well loved by the British people
• the Second World War (1939-45)
• the postwar years brought great social change, including the start of the NHS (National Health Service)
• beginning of decolonisation
Elizabeth II (1952-present)
• daughter of George VI
• her reign saw the decolonisation of Africa and the Caribbean
• she is currently the longest-lived and longest-reigning British monarch

Major Historical Events – An Overview

1775	American War of Independence
1780	Gordon Riots
1789	French Revolution
1793-94	Reign of Terror
1804	Napoleon crowned emperor
1805	Trafalgar: the British defeat the French fleet
1807	British Slave Trade abolished
1815	Waterloo: Napoleon defeated
1819	Peterloo Massacre
1830	Liverpool and Manchester railway
1832	The First Reform Bill (Act)
1833	Slavery Abolished in the British Empire
1836	First train in London
1837	Queen Victoria
1845-46	Potato famine in Ireland
1847	Ten Hours Factory Act
1848	The French Second Republic The Pre-Raphaelite Brotherhood
1851	Great Exhibition of science and industry in London
1853-56	Crimean War Florence Nightingale organizes nurses to care for the injured and ill
1861-65	American Civil War
1867	The Second Reform Bill The Manchester Society for Women's Suffrage
1868	Suez Canal
1870	Married Women's Property Act (amended in 1882)
1878	Electric street lighting in London
1890	London Metro
1891	Free elementary education
1899-1902	Second Boer War
1901	Queen Victoria dies

1903	The Women's Social and Political Union
1912	Titanic sails on her maiden voyage from Southampton to New York and sinks in the Atlantic
1914-18	The First World War (WWI)
1916	Easter Rising (Uprising)
1920	Women at Oxford University allowed to receive degrees
1921/22	Irish Free State
1928	Women over the age of 21 get the right to vote
1929	Wall Street Market Crash
1939-45	The Second World War (WWII)
1947	Independence of India
1947-91	Cold War
1948	Immigration from the Commonwealth to UK begins
1950	British troops support US forces in the Korean War
1953	Watson and Crick: the discovery of the structure of DNA
1956	Clean Air Act
1961	Berlin Wall
1967	Abortion and homosexuality legalised in the UK
1969	Northern Ireland's "Troubles"
1973	UK enters EEC (European Economic Community) after two vetoes from France (in 1963 and 1967)
1978	After successful IVF, the world's first "test-tube baby" is born in Oldham
1979	Margaret Thatcher – Britain's first woman prime minister
1989	Fall of the Berlin Wall Tim Berners-Lee invents the World Wide Web
1990	Gulf War Nelson Mandela released from prison
1994	First women priests ordained by the Church of England
1997	Britain returns Hong Kong to China
2001	Islamic terrorists use hijacked planes to destroy the twin towers of the WTC in New York and part of the Pentagon building in Washington

THE ROMANTIC PERIOD

Romantic Period 1798-1830
• Poetry of Sensibility
• Pre-Romantic Period
• Early Romantic Period
• Late Romantic Period

Introduction and Etymology of the Term

Rather than being merely a period in the diachronic study of literature, Romanticism is seen as an overarching phenomenon that, apart from influencing literature, marked the spirit of political and philosophical thought, was reflected in the social changes of the time, and influenced artistic production in Europe and North America (see Day 2001; Stauffer 2005; Ferber 2005). Due to numerous individual modes of aesthetic figuration, and attitudes to politics and art, Romanticism was never perceived as (nor had its proponents intended it to be) a unified poetic movement, making all potential definitions too broad or imprecise.

Friedrich Schlegel uses the term *romantic* in his "Athenäums-Fragment 116" (1798) to refer to a kind of exceptional poetry which refuses to imitate Classic literature,[1] and is created by virtue of the artist's genius, making it superior to any other art form. It both transcends and unites poetry, philosophy, and rhetoric, captures the spirit of the author and mirrors the entire world. It is constantly "becoming," cannot be exhausted by theory, is infinite, free and thus the embodiment of all poetry (31-32). As such, the term was later generally adopted by literary critics to label the new, original, and highly individual kind of literature describing emotional matter in imaginative form, which was written in Europe during the late eighteenth and early nineteenth centuries. The rejection of Classic models illustrates the dominant idea that literature, as Victor Hugo suggests in his Preface to the historical play *Oliver Cromwell* (1827), needs to be rid of "the old false taste … cleansed of its rust" (37). Freedom (of old role models and traditions) becomes one of the most highly esteemed values. Precisely because of the emphasis on individual expression, no single author can be said to have incorporated all the features considered to be "Romantic" into his or her oeuvre. For this reason, the book at hand focuses

1 The very etymology of the literary term "romantic" implies the detachment from the classical Latin models. It originates from linguistics, that is, the phrase *lingua romana* (Roman or Romance language), the medieval word for the vernacular, colloquial languages spoken throughout the Roman Empire as opposed to *lingua latina* (Latin language) which was the language of high culture and used for written texts. The term *lingua romana* came to be used for the French language (Chambers (4); Tilley (259)), and the revival of interest in the medieval romance came to influence the themes and forms of the Romantic literature greatly. See, for example: Agrawal 1990, Perry (5).

on presenting major thematic and conceptual tendencies, which the students can then further explore and look for in specific literary texts. It is worth mentioning that what critics now recognize as the dominantly "Romantic" features and tendencies are not unique to Romantic authors. Some of them can be recognized in other works and literary schools before and after them, as the entirety of literary production clearly is not simply a matter of diachrony, but represents a kind of continuum in which texts and authors exist synchronously and inevitably shape one another. However, it is during the Romantic period that these specific tendencies and features become dominant and thus shape the identity of the entire period that we now refer to as the Romantic[2] period or Romanticism.

The rejection of classical models resulted in an increased interest in national history and culture as represented in medieval legends and myths. Romanticism also rejects the early eighteenth-century focus on order, rationality, and precision by immersing itself into the realm of emotions and passions, of the mystical and supernatural, and of rebellion. Romantic writers and thinkers believe that human nature is too complex to fit into any prescribed moulds because we are not merely rational beings, but also emotional and in touch with the divine and the transcendent. Thus, many Romantics refuse to follow set formal and thematic patterns for writing poetry, and instead opt for topics and forms that differ greatly from those of the previous (Neoclassical) period

2 It is important not to confuse the literary term "Romantic" with the everyday, conversational term "romantic," as its meaning in the context of literary theory greatly differs from its everyday meaning. The ubiquitous use of the term "romantic" most typically implies mere sentimentality arising from a love-making context between two people (e.g. romantic gesture, romantic dinner) and can be seen as synonymous with the expressions such as, for example, tender, loving, idyllic, or soppy. The confusion between the two can mislead students into believing that Romantic literature is merely about love and love affairs, which leads to gross misconceptions about the period and its literary production. English dictionaries elucidate the multiple meanings of the adjective "romantic" by indicating that it originally described the fabulous, the extravagant, and the unreal, something having no basis in fact, and in this sense, the term "romantic" is akin to that body of Romantic works that contains Gothic or fantastic elements. In its later meanings, "romantic" was used to describe a picturesque landscape, but later began to refer to the feeling that the landscape provoked in the observer, especially melancholy and loneliness (Poetry of Sensibility!). Literature students should bear in mind the richness of meaning of the term, as well as the connotations that spill over from the etymology of the term into the very poetics of Romanticism, and move away from decoding the adjective in its contemporary colloquial meaning as being related to or involving love (emotional relationship) between two people. To illustrate, students will mistakenly assume that a "Romantic poem" is a love poem, which typically is not the case. In order to avoid confusion, when referring to the literary period, capitalized adjective and noun should be used (Romantic poem, Romanticism, Romantic period).

marked by balance, order, harmony, and rationality. They react against the Enlightenment and physical materialism, and focus on the opposites which they see as representative of the true nature of man and being: the (heroic or antiheroic) individual who is a visionary and/or a genius, the subjective and personal perception and expression, the irrational, the imaginative, the spontaneous, the emotional, and the transcendental.

The revival of interest in the medieval romance was one of major trends that contributed to the development of the Romantic Movement. The romance was a story or ballad of chivalric adventure told or sung in the High Medieval courts of Europe in vernacular languages. It depicted heroes on a quest focusing on the exotic and the mysterious, as well as on the medieval trope of courtly love. As such, the romance stood in opposition to the elegant, formal, and artificial Classical forms of literature, and fuelled the Romantics' interest in less sophisticated (in the sense of artificial, carefully planned, and aimed at high society) and more genuine literary expressions of different emotions (passions).

Chronology of the Period

It is difficult to name a specific moment when a literary period (a period in literary history) begins and when it ends because the appearance of different literary tendencies is continuous, and various literary tendencies always coexist, since they, like any other instance of human practice or thought, neither emerge nor disappear overnight. So, despite the fact that the English Romantic period is seen as a reaction against the previous period of Neoclassicism and the Age of Satire, it is also continuous with it as well as with the period that succeeded it: The Victorian Age (Realism). This means that writers who adhere to different schools of literary thought and represent different types of literary poetics frequently turn out to be contemporaries. The Romantic poets differ in their individual philosophy and style, and, furthermore, the works of many Victorian writers, especially the Brontë sisters, R. L. Stevenson, Lord Tennyson, and some of the Pre-Raphaelites seem to be reminiscent of the key concepts of Romanticism.

Emily Brontë's novel *Wuthering Heights* may be taken as an example of fluidity between the beginnings and ends of different literary styles and periods. Brontë had written her novel between 1845 and 1846, and had it published in 1847 (under an assumed male-sounding name, Ellis Bell), which was well into the Victorian period. Nevertheless, the topic, characters, and style of *Wuthering Heights* make it into a spectacular, highly representative example of Romantic fiction.

That said, it is nevertheless necessary to give Romanticism some kind of a historical timeframe. Roughly speaking, Romanticism spans from the late eighteenth century until the early nineteenth century. *The Norton Anthology of English Literature* (2000) situates the Romantic period between 1785 and 1830. Other scholarly works on English literature maintain that Romanticism as a literary movement was inaugurated in England in 1798, the year in which William Wordsworth and Samuel Taylor Coleridge published their joint collection of poems titled the *Lyrical Ballads*. Wordsworth's Preface to the collection's second edition (1800) is seen as a manifesto of English Romanticism in poetry. In the Preface, he famously defines poetry as "the spontaneous overflow of powerful feelings" (Wordsworth 237) and makes known the crucial relationship between emotions and poetry. The Romantic period is also often said to end with the beginning of the Victorian period, which for some is the year 1832 (the year of the First Reform Bill) and for others 1837, the year of Queen Victoria's ascension to the throne.

A Time of Radical Change: Romanticism and the French Revolution

> Revolution in general acts as the locomotive of history. This profound observation of Leon Trotsky applies not just to the development of the productive forces but equally to that of culture in its most general sense. The French Revolution was a fundamental turning point in world history. Like a heavy stone dropped into a silent lake, it caused waves that disturbed the most distant shores. No aspect of life remained untouched: military, economic, political, philosophical or literary. The minds of men and women were changed forever and in a most fundamental way. – Alan Woods

In many ways, the French Revolution indeed is the *spiritus movens* of Romanticism, since the attitudes of most Romantic writers represent a response to it and its outcomes. The French Revolution was a consequence of complex political and economic causes that ultimately resulted in the desire to overthrow the monarchy as a tyrannical hereditary political system and establish a republic – a mode of political organization that would increase and improve human rights due to the fact that the power would reside in the representatives elected by the citizens.

The Revolution, which began in July 1789 with the storming of Bastille, a symbol of royal authority, was at first met with enthusiasm in Britain. The fall of the political prison and the freeing of prisoners symbolized the end of the old regime and the dominance of the privileged classes. In August 1789, the National Constituent Assembly of France passed the *Declaration of the Rights of Man and of the Citizen*, which became the fundamental document of the Revolution as well as a major document pertinent to human and civil rights in general. The French Revolution was partly also influenced by the American Revolution (1775-83) during which the Thirteen American Colonies rejected the authority of Great Britain and its monarchy. Their *Declaration of Independence*, drafted mostly by Thomas Jefferson, was adopted by the Congress on 4 July 1776, and marked the founding of the United States of America as a new, sovereign nation. According to Tom Lansford, the French revolutionaries consulted Jefferson himself in drafting their *Declaration of the Rights of Man and of the Citizen* (190).

The effects of the French Revolution quickly spilled over the national borders of France, spreading the spirit of the revolution all over Europe and stimulating radical social thinking directed toward the struggle for liberty and human rights as signalled by its ideals of liberty, fraternity, and equality. The focus on human rights and the need for social and political reform also marked the literary and artistic production throughout Europe. Both the opponents of the Revolution such as Edmund Burke, who published his *Reflections on the Revolution in France* in 1790, claiming that the French Revolution is "the most astonishing that has hitherto happened in the world" (8), and its supporters acknowledged its massive influence not only in the political sphere but also in the field of literature and art. In fact, major themes, plot forms, imagery, and modes of imagination as well as the general feeling of Romantic literature, art, and music were marked by the Revolution. The driving force behind its beginning was equally inspiring as the feelings of despair and disillusionment

provoked by its failure. In fact, two and a half decades after the publication of Burke's *Reflections*, Percy Bysshe Shelley, in a letter to Byron in 1816, asserts that the French Revolution is "the master theme of the epoch in which we live" (Jones 504).[3]

Since the leading poets of England continued to support the revolutionary ideas despite strong reactionary measures,[4] the ideas of the universality of humanity and the necessity to ensure all classes to have the same fundamental human rights translated into a growing interest in the lives of ordinary people and the tendency to depict the poor and the oppressed in their literary works. This tendency lingered throughout the nineteenth century well into the twentieth, and it can be said that it still persists. Quite progressively, the Romantics tended to scorn class distinctions of birth, wealth, and decorum, and focused on the ordinary man and the use of everyday language, as Wordsworth points out in his Preface to *Lyrical Ballads*. Similarly, in his *Lectures on the English Poets* (1818), William Hazlitt stresses that the Romantics proclaimed that "all things are by nature equally fit subjects for poetry; or that if there is any preference to be given, those that are the meanest and most unpromising are the best," so they write about "a mixed rabble of idle apprentices and Botany Bay convicts, female vagrants, gipsies, meek daughters in the family of Christ, of idiot boys and mad mothers … They claimed kindred only with the commonest of the people: peasants, pedlars, and village-barbers were their oracles and bosom friends" ("On the Living Poets").

The End of Times and a New Beginning

The French Revolution was met by many with enthusiasm that resembled **millenarianism** (also: millenarism and millennialism). Namely, the analysis of literary and historical texts dealing with the topic of the revolution reveals the prevalence of a belief that the Revolution will bring about a major transformation of society, one that will radically change the world as we know it. It is reminiscent of millennialism – a Christian belief derived from the Book of

3 The literary interest for the French Revolution continued even later on. For example, Charles Dickens, a Victorian writer, wrote the novel *A Tale of Two Cities* (1859), in which the characters' lives are directly influenced by the causes and consequences of the French Revolution (the "two cities" being London and Paris).

4 For the most part, the British establishment opposed the revolution, which ultimately resulted in Treason Trials of 1794. Further on, Britain declared war on France in 1803, starting the so-called Napoleonic Wars, which lasted until 1815.

Revelation according to which Christ, the Messiah, will reign for a thousand years creating a paradise on earth before the final judgement. In line with the apocalyptic expectations from the Revolution, William Blake believed that the Revolution represented violence necessary to purify the world and start a new era of peace and happiness. It would bring about the regeneration of human nature, an end of the old and birth of the new (see, for instance, Blake's "Song of Liberty," "America: A Prophecy," or "The French Revolution"). The Romantic poets believe that humans can improve and that progress is possible, so they favour flux rather than stasis.

The initial enthusiasm with the revolution soon transformed into disillusionment and disappointment as the Revolution first perverted into a bloody "reign of terror," during which "enemies of the revolution" were executed, and later again in 1804 as Napoleon was crowned emperor, re-establishing thus the monarchy and royal regime and revealing his desire for power and conquest. According to Thomas Noon Talfourd, a judge and writer (1795-1854), the darker side of the French Revolution contributed even more to the spirit of Romanticism than the millenarian hopes excited by it. In his article titled "An Attempt to Estimate the Poetical Talent of the Present Age, Including a Sketch of the History of Poetry, and Characters of Southey, Crabbe, Scott, Moore, Lord Byron, Campbell, Lamb, Coleridge, and Wordsworth," published in 1815 in a journal called *The Pamphleteer*, Talfourd suggests that the shocking massacres of the Reign of Terror served "to raise and darken the imagination" (qtd. in Abrams, "Revolutionary Romanticism" 30), and thus, according to various critics, influenced both Romanticism in general and the genre of the Gothic in particular.

War of Pamphlets

The British writers' and thinkers' responses to the Revolution were numerous and varying. The public exchange of opinions and judgements began roughly after Edmund Burke reacted to Dr. Richard Price's sermon "A Discourse on the Revolution in France" (1789), in which Price celebrated the French Revolution. Burke's *Reflections on the Revolution in France* (1790) represented a criticism of the Revolution and a defence of the traditional (aristocratic) values of monarchy, heredity, chivalry, and tradition. He believed that the citizens should not be entitled to overthrow their government and that tradition should be observed as it ensures order. His defence of the status quo was somewhat unexpected, as he previously cheered the American Revolution, and soon there

were responses from those who supported revolutionary democracy. Mary Wollstonecraft's *A Vindication of the Rights of Men* (1790) and Thomas Paine's *Rights of Man* (1791)[5] defended the revolution and advocated the need for the improvement of human rights when it comes to ownership, the right of people to choose their government and religion, and so on.

The literary exchange of opinions motivated by the French Revolution, and the desire for human and civil rights contributed greatly to the general awareness of the need for change as opposed to perpetuating the traditional state of affairs. It foreshadowed the rise of the Feminist movement and a general decline of monarchies together with the rise of nations and civil states. (For more information, see Butler 1984.)

Women and Their Rights

Shortly after having written *A Vindication of the Rights of Men*, Mary Wollstonecraft, a vocal advocate of human rights, wrote *A Vindication of the Rights of Woman* (1792), in which she rationally argues for the need to educate women because they are equally worthy and important members of society. As caretakers of children, they form the future of society, which is why they need to receive adequate education, and are entitled to the same human rights as men. Her essay contributed to the development of the feminist and suffrage movements in England and is still considered to be one of key texts of feminist criticism.

Although there were individual voices who occasionally spoke for the rights of women throughout history,[6] the Romantic period sees a more coherent beginning of the struggle for the rights of women. This struggle developed despite and because of the discriminatory reality in which women were bereft of legal rights and subjected to a code of sexual behaviour far more rigid than that

5 As the ruling party launched a brutal counterattack against the democratic voices in the form of sedition trials, Paine was forced to flee to France and was sentenced for treason in absence.

6 Mary Wollstonecraft is seen as Britain's first feminist, but prior to her pioneering text, there were also other women throughout Europe who spoke against misogyny and for the rights of women. For example, the medieval Italian-French writer Christine de Pizan, Renaissance writer Modesta di Pozzo di Forzi (known as Moderata Fonte, Modesta, or Modesto Pozzo), the sixteenth-century writer Jane Anger with her *Jane Anger Her Protection for Women* (1589), the seventeenth-century English writers Hannah Woolley (or Wolley), Aphra Behn, and Margaret Lucas Cavendish, Duchess of Newcastle-upon-Tyne, Mary Astell (1666-1731), and others.

of men. At the time, women were exposed to a wide array of books, sermons, and articles that promoted the bodily and psychological differences between women and men, instructing women that they should conform to their docile and inferior position which implies nothing more beyond child rearing and housekeeping. Among the most notorious of such texts was Dr. John Gregory's *A Father's Legacy to His Daughters* (1774) who suggests that women should not bother themselves with studying or displaying intelligence, lest it should prevent them from finding a husband. Wollstonecraft also criticizes Jean-Jacques Rousseau, who, although progressive in certain aspects of his philosophy, fosters an old-fashioned and sexist attitude toward women.

Wollstonecraft's ideas will later be expanded upon and continued by J. S. Mill, the participants of the English and American Suffrage Movements, Marion Reid, Caroline Norton, Virginia Woolf, and many other non-fiction and fiction feminist writers.

The Industrial Revolution: The Way towards Capitalist Economy

After the formation of Great Britain in 1707, through the union of the Kingdom of England and the Kingdom of Scotland, Britain embarked on a road toward internal political stability, growing economic strength, and increase in literacy. Protestantism, the official religion in Great Britain as of The Act of Settlement 1701, supported the idea that every individual can benefit from reading the Bible, which resulted in more and more people being taught to read.

The second half of the eighteenth century was marked by the reign of George III, during which Britain started to emerge as a colonial power. The British colonial advances did not lose momentum despite the fact that, after the American Revolutionary War, Britain lost its thirteen colonies in North America[7] upon signing the Treaty of Paris in 1783, and recognizing America's sovereignty. The war has, however, led to a loss of trade, decrease in wages, and rising unemployment in Britain, which in turn represented a fertile ground for nationalist protests and riots.

7 The revolution of the thirteen colonies and their struggle for independence had a distinctly economic (financial) motivation, as they refused to pay any additional taxes to Britain.

The Gordon Riots in London 1780 – "King Mob"

The Papists Act of 1778 reduced some of the penalties imposed upon the Roman Catholics in England by the Popery Act 1698. Seeing this as a potential sign of the rise of Papism and return to absolute monarchy, Lord George Gordon initiated a protest by invoking fear of a possible attack on Britain by the Catholic countries in continental Europe. The protest turned into the most destructive instance of rioting and looting in London's history. The hooligans who liberated the inmates of the Newgate Prison left a proclamation on the wall of the prison that the prisoners were liberated by "His Majesty, King Mob" (Potter 193). The term King Mob was later used to denote unruly and violent lower class people.

Rather than in the actual fear of Catholic emancipation or even of the attack by the Catholic countries, the motive for the riots can be seen in the difficult economic situation caused by the war.

Luckily for Britain, their uninterrupted colonial advances in other parts of the world contributed not only to their political but also economic consolidation; international trade, which apart from goods, such as spices and textile, also included slaves from Africa, turned out to be very lucrative. The wealth acquired by industrialism and foreign (colonial) trade was not equally distributed to all, and so money became the focus of social, political, and literary attention surpassing tradition, propriety, and politics by far. The changing economic conditions brought about by the Industrial Revolution lead to an alteration in the class system, and there appeared an obvious need for social reform that would take into consideration the rights of those at the bottom of the social ladder.

Romantic writers felt strongly about the social changes and saw the injustices of industrial capitalism very clearly. They tended to combine religious and revolutionary ideas in their verses. Some of them were put to music and are still performed at certain occasions. For example,

- William Blake: "Jerusalem" ("And Did Those Feet in Ancient Time")
- Percy Bysshe Shelley: "The Masque of Anarchy," "A Song: 'Men of England'"

The Industrial Revolution began in England roughly in 1760 in the textile industry (Landes 1969; McNeil 1990), and it soared in 1765 when James Watt perfected the steam engine. The term implies the change in social and economic organization brought about by the substitution of hand tools by machines and power tools, and the development of large-scale industrial production. Simply speaking, the consequences of rapid industrialization implied that those who

were in the manufacturing business grew rich, while the individuals who lived off the land struggled. Cities grew rapidly and rural areas became depopulated (cf. Oliver Goldsmith's poem "The Deserted Village") as masses of landless people migrated into industrial towns or abroad (to North America, Canada, or Australia) due to the process of enclosing, legally supported by Enclosure Acts.

> **Enclosures** occurred when wealthy individuals enclosed open fields and communally worked farms (which provided means of subsistence for entire communities), transforming them into private property by putting up stone walls and hedges.

The process implied enclosing a number of fields or properties to form a larger farm, and thus increase the value of the land, resulting in the transformation of common land into the property of a single owner who prevented the communal use of that land. Enclosures were necessary in order to create more efficient methods of farming, which implied the use of machines, as well as of focused animal breeding. However, this benefitted the landowners, whereas it pushed the common people (peasants) further into poverty. The process began during the sixteenth century, but was especially pronounced in the eighteenth century. After that, only inaccessible areas (for example, rough mountainous areas) and a small part of lowlands remained unenclosed. In theory, the process could include buying off the land and the rights to it, but people living off the common land could not afford to buy it. Thus, a more frequent scenario entailed passing controversial laws on forced enclosures (Parliamentary enclosures), evicting people from the land. This was often met with resistance and sometimes led to bloodshed.

According to Marxist and neo-Marxist historians, the upper class rich abused their access to and control over the administrative processes to acquire common land for their personal benefit, suggesting that "[e]nclosure … was a plain enough case of class robbery" (Thompson 237). In "The Expropriation of the Agricultural Population" (chapter 27 of *Capital*), Marx argues that the process of enclosing common land played a crucial part in the transition from feudalism to capitalism. The land was no longer a means of subsistence, but a means to realize profit on the market (by selling grains, wool, or other goods). In addition, enclosures created the conditions for modern labour market by transforming peasants and serfs into massively underpaid wage-labourers. The rampant industrialization was followed by the increasing class gap and it generated inhumane living and working conditions for the industrial workers; this

was in line with Marx's thesis that capital arrives "dripping from head to toe, from every pore, with blood and dirt" (chapter 31 of *Capital*, "The Genesis of the Industrial Capitalist" 926).

> Adam Smith's book on economic theory *The Wealth of Nations* (1776) was crucial in the development of the theory of laissez-faire policies. Smith suggested that the government should not interfere in economic activities and supported the notion that efficiency and profit are the highest goods. Such approach to economy contributed to the widening of the gap between the rich and the poor.

People who did not migrate into towns remained to work on farms for very small wages or charity. The English population polarized into rich landowners and industrials (capitalists), and poor landless wageworkers who became labour force for the developing industry. The Parliament did not attempt to introduce any kind of political measures or undertake social interventions that would reduce the negative effects of industrialization and protect the poor. Rather, they resorted to *laissez-faire* policy, which implied that the situation was left to sort itself out by the free operation of economic (market) laws. As a consequence, the labourers were forced to work for small wages, long working hours in very poor working conditions. Another consequence of ruthless market conditions was the forced employment of children. Although this was not a rule, there are reports of four- and five-year-old children working in coal mines, dragging coal.[8] Because neither the government nor the employers tried to alleviate the difficult situation of the workers, the role of unions and other activists for human rights (for example, the suffragettes) became increasingly important and active.

8 In his 1995 doctoral thesis, Peter Thomas Kirby notes that the proofs of children as young as that working in coal mines were certainly not numerous, but that there are recorded interviews which confirm that a small number of children of that age and of both genders worked in the mines (35); computer-aided analysis of available data shows that the average age of children upon starting work in the coal mines was "8.78 years" (36).

Many poets of the time reflected on the rising class gap and the detrimental effects of unchecked rural depopulation, soaring industrialization and urbanization. In 1769, Oliver Goldsmith wrote "The Deserted Village," a compelling cry against the race for wealth and luxury that destroys both the traditional moral values and actual lives:

Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay:
Princes and lords may flourish, or may fade;
A breath can make them, as a breath has made;
But a bold peasantry, their country's pride,
When once destroy'd can never be supplied. (17-22)

Slave Trade

According to the British National Archives, "John Hawkins is considered to be the first English slave trader. He left England in 1562 on the first of three slaving voyages. ... At this time British interests lay with African produce rather than with the slave trade ... to supply goods such as ivory, gold, pepper, dyewood and indigo" ("Britain and the Slave Trade"). Other European countries, especially Portugal, Holland, Denmark, and Sweden, were Britain's rivals as everyone was interested in precious African resources. In time, African people came to be seen as a resource as well. Thus, during the 1700s Britain became a dominant slave trading country. Slave trade implied that humans were being treated as goods, inanimate objects; in other words, people forcefully taken from Africa and sold elsewhere for labour were not perceived as fully human, with rights and integrity that were equal to those of White people.

Portugal and Britain accounted for about 70% of all Africans transported to the Americas (North and South America and the Caribbean). The slave trade was carried out from many British ports, but the three most important were London (1660-1720s), Bristol (1720s-40s), and Liverpool (1740s-1807), all of which became very wealthy due to slave trade ("Britain and the Slave Trade"). The anti-slavery campaign in Britain began in the 1780s, parallelly with the rise in the interest for human rights, advocating first the abolition of the slave trade, and as of 1823 advocating also the abolition of slavery. Slave trade was abolished in Britain in 1807, whereas slavery was abolished in 1833 with the Slavery Abolition Act, according to which damages were paid only to the

slave-owners (!). However, one of the reasons for abandoning slavery was the realization that participating in world economy was more profitable than subsidizing West Indian plantations; thus, ironically, it seems that the economic interest proved to be more decisive in abolishing slavery than the moral arguments used by the activists of the anti-slavery campaign.

> **Research project:** Do you know what the Middle Passage is? Find out more about it.

Although the British were rather reserved about acknowledging their role in the slave trade and, consequently, slavery, British writers did – in the spirit of Romantic humanism – thematise the problems of the marginalized in a corrupt society. Probably the most notable example is Emily Brontë's *Wuthering Heights* (1847), the main protagonist of which is Heathcliff, a dark-skinned boy found in Liverpool. Although Brontë carefully avoids using any explicit terms (such as African or slave), Heathcliff is repeatedly referred to as a gypsy and a devil; he speaks an unknown language, and is forced to suffer constant abuse due to the colour of his skin. For a long time, literary critics ignored the racial aspect of Brontë's novel, but contemporary critics, most notably Susan Gillman in her "Remembering Slavery, Again," attempt to acknowledge Heathcliff's underlying origins, that is, the implicit circumstances of his arrival to Liverpool, a major slave-trading port.

According to Steven Ian Martin, by 1780, there were at least 20,000 Black people living in Britain, and some of them had written autobiographies, letters, and poems, introducing Black thought into the English language for the first time and challenging the corrupted notions of human diversity ubiquitous at the time ("African writers and Black thought in 18th-century Britain"). Unfortunately, until now, these texts have been seldom read and taught, although their importance is crucial for understanding racial realities of the time.

A non-comprehensive list of literary works by Black British authors of the late eighteenth and nineteenth centuries:
Phillis Wheatley: *Poems on Various Subjects*, Religious and Moral (1773)
Sancho: *The Letters of the Late Ignatius Sancho*, An African (1782)
Ottobah Cugoano: *Thoughts and Sentiments on the Evil and Wicked Traffic of the Human Species* (1787)
Olaudah Equiano: *The Interesting Narrative of the Life of Olaudah Equiano, or, Gustavus Vassa, the African* (1789)
Mary Prince: *The History of Mary Prince* (1831; written down by Susanna Strickland and edited by Thomas Pringle)

Romantic Features

As a literary period, Romanticism is as diverse and exciting as it was short in duration. It is a phenomenon marked by characteristics quite varied and sometimes even contradictory. As Arthur Oncken Lovejoy suggests, "[t]ypical manifestations of the spiritual essence of Romanticism have been variously conceived to be a passion for moonlight, for red waistcoats, for Gothic churches, for futurist paintings; for talking exclusively about oneself, for hero-worship, for losing oneself in an ecstatic contemplation of nature" (231). To make this clearer, the chapter elaborates on the most distinctive features of Romantic texts as a general body of works, although not all texts contain all of these features.

As suggested earlier, William Wordsworth's Preface to the collection of poems *Lyrical Ballads*, co-authored with T. S. Coleridge, outlines the fundamental ideas behind Wordsworth's idea of "new" poetry. These ideas are visible in his poems, but they also correspond to the characteristics of many other Romantic poems. In particular, Wordsworth explains that new poetry deals with the incidents from common life, depicted in everyday language "really used by men" (236) in an engaging and imaginative way.[9] The protagonists should come from

9 The Romantic concept of depicting the ordinary as extraordinary as stated in Wordsworth's Preface will be highlighted again by Viktor Shklovsky in 1917 in his essay "Art, as Device," where he will refer to it as *defamiliarization* (ostranenie) and declare it to be the fundamental artistic technique. In his essay "*The Privilege of Genius*" (1818), S. T. Coleridge asserts the same thing and suggests that only a genius (the poet as conceived by the Romantics) is able to produce defamiliarization: "To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances which every day for perhaps forty years had rendered familiar . . . this is the character and privilege of genius" (*The Friend* 183).

low and rustic life (peasants, children, outcasts, criminals) as they are closer to nature, and their emotions are more genuine and durable than those affected by cultured life. Namely, they are believed to behave more "naturally," more honestly, whereas members of "high society" (aristocrats) behave according to learned manners, which require them to hide or moderate their true feelings. Furthermore, Wordsworth sees the poet as being able to "associate ideas in a state of excitement" (236), suggesting that

Romantic Features
• Lyric poem in the first person – a major Romantic form
• The "I" is frequently not a conventional speaker, but the author himself
• Emotions and nature (nature poems as meditations on a personal crisis or emotional issue)
• Genius: spontaneous, unconscious, divinely inspired
• Ordinary life, outcasts, marginalized people
• The exotic, supernatural, mystical,
• Revolutionary spirit and political disillusionment (ideal vs. actual society; struggle for human rights)

the poet is an ordinary man with the ability to capture emotions in writing. For him, "all good poetry is the spontaneous overflow of powerful feelings" which "takes its origin from emotion recollected in tranquillity" (237). This explains the key position of emotion for Romantic poets because literature is seen as originating from emotions. Wordsworth emphasizes the importance of imaginative literature (poetry and fiction) as it has the role of keeping people emotionally alive and morally sensitive in an era of urbanization and industrialization, which may cause some to give in to lethargy and apathy.

Nature and Emotion

Romantic writers show a deep appreciation of the beauty of nature, so much so that, in certain cases, it can be said that they worship nature both as a physical space in which humans live and as a metaphysical category – a source of the divine, of inspiration, and of artistic creation. They make a connection between the realm of nature and that of the spirit. Nature is represented as reflecting the intimate turmoil of the lyrical speaker or the narrator, so different natural phenomena serve as a foil for the narrator's feelings or as a foreshadowing for the events to come. It is no wonder, then, that the lyric poem written in the

first person turns out to be the dominant form of English Romanticism. The form combines motifs of nature with the personal view of a particular situation. The lyrical speaker's individual emotional response is represented as a far more interesting and important phenomenon than reasoning; the portrayal of sensory perception is preferred over intellectual quests.

> Consider the role of nature in any Romantic poem. What is its purpose? How does the narrator relate to it?
> Possible examples:
> P. B. Shelley: "Mont Blanc: Lines Written in the Vale of Chamouni"
> William Wordsworth: "Lines Composed a Few Miles above Tintern Abbey"
> S. T. Coleridge: "Kubla Khan: or a Vision in a Dream. A Fragment"

Frequently, nature and natural phenomena are represented as *sublime* – they emphasize the insignificance of man in the face of the grandeur of nature. Sublime nature appeals and terrifies at the same time, provoking a sense of combined pleasure and fear (or danger). Nature's beauty is at the same time physical and metaphysical as it represents a connection with the transcendental, the divine – it is a manifestation of the divine spirit. A human being is incapable of comprehending nature's vastness; it is a phenomenon as mystical as God, and as inevitable as God, too. The metaphysical view of nature proposes that to sin against nature is to commit the ultimate sin, as illustrated in Coleridge's "The Rime of the Ancient Mariner," one of many Romantic nature-focused texts. Childhood spent in nature and play is represented as the best and noblest period in human life (cf. Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood"), whereas life in the city dedicated to "getting and spending" (Wordsworth, "The World is Too Much with Us") depletes our emotional faculties and removes us from nature, making us unhappy.

The appreciation of nature and natural states led to the belief in the natural goodness of human beings. More specifically, humans are believed to be born innocent and good, but are gradually corrupted by civilization (society). These ideas were discernible both in literature and philosophy of the time. Among numerous examples are Mary Shelley's *Frankenstein, or the Modern Prometheus* (1816, 1818), William Blake's collections of poems *The Songs of Innocence* (1789) and *The Songs of Experience* (1794), and the ideas of Jean-Jacques Rousseau as expressed in his *Emile, or On Education* (1762).

Imagination and Genius

The Romantics accentuate imagination as a possible entryway to spiritual truth and transcendental experience – phenomena unreachable by the use of reason. Thus, for the Romantics, imagination is superior to reason and, being imaginative and creative, poets are believed to be particularly prone to reaching transcendental heights. Frequently, the conception of inspiration in a Romantic genius may overlap with the concept of divine madness or frenzy: the genius/poet is possessed by a divine force that inspires them[10] to creation. A tremendously individual creator whose creative spirit borders on the divine, the poet is freed from the strict adherence to formal poetic rules and traditions.

Many Romantics reject neoclassical rules for writing poetry because they appreciate the natural, the organic more than the artificial and the carefully constructed. This is evidenced by the popularity of fragments. For the Romantics, a fragment was a specific type of poem or text: "a *partial whole* — either a remnant of something once complete and now broken or decayed, or the beginning of something that remains unaccomplished" (Janowitz 479). In its imperfection, a fragment is seen as true to life.

> **Research project:** Conduct research on Coleridge's "Kubla Khan: or a Vision in a Dream. A Fragment," Keats's "Hyperion. A Fragment," and Byron's "The Giaour, A Fragment of a Turkish Tale" and explain how these "fragments" represent a new poetic form freed from the constraints of classical genres and forms.

Individualism and the Romantic (Byronic) Hero

Their attitude toward the figure of the artist/poet as a genius explains why the Romantics greatly valued individuality. This was additionally supported by the belief that emotion is the purest expression of our humanity, and our emotions are highly individual. Thus, rather than focusing on social conven-

10 To avoid being sexist, the gender neutral pronoun is used here as generally denoting a poet of any gender. However, at the time, the masculine pronoun would have been the usual choice. Although female poets existed well before and during the Romantic period, the idea of a poet and, specifically, a genius was predominantly connected with the masculine gender, if for no other reason than because male poets were more numerous, but, more problematically, also because women were not even considered in these terms. Of course, the belief that the genius-poet could only be a man was being challenged continuously. Most notably, in her sonnet "To George Sand: A Recognition," Elizabeth Barrett Browning highlights in particular that Sand was "True genius, but true woman!" (1).

tions that make us the same, they focused on the individual – on what was distinct about a person, their inner struggles, and passions emphasizing their exceptionalism. This stance was additionally influenced by post-Kantian philosophy and the idea that the mind does not mirror the created universe, but that the mind creates the universe it perceives, meaning that each individual creates their own universe. The human personality and its moods, which create one's inimitable emotional identity, become the underlying topic of Romantic texts. For this reason, the Romantics frequently portray unusual or marginal characters such as peasants, outcasts, and criminals whose unique personalities they try to describe and analyse. Frequently, these characters overlap, partially or fully, with the identities of the poets themselves (see, for example, Wordsworth's *The Prelude or, Growth of a Poet's Mind; An Autobiographical Poem*, or Lord Byron's *Childe Harold's Pilgrimage*[11]).

The characters dramatized by Byron in *Childe Harold's Pilgrimage* and *Manfred: A Dramatic Poem* gave rise to the **Romantic (or Byronic) hero** as they represented outcasts or wanderers (or both) who are equally heroic and ill-fated, and frequently on a desperate quest or pilgrimage. They may be in some sort of a conflict with the society, and echo the tradition of mythological, religious, historical, or literary sinners (outcasts): Cain, Milton's Satan, Faust, Napoleon, the Flying Dutchman (the Wandering Jew[12]), and Prometheus. In this, the Romantic hero is in line with the concept of genius, a non-conformist individual who is in some way larger-than-life (cf. S. T. Coleridge's Ancient Mariner, E. Brontë's Heathcliff, or, in American literature, Herman Melville's Ahab, to name but a few). The Romantic hero is sublime himself (it is usually a male character) – attractive and repulsive at the same time due to his strong passions. He is mysterious and gloomy, passionate and powerful, rebellious and anti-conformist, and frequently cynical. He is tortured by guilt because of something he did in his past, and is happily self-reliant in his isolation. For him, there is usually no redemption, as he is driven to inescapable doom. In many ways, the Roman-

11 Note to students: Like Homer's *Iliad*, these are book-length narrative poems, therefore their titles are italicized according to MLA style.

12 The Wandering Jew is a type-character developed in the Middle Ages; he is a man cursed by immortality due to his offence against Jesus Christ, whom he allegedly mocked on his way to crucifixion. He is described in more detail in *Curious Myths of the Middle Ages* by the Victorian writer Sabine Baring-Gould, published in 1866, although the legend of the Wandering Jew circulated throughout Europe in oral tradition and various literary works since the thirteenth century. The Wandering Jew becomes a staple in the Gothic genre. In North America, its earliest representations seem to be in some of the works of the Romantic and Gothic writer Nathaniel Hawthorne.

tic hero has Faustian traits in his eternal aspiration for something greater, and his solitary life is sometimes represented as a conscious choice because life in the society seems to only bring him misery.

Despite having created similar characters in his "The Rime of the Ancient Mariner" and "Kubla Khan," in 1816, S. T. Coleridge published *The Statesman's Manual* in which he acknowledges the worrying components that contribute to the appeal of this type of characters, namely, their satanic pride, self-idolatry (Narcissism), lack of remorse or scruples, despotism, and vanity. What he finds problematic is the fact that this literary character influences real life and that people become fascinated by such personalities. His warning was proven immediately true as the appeal of the character was instantaneous and overwhelming, affecting life, art, and philosophy of the nineteenth century (cf. the development of Nietzsche's concept of the Übermensch). The Romantic (Byronic) hero became a kind of a model for the behaviour of young men and became the focus of interest for young women, who developed an unhealthy penchant for "bad boys," creating over time a myth and a cliché of the rebellious type as a desirable lover.

Themes

In their works, the Romantics display certain recognizable, sometimes contradictory, clusters of topics. First and foremost, they tend to be interested in the ordinary peasant life, and the life of outcasts. They are equally interested in what is temporally and spatially distant: the folk culture, national and ethnic cultural origins, legends, myths, superstitions, and mysticism of the Middle Ages. Their fascination with the past is combined with a taste for what is exotic, remote, mysterious, occult, supernatural, monstrous, and even satanic. English Romantic texts frequently feature exotic, faraway people and places: The East/Orient, the Mediterranean, and Africa. The Eastern culture became greatly interesting to the Western audiences thanks to frequent travelling of artists, rich Europeans, and colonists, who brought sensational tales about the Eastern cultures in the form of travelogues.

On the one hand, the depiction of these non-English places was supposed to delineate a difference from England and liberation from the constraints of English society. The East, the Mediterranean, Africa, and other faraway places were perceived as spaces of spontaneity and freedom from strict English or European rules; they were luxurious, sensual, attractive, and sometimes also

frightening. On the other hand, from a contemporary point of view, these representations are frequently regarded as problematic, since they are seen as supporting racial and cultural hierarchies. It is highly recommended to consult Edward Said's study *Orientalism* (1978), dedicated to the interpretation of the European use and treatment of the Orient in literary texts. According to Said, the Orient (the East) is seen as the contrasting image of the Occident (the West) and frequently serves as the image of the Other[13] (1-2). Orientalism appears as a specific type of discourse in the late eighteenth century and, thus, overlaps with the literary period of Romanticism. Said explains:

> Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (3)

Thus, representations of the East (in particular Middle Eastern, Asian, and North African societies) as they appear in Western literature and art seem to be essentialized as stagnant and undeveloped, and thus inferior to the West. According to Said, the West assumes a patronizing attitude towards the East, fabricating a view of the Oriental culture that can be reproduced, represented, and studied in service of imperial power. The Eastern geographical locations[14] together with famous historical or colonial figures, folklore, and philosophy are combined to create texts of colonial explorations;[15] namely, they are written

13 The concept of the Other is one of key concepts in literary theory. Generally speaking, the term *the Other* has been used by thinkers and scholars to refer to anyone who is not *I*. The individual is defined by the Other because the Other is everything I am not. In Lacanian psychoanalytic theory, the Other is not only the ultimate signifier of everyone the subject (an individual) is not but also of everything the subject does not have. Through our interaction with the Other, subjects develop their drives (desire). In feminist, postcolonial and queer thought, the Other is typically anyone who is non-male, non-White, non-European, and non-heterosexual. Simone de Beauvoir discusses this in her *The Second Sex* (1949) extensively, as does Said in *Orientalism*. (For more see: Beauvoir 1952; Freud 1961; Lacan 1978; Sedgwick 1990)

14 For the British, exotic locations did not only exist outside Europe nor did Orientalism remain a strictly Romantic phenomenon; even eastern Europe entailed "the East" as can be seen from the texts such as Bram Stoker's Victorian novel *Dracula*, where Hungary and Romania represent the ultimate foreign territories.

15 In addition to records of English sailors and explorers such as David Ingram or Sir Francis Drake, particularly well-known are Victorian texts such as Rudyard Kipling's short stories and novels.

from the European perspective and with a sense of European superiority. It can be argued that this type of literature served as a justification for European colonial pursuits since "[t]he Oriental is irrational, depraved (fallen), childlike, 'different'; thus the European is rational, virtuous, mature, 'normal'" (Said 40), or, even worse, the Orient is seen as "lamentably underhumanized, antidemocratic, backward, barbaric" (150).

Romantic Poetry

Although the eighteenth century saw the appearance and the rising popularity of the novel, poetry remained the dominant form during the entire Romantic period. In part, this was because of the longstanding English tradition of writing in verse rather than in prose, and partly, this was due to poetry being particularly suitable for the expression of personal moods and emotions, which was the focus of Romantic poets. As opposed to the political and satirical works of Pope, Dryden, and Swift, which focused on the purpose of the individual within a society, the poets of the second half of the eighteenth century turn to nature and mood. The English countryside becomes one of the most popular subjects as it offers escape from difficult political and economic issues. Despite the acknowledged differences in style, themes, and philosophy, poets of the Romantic period can be divided into four groups based mostly on the order of their appearance, but also features of their writing: Poets of Sensibility, pre-Romantic poets, early Romantics, and late Romantics.

Poetry of Sensibility

The Poetry of Sensibility (Nature poetry) and Graveyard poetry appear as a reaction to the Augustan poetry of the first half of the eighteenth century, which was a product of the Age of Reason (Neoclassical Age, Augustan Age). Opposing the rational Augustan poetry that imitated the poetry of Virgil and Horace – the original Augustan poets – the post-Augustan Poetry of Sensibility and Graveyard poetry serve as a kind of transition toward the poetry of Romanticism. In other words, they function as precursors to the Romantic Movement.

The Poets of Sensibility, such as Thomas Gray, Thomas Collins, Mary Robinson, Charlotte Smith, and James Thomson among others, are dedicated to capturing the beauty of nature as well as different moods and emotions of the lyrical speaker. They tend to elude direct commentary on issues such as class

conflict, religious disagreement, and politics[16] and, in order to appeal to a wide audience, focus on themes common to all, in particular death and mortality. The poets' ruminations are sometimes expressed in the form of a dramatic monologue (for example, Thomas Gray's "Elegy Written in a Country Churchyard"), a form which was popularized during the Romantic period and which reached its peak during the Victorian Age.

> *A **dramatic monologue** is a poem in which the speaker is directly addressing (talking to) a silent listener (audience). The speaker describes a situation or event, and the speaker's words reveal his/her current emotional state and character.*

The Poets of Sensibility who focused on the topics of death and bereavement, such as Thomas Parnell, Edward Young, Robert Blair, Thomas Gray, and others, have come to be known as the "Graveyard poets," and are seen as having contributed to the development of the Gothic genre.

The features of Poetry of Sensibility are the following:

1. **Interest in nature:** The English countryside is one of the most popular subjects,[17] as it offers escape from difficult issues. The eye of the poet and of the audience is turned from political and social events (such as industrialization and urbanization) to nature. This was a common phenomenon across the eighteenth century arts as painters, composers, and other artists took nature as their main motif and theme.[18]

2. **Emotions:** The poets were interested in the ability of an individual to respond with intense feeling to a scene or a subject. Poetry tries to evoke an emotional response from the reader and teach the reader how to feel. Poetry becomes increasingly personal as the poets write in the first per-

16 In fact, many eighteenth and nineteenth century poets defined their work as art that transcends constant historical change. This was in particular the case with the proponents of the Aesthetic Movement, which was decidedly art-centric, but various other poets regarded their work as "unpolitical," too.

17 The Poets of Sensibility and Romantic poets were greatly inspired by the Lake District and other famous landscapes. Many of them spent a considerable amount of time hiking, not only in England, but in Italy, France, and Switzerland (T. Gray, H. Walpole, W. Wordsworth, S. T. Coleridge, and others), which greatly influenced their sense of nature and their poetry.

18 For instance, Antonio Vivaldi's *Four Seasons* (1725), a set of four violin concertos, was inspired by the countryside of Mantua. Landscape gardening became a popular leisure activity for the privileged (see: Anne-Louise Sommer's "Nature Choreographed: The 18th Century Garden as a Knowledge-Generating Feature.")

son about their own feelings, moods, and direct observations (e.g. dramatic monologues).

3. **Atmosphere:** Poems of deep solitude, melancholy, loss, and despair.
4. **The sublime:** The described situations frequently provoke a sense of the sublime that occurs in a person's encounter with the vastness of nature (rushing waters, mountains in the mist, mountaintop views, and so on), which produces an awe-inspiring and startling realization of one's own insignificance.

The features of Poetry of Sensibility were adopted and expanded upon by the Romantic poets. In addition to the typical Poets of Sensibility, there are also poets who tended to be more critical either of the current socioeconomic situation (like Goldsmith) or of other poets who tended to idealize the village life (like Crabbe).

Consider the similarities and differences between these poems:
James Thomson: "Winter"[19]
Thomas Gray: "Elegy Written in a Country Churchyard"
Oliver Goldsmith: "The Deserted Village"
George Crabbe: "The Village"
Are they typical poems of sensibility? Why (not)?
What is the central theme of Gray's "Elegy"?
Can the effects of the then industrialization be compared to the effects of today's globalization? Explain.

Pre-Romantic Poetry

As evidenced in the works of Poets of Sensibility, even before the formal beginning of the Romantic Movement – marked by the publication of Wordsworth and Coleridge's *Lyrical Ballads* – many poets started to write a new type of poet-

19 Thomson's series of four poems called *The Seasons* (1730) contains poems titled "Winter" (1726), "Summer" (1727), "Spring" (1728), and "Autumn" (1730). The poems were revolutionary as they were among the earliest nature poems in English and defied the Neoclassical expectations since they did not contain a traditional plot or story, but detailed descriptions of the changes in nature, weather, light, and landscape, celebrating the beauty of nature. *The Seasons* turned out to be both popular and incredibly influential for both Poets of Sensibility and the Romantic poets. William Blake's first collection of poems, *Poetical Sketches* (written 1769-77, published in 1783), also contains four poems titled: "To Spring," "To Summer," "To Autumn," and "To Winter," which open the collection.

ry. Particularly relevant are William Blake and Robert Burns, whose works reflect the tenets of the Romantic Movement (the sublime, revolutionary ideas, focus on individuality, and so on). Whereas Blake lived and worked both prior to and for almost the entire duration of the Romantic period, standing apart as a creative genius incomparable (and frequently incomprehensible) to others of his time, Burns died in 1796, two years before Wordsworth and Coleridge published their *Lyrical Ballads*, and four years before Wordsworth's 1800 Preface to the collection, which signified the formal beginning of the Romantic Period. Both Blake and Burns supported the French and the American Revolutions, and wrote imaginative, socially sensitive poems.

William Blake (1757-1827) was a major painter and poet, a visionary artist misunderstood and considered insane during his lifetime, but highly esteemed in the centuries that followed. He was an artist, engraver, and had a modest education that he was able to get at home. He wrote his poems, and then etched, printed, and coloured the pages, stitched them into books, and sold them with the help of his devoted wife, Catherine (see Essick 1973, 1980, 1983, 1989). Blake was a very spiritual person, claiming to have had actual visions (Marsh 207) that inspired his work. According to him, the collections *Songs of Innocence* (1789) and *Songs of Experience* (1794) represent two contrary states of the human soul and contain pairs of poems that discuss the same theme, but from different points of view (of innocence and of experience). He also wrote reflective and difficult "prophecies," such as "Visions of the Daughters of Albion" (1793), "The (First) Book of Urizen" (1794), "America, A Prophecy" (1793), "Europe, A Prophecy" (1794), *Milton* (1804-11), "Jerusalem" (or "And Did Those Feet in Ancient Time" 1804-08), *The Marriage of Heaven and Hell* (1793), and many others. In his works, he elaborates on the issues of revolution, social conventions and inequalities, religion, and others.

> **Research project idea:** William Blake was greatly influential for popular culture. Try to find works of high or popular culture that were influenced by his work.

Robert Burns (1759-96) is a towering figure in Scottish literature. He was influenced by the poetic traditions of oral Scottish folklore and folk songs as well as literary tradition of poems written in the Scots dialect. His poetry is carefully crafted to resemble the spontaneous poetry of Scottish peasants, and deals with everyday topics. He was a celebrated songwriter, and his songs are

still sung and enjoyed all over Scotland; the famous "Auld Lang Syne" has an international reputation.

Research project idea:
Find out more about Burns Night or Burns Supper.

Early Romantics

William Wordsworth and Samuel Taylor Coleridge are seen as the most significant representatives of the early Romantics, and their work was characterized by the effort to theorize about poetry. Like the pre-Romantic authors, they supported the French and the American Revolutions with their ideals of freedom and equality, but this resulted in great disappointment after the Reign of Terror and the Napoleonic wars (see, for example, Coleridge's 1798 "France: An Ode"). Strongly devoted to nature and life with nature, they viewed the Industrial Revolution through a decidedly negative lens. Although they were close friends who travelled together throughout Europe,[20] and collaborators on the *Lyrical Ballads* collection, their poetic styles differ considerably.

Samuel Taylor Coleridge (1772-1834) studied at the University of Göttingen for several months, which, according to Maximiliaan van Woudenberg, was particularly important because Coleridge studied German literature (he was predominantly interested in Lessing) "within the cultural context of its production," which helped him become a "cross-cultural mediator and interpreter of German literature upon his return to England in the Summer [sic] of 1799" (68). Interestingly, Lessing had functioned as a similar mediator for English culture in Germany (Hohlfeld and Morgan 49-50). Both Coleridge's fictional and non-fictional works display certain German influences; his poetry is dark, almost Gothic, and often relies on fantastic elements. Moreover, due to the fact that he took laudanum (opium powder dissolved in alcohol) to treat his physical illness and various pains, he developed an addiction which "rendered his melancholic imagination more nightmarish" (Porter 175). Regardless of his addiction, Coleridge was able to produce literary and critical works that highly influenced the nineteenth-century English and American authors and critics.

20 There is a whole list of books and papers discussing and analysing their travels, such as Tom Mayberry's *Coleridge and Wordsworth: Travels in the West Country* (1992), *English Romantic Writers and the West Country* (2010) edited by Nicholas Roe, *Imagination and Growth: Coleridge and Wordsworth in Germany (1798-99)* by Philipp Hunnekuhl (2007), and others.

Especially relevant is his *Biographia Literaria* (1817), in which he discusses his own poetic philosophy and critiques other literary works as well as philosophical works of Immanuel Kant, Johann Gottlieb Fichte, and Friedrich Wilhelm Joseph von Schelling, whose works he was able to read due to his fluency in the German language.

William Wordsworth (1770-1850) is known for his reflective nature poetry and social sensitivity. He rejected all forms of despotism and tyranny, and was enthusiastic about the French revolution (see "Letter to the Bishop of Llandaff," also known as "Apology for the French Revolution" (1793), his contribution to the War of Pamphlets). The beginning of his literary career coincided with his first trip to France and Switzerland, and from then on, he would travel frequently around Europe, finding inspiration in nature and diverse landscapes. In his poetry, Wordsworth frequently discusses the relationship between human beings and nature, and ponders on his childhood and the past.

Late Romantics

The most significant late Romantic poets are John Keats, Percy Bysshe Shelley, and Lord George Gordon Byron, all of whom died young, and far away from England. Their poetic styles were highly individual and, apart from their general chronological overlap, it is difficult to talk about them as of an organized poetic school. The poetry of P. B. Shelley is marked with a distinct revolutionary spirit; Lord Byron is frequently cynical and anti-conformist in his tone and attitude, echoing his own invention – the Byronic hero; J. Keats deals with more classical themes of beauty and the past, and is seen as a poet of *sensation*, as opposed to Wordsworthian poets of *reflection* (Hallam 36; Mizukoshi 2).

Although most Romantics reached proper fame and reputation sometime after their death, **George Gordon, Lord Byron** (1788-1824) was instantly famous, much like Robert Burns in Scotland. However, whereas Burns was a Scottish "celebrity" of the time, Byron's fame was international as he was instantaneously recognized as a major poet all over Europe. Testifying to his significance, in *Fables of Identity: Studies in Poetic Mythology*, Northrop Frye asserts that, "European nineteenth-century culture is as unthinkable without Byron as its history would be without Napoleon. From the painting of Delacroix to the music of Berlioz, from the poetry of Pushkin to the philosophy of Nietzsche, the spell of Byron is everywhere" (186).

Byron's *Don Juan* is a mock epic (he called it an "epic satire," the longest satirical poem in English and unfinished at a length of over 16,000 lines. Byron mimics Ariosto's *Orlando Furioso* (1532), but Byron's hero is represented ironically, as a victim of women who seduce him. The poem serves as a humorous commentary on the hypocrisy of social conventions and vain ambition of people.

Byron's works covered a wide spectrum of Romantic themes such as liberty, love (affairs), nature, individualism, and art. Some of his works contain humorous or satirical overtones ("When a Man Hath No Freedom," *Don Juan*) as they comment on the hypocrisy of human society and conventions. Due to his specific style, themes, and characters, in particular *the Byronic hero*, many writers and artists list Byron among their influences, such as J. W. Goethe, H. Balzac, A. Pushkin, F. Dostoevsky, H. Melville, the painter E. Delacroix, and composers L. van Beethoven and H. Berlioz.

He was an aristocrat, an avid sportsman despite his disability,[21] and a promiscuous lover, equally desired and hated by both women and men. He was referred to as "mad, bad, and dangerous to know" by one of his female lovers, Lady Caroline Lamb (see Eisenberg 1987), epitomizing thus the idea of the Romantic hero. Due to his lifestyle, he was ostracized and forced to leave England on 25 April 1816, after which he travelled all over the Mediterranean, never to return to England during his lifetime.

He spent the summer of 1816 in Switzerland, renting a villa near Lake Geneva with his friend and physician, John Polidori. Mary and Percy Bysshe Shelley had rented a house nearby, and the writers spent a lot of time together. The summer was unusually cold due to a three-year-long worldwide climate disorder caused by the 1815 eruption of the volcano Mount Tambora in Indonesia, and 1816 is frequently referred to as "the year without a summer." On one occasion, the group spent three full days in Byron's villa due to bad weather, creating scary stories, two of which turned out to be seminal Gothic

21 Byron was born with a deformity of the right leg which caused him not only to limp visibly but also to experience psychological problems related to his self-image. Certain sources suggested incorrectly that his left leg or foot have been afflicted (Browne 440-441), and others that his friends tried to undermine the visibility of his limp by mythologizing his beauty, focusing on his romantic affairs and underscoring Byron's rebelliousness by bringing out the diabolic parallels related to his disability (Kenyon Jones 250-265); namely, it was believed that a clubfoot is the sign of the Devil. Contemporary criticism has been more interested in new readings of Byron's *The Deformed Transformed: A Drama* (1824) from the point of view of Disability Studies (Garland Thomson 321-327).

texts: Mary Shelley's novel *Frankenstein, or the Modern Prometheus*, and John Polidori's short story "The Vampyre." Shelley's novel was published in 1818, and Polidori's short story in 1819. Byron's apocalyptic poem "Darkness," with its philosophical, moral, and ecological considerations, is also a product of that cold and unseasonable summer and represents his speculation on what would happen to the world if the Sun never appeared again, projecting a bleak future of humanity unless we change our ways. Later in life, Byron became deeply involved in assisting the Greek war for independence from Turkey, and came to be a Greek national hero. While in Greece, he became ill and died in 1824. His body was brought back to England and buried in St. Mary Magdalene Church, Hucknall Torkard, Nottinghamshire, whereas a monument was erected for him in Missolonghi, where he died.

To understand the work of **Percy Bysshe Shelley** (1792-1822), it is important to understand that he was a member of the aristocracy who rejected the social conventions of the time (even if they benefitted his class) and spoke for the rights of the underprivileged members of society. He supported revolutionary ideas, had strong feelings about the necessity of social equality, and dedicated his whole life to fighting against social injustice. His revolutionary views came to prominence very early on: as a young man, he was expelled from Oxford in 1810 due to radical views expressed in his pamphlet *The Necessity of Atheism*.[22] Like most late Romantics, his personal life was seen as unorthodox, and because of it, he had to leave England. After travelling around Europe with Mary Shelley, he settled in Pisa, where he died in 1822.

P. B. Shelley wrote a poem called "A Song: 'Men of England'" (ca. 1819) which begins with the following lines:

Men of England, wherefore plough
For the lords who lay ye low?
Wherefore weave with toil and care
The rich robes your tyrants wear? (1-4)

22 In fact, both he and Lord Byron lived and died outside England (Italy and Greece, respectively) as they found the European environment more accepting of their revolutionary and unorthodox views and lifestyles. Note to students: If you are interested, feel free to pursue a more detailed research concerning their lives, as their personal experiences shaped their literary works considerably. The students reporting on Byron's "Darkness" may look into the environmental circumstances that led to the poem's title and meaning.

In the poem, he expresses his hope for a proletarian revolution after the Napoleonic Wars and even prompts the English workers to rebel against exploitation. The poem later became a hymn of the British labour movement.

In line with the Romantic interest for the characters of outcasts, he wrote a symbolic drama about the origin of evil and the possibility of overcoming it, titled *Prometheus Unbound* (1819, 1820). The play has a direct intertextual relationship with Aeschylus's play *Prometheus Bound*, but Shelley makes it clear that people, and not gods, influence their own destiny. In line with his atheist views, he suggests that both evil and the possibility of reform/improvement are the responsibility of humans. Moreover, Shelley believed that political reform is impossible without the internal reform of individuals (without the change in our way of thinking).

Again, in line with the Romantic appreciation of imagination and imaginative literature (mentioned earlier as one of the arguments in Wordsworth's Preface), Shelley wrote an essay titled "A Defence of Poetry" (1821, 1840). For him, poetry is the expression of Imagination (capitalized as it is given divine, transcendental qualities), which is endangered by the utilitarian philosophy and materialistic orientation. Shelley argues that visionary and creative imagination is indispensable in all great human concerns. Whereas material concepts of utility and progress foster the development of sciences and material well-being, they ignore the development of our "moral imagination" and "poetic faculty."

> Consider this: How does this view fit into some of the ideas expressed in Keats's "Ode on a Grecian Urn"?

Shelley makes another interesting claim in his essay, suggesting that when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conception of the poet. In this, he echoes Coleridge's ideas on poetic creation as they are expressed in "Kubla Khan." In his "Hymn to Intellectual Beauty," Shelley suggests that inspiration and imagination are not a matter of the senses, but of the mind in a special state of awareness available to poets, and of the spirit. Imagination is "intellectual beauty," it is almost divine, and cannot be forcefully attained. Thus, Shelley praises both the idea of freedom, so important to him, and the idea of artistic creation (beauty).

Consider how the poems "Ozymandias" and "England in 1819" embody Shelley's political views.

Shelley and popular culture

Why did the creators of the TV show Breaking Bad find it suitable to refer to Shelley, and title an episode (season 5, episode 14) "Ozymandias"?

In the poems "Ozymandias" and "England in 1819," Shelley refers to two grand rulers: one of them ancient, as a symbol of despots (tyrants) in general, and the other the then English king, George III of the House of Hanover.[23] The first poem suggests (among other things) that, however powerful and mighty, all tyrants will fall sooner or later. In the second poem, Shelley criticizes the English royal family who are, according to him, lazy, corrupt, selfish, and utterly unconcerned with their people. Moreover, the second poem is a direct response to the Peterloo Massacre, which occurred in Manchester in 1819. Due to famine, unemployment, and lack of suffrage in Northern England, the working class people started demonstrations demanding parliamentary reform. The local authorities reacted violently to peaceful demonstrations of unarmed civilians, and ended up killing around a dozen people and injuring around 600.[24] On the one hand, the event resulted in passing stricter legislation preventing protests against the regime, and on the other, it resulted in the founding of one of the leading British newspapers *The Manchester Guardian* (now *The Guardian*) as an outlet for voices demanding reform, civil and religious liberty, and equal rights for workers.

Finally, in considering P. B. Shelley's significant oeuvre, it is necessary to say a few words about his poem "Mont Blanc: Lines Written in the Vale of Chamouni." The mountain of Mont Blanc[25] served as a major inspiration for the works of several Romantic poets and writers, such as *The Prelude* (Book VI) by W. Wordsworth, "Hymn Before Sunrise, in the Vale of Chamouni" by S. T. Coleridge, *Frankenstein* by M. Shelley, and, as suggested, "Mont Blanc" by P. B. Shelley. The poem is a true Romantic "nature poem." On the one hand, nature is seen as awe-inspiring, beautiful, wild, and terrifying at the same time; it embodies the

23 As suggested in the poem, the king was indeed mad, and his son George took up regency in 1810 due to the King's mental illness. Prince Regent was crowned king George IV in 1820.

24 The numbers vary, according to various sources, from 15–18 murdered, and 400–700 people injured. There are additional materials about Peterloo Massacre on Moodle. History students may conduct additional research on this event if they are interested.

25 The Mont Blanc massif is a mountain range in the Alps, located in (between) France and Italy, but also reaching Switzerland in the Northeast.

concept of the sublime. On the other hand, it is represented as a divine, transcendental force, something far greater than human beings. It is the nexus between people and the divine; the humankind can re-connect with God through nature. Moreover, it inspires people (the poet); it elaborates on the interaction between nature and the human mind, which results in "wild thoughts" with "wandering wings." He takes a philosophical (phenomenological) approach, suggesting that the mind is formed by perception(s) as the earth is carved by a brook (a body of flowing water). The third stanza is more meditative; it deals with the phenomena of dreams, visions, and the subconscious mind, and by its end the mountain is addressed as if it were a deity. The poem ends with a rhetorical question about meaning; if our mind were incapable of silence and solitude, how could we make meaning of anything? Our imaginative faculties are crucial for our humaneness, and the need to be fully immersed into material things makes our mind "vacant" (cf. Wordsworth's idea of "getting and spending").

John Keats (1795-1821) was not of noble birth, and, although he went to the boy's academy at Enfield and studied to become a surgeon, he did not receive any formal literary education. Yet, he has come to be known as a master of form and style. He started writing poetry at the age of eighteen and produced his major poetic works within the next 5 years. He was too poor and ill to marry the love of his life, Fanny Brawne, and this realization left a mark on his poetry. He died of tuberculosis at the age of twenty-six in Rome, and critics believe that, had he lived longer, he might have become the most significant Romantic poet. (For more details, see: Turley 2004)

Keats's "Ode on a Grecian Urn" is an example of **ekphrasis** as it describes a Greek urn (an object of art). The idea of a connection between visual art and poetry (Sister Arts) comes from an analogy that Horace introduced in his *Ars Poetica*: "ut pictura poesis" (Latin: As is painting, so is poetry).

***Ekphrasis** – a graphic, and very often dramatic, verbal description of a visual work of art.*

The poem examines the nature of art, which is everlasting; it is simultaneously beautiful and full of wisdom. It praises intuition, imagination, and wonder – the reader/viewer finds beauty in those elements that are not present (for example, the unheard melody). It also reveals the relationship between all forms of art and humankind: man addresses the urn in the beginning, and in the end the art (urn) speaks to him. If one engages one's imaginative faculties, one will be able to get the most from art: learn, feel, meditate, and get to know oneself.

Consider how the poems "Ozymandias" and "England in 1819" embody Shelley's political views.

Shelley and popular culture

Why did the creators of the TV show Breaking Bad find it suitable to refer to Shelley, and title an episode (season 5, episode 14) "Ozymandias"?

Although **Mary Shelley** (1797-1851) was not a poet and is therefore rarely listed among significant late Romantics, it would be a serious omission not to mention her and her oeuvre. Daughter of the philosopher and feminist Mary Wollstonecraft, who died within a month of her birth, and the political philosopher William Godwin, who gave her an excellent education and supported the development of her revolutionary outlook, prompting her to accept his anarchist ideas, Mary Shelley seemed predestined for an unorthodox life of a woman writer. Her relationship, and later marriage, with P. B. Shelley was seen as scandalous in England, as he was already married at the time when they met. Her novel, *Frankenstein, or the Modern Prometheus* (1816, 1818) remains one of the key Gothic texts, and one of the most significant Romantic novels in general. Her other works, such as novels *Valperga* (1823), *Perkin Warbeck* (1830), *The Last Man* (1826), and travel book *Rambles in Germany and Italy* (1844), have only recently gained more attention within scholarly circles. She maintained radical ideas throughout her life and believed that social reform had to rely on mutual understanding, cooperation, and sympathy, rather than revolution and violence.

The Rise of the Novel

The novel is an extended (long) work of prose fiction featuring a variety of characters, several plots, and an extensive social milieu (background).

Daniel Defoe's *Robinson Crusoe* (1719) is considered to be the first novel in the English language, although even prior to its publication there were certain literary works that resembled novels in that they represented an extended story about a character.[26] The development of the novel as a new literary form was

26 Among such works are John Bunyan's *The Pilgrim's Progress* (1678), Aphra Behn's *Oroonoko* (1688), Jonathan Swift's *Gulliver's Travels* (1726), and even earlier works such as Sir Thomas Malory's *Le Morte d'Arthur* (1485) or the "Prologue" to Geoffrey Chaucer's *Canterbury Tales* (1387-1400).

supported by certain literary predecessors on the one hand, and certain socio-economic reasons on the other (see table 1).

Table 1
Literary Predecessors and Socio-Economic Reasons of the Development of the Novel

Literary predecessors of the novel	Socio-economic prerequisites for the rise of the novel

• **French Medieval Romances** (extraordinary heroes and characters, unrealistic)
• **Characters** (brief sketch of a character, or a way of life)
• **The picaresque narrative** (a sixteenth-century Spanish genre)
  • "picaro" – Spanish for "rogue" (scoundrel, rascal)
  • adventures of a rascal whose character never changes (develops) through his adventures
  • realistic, episodic, often satiric
  • e.g. Miguel de Cervantes' Don Quixote; also: Sir Philip Sidney's Arcadia
	• the rise of the middle class who can afford to buy books
	• the emergence of leisure time
	• the rise of literacy
	• the rise of other prose literary forms that focus on the individual (journals, letters, and diaries)
	• the appearance of Realism: the authors try to convince us that characters/events resemble those in actual life (becomes the dominant form of Victorian lit.)
	• technological advancements in book production (easier printing)[27]
	• the fall in the prices of books (cheaper paper); also: novels initially published in instalments in weekly magazines and newspapers

Thanks to the rising sentimentalism and the pursuit of wealth and luxury, the individual becomes the focus of interest in the eighteenth century, particularly in its second half. Political and legal issues centre on human rights rather than on traditions, enabling the conception of the modern individual. The quick accumulation of wealth enables the appearance of a new class, the bourgeoisie (rich middle class), who have the money to influence culture. The middle class people are literate, have the money to buy books, and enough leisure time to read them (women, in particular). Thus, literature begins to be more dominated by economy rather than religious issues, as was the case in certain earlier periods.

The growing importance of private life was evident in the forms of literary production; diary keeping, elaborate letter writing, and novels, which covered

27 These changes included presses powered by steam, paper made from wood pulp rather than rags, and, later on, typesetting machines. Because of this, it was easier to print more material and more cheaply than ever before.

such a variety of topic that they were able to suit any taste, became very popular. Although the Romantic focus on the individual pushed the lyrical poem written in the first person into the foreground, thanks to the novelty and extraordinary success[28] of Daniel Defoe's novel *Robinson Crusoe* (1719), the novel began to rise.

Robinson Crusoe, a fictional account of an ordinary person's adventures and experiences (as opposed to stories about medieval or Biblical figures), fit well into the general rise of interest for the individual and the spiritual or psychological aspect of the contemporary individual's life. It is an adventure novel that resembles a picaresque narrative; it is episodic in structure, involves description of one person's survival in isolation, and is set in an exotic location.

The term *novel* comes from the Italian word *novella*, which means "a little new thing." This can be confusing for many non-native speakers of English, as the Italian *novella* refers to a short story (short tale in prose; *priča*, *pripovijetka*, *novela* in Croatian). In English, the terms novella, or novelette stand for "prose fiction of middle length" (*kratki roman* in Croatian). In most European languages, the term for novel is derived from the medieval *romance* as its most important predecessor: *roman*, *der Roman*, *el roman*, *il romanzo*.

The novelty of the novel as a form consists in the fact that it is a prose narrative which rejects traditional (medieval or Biblical) plots and characters in favour of realistic depictions of contemporary characters and setting. The main protagonist is an individual (rather than a type) with whom the readers can identify or empathize. The novel is seen as a coherent literary unit with a governing idea (theme). Since this new form allows for extensive descriptions, the character and milieu are represented in great detail, offering a vivid picture of our material reality. Extensive descriptions of all kinds of details provided the reader with the sense that what they are reading is very close to truth; the attempt to render the facts of life so meticulously made it seem believable and therefore even more exciting.

The desire for realistic depictions will reach its zenith in the nineteenth-century Victorian literature, a period of literary realism and of the novel's domi-

28 The novel was popular among the audiences, but was ignored by the literary critics of the time, and there was not yet an awareness that a new form emerged, as it was considered to be similar to the published stories about the lives of criminals that were popular at the time (Mullan). The popularity of the novel is well-exemplified by the fact that *Robinson Crusoe* is said to be second only to the Bible in its number of translations (*Writers: Their Lives and Works* 51).

nation among literary forms. In addition to the prevailing taste for stories that depict the actual, contemporary life, the Victorian novel benefitted from the technological advancements in book production (printing became more advanced, and the paper became cheaper) as well as from the fact that novels began to be published in instalments in weekly journals, which were even more accessible than books. The realistic approach to writing will remain a constant in prose fiction, although it will be accompanied by alternative ways of depicting reality in different periods (for example, the Modernists will opt for techniques that enable depictions of human consciousness as more "real" than the material world around us, which is the focus of realist writing) or in different genres.

There are several types of the early novel. The ***picaresque novel*** or ***adventure novel*** was based on picaresque narratives[29] from the previous centuries and depicted the various adventures of the main protagonist.

The ***sentimental novel*** dealt with similar topics as the Poetry of Sensibility, relying on the emotional response from readers and characters alike, and depicting scenes of tenderness, and virtue in distress. It highlights emotions over reason, and depicts emotional scenes in great detail; it was believed that the sentimental novel can even "teach" the readers how to feel properly. The sentimental novel evolved into the *novel of sensibility*, which represented characters that were prone to refined sensations and were not only deeply touched by human destinies but also responded emotionally to the beauty of nature, art, and music. The novel of sensibility influenced the Romantic literature greatly, particularly concerning the love of nature and belief in powerful emotions; Romantic novels, however, proved to favour darker themes, whereas the novel of sensibility generally tended to be optimistic.

The sentimental novel introduced various novelties. Samuel Richardson's novels were predecessors of psychoanalytical novels and have introduced a new and popular form: *the epistolary novel*. Laurence Sterne's *Tristram Shandy*

29 There are several predecessors of the novel among the various literary genres and forms. The novel was certainly influenced by the French medieval romances that featured extraordinary heroes and characters, and often fantastic stories. It also drew from medieval Characters (a brief sketch of a character, or a way of life) that focused on a specific figure and their way of life, as well as from the Spanish sixteenth-century picaresque narrative which depicted adventures of a rascal (*picaro* – Spanish for "rogue, scoundrel, rascal) whose character never changes (develops) despite his adventures. These stories were realistic, episodic, and often satirical, e.g. Miguel de Cervantes' *Don Quixote*, but also Sir Philip Sidney's *Arcadia*.

(1759-67), a novel in nine volumes, was incredibly avant-garde for its time. It uses modern and postmodern literary techniques, such as achronological plot, metanarration,[30] chance associations (a feature of stream of consciousness), breaking the conventions of print (a missing chapter, blank pages, straight and curved lines printed on the page, and so on), and many others, two centuries prior to Modernism and Postmodernism. Henry Fielding's novels are (self-referential, metafictional[31]) satirical responses to sentimental novels.

Another subtype of the sentimental novel gained great popularity at the time: *the domestic* or *conduct novel*. It is set in a domestic context and focuses on a woman's life. It was written by women, for women, and women enjoyed reading about the female protagonist's lives which resembled theirs. The female protagonist is typically admirable in some way and is juxtaposed with a foolish and passive, or an undereducated woman. Jane Austen is the most famous author of domestic fiction; however, her fiction is often satirical as it criticizes the social circumstances that cause a women's dependence on marriage for social and economic security.

The Romantic period is a time of rising cultural nationalism, which provoked interest in local folklore and history, and national identity. This is visible from a general interest in folk ballads and poetry, folk music and dance, and medieval works. These circumstances contributed to the advent of the ***historical novel*** as yet another popular type of novel. It deals with historical settings, characters and events, and aims at establishing and reinforcing the cultural (national) identity. It was championed by Sir Walter Scott. Scott's novels, written in the Romantic style and echoing medieval romances, deal with Scottish and English history and have served as a role model for further development of the genre of the historical novel in other national literatures in which individual nations explore their cultural and historical heritage, and remarkable individuals. This was a period in history when the idea of a nation became stronger, as the concept of a nation united people under the national flag, transcending class, religious, and political divisions.

The ***Gothic Romance*** or ***Gothic novel*** appeared as a result of the Romantic interest in the past (especially medieval past and literature as well as Gothic ar-

30 The narrator's reflections on the act or process of narration (typically addressed to the reader).

31 A metafictional text comments on the fictionality (artificiality, constructedness) of the narrative.

chitecture), combined with the attention to the mysterious and supernatural, and to passionate feelings. The genre was initiated by Horace Walpole's novel *The Castle of Otranto* (1764), which established the basic features of Gothic Romance. Early Gothic novels are set in a distant time and place, often Medieval or Renaissance Europe (esp. Italy and Spain), specifically in a remote old castle with many secret passages; they include a young maiden threatened by a dark and tyrannical villain. Frequently, supernatural forces appear or seem to appear. These novels deal with taboo subjects (incest, murder, necrophilia, and sexual desire), and are full of sensationalism and grotesque. The genre was very popular and continued to develop until today.

> What can you find out about the novel as a literary form from chapter 5 of Austen's *Northanger Abbey*? Is the novel a reputable form? Why or why not? Who reads it? Is there a gender bias concerning the readers of novels and the themes the novel deals with? What is the narrator's tone like? Is the novel defended or attacked by the narrator?

The popularity of the novel provoked satirical and metafictional responses to sentimental, domestic, and Gothic novels, such as Fielding's *Shamela* (1741), a satire of Richardson's enormously popular *Pamela*, his *Joseph Andrews* (1742), and Jane Austen's *Northanger Abbey* (1818). Although *Northanger Abbey* was Austen's first novel, it was published only after her death, along with *Persuasion*. *Northanger Abbey* tackles the issue of the novel and various genres. It was envisaged as both a parody of the women's obsession with Gothic romances, since life is not the same as a romance, and as a defence of the novel. Austen believed that reading is a tool for growth, rather than a means for the "corruption" of the mind and that the negative reception of novels in the eighteenth century, as trivial texts written and read by women, is unjustified.

Early Novels (a selection)

Picaresque novels (Adventure novels)
Daniel Defoe, *Robinson Crusoe* (1719), *Moll Flanders* (1722)
Henry Fielding, *The History of Tom Jones, a Foundling* (1749)
Tobias Smollett, *The Adventures of Roderick Random* (1748), *The Adventures of Peregrine Pickle* (1751)
Sentimental novels
Samuel Richardson, *Pamela, or Virtue Rewarded* (1740), *Clarissa, or the History of a Young Lady* (1748), *The History of Sir Charles Grandison* (1753)
Laurence Sterne, *Tristram Shandy* (1759-67)
Frances (Fanny) Burney, *Evelina* (1778), *Cecilia* (1782) *Camilla* (1796)
Domestic (conduct) novels
Jane Austen, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Persuasion* (1818)
Historical novels
Walter Scott, *Waverley* (1814), *Rob Roy* (1817), *Ivanhoe* (1820), *The Heart of Midlothian* (1818), *The Bride of Lammermoor* (1819)
Gothic novels
Horace Walpole, *The Castle of Otranto* (1764)
William Beckford, *Vathek* (1786)
Ann Radcliffe, *The Mysteries of Udolpho* (1794)
Matthew Gregory Lewis, *The Monk* (1796)
Mary Shelley, *Frankenstein or the Modern Prometheus* (1818)
Charles Maturin, *Melmoth the Wanderer* (1820)

THE VICTORIAN AGE

The Victorian Age
1831-1901

- Victorian literature
- The Pre-Raphaelite Movement
- Aestheticism

Introduction – The Spirit of the Age

The Victorian Age (1837-1901) coincides with the reign of Queen Victoria and is named after her. It is a fascinating period in the English history and its values, ways of behaviour, and innovations have made a significant mark on the contemporary Britain, Europe, and the world.

> **"British history is two thousand years old, and yet in a good many ways the world has moved farther ahead since the Queen was born than it moved in all the rest of the two thousand put together"** (Twain 1047).
>
> During his visit to London in 1897, Twain observed the Diamond Jubilee celebrations honouring the sixtieth anniversary of Queen Victoria's reign and acknowledged the astonishing level of development which characterized the Victorian Era.

Queen Victoria was the last monarch of the House of Hanover, which was almost entirely of German descent. She married Prince Albert of Saxe-Coburg and Gotha, and together they had nine children, epitomizing the ideal Victorian couple and family (see fig. 1). Despite being the monarch of Britain, Victoria continuously performed the role of a dutiful wife and mother, serving as a role model for all women of England (and the Commonwealth).[32] She is most often seen in a typical motherly/wifely position, sitting to Prince Albert's right, whereas he occupies the centre of the photograph, standing upright, signifying his position as the father, the man of the house, and thus the highest authority

32 Victoria and Albert's cultural influence was enormous and Victorian period saw the introduction of various traditions observed even today around the world. As Jia Tolentino reminds us in her 2019 book *Trick Mirror: Reflections on Self Delusion*, the white wedding dress became popular only after Queen Victoria married Prince Albert in a white gown with orange-blossom-trimming. The newspapers of the time described Victoria's outfit in great detail for the public, and fourteen years later the two re-enacted their wedding portrait for the photographic camera (ch. "I Thee Dread"). In this way, according to Holly Brubach, a symbolic link between "bride" and "royalty" was forged, bringing forth the idea that a white wedding is everywoman's coronation ("In Fashion for Better or Worse"). Similarly, the idea of a decorated Christmas tree, relatively common in Europe at the time, was only adopted by the Puritan Americans, who considered it a pagan tradition, after Queen Victoria and Prince Albert were sketched in the *Illustrated London News* standing with their children around a Christmas tree in 1846 ("History of Christmas Trees").

in the family. This patriarchal dynamic of the family roles will continuously be both accentuated as desired by the mainstream culture and contested by certain writers and various activists. In other words, regardless of the writers' attitude to patriarchy (whether they support or challenge it), the issue will appear in literature of the time.



Fig. 1. Queen Victoria[33] with her husband and children. *Queen Victoria's Family*, *Avictorian.com*, 1997, http://www.avictorian.com/royalfamily.html.

Fostered by the Queen herself, the idea of a sensitive, gentle, and sacrificing woman as the feminine ideal had pervaded Victorian society. This concept of a woman as ***the angel in the house*** got its name thanks to Coventry Patmore's book-length narrative poem titled *The Angel in the House* (1854-62). The poem is dedicated to his wife, and reiterates the Victorian image of the ideal wife/woman who is supposed to be devoted and submissive to her husband, passive and powerless, meek, charming, graceful, sympathetic, self-sacrificing, pious, and pure. An excerpt from the poem illustrates the supposed necessity of the wife's absolute submission:

33 Thanks to technological developments, Queen Victoria was the first British monarch who was photographed.

Coventry Patmore: *The Angel in the House*

(from Canto 9 Sahara, Preludes 1, The Wife's Tragedy)

...

Man must be pleased; but him to please
Is woman's pleasure; down the gulf
Of his condoled necessities
She casts her best, she flings herself.
How often flings for nought, and yokes
Her heart to an icicle or whim,
Whose each impatient word provokes
Another, not from her, but him;
While she, too gentle even to force
His penitence by kind replies,
Waits by, expecting his remorse,
With pardon in her pitying eyes;

And if he once, by shame oppress'd,
A comfortable word confers,
She leans and weeps against his breast,
And seems to think the sin was hers;
Or any eye to see her charms,
At any time, she's still his wife,
Dearly devoted to his arms;
She loves with love that cannot tire;
And when, ah woe, she loves alone,
Through passionate duty love springs higher,
As grass grows taller round a stone.

...

(75-76)

Implicitly or explicitly, the idea of the angel in the house would permeate many Victorian texts, either as a role model to be upheld or as a highly problematic ideal. It would be evoked in certain later texts as well, most notably in Virginia Woolf's essay "Professions for Women" (1931), in which Woolf explicitly criticizes the phenomenon as detrimental to a woman's (professional) emancipation.

The spirit of the Victorian age may be said to be one of "doubleness"; it was an era of contradictions. On the one hand, Victorian society was highly conservative and it both valued and performed dignity, moral responsibility, and restraint. It was a period of pronounced family values, domestic propriety, and sexual repression (this referred to women in particular). On the other hand, the Victorian era was a highly progressive time; it was a period of rapid development in all areas of science and technology. It was also a period in which certain advances were made in passing new legislature that benefitted some of the underprivileged groups. As another opposition to the proclaimed conservative spirit of the era stands its general immorality: prostitution flourished (Flanders, "Prostitution") and was not considered a criminal activity at the time, child labour was pervasive as was the extreme class gap. The idea of doubling, hypocrisy, and contradiction would permeate literature most notably in the form of characters who led double lives, were secretive about or unfamil-

iar with their real identity or lineage, and, in Gothic texts, of characters who were able to literally transform into a different shape, their other self, or whose identity was divided into two (like Jekyll and Hyde, Dracula, and Dorian Gray).

Imperialism and Rise to Power

Britain's motives in creating its empire were numerous and complex. It sought wealth, markets for manufactured goods, sources for raw materials, and world power and influence. Many English people also saw the expansion of the empire as a moral responsibility, believing that it was their duty to bring civilization and progress to colonized territories. In fact, Queen Victoria claimed that the aim of the imperial mission was "to protect the poor natives and advance civilization" (qtd. in Morris 130). Thus, the colonizers brought their culture, legislation, language, and religion[34] to the colonies, which made British (and European) influence in former colonies longstanding. While the supporters and promotors of colonial policies viewed the imposing of European languages and customs as a positive, "civilizing" influence, the reality of these policies was frequently far from that. The colonizers denied the colonized nations and countries the right to their own cultural identity (language, customs, religion) and their rule was founded on brutal exploitation, merciless submission, and violence. These topics appear in literature of the time, as well as in contemporary literature. British writers of the period frequently depict the situation in the colonies and the encounters between the British and the natives in a romanticized, unrealistic way from the perspective of the colonizer.

Despite grave social inequality at home, during Victoria's reign Britain rose to become the world's most powerful nation: its industry[35] and commerce (trade) made it an economic power, its banks a financial power, and its colonies an imperial power. The British Empire was at its height at the end of the nine-

34 Various missionary societies flourished, spreading Christianity in India, Asia, and Africa.

35 Britain was not the only country with a strongly developing industry, as the trend was visible all over Europe (particularly in France) and in the USA. However, during the nineteenth century, Britain was the most powerful nation overall. In 1851, Prince Albert organized *The Great Exhibition of the Works of Industry of All Nations* in the Crystal Palace in Hyde Park, London, to display the numerous industrial inventions of the time. (Similar exhibitions were held in France even before this exhibition of 1851.)

teenth century;[36] by 1890, the Commonwealth comprised more than a quarter of all the territory on earth. The 1868 Opening of the Suez Canal (colloquially known as the "Highway to India") enabled faster and simpler travel and trade between Europe and Asia, without the need to navigate around the African continent. Between 1881 and World War I, European powers (Britain included) engaged in a competitive rush for African territory (for their natural resources, such as ivory, metals, diamonds, and gold, and for access to important trade routes) known as **"The Scramble for Africa"** which would be thematised in various literary works.

- What is John Ruskin's view of England and its role in the world as he expresses it in his inaugural lecture in Oxford in 1870 titled "Imperial Duty"? What does he perceive as ultimate values? Where do you see the echo of his ideas?
- What is Rudyard Kipling's view of the White race and its role in the world as he expresses it in "The White Man's Burden: The United States & the Philippine Islands"?

London – a Major Metropolis

As a consequence of the focus on and the idealization of nature and rural environment evidenced in the earlier period (in the Poetry of Sensibility and Romantic literature), the representations of urban environment appear as the nature's opposite, its dark and dirty, negative counterpart. The writers' interest in the city is also influenced by the dynamics of city life (or its double nature) caused by the economic circumstances: luxury on the one hand, and poverty on the other. Intense urbanization resulted in rapid increase of the city population, and the reality of the so far unimaginable masses of people living together in such close proximity provides ample inspiration for writers who depict urban environments more and more frequently. Among various urban settings (cities and towns), London emerges as the most frequent backdrop of literary texts. This is not surprising, because according to John Darwin, from about 1825, London was the largest city in the world, the world's largest port, and the heart of international finance and trade (*Unfinished Empire* 185).

36 After WWI, Britain obtained control of several German colonies due to the Treaty of Versailles, but soon after the Empire began to decline.

Despite such brilliance and power, the nineteenth-century London was also the city of the poor who lived in overcrowded, smelly slums, and the city of crime. Thus, many poets and writers set their works in London specifically, or the city in more general terms, whereby the city frequently is not just a setting, but also a theme. To a certain extent, the body of works which feature London (or the city) also shows the process of London's growth and expansion, along with the problems that accompany such development. Such works span from Defoe's *A Journal of the Plague Year* (1722) and *Moll Flanders* (1722), to Goldsmith's "The Deserted Village" (1770), Blake's "London" (1826), and "The City of Dreadful Night" (1874) by James Thomson B. V. (Bysshe Vanolis), to the novels of Charles Dickens, R. L. Stevenson, Henry James, and many others. The urban setting and life in the city remains a fruitful literary topic to this day.

Industry, Technology, and Working Class Rights

The industrial and technological innovations of the time contributed significantly to Britain's greatness as it was either the first or among the first countries in the world to introduce certain novelties such as:

- the steam locomotive and steam-powered public railways used to transport both goods and people
- the subway (Metro in London)
- electric street lighting (1878, Paris and London in the same year)
- the telegraph
- submarine communications cables, and others.

Research projects:

1. Find out details about other technological innovations in the world that occurred during the nineteenth century, for example: photography, automobile, typewriter, sewing machine, and many others.
2. Find examples of Victorian literary texts that depict (and rely on) the use of contemporary technological innovations, such as Bram Stoker's Dracula which contains references to a phonograph, Kodak camera, portable typewriter, telegrams sent across Europe, and blood transfusions.

The industry could not go on without its workers, who were numerous and greatly exploited. Despite their key importance for the production process, they

received minimum wage, and worked and lived in horrible conditions. Because of this, the role of unions became crucial, and the struggle for workers' rights became stronger. Consequently, the topics of class, poverty, and exploitation became unavoidable in Victorian literature. They can appear either as the text's dominant issue, such as in Dickens's *Hard Times*, or as very subtle references, such as in Wilde's *The Importance of Being Earnest*.

In view of the strengthening of activism for the rights of underprivileged groups, it is not surprising that the Victorian period saw many significant political reforms that contributed to the (slow, but significant) improvement of women's rights and the rights of lower class people. One of the major political events of the early nineteenth-century was the passing of **the First Reform Bill (Act) in 1832**, which is also seen by certain scholars as the event that inaugurated the Victorian period. The First Reform Bill was proposed by the Whigs' Prime Minister Charles Grey, Second Earl Grey.[37] The Bill extended the right to vote to middle class men who owned property of at least ten pounds in annual rent. This included 18% of the total adult-male population in England and Wales, which meant that before the First Reform Bill even fewer men were allowed to vote. The vast majority of the working class, as well as all women, were still excluded from voting. **The Second Reform Bill** of 1867 enfranchised a part of the male working class in England and Wales for the first time.

The Mines Act of 1842 banned all women and girls, and boys under the age of 10 from working in the mining industry. Prior to this, very young children were found working in the coal mines (see footnote 8). In 1847, the **Ten Hours Factory Act** limited work hours for women and young adults (13-18 years) in textile factories to ten hours a day (prior to that, workers worked for twelve hours or longer!). The advocates for human rights sometimes compared the treatment of mill-workers, including children, with that of slaves, which aptly illustrates that the workers were in fact subjected to pitiless exploitation.

Education and Woman Question

Education gained importance in a rapidly changing world. England and Wales were among the last European countries to adopt a compulsory educational

37 Earl Grey tea, a popular tea blend, is said to be named after Charles Grey. Although this is not easily proven, it is suggested that someone from China created the blend (black tea and bergamot oil) to suit the water at Earl Grey's family mansion in Northumberland.

system. In 1880, education was made compulsory for children from the age of five to ten, and as of 1891 elementary education was free: the state covered school fees up to ten shillings per head. After elementary school, most children had to find a job. Rich boys could (and were expected to) continue their education. Girls and women had fewer options.

In 1837, none of England's three universities was open to women. The first women's college in London – Queen's College – was founded in 1848 to give governesses a recognized and marketable qualification and it was the first college in the world to grant academic degrees to women.[38] It was soon followed by Bedford College. By the end of Queen Victoria's reign, women could enrol at twelve universities, even at Oxford and Cambridge, but not earn a degree there. Namely, although women in the new women's colleges attended lectures and took exams, they were not accepted as full members of the University, and their qualifications were not formally recognised (Garnett and Whyte). In other words, women could study, but not be recognized for it; at the end of their studies, they were simply not given a diploma with which they could prove their qualification. Well after all other British universities, women became full members of Oxford (meaning that they could get a degree) only after WWI, in 1920, and of Cambridge after WWII, in 1948.

As suggested earlier, the obvious inequality in the education of the two genders was criticized by Mary Wollstonecraft in her *The Vindication of the Rights of Woman*. Women could not be properly educated, vote, enter contracts, or hold political office. They did not have equal rights in marriage: upon marrying, the woman's dowry became her husband's property; women could not own, that is, handle the property; they could not inherit property from their next of kin, and the husband had the right to make all decisions on her behalf. Working class married women could not own the money they earned, but it belonged to the husband, and women could divorce their husbands only on grounds of adultery combined with cruelty, bigamy, incest, or bestiality AND provided that they

38 This was not a simple endeavour. For example, there were those who opposed women being taught mathematics claiming that it might have dangerous social consequences (Roberts 87). For more details, see Robert Davies Roberts' *Education in the Nineteenth Century*. 1901. CUP Archive, 2019. Bear in mind that such ideas persisted in the Western culture despite legal advancements. Certain notions about family, gender, race, religion, and so on are very difficult to change; shockingly, there are still people who believe that women should not pursue careers in math or science, and that men should not be expected to take care of the home or children.

had enough money for it (cf. issues of family life and divorce in *Hard Times*).[39] All of this became the crux of the movement for women's rights, and the issue of women's inequality came to be known as **the Woman Question**. The Woman Question appears as one of the major political and literary issues of the Victorian period; so much so, that it is difficult to find a Victorian text (in particular a novel) that does not tackle this issue in some way.

More than half a century after Wollstonecraft's *A Vindication of the Rights of Woman*, John Stuart Mill published *The Subjection of Women* (1869), a text that challenges the assumptions about women's role in society and criticizing people's tendency "for having too much faith in custom and the general feeling (6). Suggesting that the education of women is nothing else but an enslavement of minds (27-28), Mill echoes Wollstonecraft's argument that women are brought up to believe that they must subject themselves to men, and in such a way that they give their "sentiments" to men, rather than just to be merely obedient. He rejects the idea that such circumstance is "natural" because women are more sentimental; in fact, he claims that the nature of either sex cannot be known since they have only been seen in their present relation to one another (8), meaning that people have simply been perpetuating the same state of affairs, not providing different or varying opportunities for women (nor men). It should be said that Mill used his position of a member of parliament to actively argue for the women's cause, although his suggestions were rejected by the more conservative-minded parliament majority. He unsuccessfully, yet very progressively – taking into account the contemporary and very recent developments in using gender-neutral terms – tried to introduce an amendment to the Reform Bill to substitute the word "man" with the neutral term "person" (West 528), and he introduced the first parliamentary motion extending the franchise to women in 1866, also without success.

---

39 For those who are interested: The road to more rights was slow and difficult, and was paved with multiple pieces of legislature, e.g. The Married Women's Property Acts 1870–1908 enabled women to own, handle, or inherit their property. The Custody Act of 1839 gave a mother the right to petition the court for access to her minor children and custody of children under seven (raised to sixteen in 1878). The Divorce and Matrimonial Causes Act of 1857 established a civil divorce court (previously, divorce could be granted only by an ecclesiastical court) and provided a deserted wife the right to apply for a protection order that would allow her rights to her property. Although divorce remained so expensive as to be available only to the rich, these changes in marriage and divorce laws, together with the Married Women's Property Acts, began to establish a basis for the rights of women in marriage.

The problems related to education extended to problems concerning employment. When it came to the opportunities for the employment of women, they differed considerably between classes (see table 2). The character of a working woman becomes a more frequent one in literary texts.

Table 2

Employment Opportunities for Women in the Nineteenth Century (A Brief Overview)[40]

Upper class (aristocracy and middle class)	Working class women
• women could/should not be employed • marriage, family • trivial pursuits of their own interest (fashion, beauty...) • arts (music, painting, writing...)	• industry • wage-work or home-based work: sewing, doing laundry, preparing snacks to sell in the market or streets • a governess[41] or a maid/cook/servant (depending on education) • prostitution • emigration

In order to even be able to begin to amend such a plethora of inequalities, it was crucial for women to obtain a voice – to get the chance to speak for themselves and influence political decisions made on their behalf. Because of that, the focus of women's engagement was the **Suffrage Movement** (the 1860s), which was concerned with winning the women's right to vote and hold office. The women's desire to participate in public and political life was not welcomed and was almost perceived as heresy, mostly due to the idea (ideology, in fact)

40 For historians interested in women's work, one of the greatest problems is the absence of reliable information. According to Pat Hudson, on the one hand, working-class (lower class) women's work was part-time or casual and therefore seen as unimportant to be declared in the census. On the other hand, certain jobs were problematic or illegal (prostitution, work in unregulated sweatshops). Moreover, because of their inferior social and legal position, many women "preferred to keep their income-earning a secret from their husband" ("Women's Work").

41 Governesses were very specific figures in the Victorian era (see, for example, Kathryn Hughes's overview titled "The Figure of the Governess" or Cecilia Wadsö Lecaros's "The Victorian Governess Novel"). The figure of a governess vividly pointed to the precariousness of the status of unmarried middle-class women, so it is not surprising that there exists a significant body of Victorian novels known as the governess novel, a popular genre that explored women's roles in society. For example, Anne Brontë's *Agnes Grey* (1847), Charlotte Brontë's *Jane Eyre* (1847), and William Makepeace Thackeray's *Vanity Fair* (1847–48). For those interested in the Croatian context, see Dinko Župan's 2013 book *Mentalni korzet. Spolna politika obrazovanja žena u Banskoj Hrvatskoj (1868-1918).*

of "separate spheres." The doctrine relied on Victorian gender prescriptions, according to which men were seen as breadwinners (active, powerful, progressive), "naturally" fit for the world of politics, law and economy, whereas women were their loyal helpers at home, where their charms (passivity, morality, and obedience) could come to the foreground. This dichotomy of gender was reinforced by social philosophers such as John Ruskin, Arthur Schopenhauer, Auguste Comte, Herbert Spencer, and others, resulting in its acceptance in the mainstream society (see Marsh 2016). Thus, the male sphere was the public one, and the female the domestic one, and they were supposed to be kept separate. Because of such ingrained beliefs (or prejudices), the first step forward in the women's struggle to obtain the right to vote occurred only in 1918, when women who had annual rent of at least five pounds and were over the age of thirty were given the right to vote.

Research projects: Find out about prominent British suffragettes, such as Leigh Smith Bodichon, Helen Taylor, Millicent Fawcett, Emmeline Pankhurst, and others. Who were they and what methods did they use in the struggle for women's suffrage?

Recommendation: Watch Sarah Gavron's 2015 film *Suffragette*.

Medicine

The nineteenth century saw a series of medical improvements and innovations, such as the introduction of anaesthetics (Queen Victoria took chloroform during the delivery of her son in 1853). From 1853 to 1909, Britain had compulsory vaccination, which was repealed due to public disapproval (Picard, "Health and Hygiene").

At the time, people died frequently of diseases that are now either eradicated or kept under control thanks to regular vaccination and availability of antibiotics. The illnesses in question were smallpox, "consumption" (tuberculosis), and STDs (sexually transmitted diseases) – syphilis in particular. Two other frequent causes of death were infant death and death at childbirth. All of these illnesses and deaths, along with the trauma they provoked, were described frequently in literature.

Thanks to the development of the so-called "germ theory," people realized that certain diseases and deaths are caused by microorganisms, and

that better personal hygiene and the use of antiseptics can alleviate infections. For example, the hygiene tended to be so poor that, frequently, doctors would not wash their hands between patients, and they would often deliver babies in unsanitary conditions with unwashed hands, contributing to the development of sepsis and death of the mother.[42]

One of key figures in the field of medicine was Florence Nightingale, who professionalized the occupation of a nurse, and understood that thorough cleaning and fresh air[43] contribute significantly to the healing process. Nightingale became renowned for courage and resourcefulness while caring for wounded British soldiers during the 1853-56 Crimean War. She and her team of 38 volunteer nurses worked tirelessly at improving sanitary conditions at the military hospital in Scutari, Turkey, as she realized that poor hygiene increased the soldiers' mortality rates (Fee and Garofalo 1591). Her commitment and ambition, as well as her awareness of the importance of education, had a major impact on women's increasing employment in general and their role in the field of medicine in particular. Her work highlighted the importance of the field of public health, and her knowledge in mathematics enabled her to be among the first to "grasp the principles of the new science of statistics" (Fee and Garofalo 1591), making her one of the first medical statisticians and consultant epidemiologists (see Kopf 1978; Keith 1988). Nightingale has her progressive father to thank for her excellent education in Italian, Latin, Greek, philosophy, history, writing and mathematics. He believed that everyone deserves proper education, and the fact that he taught her mathematics, a practically radical act at the time, turned out to be of key importance in her contributions to health-care-related statistics and epidemiology.

42 For more details on the issue of maternal deaths and its implications for Victorian literature, see Dever 1998.

43 At the time, many believed that foul, stinking air causes disease. The miasma theory is an outdated conception according to which air polluted by miasma, a smelly, toxic vapour containing putrescent organic matter, causes infection and disease. Later on, it was discovered that infection is caused by germs, not the smell, but the benefit of fresh air on human health remains uncontested.

Florence Nightingale was fortunate enough to have an excellent education provided to her by her father, which made her exceptional in terms of her gender at the time. In a letter she wrote in 1861, she made the following claims:

> *Women have no sympathy*. … It makes me mad, the Women's Rights talk about "the want of a field" for them – when I would gladly give £500 a year for a Woman secretary. And two English Lady superintendents have told me the same thing. And we can't get one… Women crave for being loved, not for loving. They scream out at you for sympathy all day long, they are incapable of giving any in return, for they cannot remember your affairs long enough to do so. … They cannot state a fact accurately to another, nor can that other attend to it accurately enough for it to become information. (Cook 13-14)

What can you infer from her statements about the women's situation and their self-perception at the time? Can you recognize certain parallels with the claims Mary Wollstonecraft makes in *A Vindication of the Rights of Woman*?

Nightingale is also known as "the Lady with the Lamp." Do you know why?

The mid-nineteenth century was the period of the beginning of psychiatry as a branch of medicine (Shorter 1),[44] with further developments in psychoanalysis later in the century and especially in the early twentieth century. For centuries, mental illness was poorly understood and its sufferers were locked up in asylums like prisoners, rather than treated like medical patients. This in particular had a dark side, as many husbands tended to put away their wives falsely accusing them of mental illness or hysteria[45] if they disapproved of the wife's behaviour or if they wanted to be rid of her.

The irony of (domestic) confinement as both a prize and punishment for women arises from the real-life symbolism concerning this issue. On the one hand, the home is the highly romanticized and idealized sphere, a closed, pro-

44 The development of psychiatry was gradual, as with all other disciplines. Whereas in France public hospitals for those suffering from mental disorders were available since 1656 (Shorter 5), only private institutions (asylums) existed in England until 1713, when Bethel Hospital Norwich was opened. Until the appearance of moral and modern treatment, psychiatric patients suffered barbaric abuse under the guise of "treatment," and they were put up in dark, humid basements or attics (see Elkes and Thorpe 1967; Shorter 1998; Laffey 2003; Foucault 2006).

45 In fact, both throughout history and literary history (think of Shakespeare's Ophelia!), madness was frequently attributed to women. For those interested in further research, see Showalter 1987; Porter 1987; Hide 2014.

tected space in which the woman reigns, and on the other, it becomes a trap: a symbolically charged place where women are forced to spend the majority of their lives, even if they do not want to. As such, the issues of (female) confinement and madness become favourite Gothic motifs (for example, *The Woman in White* by Wilkie Collins; Charlotte Brontë's *Jane Eyre*).

The frequency with which the motifs of madness and of locking up "mad" women appeared in nineteenth-century literature, prompted Sandra Gilbert and Susan Gubar to write their seminal feminist study of Victorian literature titled *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (1979). Often, the texts would show that, in the vein of a self-fulfilling prophecy, the forced imprisonment of an allegedly insane woman, her helplessness and lack of choice, would ultimately drive the woman mad. Because of the audience's interest, madness and other psychological issues (narcissism, sadism, necrophilia, and others) found their way into many other Victorian texts, not just novels (for example, Robert Browning's "Porphyria's Lover").

Science and Pseudoscience

In addition to the developments in medicine, new discoveries were made in other sciences, such as palaeontology and geology (Charles Lyell's *Principles of Geology* challenge the geological time of the Bible), astronomy, and economic theory (Marx). However, one of the most engaging and provocative theories was the **theory of evolution**. When Charles Darwin published his book *The Origin of Species* (1859),[46] he incited controversy that has lasted until today. Darwin's work suggests that all living beings develop through the process of evolution by means of adaptation and natural selection. It is a self-evolving process in which all beings learn from experience, and very gradually change (adapt) their forms accordingly. This proposition was radically different from the Biblical principle of creation according to which all living beings were created in their present form(s) by God. More importantly, in *The Descent of Man* (1871), Darwin suggests the following: "The difference in mind between man and the higher animals, great as it is, certainly is one of degree and not of kind" (101). His claim implies that a human being is an animal like any other, although more complex. This is in discrepancy with the creation principle, according to which human beings have a special purpose in life and a special relationship with God as they are created in God's image.

46 Also: *On the Origin of Species*.

In addition, the theory of evolution incited fear or speculation that if gradual adaptation (improvement) is possible, a reverse process must be possible as well; namely, a process of **devolution** or **degeneration**, and that this process may be both biological and cultural (social). Devolution or degeneration is seen as a relapse to a state of lesser complexity of an individual, species, society, or nation. In 1880, the zoologist Edwin Ray Lankester published his study *Degeneration: A Chapter in Darwinism* arguing that in safer, less demanding environments organisms adapt in such a way that it causes their evolutionary degeneration. Expanding the biological argument to social and cultural sphere, he reminds the reader that higher civilizations have decayed and given place to low, degenerate states and suggests that "the white races of Europe" should consider the dangers of their "unreasoning optimism" as they are "tending to the condition of intellectual Barnacles or Ascidians" (59-60). In late Victorian Britain, the idea of degeneration was used to warn against the possibility of a catastrophic deterioration on the part of the nation, its people, and its empire.[47] In particular, it was believed that devolution may occur through miscegenation (mixing of races), which was a common consequence of colonial encounters. Namely, other non-European nations were perceived as Other(s) both in the sense of being inferior and as a potential threat. The topic of evolution and, in particular, of devolution appear frequently in literature of the time: for example, in R. L. Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde (*1885), H. G. Wells' *The Island of Dr. Moreau* (1896), Wilde's *Picture of Dorian Gray (*1890), Bram Stoker's *Dracula*, and many others.

47 Despite unseen progress which occurs in the period, various Victorian thinkers and commentators see a looming threat of possible degeneration in every aspect of society. From different perspectives, the public heard pessimistic messages of decline, deviancy, degeneracy and decadence. Lord Kelvin's 1851 statement on the second law of thermodynamics brought into question the ever-lasting life of the sun; the refutation of something that was believed to be absolutely true and eternal gave rise to doubts concerning the idea of humanity's constant progress. Max Nordau's notorious book *Degeneration* (*Entartung* 1892-93, English translation 1895) shows that these ideas spread through Europe. Nordau believed that egotism and hysteria were on the rise and that all forms of degeneration/degeneracy should be treated as mental illness, which included criminal behaviour, homosexuality, and prostitution. At the time, the idea of degeneration was used as a persuasive discursive aid thanks to which unorthodox individuals – those who defied conventional society, like Oscar Wilde, for example – were simply diagnosed as degenerate. Such beliefs were legitimized by the tenets of pseudosciences like phrenology and physiognomy (or psycho-physiognomy). The idea of "degeneracy" was refuted by Freud in his *Three Essays on the Theory of Sexuality* (1905), but did not disappear from public discourse, and is still sometimes used by certain groups who wish to criminalize or medicalize various marginalized groups or non-conforming individuals.

The old-fashioned discriminatory notion that there are people who are "proper" (White, European, upper class – also, male and heterosexual) and those who are not, combined with the rising interest in science, sparked a desire to find scientific proof of inferiority of the lower classes and other marginalized groups. The idea was to show that "unsuccessful" or criminal people, and disappearing (indigenous!) cultures are simply victims of their own inadequacy rather than of rampant exploitation. The first resulted in the appearance of pseudosciences called Physiognomy and Phrenology, the other in the application of Darwin's biological theory to society: Social Darwinism.

Physiognomy was a pseudoscience whose proponents tended to associate certain physical traits with personality traits, typically in order to prove the alleged superiority of the White race over other races. A part of it was **Phrenology,** pseudoscience which argued that it is possible to detect a person's inclination to crime or other psychological features specifically through the physical appearance of a person's head, that is by measuring a person's skull and its protuberances. It used unsupported physical "evidence" to attempt to prove racist or sexist claims (see fig. 2), such as that African people(s) are less intelligent than European[48] people(s), or that all Jewish people have large noses which signify greed. These unscientific claims were rejected, and now serve only as a proof and reminder of harmful discriminatory tendencies of the promoters of such theories.

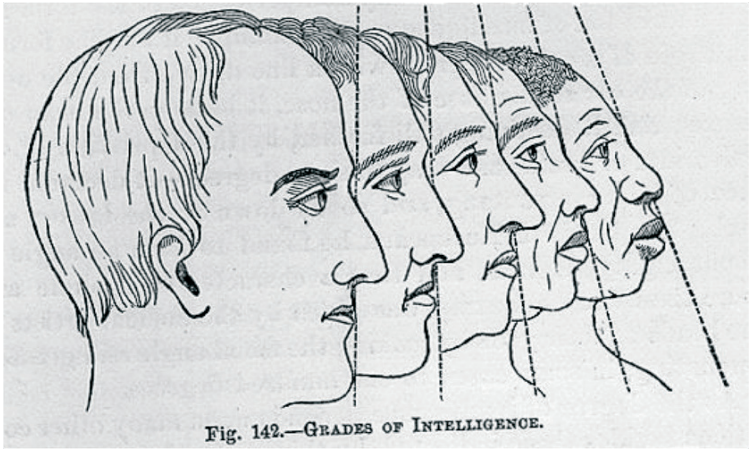


Fig. 2. An example of phrenological illustration. *Sutori.com*, https://www.sutori.com/item/grades-of-intelligence-early-1800s-illustration

48 Specifically, a selected group of Western European peoples, as even Eastern Europeans were seen as inferior to and less civilized than the Westerners. More shockingly, the English harboured similar discriminatory notions against the Irish (see fig. 3)

Figure 2 exemplifies the phrenologists' belief that physical features, such as the shape of the nose, testify to a person's intelligence. According to the title of the racist illustration, people with White, Nordic, or Germanic physiognomy are more intelligent than those with Black physiognomy, which is a racist claim substantiated solely based on the difference in the shape of the nose and the presumption that Black people are less intelligent. Similarly, attempts were made to show that criminals have a specific physiognomy that differs from the physiognomy of "respectable" people (see Morin 2014). A literary example of this is the appearance and character of Stevenson's Dr Jekyll, who is tall and White, and Mr Hyde, who is short, hairy, and repulsive to look at.

Social Darwinism is said to be inspired by Darwin's theory of evolution, although Darwin did not participate in developing it. It was developed by the British philosopher and scientist Herbert Spencer, who in 1864 published *Principles of Biology* in which he coined the phrase "survival of the fittest," frequently misattributed to Darwin. (In fact, Darwin never uses this phrase in his *The Origin of Species*.) Spencer suggests that cultures and races are subject to the equivalent laws of natural selection as Darwin perceived in animals and plants. The theory suggests that human social life is a struggle for existence, which is won (survived) by the fittest. The "weak" (the poor, the ill, the old, orphaned children, and so on) should not be helped or supported, but left to fend for themselves if they can. Spencer's Social Darwinism is largely believed to be unethical and harmful, although there are scholars who still support his ideas. (For more, see Deichmann 2010; Francis 2007)

The Culture of Spectacle

Victorian popular culture was a culture of spectacle and morbid interests. In line with this, the Victorians saw the opening of numerous public venues such as theatres, exhibition halls, music halls, zoos, and circuses, all of which they frequented in search for fun and excitement. This was a period of illusionists and spiritualists, magicians,[49] waxworks, and freak shows. The morbid interests of the Victorians can be well illustrated by referring to the following event, as reported by Liza Picard of the British Library:

49 There are contemporary films about the phenomena, such as *The Prestige* (dir. C. Nolan, 2006), and *The Illusionist* (dir. N. Burger, 2006). Generally speaking, the Victorian era appears frequently as a topic/setting of films (e.g. *The Elephant Man*, dir. David Lynch, 1980; *Vénus Noire*, dir. Abdellatif Kechiche, 2010; *Sherlock Holmes*, dir. G. Ritchie, 2009).

> 1834 saw a particularly horrid murder. Waxwork figures of the murdered woman and her four murdered children, dressed in their own clothes, had the public paying to see them in the very rooms where they had died. ("Popular Culture")

Far less shocking than the earlier example, although continuing the same tradition, is the contemporary interest to see lifelike wax figures of celebrities. The curiosity for uncanny figures has persisted from the Victorian age until today, and London's famous wax museum Madame Tussauds, the first of its kind, opened in 1835 and has remained a major tourist attraction.

Another, quite reprehensible, Victorian pastime were *freak shows*. Marked by Eurocentric imperial hierarchies, freak shows displayed people with some sort of disability, illness, or physical difference as sensational and "unnatural." Most frequently, these were people from the British colonies (people of different races) and, in addition to serving as weird entertainment, they served as a racist confirmation of the European physical and mental superiority. The people displayed were conjoined twins (known as Siamese twins), people suffering from hirsutism, and even tattooed people.[50] Objectified and exploited, the people displayed were seen as freaks and bodies, subhuman or humanlike but not fully human. The ideas of evolution were frequently invoked in order to suggest that non-Europeans were less evolved biologically, which explains their cultural and social "backwardness."

The Irish Question

> "A dense population, in extreme distress, inhabit an island where there is an Established Church, which is not their Church, and a territorial aristocracy the richest of whom live in foreign capitals. Thus you have a starving population, an absentee aristocracy, and an alien Church; and in addition the weakest executive in the world. That is the Irish Question."
>
> Benjamin Disraeli speaking in Parliament in 1844 (qtd. in Mitchell 176)

50 Joseph Merrick was one of few English people who were displayed as freaks. He suffered from severe deformities and was known as the Elephant Man. Sara Baartman, a South African woman, was also displayed in Paris and London due to a specific shape of her genitals and buttocks. She was known as the Black Venus or Hottentot Venus. Their lives were represented in the films mentioned in the previous footnote. For academic sources, see Gjerden et. al. 2019; Montagu 1971; Howell and Ford 1992.

In line with their sense of superiority, and their historically troubled feelings toward Catholics, the British (English) treated the Irish as second-class citizens. The discrepancy between the underprivileged Ireland and the industrially powerful Britain was emphasized by the fact that, apart from the Protestant northeast around Belfast, Ireland was untouched by the industrial revolution. This meant that the population of Ireland was overwhelmingly rural and agricultural. Their situation was exacerbated by **the 1845 Great Famine** (known as the Great Potato Famine, or the Irish Potato Famine, which lasted from 1845 to 1849 and was caused by potato blight), a catastrophic event for the unindustrialized Ireland, which depended largely on this single crop for subsistence, resulting in approximately one million of deaths and mass emigration of about another million people. It caused a long-term population decline changing the country permanently (for more, see Kinealy 1994).

Despite it being one of United Kingdom's greatest human disasters, the citizens of England where hardly informed of it, and, in line with Britain's long-standing laissez-faire economic policy, they did not offer proper help to the starving Irish people. The famine fuelled nationalist sentiment of the Irish Catholics. They argued that their horrible situation was a proof that the Act of Union between Great Britain and Ireland (1800, effective of 1801) had been a trick for Britain's benefit only. Unlike the Irish, the Scots, who entered the political union with England a century earlier (1707) benefited from it economically, commercially, and culturally. Thus, the Irish began to demand "home rule," that is independence, which Ireland would not get until the 1920s.

Another problematic aspect of the relationship between the British and Irish is the deep prejudice against the Irish as being subhuman and even their racialized Other (see Peatling 2005; Malik 1996). According to Mary Hickman's persuasive study *Religion, Class, and Identity* (1995), the Irish (Catholic) had been constructed as a historical Other of the English/British (Protestant). A particularly shocking example is the bigoted view of the Irish people, the Irish poor in particular, by Charles Kingsley, an Anglican priest, writer, professor, and social reformer (McCourt 28). Kingsley, a friend of Charles Darwin, uses the discourse of biology in a letter to his wife written in 1860, during his visit to Ireland, to describe the poor Irish as resembling apes rather than people. Moreover, he explicitly denies both the reality of their poverty and the responsibility of the British government/policies for their poverty:

> I am haunted by the human chimpanzees I saw along that hundred miles of horrible country [Ireland]. I don't believe they are our fault. I believe

> there are not only many more of them than of old, but that they are happier, better, more comfortably fed and lodged under our rule than they ever were. But to see white chimpanzees is dreadful; if they were black one would not see it so much, but their skins, except where tanned by exposure, are as white as ours. (qtd. in Michie 49)

According to Valente, the racist simianization of the Irish was concurrent with their political struggle for independence and intensified with the appearance of *The Origin of Species* (13). The caricatures of the time frequently depicted the Irish as apes (Curtis 1971; Foster 1995), all of them generally misusing and misrepresenting Darwin's theory for certain political goals. One such example (see fig. 3) is the illustration published in *Harper's Weekly* in 1899.



Figure 3. The Simianization of the Irish in *Harper's Weekly*, 1899. " Irish Stereotype." *Thomas Nast Cartoons*, https://thomasnastcartoons.com/irish-catholic-cartoons/irish-stereotype/.

The illustration is rooted in the pseudoscientific and racist beliefs of Physiognomy (Phrenology) and implies that the Irish, Spanish, and Portuguese people resemble African people more than they resemble the Anglo-Germanic nations, who are deemed superior to all others in all aspects, primarily the intellectual one.

Victorian Novel

The dominant Victorian form was the novel, which flourished in all its genres (psychological, domestic, Gothic, crime, science fiction, and others). The writers

attempted to capture life in all its complexity and reality, and the form allowed them to explore a broad variety of themes in great detail. This was not only the case in Britain, but rather in most national literatures; the nineteenth century is the century of Realism,[51] and the realist novel flourished everywhere. The enormous popularity of the novel was facilitated by the fact that many novels were first published in instalments in different magazines,[52] which made them accessible to a vast audience. The works of writers such as Charles Dickens, Thomas Hardy, Elizabeth Gaskell, Willkie Collins, George Eliot, Arthur Conan Doyle, the Brontë sisters, William Makepeace Thackeray, R. L. Stevenson, Bram Stoker, H. G. Wells, Anthony Trollope, Joseph Sheridan Le Fanu, Henry Rider Haggard, Rudyard Kipling, Mary Elizabeth Braddon, Lewis Carol, and many others have remained popular until today thanks to their engaging themes and successful characterization.

The themes of Victorian fiction represent a clear response to the social, political, and economic context of the time. The current scientific developments (for example, in psychiatry or biology) and major events (such as the 1888 murders committed by Jack the Ripper) also function as a source for the writers' inspiration. Many works tackle the relationships between women and men, and explore the nature of marriage, male desire to control and fix female sexuality, as well as the issue of Victorian contradiction(s): their moral righteousness and prudery are juxtaposed with their desire for sensation. Most Victorian novels deal with several dominant themes of the period; for example, Dickens's *Hard Times* addresses three crucial issues of the period: education, industrialization, and the Woman Question. The period also sees a development of crime fiction (detective stories) and science fiction (SF).

Victorian themes
education
industrialization (the issues of class and poverty)
woman question
(repressed) sexuality
marriage
mental illness, psychoses, murders, crime, death
evolution, scientific developments (science fiction!)
fear of degeneration (racism, colonialism, imperialism)

51 Whereas the history of literature of most nations terms the period after Romanticism as Realism, in English literary history the dominant term is Victorian Age/Victorian Era.

52 Charles Dickens's magazine *Household Words* serialized novels of many writers, but in it, he published only one of his own: *Hard Times*.

Charles Dickens (1812-70) was one of the most significant Victorian novelists, popular both during his lifetime and after. Prior to his popularity, he had a first-hand experience of what it meant to be a child labourer; when he was twelve years old, he was forced to leave school in order to work after his father ended up in a debtor's prison. Dickens worked in a factory and this experience formed his strong views concerning children's rights, the importance of proper education, and the need for extensive social reforms; in fact, all of his works contain significant social critique. Despite the fact that his formal education ended once he was forced to work, he ended up being a successful journal editor and writer. He was praised by many colleagues due to his realistic depictions, social criticism, memorable characters, and a clever use of irony. He was criticised for a lack of psychological depth (which he abandoned due to his focus on the social circumstances) and sentimentalism.

Hard Times (1854) is his only novel set outside London, in the fictional Coketown. It is frequently classified as an *industrial novel*, a specific genre of Victorian novel dedicated to portraying the grim conditions of the urban working class life throughout the Industrial Revolution. The novel deals with the pressing issues of the Victorian age: education, industrialization, and the Woman Question. The titles of the novel's three books (parts) – *Sowing*, *Reaping*, and *Garnering* – indicate both a progression and a causal relationship between human decisions (actions) and their consequences according to the Biblical idea of justice, suggesting that what we sow, so we shall reap (Galatians 6:7-9). Significantly, the proverbial and Biblical wisdom also has an agricultural subtext that fits appropriately in a novel which criticizes rampant industrialization from several points of view (moral, ecological, economic, and so on). The novel also criticizes utilitarian education, and, to highlight this issue, it begins with Mr. Gradgrind's famous speech about the importance of fact-based education:

> "NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!" (Dickens 1).

Consider the following questions:

Explain how EDUCATION is presented in Dickens's *Hard Times*. What is its goal, and why? What are the actual outcomes? Give examples.

How do the circus people relate to the issue of education? What is the name of the inn where they live? Why? Explain.

What is the novel's attitude to INDUSTRIALIZATION and its ecological and social effects? Explain.

Explain how the problem of CLASS is presented in Dickens's *Hard Times*. What is the novel's attitude toward various classes? Give examples. How does the novel deal with the issues of social mobility?

Explain how FAMILY and MARRIAGE are represented in Dickens's *Hard Times*. What types of families are there and why? Give examples.

Crime Fiction (Detective Fiction)

Crime was a massively popular subject in the nineteenth-century fiction. The tales of gruesome murders and grave punishment were treated in a sensationalist way by the press, fuelling the public's interest along with their basest passions. In book 2, chapter 2 of *A Tale of Two Cities*, Dickens comments extensively (and ironically) on the public's behaviour in the courtroom, their interest in crime and punishment, and their lack of genuine empathy as opposed to their desire for spectacle and sensation (40-5). The Victorian sense of morality demanded that the guilty be punished, but, frequently, they did not care who the guilty party was; the form was more important and a punishment simply had to be performed.

According to Judith Flanders' 2011 study *The Invention of Murder: How the Victorians Revelled in Death and Detection and Created Modern Crime*, the 1829 establishment of Metropolitan Police influenced the development of the British fictional detective and the genre that remained popular until today.[53] Many Victorian writers incorporated murder, crime, and mystery into their novels, but the epitome of Victorian crime and detective fiction most certainly are Arthur Conan Doyle's stories about Sherlock Holmes. His work was followed

53 E. A. Poe is credited as the inventor of the detective story (with his Auguste Dupin stories of the 1840s), but the genre is far from being a specialty of American literature. Quite the contrary, the detective story is a beloved and long-lived genre in British literature.

by that of G. K. Chesterton,[54] Agatha Christie, Margery Allingham, Dorothy Sayers, Ngaio Marsh, and many others. Crime and detective fiction remains a staple of British literature and popular culture, particularly film and TV.[55] (For more on British crime and detective fiction, see Cawelti 1976; Flanders 2011; Cranfield 2016).

Neo-Victorian Novel

The enormous cultural, social, political, and scientific advances attained during the Victorian period have fashioned the Victorian culture into a permanent source of inspiration for writers. The Neo-Victorian novel, a twentieth- and twenty-first-century development, continues to reproduce, reinterpret, and rewrite Victorian culture from the point of view of contemporary writers. For example, *The French Lieutenant's Woman* by John Fowles (1969), *Possession: A Romance* by A. S. Byatt (1990), *Tipping the Velvet* by Sarah Waters (1998), *The Essex Serpent* by Sarah Perry (2016), and many others.

Science fiction writers have embraced the same trend, and the genre sees the rise of steampunk stories and novels, which are in essence neo-Victorian SF narratives. Several examples include *The League of Extraordinary Gentlemen* by Alan Moore and Kevin O'Neill (1999), *Perdido Street Station* by China Miéville (2000), *Mortal Engines* by Philip Reeve (2001), and others.

Research project: Choose a neo-Victorian novel, and explore how it deals with certain Victorian issues and why.

Victorian Poetry

The works of many Victorian writers and poets, such as the Brontë sisters, R. L. Stevenson, B. Stoker, Alfred Lord Tennyson, and Dante Gabriel Rossetti, are reminiscent of the key concepts of Romanticism. Indeed, the impact of Romanticism can be easily recognized in Victorian poetry and art, even though the Victorians do not revere the power of imagination quite in the same way as the Romantics did. Under the influence of the novel's storytelling feature, Victori-

54 Within the scope of the so-called Catholic literary revival, Gilbert Keith Chesterton, literary critic and writer, made a notable contribution with his detective stories about Father Brown, a Catholic priest who also functions as the amateur sleuth of his parish.

55 An example is the TV series *Midsomer Murders* (1997-present), originally based on several novels by Caroline Graham, but further evolving on its own. It is currently (at the time of writing of this textbook) in its twenty-first season.

an poets are also seeking new ways of telling stories in verse. They frequently turn to materials from mythology and older literary works, and combine them with the new scientific knowledge about the world (taking into account the new familiarity with geology, biology, oceanography, psychology, and other sciences) or the desire to change it for the better (in particular by addressing the Woman Question).

Despite the fact that the novel was the dominant form, Victorian poets were many and quite remarkable**. Alfred, Lord Tennyson** (1809-92), one of major English poets, wrote a highly musical, rhythmical poetry and combined onomatopoeia, alliteration, and assonance masterfully. His imagery is very rich, making his poetry quite visual, too. His work shows a wide range of influences: classical myths, medieval legends, depictions of nature, and domestic situations.

Elizabeth Barrett Browning (1806-61) was highly regarded by many fellow poets and she has influenced the works of American authors such as E. A. Poe and Emily Dickinson. She spoke for the freedom of both men and women, invoking equality and rejecting repression, and she also wrote religious verses. Her husband **Robert Browning** (1812-89) produced works of great poetic and social significance too. He explored the issue of whether art has a moral factor or whether it is just an aesthetic exercise, and his dramatic monologues are devoted to the exploration of the human psyche. **Matthew Arnold** (1822-88) generated a significant opus of both poetic and critical works. His poetry represents a negotiation between the Romantic influences and his Victorian spirit, whereas his prose works, such as *On Translating Homer* (1861), *Essays in Criticism* (1865 and 1888), and *Culture and Anarchy* (1869), represent keystones of Victorian thought.

Some of the major features of Victorian poetry are the following:

1. **Narrative poetry**: Victorian poets tend to write long narrative poems which tell a story. The influence of the novel is clear as poets apply techniques and strategies used by prose writers. For example, they experiment with characters and point of view (some poems present their plot through several perspectives). There also appear epistolary poems.

2. **Victorian Escapism**: Poets tend to write about history as well as expand upon mythological themes. This tendency is exemplified by Matthew Arnold's belief that poets should write classical forms of epic and drama in order to give poetry the high seriousness of the classics (see "The

Study of Poetry"[56] 1880). Moreover, Arnold believed people ought to be better educated as his age lacked the culture necessary to support great poetry (see *Culture and Anarchy* 1869).

3. **Dramatic Monologue**: Dramatic monologue appears to be a frequent lyric form.
4. **Sounds**: Poetry tends to be very auditive and poets place great importance on sounds/tones, and rhythm, as they can reveal emotions.
5. **Visual images**: Poetry also tends to be visual, constructing images that represent the dominant emotion/situation of the poem. The aesthetic tendency of combining the visual with the poetical brings poets and painters closer together (Sister Arts). Like Blake, Victorian artists frequently illustrated poems in order to show closeness between painting and poetry. In addition, poets often wrote poems about paintings or other works of art (*ekphrasis*). The idea of Sister Arts was especially valued by the artistic group called the Pre-Raphaelites.

Consider how Alfred, Lord Tennyson's poems "The Kraken" and "The Lotos-Eaters" fit into the Victorian framework? Do you recognize traces of the Romantic influence? Explain.

Research project: Find out what the existing intertextual relationships between Robert Browning's poem "Childe Roland to the Dark Tower Came," and other works of high and popular culture are, and comment on them.

The Pre-Raphaelites

The Pre-Raphaelites were a group of painters, poets, and critics who supported the idea of close ties between the arts (Sister Arts). On the one hand, some of them were both poets and painters, creating works of the same theme in two media.[57] On the other hand, the painters tended to depict literary characters or situations (such as Ophelia, Lady of Shalott, Biblical scenes, and other literary scenes), creating thus a combination of the two arts. Their name comes from

56 "The Study of Poetry" was first published as the introduction to T. H. Ward's anthology *The English Poets* (1880), and was then included in the second series of Arnold's *Essays in Criticism* (1888).

57 See, for example, "The Blessed Damozel" by Dante Gabriel Rossetti.

the group's opposition to London's Royal Academy of Arts in the promotion of the Renaissance master Raphael as the ultimate role model. Rather than looking up to Raphael, they reject his High Renaissance style and find inspiration in earlier works: late medieval and Early Renaissance Italian art of the fourteenth and fifteenth centuries.

In their works, the painters used precise, almost photographic representation, vivid colours, and a combination of realism and symbolism in depicting poetic, moral, or religious subjects. Finding it too trivial, they rejected the so-called genre painting (scenes of everyday life), which was highly popular at the time, and opt for serious topics. Oscar Wilde suggested they were "paradoxically poised between nostalgia for the past and excitement about the future" ("The English Renaissance of Art" 120). Major representatives of this movement were Dante Gabriel Rossetti, Christina Rossetti, John Everett Millais, William Holman Hunt, Elizabeth Eleanor Siddal (or Siddall), and others. Their work represented a form of Victorian counterculture, and rebellion against cultural norms because of the exploration and realistic depiction of controversial subjects and contemporary social problems (eroticism, necrophilia, sadomasochism, blasphemy, male perception of women as dolls/bodies, and similar). Their uniqueness and innovation instigated ample criticism; one of their critics was Charles Dickens who did not appreciate their disdain for abstract ideals of beauty and maintained that they display disrespect by depicting religious themes with such categorical realism (Baldaque 178-79).

Among the Pre-Raphaelite poets, Christina Rossetti stands out due to her genius, and also her topics. Her opus includes fantasy works, poems for children, religious verse, and, frequently, poems that explore women's situation and gender roles from a feminist perspective. In her brilliant sonnet titled "In an Artist's Studio," she questions the dangers of Pre-Raphaelite worship of the female muse and, consequently, a general idolization (and thus objectification) of the female figure in art. By representing women as they imagined and desired them, men used art to construct (passive and sensual) femininity.

Consider: How do Robert Browning's poems fit into the concepts of Victorian and of Pre-Raphaelite arts?
Research project: What does the word "porphyria" mean and does it influence the possible interpretation of the poem "Porphyria's Lover"?

Aestheticism, or the Aesthetic Movement

Victorian prose writers and thinkers, such as Thomas Carlyle, Matthew Arnold, John Ruskin, and Walter Pater, considered that literature and other arts should have an important place in the scientific and materialistic world, and they wrote extensive essays on literature, history, and art. Culture – understood as the appreciation of great works of literature and art – gives us a sense and meaning that was once found in religion. For Arnold, culture offers a moral experience; in fact, he believes that humanity will turn to poetry "to interpret life for us, to console us, to sustain us" ("The Study of Poetry"), surpassing science, religion and philosophy. However, for Pater, culture offers an aesthetic experience. These opposing views have contributed significantly both to the development of the Aesthetic Movement and to the understanding and appreciation of art in general.

The Aesthetic Movement builds on the ideas of the Pre-Raphaelites and coexists with their movement as another form of counter culture during the late Victorian period. It is an art-centric movement with Théophile Gautier's slogan "l'art pour l'art"[58] – "Art for art's sake" –as its motto.[59] The members of this movement reject the idea that art should have a utilitarian value, that is, a social (moral) and political purpose.[60] Aestheticism found its philosophical background in *Studies in the History of the Renaissance* (1873) by Walter Pater, which is dedicated to explaining the beauty of art and its necessity in making our lives more refined and beautiful. Pater claims that life has to be lived intensely by following an ideal of beauty, and enjoying both life and the sensations provoked by works of art. He rejects Ruskin's abstract, universal definition of beauty in art and suggests that beauty is both fleeting and relative (personal); everyone has an individual idea of beauty and the art critic cannot say what is beautiful

58 Although Gautier is credited as the author of the slogan, he should probably be credited for popularizing it. According to Elisabeth Ladenson, the phrase is borrowed from German Romanticism and was first used in French in 1804 by Benjamin Constant. The phrase was used by Gautier in 1834 in the Preface to his novel *Mademoiselle de Maupin* (20).

59 In France, some of these artistic tendencies were shared by the artists of Symbolism and Decadence (Baudelaire, Flaubert, Mallarme).

60 The tension between the two positions, namely, the aesthetic one, which believes that art finds its justification in its own essence, and the utilitarian one, which suggests that art should perform an immediate service to the society, is longstanding. The "practice" of literature (writing and reading/interpreting it) suggests, however, that a reconciliation of the two extremes is both possible and very likely. (see Coste et al. 2016; Dell'Asta 2017)

to whom. According to him, an art critic's role is to first become aware of his/her own impression of a work of art, to determine how (by what "virtue") this work of art creates that impression, and finally to express (explain) that same virtue to others in the most concrete terms. Ultimately, the art critic's duty is to *teach* others how to be moved by the presence of beautiful objects.

> Consider the Preface and Conclusion of Walter Pater's *Studies in the History of the Renaissance* (1873) and find his arguments for suggesting that beauty is relative, and the explanation for the role of an art critic.

For the proponents of the Aesthetic Movement, art was not confined to painting and sculpture, but encompassed the entire life; it was a means of "self-definition." They rejected both John Ruskin's and Matthew Arnold's conceptions of art as something moral and useful, stating that there is no connection between art and morality. They cherished the cult of beauty, and believed that art is not and should not be moral; it is only beautiful and aims at our senses. In this way, they challenged the Victorian (utilitarian) values by foregrounding sensuality and pleasure.

Oscar Wilde (1854-1900) is seen as the archetypal personality of the movement: luxurious, flamboyant, and leading a celebrity lifestyle. Wilde believed that an artist's life is his most important body of work, which is why he performed his role of a dandy quite consistently. A **dandy** is a man who places particular importance upon *physical appearance* and *refined language*. Wilde's plays and aphorisms show this refinement. In them, Wilde rejects Victorian ideas about earnestness and seriousness, and relishes in playfulness and paradox. For him, literature is a material thing of beauty. In the Preface to his novel *The Picture of Dorian Gray* (1890), Oscar Wilde rejects the utilitarian role of art stating that "All art is quite useless" (4) –it does not have a (didactic) purpose and should not convey moral or sentimental messages.

Due to an abundance of affectation that may occur in following a cult of beauty and refinement, there appears to be a very thin line between aestheticism and decadence, or even silliness, which made Oscar Wilde a frequent target of deprecating cartoons and caricatures.

> Consider: Can some of the tendencies of Aestheticism, its uses or abuses, be recognized in today's celebrities' lifestyles and/or art?

Victorian Drama

In line with the Victorian preference for all kinds of spectacle, theatre was very popular at the time. In fact, in order to satisfy popular demand, many new theatre buildings were opened or remodelled. People of all classes attended theatres, and various types of theatrical performances were held: melodramas, burlesques, pantomimes, musicals, altered versions of plays, and so on. The technological innovations (such as the use of electric lighting and hydraulics) enriched the performances turning them into exciting new kinds of shows. Queen Victoria also attended the theatre regularly,[61] and thus made theatre a respectable institution.

However, most plays produced at the time were highly trivial, and most of them are still neglected by academics. The melodrama was among the most popular genres; although the plot of a melodrama varied (it could be Gothic, romance, exotic, domestic, and so on), it had to end with a classical moral retribution in which sin was punished, and virtue rewarded, so as to serve as a means of moral reassurance for the audiences who were more than aware that life does not provide people with such justice. The official literary canon is based on the works of two major playwrights of the period: Oscar Wilde and George Bernard Shaw, both of whom predominantly wrote comedies aimed at Victorian pretence and hypocrisy.

Research project: Find out which theatre houses and other type of performance venues already existed, and which were built, remodelled, and opened in the nineteenth century in London.

61 For more details, see Schoch, Richard W. *Queen Victoria and the Theatre of Her Age*. Palgrave Macmillan, 2004.

THE TWENTIETH CENTURY

The Twentieth Century

- WWI Poetry
- Modernism
- Theatre of the Absurd
- Postmodernism

Introduction

Queen Victoria's death in January 1901 practically coincided with the beginning of the twentieth century as a new period in general history and in literary history. Due to Victoria's exceptionally long reign of almost 64 years,[62] her son and heir Edward VII was already an elderly man when he became the king. He was the first British monarch of the House of Saxe-Coburg and Gotha, and his reign was short: from 1901 until 1910. He was succeeded by his son, George V (1910-36), who in 1917 gave the royal family its current name – the House of Windsor. Namely, in the midst of World War I, George V believed it inopportune for the British royal family to bear a German last name (Saxe-Coburg and Gotha), so he renamed the family after the long-standing English royal residence, Windsor Castle in Windsor, Berkshire, to emphasize their British identity and essentially renounce their connection to Germany.

The trend of intense scientific and technological development that marked the nineteenth century continued in the twentieth century as well. For example, in 1903, Henry Ford founded Ford Motor Company; even though there were numerous successful attempts of making cars even prior to the founding of this factory, the Ford Motor Company was the first to *mass-produce* cars in a moving assembly line.[63] The very same year, the Wright Brothers made the first successful airplane flight. In 1905, Albert Einstein published his landmark paper on the theory of special relativity. Innovations such as these, and many others, would not only improve the quality of life in the twentieth century, but also (inadvertently yet inevitably) contribute to two major human-caused catastrophes: the First and the Second World Wars. In addition to changing the political map of the world, these two devastating worldwide events (amply

62 At the point of writing of this textbook, her reign was only surpassed by the reign of the current British monarch, Queen Elizabeth II, who ascended the British throne in February 1952.

63 Although it may not seem self-evident, the invention and mass-production of cars exerted influence on art as well. Specifically, it contributed to the development of Futurism in the early-twentieth century Italy. Futurists were fascinated by speed and technology as embodied in the objects of the car and the airplane. They became symbols of the idea that the world is in constant movement. It favoured the urban environment (industrial city) over the rural one, and – somewhat controversially – championed youth and violence. The movement's seminal text is Filippo Tommaso Marinetti's "Manifesto of Futurism" (1909). Although largely an Italian movement, it influenced Russian Futurism and other modernist movements such as Surrealism, Dada, Vorticism and others.

supported by technological developments) would have a profound influence on both the British and world literature of the twentieth century. Specifically, the literary outcomes of WWI would be both the appearance of a vast body of poetic works referred to as *World War I Poetry* and the appearance of a new literary movement called *Modernism*.

Additionally, the transition between the Victorian Age and Modernism is marked by the literary production of writers that deal with the issue of British imperialism from numerous points of view. Chronologically and stylistically, some of them can be more clearly classified as late Victorian and others as early Modernists, although sometimes even within a single writer's oeuvre there are both works that lean more toward the former and those that display features of the latter period/movement. In any case, the turn of the century promotes British imperialism into a major theme, and writers adopt both imperialist and anti-imperialist points of view. Among the significant writers of the period that thematise colonial and imperial topics are Rudyard Kipling (*The Jungle Book*, *Kim*), E. M. Forster (*A Passage to India*), and Joseph Conrad (*Heart of Darkness*, *The Nigger of the "Narcissus,"*[64] *Lord Jim*).

> Look into the works by one of these or some other turn-of-the-century (fin-de-siècle) British writer(s) and find out more about their attitudes toward the imperialist project.

Although it is difficult to pinpoint precise moments or events that contribute to the appearance of views that diverge from the mainstream, it may be claimed that the Second Boer War (the South African War, the Second Anglo-Boer War), which took place from 1899 to 1902, was one such event that caused a reaction against British colonialism and imperialism. Despite the fact that the British have defeated the two Boer (Afrikaner) Republics, the South

64 Despite the fact that the word used in the title of Conrad's novel is a racist slur and is completely unacceptable in everyday language as it illustrates reprehensible and outdated European racial hierarchies, the author of the textbook maintains that the title of the artistic work should be given as it was originally envisaged by Conrad. Namely, this is a textbook on the history of English literature, and literary works in their totality (authorship, title, form, and content) testify to the specific circumstances in which they were written. In that sense, the use of the word in the title of the novel should be understood as it occurs both within the framework of the period and within the framework of Conrad's oeuvre. However, this does not mean that the author condones the use of racist slurs in any way. The issue should certainly be problematized with students in such a way as to both make the historical context of the work clear and emphasise that all forms of racism are unacceptable.

African Republic (Transvaal) and the Orange Free State, the war was seen as too costly, both financially and in human lives. In total, almost 100,000 British, Boer, and African people were either killed in battle or died in concentration camps. Although the term *concentration camp* typically reminds the average reader of the Holocaust during the Second World War, concentration camps were used and operated by the British during the Second Anglo-Boer War: One set of camps was used in order to detain women and children of the Boer fighters, and another for Black South Africans. The living conditions were appalling due to lack of food and hygiene, and, although systematic murder was not the aim of the camps, tens of thousands of people died there. Ultimately, it was a violent and expensive war which shaped the troubled future of South Africa in the twentieth-century.

> Find out which Anglophone literary works deal with the topic of the Second Anglo-Boer War and from which perspective.
> What other Anglophone works deal with the colonial situation in South Africa?

World War One (1914-18)

The official beginning of WWI is marked by the assassination of Archduke Franz Ferdinand (Sarajevo, 28 June 1914), but the real causes of the war were rival imperialism,[65] German and Austrian ambitions in the Balkans, and an international armaments race. Taking advantage of numerous inventions and technological developments, the world leaders started a war that was marked by a new war strategy and the extensive use of technology. This was a war fought from the trenches, which created a sense of permanent stalemate, produced no significant breakthroughs, and prolonged the battle. It was the first war in which tanks and chemical weapons were used.[66]

65 This may have been exacerbated by family feuds as the monarchs of England (George V, Queen Victoria's grandson), Germany (Kaiser Wilhelm II, Queen Victoria's grandson), and Russia (Nicholas II Romanov, first cousin of King George V since their mothers were sisters, and Queen Victoria's grandson-in-law – he married Victoria's granddaughter) were related. (See Aronson 2015).

66 The British were the first to use tanks in 1916 in the Battle of Somme (France), and the Germans were the first to use poison gas (mustard gas) at Ypres (Belgium) in 1915. Based on the name of the place it was first used, the gas is known as "iperit" in Croatian. Phosgene was also used.

These novelties had shocked both soldiers and civilians, as people were unprepared for this type of modern warfare. The war, simply put, was a mass slaughter, and it lacked what people believed to be the markings of the ancient warfare such as spectacular cavalry attacks and noble pursuits of epic ideals. Its terror and magnitude contributed to WWI being known as the Great War. At the very onset of the war, Herbert George Wells published a number of newspaper articles which were promptly collected and published in a book titled *The War That Will End War* (1914); the phrase caught on and many referred to the war (and viewed it) as the ultimate war, the war that will end all wars.[67] Wells says, "This is already the vastest war in history. It is war not of nations but of mankind. It is a war to exorcise a world-madness and end an age" (9). Indeed, the end of WWI would come to represent the end of an age as both the worldview and the world itself changed greatly in the War's aftermath. The Armistice of 11 November 1918 marked the end of fighting, and in 1919 the Treaty of Versailles was signed, which officially ended WWI. In 1920, the League of Nations was formed, a world organization established to promote international cooperation and maintain peace, in the (idle) hope that such a war would not happen again.

It was the bloodiest (deadliest) and most widespread war so far. To make matters worse, the last stage of the war was accompanied by a horrific pandemic of the Spanish Flu in 1918, in which between 50 and 100 million[68] people died worldwide. These horrific consequences were seen as a proof of breakdown of the old order and traditional values; the world as people had known it ended, and this was a sentiment shared throughout Europe. It provoked a major shift in the attitude toward life; the dominant feeling was one of disillusionment, and the world was seen as a spiritual wasteland[69] with little hope in the possibility of progress.

World War One Poetry

World War One Poetry comprises a large body of works written by both combatants and non-combatants, both by those who died early on, at the very on-

67 The phrase is sometimes associated with Woodrow Wilson, though he was not its author and has used it only once (Jamieson 99).

68 Depending on the sources, the numbers vary.

69 The word will be used by T. S. Eliot in one of his key modernist poems "The Waste Land."

set of WWI, and did not have a full experience of the war atrocities and by those who knew full well what it meant to be in the trench. Thus, the style of the poems is affected by the poets' experience of war; the poems are an expression of the terrible truths attained through intimate insights. At first, the poets felt romantically about the glories of war, particularly as it was seen as "the war to end all wars," to end fighting in general; but soon they came to realize its horror, which affected their imagination and poetic technique. As such, poems of WWI communicate the trauma of a whole generation.

Among the representatives of the so-called Georgian poets[70] is **Rupert Brooke** (1887-1915) with his poem "The Soldier." Brooke did not participate in difficult battles, but died of dysentery and blood poisoning on the way to Gallipoli Peninsula. He was buried on the Greek island of Skyros. Due to his premature death and lack of actual combat experience, he could not respond to the horrors of war in his poems. Rather, he speaks from a traditional, patriotic, and idealistic point of view according to which war is a matter of glory. He stands for the entire cohort of patriotic Englishmen raised in the liberal culture of British Imperialism, which was crushed by the war. Both his style, form, and his point of view are traditional.

Poets who participated in the Great War had to find new ways to express the unprecedented slaughter in verse, and their poetry differs from the traditional one. **Siegfried Sassoon** (1886-1967)[71] relied on shock tactics, irony, and the use of direct speech in his poems. He openly questions the war, and in his protest titled "A Soldier's Declaration," says "that the war is being deliberately prolonged by those who have the power to end it." Moreover, he claims: "this war, upon which I entered as a war of defence and liberation, has now become

70 "Georgian poets" or "Georgians" were a group of poets in the early twentieth century who employed the traditional forms and had a traditional view of the world, as opposed to Modernists who introduced new ideas and style into their work. The name was taken from the name of the monarch, George V, who ascended the throne in 1910. The group included Rupert Brooke, Lascelles Abercrombie, Hilaire Belloc, Edmund Charles Blunden, William Henry Davies, Ralph Hodgson, and others. Between 1912 and 1922 they published their work in a five-volume anthology titled *Georgian Poetry*. Some of the writers (like Blunden and Brooke) were talented, but much of the poetry was conventional and middlebrow (overly emotional). Ultimately, the term "Georgian" came to be seen as pejorative, denoting poetry lacking vision, innovation, and looking backward instead of forward.

71 Siegfried Sassoon participated in major battles such as the battle of Mametz Wood and the Somme Offensive. Despite his criticism of war, he was an exemplary soldier. He was nicknamed "Mad Jack" due to his bravery; he was wounded in 1917 and 1918, and was decorated with the Military Cross.

a war of aggression and conquest." The protest was written on 15 June 1917, read before the House of Commons on 30 July 1917, and printed in *The London Times* on 31 July 1917.

In 1915, **Isaac Rosenberg** (1890-1918) returned to England from South Africa, where he was visiting his sister, in order to enlist in the army. He was killed in action on 1 April 1918 in the Battle of Arras. His war poetry tends to focus on the minutiae in the life of combatants.

Wilfred Owen (1893-1918) fought in the Battle of the Somme. He was injured and befriended Sassoon in Edinburgh hospital. After his recovery, he returned to battle and was killed in action. He was awarded the Military Cross for his bravery. His poems are marked by musicality, and he tends to use auditory imagery: alliteration, onomatopoeia, assonance, half-rhyme; he was the first to use pararhyme (hall/hell). Additionally, Owen's poems are quite graphic and terrifying. He tends to describe the soldiers as fully human, but not idealized. His poems describe modern warfare honestly and vividly, inaugurating the poetry of the Modernist era.

Among Owen's most well-known poems are "Dulce Et Decorum Est" and "Apologia Pro Poemate Meo." The first one refers to a famous line from Horace's *Odes*: "Dulce et decorum est pro patria mori" (3.2.13.), meaning "It is sweet and proper to die for one's country." The title of the second one is also in Latin, and means "in defence of my poetry."

What could be the reason for Owen's using classical references and Latin language in his war poems?

MODERNISM

The Historical Background

Much like there appeared numerous literary responses about the French Revolution which marked the literature of the Romantic period, so did the responses and comments on the Great War mark the period of Modernism. The views on the war and its material and psychological consequences proved to exert crucial influence on the Modernist period, which would see a production of literature radically different from the one in the previous period(s).

> In the Preface to his autobiography titled *The World of Yesterday*, the Austrian writer Stefan Zweig made it clear that each of the two World Wars has destroyed life as he knew it before, leaving it a life without continuity, but a life of fragments – a broken life:
>
> > For it often happens that when I carelessly speak of 'my life,' I am forced to ask, 'which life?' —the one before the World War, the one between the first and the second, or the life of today? … My feeling is that the world in which I grew up, and the world of today, and the world between the two, are entirely separate worlds. … All the bridges between our today and our yesterday and our yesteryears have been burnt. (xviii-xix)

The general aftermath of World War One was equally depressing as the period of its duration. Despite a decade of economic and cultural prosperity known as the Roaring Twenties,[72] the 1929 Wall Street Stock Market Crash had a very sobering effect, as it negatively affected all Western industrialized countries. It started the period of the Great Depression, which ended in the US when they mobilized for World War II (late 1941),[73] whereas Britain saw

72 This was a flourishing social, cultural, and artistic decade both for Western Europe and the USA. The dynamic period was known for the blossoming of jazz, the emergence of *flappers*, women who reinvented the standards of both female fashion and behaviour, and for Art Deco, which appeared as the new style (influenced by the many modernist styles such as Cubism, Vienna Secession, and Fauvism) in architecture, design, and visual arts.

73 In fact, this was practically a moment of "epiphany" for the USA: after the fall of France in 1940, the British and other allies turned to the US for war supplies, spurring the American economy. It became clear that war industry guarantees prosperity for America, and, from that point on, the war has been one of the key elements that guaranteed America's success and affluence.

continuous deflation and a steady decline.[74] The Depression and the ensuing poor economic situation provoked a typical development: it contributed to the rise of radical right-wing parties in Europe.[75] In 1933, Hitler came to power in Germany; Italy was led by Mussolini's fascist party; the Spanish Civil War, that lasted from 1936 to 1939, resulted in the defeat of left-leaning Republicans and the victory of General Franco's Nationalists (supported by Nazi Germany and Fascist Italy); similar developments could be seen in Austria, Poland, Greece, and other countries.

The countries' general dissatisfaction with the outcomes of WWI (Germany!) and the rising radicalization resulted in another global conflict: World War Two (1939-45). The Second World War surpassed WWI in destruction and the number of deaths. It remains the deadliest war in history, largely due to the fact that it included strategic bombing of industrial centres and cities, which caused a massive number of civilian deaths. The war was also marked by the Holocaust, genocide, and the use of atomic bombing. The League of Nations was dissolved in 1946 and was replaced by a new (similar) organization: The United Nations, also dedicated to maintaining international peace and security, and improving international cooperation.[76]

The war industry had to be kept going at all costs, and the USA's emphasis on its war industry has had a profound effect on contemporary global politics, warfare, and economy, that is, the world in general.

74 Specifically, Britain was slow to switch from the nineteenth-century industries in which it excelled (for example, the production of cotton, steel, coal, and iron) to new growing industries like the production of chemicals, rayon (plastic), and motor cars.

75 History has shown that periods of economic recession tend to provoke the need to identify the culprit for the recession, and for various reasons, this need is typically channelled into an unfounded mistrust toward immigrants and all sorts of marginalized groups identified as Others, as they are seen as guilty for the lack of job opportunities and for the country's general economic decline. This gives an angle to nationalist parties who claim that purifying the country of unwelcome elements will help the nation become strong and successful, irrationally offering ideological rather than economical solutions for the crisis. They also tend to establish a strong relationship with the dominant religion/church in the country to strengthen the idea of a national identity, and spread the party's influence through the pulpits as well. (See Johnson 1985; Grzymala-Busse 2019. For those who are interested in the linguistic basis of this phenomenon, you can do a research on conservative vs. democratic rhetoric to identify the reasons for the former's persuasiveness. As a theoretical basis use, for example, George Lakoff and Mark Johnson's *Metaphors We Live By* and George Lakoff's *Don't Think of An Elephant*.)

76 The founding of the UN was initiated at a meeting between the US President Franklin D. Roosevelt and British Prime Minister Winston Churchill in August 1941 on a boat off the coast of Newfoundland, where they signed the Atlantic Charter, a document outlining their vision of the world after WWII. One of the motives for Roosevelt's signing the Charter was to diminish

The period between 1947 and 1991 is known as the period of the Cold War. This was an ongoing state of political rivalry, military tensions, proxy wars, and economic competition between the Communist countries (Soviet Union and its allies) and the Western countries (the United States and its allies). In the British colony of South Africa, the period from 1948 until 1992 was marked by the policy of racial separation called *apartheid* (meaning "apartness" in Afrikaans) introduced by the National Party (NP), an Afrikaner ethnic nationalist party.[77] When it comes to literature, the Second World War marked a transition from Modernism to Postmodernism, which will be discussed later on, and which was inevitably influenced both by the tensions of the Cold War and by the rapid decolonisation of the colonized world. Even now, in the twenty-first century, writers are still concerned with these subjects, and they frequently discuss WWII, colonialism, and decolonisation from the point of view of memory, trauma, and identity. The late twentieth century is also a period of late capitalism or neo-capitalism,[78] domination of mass media, and the rise of global culture facilitated by the appearance of TV and further endorsed by the rise of digital media, all of which will influence the overall (Postmodern) cultural production, including fiction- and poetry-writing.

British imperial power and inaugurate the process of British decolonisation, limiting thus British influence in favour of rising US influence (Sands).

77 South Africa was British colony until 1961, when it withdraws from The Commonwealth. The withdrawal ensued after South African policy of the apartheid was criticized by other Commonwealth countries upon which the apartheid-promoting NP declared its independence from the British monarchy, proclaimed itself an independent republic and continued enforcing the apartheid policy.

78 Not all thinkers and theorists define the term consistently. For some, this is a (chronological) stage in the development (transformation) of capitalism for others it implies a stage prior to its replacement by another system. See: Sombart 1927, Michielsen 1969, Mandel 1975, Marcuse 1980, Jameson 1991, Derrida 1994.

Modernist Literature

Pay attention to literary terminology:

Like there is a difference between **romantic** (conducive to or characterized by the expression of love; characterized by or suggestive of an idealized view of reality) and **Romantic** (pertaining to Romanticism), there is a difference between **modern** (relating to the present or recent times as opposed to the remote past), and **Modern** and **Modernist** (pertaining to Modernism).

Because other scholarly disciplines also use **modern** or **Modern**, but in different meanings, such as linguistics (Modern English), or historiography (early modern period (1500-1800), modernity), it is preferred to use the adjective **Modernist** when discussing literature so as to eliminate ambiguity. This is particularly important in the temporal sense as literary Modernism is a twentieth-century phenomenon, whereas historiography uses the adjective to describe earlier periods.

Generally speaking, Modernism is a hypernym for the entirety of numerous artistic tendencies prominent in the first half of the twentieth century (various short-lived but significant art movements), such as Expressionism, Futurism, Dadaism, Surrealism, and many others. These different movements within Modernism are a result of the artists' efforts to create new alternatives to the old belief system. Because of this, Modernist art is characterised by **intense experimentation**.[79] Artists re-examine the nature of reality and experiment with new ways of painting, building, composing music, and writing. As they question all aspects of life and art, such as the traditional modes of art, social organization, religion, morality, and the concept of the human self, so various movements appear, and either disappear or continue to develop. The position of the Modernist artist as one who questions the traditional values, way of life, and conceptions of art contributes to the perception of the artist as "alienated" from the society. The artists lead a bohemian lifestyle, and they object to the

79 For example, in painting, artists abandon perspective and direct pictorial representation which results in many famous movements such as Fauvism, Cubism, Futurism, Dadaism, and Surrealism. Art, interior design, jewellery design, and architecture see the flourishing of Wiener Moderne (Vienna Modernism), known also as Sezession, Jugendstil, Art Nouveau, and Art Deco. Similarly, in music, melody and harmony are abandoned, and the influence of popular culture increases. Composers experiment with tonality. According to Daniel Albright, modernism in music can be seen as "a testing of the limits of aesthetic construction" (*Modernism and Music: An Anthology of Sources* 11).

conventions of ordinary society. Because of their specific role, they will become characters in a new popular genre, the so-called artist novel.

Modernists view the world and self as no longer knowable. It is impossible to adhere to tradition(s) that produced such carnage and destruction as were seen in WWI. Language is no longer seen as the Divine Word which helps in communication, but a source of miscommunication and misunderstandings. God is not seen as the Divine Author who gives history a meaning, who gives us morals, and authorizes the "proper," linear ordering of narratives and history (from the beginning via the middle to the end), which was a mark of realism. Because of this, Modernist writers experiment with language and structure of texts extensively.

The view that the world is not solid and that it has profoundly changed for the worse produces a general lack of epistemological, teleological, and ontological confidence.[80] All traditional assumptions about the world have been upset. The spirit of scepticism and the need for experimentation prompt writers to ask themselves the ultimate questions: "Why do we write?" and "How are we supposed to write?" This will result in the publication of a succession of essays that attempt to answer these questions by suggesting the proper ways to write, the appropriate topics, and even the proper ways to "be" a writer.

Among many such essays are D. H. Lawrence's "Why the Novel Matters" (1925, 1936), V. Woolf's "Modern Fiction" (1919, 1921) and T. S. Eliot's "Tradition and the Individual Talent" (1919). Frequently, the writers disagree, that is, have different conceptions of "proper" writing or highlight different aspects of writing as important. In his essay "The Metaphysical Poets" (1921), T. S. Eliot explains why Modernist poetry is and should be as complex and impenetrable as it is, and why experimentation with language is necessary: "Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, indirect, in order to force, to dislocate if necessary, language into his meaning" (289).

For many writers, the rejection of the material world as the only legitimate realm of human existence will result in the need to find alternative ways of representing reality and human subjectivity. Because of this, writers will struggle to find ways of representing consciousness, perception, emotions, and the

80 That is, people lack *knowledge*; they lack *purpose* or do not know the meaning of life; they do not know what *is* or *is not*.

(often conflicting) interaction of the individual with the society. This struggle (or experimentation) results in the use of techniques such as the stream of consciousness, interior monologue, and defamiliarization.[81]

> In his essay "The Storyteller," Walter Benjamin acknowledges the impossibility to use language in a traditional way (which will be a mark of both Modernism and Postmodernism). He discusses this new, strange state of the impossibility of telling stories – of expressing one's experience, that was brought about by the Great War:
>
> > With the [First] World War a process began to become apparent which has not halted since then. Was it not noticeable at the end of the war that men returned from the battlefield grown silent—not richer, but poorer in communicable experience? What ten years later was poured out in the flood of war books was anything but experience that goes from mouth to mouth. And there was nothing remarkable about that. For never has experience been contradicted more thoroughly than strategic experience by tactical warfare, economic experience by inflation, bodily experience by mechanical warfare, moral experience by those in power. A generation that had gone to school on a horse-drawn streetcar now stood under the open sky in a countryside in which nothing remained unchanged but the clouds, and beneath these clouds, in a field of force of destructive torrents and explosions, was the tiny, fragile human body. (27)

Modernism intensifies the distinction between "high" and "low" art in line with the idea that proper art is detached from the praxis of life.[82] Thus, the

81 Defamiliarization (from the Russian остранение; ostranenie) is the technique of presenting common (familiar) phenomena (situations, persons…) in an unfamiliar, strange or unusual way to intensify the audience's discernment of the familiar, which is then actively questioned. For Viktor Shklovsky, the Russian formalist who coined the term, defamiliarization is the principal concept of art and poetry ("Art, as Device" 157-174). The fact that the concept was known much earlier and was referred to by Wordsworth and Coleridge in their literary essays, even though they did not use the term "defamiliarization," speaks in favour of Shklovsky's claim of its principality. Bertolt Brecht is known for the implementation of what he calls Verfremdungseffekt (V-Effekt, estrangement effect) in epic theatre. Although they essentially share the same purpose, Simon Spiegel differentiates between defamiliarization (a formal-rhetorical *act* of making the common strange) and estrangement effect (the *effect* that the act of defamiliarization, that is, re-contextualization of the familiar, has on the reader/audience) (369-385).

82 The roots of this are found in the late nineteenth century. The Aesthetic Movement, with its insistence on "art for art's sake," repudiated the middle-class conjectures about the nature and purpose of art. Rejecting Victorian conceptions of the artist's moral and educational obligations, Aestheticism helped widen the rift between writers and the general public, resulting in the "alienation" of the modern artist from society and bringing forth the realization that the mass

extent of experimentation of certain modernists in actuality makes "high" art (literature, painting, music) inaccessible to most people due to its lack of referentiality, its obscurity, and indeterminacy of meaning. The reader (viewer, listener) is expected to be highly educated and well-read in order to decipher some of the symbols and references. In reality, the reader is prevented from the fundamental concern in the human relation to art: *to understand it* (cf. works of Joyce, Pound, Eliot, and others). In simpler terms, the average reader (viewer, listener) will find modernist art difficult to understand, creating a further gap between art/artists and the public.

Modernist artists view their work and its results (art) as a means to find "truth." In the Preface to his novel *The Nigger of the "Narcissus,"* one of many Modernist essays that question the role of art and writing, Joseph Conrad speaks precisely of the artist's quest for truth and says, "art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth … to find … what is enduring and essential … the very truth of their existence" (v). Because of their quest, both the real-life figure and the literary character of the artist are seen as unusual, different, and sometimes even as a genius in the Romantic sense. In this constellation, a specific genre of the novel – **the Artist Novel** (Künstlerroman) – becomes popular. The artist novel is a type of Bildungsroman (coming-of-age novel, a novel of adolescence) describing an artist's growth to maturity. The protagonist is a young sensitive man (an artist) on a quest for self, who is frequently at odds with the values of the bourgeois society in which s/he lives. Among well-known examples are James Joyce's *A Portrait of the Artist as a Young Man* (1916), D. H. Lawrence's *Sons and Lovers* (1913), in Croatian literature, Miroslav Krleža's *Povratak Filipa Latinovicza* (1932), and in French Marcel Proust's *In Search of Lost Time* (1913-27).

The questioning spirit of the period is additionally highlighted by the works of many influential thinkers in various disciplines who attempt to find new ways of understanding the shifting world and whose ideas greatly influenced the further development of thought in the twentieth century and among the twentieth century writers. For instance, certain Modernist ideas are greatly in line with Friedrich Nietzsche's idea of an Übermensch (overman) and the notion that our moral and social conventions and values should be reconsidered as they are inadequate. The Übermensch is able to establish his own values,

---

public lacks knowledge (education, refinement) to appreciate (high) art (cf. Matthew Arnold's *Culture and Anarchy*).

rather than conform to customary behaviour. He is willing to risk all for the improvement of humanity; he is " the Roman Caesar with Christ's soul" (*The Will to Power* 513), capable of despotism, but never resorting to it because he loves mankind (*Thus Spoke Zarathustra* 4).[83]

Further, Karl Marx's ideas on the materialistic concept of history (as dependant on economic circumstances and human productive power) and his theory on capitalism and the circulation of capital still inform the work of many contemporary thinkers. Observing the exploitative and crisis-prone nature of capitalism, Marx believed that class antagonisms would cause revolutionary action, which would lead to the establishment of a non-exploitative, classless society of free producers.

Sigmund Freud's theory of psychoanalysis turned out to be very important in the development of literary characters and interpretation of literary texts.[84] The theory relies on the idea that our personality is not a unified whole but a tripartite construction consisting of id, ego, and superego. Moreover, the theory suggests that repressed psychological material (such as unfulfilled desires and traumas) shapes our behaviour. Finally, James George Frazer's anthropological study *The Golden Bough* presents his conclusions on the development of human belief: from believing in the magical, to the religious belief, and to the scientific mode of thought. Frazer recognized the recurring symbolic cycle of life, death, and rebirth in world myths, which various writers and critics referred to, most notably T. S. Eliot in his "The Waste Land" (1922). Despite the fact that much of his work is now contested, at the time, Frazer's study had a massive influence on Modernist literature and art.[85]

---

83 This is a very brief summary of certain major points of Nietzsche's work, and such will be the following summaries of other three influential thinkers of the time. The purpose of such short outlines is to succinctly illustrate how their thinking and their works influenced literature of the time; it is neither possible to encompass their philosophy in full within the framework of this textbook nor is this the textbook's goal. Those interested in the work of Nietzsche, Freud, Marx, or Frazer should pursue individual research.

84 For example, in his prose and poetry, D. H. Lawrence adapts the Oedipus complex to represent his own relationship with his parents. Freud's significance for Modernist thinking is also shown in the fact that, upon Freud's death, W. H. Auden wrote an elegy titled "In Memory of Sigmund Freud," in which he suggests that Freud has become "a whole climate of opinion / under whom we conduct our different lives" (68-69). Regardless of the subsequent criticism of his work, and the modification of his ideas by later critics and scholars in the field of psychoanalysis, Freud's influence at the time was enormous and cannot be ignored.

85 It is difficult to list all Modernist writers, poets, critics, and thinkers who were influenced by Frazer's study (some even mention the study by name in their literary works!), but here is

The major features of Modernist literature include:

1. **Experimentation and novelty** (in form, techniques, and the use of language): In a broken world where nobody can rely on the old truths and values, Modernist writers attempt to find a new "truth," a new way to view and understand the world through extensive experimentation.

2. **Personal and textual inwardness**: Writers show interest in the mind; texts rely less on action, and more on reflection. This is achieved by means of different techniques or depictions:
   a. *Stream of consciousness*: Method of narration that describes the goings-on (the flow of thoughts) in the minds of the characters.
   b. *Existential loneliness*: Frequently, the characters are or feel isolated and alone. There is nothing and nobody to lean on.
   c. *Free indirect speech*: This is a technique in which a character's voice is partly mediated by the voice of the narrator, or the character speaks through the voice of the narrator, whereby the voices are merged (see table 2). For example, in Woolf's *Mrs Dalloway*, the title character's thoughts are expressed by means of this technique:

      > And as she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, more and more gently, as if this beauty, this scent, this colour, and Miss Pym liking her, trusting her, were a wave which she let flow over her and surmount that hatred, that monster, surmount it all; and it lifted her up and up when – oh! A pistol shot in the street outside! (11-12)

3. **Eclecticism**: Eclecticism is a conceptual approach or practice that draws upon multiple theories, styles, or ideas to gain complementary insights into a subject; it implies combining various elements from different styles, cultures, and systems of thought.[86]

---

a list of several impressive names: W. B. Yeats, H. P. Lovecraft, T. S. Eliot, Sigmund Freud, Carl Jung, James Joyce, D. H. Lawrence, Joseph Campbell, and even Jim Morrison of *The Doors*.

86 For example, "The Waste Land" by T. S. Eliot is a poem written in English, but contains parts that are written in other languages: Italian, German, French, and Sanskrit. Eliot uses innumerable allusions and quotations from other texts, and refers to the Upanishads (ancient Sanskrit spiritual texts related to Hinduism, and partly also with the religious traditions of Buddhism and Jainism) and Christianity, making the poem both eclectic and cryptic for most readers.

4. **Fragmentation**: The writers attempt to express the impossibility of "wholeness"; ellipsis abounds as sentences and stories remain unfinished. Fractured art forms are an expression of pessimism and despair about the world in which everything is lost. There is no sense of purpose, no coherence, and no sense of values.

Table 2

Direct, Indirect, and Free Direct Speech

Direct speech	Indirect speech
From his window he could see children laughing and playing with the dog. "Why do I never feel this relaxed and happy?" he said.	From his window he could see children laughing and playing with the dog. He wondered why he never felt that relaxed and happy.
Free Indirect Speech	
From his window he could see children laughing and playing with the dog. Why did he never feel this relaxed and happy?	

As a consequence of experimentation, innovation, and the focus on the mind, Modernist fiction (prose) is, generally speaking, radically different from Realist (Victorian) fiction. Whereas Realism typically relies on traditional narrative methods, Modernism diverges from them (see table 3).

Table 3

Comparison of Typical Narrative Methods in Realist and Modernist Fiction

Realism (Victorian Fiction)	Modernism
Chronological (linear) plot	Achronological (nonlinear) plot
Continuous narrative	Narrative broken by / consists of associations
Omniscient narrator	Narrator is reflective, not authoritative (s/he relies on memory, reflections, impressions; narration is incomplete and "flawed" as are our memories and impressions)
Closed ending	Open ending

For educational or critical purposes, Modernist writers are sometimes divided into several groups based on the dominant features of their work. Thus, there are the so-called *high Modernists* who deal with personal and textual inwardness (such as Joyce and Woolf), or the topics of imperialism and colonialism (such as Conrad). The degree of experimentation is considerable in their works.

Then, there are writers of the 1930s, and particularly of the aftermath of WWII, who reject Modernist experimentation and return to traditional narrative methods. They are interested in conveying very clear and specific messages in the form of social realism, documentarism, and the genre of utopia/dystopia. Among them are writers such as George Orwell and Aldous Huxley. **George Orwell** (1903-50) created an entire oeuvre marked by a strong awareness of social differences and injustices. Although his work is very political, he never joined any parties as he felt contempt for all ideologies; he saw himself as being independently left. He was equally critical of the capitalism of the West and of the perversion of socialism into tyrannical despotism in Soviet Russia. His fictional and non-fictional works are marked by these ideas as he continuously tackles topics of the abuse of political power, highlighting language as the principal tool of oppression and manipulation, and advocating for clear, transparent, and simple language that does not obscure facts, that is "the truth."

Aldous Huxley (1894-1963) is known for his brilliant satires of contemporary society and scientific progress, such as *Point Counter Point* (1928), *Brave New World* (1932), and *Island* (1962). He believed that the world could be changed if people changed through some form of mystical enlightenment, possibly also through the use of hallucinogenic drugs. He is also known for his works of non-fiction, such as *Music at Night* (1931), *The Perennial Philosophy* (1945), and *The Doors of Perception* (1954).

Finally, there is **D. H. Lawrence** (1885-1930) as a self-standing figure who rejects the idea of fragmentation, the superiority of mind over body, and whose works promote the idea of personal and collective resurgence through our (physical) intensity and passion.[87] This also entailed rebirth through sexual lib-

87 As a separate group, there are also writers, some of which are Victorians, and other Modernists, who belong to the so-called Catholic literary revival which occurred predominantly in the French and English literature, but certain American writers can also be said to belong to the group. The writers either converted to Catholicism or returned to it, and their texts tackle Catholic themes and reinforce their commitment to Catholicism. The movement lasted from about 1845 to about 1960. The English writers that belonged to the group are: John Henry

eration and rejection of Victorian prudishness, which resulted in the banning of Lawrence's novels due to obscenity. *Lady Chatterley's Lover* could not be published in the UK (there were only "expurgated" editions available), so Lawrence had it published in 1928 in Italy. It was only in 1960 that Penguin won a lawsuit which enabled the novel to be published in its entirety in England.[88]

The Case of *Finnegans Wake*

James Joyce's *Ulysses* is usually taken as the prime example of Modernist experimentation, but it is his novel *Finnegans Wake* that is the ultimate instance of Modernist linguistic experimentation. It took Joyce seventeen years to write it, and it defies interpretation. Joyce blends standard English words, uses neologistic multilingual puns, and portmanteau words. He uses the stream of consciousness technique, numerous literary allusions and associations, and rejects narrative conventions (circular structure of the novel).

Modernism and Colonialism – The Case of *Heart of Darkness*

Joseph Conrad (1857-1924) was of Polish nationality, born in the then Russian Empire (now Ukraine), but received British citizenship, and became one of the major English writers. English was his third language (he learned it in his twenties, after Polish and French). Although he never states explicitly that the novella *Heart of Darkness* is set in Africa, it is clear that his experience of travelling to Congo[89] influenced his writing. Furthermore, from the age of seventeen he sailed on French and British merchant ships, which is why most of his works have a nautical theme and setting.

Newman, Gerard Manley Hopkins, Hilaire Belloc, G. K. Chesterton, Alfred Noyes, Robert Hugh Benson, Ronald Knox, Graham Greene, and Evelyn Waugh.

88 His novel *The Rainbow* was also banned for obscenity.

89 By suggesting that the protagonists of the novella work for a Belgian company, Conrad implicitly addresses one of the most brutal colonial regimes. Namely, the so-called Congo Free State (1885–1908) was the personal property of king Leopold II of Belgium, who quickly became notorious for his unchecked treatment of the native population. In the exploitative search for ivory and red rubber as lucrative natural resources, Leopold's agents resorted to brutal torture, mutilation, and murder of millions of native people. The Congo Reform Association, founded by British citizens, made known the truth about Leopold's regime, causing indignation all over Europe and forcing Leopold to transfer his authority to the Belgian government. In 1908, the Congo Free State was abolished and replaced by the Belgian Congo, a colony controlled by the Belgian parliament ("Congo Free State").

What are the symbolic meanings of the novella's title *Heart of Darkness*?

Despite a certain degree of negative criticism which the novella received, most notably by Chinua Achebe who accuses Conrad of racism, it is undisputable that *Heart of Darkness* has a clear anti-colonialist message. Conrad rejects the idea that the Europeans are any less barbaric than the colonized nations, whom the Europeans viewed as such. In this, he forces the European reader to question the generally accepted truths both about the colonial project and about the alleged European civilizational superiority. This is, among other incidents in the novella, well-illustrated in Marlow's statement that the European religion, or the idol they bow down to, is conquest:

> The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea -- something you can set up, and bow down before, and offer a sacrifice to. . . . (10)

Marlow's statement suggests that the "redeeming" idea of the conquest (an excuse for colonization, such as "civilizing the primitive nations") is something that Europeans worship as an irrational religious idol. By saying that they are doing good in "civilizing" others, they are justifying their violent imposition of their own values and way of life. In this way, Conrad makes it clear that the primitive appeal of the idea of a "noble conquest," which the Europeans firmly believe in, is quite similar to the totemic religions that, ironically, Europeans look down upon.

What complicates the reading from a contemporary point of view is the belief that Marlow failed to explicitly condemn racism and colonialism. Nevertheless, Marlow is represented as shocked, confused, and unable to come to terms with the Europeans' actions in Africa. His confusion is the reason he begins his tale in the first place, and the telling of the story is his attempt to understand the discrepancy between what is believed and said about the colonial effort in Europe, and its reality, its practice in Africa. The incongruity is additionally emphasized by the character of Kurtz, whose initial discursive representation as an exemplary individual, an ambassador of European culture, is eventually revealed to be untrue. The shocking revelation of Kurtz's savage behaviour ultimately serves as a symbol of the contradiction between the colonizers' belief about their role in the colonies and its reality.

> Is Conrad's accusation of conquest/colonialism appropriate or inadequate? Explain.
>
> How can the character of Kurtz be interpreted from a psychological or philosophical viewpoint? Does his behaviour say something about the human race and/or human nature (if we take it that there is such a thing as human nature)?

The novella makes extensive use of the European racist prejudice against Africa as the "dark" continent. It was seen as the place of uncivilized paganism, unbearable climate, diseases and insanity, inhabited by dark-skinned savages and cannibals, and overly sensual women; it is both tempting and corrupting for the White man (cf. Said's *Orientalism*). As a European, Marlow inevitably operates within this system of values, but comes to question it after witnessing the European barbarism that equals and even exceeds the imagined African barbarism.

> Consider Chinua Achebe's famous essay "An Image of Africa: Racism in Conrad's *Heart of Darkness*" in which Achebe makes the statement that "Joseph Conrad was a thoroughgoing racist." Do you agree with the statement? Do you agree with the arguments presented in the essay? Explain.

When discussing racism, it may be helpful to define the related terms. According to Ibram X. Kendi's *How to Be an Antiracist?* (2019), a **racist** is "one who is supporting a racist policy through their actions or inaction or expressing a racist idea" (ch. 1), whereas an **antiracist** is "one who is supporting an antiracist policy through their actions or expressing an antiracist idea" (ch. 1). **Assimilationist** is "one who is expressing the racist idea that a racial group is culturally or behaviorally inferior and is supporting cultural or behavioral enrichment programs to develop that racial group" (ch. 2). **Segregationist** is "one who is expressing the racist idea that a permanently inferior racial group can never be developed and is supporting policy that segregates away that racial group" (ch. 2). Both assimilation and segregation are racist; one adopts an antiracist approach if one is "expressing the idea that racial groups are equals and none needs developing, and is supporting policy that reduces racial inequality" (ch. 2).

> What textual (narrative) features of Modernism can you recognize in Conrad's *Heart of Darkness*?

Modernist Poetry

British Modernist poetry is impossible to imagine without W. B. Yeats, W. H. Auden, and T. S. Eliot. Their work is not only part of the British canon, but of world literature. In fact, much of Modernist poetry in English has a transatlantic quality, as the poets tended to travel back and forth between the UK and the USA.[90] For this reason, some of the major Modernist poets are claimed by both literatures and are a part of both British and American canons.

Like much of Modernist fiction, Modernist poetry echoes the influences of the two World Wars. In "The Shield of Achilles," W. H. Auden juxtaposes the imagery related to Ancient Greece and idealized heroism of the Trojan War with the horrific images of the twentieth-century violence. The poem is an *ekphrasis* and refers to Book XVIII of Homer's *Iliad*, in which the splendid shield that Hephaestus (god of blacksmiths, fire, and forges) made for Achilles is described. The shield, in fact, represents the Ancient world and describes various aspects and values of classical life that are being fought for (or defended) in the Trojan War. Conversely, the twentieth-century world described by Auden does not seem to have any values worth fighting for – it is a world of senseless violence.

What features of Modernism can you recognize in W. B. Yeats's poems? What kinds of themes is he exploring? What is his attitude to the Easter Uprising (Rising) of 1916?

Research project: Find out more about the causes and consequences of the 1916 Easter Uprising. Generally speaking, it is necessary to have at least a basic understanding of the issues surrounding the Irish struggle for independence in order to understand the Irish literature of the twentieth century.

What is T.S. Eliot's poem "The Hollow Men" about? Is it a typical Modernist poem? Explain.

What about Joyce's "The Sisters"? Can you recognize certain Modernist features in it? What do you think this short story is about?

90 Ezra Pound was American, but lived intermittently in Europe for most of his life. T. S. Eliot was born in the USA, but renounced his US citizenship and chose UK as his homeland. W. H. Auden was born in the UK, travelled around Europe, and moved to the USA in 1939, where he stayed until 1945; he then travelled between Europe and the USA, until his death in Vienna. He had dual British-American citizenship. Thom Gunn's life and career were equally transatlantic.

British poets of the 1940s developed a new poetic style known as the **"New Apocalypse"** (sometimes also: the New Romantics) and produced three anthologies of poetry in the period between 1940 and 1945. They wrote in a daring, powerful, and fervent style, frequently Romantic and grand, and the most prominent representative was Dylan Thomas ("Do Not Go Gentle into that Good Night"), followed by George Barker, David Gascoyne, and others. They reacted against the political, social, and rational interests of the previous decade (1930s) and tended towards the ideas and ideals of Romanticism.

Theatre of the Absurd

The post-WWII period saw the appearance of a new type of radically different and experimental literary form that can be seen as a transitional form between Modernism and Postmodernism – the **Theatre of the Absurd**. The term "Theatre of the Absurd" was coined by the literary critic Martin Esslin in 1960 as he applied it to a group of playwrights active in the 1950s and the 1960s, such as Samuel Beckett, Eugene Ionesco, Harold Pinter, Tom Stoppard, Friedrich Dürrenmatt, and Edward Albee. The roots of their innovative plays are to be found in Modernism, that is, in the avant-garde experiments of the 1920s and 1930s Modernist art (Surrealism and Dada in particular) and in existentialist philosophy.

The philosophy of existentialism is concerned with the condition of human existence and meaning/purpose of life. Existentialists realize that the human situation is basically meaningless and absurd, and that man is not in harmony with the universe. Human life is marked with a pointless search for meaning, harmony, and clarity in a godless world bereft of eternal truths or values. Everything has become questionable and there are no answers. However, generally speaking, existentialists believe that people should not give up on life despite life's absurdity, and that they should "push on." Albert Camus, a French existential philosopher,[91] wrote the famous book *Myth of Sisyphus* (1942) that deals with the "relationship between the absurd and the suicide" (5). In his elaboration on the issue of suicide as a "truly serious philosophical problem"

91 He also wrote the novel *Stranger* (1942), a novel of alienation and spiritual exhaustion, which suggests that conventional morality is absurd and should be questioned because enforcing empty conventions is both futile and dangerous. The novel also points to the problem of responsibility for one's actions; regardless of whether life is meaningless or not, people still have a responsibility for their actions.

(1), Camus ultimately concludes that despite the realization of the absurdity of life, one must plunge into life with every excess (114); in other words, one must revolt, must continue, and "must imagine Sisyphus happy" (119).

In his *Fear and Trembling* (1843), Søren Kierkegaard, an early existential philosopher, argues from a Christian point of view that people have a responsibility toward and for their own life and faith, which they have to live passionately in order to give life and faith meaning, that is, to be (tragic) heroes and create meaning in a world that effectively lacks it (12-28). In this vein, the art and thought of the absurd are in facts attempts to transcend the absurd, to find a way to a meaningful life, despite its absurdity. According to Ionesco: "To attack absurdity is a way of stating the possibility of non-absurdity . . . the constant search for an opening, a revelation" (qtd. in Esslin 198).

The major features of the Theatre of the Absurd are:

1. **Anti-theatre**: It openly rebels against conventional theatre, as the plays typically have no conventional plot and no causality.
2. **The stage is bare**, frequently symbolic.
3. **Plots are cyclical or absurdly expansive**: The lack of plot places emphasis on language. According to literary critic and thinker George Steiner, language is "the main instrument of man's refusal to accept the world as it is" (228).
4. **Protagonists are anti-heroes**: They are characters stuck in desperate circumstances, forced to repeat monotonous or meaningless actions. They do not seem to be in control, but rather resemble puppets controlled or endangered by an invisible and unknown outside force.
5. **Grotesque** (comedy blended with the horrific or tragic)
6. **Opposition to Realism**: There is no illusion of reality because there is no "reality" to imitate.
7. **Illogical and anti-rationalist**: It refutes rationalist ideas because rationalization, like language, only tackles the superficial aspects of life.
8. **Nonsense language**:
   a. Absurdist playwrights distrust language as a means of communication. They see is as a medium of conventionalised, stereotyped, and ultimately, meaningless exchanges. Words cannot accurately communicate the crux of human experience beyond its surface.

b. To highlight the unreliability and deficiency of language as well as its conventionality, they resort to conventionalized phrases, nonsensical utterances, clichés, slogans, and technical jargon. Language is distorted, parodied, and broken down; sometimes they recycle language used in slogans or newspapers, as the protagonists cannot produce language of their own.
c. They praise nonsense as it implies freedom, is closer to the essence of natural (rather than conventionalized/artificial) life, and delivers boundless comedy.

What do you think is the meaning of the title of Beckett's play *Happy Days*? How does it inform our reading and our interpretation of the play?

Monty Python: Pop-culture and the Absurd

Thanks to the appearance of mass media such as the newspapers and radio in the nineteenth century and, particularly, the TV in the twentieth century, the post-WWII period saw a rise in the visibility and influence of popular culture.[92] In line with the grotesque and absurdist humour promoted by the Theatre of the Absurd as the representative of high culture, the British comedy troupe called Monty Python provided a more popular (though not less intelligent!) form of absurdist entertainment in the form of a TV sketch that first aired on BBC in 1969: the first episode of the show *Monty Python's Flying Circus*. Their sketches grew to be an all-encompassing cultural phenomenon as they worked in all media (TV, theatre, literature, and film).

Like Theatre of the Absurd and Modernist art in general, the Monty Python sketches go beyond tradition and are highly intertextual, allusive, and eclectic. They reject the form of a conventional sketch which highlights the significance of a punchline, and opt for a more "anarchic," frequently even bizarre, type of humour, unburdened by the audience's expectations. They challenge social

92 The term popular culture (pop culture or pop-culture) typically refers to the traditions and material culture of a particular society. In contemporary Western society, and in this text, the term pop culture refers to cultural products that have mass accessibility and appeal; they are consumed by the majority of a society's population and their consumption is enabled by the mass media. The term is somewhat more complex, however, and for more precise definitions see: McRobbie 1994, Gans 1999, Fiske 2010, and Storey 2019.

norms and values, and discuss language, religion, politics, and human life in general.

> **Research project:** Find a short sketch by the Monty Python group and try to detect Modernist and/or Absurdist features in it.

As one of key playwrights of the Theatre of the Absurd, Samuel Beckett is frequently seen as being both a Modernist and a Postmodernist writer. The same can be said of the Monty Pythons, and many other writers and artists in the post-WWII period (for example, Harold Pinter, William Golding, Jean Rhys, David Lodge, to name a few, but also Carlos Fuentes, Jorge Luis Borges, and others). How is that possible?

POSTMODERNISM

Introduction: After, Beyond, or Late Modernism?

The end of WWII is usually taken as the beginning of the Postmodernist Movement (Postmodernism), which represented a new paradigm in all areas of humanist thinking and research.[93] Postmodernism is a broad term encompassing theories of art, literature, architecture, and culture, and in line with its breadth, the definitions of the term vary across disciplines. There seems to be a general consensus that the appearance of Postmodernism can be connected with the changes brought about by the consequences of WWII and the rise of consumer capitalism. Whereas Postmodernism is an artistic (literary) period/movement, postmodernity is the social and cultural *situation*, organization of existence and experience, and of sentiment and mood representative of late capitalist life in economically most advanced countries. There is a lack of production, and an abundance of services and information, which circulates widely thanks to digital channels.

Despite the profusion of discussions and books about Postmodernism as well as its many definitions (or attempts at defining it), certain scholars reject the existence of Postmodernism, and suggest that post-WWII period is simply (late) Modernism. The very name suggests that there is a connection with Modernism, but it is arguable whether Postmodernism should be viewed as an extension of or a break away from Modernism. Noam Chomsky claims that there is no real novelty that would justify calling this period a new period in cultural history (in other words, it does not bring something that we did not already know).[94] Furthermore, a portion of literary criticism so far seems to imply that Postmodernist traits seem to be more pronounced in American than

93 In current scholarly discourse, there are references to postmodern philosophy, postmodern pedagogy, but even to postmodern technology, postmodern social sciences, and so on.

94 Very postmodern-like, the actual statement is difficult to verify apart from this transcript of his comment on the topic available on the *LBBS, Z-Magazine's Left On-Line Bulletin Board*: http://bactra.org/chomsky-on-postmodernism.html. The comment was posted in 1995, I have accessed it on 10 Apr. 2020. Josh Jones reiterates Chomsky's claim that Postmodernist thought does not offer radical new ways of conceiving the world, but serves as an instrument of oppressive power structures by pointing to Chomsky's interview available on YouTube under the title "Noam Chomsky - Postmodernism I" ("Noam Chomsky Explains").

in British literary works, as they tend to read British texts from different perspectives. For example, in her essay "Abandoning the Postmodern? The Case of Peter Ackroyd," Aleid Fokkema talks about "the rejection of postmodernism in general by some academics in Britain" (168) and suggests that "British criticism tends to take a rather stern view of postmodern literature, seeing it as an exponent of capitalist culture" (167), referring specifically to Alan Sinfield's and Terry Eagleton's claims.[95] Nevertheless, she believes that their theoretical positions have "no real influence on the reception of British postmodern novels by the reading public" (168). Consequently, this chapter deals with Postmodernism as an actual, existing, although contested, phenomenon.

Defining the Undefinable?

The discussion concerning the character of this period should begin with an apt quote from Ihab Hassan's essay titled "From Postmodernism to Postmodernity: The Local/Global Context." In it, Hassan humorously points to the problematic theoretical/conceptual nature of Postmodernism:

> The term, let alone the concept, may thus belong to what philosophers call an essentially contested category. That is, in plainer language, if you put in a room the main discussants of the concept--say Leslie Fiedler, Charles Jencks, Jean-François Lyotard, Bernard Smith, Rosalind Krauss, Fredric Jameson, Marjorie Perloff, Linda Hutcheon, and, just to add to the confusion, myself--locked the room and threw away the key, no consensus would emerge between the discussants after a week, but a thin trickle of blood might appear beneath the sill. (1-2)

In many ways, it could be argued that the difficulty of defining Postmodernism arises from Postmodernism's own premise that there are no absolute truths, all-encompassing narratives, or ultimate definitions. Everything is seen as fluid and relative, and thus also Postmodernism's

95 Sinfield 1989; Eagleton 1985.

Consider this:

Charles Jencks, architectural historian and cultural theorist, famously stated in his book *The Language of Post-Modern Architecture* (1977) that "Modern Architecture died in St. Louis, Missouri on July 15, 1972 at 3:32 p.m. (or thereabouts)" (9), when the Pruitt-Igoe public housing complex was demolished. According to him, the idealism of Modernist architecture evident in the straight lines and right angles was exchanged for a more liberated, playful, organic, and culturally receptive mode of thinking: Postmodernism.

own existence and definition. It can be argued, however, that the two concepts that somehow contribute to a more coherent view of Postmodernism may be the *meta-narrative* (as used by Jean-François Lyotard) and *play*, *free play* or *freeplay* (as used by Jacques Derrida). So, it may be surmised that Postmodernist writers tend to avoid the possibility of (ultimate, definitive) meaning – they *play* with language, meanings and forms, and the Postmodern novel is often a parody of the Modernist quest for meaning.

Theoretical (Conceptual) Framework of Postmodernism

One of key Postmodernist texts is Jacques Derrida's 1966 lecture, which was published in 1967 as chapter 10 of his *Writing and Difference* titled "Structure, Sign and Play in the Discourse of the Human Sciences." According to Derrida, there is no fixed centre of universe, structural oppositions (binaries) – such as logos/pathos, soul/body, self/other, good/evil, culture/nature, man/woman, inside/outside, speech/writing, day/night – are inadequate expressions of reality because they are limiting, and all concepts are in fact subject to free play; they are mutable and open to interpretation (351-70).

In 1967, Roland Barthes published his seminal essay titled "The Death of the Author," included in his *Image Music Text*, in which he dispenses with the Modernist idea of the author as the ultimate authority – the only one who can truly decipher the hermetic and experimental Modernist text. He claims it is necessary to "[suppress] the author for the sake of the writing (which is... to restore the status of the reader.)" (143). The focus on the reader's response is one of crucial postmodern ideas in literary theory and criticism as it enables the possibility of multiple interpretations.

Barthes explicitly rejects the notion of the divine author and promotes the awareness that every text consists of citations: "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture" (146). He continues to explain:

> a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is tane [sic] place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. (148)

Thus, Barthes rejects posing the limit of a single interpretation to any text, particularly an interpretation that comes from the author (writer).

What is more, the loss of the authority of the author, empowers the reader/interpreter. In line with such a view of literature, many different theories (reading strategies, schools of criticism) appear, such as Structuralism, Semiotics, Post-structuralism, Deconstruction, Postcolonialism, and so on, all of which offer new, complementary – and sometimes even contradicting – views of literary texts which focus both on the texts' various aspects and on their varying reception.

In 1979, Jean-François Lyotard published his *The Postmodern Condition: A Report on Knowledge*, which has also become one of seminal works of Postmodern theory. Lyotard claims that postmodernity, a period that began after WWII, is marked by a pronounced "incredulity towards metanarratives" (xxiv), that is, grand stories about history and the meaning of life which legitimize knowledge and cultural practices. He focuses in particular on the role of knowledge in computerized societies, since he claims that technological advancement, or "computerization of society" (7), has impacted human lives profoundly. He views knowledge in terms of power, asking questions about the vast amounts of knowledge stored in digital databases: who can say what knowledge is, and what should or should not be stored; he is very mistrustful of multinational corporations and their access to knowledge, wondering whether it will be the government who regulates knowledge, or whether the government will simply be one of the users of this knowledge.

> Can you think of any recent examples of abuse of knowledge acquired through digital databases that show Lyotard was right to ask these questions?
>
> (Have you heard of the Cambridge Analytica/Facebook scandal? Or some other similar case?)

Drawing on Ludwig Wittgenstein's view of language, Lyotard introduces the term *language games*, which, for him, is politically driven, and relates to the close links between knowledge and power. Reality is constructed through language, and language is a means of exclusion or inclusion of others. According to him, the post-WWII period has been dealing with linguistic issues extensively, focusing on fields such as:

> phonology and theories of linguistics, problems of communication and cybernetics, modern theories of algebra and informatics, computers and their languages, problems of translation and the search for areas of compatibility among computer languages, problems of information storage and data banks, telematics and the perfection of intelligent terminals, paradoxology. (Lyotard 3-4)

Writers also engage in "language games," which enables them to write stories from various points of view, that is, to create a plurality of voices. Different contexts add different meanings to words, and we must accept the reality of multiple meanings rather than legitimizing one over the other. Legitimizing a single story or meaning excludes others from the conversation (for example, those of different race, gender, sexual orientation, religion, and so on) and the conversation has to be kept open in order for everyone to have a voice. Rules of language are thus defined within one's local (individual) situation and cannot be applied universally.

The plurality of voices and flexibility of language is also seen in the plethora of views on postmodernity as a cultural situation and Postmodernism as an artistic period and theory. Depending on the critics' own interests and specialities, they viewed different aspects of Postmodernism as decisive.

Fredric Jameson takes a Marxist perspective in his *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991) and claims that the period is marked by "the cultural logic of late capitalism," which implies that the media and capitalist way of life influence people's way of life and thinking as a new form of "colonization." Jameson claims that the period does not critically challenge the

stale and harmful metanarratives of capitalism and globalization; rather, the postmodern way of thinking, promoted by mass-culture, is a part of the state of affairs that relies on consumerism and supports domination and exploitation (see Sinfield 1989; Eagleton 1985; "Noam Chomsky – Postmodernism I").

According to Jean Baudrillard, and particularly his *The Consumer Society* (1970), postmodern culture is marked by the constant consumption, simulation, and display of commodities that people use to gain respect, status, and create their own identity. Additionally, in his *Simulation and Simulacra* (1981), he argues that postmodern society is organized around simulation – codes, images models, and signs are the organizing forms of a new society where simulation reigns and determines how people perceive themselves and relate to others. Mass-media and communication systems create a global culture, but at the same time place emphasis on the surface. Life is a spectacle/simulation rather than an authentic experience. The key conflict (or question) is the one of the real vs. false/fake, which people cannot (or do not bother to) tell apart. People are dependent on screens which project "disparate fragmentary experiences and images that constantly bombard the individual in music, video, television, advertising and other forms of electronic media. The speed and ease of reproduction of these images mean that they exist only as image, devoid of depth, coherence, or originality" (Childers and Hentzi 235).

In his 1987 study *Postmodernist Fiction*, Brian McHale takes yet another approach, and postulates that Modernism and Postmodernism can be distinguished by means of the concept of the dominant. According to McHale, the dominant of Modernist fiction is epistemological, which means that it focuses on the problems of knowledge and knowing. Conversely, the dominant of Postmodernist fiction is ontological, which means that it centres around the problems of being.

The summaries given above represent an introduction to (the theory of) Postmodernism and are a simplified fragment of the vast amount of available criticism and theory on it. Although the authors mentioned can certainly be considered to be key authors, the list is neither exhaustive nor does it represent a comprehensive insight into the work of these theorists or into the theoretical attempts to define and conceptualize Postmodernism. What remains is to attempt to identify Postmodernist literary features, which is most readily done by its comparison to Modernism.

Postmodernist Features

Both Modernism and Postmodernism result from the insecurities, bewilderment, and fragmentation of the twentieth century Western world. This was particularly true for Europe, which was torn apart by two major World Wars, gradually began losing its colonies in the Third World, and saw the shift of power from itself to the United States. Moreover, the Western intellectual and social bases started falling apart under the impact of theories such as Marxism and Postcolonialism, and developments such as global migrations and the appearance of innovative technologies. These developments have contributed to the fact that the Postmodern view rejects the dominant perspective of White (upper-class) men and criticizes it as oppressive. The plurality of voices, meanings, and realities is accepted and supported; people of different ethnicity, race, gender, and sexual orientation get to have their authentic say about their individual experience. Their stories are no longer mediated by White/hegemonic authorities and they reveal decades and centuries of oppression of different races by the White colonists, of women by men, of LGBTQ+ people by their homophobic community, and of people in general by their religious authorities.

The acceptance of multiple voices and perspectives as well as individual stories and histories contributes to the popularity of autobiography as a genre;[96] everyone feels the right to share their story, and does so readily. The rejection of hierarchies brings about the collapse of the distinction between "high" and "low" culture/art, contributing to the rise of the influence of popular culture, and the appearance of hybrid genres. Stylistically, Postmodernist authors tend to borrow and rework the materials and styles from their predecessors by means of metafiction, pastiche, and intertextuality. They are not obsessed with being ground-breaking, but rather enjoy re-working the old, commenting on it from a contemporary perspective, and this frequently means ironically. In the Postscript to his novel *The Name of the Rose*, Umberto Eco suggests that Postmodernism should not be a "chronologically defined trend," but "a way of operating" (570); it is an ironic rediscovery of the past, that is, an "ironic rethinking" (517) of the past. Moreover, Eco comments favourably on Leslie Fiedler's stance on Postmodernism, saying that Fiedler wants to "break down the barrier between art and enjoyability" (573).

96 In historiography, for example, microhistory and the history of everyday life emerge as new and exciting fields of study.

Thus, Modernism and Postmodernism seem to share many features, but, arguably, they view the world through a different perspective, with Postmodernism taking the de-centring, fragmented world more light-heartedly. The world is not in a situation of chaos and uncertainty that needs to be overcome, but rather in the situation of freedom which needs to be embraced (see table 4).

Table 4

Comparison of Modernist and Postmodernist Literary Features

Modernism	Postmodernism
• sense of loss and despair because there is no central system of values, a "grand narrative" to legitimize human practice and give life a meaning	• no need for a "grand narrative" or "meta-narrative" because individual (local, relative) narratives give a more accurate reflection of the world
• fragmentation and decenteredness of contemporary world is seen as tragic (Coherence is believed to be possible and needs to be re-established by instilling rules and order.)	• embraces the freedom that a fragmented world offers (Coherence is not possible.)
• ground-breaking: seeking for new systems, experimenting in form, language, and style to create a new system and find meaning → art can deliver the harmony, coherence, stability, and meaning lacking in modern life • parody, pastiche, intertextuality → art is constructed, not "real"	• does not look for new forms and styles, but rather recreates the old through questioning and irony • metafiction, parody, pastiche, intertextuality, mixing of low with high art, the past with the future, and one genre with another (hybrid genres) → art is constructed, not "real" • belief in excess, gaudiness, and "bad taste"

British post-WWII[97] Fiction

The post-WWII period in Britain was a difficult time. Britain lost all of its foreign finances and was bankrupt (see Barnett 1996; Schmitt 1981). It also

97 Due to the specific attitude to Postmodernism within British literary criticism, the term "post-WWII" is more frequently used within academic discourse for literature written after WWII, as it denotes the texts' chronological or diachronic feature, avoiding thus theoretical conundrums or controversies. Of course, the term could be replaced by "Postmodern" if the users of the term would make it clear that they are reading a specific text as Postmodern.

had to endure the slow dismantling of its Empire, which became an unacceptable form of reign in the light of WWII developments (and as outlined in the 1941 Atlantic Charter). India gained independence in 1947, Burma (now Myanmar) and Ceylon (now Sri Lanka) in 1948, and other territories followed. To be fair, Britain accepted the undoing of the Empire not because it thoroughly changed its ideological views, but rather out of necessity: an economically drained Britain, struggling in the international politics of the emerging Cold War, simply could not afford an empire; the decolonisation was accepted first and foremost out of their own interest, not for the benefit of their (former) colonies.

The Labour party won the first post-war elections in 1945 and worked to establish the so-called welfare state (1945-51), most notable for the major project of founding the National Health Service (NHS). The NHS provided free comprehensive medical care for every citizen and its foundation is still seen as one of the most important social reforms. The 1951 elections reinstated the Conservatives into power, starting a period of the reawakening of moral innocence, but also of bigotry. Largely due to the difficult economic situation, the period was marked by growing intolerance and xenophobia against (White and non-White) immigrant communities.[98] For a while it seemed that Britain reembraced the old Victorian values. Economically speaking, it was a period of extreme deprivation due to scarcity of resources, which demanded food rationing. Whereas during the war effort women worked in industry and elsewhere, in the post-war period they were obliged to go back to being housewives. Britain was a land of restraint and decency, but also of frustration and boredom.

One of major cultural events of the time was the coronation of Queen Elizabeth II, who ascended the throne in 1952, and was formally crowned the following year. Her husband, Prince Philip, the chair of the official coronation commission, was approached by the BBC, who offered to televise the coronation. This was seen as an extremely extravagant idea, but it was decided that a careful use of the emerging mass media will help boost the Royal Family's pop-

98 For example, see Mary J. Hickman and Bronwen Walter's *Discrimination and the Irish Community in Britain* published by the Commission for Racial Equality in 1997, which documents the discrimination of Irish people in post-war Britain. The post-war period saw a discrimination against Polish immigrants which lasted until the arrival of immigrants from the Caribbean and South Asia (Jamaica, Pakistan, and India), when those groups "became the principal targets of racist practices and attitudes" (Nocon 84).

ularity. Seeing this, at least symbolically, as a chance to break down the class divide and enable the masses to observe this royal event, Elizabeth accepted (Owen 331-72). Her coronation in 1953 was the first TV event with a massive audience: more than twenty million people watched the coronation on TV in the UK ("The Coronation of Queen Elizabeth II"), many of whom bought their TV sets specifically for this occasion, and millions listened to the live commentary on the radio. In the decades to come, the decision to televise the coronation for the first time has proved a good one, as the Royal Family became one of Britain's most recognizable and most expensive brands. According to Laura Clancy, it was "the day the Queen became Queen, and television became television" (428), suggesting not only that the broadcast of the coronation reaffirmed the belief in the Monarchy but also that "television was anchored as a national cultural form" (427). The mass media interest in the Royal Family foreshadowed the rising trend of the public's unrestrained desire to discover the particulars related to the private lives of celebrities.

In literature, this was a period in which a group of fiction writers (novelists and playwrights) called "Angry Young Men" appeared and criticized the old-fashioned (that is, Victorian) social values left over from the pre-war world. Some of the more prominent representatives were Kingsley Amis, John Wain, and John Braine. They were intellectuals of working class or of lower middle-class origin, and they strongly opposed the British class system, which favoured the elite, rejected the dullness of the welfare state, and voiced their frustration with the inability of post-war reforms to instigate actual change.

Although not entirely congruous, due to their rebelliousness and rejection of conventions, the group somewhat resembled the Beat Movement popular at the time in the US. Like that of the Beat Movement, the energy of the Angry Young Men was also depleted by the early 1960s. It seems that this was the last group or "school" of British fiction writers in the sense that they belonged to a similar literary trend with shared literary features and creed. After that, English literature was shaped by and consisted of many distinct writers with unique styles who should be viewed individually, and not as members of any kind of unified movement.

Major works of Angry Young Men:
John Wain: *Hurry on Down* (1953)
Kingsley Amis: *Lucky Jim* (1954)
John Osborne: *Look Back in Anger* (1956), *The Entertainer* (1957)
Bernard Kops: *The Hamlet of Stepney Green* (1956)
John Braine: *Room at the Top* (1957)
Alan Sillitoe: *Saturday Night and Sunday Morning* (1958)
Arnold Wesker: *Chicken Soup with Barley* (1958)

Contrary to the previous decade, the 1960s were an era of optimism which brought a major change in cultural attitudes. It was a period of rebellion inaugurated by the views similar to those promoted by the Angry Young Men. Generally speaking, this was a period of free-thinking and of the rejection of traditional values in all areas of life. The fashion of the early 1960s still favoured the conservative and restrained, more classical style of 1950s, but the late 1960s brought about a radical change: an explosion of bright colours and tie-dye clothes; men wore extravagant capes, tunics, long hair and beards, and women wore very short skirts. Contraception became available, abortion and homosexuality became legalized. Young people started to be more interested in politics; they took part in anti-war demonstrations, demanding peace, meritocracy, and a classless society. The society also sees rising consumerism.

The effects of liberalization were seen in literature as well. In his poem "Annus Mirabilis" (written in 1967, published in 1974), **Philip Larkin** (1922-85) comments on the liberal lifestyle of the sixties from the point of view of a man in his forties who spent his young years during the conservative and drab 1940s and 1950s. He regrets not having had the opportunity to enjoy not only the sexual freedom of the 1960s but also the mental and spiritual freedom that came with the period. In the poem, Larkin pinpoints two cultural events as crucial for the trend of liberalization: the lifting of the long-standing ban of D. H. Lawrence's novel *Lady Chatterley's Lover*, which occurred in 1960, and the release of the Beatles' first album titled *Please Please Me* in 1963. In fact, his entire oeuvre seems to be a reflection on and of these circumstances. He is deeply reflexive, obsessed with mortality, impending death, and a sense that, despite life's many pleasures, he seems to have missed out on most of them. Much of his work is marked by strong irony and a sense of disappointment in people.

Why are these two cultural artefacts (the novel Lady Chatterley's Lover and the musical album Please Please Me) highlighted by Larkin as significant in his poem "Annus Mirabilis"? What do they have in common? Can his poem be seen as ironic? Why, or why not? How does Larkin's poem reflect the spirit of the 1960s?

Research project: The cultural significance of the Beatles was massive both in the UK and worldwide. Find out more about their music and influence.

Research project: What is the significance of the phrase: the British Invasion? What kind of cultural phenomenon does it refer to?

David Lodge's novel *How Far Can You Go?* (1980)[99] can be seen as a representation of the decade-by-decade changes in Britain's post-war life. It is a brilliant, humorous account of the lives of a group of young English Catholics from the early 1950s to the late 1970s. By depicting their private lives, the novel describes the situation in England at the time. It tackles important issues such as marriage, contraception, adultery, illness, and grief in the context of the three turbulent decades, each of which brought significant cultural changes, and modifications in values and beliefs. The novel juxtaposes the Catholic doctrine with the changing secular English (and Anglican) values, and shows how difficult it is for a person to adapt their religious beliefs to actual life (each of the characters deals with this differently). More specifically, the novel comments on the effects of the Second Vatican Council and the papal encyclical *Humanae vitae* (*Of Human Life*, Pope Paul VI, 1968) which reasserts Catholic orthodoxy on marriage and parenthood, and rejects artificial contraception. At the same time, the developments in the secular society foster the very opposite: a liberalization of familial and sexual practices.

The versatility of the literary production in the second half of the twentieth century may be said to be a result of a Postmodernist acceptance of multiple voices and viewpoints, but it may also be assumed to be a result of the Modernist search for truth and experimentation. In any case, it reflects the context of the time by addressing specific British circumstances (issues, problems, events). Many British writers were born or had spent a portion of their life in (former) colonies, and their works provide distinct postcolonial insights into a life of discrimination and cultural differences. Irish writers frequently deal with the specific experiences of life in a country governed by the dogmas of Catholic Church and the consequences of such a life, in particular for women, as well as with the issues of the struggle for Irish independence. Certain writers

99 It was published under the title *Souls and Bodies* in the US.

tackle the issues of espionage and Cold War. Others elaborate on issues of fiction-writing. Many address issues of identity, history, memory, and tradition. The list of selected significant writers of the period is impressive, and some of the writers to be considered can be found below (see table 5).

Table 5

An Overview of Selected Post-WWII Writers and Works

Author	**Selected work(s)**
Anthony Burgess	*A Clockwork Orange* (1962)
Doris Lessing	*The Golden Notebook* (1962)
David Lodge	*Changing Places: A Tale of Two Campuses* (1975), *How Far Can You Go?* (1980)
Graham Greene	*The End of the Affair* (1951), *The Quiet American* (1955), *Our Man in Havana* (1958)
John Le Carré	*The Constant Gardener* (2001), *Tinker Tailor Soldier Spy* (1974)
William Golding	*Lord of the Flies* (1954), *The Paper Men* (1984)
John Fowles	*The French Lieutenant's Woman* (1969)
Ian McEwan	*The Cement Garden* (1978), *Atonement* (2001)
J. G. Ballard	*Crash* (1973), *Empire of the Sun* (1984)
Julian Barnes	*Flaubert's Parrot* (1984)
A. S. Byatt	*The Virgin in the Garden* (1978), *Possession* (1990)
Alan Hollinghurst	*The Swimming Pool Library* (1988), *The Line of Beauty* (2004)
Martin Amis	*The Rachel Papers* (1973), *Time's Arrow: Or the Nature of the Offence* (1991)
V. S. Naipaul	*The Suffrage of Elvira* (1958), *In a Free State* (1971)
Nadine Gordimer	*The Late Bourgeois World* (1966), *July's People* (1981)
Salman Rushdie	*Midnight's Children* (1981), *The Satanic Verses* (1988)
Kazuo Ishiguro	*A Pale View of Hills* (1982), *The Remains of the Day* (1989)
Anita Desai	*Clear Light of Day* (1980)
Jean Rhys	*Wide Sargasso Sea* (1966)
J. M. Coetzee	*Life & Times of Michael K* (1983), *Disgrace* (1999)
Edna O'Brien	*The Country Girls* (1960), *House of Splendid Isolation* (1994)
Hanif Kureishi	*The Buddha of Suburbia* (1990), *The Black Album (1995)*
China Miéville	*The City and The City* (2009), *Kraken* (2010)
David Mitchell	*Cloud Atlas* (2004)

Research project: Research project: Choose a mid- or late-twentieth century novel or short story by a British author and try to determine if the text is Modernist or Postmodernist. Explain your view or write a paper on it.

Post-World War II Poetry

Soon after WWII, the tendencies of the passionate and vehement "New Apocalypse" poetry came to be replaced by a new type of poetry known under the name of "The Movement." The poets belonging to this group rejected the verbal excesses of the "New Apocalypse" and produced poems that were characterized by formally disciplined verse, ironic detachment, neutral diction, and understatement. Rather than opting for the expression of grand emotions and claims expressed by means of rich figures of speech, they favoured unpretentious language that was true to life (realistic, conversational), and sometimes even vulgar. The representatives of this new type of poetry were Donald Davie, Thom Gunn, Philip Larkin, Kingsley Amis, Elizabeth Jennings, D. J. Enright, and others. Still, British contemporary poets tended to avoid classification and adherence to any kind of "-ism" or movement, and should generally be read and interpreted as individuals.

Philip Larkin's poems are imbued with a sense of acute awareness of human mortality and nostalgia, and although he opposes the complex, intertextual, and impenetrable style of T. S. Eliot and E. Pound, much of his poetry is indebted to W. B. Yeats and W. H. Auden who have been proved to be major influences to his own works. **Ted Hughes** (1930-98) was deeply affected by his experiences as a farmer, and his poems are full of vigour, and vitality. He uses motifs from the nature and mythology. **Tony Harrison** (1937), the voice of working-class community, deals with topics such as inner-city neglect, horrors of war, and censorship. Among many talented voices from Northern Ireland, **Seamus Heaney** (1939-2013) emerged as particularly significant. He wrote about the rural and agricultural life, and reflected on the differences between the world of his parents and his life of a poet. He is interested in the interaction between the past and present, reflecting also on the violence resulting from the Irish struggle for independence. **Carol Ann Duffy** (1955) is the first woman, the first Scottish-born poet, and the first LGBT poet selected as British Poet Laureate. Her poetry is mainly concerned with issues of oppression, violence, and gender. Generally speaking, the twentieth century poets explore their relationship with tradition, the past, family, and language. They are questioning religion and religious dogmas, and are trying to situate themselves (or contemporary individuals) into the rapidly changing contemporary world.

Thom Gunn (1929-2004) was born in England, but went to live in the USA in 1954. In this, he echoes the transatlantic nature of major Modernist poets,

which he made explicit by saying: "My life insists on continuities – between America and England, between free verse and metre, between vision and everyday consciousness" (qtd. in Weiner 4). His poetry represents a combination of formality and modernity, as he used classic verse forms to explore issues of contemporary times or celebrate contemporary (counter-)culture. Among other topics, he writes about motorcycle gangs, rock stars, bohemian lifestyle, and freedom of expression, homosexual love and AIDS. Although he was not a member of the early 1950s Beat Movement, some of the subjects he deals with overlap with the themes of the Beat Generation. Gunn's poem "Black Jackets" (1961) was inspired by the US motorbike sub-culture that had been brought to the attention of mainstream society by the movies. Elvis Presley, James Dean, Marlon Brando, and a new musical genre, Rock and Roll, became the icons of the 1950s pop-culture conveying ideas of existentialism and alienation. Black leather jackets and motorcycles became a symbol of youth rebellion.

Pop-culture, Subculture and Culture

The film *The Wild One* (1953, dir. László Benedek), starring Marlon Brando, was based on the short story by Frank Rooney titled "The Cyclists' Raid." It was a landmark film of the 1950s and it represented the rebellion of the young against the dominant culture. It is also the first feature film about motorcycle gang violence in America. The film was banned in Britain until 1967, when it was released for audiences of 16 years of age and above, because it was believed that it could exacerbate the already challenging situation in which teenagers increasingly express their anti-conformity in a violent way. This frequently occurred at dance halls where they were listening and dancing to Rock and Roll, which would sometimes turn into hooliganism. In England, the "Teddy Boys," partial to new musical genres and with a distinctive fashion style, represented the new youth culture in a disquieting way due to their inclination to fight and brandish knives.

Soon after, many other rebel movies followed:
Rebel without a Cause, starring James Dean (1955, dir. Nicholas Ray)
Jailhouse Rock, starring Elvis Presley (1957, dir. Richard Thorpe)
The Wild Angels, starring Peter Fonda, (1966, dir. Roger Corman)
Easy Rider, Dennis Hopper and Peter Fonda (1969, dir. Dennis Hopper)

The period and the theme illustrate a very close connection and mutual influences between literature, film, and music, and also the influence of art on everyday culture. What kind of music was used in the films mentioned above? What can you find out about British subcultures of the period?

Late-twentieth and twenty-first century British poets include Imtiaz Dharker, Simon Armitage, Carol Ann Duffy, Don Paterson, Alice Oswald, Ian Hamilton, and Warsan Shire, among others.

Poetry and Social Media: Instapoetry and Twenty-First Century Trends

New trends in poetry writing emerge with the extensive use and availability of the Internet and social media. This type of poetry is typically shared on Instagram, Twitter, or Tumblr (which sometimes, but not necessarily, leads to its publication in book form). The rise of Instagram poetry (Instapoetry) contributes to the popularity of poetry and influences its form, which is becoming increasingly more visual to conform to the demands of the social media. Poems are frequently accompanied by a drawing or an image, echoing the idea of picture poems and Sister Arts, that is, the traditional practices of poets such as George Herbert, William Blake, or the Pre-Raphaelites, albeit in a dramatically simplified form. The Canadian poet **Rupi Kaur** has achieved great success with her collection *milk & honey*, published in 2014. The poems collected in it were published by Kaur on Tumblr in 2012 and then on Instagram, where she gathered a mass of followers.

Among poets who embraced the new media, **Brian Bilston** deserves a special mention. He is referred to as "the Poet Laureate of Twitter," since most of his poems were first published on Twitter. Although his identity is still unknown at the time of writing of this textbook, it has been revealed that he is an Englishman living in Oxford. The poems he writes are very concerned with form, and many of them appear as tweets, tree images, Scrabble clues, Excel spreadsheets, and Venn diagrams. Bilston acknowledges that this is what the contemporary audience likes: "We live in a very visually literate world and I like to think about how my poems look as well as what they might say" (qtd. in Gilmartin). Additionally, many of his poems are highly intertextual and refer directly or indirectly to other authors, texts, or poems. His poetry is marked by a humoristic approach to contemporary life, combining the simple, everyday situations ("No, You Can Not Borrow My Phone Charger") with more serious issues of twenty-first century reality ("Refugees").

Works Cited

Abrams, Meyer Howard. *Natural Supernaturalism*. Norton, 1971.

---. "Revolutionary Romanticism 1790-1990." *Wordsworth in Context*, edited by Pauline Fletcher and John Murphy, Bucknell UP, 1992, pp. 19-34.

Abrams, Meyer Howard, and Stephen Greenblatt, editors. *The Norton Anthology of English Literature*, vol. 2, 7th ed., Norton, 2000.

Agrawal, R. R. *The Medieval Revival and Its Influence on the Romantic Movement*. Abhinav Publications, 1990.

Albright, Daniel. *Modernism and Music: An Anthology of Sources*. U of Chicago P, 2004.

Arnold, Matthew. "The Study of Poetry." 1880. Poetry Foundation, 13 Oct. 2009, https://www.poetryfoundation.org/articles/69374/the-study-of-poetry. Accessed 26 July 2020.

Aronson, Theo. *Crowns in Conflict*. 1986. Thistle, 2015.

Baldaque, Lourença. "The Pre-Raphaelites in the Dickens-Ruskin Controversy: Resistance and Defense in the Victorian Era." *Revisiones*, no. 7, 2011/2012, pp. 175-184.

Barrett Browning, Elizabeth. "To George Sand: A Recognition." *Poets.org*, https://poets.org/poem/george-sand-recognition. Accessed 20 July 2020.

Barnett, Correlli. *The Lost Victory: British Dreams, British Realities, 1945-1950*. Pan Books, 1996.

Barthes, Roland. *Image Music Text*. Translated by Stephen Heath, Fontana, 1977.

Beauvoir, Simone de. *The Second Sex*. Translated by Howard Madison Parshley, Knopf, 1952.

Benjamin, Walter. "The Storyteller." *Illuminations: Essays and Reflections*, edited by Hannah Arendt. Translated by Harry Zohn, Mariner Books, 2019, pp. 26-55.

Bloom, Harold. "The Internalization of Quest Romance." *The Ringers in the Tower*. U of Chicago P, 1971, pp. 13-35.

"Britain and the Slave Trade." *The National Archives*, http://www.nationalarchives.gov.uk/slavery/pdf/britain-and-the-trade.pdf. Accessed 6 May 2020.

Browne, Denis. "The Problem of Byron's Lameness." *Proceedings of the Royal Society of Medicine*, vol. 53, no. 6, 1960, pp. 440-42.

Brubach, Holly. "In Fashion for Better or Worse." *New Yorker*, 10 July 1989. p. 86.

Burke, Edmund. *Reflections on the French Revolution*. Dent and Sons/Dutton and Co., 1951.

Butler, Marilyn, editor. *Burke, Paine, Godwin, and the Revolution Controversy*. Cambridge UP, 1984.

Camus, Albert. *The Myth of Sisyphus*. Penguin, 2005.

Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. U of Chicago P, 1976.

Chambers, Robert. *Cyclopaedia of English Literature*. Gould, Kendall and Lincoln, 1847. *Google Books*, https://books.google.hr/books?id=cZZBAAAAYAAJ&printsec=frontcover&hl=hr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 29 Apr. 2020.

Childers, Joseph, and Gary Hentzi, editors. *The Columbia Dictionary of Modern Literary and Cultural Criticism*. Columbia UP, 1995.

Clancy, Laura. "'Queen's Day – TV's Day: The British Monarchy and the Media Industries." *Contemporary British History*, vol. 33, no. 3, 2019, pp. 427-50.

Coleridge, Samuel Taylor. *Biographia Literaria: Or Biographical Sketches of My Early Life and Opinions* [Reprint of 1817 edition]. *The Collected Works of Samuel Taylor Coleridge,* vol.7, edited by James Engell and W. Jackson Bate, Princeton UP, 1984.

---. *The Friend: A Series of Essays, in Three Volumes: To Aid in the Formation of Fixed Principles in Politics, Morals, and Religion, with Literary Amusements Interspersed*, vol. 1, Rest Fenner and Paternoster-Row, 1818. Google Books, https://books.google.hr/books?id=7CwJAAAAQAAJ&printsec=frontcover&hl=hr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 25 July 2020.

"Congo Free State." *Encyclopaedia Britannica*, 2020, https://www.britannica.com/place/Congo-Free-State. Accessed 8 Aug. 2020.

Conrad, Joseph. *Heart of Darkness*. Penguin, 1994.

---. *The Nigger of the "Narcissus."* Courier Corporation, 2016.

Cook, Edward Tyas. *The Life of Florence Nightingale*, vol. 2, BoD, 2018.

"The Coronation of Queen Elizabeth II." *BBC, History of the BBC*, 2020, https://www.bbc.com/historyofthebbc/anniversaries/june/coronation-of-queen-elizabeth-ii. Accessed 22 May 2020.

Coste, Bénédicte, et. al., editors. *Reconnecting Aestheticism and Modernism: Continuities, Revisions*, *Speculations*. Routledge, 2016.

Cranfield, Jonathan. *Twentieth-Century Victorian: A. C. Doyle and the Strand Magazine*. Edinburgh UP, 2016.

Curtis, Lewis Perry. *Apes and Angels: The Irishman in Victorian Caricature*. Smithsonian, 1971.

Darwin, Charles. *The Descent of Man*. D. Appleton and Company, 1871. Google Books, https://books.google.hr/books?id=ZvsHAAAAIAAJ&printsec=frontcover&dq=the+descent+of+man&hl=hr&sa=X&ved=0ahUKEwjtsOrEh9bpAhU64KYKHWD6CQkQ6AEIJjAA#v=onepage&q=Nevertheless&f=false. Accessed 10 May 2020.

Darwin, John. *Unfinished Empire*. Bloomsbury Press, 2012.

Day, Aidan. *Romanticism*. Routledge, 2001.

Deichmann, Ute. *Darwinism, Philosophy, and Experimental Biology*. Springer, 2010.

Dell'Asta, Adriano. "Aestheticism and Utilitarianism: The Principles of a New Logic in Dostoevsky." *Church, Communication and Culture*, vol. 2, no.3, 2017, pp. 220-232, doi: 10.1080/23753234.2017.1402191.

Derrida, Jacques. *Specters of Marx*. Translated by Peggy Kamuf, Routledge, 1994.

---. *Writing and Difference*. 1967. Translated by Alan Bass, Routledge, 2002.

Dever, Carolyn. *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins*. Cambridge UP, 1998.

Dickens, Charles. *Hard Times*. Penguin, 1994.

---. *A Tale of Two Cities. A Story of the French Revolution.* Kindle ed., Public Domain Books, 2010.

Eagleton, Terry. "Capitalism, Modernism, and Postmodernism." *New Left Review*, vol. 152, 1985, pp. 60-73.

Eco, Umberto. *The Name of the Rose*. Houghton Mifflin Harcourt, 1994.

Eisenberg, Elizabeth. *Lord Byron: Mad, Bad and Dangerous to Know*. J. H. Hall, 1987.

Eliot, Thomas Stearns. "The Metaphysical Poets." *Selected Essays*, 3rd ed., Faber and Faber, 1951.

Elkes, Alexander, and James Geoffrey Thorpe. *A Summary of Psychiatry*. Faber and Faber, 1967.

Essick, Robert N. *The Separate Plates of William Blake: A Catalogue*. Princeton UP, 1983.

---. *The Visionary Hand*. Hennessey & Ingalls, Inc. 1973.

---. *William Blake and the Language of Adam*. Clarendon P, 1989.

---. *William Blake, Printmaker*. Princeton UP, 1980.

Esslin, Martin. *The Theatre of the Absurd*. Knopf Doubleday, 2004.

Fee, Elizabeth, and Mary E. Garofalo. "Florence Nightingale and the Crimean War." *American Journal of Public Health*, vol. 100, no. 9, 2010, p. 1591. doi: 10.2105/AJPH.2009.188607.

Ferber, Michael, editor. *A Companion to European Romanticism*. Blackwell Publishing Ltd, 2005.

Fiske, John. *Understanding Popular Culture*. 2nd ed., Routledge, 2010.

Flanders, Judith. *The Invention of Murder: How the Victorians Revelled in Death and Detection and Created Modern Crime*. St. Martin's Press, 2011.

---. "Prostitution." *Discovering Literature: Romantics & Victorians*, British Library, 15 May 2014, https://www.bl.uk/romantics-and-victorians/articles/prostitution. Accessed 20 July 2020.

Fokkema, Aleid. "Abandoning the Postmodern? The Case of Peter Ackroyd." *British Postmodern Fiction*, edited by Theo D'Haen and Hans Bertens. Rodopi, 1993, pp. 167-79.

Foster, Robert Fitzroy. *Paddy and Mr. Punch: Connections in Irish and English History*. Penguin, 1995.

Foucault, Michel. *History of Madness*. Translated by Jean Khalfa, Routledge, 2006.

Francis, Mark. *Herbert Spencer and the Invention of Modern Life*. Acumen, 2007.

Freud, Sigmund. *Beyond the Pleasure Principle*. Translated by James Strachey, Liveright, 1961.

Frye, Northrop. "The Drunken Boat: The Revolutionary Element in Romanticism." *Romanticism Reconsidered*, edited by N. Frye, Columbia UP, 1963, pp. 1-25.

---. *Fables of Identity: Studies in Poetic Mythology*. Harcourt, Brace and World, 1963.

Furst, Lilian R. *European Romanticism*. Methuen, 1980.

Gans, Herbert. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. Basic Books, 1999.

Garland Thomson, Rosemarie. "Byron and the New Disability Studies: A Response." *European Romantic Review*, vol, 12, no. 3, 2001, pp. 321-327, doi: 10.1080/10509580108570145.

Garnett, Jane and William Whyte. "Women Making History: The Centenary." *University of Oxford*, 2020, http://www.ox.ac.uk/about/oxford-people/women-at-oxford/centenary#. Accessed 16 June 2020.

Gillman, Susan. "Remembering Slavery, Again." *Los Angeles Review of* Books, 7 Feb. 2016, https://lareviewofbooks.org/article/remembering-slavery-again. Accessed 10 Mar. 2020.

Gilmartin, Sarah. "Brian Bilston: The Poet Laureate of Twitter." *The Irish Times*, 6 Apr. 2016, https://www.irishtimes.com/culture/books/brian-bilston-the-poet-laureate-of-twitter-1.2600316. Accessed 22 May 2020.

Gjerden, Jorunn S., et al., editors. *Exploring the Black Venus Figure in Aesthetic Practices*. Brill Rodopi, 2019.

Grzymala-Busse, Anna. "Religious Nationalism and Religious Influence." *Oxford Research Encyclopedia of Politics*, 26 Mar. 2019, https://oxfordre.com/politics/view/10.1093/acrefore/9780190228637.001.0001/acrefore-9780190228637-e-813. Accessed 20 May 2020.

Hallam, Arthur Henry. "Poems, Chiefly Lyrical." 1830. *Tennyson: The Critical Heritage*, edited by John D. Jump. Routledge and Kegan Paul, 1967, pp. 34-49.

Hartman, Geoffrey. "On the Theory of Romanticism." *The Fate of Reading and Other Essays*. U of Chicago P, 1975.

Hassan, Ihab Habib. "From Postmodernism to Postmodernity: The Local/Global Context." *Philosophy and Literature*, vol. 25, no. 1, 2001, pp. 1-13.

Hazlitt, William. "On the Living Poets." *Lectures on the English Poets*. 1818. E-book. University of Adelaide, 22 Dec. 2014, https://ebooks.adelaide.edu.au/h/hazlitt/william/lectures-on-the-english-poets/index.html. Accessed 26 June 2015.

Hickman, Mary J. *Religion, Class, and Identity: The State, the Catholic Church, and the Education of the Irish in Britain*. Avebury, 1995.

Hickman, Mary J. and Bronwen Walter. *Discrimination and the Irish Community in Britain: A Report of Research Undertaken for the Commission for Racial Equality Great Britain*. Commission for Racial Equality, 1997.

Hide, Louise. *Gender and Class in English Asylums, 1890-1914*. Palgrave Macmillan, 2014.

"History of Christmas Trees." *History.com*, 9 Dec. 2019, https://www.history.com/topics/christmas/history-of-christmas-trees#:~:text=sun%20god%2C%20Balder.-,Christmas%20Trees%20From%20Germany,candles%20if%20wood%20was%20scarce. Accessed 20 July 2020.

Hohlfeld, Alexander Rudolf, and Bayard Quincy Morgan, editors. *German Literature in British Magazines 1750-1860*. U of Wisconsin P, 1949.

Howell, Michael and Peter Ford. *The True History of the Elephant Man*. 1980. Penguin, 1992.

Hughes, Kathryn. "The Figure of the Governess." *British Library*, 15 May 2014, https://www.bl.uk/romantics-and-victorians/articles/the-figure-of-the-governess#. Accessed 20 May 2020.

Hugo, Victor. *Oliver Cromwell*. 1827. Translated by George Burnham Ives, Jazzybee Verlag, 1996.

Hulme, Thomas Ernest. *Speculations*. Harcourt, Brace & World, 1936.

Hunnekuhl, Philipp. *Imagination and Growth: Coleridge and Wordsworth in Germany (1798-99)*. 2007. University of Edinburgh, MSc Thesis.

Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Duke UP, 1991.

Jamieson, Kathleen Hall. *Eloquence in an Electronic Age: The Transformation of Political Speechmaking*. Oxford UP, 1990.

Janowitz, Anne. "The Romantic Fragment." *A Companion to Romanticism*, edited by Duncan Wu, Blackwell, 1999, pp. 479-88.

Jencks, Charles. *The Language of Post-Modern Architecture*. Rizzoli, 1977.

Johnson, Richard William. *The Politics of Recession*. Macmillan, 1985.

Jones, Frederick L., editor. *The Letters of Percy Bysshe Shelley*, vol. 1, Oxford UP, 1964.

Jones, Josh. "Noam Chomsky Explains What's Wrong with Postmodern Philosophy and French Intellectuals, and How They End Up Supporting Oppressive Power Structures." *Open Culture*, 13 Feb. 2018, http://www.openculture.com/2018/02/noam-chomsky-explains-whats-wrong-with-postmodern-philosophy-french-intellectuals.html. Accessed 10 Aug. 2020.

Keith, John Michael. "Florence Nightingale: Statistician and Consultant Epidemiologist." *International Nursing Review*, vol. 35, no. 5, 1988, pp. 147–150.

Kendi, Ibram X. *How to Be an Antiracist?* One World, 2019.

Kenyon Jones, Christine. "Deformity Transformed: Byron and His Biographers on the Subject of His Lameness." *European Romantic Review*, vol. 12, no. 3, 2001, pp. 249-266, doi: 10.1080/10509580108570141.

Kierkegaard, Søren. *Fear and Trembling*. Translated by Sylvia Walsh, edited by C. Stephen Evans and Sylvia Walsh, Cambridge UP, 2006.

Kinealy, Christine. *This Great Calamity*. Gill and Macmillan, 1994.

Kirby, Peter Thomas. *Aspects of the Employment of Children in the British Coal-Mining Industry 1800-1872*. 1995. University of Sheffield, PhD dissertation.

Kopf, Edwin W., "Florence Nightingale as Statistician." *Research in Nursing and Health*, vol. 1, no. 3, 1978, pp. 93–102. doi: 10.1002/nur.4770010302.

Lacan, Jacques. "The Subject and the Other: Alienation." *Four Fundamental Concepts*. Translated by Alan Sheridan, edited by Jacques-Alain Miller, Norton, 1978.

Ladenson, Elisabeth. *Dirt for Art's Sake: Books on Trial from "Madame Bovary" to "Lolita."* Cornell UP, 2012.

Laffey, Paul. "Psychiatric Therapy in Georgian Britain." *Psychological Medicine*, vol. 33, no. 7, 2003, pp. 1285-97. doi:10.1017/S0033291703008109.

Lamont, Claire. "The Romantic Period." *The Oxford Illustrated History of English Literature*, edited by Pat Rogers, Oxford UP, 1994, pp. 274-325.

Landes, David S. *The Unbound Prometheus*. P Syndicate of the U of Cambridge, 1969.

Lankester, Edwin Ray. *Degeneration: A Chapter in Darwinism*. 1880. Project Gutenberg EBook, 2019, http://www.gutenberg.org/files/59171/59171-h/59171-h.htm. Accessed 22 July 2020.

Lansford, Tom. "Declaration of the Rights of Man and of the Citizen 1789)." *Encyclopedia of the Age of Political Revolutions and New Ideologies, 1760-1815*, edited by Gregory Fremont-Barnes, Greenwood P, 2007, pp. 189-94.

Lovejoy, Arthur Oncken. *Essays in the History of Ideas*. Johns Hopkins UP, 1948.

Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. 1979. Translated by Geoff Bennington and Brian Massumi, Manchester UP, 1984.

Malik, Kenan. *The Meaning of Race: Race, History and Culture in Western Society*. New York UP, 1996.

Mandel, Ernest. *Late Capitalism*. Humanities P, 1975.

Marcuse, Herbert. "Protosocialism and Late Capitalism: Toward a Theoretical Synthesis Based on Bahro's Analysis." *International Journal of Politics*, vol. 10, no. 2/3, 1980, pp. 25–48.

Marsh, Jan. "Gender Ideology and Separate Spheres in the Nineteenth Century." *Victoria and Albert Museum*, 2016, http://www.vam.ac.uk/content/articles/g/gender-ideology-and-separate-spheres-19th-century/. Accessed 20 July 2020.

Marsh, Nicholas. *William Blake: The Poems*. Macmillan, 2012.

Marx, Karl. *Capital*. 1867. Translated by Ben Fowkes, Penguin Classics, 1990.

Mayberry, Tom. *Coleridge and Wordsworth: Travels in the West Country*. 1992. Sutton, 2000.

McCourt, John. *Writing the Frontier: Anthony Trollope between Britain and Ireland*. Oxford UP, 2015.

McGann, Jerome J. *The Romantic Ideology*. U of Chicago P, 1983.

McNeil, Ian, editor. *An Encyclopedia of the History of Technology*. Routledge, 1990.

McRobbie, Angela, editor. *Postmodernism and Popular Culture*. Routledge, 1994.

Michie, Elsie B. *Outside the Pale: Cultural Exclusion, Gender Difference, and the Victorian Woman Writer*. Cornell UP, 1993.

Michielsen, Leo. *Neokapitalisme*. Jacquemotte Stichting, 1969.

Mill, John Stuart. *The Subjection of Women*. D. Appleton, 1869. *Google Books*, https://books.google.hr/books?id=mOQtAAAAIAAJ&printsec=frontcover&hl=hr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false. Accessed 20 July 2020.

Mitchell, James. "Devolution." *The Oxford Handbook of Modern British Political History, 1800–2000*, edited by David Brown, et. al, Oxford UP, 2018, pp. 173-188.

Mizukoshi, Ayumi. *Keats, Hunt and the Aesthetics of Pleasure*. Palgrave, 2001.

Montagu, Ashley. *The Elephant Man: A Study in Human Dignity*. E. P. Dutton, 1971.

Morin, Robert. "Phrenology and Crime." *The Encyclopedia of Theoretical Criminology*, edited by J. M. Miller, Wiley and Sons, 2014. doi:10.1002/9781118517390.wbetc103.

Morris, Jan. *Pax Britannica. The Climax of an Empire*, vol. 2, Faber and Faber, 2010.

Mullan, John. "The Rise of the Novel." *British Library*, 21 June 2018, https://www.bl.uk/restoration-18th-century-literature/articles/the-rise-of-the-novel. Accessed 28 Feb. 2020.

Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Translated by Adrian Del Caro, edited by Adrian Del Caro and Robert B. Pippin, Cambridge UP, 2006.

---. *The Will to Power*. Translated by Walter Kaufmann and R. J. Hollingdale, edited by Walter Kaufmann, Vintage, 1968.

"Noam Chomsky - Postmodernism I." *YouTube*, uploaded by Chomsky's Philosophy, 13 Sept. 2015, https://www.youtube.com/watch?v=OjQA0e0UYzI.

Nocon, Andrew. "A Reluctant Welcome? Poles in Britain in the 1940s." *Oral History*, vol. 24, no. 1, 1996, pp. 79-87.

Owens, Edward. *The Family Firm: Monarchy, Mass Media and the British Public, 1932-53*. U of London P, Institute of Historical Research, 2019.

Parker, Mark. "Measure and Countermeasure: The Lovejoy-Wellek Debate and Romantic Periodization." *Theoretical Issues in Literary History*, edited by David Perkins, Harvard UP, 1991, pp. 227-47.

Patmore, Coventry. *The Angel in the House*. Cassell and Company, 1891. *The Gutenberg Project,* https://www.gutenberg.org/files/4099/4099-h/4099-h.htm. Accessed 3 May 2020.

Peatling, Gary K. "The Whiteness of Ireland Under and After the Union." *Journal of British Studies*, vol. 44, no. 1, 2005, pp. 115-13. JSTOR, doi: 10.1086/424982. Accessed 22 May 2020.

Perry, Seamus. "Romanticism: The Brief History of a Concept." *A Companion to Romanticism*, edited by Duncan Wu, Blackwell, 1999, pp. 3-11.

Picard, Liza. "Health and Hygiene in the Nineteenth Century." *Victorian Britain*, British Library, 14 Oct. 2009, https://www.bl.uk/victorian-britain/articles/health-and-hygiene-in-the-19th-century. Accessed 25 Mar. 2020.

---. "Popular Culture." *Victorian Britain*, British Library, 14 Oct. 2009, https://www.bl.uk/victorian-britain/articles/popular-culture. Accessed 30 Mar. 2020.

Porter, Roy. "Medicine." *An Oxford Companion to the Romantic Age. British Culture 1776–1832*, edited by Iain McCalman, Oxford UP, 2001.

---. *A Social History of Madness: Stories of the Insane*. Weidenfeld and Nicolson, 1987.

Potter, Harry. *Law, Liberty and the Constitution: A Brief History of the Common Law*. The Boydell P, 2015.

Remak, Henry H. H. "West European Romanticism: Definition and Scope." *Comparative Literature: Method and Perspective*, edited by Newton P. Stallknecht and Horst Frenz, Southern Illinois UP, 1961, pp. 223-59.

Roberts, Robert Davies. *Education in the Nineteenth Century*. 1901. CUP Archive, 2019.

Roe, Nicholas, editor. *English Romantic Writers and the West Country*. Palgrave, 2010.

Rubenstein, James M. *The Cultural Landscape: An Introduction to Human Geography*, Pearson Publishing, 2011.

Said, Edward W. *Orientalism*. Penguin, 2003.

Sands, Philippe. "Britain's Colonial Legacy on Trial at The Hague." *The New York Review*, 23 June 2020, https://www.nybooks.com/daily/2020/06/23/britains-colonial-legacy-on-trial-at-the-hague/?utm_medium=email&utm_campaign=NYR%20American%20fascism&utm_content=NYR%20American%20fascism+CID_474e344a100a1a5faf58981a281be8f4&utm_source=Newsletter&utm_term=Britains%20Colonial%20Legacy%20on%20Trial%20at%20The%20Hague. Accessed 26 June 2020.

Sassoon, Siegfried. "A Soldier's Declaration." Brigham Young University Library, https://net.lib.byu.edu/english/wwi/influence/ssprotest.html. Accessed 20 May 2020.

Schlegel, Friedrich. *Philosophical Fragments*. Translated by Peter Firchow, U of Minnesota P, 1991.

Schmitt, Hans A. *Path to European Union: From the Marshall Plan to the Common Market*. Greenwood, 1981.

Schoch, Richard W. *Queen Victoria and the Theatre of Her Age*. Palgrave Macmillan, 2004.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. U of California, 1990.

Shelley, Percy Bysshe. *The Selected Poetry and Prose of Shelley*. Wordsworth Editions Limited, 2002.

Shklovsky, Viktor. "Art, as Device." Translated and introduced by Alexandra Berlina. *Poetics Today*, vol. 36, no.3, 2015, pp. 151-174. doi 10.1215/03335372-3160709.

Shorter, Edward. *A History of Psychiatry: From the Era of the Asylum to the Age of Prozac*. Wiley & Sons, 1998.

Showalter, Elaine. *The Female Malady: Women, Madness and English Culture, 1830-1980*. Virago, 1987.

Sinfield, Alan. *Literature, Politics and Culture in Postwar Britain*. Blackwell, 1989.

Smith, Adam. *The Wealth of Nations*. 1776. Harriman, 2007.

Sombart, Werner. *Spätkapitalismus*. Duncker und Humblot, 1927.

Sommer, Anne-Louise. "Nature Choreographed: The 18th Century Garden as a Knowledge-Generating Feature." *Niedersächsische Staats- und Universitätsbibliothek Göttingen*, http://webdoc.sub.gwdg.de/edoc/ia/eese/artic27/sommer/4_2007.html. Accessed 24 Mar. 2020.

Southey, Robert. *A Vision of Judgement*. Longman, Hurst, Rees, Orme, and Brown, 1821. *Google Books*, https://books.google.hr/books?id=oZArAQAAMAAJ&printsec=frontcover&dq=robert+southey+a+vision+of+judgement&hl=hr&sa=X&ved=0ahUKEwjP3J3Bno3oAhXkwosKHZzZDUwQ6AEIJzAA#v=onepage&q=depraved&f=false. Accessed 9 Mar. 2020.

Spiegel, Simon. "Things Made Strange: On the Concept of 'Estrangement' in Science Fiction Theory." *Science Fiction Studies*, vol. 35, no. 3, 2008, pp. 369–385.

Stauffer, Andrew M. *Anger, Revolution, and Romanticism*. Cambridge UP, 2005.

Steiner, George. *After Babel: Aspects of Language and Translation*. 1929. Oxford UP, 1998.

Storey, John. *Cultural Theory and Popular Culture*. 8th ed., Routledge, 2019.

Thompson, Edward Palmer. *The Making of the English Working Class*. Penguin, 1991.

Tilley, Arthur Augustus. *Medieval France: A Companion to French Studies*. Cambridge UP, 2010.

Tolentino, Jia. *Trick Mirror: Reflections on Self-Delusion*. Random House, 2019.

Turley, Richard Marggraf. *Keats's Boyish Imagination*. Routledge, 2004.

Twain, Mark. "Queen Victoria's Jubilee." *A Tramp Abroad, Following the Equator, Other Travels*. The Library of America, 2010, pp. 1042–1052.

Valente, Joseph. *The Myth of Manliness in Irish National Culture, 1880-1922*. U of Illinois P, 2010.

Wadsö Lecaros, Cecilia. "The Victorian Governess Novel." *The Victorian Web*, 2000, http://www.victorianweb.org/gender/wadso2.html. Accessed 20 May 2020.

Weiner, Joshua. Introduction. *At the Barriers. On the Poetry of Thom Gunn*, edited by Joshua Weiner, the U of Chicago P, 2009.

Wellek, René. "The Concept of 'Romanticism' in Literary History." *Comparative Literature*, vol. 1, no. 2, 1949, pp. 147-72, JSTOR, doi: 10.2307/1768325. Accessed 20 May 2020.

Wells, Herbert George. *The War That Will End War*. Frank & Cecil Power/Red Lion, 1914. https://archive.org/details/warthatwillendwa00welluoft/page/8/mode/2up. Accessed 10 May 2020.

West, Henry R. "J. S. Mill." *The Oxford Handbook of the History of Ethics*, edited by Roger Crisp, Oxford, 2013, pp. 527-43.

Woods, Alan. "British Poets and the French Revolution." *In Defence of Marxism*, 23 July 2003. http://www.marxist.com/british-poets-french-revolution-1.htm. Accessed 26 Jun. 2015.

Wordsworth, William. Preface. *Lyrical Ballads Wordsworth and Coleridge*, edited by Raymond Laurence Brett and Alun Richard Jones, Routledge, 1991, pp. 233-58.

Writers: Their Lives and Works. DK/Penguin, 2018.

Wilde, Oscar. "The English Renaissance of Art." *Essays and Lectures by Oscar Wilde*. Methuen, 1908.

---. *The Picture of Dorian Gray*. Oxford UP, 2006.

Woolf, Virginia. *Mrs Dalloway*. Oxford UP, 2008.

Woudenberg, Maximiliaan van. "Coleridge's Literary Studies at Göttingen in 1799: Reconsidering the Library Borrowings from the University of Göttingen." *Coleridge Bulletin*, no. 21, 2003, pp. 66-80.

Zweig, Stefan. *The World of Yesterday: An Autobiography*. U of Nebraska P, 1964.

Index of Terms

A

Aestheticism (Aesthetic Movement) 6, 37, 55, 84, 85, 100, 132, 133
Angry Young Men 123, 124
artist novel 99, 101

B

Beatles, the 124, 125
Beat Movement 123, 128

C

Cold War 12, 97, 122, 126
colonialism 77, 90, 97, 105, 107, 108
Crimean War 11, 68, 134
crime fiction 77

D

dandy 85
detective fiction 79, 80
drama 44, 81
dramatic monologue 37

E

Easter Rising 12, 109
ekphrasis 46, 82, 109

F

First Reform Bill (Act) 11, 63
First World War 6, 10, 12, 61, 64, 87, 89, 90, 91, 92, 93, 95, 96, 99
freak (freak show) 73, 74
French Revolution 5, 11, 18, 19, 20, 21, 22, 41, 95, 132, 133, 141

G

genius 15, 17, 29, 32, 33, 39, 83, 101
Gordon Riots 11, 24
Great Depression 95

I

imagination 19, 21, 32, 40, 44, 46, 80, 93
imperialism 77, 90, 91, 105
individualism 42
Industrial Revolution 5, 23, 24, 40, 78
Irish Question 5, 74

M

Modernism 6, 51, 87, 90, 95, 97, 98, 100, 104, 106, 108, 109, 110, 114, 119, 120, 121, 131, 132, 133
Modernist 6, 94, 95, 98, 99, 101, 102, 103, 104, 105, 106, 109, 110, 112, 113, 116, 119, 121, 125, 126, 127
Monty Python 6, 112, 113

N

nature 16, 17, 20, 21, 29, 30, 31, 36, 37, 38, 40, 41, 42, 45, 46, 50, 61, 65, 77, 81, 98, 100, 102, 108, 115, 116, 127
New Apocalypse 110, 127
novel 18, 20, 28, 35, 36, 43, 47, 48, 49, 50, 51, 52, 65, 66, 76, 77, 78, 79, 80, 81, 84, 85, 90, 99, 101, 106, 110, 116, 120, 124, 125, 126, 138

P

Peterloo Massacre 11, 45
Phrenology 72, 76, 138
Physiognomy 72, 76
Poetry of Sensibility 5, 13, 16, 36, 37, 38, 50, 61
popular culture 39, 45, 47, 73, 80, 82, 98, 112, 120, 128
Postmodernism 6, 51, 87, 97, 100, 110, 114, 115, 116, 118, 119, 120, 121, 133, 135, 136, 137, 138

Postmodernist 6, 113, 114, 116, 119, 120, 121, 125, 126
post-WWII 6, 110, 112, 113, 114, 118, 121
Pre-Romantic 5, 13, 38

R

Realism 17, 48, 77, 104, 111
Reign of Terror 11, 21, 40
Romantic (Byronic) Hero 5, 32
Romanticism 1, 2, 3, 5, 7, 15, 16, 17, 18, 19, 21, 29, 31, 35, 36, 77, 80, 84, 98, 110, 131, 133, 134, 135, 136, 138, 139, 140, 141
Romantic, romantic 5, 7, 13, 15, 16, 17, 18, 19, 21, 22, 24, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 47, 49, 50, 51, 61, 81, 82, 87, 95, 98, 101, 110, 131, 134, 136, 137, 138, 139

S

science fiction (SF) 76, 77, 80
Scramble for Africa 61
Second Boer War 11, 90, 91
Second Reform Bill 11, 63
Second World War 6, 10, 12, 64, 91, 95, 96, 97, 105, 110, 112, 113, 114, 117, 118, 121, 122, 126, 127
Sister Arts 46, 82, 129
slavery 9, 27, 28, 131, 134
slave trade 27, 28
Social Darwinism 72, 73
spectacle 73, 79, 86, 119
sublime 31, 33, 38, 39, 46

T

Theatre of the Absurd 6, 87, 110, 111, 112, 113, 133

V

Victorian 5, 6, 7, 17, 18, 20, 33, 35, 37, 48, 49, 50, 55, 57, 58, 59, 62, 63, 65, 66, 67, 68, 70, 71, 73, 74, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 90, 100, 104, 106, 122, 123, 131, 132, 133, 137, 139, 141

W

War of Pamphlets 5, 21, 41
Woman Question 5, 63, 65, 77, 78, 81
World War One Poetry 92

Index of Names

A

Abercrombie, Lascelles 93
Abrams, Meyer Howard 21, 131
Agrawal, R. R. 15, 131
Albee, Edward 110
Albright, Daniel 98, 131
Allingham, Margery 80
Amis, Kingsley 123, 124, 127
Amis, Martin 126
Anger, Jane 22, 124, 140
Armitage, Simon 129
Arnold, Matthew 81, 82, 84, 85, 101, 124, 131
Aronson, Theo 91, 131
Astell, Mary 22
Auden, Wystan Hugh 102, 109, 127
Austen, Jane 51, 52, 53

B

Ballard, James Graham 126
Barker, George 110
Barnes, Julian 126, 137
Barnett, Correlli 121, 131
Barrett Browning, Elizabeth 32, 81, 131
Barthes, Roland 116, 117, 131
Baudrillard, Jean 119
Beauvoir, Simone de 35, 131
Beckett, Samuel 110, 112, 113
Beckford, William 53
Behn, Aphra 22, 47
Belloc, Hilaire 93, 106
Benedek, László 128
Benjamin, Walter 100, 131
Benson, Robert Hugh 106
Bilston, Brian 129, 135
Blair, Robert 37
Blake, William 21, 24, 31, 38, 39, 62, 82, 129, 133, 137
Bloom, Harold 131
Blunden, Edmund Charles 93
Borges, Jorge Luis 113
Braddon, Mary Elizabeth 77
Braine, John 123, 124
Brando, Marlon 128
Brontë, Charlotte 17, 66, 70, 77, 80
Brontë, Emily 17, 28, 33, 77, 80
Brooke, Rupert 93
Browne, Denis 42, 131
Browning, Robert 70, 81, 82, 83
Bunyan, John 47
Burgess, Anthony 126
Burke, Edmund 19, 20, 21, 132
Burney, Frances (Fanny) 53
Burns, Robert 39, 40, 41
Butler, Marilyn 22, 132
Byatt, Antonia Susan 80, 126
Byron, Lord George Gordon 20, 21, 32, 33, 41, 42, 43, 131, 133, 134, 136

C

Campbell, Joseph 21, 103
Camus, Albert 110, 111, 132
Carlyle, Thomas 84
Carol, Lewis 77
Cavendish, Margaret Lucas 22
Cawelti, John G. 80, 132
Cervantes, Miguel de 48, 50
Chambers, Robert 15, 132
Chaucer, Geoffrey 47
Chesterton, Gilbert Keith 80, 106
Childers, Joseph 119, 132
Chomsky, Noam 114, 119, 136, 138
Christie, Agatha 80
Churchill, Winston 96
Clancy, Laura 123, 132
Coetzee, John Maxwell 126
Coleridge, Samuel Taylor 18, 21, 29, 31,

32, 33, 34, 37, 38, 39, 40, 44, 45, 100, 132, 136, 137, 141
Collins, Thomas 36
Collins, Wilkie 70, 77
Conrad, Joseph 90, 101, 105, 106, 107, 108, 132
Constant, Benjamin 84, 126
Cook, Edward Tyas 69, 132
Corman, Roger 128
Coste, Bénédicte 84, 132
Crabbe, George 21, 38
Cranfield, Jonathan 80, 132
Cugoano, Ottobah 29
Curtis, Lewis Perry 76, 133

D

Darwin, Charles 61, 70, 72, 73, 75, 76, 133
Darwin, John 61, 133
Davie, Donald 127
Davies, William Henry 64, 93, 139
Day, Aidan 15, 126, 132, 133
Dean, James 128
Defoe, Daniel 47, 49, 53, 62
Deichmann, Ute 73, 133
Dell'Asta, Adriano 84, 133
Derrida, Jacques 97, 116, 133
Desai, Anita 126
Dever, Carolyn 68, 133
Dharker, Imtiaz 129
Dickens, Charles 20, 62, 63, 77, 78, 79, 83, 131, 133
Disraeli, Benjamin 74
Doyle, Arthur Conan 77, 79, 132
Duffy, Carol Ann 127, 129
Dürrenmatt, Friedrich 110

E

Eagleton, Terry 115, 119, 133
Easter Rising 12, 109
Eco, Umberto 120, 133
Eisenberg, Elizabeth 42, 133
Eliot, George 77
Eliot, Thomas Stearns 92, 99, 101, 102, 103, 109, 127, 133
Elkes, Alexander 69, 133
Enright, Dennis Joseph 127
Equiano, Olaudah 29
Essick, Robert N. 39, 133
Esslin, Martin 110, 111, 133

F

Ferber, Michael 15, 134
Fiedler, Leslie 115, 120
Fielding, Henry 51, 52, 53
Flanders, Judith 53, 59, 62, 79, 80, 134
Fokkema, Aleid 115, 134
Fonda, Peter 128
Ford, Peter 74, 89, 135
Forster, Edward Morgan 90
Foster, Robert Fitzroy 76, 134
Foucault, Michel 69, 134
Fowles, John 80, 126
Francis, Mark 35, 73, 134
Frazer, James George 102
Freud, Sigmund 35, 71, 102, 103, 133, 134
Frye, Northrop 41, 134
Fuentes, Carlos 113
Furst, Lilian R. 134

G

Garland Thomson, Rosemarie 42, 134
Garnett, Jane 64, 134
Gascoyne, David 110
Gaskell, Elizabeth 77
Gautier, Théophile 84
Gilbert, Sandra 70, 80
Gillman, Susan 28, 134
Gilmartin, Sarah 129, 135

Gjerden, Jorunn S. 74, 135
Golding, William 113, 126
Goldsmith, Oliver 25, 27, 38, 62
Gordimer, Nadine 126
Graham, Caroline 80, 106, 126
Gray, Thomas 36, 37, 38
Greenblatt, Stephen 131
Greene, Graham 106, 126
Gregory, John 23, 53, 137
Grey, Charles 63, 66
Grzymala-Busse, Anna 96, 135
Gubar, Susan 70
Gunn, Thom 109, 127, 128, 141

H

Haggard, Henry Rider 77
Hallam, Arthur Henry 41, 135
Hamilton, Ian 129
Hardy, Thomas 77
Harrison, Tony 127
Hartman, Geoffrey 135
Hassan, Ihab Habib 115, 135
Hazlitt, William 20, 135
Heaney, Seamus 127
Hentzi, Gary 119, 132
Herbert, George 67, 73, 92, 129, 134, 137, 141
Hickman, Mary J. 75, 122, 135
Hide, Louise 69, 135
Hodgson, Ralph 93
Hohlfeld, Alexander Rudolf 40, 135
Hollinghurst, Alan 126
Homer 33, 81, 109
Hopkins, Gerard Manley 106, 137
Hopper, Dennis 128
Howell, Michael 74, 135
Hughes, Kathryn 66, 135
Hughes, Ted 127
Hugo, Victor 15, 136
Hulme, Thomas Ernest 136
Hunnekuhl, Philipp 40, 136
Hunt, William Holman 83
Hutcheon, Linda 115
Huxley, Aldous 105

I

Ionesco, Eugene 110, 111
Ishiguro, Kazuo 126

J

James, Henry 62
Jameson, Fredric 97, 115, 118, 136
Jamieson, Kathleen Hall 92, 136
Janowitz, Anne 32, 136
Jencks, Charles 115, 116, 136
Jennings, Elizabeth 127
Johnson, Mark 96
Johnson, Richard William 136
Jones, Frederick L. 136
Joyce, James 101, 103, 105, 106, 109
Jung, Carl 103

K

Kaur, Rupi 129
Keats, John 32, 41, 44, 46, 138, 140
Kendi, Ibram X. 108, 136
Kenyon Jones, Christine 42, 136
Kierkegaard, Søren 111, 136
Kinealy, Christine 75, 136
Kingsley, Charles 75, 123, 124, 127
Kipling, Rudyard 35, 61, 77, 90
Kirby, Peter Thomas 26, 136
Knox, Ronald 106
Kops, Bernard 124
Krauss, Rosalind 115
Kureishi, Hanif 126

L

Lacan, Jacques 35, 136

Ladenson, Elisabeth 84, 136
Laffey, Paul 69, 137
Lakoff, George 96
Lamont, Claire 137
Landes, David S. 24, 137
Lansford, Tom 19, 137
Larkin, Philip 124, 125, 127
Lawrence, David Herbert 99, 101, 102, 103, 105, 106, 124
Le Carré, John 126
Le Fanu, Joseph Sheridan 77
Lessing, Doris 40, 126
Lewis, Matthew Gregory 53, 77, 133
Lodge, David 113, 125, 126
Lovecraft, Howard Phillips 103
Lovejoy, Arthur Oncken 29, 137, 138
Lyell, Charles 70
Lyotard, Jean-François 115, 116, 117, 118, 137

M

Malik, Kenan 75, 137
Malory, Thomas 47
Marsh, Ngaio 80
Marsh, Nicholas 39, 67, 137
Marx, Karl 25, 26, 70, 102, 133, 137
Maturin, Charles 53
Mayberry, Tom 40, 137
McCourt, John 75, 137
McEwan, Ian 126
McGann, Jerome J. 137
McHale, Brian 119
McNeil, Ian 24, 137
Melville, Herman 33, 42
Michie, Elsie B. 76, 137
Miéville, China 80, 126
Millais, John Everett 83
Mill, John Stuart 23, 65, 138, 141
Mitchell, David 126
Mitchell, James 138
Mizukoshi, Ayumi 41, 138
Montagu, Ashley 74, 138
Moore, Alan 21, 80
Morgan, Bayard Quincy 40, 135
Morin, Robert 73, 138
Morris, Jan 60, 138
Morrison, Jim 103
Mullan, John 49, 138

N

Naipaul, Vidiadhar Surajprasad 126
Newman, John Henry 106
Nietzsche, Friedrich 34, 41, 101, 102, 138
Nightingale, Florence 11, 68, 69, 132, 134, 136
Nocon, Andrew 122, 138
Norton, Caroline 18, 23, 131, 136
Noyes, Alfred 106

O

O'Brien, Edna 126
O'Neill, Kevin 80
Orwell, George 105
Osborne, John 124
Oswald, Alice 129
Owens, Edward 138
Owen, Wilfred 94, 123

P

Paine, Thomas 22, 132
Parker, Mark 138
Parnell, Thomas 37
Paterson, Don 129
Pater, Walter 84, 85
Patmore, Coventry 58, 59, 138
Peatling, Gary K. 75, 138
Perloff, Marjorie 115
Perry, Sarah 80
Perry, Seamus 138
Pinter, Harold 110, 113

Pizan, Christine de 22
Poe, Edgar Allan 79, 81
Polidori, John 42, 43
Porter, Roy 40, 69, 139
Potter, Harry 24, 139
Pound, Ezra 101, 109, 127
Pozzo di Forzi, Modesta di 22
Presley, Elvis 128
Price, Richard 21
Prince, Mary 9, 29, 45, 57, 60, 122

R

Radcliffe, Ann 53
Ray, Nicholas 71, 128, 137
Realism 17, 48, 77, 104, 111
Reeve, Philip 80
Reid, Marion 23
Remak, Henry H. H. 139
Rhys, Jean 113, 126
Richardson, Samuel 50, 52, 53
Robinson, Mary 36, 47, 49, 53
Roe, Nicholas 40, 139
Rooney, Frank 128
Roosevelt, Franklin D. 96
Rosenberg, Isaac 94
Rossetti, Christina 83
Rossetti, Dante Gabriel 80, 82, 83
Rousseau, Jean-Jacques 23, 31
Rubenstein, James M. 139
Rushdie, Salman 126
Ruskin, John 61, 67, 84, 85, 131

S

Said, Edward W. 35, 36, 108, 139
Sancho 29
Sands, Philippe 97, 139
Sassoon, Siegfried 93, 94, 139
Sayers, Dorothy 80
Schlegel, Friedrich 15, 139
Schmitt, Hans A. 121, 139
Schoch, Richard W. 86, 139
Scott, Walter 21, 51, 53
Shaw, George Bernard 86
Shelley, Mary 31, 42, 43, 45, 47, 53
Shelley, Percy Bysshe 20, 41, 42, 43, 44, 45, 136, 140
Shire, Warsan 129
Shorter, Edward 69, 140
Showalter, Elaine 69, 140
Siddal (Siddall), Elizabeth Eleanor 83
Sidney, Philip 48, 50
Sillitoe, Alan 124
Sinfield, Alan 115, 119, 140
Smith, Adam 26, 140
Smith, Bernard 115
Smith, Charlotte 36
Smollett, Tobias 53
Social Darwinism 72, 73
Sommer, Anne-Louise 37, 140
Southey, Robert 21, 140
Spencer, Herbert 67, 73, 134
Stauffer, Andrew M. 15, 140
Steiner, George 111, 140
Sterne, Laurence 50, 53
Stevenson, Robert Louis 17, 62, 71, 73, 77, 80
Stoker, Bram 35, 62, 71, 77, 80
Stoppard, Tom 110
Swift, Jonathan 36, 47

T

Talfourd, Thomas Noon 21
Tennyson, Lord Alfred 17, 80, 81, 82, 135
Thackeray, William Makepeace 66, 77
Thomas, Dylan 19, 21, 22, 26, 29, 36, 37, 38, 47, 76, 77, 84, 110, 133, 136
Thompson, Edward Palmer 25, 140
Thomson, James 36, 38
Thomson, James B. V. (Bysshe Vanolis) 62
Thorpe, James Geoffrey 133

Thorpe, Richard 128
Tilley, Arthur Augustus 15, 140
Trollope, Anthony 77, 137
Turley, Richard Marggraf 46, 140
Twain, Mark 57, 140

V

Valente, Joseph 76, 140

W

Wadsö Lecaros, Cecilia 66, 141
Wain, John 123, 124
Walpole, Horace 9, 37, 52, 53
Walter, Bronwen 51, 53, 84, 85, 100, 122, 131, 135, 138
Waters, Sarah 80
Watt, James 24
Waugh, Evelyn 106
Weiner, Joshua 128, 141
Wellek, René 138, 141
Wells, Herbert George 71, 77, 92, 141
Wesker, Arnold 124
West, Henry R. 28, 35, 40, 65, 105, 137, 139, 141
Wheatley, Phillis 29
Whyte, William 64, 134
Wilde, Oscar 63, 71, 83, 85, 86, 141
Wittgenstein, Ludwig 118
Wollstonecraft, Mary 22, 23, 47, 64, 65, 69
Woman Question 5, 63, 65, 77, 78, 81
Woods, Alan 8, 18, 141
Woolf, Virginia 23, 59, 99, 103, 105, 141
Woolley (Wolley), Hannah 22
Wordsworth, William 18, 20, 21, 29, 30, 31, 33, 37, 38, 39, 40, 41, 44, 45, 46, 100, 131, 136, 137, 140, 141
Woudenberg, Maximiliaan van 40, 141

Y

Yeats, William Butler 103, 109, 127
Young, Edward 37, 53, 101, 123, 124, 139

Z

Zweig, Stefan 95, 141