

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University Mohamed Khider, Biskra

Faculty of Letters and Languages
Department of English Language and Literature



Course Handouts on: British Literature

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**Level : Third Year
For Semester One**

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British Literature by Dr. Fatima MESSAOUDI

Introduction

Literature lectures have a great importance in accomplishing EFL students' learning process. Actually, the era of study begins since the 18th Century till the mid 20th Century. The syllabus dives profoundly with several literary movements and different periods concerning the growth of British Literature drawn up through a number of lectures and tutorial sessions that made the literary journey very exiting as they allow the student to travel from the past to the present. Indeed, studying past literary works held a very significant sense because in reality our present is senseless without the past. Those great literary works written with elegance and a sense of commitment aimed not only to praise the past, however the core goal is to learn from it and deduce deep moral lessons that can make sense to our present. The study of literature is periodical. In fact, the study of Literature is fundamental because it permits the past to be incarnated in the present by means of those authentic patterns and special prototypes. In our life we can deduce that learning from the past is of an extreme importance as it constitutes a real illumination in clarifying obscure situations and takes us out of the dark tunnel.

It's very simple to admit that when we are involved in those literary works written by authors from different background, cultures, religions, traditions, and historical epochs can enlarge our whole view about the world. In addition to that, studying Literature can develop our discerning way of reasoning which we can utilize in different aspects of our existence. Wise people use their past and especially their dramatic experiences to pave the way to a new and a prosperous future; the past is a driving phase in our life.

Whatever are the experiences we passed by, we must be strong, we must struggle, and we must challenge whatever is the hardship we encounter, but we must fly towards a new and a fresh starting, we must take as a source of inspiration the phoenix. The latter is an imaginary bird that regenerates from the ashes drawing a new outset in a very shining future. Those various literary works like novels, novellas, short stories, poems made our journey very exiting and rich. As they expand our mind and allow us to travel every where and any where through ages and historical events. It's very crucial to state that Literature development from past times till nowadays witnessed tremendous changes as several factors challenged its complexity in different fields whether in terms of the written productions or its artistic features. Literary works

are the true reflection of all societies' style of lives, beliefs, customs, and different historical events that happened during that time. Literary works convey the message through writers' real and authentic portrayal of those occurring events in an attempt to shed light on all the aches from which their societies suffered. Through this humble work, we will deal with the five major literary trends : Pre-Romanticism, Romanticism, Realism, Naturalism, and a short introduction to Modernism.

Mohammed Khider University of Biskra**Faculty of letters & Languages****Dr.Fatima MESSAOUDI****Department of English Language and Literature Date/Time: Monday/ 2 hours****Rooms : 27,28,31 (FLL)Email:fatima.messaoudi@univ-biskra.dz**

Description of the Course

The course has a core goal which is to permit students to apprehend various epochs of the British Literature. Through the study of different Literary texts, students learned how important is the understanding of the historical background in order to understand the written literary work and make a clear distinction between the events and the way the work was established. The scripted lectures encompass the historical background, some definitions, significant progress, major literary figures and characteristics of the literary flow. The latter instructions are very crucial as to enable students to get involved in the course taking into consideration some clues, concepts, and some historical context about various movements. As a result the students will be involved in a fruitful debate evoked during the lecture.

In the same token, the tutorial sessions that are mainly made up of research works presentations are thoroughly selected through the students choice of various topics in order to depict well different features of every literary age. In doing so, the students acknowledge the occurred changes through different periods in terms of themes and styles. It's crucial to highlight that the students are now being able to well comprehend most of the features related to each literary genre and movement such as Pre romanticism, Romanticism, Realism, Naturalism, and Modernism. Eventually, the students will be very keen in reading and also analyzing different texts based on the acquired background concerning different epochs dealing with diverse literary genres like novels, novellas, short stories, and poems. In fact, those very interesting literary works portrayed well the development of literature through various periods since the 18th Century until the late 20th Century relying on the acquisition of major precepts presented during the lecture. After any presentation, a debate is held between the teacher and the students responsible of the research work. Questions are asked to bring clarifications to different confusing matters and a moral lesson must be deduced from the theme of the presented literary work each time.

General Course Information

Course Title: British Literature

Target Audience: 3rd year LMD students of English

Coefficient: 03

Average Teaching Hours: 45 hours (15 weeks)

Number of sessions per week: 2 sessions (one hour and a half for the lecture + one hour and a half for the tutorial)

Course Delivery Modality: Lecture + Tutorial

Required time for work per week: 3 hours

Evaluation Criteria:

- *Research paper presentations
- *Discipline and attendance
- * Active participation in the class
- *Written tests
- * Final exam

Pre-requisites

Students must be knowledgeable about the main precepts concerning the age of Enlightenment as it preceded the Romantic epoch. It's crucial to state that the Age of Enlightenment embraced independent thoughts highlighting notions of skepticism, logic, reason, and science. In addition of course to some basic knowledge related to various literary genres.

Objectives of the Course

to some definitions to dig deeply with the main characteristics and also the major figures of every literary movement and different eras since the beginning of the 18th century until the end of the 20th century.

*Allow students to cut clear distinctions between every literary trend.

*Allow students to know about the historical background of every literary movement in order to make the relationship between the literary work, the reason and also the purpose behind it.

* Help students to make an accurate analysis of the literary work based on all the precepts that were acquired during the lecture taking into consideration the necessary required knowledge.

*Create certain consciousness of the necessary progress of the British Literature that took centuries in order to make from this great literary heritage a source of inspiration for humanity growth and ethical anchor.

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Mohammed Kheidher University of Biskra
Faculty of letters & Languages
Department of English Language and Literature

Level: Third Year Licence

Module: British Literature

Instructor:Dr.Fatima MESSAOUDI

Lecture One : Pre-Romanticism in British Literature

Lecture outline

- *Objectives
- *Between Classicism and Romanticism
- *The term Pre-romanticism meaning
- *Historical Background
- *Characteristics of Pre-romantic poetry
- *Pre-Romantic representative poets
- *Pre-romanticism quick facts
- *Conclusion
- *Questions
- *Answers

Objectives

- *To initiate students to Pre-Romanticism movement.
- * To provide students with the necessary background of the Pre- Romantic Age.
- *To make students acknowledge the true meaning of Pre- Romanticism and make a clear distinction between Pre- Romanticism and Romanticism.

*To familiarize the students with major Pre-Romantic figures.

1-Between classicism and romanticism

Pre-Romanticism emerged in Europe around the 1740s, preceding Romanticism. It signaled a shift away from Neoclassicism, favoring simpler and more emotionally accessible expressions in art and literature. Influenced by rising middle-class tastes, it embraced the beauty of nature and the sincerity of personal experiences. Jean-Jacques Rousseau played a pivotal role in advocating for emotional expression, domestic virtues, and the importance of nature. This period laid the groundwork for the Romantic movement by prioritizing individual sentiment and creative freedom over traditional norms(Mugdad, 2021).

2-The term pre-romanticism

Marshall Brown reintroduced the term "pre-Romanticism" in his influential book titled "Pre-romanticism" published in 1991. Brown proposed a fresh understanding of the prefix "pre-" to indicate a time before the emergence of a particular phenomenon, rather than simply serving as a precursor. According to Brown, these "pre-Romantic" writers differed from their 18th-century predecessors by grappling with new and unresolved issues in an uncertain manner, without arriving at definitive answers. While the term itself did not enter the English lexicon until the translation of Emile Legouis and Louis Cazamian's "Histoire de la littérature anglaise" in 1921, it has faced criticism from some critics due to perceived inaccuracies in its teleological implications. However, some writers categorized it as "Early Romantics," acknowledging their radicalism and significance alongside the canonical Romantic poets (Brown,1991).

3-Historical background

During the era of Samuel Johnson, spanning from roughly 1744 to about 1784, significant shifts in literary ideals occurred. Johnson, known for his classical style and literary conservatism, resisted the rising sentimentality associated with the impending Romantic era. His contemporary, Oliver Goldsmith, embodied a blend of traditional and emerging literary trends. The emergence of Romanticism can be seen in the works of poets like Thomas Gray, William Blake, and Robert Burns, who explored themes of melancholy, departed from traditional forms, and embraced emotion over reason. Additionally, older ballads within the collection "Reliques of Ancient

English Poetry" by Bishop Thomas Percy also helped to spur on Romanticism with their natural feeling, which echoed through the poetry of those living during that time (Woodman, 2006; Mugdad, 2021).

Scholars have long appreciated the importance of sentiment in an eighteenth-century that is often called, apologetically but now somewhat pejoratively, the Age of Sensibility, or the post-Augustan era (Woodman, 2006; Mugdad, 2021).

4-Characteristics of Pre-romantic poetry

Originality in Writing: Pre-Romantics stressed originality, feeling constrained by literary precedents. Their music often dealt with melancholy, nostalgia and introspection; capturing emotional states of the human mind as well as soul.

-Nature: Nature played a crucial role, with poets like James Thomson depicting a new self-consciousness and joyous connection with the natural world.

-Self-Concept: The emergence of the self-concept viewed as the perceiving being in sympathetic relation to the world, fostering empathy towards others.

-Emphasis on Feelings: Pre-Romantics formed deeper connections with nature and animals, explored through novels of sensibility focused on sentiment and sympathy.

-Individual Uniqueness: They valued individual uniqueness, leading to a renewed interest in collecting folk songs and popularizing personal histories and biographies.

-Emphasis on Imagination: poets valued the power of the imagination and its role in shaping human experience.

-Radicalism and Non-Conformity: Early Romantic poets exhibited a degree of radicalism, challenging established norms and conventions in their poetic expression.

5-Pre-Romantic Representative Poets

5.1 James Thomson (1700-1748) is regarded as a forerunner of the Pre-Romantic age and is considered the most important "nature poet" of the early Romantic period. He broke significantly from the Neoclassical view with his treatment of nature, focusing on its physical details rather than abstract concepts. Thomson depicted nature as dynamic and in motion and reflected on the character of primitive man in contrast to civilized man. His masterpiece, "The Seasons," is a poem in four books, each dedicated to a different season of the year, showcasing his profound interest in nature. Another notable poem by Thomson is "The Castle of Indolence," where he describes how the magician Indolence attracts pilgrims to its castle, reducing them to a state of brutishness. In "The Seasons", a descriptive poem in blank verse, the originality of which was entirely novel to English poetry; he brought forth an immense quantity of natural sights observed with keen fidelity and recording exact truth joined too often by mere phrase descriptions beyond any possibility both described individuals have and felt for genuine gladness about nature. The Castle of Indolence has been written in Spenserian stanza and it is reputed for its suggestiveness versification.

5.2 William Blake (1757-1827) was a revolutionary poet, painter, and printmaker known for his mystical and imaginative works. Born in London to an Irish hosier, he had limited formal education and claimed to experience mystical visions from a young age. Considered eccentric and possibly insane by his generation, his ideas were often seen as unintelligible. Despite his lack of popularity during his lifetime, he is now recognized as an influential poet of early romantic literature. His Set of four from this period "Poetical Sketches," and two collections, 'Tunes about Innocence' what's more 'Petitions to High quality,' are national monuments; overflowing with the balladry furthermore recuperating likelihood now concerning cleared out nearby inclusion. His later works, like "The Book of Thel" and "The Marriage of Heaven and Hell," illustrate his prophetic style and elaborate symbolism. His "Auguries of Innocence" opens with the following:

"To see a world in a grain of sand

And a heaven in a wild flower,

Hold infinity in the palm of your hand

And eternity in an hour.”

He was a staunch Christian critical of organized religion, initially supporting but later rejecting the French Revolution due to its violence. Blake's poetry combines social commentary with deep spiritual insights, advocating for freedom and equality. His notable works include the unfinished "The Four Zoas," the epic "Jerusalem," and "Milton." Blake himself invented a method of etching and illuminating his poems on copper plates, which he usually coloured with the help of his wife, Catherine. Blake's influence on later poets and artists solidified his place in the Romantic movement, celebrated for his vision and profound impact on English literature (Woodman, 2006).

5.3 Thomas Gray (1716-1771) was a significant figure in English literature, considered a poet of transition, embodying the conflict between classicism and romanticism. A prominent figure of the Graveyard School, significantly influenced pre-Romanticism with his unique poetic style. And "The Bard" emphasized the poet's independence, a hallmark of romanticism.

Thomas Gray's poetry can be divided into three main periods. In the first period, notable works include "Hymn to Adversity," "Ode to Spring," characterized by a melancholic tone and the use of nature as a backdrop for human emotions. In the second period, these themes become more pronounced, with "Elegy Written in a Country Churchyard" standing out as the era's most perfect poem. Other significant works include the Pindaric odes "The Bard," which break away from classical conventions and embrace a more romantic and original style. In the third period, Gray's fascination with Norse literature, literary works produced in the Old Scandinavian language during the Middle Ages known for mythological element, is evident in poems like "The Fatal Sisters" and "The Descent of Odin," showcasing his interest in ancient and dramatic tradition.

His poetry reflects a deep love of humanity, objective view of nature, and often carried a note of melancholy and gloom. His poetry, suffused with a melancholic spirit, often reflected on universal themes such as death, as seen in "Elegy Written in a Country Churchyard":

“The boast of heraldry, the pomp of power,

And all that beauty, all that wealth e'er gave, Awaits alike the inevitable hour.

The paths of glory lead but to the grave.”

Despite his limited output, Gray's work is highly valued. As a critic noted, Gray's contributions are "the little gold, instead of much silver" (Woodman, 2006; Mugdad, 2021).

5.4 Robert Burns (1759-1796), the renowned Scottish poet, had a remarkable ability to connect with the emotions of people through his heartfelt songs. Writing in the Scottish dialect, he became known as the folk poet of Scotland and later the National poet. Burns's poetry was characterized by his love for nature, his use of vivid imagery and the racy Scottish dialect, as well as his allusiveness to Scottish life. He possessed a natural talent for singing and his songs resonated deeply with the human heart. Burns's poems, such as "The Cotter's Saturday Night" and "To a Mouse," embodied the spirit of the romantic revival with themes of love, humor, pathos, and a profound connection to nature. The love for nature was clear and realistic, devoid of mysticism or spiritual interpretation. Burns's affection for humanity was passionate, and he displayed sympathy for society's outcasts. His language was accessible, using simplicity and homeliness in his poetic words. Overall, Burns's works encompassed the elements of Romanticism, expressing personal emotions, sensibility, a deep love for nature, imaginative fancy, and an interest in the diaries of the underprivileged (Woodman, 2006; Mugdad, 2021).

6- Pre-romanticism quick Facts

The revival of Romanticism in England was marked by a "return to nature" and a longing for the freedom and freshness of the natural world.

Poets like Thomas Parnell and Lady Winchelsea showed a genuine sense for genuine beauty and rural life even during the height of Pope's influence.

James Thomson, with his poem "The Seasons" in 1730, played a pivotal role in bringing nature into focus in literature, diverging from the classical ideals of 18th-century poetry.

William Collins, a lyricist, expressed romantic love for the mysterious and supernatural in his influential work "Odes" (1746).

Thomas Gray, while reflecting some characteristics of the classical school, also displayed an adoration for nature in his poetry, evident in works such as "Ode on Spring."

Robert Burns, known for his broader and richer poetry, was a poet of nature, drawing inspiration from the natural forms of his native Scotland.

William Blake, invested with a sense of mysticism, sought to reveal the spiritual world through his prophetic vision and sincerity, as seen in his work "Songs of Innocence" (Chapras, 2021).

7-Conclusion

The term "Pre-Romanticism" is not without its limitations, as it can imply a view of poets solely in the context of their anticipation of Romanticism. However, recognizing the unique contributions of Pre-Romantic poets is essential in understanding the transition from Neoclassicism to Romanticism. These poets' emphasis on nature, emotion, and individualism paved the way for the later Romantic movement, highlighting the evolving literary landscape 1700's. Despite the challenges in categorizing this period, the works of Pre-Romantic poets remain a vital part of literary history, reflecting a rich coverage of themes and innovations that continue to resonate today.

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Tutorial One : Red Red Rose

The poem Text :

O my luve's like a red, red rose,
That's newly sprung in June;
O my luve's like the melodie
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve,
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

Robert Burns (1759-1796) was an English prominent poet and writer . Burn's parents insisted on his good education though their humble status. The poet was fond of reading since he was a

child. Burns is considered as being the national poet of Scotland and was very famous for his lyrics and songs written in both Scots and English. He was also well known for his rebellion against the orthodox religion and morality.

Analysis :

In this poem, Robert tries to make a comparison between his sensitive passion and a red rose which is newly burgeoned in June. In fact, the word "Luvè" represented the extreme feelings of fondness of the poet to his beloved. Comparing love to a red rose expresses the freshness, the originality and the beauty of his romance, his beloved youth and dynamism. The poet is so happy that he sees his love as a beautiful melody because of the ecstasy he senses once being accompanied by his beloved. Everything seems perfect and joyful and looks sweet and beautiful.

beloved lady is characterized by an infinite beauty that could only be compared to the beauty of the rose. The more the rose gets red and the more love becomes intense and deep in the poet's heart. The poet is lovesick when he says that his love for his lady will stay eternal even until the end of the earth and until the seas and oceans run dry. As it is said that love is blind, the poet exaggerates in doing so when he gets over the idea of a simple blooming rose to the idea of a love that will stay eternal.

The narrator insists on the idea of intense love that shall last forever. The imagery of describing the sand running down and the end of times to indicate that there must be an end to every thing even those old natural phenomena like the earth, the sand, the rocks, and the sea. However, for the poet love possesses the special quality to remain eternal.

Unexpectedly, in the last stanza, the poet moves smoothly from the idea of everlasting things to wish the farewell of his beloved. Actually, he indicates that this depart is only temporary as he will come back again to see his lady whatever is the past time or the distance. He will again and again enjoy his romance with her, be faithful to her beauty, and savor all those joyful moments spent together.

Practice :

Question1:At your first glance, the poem is about what ?

Question2 : Do you share the same opinion with the author that love could be eternal ?

Answers :

Answer1 : The poem is about a romance

Answer2 : I don't share the same opinion with the poet. Actually, I understand the narrator's point of view about love. As it is said by many that love is blind. When we are in love, every thing seems beautiful ; we are very joyous ; we see that the world surrounding us is a paradise when everything seems happy, beautiful, singing and dancing. We are ultimately delighted as if we are under an opium drug. However, in all situation when it comes to emotions we have to stay conscious; we must make a balance between our emotions and our mind ; because of the ecstasy of love we hope that these nice moments will last forever, but nothing is eternal ; If the human beings themselves are mortal and will vanish one day, what about feelings , natural desires, ambitions, and even existence.

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Lecture Two :Romanticism in British Literature

2-Lecture Outline

- *Objectives
- *Introduction
- *Definition and Overview of Romanticism
- *Historical Context and Origins of Romanticism
- *Characteristics of Romanticism
- *Key Themes and Features in Romanticism
- *Some major Romantic Figures
- * Neo -Classicism Vs Romanticism
- *Pre-Romanticism Vs Romanticism
- *Poetry and Nature
- *The Gothic Novel
- *The Historical Novel
- *Criticism
- *Conclusion

*Questions

*Answers

Objectives:

- * To introduce the students to the socio-cultural background related to the Romantic era.
- * To Familiarize the students with the significant trends of the era.
- To allow students to be aware of the most outstanding writers and poets and their works.

1-Introduction

Romanticism was a literary and artistic movement that emerged in the late 18th and early 19th centuries. It emphasized individual thought and personal feeling, as well as a focus on the particular and unique experiences of the individual. Romanticism sought to convey its own truth through poetry and literature, with sincerity being a critical criterion for judging artistic work. The Romantic period was a time marked by a literary revolution occurring simultaneously with social and economic upheavals. In certain literary histories, this era is referred to as the 'Age of Revolutions' (Ronald & John, 2001). Romanticism could be said to have fired its first salvo in 1801 with William Wordsworth's (1770-1850) "Preface" to the *Lyrical Ballads*. *Lyrical Ballads* is a collection of poetry that Wordsworth co-published with Samuel Taylor Coleridge (1772-1834). The term "Romanticism," describing this movement, came after the fact. It lasted until the mid-1820s, with the deaths of the poets Percy Bysshe Shelley (1792-1822) and George Gordon, Lord Byron (1788-1824).

2-Definition and Overview of Romanticism

In the preface to his play *Hernani* (1830), Victor Hugo described Romanticism as "liberalism in literature." Romanticism can be seen as a revolt against the conservative ideas and literature of the eighteenth-century Age of Reason, which admired ancient Rome and classical forms as ideals of perfection. Contrary to the misconception that Romanticism is about romance or sentimentality, it actually represents a rejection of the preceding century's ideals. The liberalism Hugo mentioned reflects the Romantic movement's advocacy for egalitarianism and individual freedom, opposing the monarchic and restrictive values of the Age of Reason. The

Romantics believed that emotions and imagination were common to all people, which they saw as evidence of human equality (Robinson, 2001).

3-Historical Context and Origins of Romanticism

This period was characterized by political conservatism and monarchy, and its literature emphasized conventionality, harmony, artificiality, logic, and objectivity. The revolutionary spirit of Romanticism was fueled by real-world revolutions, such as the American Revolution (1775-1783) and the French Revolution (1789-1790s). These revolutions emerged amidst a surge of intellectual thought and new ideas about human rights and the roles of government and society in protecting these rights. Influential works during this time included Jean-Jacques Rousseau's *The Social Contract* (1762), which critiqued existing political systems; Edmund Burke's *Reflections on the Revolution in France* (1790), which examined the impact of revolution on the established order; and Thomas Paine's *The Rights of Man* (1791-92), which argued that inherent human rights could be threatened by governments. These thinkers posited that universal human rights existed independently of social class, focusing on qualities shared by all humans regardless of background.

Initially, early Romantic writers strongly supported the French Revolution, believing it would bring about moral change in England. They felt a new era had begun. William Blake (1757-1827) viewed it as the creation of a new world, considering himself a prophet of this new age. Coleridge and Wordsworth expressed great joy, with Wordsworth famously writing, "bliss was it in that dawn to be alive" (*The Prelude*). Both poets traveled to France and fell in love with French women, but returned disillusioned by the Reign of Terror. Edmund Burke's *Reflections on the French Revolution* condemned the Revolution as an organized form of anarchy. In England, the reaction was swift, leading to increased restrictions on freedom, including the Proclamation Against Seditious Writing and the suspension of habeas corpus, allowing imprisonment without trial. The Treasonable and Seditious Practices Act (1795) further curtailed freedoms, and resistance to reform was strengthened by the Napoleonic Wars (Robinson, 2001).

4-Characteristics of Romanticism

1. Emphasis on individualism and personal feelings: Romanticism placed a strong emphasis on the expression of individual thoughts, emotions, and personal experiences in artistic works.
2. Focus on nature: Romantic writers and artists were known for their deep appreciation and veneration of nature, often portraying it as a source of inspiration, spirituality, and transcendence.
3. Imagination and creativity: Romanticism celebrated the power of the creative imagination, often portraying the artist as a visionary or divine creator.
4. Intensity of emotion: Romantic works often portrayed intense, passionate, and sublime emotions, seeking to evoke deep emotional responses from the audience.
5. Rejection of established norms: Romanticism frequently rebelled against social, political, and artistic conventions, seeking to break free from traditional rules and structures.
6. Idealization of the past: Romantic works often idealized the medieval period and other historical eras, viewing them as times of greater freedom, authenticity, and spiritual connection.
7. Embrace of the supernatural and the mysterious: Romantic works often incorporated elements of the supernatural, the mystical, and the unexplained, reflecting a fascination with the unknown and the ineffable.
8. Social and political idealism: Many Romantic writers expressed a desire for social and political change, advocating for individual liberty, national identity, and humanitarian values.
9. Symbolism and allegory: Romantic works frequently employed symbolism and allegory to convey deeper, universal meanings and truths beyond surface appearances.
10. Emphasis on the sublime: Romantic artists sought to evoke a sense of the sublime, portraying experiences that were awe-inspiring, overwhelming, and transcendent(Luebering, 2010).

5-Key Themes And Features In Romanticism

These themes are evident in the works of prominent Romantic writers such as William Wordsworth, Samuel Taylor Coleridge, Mary Shelley, and Jane Austen, among others.

1. Individualism: Romantic writers emphasized the importance of the individual, valuing personal experiences, emotions, and the unique perspectives of the artist over societal norms and conventions(Luebering, 2010).
2. Nature: Nature was a central theme in Romantic literature, with writers often depicting it as a source of inspiration, beauty, spirituality, and a means of connecting with the divine or the sublime.
3. Emotion and Imagination: Romantic writers celebrated the power of intense emotions, imagination, and creativity, exploring the depths of human feelings and the transformative potential of the creative mind(Luebering, 2010).
4. Supernatural and the Sublime: Romantic literature often delved into the mysterious, the supernatural, and the awe-inspiring, seeking to evoke a sense of the sublime - experiences that were simultaneously terrifying and transcendent.
5. Rebellion and Revolution: The Romantic period was marked by a spirit of rebellion against established traditions, social structures, and political authority. Many writers expressed a longing for political and social change, reflecting the revolutionary spirit of the time.
6. Folklore and Medievalism: Romantic writers were drawn to folklore, legends, and medieval settings, often incorporating these elements into their works to evoke a sense of nostalgia, heroism, and a longing for a perceived era of greater authenticity and freedom.
7. The Role of the Artist: The Romantic period saw a heightened focus on the role of the artist in society, with writers and poets often exploring the nature of creativity, the artist's place in the world, and the power of artistic expression to shape and reflect the human experience (Luebering, 2010).

6-Some Major Romantic Figures

6.1 William Wordsworth (1770-1850) William Wordsworth was a prominent English Romantic poet who played a pioneering role in the Romantic movement. Born in Cumbria, England, he lost his mother at a young age and was separated from his siblings. Wordsworth formed an influential literary partnership with Coleridge in 1797-98, which shaped his poetic style and themes. Under

Coleridge's influence and inspired by nature, Wordsworth composed lyrical, reflective poems. Wordsworth's poetry celebrated nature's beauty, power, and spirituality. His most famous works include the epic "The Prelude" and the groundbreaking poetry collection "Lyrical Ballads" co-authored with Coleridge. Wordsworth is credited with developing a new poetic style and subject matter that helped establish Romanticism. Wordsworth's reputation as a leading Romantic poet was firmly established by the mid-1800s, and he was appointed Poet Laureate in 1843. He left behind a substantial and influential body of work, and is recognized as a central figure of the Romantic era (Luebering, 2010).

6.2 Jane Austen was a renowned English novelist known for her six major novels, which interpret, critique, and comment on the British landed gentry at the end of the 18th century. Her works often feature themes of love, marriage, and social standing among the British upper class, and she is celebrated for her keen observation of human nature and her witty and ironic writing style. Austen's major works include "Sense and Sensibility," "Pride and Prejudice," "Mansfield Park," "Emma," "Northanger Abbey," and "Persuasion." These novels delve into the intricacies of romantic relationships, societal norms, and the challenges faced by women in her era. Austen's writing is characterized by its astute social commentary, insightful character portrayals, and sharp wit. Austen's novels have had a lasting impact on English literature, and her works continue to be widely read and studied. Though she achieved only modest success during her lifetime, Austen's novels have since become classics and are praised for their enduring relevance and universal appeal. Jane died on July 18, 1817 in Winchester, England (Luebering, 2010).

6.3 John Keats, was a prominent English Romantic poet who lived from 1795 to 1821. He is known for his lyrical poetry and his exploration of the nature of poetry itself. Keats's works often focused on the conflict between the everyday world and eternity, highlighting the timeless beauty and lasting truth of poetry and the human imagination. His poetry is characterized by lush, sensuous imagery, precise descriptive detail, and a focus on the physical world. Keats's best-known poetry was composed around twenty years after the publication of *Lyrical Ballads*, and he was influenced by Wordsworth and Coleridge. His major works include "Endymion," "The Fall of Hyperion," and poems like "Ode to a Nightingale," "Ode on a Grecian Urn," and "To Autumn." Keats passed away at the young age of 25, leaving behind a significant body of work containing some of the most memorable poems in the English language (Carter & McRae, 2017).

6.4 Samuel Taylor Coleridge, (21 October 1772 – 25 July 1834) he was an English poet, literary critic, philosopher, and theologian who was a key figure in the Romantic movement. He is best known for his poems "The Rime of the Ancient Mariner" and "Kubla Khan." Coleridge was born on October 21, 1772, in Ottery St Mary, Devon, England, and he passed away on July 25, 1834. Coleridge's works often explore the themes of nature, imagination, and the supernatural. He was a close friend of William Wordsworth, and together they published "Lyrical Ballads" in 1798, which is considered a landmark in English poetry and a key work of Romanticism. In addition to his poetry, Coleridge was a prolific writer of literary criticism and philosophical works. His critical work "Biographia Literaria" is a significant contribution to literary theory, and his lectures on Shakespeare have had a lasting impact on the interpretation of the bard's plays. Coleridge's life was marked by struggles with opium addiction and financial difficulties, but his literary legacy has had a profound and lasting influence on English literature and thought (Luebering, 2010).

7-Neo Classicism Vs Romanticism

Romantic literature broke away from Neoclassicism and the Enlightenment by emphasizing individual sensibility and consciousness over reason and order. Romantics celebrated personal emotions and experiences, reacting against the regimentation of the Industrial Revolution and its impersonal, mechanized society. They valued the past and confronted the realities of a changing future without false resolutions. Romantic literature used accessible, emotional language to connect with the common people, contrasting with the formal language of previous movements. Many Romantic writers were also politically active, advocating for greater freedom and individual liberties. Overall, Romantic literature prioritized individual emotions, challenged industrialization's societal changes, and engaged in political and ideological conflicts.

The Neoclassical and Romantic movements were contrasting artistic and intellectual approaches that emerged in the 18th and 19th centuries. Neoclassicism focused on reason, order, restraint, and imitated classical art forms, idealizing the past and seeking to emulate classical models. In contrast, Romanticism reacted against the rationality and order of Neoclassicism, celebrating emotion, individualism, imagination, and the awe-inspiring power of nature. Romanticism rejected the strict rules and conventions of Neoclassicism, seeking to evoke intense

emotions and portray the inner human experience, often expressing a longing for the medieval or ancient world. The two movements differed in their depictions of nature—Neoclassicism portrayed nature as idealized and harmonious, while Romanticism saw it as wild, untamed, and sublime. However, the relationship between Neoclassicism and Romanticism was complex, as individuals and works often incorporated elements of both movements. The two were intertwined rather than in simple opposition.

8-Pre-Romanticism Vs Romanticism

The concept of pre-Romanticism and Romanticism can be understood as a gradual evolution of artistic and intellectual movements in response to the changing social and cultural landscape. Pre-Romanticism can be seen as a precursor to full-fledged Romanticism, exhibiting certain characteristics that later became central to the Romantic movement. Pre-Romantic tendencies were evident in the mid-18th century, preceding the full emergence of Romanticism, which gained prominence in the late 18th and early 19th centuries. Pre-Romantic tendencies emerged as a response to profound economic and social transformations, particularly the advent of capitalism. Romanticism, on the other hand, was a reaction to the disillusionment following the bourgeoisie's seizure of power during the French Revolution, coupled with the alienation of individuals in urban settings (Löwy & Sayre, 2001).

Artistically, pre-Romantic tendencies included a celebration of the organic, intuition, and a valorization of the imagination. Romanticism embraced a broader spectrum of artistic expression, encompassing themes of nature, individualism, emotion, and a critique of modernity. The works of Jean-Jacques Rousseau, particularly his *Discourses*, *Julie, or the New Heloise*, and *Confessions*, exhibit pre-Romantic tendencies. Rousseau's emphasis on the natural state of humanity and criticism of modern society set the stage for Romantic ideals. In contrast, the poetry of William Wordsworth and Samuel Taylor Coleridge, exemplified in their collaborative work "Lyrical Ballads," reflects the essence of Romanticism with its focus on nature, emotion, and the individual's experience.

Pre-Romanticism laid the groundwork for the emergence of Romanticism by introducing themes and sentiments that were later expanded upon and embraced by Romantic artists and thinkers. While pre-Romanticism was rooted in the intellectual and cultural milieu of the mid-

18th century, Romanticism represented a more expansive and defined movement that permeated various artistic forms and social critiques(Löwy & Sayre, 2001).

9-Part I: Poetry and Nature

The Romantic movement also placed value on the individual's experience, and the concept of "the sublime," which encompassed thrilling emotional experiences combining awe, magnificence, and even terror. Feeling and emotion were considered superior to pure logic and analysis. Romantic writers sought to evoke strong emotional responses in readers and often focused on the natural world, inviting readers to contemplate the divine presence in nature. They favored intuition and imagination over physical facts and objective measurement, and often sought to capture the awe-inspiring and grandiose aspects of nature(Galens, 2009).

Nature and Environmentalism: Romantic writers celebrated nature and its beauty, and their works often reflected a deep appreciation for the natural world. This period also marked the birth of environmentalism, as Romantic ideas about nature and its preservation influenced the development of ecological movements.The Romantic emphasis on the individual's subjective experience, the sublime, and the power of emotion over rationality was a marked shift from the Enlightenment emphasis on reason, empiricism, and universal truths. This Romantic worldview had a profound impact on literature, art, music, and philosophy during the 19th century(Galens, 2009).

The Romantic poets, particularly Wordsworth and Keats, had a deep connection to nature that influenced their poetry. In the Romantic period, there was a strong belief in the power of nature to inspire creativity, provide solace, and act as a source of spiritual renewal. This is evident in Wordsworth's concept of the "sublime" in nature, where he saw the natural world as a source of awe and inspiration. In his poetry, nature is often depicted as a place of solace and spiritual reflection, and he believed that the beauty and power of nature could elevate the human spirit(Carter & McRae, 1997).

Similarly, Keats also had a profound connection to nature, and his poetry often reflects his fascination with the natural world. He believed that nature held the key to profound truths and spiritual insights. Keats' poetry often explores themes of transience, mortality, and the beauty of

the natural world. His famous odes, such as "Ode to a Nightingale" and "Ode on a Grecian Urn," reflect his deep appreciation for the beauty and timelessness of nature(Carter& McRae, 1997).

Overall, the Romantic poets' portrayal of nature in their poetry reflects a deep reverence for the natural world, and a belief in its ability to inspire, comfort, and provide profound spiritual insights(Carter& McRae,1997).

10-Part II: The Gothic novel

During the Romantic Period, the Gothic novel emerged as a popular literary genre, drawing inspiration from medieval buildings and ruins, often featuring settings such as castles, monasteries, subterranean passages, dark battlements, hidden panels, and trapdoors. These novels created an atmosphere of mystery and terror, derived from medieval elements(Galens, 2009). The Gothic novel, also known as European Romantic pseudo-medieval fiction, had its heyday in the 1790s, often featuring vulnerable heroines trapped in ruined castles, terrified by supernatural perils that often turned out to be illusions. Ann Radcliffe, a prominent writer of Gothic fiction, distinguished between "terror" and "horror" in her works such as "The Mysteries of Udolpho" and "The Italian," which expanded the soul through uncertainty and obscurity (Galens, 2009).

Gothic literature is a complex and contested genre, originally referring to art, architecture, and writing that did not conform to neoclassical standards, signifying a lack of reason, morality, and beauty. As a literary genre, it emerged during periods of political and religious crisis, challenging existing social order and aesthetic norms (Rata, 2014). Characterized by a preoccupation with the supernatural, mysterious, and terrifying, Gothic literature is often situated in wild, stormy landscapes, eerie manors, or castles. It emphasizes fear, the abject, and the protagonist's inner condition, delving into the depths of the human psyche. Themes such as inheritance, claustrophobia, and a descent into disintegration are common, along with intense romantic elements like powerful, unreturned, and illicit love (Rata, 2014).

The Gothic tradition in Romanticism is marked by a subversive writing style that challenges the existing order and rational modes of thought and social organization. This tradition influenced nineteenth-century novels by authors such as Dickens, the Brontës, R.L. Stevenson, Bram Stoker, and H.G. Wells, exploring themes of the sinister and supernatural. It has continued

into the Modern period with writers like Ruth Rendell and Angela Carter (Carter & McRae, 1997). Gothic novels often delve into themes of the mysterious, macabre, and supernatural, reflecting the Romantic period's fascination with the unknown and unexplained. They frequently portray individuals struggling against oppressive societal forces, echoing the Romantic emphasis on individual freedom and expression (Carter & McRae, 1997).

Examples of Gothic novels fitting into Romantic literature themes include "Dracula" by Bram Stoker, which delves into the supernatural and the struggle against oppressive forces, and the novels of Edgar Allan Poe, such as "The Fall of the House of Usher" and "The Tell-Tale Heart," which feature eerie settings and explore the darker aspects of human nature (Carter & McRae, 1997). The style of Gothic literature is characterized by an atmosphere of mystery, terror, and the supernatural, often including elements of horror, romance, and melodrama. The setting, crucial in creating the Gothic atmosphere, usually involves bad weather like thunderstorms or heavy rain, expressing the characters' emotions and provoking a response in the reader. Additionally, the setting often involves extreme or unfamiliar environments, emphasizing human vulnerability and the volatility of the human condition (Rata, 2014).

In Gothic fiction, common character types include the hero, the heroine, the male and female foils, and the evil force or being. Protagonists typically center on the hero-villain dichotomy for the main male character and the damsel in distress for the main female character. Male characters are often portrayed as powerful, tyrannical, and impulsive, while female characters have evolved from helpless damsels in distress to more active agents in the narrative. The complex relationships between genders and social classes are also visible in Gothic literature, reflecting the evolving societal dynamics of the time (Rata, 2014).

11-Part III: The Historical novel

During the Romantic Period, historical novels gained prominence alongside the Gothic novel, with Sir Walter Scott emerging as a prominent English writer celebrated for his historical works. Scott's novels, including "Waverley," "Rob Roy," and "The Heart of Midlothian," masterfully depicted Scotland's transition from feudalism to modernity in vivid human dramas, contributing to the dominance of the novel as a literary form in the later 19th century.

The notion of the historical novel in Romanticism responded to the societal changes wrought by the Industrial Revolution, offering a lens through which to explore conflicts and ideological debates central to the modern world. Authors addressed themes such as political freedom, individual and collective responsibility, and masculine and feminine roles, embodying a reflection of the struggles and uncertainties of the era (Carter & McRae, 1997).

The historical novel is a genre set in a past time period, typically many years before the author's own era. It aims to convey the spirit, manners, and social conditions of a previous age with realistic detail and fidelity to historical facts, although sometimes this fidelity is only apparent. Emerging prominently in early 19th-century English literature, the genre reached its peak during the Victorian period. Historical novels blend factual historical events with fictional characters and narratives, making history both accessible and engaging for readers (Salih&Arif, 2020).

Historical novels are defined by several key characteristics. They are set in periods predating the author's lifetime, providing vivid depictions of historical settings through meticulous research and descriptive language (Salih, &Arif, 2020; Hodeib, 2019). These novels strive for accuracy in depicting historical facts, clothing, language, customs, and societal norms, with authors conducting in-depth research to ensure realism and authenticity (Salih&Arif, 2020; Hodeib, 2019). They often focus on significant, eventful, or transitional periods in history, highlighting conflicts and changes that shaped human experiences (Salih&Arif, 2020).

A crucial aspect of historical novels is their balance of historical facts with imaginative storytelling. They create compelling narratives that intertwine real historical events and figures with fictional elements (Hodeib, 2019; Indurain, 2009). Additionally, these novels explore the social, cultural, and political contexts of the time, offering insights into the lives of people from different historical eras and reflecting contemporary concerns (Hodeib, 2019). Historical novels contribute to the recovery of historical memory and collective identity, reflecting on how past events influence the present (Indurain, 2009). As a hybrid genre, they maintain a balance between historical and fictional elements without allowing one to overpower the other (Indurain, 2009).

Historical novels employ a descriptive and evocative style, using rich, detailed language to immerse readers in the past. This style includes intricate descriptions, vivid imagery, and

emotional depth, often incorporating elements of suspense, drama, and introspection (Salih&Arif, 2020; Hodeib, 2019). The setting in historical novels is crucial as it shapes the narrative and characters' experiences. Authors meticulously depict historical settings, including details about clothing, architecture, customs, and societal norms. These settings can range from well-known historical sites to marginalized or overlooked locations, providing fresh perspectives on historical events (Salih&Arif, 2020; Indurain, 2009).

Characters in historical novels are influenced by the norms and values of their time. They often include both real historical figures and fictional characters who embody the beliefs and behaviors of the era. These characters interact with their historical setting in ways that reflect societal dynamics, offering insights into the human experience and the impact of historical events on individuals and communities (Salih &Arif, 2020; Hodeib, 2019; Indurain, 2009). Successful historical novels achieve a balance between historical accuracy and character development. While historians must adhere strictly to facts, novelists can take certain liberties to enhance the narrative's emotional and vivid portrayal. This balance ensures the novel remains engaging and informative without becoming purely scholarly or entirely fictional (Indurain, 2009). By combining these elements, historical novels offer a unique and immersive reading experience that brings the past to life. They allow readers to gain a deeper understanding of history and its ongoing influence on the present (Indurain, 2009; Hodeib, 2019).

Historical novels of the Romantic Period reflected ideological conflicts between the past and the future, celebrated individual sensibility, and delved into human fears and uncertainties. They often portrayed the triumph of the past over the future, illustrating characters navigating traumatic times and struggling with the realities of an uncertain future. These novels accommodated with history, portraying historical forces as greater than individual aspirations (Carter& McRae, 1997).

Historical novels blend fictional narratives with historical periods and events, characterized by themes such as historical accuracy, vivid depictions of time and place, authentic characterization, exploration of societal issues, and authentic language and dialogue. They aim to reconstruct past ways of life, prompt reflections on the passage of time, and provide cultural and societal insights (Salih&Arif, 2020; Indurain, 2009). Additionally, they explore themes such as

social and political change, culture and society, identity and belonging, power and struggle, love and relationships, religion and belief systems, and human resilience and adaptation (Hodeib, 2019).

The historical novel has faced criticism for compromising historical accuracy, including anachronisms, romanticization of the past, marginalization of voices, and lack of scholarly rigor. Critics emphasize the importance of balancing historical accuracy with literary freedom, defining the genre, and avoiding misleading representations of history (Hodeib, 2019; Indurain, 2009; Salih&Arif, 2020). Historical novels of the Romantic Period encapsulate the essence of the era by intertwining historical contexts with conflicts, uncertainties, and celebrations of individualism characteristic of Romantic literature. Despite criticisms, these novels remain influential, connecting readers to the past while sparking discussions about the genre's accuracy, purpose, and impact (Salih&Arif, 2020). Examples of historical novels within the themes of Romantic literature include:

- Jane Austen's portrayal of the future of marriage in the face of societal pressures and uncertainties, as seen in her novels like "Pride and Prejudice" and "Sense and Sensibility."
- Sir Walter Scott's exploration of historical periods such as the Jacobite rebellion of 1745 in "Waverley" and the twelfth-century Crusades in "The Talisman."

These historical novels capture the essence of the Romantic period by intertwining historical contexts with the conflicts, uncertainties, and celebrations of individualism characteristic of Romantic literature.

12-Criticism

1. Emphasis on the individual: Romanticism emphasized the unique experience and expression of the individual, leading to a shift away from the previous focus on addressing a cultivated audience and conveying "universal truths" as seen in 18th-century poetics. Some critics argue that this emphasis on the subjective experience may have limited the scope and universality of Romantic literature.

2. Neglect of broader societal issues: The Romantic focus on intense personal feelings and the inner world of the individual has been criticized for potentially leading to a neglect of broader social, political, and philosophical concerns. There are arguments that Romanticism may have encouraged a withdrawal into the self, at the expense of engaging with wider societal issues.

3. Lack of universality: The Romantic emphasis on individualism and subjective experience has been seen by some critics as potentially resulting in a lack of universality in themes and a potential disconnect with wider audiences, as the personal perspectives and concerns of the artist may not always resonate with the general public(Luebering, 2010).

4. Excessive sentimentality: Some critics have raised concerns about the potential self-indulgence and excessive sentimentality in Romantic literature, suggesting that it may have led to a lack of critical distance and objectivity in artistic expression, potentially undermining the intellectual and philosophical depth of the works.

5. Imbalance between emotion and reason: The Romantic period's rejection of neoclassical ideals and its preference for emotion over reason has been a point of contention, with some critics questioning the appropriate balance between emotion and intellect in literary works, and whether the Romantic embrace of passion and feeling may have come at the expense of rigorous critical analysis and philosophical reasoning (Luebering 2010).

6. Novels vs. Poetry: During the Romantic period, there was a prevalent bias against novels, with many considering them inferior to poetry. This bias was fueled by factors such as the perceived poor quality of novels, the devaluation of female novelists, and the campaigning against popular fiction by prominent poets like Wordsworth and Coleridge (Galens, 2009).

13-Conclusion

The Romantic movement continued to have an impact in Europe through the 1830s and 1840s, coinciding with another age of revolutions in 1848. The Romantic era was influential not only in artistic circles but also in political and philosophical ideas, with its roots lying in broader movements for greater freedom and democracy in political and social affairs. This period is considered crucial in history, as it embodies many of the ideological debates and conflicts that are

still relevant today. These include issues of political freedom, gender roles, and the tension between tradition and change.

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Tutorial Two : Ode to a Ninghtingale By John Keats

The poem :

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
 One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
 But being too happy in thine happiness,—
 That thou, light-winged Dryad of the trees
 In some melodious plot
Of beechen green, and shadows numberless,
 Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
 Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
 Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
 Full of the true, the blushful Hippocrene,
 With beaded bubbles winking at the brim,
 And purple-stained mouth;
That I might drink, and leave the world unseen,

And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget

What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan;

Where palsy shakes a few, sad, last gray hairs,

Where youth grows pale, and spectre-thin, and dies;

Where but to think is to be full of sorrow

And leaden-eyed despairs,

Where Beauty cannot keep her lustrous eyes,

Or new Love pine at them beyond to-morrow.

Away! away! for I will fly to thee,

Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,

Though the dull brain perplexes and retards:

Already with thee! tender is the night,

And haply the Queen-Moon is on her throne,

Cluster'd around by all her starry Fays;

But here there is no light,

Save what from heaven is with the breezes blown

Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,

Nor what soft incense hangs upon the boughs,

But, in embalmed darkness, guess each sweet

Wherewith the seasonable month endows

The grass, the thicket, and the fruit-tree wild;

White hawthorn, and the pastoral eglantine;

Fast fading violets cover'd up in leaves;

And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades

Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
 Was it a vision, or a waking dream?
 Fled is that music:—Do I wake or sleep?

Short Biography of the author

John Keats (1795-1821) was an English Romantic poet fond of the beauty of nature; so that he dedicated the short life he lived to reach the perfection of his poetry. Through his pieces of writings, Keats focuses on the everlasting truth and the beauty of poetry that reflect in one way or another the magnification of the human imagination.

Analysis of the poem

"Ode to a Nightingale", Eighty lines, is considered one of the longest odes written by the Romantic poet John Keats in the spring of the year 1819. In fact, the poet was in a very sad mood when another tragedy struck the Keats family again in 1818. Keats' brother called Tom started to suffer from tuberculosis that was a mortal sickness during that period. In an attempt to nurse his brother, the poet moved to his brother's house situated in Hampstead, but in vain as Keats' brother died of the same disease, like his, in December of that year. After a period of six months, a nest was built by a nightingale beside Keats' house. In one morning, the poet who was overwhelmed by his sadness, heard the nightingale's song that struck him with joy and made him forget about his despair and melancholy. So that, the poet decided to express his joy through this beautiful « Ode to a Nightingale »; the poem focuses on himself standing in an obscure forest delighted when hearing the happy nightingale singing her beautiful song. Keats, indeed, escapes from his sadness, from his deep feelings of loss, longing his dearest dead mom and brother; the poet runs away to live in a very joyful world very far from his real one characterized by sorrow, grief, and melancholy. Following the bird's movements and its singing, the poet experiences new sentiments that made him comparing between death and life, day and night, flora and fauna. Actually, the poet wonders about the paradoxes of life such as sadness and happiness, darkness and light dream and reality, joy and sufferings. He also meditates with the concepts of beauty and nature that makes a person enjoy his/her existence and overcome all life

obstacles and start a fresh beginning despite all the pains, sufferings, and all the challenges that hindered one's advancement. Our poet finds a nice comfort in the nightingale's song that makes him experience the very deep happiness awakening his senses, his psyche and all his dead emotions that were overwhelmed by despair and melancholy. Keats at the end admits that this beautiful song is a reality and not a simple dream. He ends by confessing that life is full of hope and joy too ; Indeed, it's crucial to see always the flip side of the coin. In doing so , we will benefit from our existence at the extreme.

We end up by admitting that life is joyful, but full of challenges ; so that we have to cope with all situations with love, faith, and challenge ; we will try to make from the bitter lemon a very sweet jus in order to enjoy fully our lives and ensure our mission with a great sense of commitment. We must learn not to give up fastly, we must learn how to persevere following up our goals, how to be strong, how to face all matters with a big smile and a warrior spirit.

Practice :

Question1: How could you explain the poem's title ?

Question 2: Discuss Keats psychological state before and after hearing the nightingale's song in that spring ?

Answers:

1-As we deal with romanticism, our poet Keats focuses on the nightingale as belonging to the natural fauna created by the Divine; this little and nice bird represents the supernatural that is in relation to death and nature.

2-Our poet lost his dear brother Thomas, who died because of tuberculosis, and before him his mom. So that our poet entered in a very sad mood that he saw every thing dark and sad. He suffered from loss and nostalgia of those dearest people he loved. Actually ,Keats saw life in black only. Every thing was painful; his heart was bleeding, his sentiments were full of despair ; he lost joy in his existence ; feelings of death overwhelmed his psyche. However, that morning when he heard the nightingale's song; some thing struck his heart and shake his emotions. The beautiful song of the nightingale transported him in a new realm full of happiness when every thing is tinted with joyful colours; he felt hope because of the beautiful landscapes in nature

especially that it was the spring time. Nature wore its beautiful dress of green trees, blossom roses, and joyful birds' melodies that make sense to the poet's existence.

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Tutorial Three: THE LADY OF THE LAKE.

The Chase.

*Harp of the North! that mouldering long hast hung
On the witch-elm that shades Saint Fillan's spring
And down the fitful breeze thy numbers flung,
Till envious ivy did around thee cling,
Muffling with verdant ringlest every string,-
O Minstrel Harp, still must thine accents sleep?
Mid rustling leaves and fountains murmuring,
Still must thy sweeter sounds their silence keep,
Nor bid a warrior smile, nor teach a maid to weep?*

*Not thus, in ancient days of Caledon, [10](#)
Was thy voice mute amid the festal crowd,
When lay of hopeless love, or glory won,
Aroused the fearful or subdued the proud.
At each according pause was heard aloud
Thine ardent symphony sublime and high!
Fair dames and crested chiefs attention bowed;
For still the burden of thy minstrelsy
Was Knighthood's dauntless deed, and Beauty's matchless eye.*

*O, wake once more! how rude soe'er the hand
That ventures o'er thy magic maze to stray;
O, wake once more! though scarce my skill command
Some feeble echoing of thine earlier lay:
Though harsh and faint, and soon to die away,
And all unworthy of thy nobler strain,
Yet if one heart throb higher at its sway,
The wizard note has not been touched in vain.
Then silent be no more! Enchantress, wake again!
I.*

*The stag at eve had drunk his fill,
Where danced the moon on Monan's rill,
And deep his midnight lair had made
In lone Glenartney's hazel shade;
But when the sun his beacon red
Had kindled on Benvoirlich's head,*

*The deep-mouthed bloodhound's heavy bay
Resounded up the rocky way,
And faint, from farther distance borne,
Were heard the clanging hoof and horn.
II.*

*As Chief, who hears his warder call,
'To arms! the foemen storm the wall,'
The antlered monarch of the waste
Sprung from his heathery couch in haste.
But ere his fleet career he took,
The dew-drops from his flanks he shook;
Like crested leader proud and high
Tossed his beamed frontlet to the sky;
A moment gazed adown the dale,
A moment snuffed the tainted gale,
A moment listened to the cry,
That thickened as the chase drew nigh;
Then, as the headmost foes appeared,
With one brave bound the copse he cleared,
And, stretching forward free and far,
Sought the wild heaths of Uam-Var.
III.*

*Yelled on the view the opening pack;
Rock, glen, and cavern paid them back;
To many a mingled sound at once
The awakened mountain gave response.
A hundred dogs bayed deep and strong,
Clattered a hundred steeds along,
Their peal the merry horns rung out,
A hundred voices joined the shout;
With hark and whoop and wild halloo,
No rest Benvoirlich's echoes knew.
Far from the tumult fled the roe,
Close in her covert covered the doe,
The falcon, from her cairn on high,
Cast on the rout a wondering eye,
Till far beyond her piercing ken
The hurricane had swept the glen.
Faint, and more faint, its failing din
Returned from cavern, cliff, and linn,
And silence settled, wide and still,
On the lone wood and mighty hill.
IV.*

*Less loud the sounds of sylvan war
Disturbed the heights of Uam-Var,
And roused the cavern where, 't is told,
A giant made his den of old;
For ere that steep ascent was won,
High in his pathway hung the sun,
And many a gallant, stayed perforce,
Was fain to breathe his faltering horse,
And of the trackers of the deer
Scarce half the lessening pack was near;
So shrewdly on the mountain-side
Had the bold burst their mettle tried.
V.*

*The noble stag was pausing now
Upon the mountain's southern brow,
Where broad extended, far beneath,*

*The varied realms of fair Menteith.
With anxious eye he wandered o'er
Mountain and meadow, moss and moor,
And pondered refuge from his toil,
By far Lochard or Aberfoyle.
But nearer was the copsewood gray
That waved and wept on Loch Achray,
And mingled with the pine-trees blue
On the bold cliffs of Benvenue.
Fresh vigor with the hope returned,
With flying foot the heath he spurned,
Held westward with unwearied race,
And left behind the panting chase.
VI.*

*'T were long to tell what steeds gave o'er,
As swept the hunt through Cambusmore;
What reins were tightened in despair,
When rose Benledi's ridge in air;
Who flagged upon Bochastle's heath,
Who shunned to stem the flooded Teith,—
For twice that day, from shore to shore,
The gallant stag swam stoutly o'er.
Few were the stragglers, following far,
That reached the lake of Vennachar;
And when the Brigg of Turk was won,
The headmost horseman rode alone.
VII.*

*Alone, but with unbated zeal,
That horseman plied the scourge and steel;
For jaded now, and spent with toil,
Embossed with foam, and dark with soil,
While every gasp with sobs he drew,
The laboring stag strained full in view.
Two dogs of black Saint Hubert's breed,
Unmatched for courage, breath, and speed,
Fast on his flying traces came,
And all but won that desperate game;
For, scarce a spear's length from his haunch,
Vindictive toiled the bloodhounds stanch;
Nor nearer might the dogs attain,
Nor farther might the quarry strain
Thus up the margin of the lake,
Between the precipice and brake,
O'er stock and rock their race they take.
VIII.*

*The Hunter marked that mountain high,
The lone lake's western boundary,
And deemed the stag must turn to bay,
Where that huge rampart barred the way;
Already glorying in the prize,
Measured his antlers with his eyes;
For the death-wound and death-halloo
Mustered his breath, his whinyard drew:—
But thundering as he came prepared,
With ready arm and weapon bared,
The wily quarry shunned the shock,
And turned him from the opposing rock;
Then, dashing down a darksome glen,
Soon lost to hound and Hunter's ken,
In the deep Trosachs' wildest nook*

*His solitary refuge took.
There, while close couched the thicket shed
Cold dews and wild flowers on his head,
He heard the baffled dogs in vain
Rave through the hollow pass amain,
Chiding the rocks that yelled again.
IX.*

*Close on the hounds the Hunter came,
To cheer them on the vanished game;
But, stumbling in the rugged dell,
The gallant horse exhausted fell.
The impatient rider strove in vain
To rouse him with the spur and rein,
For the good steed, his labors o'er,
Stretched his stiff limbs, to rise no more;
Then, touched with pity and remorse,
He sorrowed o'er the expiring horse.
'I little thought, when first thy rein
I slacked upon the banks of Seine,
That Highland eagle e'er should feed
On thy fleet limbs, my matchless steed!
Woe worth the chase, woe worth the day,
That costs thy life, my gallant gray!'
X.*

*Then through the dell his horn resounds,
From vain pursuit to call the hounds.
Back limped, with slow and crippled pace,
The sulky leaders of the chase;
Close to their master's side they pressed,
With drooping tail and humbled crest;
But still the dingle's hollow throat
Prolonged the swelling bugle-note.
The owlets started from their dream,
The eagles answered with their scream,
Round and around the sounds were cast,
Till echo seemed an answering blast;
And on the Hunter tried his way,
To join some comrades of the day,
Yet often paused, so strange the road,
So wondrous were the scenes it showed.
XI.*

*The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire,
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravines below,
Where twined the path in shadow hid,
Round many a rocky pyramid,
Shooting abruptly from the dell
Its thunder-splintered pinnacle;
Round many an insulated mass,
The native bulwarks of the pass,
Huge as the tower which builders vain
Presumptuous piled on Shinar's plain.
The rocky summits, split and rent,
Formed turret, dome, or battlement.
Or seemed fantastically set
With cupola or minaret,
Wild crests as pagod ever decked,*

Or mosque of Eastern architect.
 Nor were these earth-born castles bare,
 Nor lacked they many a banner fair;
 For, from their shivered brows displayed,
 Far o'er the unfathomable glade,
 All twinkling with the dewdrop sheen,
 The briar-rose fell in streamers green,
 kind creeping shrubs of thousand dyes
 Waved in the west-wind's summer sighs.
 XII.

Boon nature scattered, free and wild,
 Each plant or flower, the mountain's child.
 Here eglantine embalmed the air,
 Hawthorn and hazel mingled there;
 The primrose pale and violet flower
 Found in each cliff a narrow bower;
 Foxglove and nightshade, side by side,
 Emblems of punishment and pride,
 Grouped their dark hues with every stain
 The weather-beaten crags retain.
 With boughs that quaked at every breath,
 Gray birch and aspen wept beneath;
 Aloft, the ash and warrior oak
 Cast anchor in the rifted rock;
 And, higher yet, the pine-tree hung
 His shattered trunk, and frequent flung,
 Where seemed the cliffs to meet on high,
 His boughs athwart the narrowed sky.
 Highest of all, where white peaks glanced,
 Where glistening streamers waved and danced,
 The wanderer's eye could barely view
 The summer heaven's delicious blue;
 So wondrous wild, the whole might seem
 The scenery of a fairy dream.
 XIII.

Onward, amid the copse 'gan peep
 A narrow inlet, still and deep,
 Affording scarce such breadth of brim
 As served the wild duck's brood to swim.
 Lost for a space, through thickets veering,
 But broader when again appearing,
 Tall rocks and tufted knolls their face
 Could on the dark-blue mirror trace;
 And farther as the Hunter strayed,
 Still broader sweep its channels made.
 The shaggy mounds no longer stood,
 Emerging from entangled wood,
 But, wave-encircled, seemed to float,
 Like castle girdled with its moat;
 Yet broader floods extending still
 Divide them from their parent hill,
 Till each, retiring, claims to be
 An islet in an inland sea.
 XIV.

And now, to issue from the glen,
 No pathway meets the wanderer's ken,
 Unless he climb with footing nice
 A far-projecting precipice.
 The broom's tough roots his ladder made,
 The hazel saplings lent their aid;

And thus an airy point he won,
 Where, gleaming with the setting sun,
 One burnished sheet of living gold,
 Loch Katrine lay beneath him rolled,
 In all her length far winding lay,
 With promontory, creek, and bay,
 And islands that, empurpled bright,
 Floated amid the livelier light,
 And mountains that like giants stand
 To sentinel enchanted land.
 High on the south, huge Benvenue
 Down to the lake in masses threw
 Crags, knolls, and mounds, confusedly hurled,
 The fragments of an earlier world;
 A wildering forest feathered o'er
 His ruined sides and summit hoar,
 While on the north, through middle air,
 Ben-an heaved high his forehead bare.
 XV.

From the steep promontory gazed
 The stranger, raptured and amazed,
 And, 'What a scene were here,' he cried,
 'For princely pomp or churchman's pride!
 On this bold brow, a lordly tower;
 In that soft vale, a lady's bower;
 On yonder meadow far away,
 The turrets of a cloister gray;
 How blithely might the bugle-horn
 Chide on the lake the lingering morn!
 How sweet at eve the lover's lute
 Chime when the groves were still and mute!
 And when the midnight moon should lave
 Her forehead in the silver wave,
 How solemn on the ear would come
 The holy matins' distant hum,
 While the deep peal's commanding tone
 Should wake, in yonder islet lone,
 A sainted hermit from his cell,
 To drop a bead with every knell!
 And bugle, lute, and bell, and all,
 Should each bewildered stranger call
 To friendly feast and lighted hall.
 XVI.

'Blithe were it then to wander here!
 But now—beshrew yon nimble deer—
 Like that same hermit's, thin and spare,
 The copse must give my evening fare;
 Some mossy bank my couch must be,
 Some rustling oak my canopy.
 Yet pass we that; the war and chase
 Give little choice of resting-place;—
 A summer night in greenwood spent
 Were but to-morrow's merriment:
 But hosts may in these wilds abound,
 Such as are better missed than found;
 To meet with Highland plunderers here
 Were worse than loss of steed or deer.—
 I am alone;—my bugle-strain
 May call some straggler of the train;
 Or, fall the worst that may betide,
 Ere now this falchion has been tried.'

XVII.

But scarce again his horn he wound,
 When lo! forth starting at the sound,
 From underneath an aged oak
 That slanted from the islet rock,
 A damsel guider of its way,
 A little skiff shot to the bay,
 That round the promontory steep
 Led its deep line in graceful sweep,
 Eddying, in almost viewless wave,
 The weeping willow twig to rave,
 And kiss, with whispering sound and slow,
 The beach of pebbles bright as snow.

The boat had touched this silver strand
 Just as the Hunter left his stand,
 And stood concealed amid the brake,
 To view this Lady of the Lake.

The maiden paused, as if again
 She thought to catch the distant strain.
 With head upraised, and look intent,
 And eye and ear attentive bent,
 And locks flung back, and lips apart,
 Like monument of Grecian art,
 In listening mood, she seemed to stand,
 The guardian Naiad of the strand.
 XVIII.

And ne'er did Grecian chisel trace
 A Nymph, a Naiad, or a Grace,
 Of finer form or lovelier face!
 What though the sun, with ardent frown,
 Had slightly tinged her cheek with brown,—
 The sportive toil, which, short and light
 Had dyed her glowing hue so bright,
 Served too in hastier swell to show
 Short glimpses of a breast of snow:
 What though no rule of courtly grace
 To measured mood had trained her pace,—
 A foot more light, a step more true,
 Ne'er from the heath-flower dashed the dew;
 E'en the slight harebell raised its head,
 Elastic from her airy tread:
 What though upon her speech there hung
 The accents of the mountain tongue,—
 Those silver sounds, so soft, so dear,
 The listener held his breath to hear!
 XIX.

A chieftain's daughter seemed the maid;
 Her satin snood, her silken plaid,
 Her golden brooch, such birth betrayed.
 And seldom was a snood amid
 Such wild luxuriant ringlets hid,
 Whose glossy black to shame might bring
 The plumage of the raven's wing;
 And seldom o'er a breast so fair
 Mantled a plaid with modest care,
 And never brooch the folds combined
 Above a heart more good and kind.
 Her kindness and her worth to spy,
 You need but gaze on Ellen's eye;
 Not Katrine in her mirror blue

Gives back the shaggy banks more true,
 Than every free-born glance confessed
 The guileless movements of her breast;
 Whether joy danced in her dark eye,
 Or woe or pity claimed a sigh,
 Or filial love was glowing there,
 Or meek devotion poured a prayer,
 Or tale of injury called forth
 The indignant spirit of the North.
 One only passion unrevealed
 With maiden pride the maid concealed,
 Yet not less purely felt the flame;—
 O, need I tell that passion's name?
 XX.

Impatient of the silent horn,
 Now on the gale her voice was borne:—
 'Father!' she cried; the rocks around
 Loved to prolong the gentle sound.
 Awhile she paused, no answer came;—
 'Malcolm, was thine the blast?' the name
 Less resolutely uttered fell,
 The echoes could not catch the swell.
 'A stranger I,' the Huntsman said,
 Advancing from the hazel shade.
 The maid, alarmed, with hasty oar
 Pushed her light shallop from the shore,
 And when a space was gained between,
 Closer she drew her bosom's screen;—
 So forth the startled swan would swing,
 So turn to prune his ruffled wing.
 Then safe, though fluttered and amazed,
 She paused, and on the stranger gazed.
 Not his the form, nor his the eye,
 That youthful maidens wont to fly.
 XXI.

On his bold visage middle age
 Had slightly pressed its signet sage,
 Yet had not quenched the open truth
 And fiery vehemence of youth;
 Forward and frolic glee was there,
 The will to do, the soul to dare,
 The sparkling glance, soon blown to fire,
 Of hasty love or headlong ire.
 His limbs were cast in manly mould
 For hardy sports or contest bold;
 And though in peaceful garb arrayed,
 And weaponless except his blade,
 His stately mien as well implied
 A high-born heart, a martial pride,
 As if a baron's crest he wore,
 And sheathed in armor bode the shore.
 Slighting the petty need he showed,
 He told of his benighted road;
 His ready speech flowed fair and free,
 In phrase of gentlest courtesy,
 Yet seemed that tone and gesture bland
 Less used to sue than to command.
 XXII.

Awhile the maid the stranger eyed,
 And, reassured, at length replied,

That Highland halls were open still
 To wildered wanderers of the hill.
 'Nor think you unexpected come
 To yon lone isle, our desert home;
 Before the heath had lost the dew,
 This morn, a couch was pulled for you;
 On yonder mountain's purple head
 Have ptarmigan and heath-cock bled,
 And our broad nets have swept the mere,
 To furnish forth your evening cheer.'—
 'Now, by the rood, my lovely maid,
 Your courtesy has erred,' he said;
 'No right have I to claim, misplaced,
 The welcome of expected guest.
 A wanderer, here by fortune toss,
 My way, my friends, my courser lost,
 I ne'er before, believe me, fair,
 Have ever drawn your mountain air,
 Till on this lake's romantic strand
 I found a fey in fairy land!'—
 XXIII.

'I well believe,' the maid replied,
 As her light skiff approached the side,—
 'I well believe, that ne'er before
 Your foot has trod Loch Katrine's shore
 But yet, as far as yesternight,
 Old Allan-bane foretold your plight,—
 A gray-haired sire, whose eye intent
 Was on the visioned future bent.
 He saw your steed, a dappled gray,
 Lie dead beneath the birchen way;
 Painted exact your form and mien,
 Your hunting-suit of Lincoln green,
 That tasselled horn so gayly gilt,
 That falchion's crooked blade and hilt,
 That cap with heron plumage trim,
 And yon two hounds so dark and grim.
 He bade that all should ready be
 To grace a guest of fair degree;
 But light I held his prophecy,
 And deemed it was my father's horn
 Whose echoes o'er the lake were borne.'
 XXIV.

The stranger smiled:—'Since to your home
 A destined errant-knight I come,
 Announced by prophet sooth and old,
 Doomed, doubtless, for achievement bold,
 I 'll lightly front each high emprise
 For one kind glance of those bright eyes.
 Permit me first the task to guide
 Your fairy frigate o'er the tide.'
 The maid, with smile suppressed and sly,
 The toil unwonted saw him try;
 For seldom, sure, if e'er before,
 His noble hand had grasped an oar:
 Yet with main strength his strokes he drew,
 And o'er the lake the shallop flew;
 With heads erect and whimpering cry,
 The hounds behind their passage ply.
 Nor frequent does the bright oar break
 The darkening mirror of the lake,

*Until the rocky isle they reach,
And moor their shallop on the beach.
XXV.*

*The stranger viewed the shore around;
'T was all so close with copsewood bound,
Nor track nor pathway might declare
That human foot frequented there,
Until the mountain maiden showed
A clambering unsuspected road,
That winded through the tangled screen,
And opened on a narrow green,
Where weeping birch and willow round
With their long fibres swept the ground.
Here, for retreat in dangerous hour,
Some chief had framed a rustic bower.
XXVI.*

*It was a lodge of ample size,
But strange of structure and device;
Of such materials as around
The workman's hand had readiest found.
Lopped of their boughs, their hoar trunks bared,
And by the hatchet rudely squared,
To give the walls their destined height,
The sturdy oak and ash unite;
While moss and clay and leaves combined
To fence each crevice from the wind.
The lighter pine-trees overhead
Their slender length for rafters spread,
And withered heath and rushes dry
Supplied a russet canopy.
Due westward, fronting to the green,
A rural portico was seen,
Aloft on native pillars borne,
Of mountain fir with bark unshorn
Where Ellen's hand had taught to twine
The ivy and Idaean vine,
The clematis, the favored flower
Which boasts the name of virgin-bower,
And every hardy plant could bear
Loch Katrine's keen and searching air.
An instant in this porch she stayed,
And gayly to the stranger said:
'On heaven and on thy lady call,
And enter the enchanted hall!'
XXVII.*

*'My hope, my heaven, my trust must be,
My gentle guide, in following thee!'-
He crossed the threshold,—and a clang
Of angry steel that instant rang.
To his bold brow his spirit rushed,
But soon for vain alarm he blushed
When on the floor he saw displayed,
Cause of the din, a naked blade
Dropped from the sheath, that careless flung
Upon a stag's huge antlers swung;
For all around, the walls to grace,
Hung trophies of the fight or chase:
A target there, a bugle here,
A battle-axe, a hunting-spear,
And broadswords, bows, and arrows store,*

With the tusked trophies of the boar.
 Here grins the wolf as when he died,
 And there the wild-cat's brindled hide
 The frontlet of the elk adorns,
 Or mantles o'er the bison's horns;
 Pennons and flags defaced and stained,
 That blackening streaks of blood retained,
 And deer-skins, dappled, dun, and white,
 With otter's fur and seal's unite,
 In rude and uncouth tapestry all,
 To garnish forth the sylvan hall.
 XXVIII.

The wondering stranger round him gazed,
 And next the fallen weapon raised:-
 Few were the arms whose sinewy strength
 Sufficed to stretch it forth at length.
 And as the brand he poised and swayed,
 'I never knew but one,' he said,
 'Whose stalwart arm might brook to wield
 A blade like this in battle-field.'
 She sighed, then smiled and took the word:
 'You see the guardian champion's sword;
 As light it trembles in his hand
 As in my grasp a hazel wand:
 My sire's tall form might grace the part
 Of Ferragus or Ascabart,
 But in the absent giant's hold
 Are women now, and menials old.'
 XXIX.

The mistress of the mansion came,
 Mature of age, a graceful dame,
 Whose easy step and stately port
 Had well become a princely court,
 To whom, though more than kindred knew,
 Young Ellen gave a mother's due.
 Meet welcome to her guest she made,
 And every courteous rite was paid
 That hospitality could claim,
 Though all unasked his birth and name.
 Such then the reverence to a guest,
 That fellest foe might join the feast,
 And from his deadliest foeman's door
 Unquestioned turn the banquet o'er
 At length his rank the stranger names,
 'The Knight of Snowdown, James Fitz-James;
 Lord of a barren heritage,
 Which his brave sires, from age to age,
 By their good swords had held with toil;
 His sire had fallen in such turmoil,
 And he, God wot, was forced to stand
 Oft for his right with blade in hand.
 This morning with Lord Moray's train
 He chased a stalwart stag in vain,
 Outstripped his comrades, missed the deer,
 Lost his good steed, and wandered here.'
 XXX.

Fain would the Knight in turn require
 The name and state of Ellen's sire.
 Well showed the elder lady's mien
 That courts and cities she had seen;

Ellen, though more her looks displayed
 The simple grace of sylvan maid,
 In speech and gesture, form and face,
 Showed she was come of gentle race.
 'T were strange in ruder rank to find
 Such looks, such manners, and such mind.
 Each hint the Knight of Snowdoun gave,
 Dame Margaret heard with silence grave;
 Or Ellen, innocently gay,
 Turned all inquiry light away:—
 'Weird women we! by dale and down
 We dwell, afar from tower and town.
 We stem the flood, we ride the blast,
 On wandering knights our spells we cast;
 While viewless minstrels touch the string,
 'Tis thus our charmed rhymes we sing.'
 She sung, and still a harp unseen
 Filled up the symphony between.
 XXXI.

Song.

Soldier, rest! thy warfare o'er,
 Sleep the sleep that knows not breaking;
 Dream of battled fields no more,
 Days of danger, nights of waking.
 In our isle's enchanted hall,
 Hands unseen thy couch are strewing,
 Fairy strains of music fall,
 Every sense in slumber dewing.
 Soldier, rest! thy warfare o'er,
 Dream of fighting fields no more;
 Sleep the sleep that knows not breaking,
 Morn of toil, nor night of waking.

'No rude sound shall reach thine ear,
 Armor's clang or war-steed champing
 Trump nor pibroch summon here
 Mustering clan or squadron tramping.
 Yet the lark's shrill fife may come
 At the daybreak from the fallow,
 And the bittern sound his drum
 Booming from the sedgy shallow.
 Ruder sounds shall none be near,
 Guards nor warders challenge here,
 Here's no war-steed's neigh and champing,
 Shouting clans or squadrons stamping.'
 XXXII.

She paused,—then, blushing, led the lay,
 To grace the stranger of the day.
 Her mellow notes awhile prolong
 The cadence of the flowing song,
 Till to her lips in measured frame
 The minstrel verse spontaneous came.

Song Continued.

'Huntsman, rest! thy chase is done;
 While our slumbrous spells assail ye,
 Dream not, with the rising sun,
 Bugles here shall sound reveille.
 Sleep! the deer is in his den;

*Sleep! thy hounds are by thee lying;
Sleep! nor dream in yonder glen
How thy gallant steed lay dying.
Huntsman, rest! thy chase is done;
Think not of the rising sun,
For at dawning to assail ye
Here no bugles sound reveille.'*
XXXIII.

*The hall was cleared,—the stranger's bed,
Was there of mountain heather spread,
Where oft a hundred guests had lain,
And dreamed their forest sports again.
But vainly did the heath-flower shed
Its moorland fragrance round his head;
Not Ellen's spell had lulled to rest
The fever of his troubled breast.
In broken dreams the image rose
Of varied perils, pains, and woes:
His steed now flounders in the brake,
Now sinks his barge upon the lake;
Now leader of a broken host,
His standard falls, his honor's lost.
Then,—from my couch may heavenly might
Chase that worst phantom of the night!—
Again returned the scenes of youth,
Of confident, undoubting truth;
Again his soul he interchanged
With friends whose hearts were long estranged.
They come, in dim procession led,
The cold, the faithless, and the dead;
As warm each hand, each brow as gay,
As if they parted yesterday.
And doubt distracts him at the view,—
O were his senses false or true?
Dreamed he of death or broken vow,
Or is it all a vision now?*
XXXIV.

*At length, with Ellen in a grove
He seemed to walk and speak of love;
She listened with a blush and sigh,
His suit was warm, his hopes were high.
He sought her yielded hand to clasp,
And a cold gauntlet met his grasp:
The phantom's sex was changed and gone,
Upon its head a helmet shone;
Slowly enlarged to giant size,
With darkened cheek and threatening eyes,
The grisly visage, stern and hoar,
To Ellen still a likeness bore.—
He woke, and, panting with affright,
Recalled the vision of the night.
The hearth's decaying brands were red
And deep and dusky lustre shed,
Half showing, half concealing, all
The uncouth trophies of the hall.
Mid those the stranger fixed his eye
Where that huge falchion hung on high,
And thoughts on thoughts, a countless throng,
Rushed, chasing countless thoughts along,
Until, the giddy whirl to cure,
He rose and sought the moonshine pure.*

XXXV.

*The wild rose, eglantine, and broom
Wasted around their rich perfume;
The birch-trees wept in fragrant balm;
The aspens slept beneath the calm;
The silver light, with quivering glance,
Played on the water's still expanse,—
Wild were the heart whose passion's sway
Could rage beneath the sober ray!
He felt its calm, that warrior guest,
While thus he communed with his breast:—
'Why is it, at each turn I trace
Some memory of that exiled race?
Can I not mountain maiden spy,
But she must bear the Douglas eye?
Can I not view a Highland brand,
But it must match the Douglas hand?
Can I not frame a fevered dream,
But still the Douglas is the theme?
I'll dream no more,—by manly mind
Not even in sleep is will resigned.
My midnight orisons said o'er,
I'll turn to rest, and dream no more.'
His midnight orisons he told,
A prayer with every bead of gold,
Consigned to heaven his cares and woes,
And sunk in undisturbed repose,
Until the heath-cock shrilly crew,
And morning dawned on Benvenue.*

A short biography of the author

Sir Walter Scott (1771-1832) was a Scottish novelist, poet, historian, and biographer who is often considered both the inventor and the greatest practitioner of the historical novel. Many of his works remain classics of European and Scottish literature, notably the novels *Ivanhoe* (1819), *Rob Roy* (1817), *Waverley* (1814), *Old Mortality* (1816), *The Heart of Mid-Lothian* (1818), and *The Bride of Lammermoor* (1819), along with the narrative poems *Marmion* (1808) and *The Lady of the Lake* (1810). He had a major impact on European and American literature.

Analysis of the poem

The tale of this historical poem entitled “The Lady of the Lake” deals with the conflicts that sparked between King James V and the powerful clan Douglas. The King has exiled the entire family from his realm among which James of Douglas bearing the title of the Earl of Bothwell. The latter worked as the King’s protector during his youth. In Roderick’s castle situated on an Island in Loch Katrine, the Earl of Bothwell takes refuge with his daughter Ellen. Actually, at the very beginning of the narrative of this poem appeared a knight called, James Fitz-James, who seeks generosity in the castle. During the knight’s short stay in the castle, he falls in love with Ellen. However, Ellen has feelings for Malcolm a young loyal nobleman very loyal to the king. Also another rival lover called Roderick, who is a rebel Highland chief, befriends Ellen and her father. Roderick gathers his clan in order to face the attack from the royal forces because of Douglas’s shelter. Despite he was abhorrent to harm his host at Stirling, he decided to surrender. Fitz-James comes back and wishes to take Ellen to safer harbor. But he knows that she was in love with another man. Nevertheless, Fitz-James offers her a ring as a promise by the king of Scotland. When Fitz joins Stirling, he encounters with Roderick. Then they clash together. During their combat, Roderick is seriously injured; he was then taken captive to Stirling. At the court, Ellen presents herself; then she supplicates for her father to get pardon. Later on, Ellen discovers the true reality concerning Fitz-James who is then the King himself. Due to Ellen’s intervention, the King and Douglas are reconciled and Ellen gets married with Malcolm.

Questions :

- 1-Describe the setting of the novel ?
- 2- How lawful was Ellen Douglas to her beloved ?

Answers 1 :

The Lady of the Lake poem was written in August 1809 by the author Walter Scott when he was in holidays accompanied by his wife and daughter in the Trossachs and along the shores and islands of Loch Katrine.

In the process of writing this new poem, Scott wanted to depend less on those local colors and those spectacular actions and to reach a big psychological depth in his characterization. Scott succeeded to bring brilliantly to life King James V with Roderick Dhu. Despite the progress on the poem was fast, the work was delayed when Scott's children Walter, Charles, and Anne fell dangerously ill suffering from an inflammatory fever. Only when they had fully recovered was Scott then be able to complete the poem which was published on May 8th, 1810.

Answer 2:

Though the competition that occurred between the three men James-Fitz James, Roderick, and Malcolm, Ellen remained loyal to Malcom. It's crucial to mention that Roderick Dhu, who was a rebel Highland chief, befriends Ellen and her father once being exiled and pursuit by King James V of Scotland. However, Ellen dislikes the bloodthirsty Roderick and abhors his ruthless military tactics. From one hand, Roderick and Malcolm quarrel over Ellen, and they are about to draw their swords against each other. From the other hand, Fitz-James who felt in love with Ellen since the first day returns and offers to take Ellen to safety and protect her. James Douglas, Ellen's father, who was in an unenviable situation, reacted as a noble man when he opposed the quarrel between Roderick and Malcom because he and his daughter were exiled and they were taken into charge by Roderick. Mr Douglas does not want that Ellen will be a spoil in a bloody conflict between men as he knows undoubtedly that his daughter's heart was promised to Malcom.

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Module: British Literature

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Lecture Three : Realism in British Literature

Lecture outline:

- *Objectives
- *Introduction
- *Historical background
- *Characteristicsof Realism
- *Impact of realism
- *Realism Vs Romanticism
- *Major British Realist writers
- *Themes of Realism
- *Types of Realism
- *Criticism to Realism
- *Conclusion
- *Questions
- *Answers

Objectives

*To help students to be more acquainted with literary, cultural, and social changes that characterized Realism era.

* To allow students gain insights with the main trends as well as writers of Realism period.

* To shed light on the most outstanding works of writers belonging to early and later Realist period .

1-Historical Background

*“True realism consists in revealing the surprising things
which habit keeps covered and prevents us from seeing.”*

Jean Cocteau

The emergence of British Realism as a defining literary movement during the Victorian era (1837-1901) coincided with a period of significant social, political, and economic transformation driven by the Industrial Revolution. This era marked Britain’s transition from a predominantly rural, agrarian society to an urbanized, industrial powerhouse. The rapid urbanization and accompanying social upheavals—ranging from the expansion of cities to the rise of factory work and the restructuring of social hierarchies—became central themes in the literature of the time. Realism developed as a reaction to the idealism and emotionalism of Romanticism, shifting the literary focus toward the portrayal of ordinary life, societal issues, and the everyday experiences of middle- and lower-class individuals (Taghizadeh, 2014).

The roots of British Realism can be traced to earlier movements, such as the Enlightenment’s emphasis on reason and empirical observation. These intellectual currents laid the groundwork for a literary style that prioritized truthfulness over artistic embellishment. Realist literature sought to portray life with accuracy and authenticity, emphasizing verisimilitude—a faithful representation of reality through meticulous observation and detailed documentation. The movement reflected broader societal shifts, including the influence of scientific reasoning, which reinforced the focus on empirical evidence and factual representation (Sobirova, 2019).

While Realism in British literature emerged as a reaction to Romanticism, it also reflected broader socio-political and scientific changes. The Industrial Revolution and the rise of urban centers reshaped British society, shifting literary attention from aristocratic elites to the experiences of common people. This transition was marked by a growing interest in social and political conditions, particularly the struggles of the working and middle classes. Writers began to

explore the complexities of human existence by portraying characters and settings in a more grounded and relatable manner, offering readers a nuanced and detailed depiction of 19th-century society (Sekhar&Manalao, 2022).

Realism's influence was also shaped by the rise of journalism during the Victorian era. The intersection between literature and journalism led to a literary style that emphasized objectivity, factual accuracy, and a commitment to portraying the world as it truly was. Many prominent novelists of the time also worked as journalists, and this relationship fostered a literary approach that mirrored the principles of journalistic reporting. Consequently, the realist novel was seen as a form of "reporting" grounded in the realities of contemporary life (Freedgood, 2013).

2-Characteristics of Realism

a.Quotidian: English realism focuses on capturing the genuine experiences of daily life, encompassing a broad spectrum of human emotions and situations, such as love, hatred, death, and hardship.

b.Diversity in Characters: Characters in realistic literature are portrayed with the same diversity as real people, representing a wide range of motivations, backgrounds, and social circumstances.

c.Authentic Language and Style: Realistic novels often use colloquial language and slang, reflecting the way people truly speak, which enhances the authenticity of the narrative.

d.Focus on Ordinary Individuals: Unlike romantic literature, which frequently highlights noble or heroic figures, realistic novels center on the lives of common people, exploring their everyday struggles and successes.

e.Objective Storytelling: Realist writers aim to present their subjects objectively, steering clear of romanticized or exaggerated narratives.

f.Social Critique: Many works of realism incorporate critiques of society, shedding light on issues like poverty, inequality, and social injustice.

g. Psychological Exploration: Realism often probes the psychological motivations of characters, delving into their inner conflicts and mental processes.

h. Broad Range of Themes: English realism covers a wide array of themes, including colonialism, personal ambition, morality, and societal norms.

i. In-depth Characterization: Characters in realist literature are depicted with complexity and depth, showcasing their growth and multifaceted emotions throughout the story.

j. Social Commentary: Realism often provides insight into the human condition and societal structures, offering critical reflections on social issues.

k. Predominant Literary Forms: Realism is most commonly expressed through novels, but it also appears in journals, memoirs, and poetry, with the novel being the most prominent form.

3-Impact of realism

Realism has had a profound impact on British literature, influencing both narrative style and thematic focus. By shifting the portrayal of characters to include the working class and marginalized groups, Realism broadened the scope of literature and challenged traditional representations of society (Freedgood, 2013). This movement's emphasis on everyday life and social realities paved the way for subsequent literary movements like Naturalism and Modernism, which further explored the complexities of human experience (Laird, 1937).

Realist literature encouraged writers to engage more directly with societal issues, often prompting discussions about social reform. The movement's focus on accurate depictions of social dynamics and character development led to a deeper exploration of psychological and moral dilemmas, setting the foundation for modern literary techniques (Darrow, 1899). Realism also democratized literature by giving a voice to common people, fostering empathy and understanding across different social classes (Sekhar&Manalao, 2022).

The impact of Realism extended beyond literature, influencing other art forms like visual arts, theater, and film. By emphasizing truthful depictions of life, Realism challenged earlier ideals of beauty and heroism, promoting authenticity in artistic expression. This movement not

only shaped the development of the modern novel but also left a lasting legacy on how society views and represents itself through art and literature (Sobirova, 2019; Taghizadeh, 2014).

4-Romanticism vs Realism

Romanticism and Realism are two distinct literary movements in British literature that contrast sharply in focus, style, and themes:

- Focus: Romanticism emphasizes emotion, imagination, and individualism, while Realism centers on everyday experiences and societal realities (Taghizadeh, 2014). Romanticism often celebrates the extraordinary, while Realism portrays the mundane aspects of life (Sobirova, 2019).
- Characters: Romantic heroes are often idealized, embodying noble traits and larger-than-life qualities. In contrast, Realist characters are more representative of ordinary people, often flawed and complex (Taghizadeh, 2014). While Romanticism explores the exceptional, Realism delves into the lives of common individuals (Sekhar&Manalao, 2022).
- Themes: Romanticism explores lofty themes such as the sublime, the power of nature, and individual freedom. Realism, on the other hand, addresses practical and often harsh themes, including social issues, class struggles, and moral dilemmas (Taghizadeh, 2014; Sobirova, 2019). Romantic literature celebrates the grandeur of nature, while Realism critiques the social conditions and human experiences shaped by society (Laird, 1937).
- Style: Romantic literature is often lyrical, imaginative, and expressive, featuring grand and poetic language. Realism adopts a straightforward and pragmatic style, favoring clarity and accessibility to reflect real-life dialogue and situations (Sobirova, 2019). Romanticism's language is rich and metaphorical, while Realism prioritizes a more restrained and objective narrative tone (Freedgood, 2013).
- Setting: Romantic settings are frequently exotic, fantastical, or nature-focused, often serving as a backdrop for emotional and spiritual exploration. Realist settings are grounded in reality, depicting everyday environments like urban streets, homes, and workplaces (Taghizadeh, 2014). While Romanticism romanticizes nature and the sublime, Realism is concerned with accurately portraying social settings (Darrow, 1899).

- **Plot Development:** Romanticism often features dramatic, intense events driven by passion and emotion. In contrast, Realist plots unfold through ordinary, day-to-day occurrences, focusing on the cause-and-effect dynamics of real life (Darrow, 1899). Romantic plots tend to be idealized and adventurous, while Realist narratives emphasize plausible events and logical development (Sobirova, 2019).
- **Cultural Context:** Romanticism emerged as a reaction to the Industrial Revolution, offering an escape into nature and the imagination. Realism, in response, addresses the social changes and complexities brought about by industrialization, reflecting a more critical view of society and its impact on human lives (Sekhar&Manalao, 2022).
- **Emotion vs. Objectivity:** Romanticism prioritizes intense emotion and personal experience, often blurring the line between reality and fantasy. Realism, by contrast, focuses on objective representation, presenting life as it is without romantic embellishments (Freedgood, 2013).

5-Major British writers

Here's a brief overview of each author, their key works, and their relation to the Realist movement in British literature:

1. *Charlotte Brontë (1816-1855)*

- Key Works: *Jane Eyre* (1847), *Shirley* (1849), *Villette* (1853)

Charlotte Brontë, writing under the pseudonym Currer Bell, was a significant figure in 19th-century English literature. Her most famous novel, *Jane Eyre*, is a groundbreaking narrative that blends elements of Gothic romance with realism. The novel explores a woman's struggle against societal norms and her own inner desires, giving voice to themes like individualism and moral integrity. While Brontë's work often incorporates Romantic and Gothic elements, *Jane Eyre* is noted for its realistic portrayal of social class, gender, and moral conflict. Her ability to blend detailed character development and vivid psychological depth with observations on Victorian society makes her a bridge between Romanticism and Realism.

2. *George Eliot (1819-1880)*

- Key Works: Adam Bede (1859), The Mill on the Floss (1860), Silas Marner (1861), Middlemarch (1871-72), Daniel Deronda (1876)

Mary Ann Evans, better known by her pen name George Eliot, is considered one of the leading Realist novelists of the Victorian era. Her novels are celebrated for their deep psychological insight, intricate portrayal of human relationships, and nuanced depiction of provincial life in England. Eliot's work is central to the Realist tradition in British literature. Her detailed descriptions of everyday life, focus on character development, and exploration of moral and social dilemmas exemplify Realism. Middlemarch, in particular, is praised for its comprehensive portrayal of 19th-century English society and its realistic exploration of issues such as politics, marriage, and social reform.

3. *Charles Dickens* (1812-1870)

- Key Works: Oliver Twist (1837-39), David Copperfield (1849-50), Bleak House (1852-53), Great Expectations (1860-61), A Tale of Two Cities (1859)

Charles Dickens is one of the most famous novelists of the Victorian era, known for his vivid storytelling, memorable characters, and social criticism. His works often explore the struggles of the poor, the corruption of institutions, and the injustices faced by marginalized groups in society. Dickens is often seen as a transitional figure between Romanticism and Realism. While his novels contain elements of melodrama and exaggeration, his portrayal of social issues, especially those related to poverty and class disparity, is grounded in the Realist tradition. His focus on social reform and the detailed depiction of London's urban life align closely with Realism's objectives.

4. *Anthony Trollope* (1815-1882)

- Key Works: The Chronicles of Barsetshire series (1855-67), The Way We Live Now (1875)

Anthony Trollope was a prolific Victorian novelist, best known for his Barsetshire series, which provides a detailed and satirical portrayal of English provincial life. His works often explore themes related to politics, society, and the clergy. Trollope's novels are a quintessential example of literary Realism in Victorian England. His detailed depiction of English society, focus

on the intricacies of social relationships, and **exploration of moral dilemmas reflect the Realist tradition. Unlike Dickens, Trollope's style is more restrained and less sensational, focusing on the subtleties of human behavior and societal norms.**

6-Themes of Realism

1. Social Class and Inequality: Examination of the disparities between different social classes.
2. Moral Ambiguity: Characters often face ethical dilemmas without clear right or wrong answers.
3. Life's Challenges: Focus on the struggles of daily life, including poverty and societal constraints.
4. Human Relationships: Exploration of interpersonal dynamics and social connections.
5. The Effects of Environment: How setting and context influence characters' lives and choices.
6. Gender Roles: Critiques of societal expectations regarding gender.
7. Work and Labor: Depictions of the working class and their experiences.

Real-life Events: Incorporation of actual historical events into narratives(Freedgood, 2013)Types of Realism:

- Social Realism: Focuses on sociopolitical issues and the lives of the working class.
- Psychological Realism: Emphasizes the inner thoughts and emotions of characters.
- Magical Realism: Incorporates magical elements into a realistic setting, blending the ordinary with the extraordinary.
- Naturalism: An extension of realism, emphasizing a deterministic view of human life influenced by environment and heredity (Darrow, 1899).

Criticism

Criticism of Realism in British literature often revolves around its perceived limitations and potential shortcomings:

1. Lack of Idealism: Critics argue that Realism's focus on portraying life "as it is" often fails to inspire or elevate the human spirit. By shunning idealism, Realist works may miss

- opportunities to explore the higher aspirations and imaginative possibilities that other literary movements embrace (Freedgood, 2013).
2. **Overemphasis on Detail:** Some critics believe that the meticulous attention to everyday minutiae can detract from broader, more compelling narratives. The excessive focus on small details can make stories feel dull or overly drawn out, losing the reader's engagement (Darrow, 1899).
 3. **Moral Ambiguity:** Realism's portrayal of complex characters with no clear moral direction is both a strength and a critique. Critics argue that this ambiguity can lead to moral relativism, challenging conventional values without providing constructive alternatives (Freedgood, 2013).
 4. **Neglect of Imagination and Emotion:** Realism is often criticized for limiting creative expression by adhering too closely to objective reality. By focusing on the mundane aspects of life, it may neglect the emotional depth and imaginative scope that other movements, like Romanticism, explore (Laird, 1937).
 5. **Limited Scope:** Critics contend that Realism's emphasis on everyday experiences and ordinary characters can be confining. By focusing on the mundane, Realist works may overlook extraordinary human experiences, fantasies, or the sublime aspects of life (Sobirova, 2019).
 6. **Detachment and Lack of Engagement:** The objective narrative style often associated with Realism can result in a detached tone, leading to a lack of emotional engagement with characters. Readers may struggle to form deep connections with characters who are portrayed in an overly clinical or dispassionate manner (Sobirova, 2019).
 7. **Reinforcement of Social Norms:** Some critics argue that Realism's commitment to depicting life accurately may inadvertently reinforce existing social structures rather than challenge them. By presenting social conditions as they are, Realist works can be seen as promoting passive acceptance rather than fostering transformative critique (Taghizadeh, 2014).
 8. **Neglect of Symbolism and Allegory:** Realism's preference for straightforward narratives and tangible detail often leaves little room for symbolic or allegorical elements that can add layers of meaning to literature. Critics believe that this can result in a less enriched and multidimensional reading experience (Sobirova, 2019).

7-Conclusion

Realism, as a literary movement, sought to depict life with accuracy and authenticity, reacting against the idealism of Romanticism. It emphasized the everyday experiences of ordinary people, focusing on detailed observation and social issues. While Realism played a crucial role in capturing the complexities of the 19th century, it has also faced criticism for its perceived limitations in emotional depth, thematic diversity, and its sometimes overly detailed approach. Despite these debates, Realism has left a lasting impact on literature, shaping how we understand and represent reality in art.

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Tutorial Four : Jane Eyre By Charlotte Brontee

Short biography of the author:

Charlotte Brontë (1816 -1855) was an outstanding figure of the British literature. She was the third child in the Brontë family. She started writings at an early age with her sisters and their brother. They created an extraordinary world they called « Angria ». Charlotte works are considered masterpieces in the British literary classics til nowadays.

Analysis

In essence, *Jane Eyre* pursues her search to possess two major elements a home and also a pertaining. The plot of the novel can be divided into several distinct sections. Jane's very early childhood at Gateshead with her uncle's family, Jane's education at Lowood school, the time she spends at Thornfield, her withdrawal to Moorhead, and at the end when she comes back to Rochester at Ferndean. From the beginning until the end of the novel, Jane struggles in an attempt to own a safer and tender cuddling when she can feel warmth and security. However,each time she becomes stripped either by social powers or even by her own denial to set her own self existence.

Through the novel, we deduce the conflict that begins with Jane since she clashes with her cousin , John Reed, til she was put in the red room as a kind of retribution. The latter incidene demonstrates how the orphan Jane was predicated and under the mercy of those who were more powerful than her .

Disregarding her innocent feelings of love, respect, and dignity. Actually, Gateshead cannot fulfil Jane's quest to a warm home as she experienced the chilliness of her cousins. Also, the red-room event deepen Jane's anger and stubbornness that challenge her happiness and inner force permitting Jane to remain authentic and loyal to face the hardship of life. Janes possesses an inner pride that prevents her of being grateful to cope with life at Gateshead.

Indeed, once being at Lowood school, Jane suffers from the venomous judgment made by her aunt Mrs Reed that causes her chatiment through Mr Brocklehurst's unempathetic behaviour. By good luck, Jane meets Ms. Temple who is her teacher and also Helen, who teaches Jane Christian values that mitigate her anger. Ms. Temple helps Jane to releave herself by leading her to see the truth, that permits Jane to discover the opportunities of honesty and fairness that were derived from the Christian doctrine. Actually, the latter mentioned factors in addition to the dismissal of Mr Brocklehurst, permit Jane to feel Lowood like a home for a while. But, when Ms. Temple leaves Lowood to get married , Jane realizes that the existence of one individual whether a friend or a a relative could never mean a true home for her. Because Jane wants a financial independence, she decides to search for a new job as a governess. At Thornfield, Jane experienced new challenges as she falls in love with her master Mr Rochester. Her intense love passed through very deep moments when her marriage is declared forbidden as Rochester had already a wife called Bertha Mason. Though, these dreadful undertones that made their relationship in danger, love triumphs at the end. Though the tragic path Jane undergoes to flee her unique love, the game of destiny works well to reward that orphan lady for her sacrifices and patience as Jane believes profoundly that Rochester is hers; he is no more than her home,her true and eternal love, and her future because he estimates her morality as a well as her passionate emotions.

Practice :

Question 1 :What is the main thing Jane looks for through that whole course of the novel ?

Question 2:How could you describe Jane's personality?

Answers:

1- Starting by Moorhouse until reaching her beloved Rochester , Jane looks profoundly for belonging and identity. Jane searched to be loved which doesn't mean a romantic love, but almost an unconditional love that makes her feel the ecstasy of sharing true and very deep sentiments with her surrounding. As being orphan since her early age, Jane experienced frustration, disdain, and fear so that her core goal in life was to find a true sense to her identity, home, and pertaining and also to feel the warmth of true and sincere feelings.

2-Jane could be described as being a smart ,honest and plainfeatured lady. Since her early childhood she struggles against hardship, injustice; and oppression.Though Jane faced diverse people who threatened her autonomy , each time , she succeeds in confirming herself and preserving her ideals concerning fairness honesty and dignity in addition to estimating emotional and intellectual achievements.It seems clear that her powerful belief in gender and equality were considered challenges to the Victorian Age at that time.

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Lecture Four : Naturalism in British Literature

Lecture outline

- *Objectives
- *Introduction
- *Historical Background and origin
- *The concept of Naturalism in literature
- *Characteristics of Naturalism
- *Realism VS Naturalism
- *Major British Naturalistwriters
- *Criticism of Naturalism
- *Conclusion
- *Questions
- *Answers

Objectives

- *To permit the students to see the world as it is without any adornment or glorification
- *To highlight the supremacy of heredity and environmental circumstances that impacted the individual's personality as well as human life .

*To understand the author's point of view when treating the gloomy side of the human nature

1. Introduction of naturalism

Naturalism is a literary movement that extends the principles of realism by applying scientific objectivity and determinism to the portrayal of human life. Unlike realism, which focuses on the accurate depiction of everyday life, naturalism delves deeper into the forces that shape human existence, such as heredity, environment, and social conditions. It posits that humans are subject to the same laws as the natural world, often depicting characters as products of their environment, with little control over their fate. This movement emphasizes the role of external forces in shaping human behavior, often portraying life in a harsh, unembellished manner. The influence of Darwinian theories, particularly the concept of "survival of the fittest," is evident in naturalist literature, where characters are often depicted struggling against overwhelming odds in a deterministic world.

2. Historical Background and origin

Naturalism in literature emerged during the late 19th century, rooted in the broader intellectual currents of the time. Its origins are closely tied to the scientific and philosophical developments that marked this era. Influenced by the scientific method and Darwin's theory of evolution, naturalism sought to apply a rigorous, objective approach to the study of human beings. The movement first gained prominence in France, with Émile Zola leading the way. Zola and his contemporaries aimed to portray life with scientific accuracy, emphasizing the influence of environment, heredity, and social conditions on human behavior. This deterministic view suggested that human actions were largely governed by forces beyond individual control. As naturalism spread across Europe, it made its way to Britain, where it was adopted and adapted by writers like George Gissing and Thomas Hardy. Although naturalism did not achieve the same level of influence in Britain as it did in France or America, it nonetheless left a significant mark on British literature, particularly in its exploration of the social and economic conditions of the time (Beyers, 2011; Galens, 2009).

3. The concept of naturalism in literature

Naturalism in literature is characterized by a commitment to portraying life as it is, without romanticization or idealization. Writers of this movement aim to depict the human condition with scientific precision, focusing on the influences of environment, heredity, and social conditions on individuals. Unlike realism, which merely seeks to represent everyday life, naturalism delves into the underlying forces that determine human behavior. The movement is marked by a deterministic view of life, where characters are often seen as victims of circumstances beyond their control. Naturalist literature often explores themes of survival, poverty, and the darker aspects of human nature, presenting a grim, unvarnished view of the world (Beyers, 2011; Zhang, 2010).

4. Characteristics of naturalism

Naturalism in literature is defined by several key characteristics that distinguish it from other literary movements

A. Determinism and Pessimism

- Lack of Free Will: Characters in naturalist literature are often depicted as being at the mercy of forces beyond their control, whether they be environmental, genetic, or societal. This lack of agency highlights the deterministic view that individuals cannot escape their fate.
- Pessimistic Tone: The tone of naturalist works is frequently pessimistic, reflecting the harsh realities of life and the inevitability of suffering. Characters often face bleak outcomes, reinforcing the idea that human destiny is marked by misery and inevitability.

B. Objectivism

- Objective Narrative Tone: Naturalist authors strive for an objective narrative tone, akin to a scientific observer. By detaching the narrator from the story, they create a sense of impartiality, allowing the events and environment to take center stage.
- Nameless Characters: Some authors employ the technique of using nameless characters, which shifts the focus from individual identities to the broader forces at play. This enhances the narrative's objectivity and emphasizes the impact of external factors on the characters' lives.

C. Emphasis on the Ordinary and the Grotesque

- Focus on Everyday Life: Naturalist writers emphasize the ordinary and often the grotesque aspects of life, rejecting idealized portrayals of characters and settings. They focus on the mundane, highlighting the struggles and failures of everyday people.
- Anti-Romanticism: Naturalism often stands in opposition to Romanticism, which emphasizes idealized characters and heroic actions. Instead, naturalist literature portrays life as it is, often bleak and unforgiving, with an emphasis on the harsh realities faced by ordinary individuals.

D. Influence of Environment and Heredity

- Environmental Determinism: Naturalist literature often explores the impact of the environment on human behavior, suggesting that people are shaped by their surroundings and that these external factors play a significant role in determining their fate.
- Heredity: The idea that genetic inheritance plays a crucial role in determining a person's fate is a recurring theme in naturalist works. This concept suggests that individuals are often bound by their genetic makeup, with little ability to alter their predetermined paths.

E. Surprising Twists and Indifference of Nature

- Unexpected Endings: Naturalist stories often feature surprising twists at the end, reinforcing the idea that nature is indifferent to human struggles. These twists emphasize the unpredictability of life and the futility of human efforts to control their fate.

5. Realism VS Naturalism

While naturalism and realism share similarities in their focus on depicting life accurately and objectively, there are important distinctions between the two movements. Realism is concerned with the representation of everyday life, often focusing on the lives of ordinary people and the challenges they face. In contrast, naturalism goes a step further by exploring the underlying forces that determine human behavior, such as heredity, environment, and social conditions. Naturalism is often more pessimistic, depicting characters as being at the mercy of these external forces, with little control over their fate. Additionally, naturalism is influenced by scientific theories such as Darwinism, which shapes its deterministic worldview. Realism, on the other

hand, allows for more nuance and complexity in its portrayal of characters, often leaving room for free will and personal choice. In summary, while both movements aim to depict life as it is, naturalism is more concerned with the forces that shape human existence, leading to a more deterministic and often darker portrayal of life (Zhang, 2010).

6. Major British Naturalist writers :

Naturalism, though more prominent in French and American literature, also found expression in British literature through the works of several key authors. These writers contributed to the exploration of deterministic forces in human life, often depicting the harsh realities of their time with unflinching detail. Below are three major British writers associated with naturalism, along with examples of their works that reflect the movement's principles.

a) Thomas Hardy

Thomas Hardy is perhaps the most significant British writer associated with naturalism. His novels often explore the themes of fate, environmental influence, and the inescapable forces of nature that govern human lives. Hardy's characters frequently struggle against overwhelming odds, with their fates being shaped by external forces beyond their control. A prime example of Hardy's naturalism is his novel "Tess of the d'Urbervilles" (1891). The story follows Tess, a young woman from a rural village, whose life is tragically shaped by her environment, social conditions, and the rigid moral expectations of Victorian society. Hardy's depiction of Tess as a victim of circumstance, unable to escape her tragic fate, is a hallmark of naturalistic literature, emphasizing the deterministic nature of her life (Galens, 2009).

b) George Gissing

George Gissing is another prominent British writer whose works exhibit strong naturalistic elements. Gissing's novels often focus on the lives of the lower and middle classes, portraying the harsh realities of urban life in late 19th-century Britain. His work is characterized by a deep concern for social issues, particularly the effects of poverty, lack of education, and the struggle for survival in an increasingly industrialized society. "The Nether World" (1889) is one of Gissing's most notable works, reflecting the naturalistic focus on environment and social conditions. The novel presents a grim portrayal of life in the slums of London, where the

characters are depicted as being trapped by their circumstances, unable to rise above the poverty and despair that surround them (Galens, 2009).

c) **George Moore**

George Moore, though originally from Ireland, had a significant impact on British literature and is often associated with the naturalist movement. Moore was heavily influenced by the French naturalists, particularly Émile Zola, and he brought these ideas into his own work. His novels often explore the themes of heredity, environment, and social forces, depicting characters who are shaped by their circumstances. "Esther Waters" (1894) is a prime example of Moore's naturalistic approach. The novel tells the story of Esther, a young servant girl in Victorian England, whose life is marked by poverty, hardship, and societal pressures. Moore's detailed depiction of Esther's struggles reflects the naturalist focus on the influence of environment and social conditions on individual lives (Galens, 2009).

- These three writers—Thomas Hardy, George Gissing, and George Moore—each contributed to the development of naturalism in British literature. Through their works, they provided a critical examination of the forces that shape human existence, offering a bleak yet insightful view of life in the late 19th and early 20th centuries.

7. Criticism of Naturalism:

Naturalism has faced criticism on several fronts, both philosophical and artistic. Philosophically, critics argue that naturalism's deterministic worldview oversimplifies human behavior, ignoring the complexities of free will and individual agency. This focus on external forces is seen by some as reductive, failing to account for the nuances of human experience. The pessimistic tone of naturalist literature has also been criticized for being overly bleak, often leading to a portrayal of life that is devoid of hope or possibility for change. Artistically, naturalism's focus on objective observation and external forces can result in a lack of depth in character development, with critics arguing that this leads to one-dimensional characters who are more victims of circumstance than fully realized individuals. Additionally, the movement's emphasis on the sordid and grotesque aspects of life has been seen as sensationalistic, detracting from the subtlety and complexity that characterize more nuanced literary works. Despite these

criticisms, naturalism remains an important movement in literary history, offering a unique perspective on the forces that shape human life (Galens, 2009; Beyers, 2011)

8-Conclusion

In conclusion, naturalism in British literature represents a significant movement that sought to explore the forces shaping human life through a lens of scientific objectivity and determinism. Rooted in the intellectual currents of the late 19th century, naturalism expanded upon the principles of realism by delving deeper into the impact of heredity, environment, and social conditions on individuals. This movement is characterized by its emphasis on the deterministic nature of human existence, often portraying characters as products of forces beyond their control. British writers like Thomas Hardy, George Gissing, and George Moore played a crucial role in adapting naturalist themes to explore the harsh realities of their time, providing a critical examination of the societal and environmental influences on human behavior. Despite facing criticism for its pessimistic tone and deterministic worldview, naturalism remains an important literary movement that continues to offer valuable insights into the complexities of human life and the external forces that shape it.

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Tutorial Five : Tess of D'Urbervilles By Thomas Hardy

Short Biography

Thomas Hardy(1840-1928) was an English writer and poet. Like his contemporaries of Victorian writers, Hardy was influenced by Romanticism whether in his poems or novels. In addition, Hardy could be considered one of the major outstanding authors impacted by Naturalism movement whose works remains magnum opus in the British Literature .

Analysis of the Novel

Tess of the D'Urbervilles is Hardy's Masterpiece famous because of its tragic plot and also its heroine. In 1891, at its first publication , the novel was rejected by critics because of its immorality. The novel depicts the difficult life of Tess who was a victim of her society because of men who represented the gender inequality, at that time. The Victorian era was characterized by a very observable patriarchal mastery of men over everything. Ultimately, that unfair behaviour leads Tess to a horrific downfall at the end of the story. Tess presents the reader to the main deep feelings of the bitterness that were inherited in English society during that period. The author who often idealized love for the landscape of some counties in England is balanced by the novel's harshly realistic portrayal of social injustices that characterized that era. An outstanding subtext in the novel encloses the English countryside and also the process of mechanizing agriculture with landlord farmers who were often absent. As a result, many rural peasant families were turned from their lands on which they had worked for generations like what happens to the Durbeyfields in the course of this novel. When it comes to religion, Hardy criticized the increase of religious sectarianism in making the displeasing Alec d'Urbervilles a practitioner of Primitive Methodism.

In *Tess*, Hardy portrays a world in which the human spirit is shuffled down neither by fate, nor by human forces, but of the social rank and patriarchal order. The eventual death of Tess's is, indeed, one of the very known in literature. As a consequence, it is an immediate result of people's inhumanity and injustice that Victorian women experienced during 19th Century England.

Practice

Question 1: What are some of the Naturalist characteristics present in *Tess of D'Urbervilles* ?

Question 2: How could you see *Tess of D'Urbervilles*' sentence to death at the end of the novel?

Answers:

1-Answer

Among these naturalistic elements, we depict the milieu ie. ; the environment that consists of different social classes which impacted people at that time. It's important to state that the heredity background occupies a noteworthy role in shaping the individual's personality and various tendencies. As a consequence, Tess, the eldest daughter, was characterized by a certain weakness and reverie.

Tess of the d'Urbervilles as a literary work was influenced by naturalism features . Indeed, the protagonist, Tess, experienced a hard life because she went through various shocking and fatal situations. Infact, her heredity impacted deeply her behavior and various tendencies . Also, Tess's family possessed a strong effect on her too as she basically acted against her own will for the purpose to help her family and assume her duties. Moreover, the environment which was characterized by hardship, poverty and deficiency played a core role in Tess's story. Because of the character and the environment of the protagonists, the heroine experienced harsh moments in her life. At the end , Tess had to die in order to gain peace. This was expressed by herself in the following words : "Once victim, always victim – that's the law. Tess was right because since her birth, she became a victim of fate which seemed to be so miserable in her case: "Well, a little more, or a little less, 'twas a thousand pities that it should have happened to she, of all others. But 'tis always the comeliest! The plain ones be as safe as churches..." In fact, Tess

had to cope with the challenges of destiny and whenever something happy occurred to be seen as a light of hope to assume a better future, it was followed by something worse. This recurring incidents made poor Tess lived in a world balanced between despair and hope, melancholy and happiness, oppression and justice. By the end, Tess looked desperately forward to death as being tired from that bitter continual struggle against different forces, challenges, and all the obstacles that she could never defeat.

2-Answer:

Ultimately, the novel « Tess of D'Urbervilles » pursue the moral structure which characterized the traditional English novel. It's crucial to state that the idea of virtue must be rewarded, the notion of immorality has to be punished and good and honest people have to learn from their mistakes. In fact, the Victorian society depicted by gender inequality considered Tess a 'fallen woman', rather than being a naive and young woman who was assaulted and exploited by men at the extreme.

Also, in Victorian patriarchal society, a woman had to preserve her sexual purity before marriage which was not the case of Tess. The latter was seduced by Alec d'Urberville that resulted later in her subsequent pregnancy. Indeed, her act was considered a source of shame and made her sentenced to death. It's true that Tess was judged and executed at the end of the novel. However what about the doer of the action Sir Alec d'Urberville. Tess was not the only responsible for her pregnancy. We have a couple a man and a woman, why always it's the female who took this charge and assume the whole sin and the whole curse. Why is the female always put in such an unfair and unbearable situation ? All these injustices are due to social hypocrisy, prejudice, and dominance when man is the only and major driving force.

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Module: British Literature

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Lecture Five: Introduction to Modernism in British Literature

5-Lecture outline

- *Objectives
- *Introduction
- * Historical and Cultural Context
- *Key characteristics of Modernist Literature
- *Major Modernist authors and works
- *Thematic Concerns in Modernism
- *Comparisons with Other Literary Movements
- *Criticism of Modernism
- *Conclusion
- *Questions
- *Answers

Objectives :

- *To introduce the students to Modernism movement .
- *To comprehend the differences between Modernism and the previous literary trends tackled before.
- * To apprehend to what extent Modernism impacts various literary genres.

1-Introduction

Modernism is a literary movement that emerged in the late 19th and early 20th centuries, characterized by a break from traditional forms and a quest to capture the complexities of modern life. Influenced by the psychological works of Sigmund Freud and the anthropological writings of Sir James Frazer, Modernism reflects a post-Darwinian search for humanity's place in a world where established norms of religion, social stability, and ethics are questioned.

2-Historical and Cultural Context

The impact of World War I was pivotal in shaping Modernist literature, as the unprecedented scale of destruction and loss led to widespread disillusionment and skepticism toward traditional values. The war shattered the belief in progress and human rationality, leaving artists and writers grappling with the futility of conflict and the breakdown of societal norms. This sense of despair and alienation is evident in the fragmented narrative structures and themes of disillusionment in works like T.S. Eliot's *The Waste Land*, which reflects the cultural and spiritual decay of post-war society (Gale, 2009). As the war highlighted the fragility of civilization, Modernist writers often questioned the notion of absolute truths and embraced ambiguity, experimenting with new forms and techniques to express the complexities of the modern world (Carter & McRae, 2017).

Technological advancements also played a significant role in shaping Modernist literature. The rapid development of innovations such as the telephone, cinema, and transportation systems dramatically altered everyday life and redefined concepts of time and space. These changes influenced the way writers perceived and represented reality. For example, the stream-of-consciousness technique, used by writers like James Joyce and Virginia Woolf, mirrored the fragmented experience of modern life, capturing the fluidity of thoughts and the non-linear nature of human consciousness (Poplawski, 2017). The advent of mass communication and mass production led to a more interconnected but increasingly alienated society, prompting Modernist writers to explore themes of isolation and the erosion of individual identity in the face of industrialization and urbanization (Wolfreys, 2011).

Societal changes, including the shift from a predominantly rural society to an urbanized and industrialized one, further fueled the Modernist movement. By the early 20th century, urbanization had led to fragmented communities, with individuals feeling increasingly detached from traditional social structures. The loss of a cohesive community and the anonymity of city life were reflected in Modernist literature through themes of loneliness, disorientation, and the search for meaning in an indifferent world (Carter & McRae, 2017). Additionally, the questioning of Victorian moral values and the rise of new ideologies, such as socialism and psychoanalysis, challenged existing social hierarchies and traditional notions of identity, encouraging Modernist writers to break away from conventional forms and explore more experimental and introspective approaches (Gale, 2009).

3-Key Characteristics of Modernist Literature

a. Break with Tradition and Experimentation with Form: Modernism represents a clear rejection of the established norms in literature. Modernist writers sought to break away from linear narratives and conventional character development, opting instead for fragmented narratives and experimental structures like stream-of-consciousness. These techniques allowed them to capture the fragmented nature of human experience, reflecting the uncertainty and instability of the modern world (Alexander, 2000). The works of authors like Virginia Woolf and James Joyce epitomize this experimentation, as they blurred the boundaries between external reality and the subjective inner life (Wolfreys, 2011).

b. Subjectivity and Perspective and Themes of Alienation: Modernist literature is known for its emphasis on subjective experiences and multiple viewpoints, challenging the notion of a single, objective truth. This focus on individual perception often leads to ambiguous and layered interpretations. The disillusionment following World War I further amplified themes of alienation, with many modernist texts exploring feelings of isolation and estrangement (Alexander, 2000). The focus on subjective realities can be seen in the fragmented narrative styles of works like *The Waste Land* by T.S. Eliot, which reflects both the alienation and complexity of the post-war world (Poplawski, 2017).

c. Focus on the Inner Self and Disintegration of the Social Order: A key characteristic of Modernist literature is the introspective focus on the inner workings of the mind. Characters are

often depicted through their thoughts and psychological experiences rather than through external actions, highlighting the complexities of individual consciousness (Alexander, 2000). Alongside this introspection is a critique of traditional social structures and values, illustrating a world where established norms are disintegrating. The breakdown of the social order is a recurring theme in modernist texts, reflecting the cultural and existential crises of the time (Wolfreys, 2011).

d. Influence of Modern Thought and Intertextuality: Modernist writers were deeply influenced by the ideas of figures like Freud, Marx, and Nietzsche. Freud's psychoanalytic theories, Marx's social criticism, and Nietzsche's existentialism introduced new ways of thinking about identity, power, and the human condition. These intellectual currents found expression in the thematic content and structural innovations of Modernist works (Alexander, 2000). Additionally, intertextuality became a prominent feature, as authors frequently referenced other literary works, creating a dialogue that enriched the depth and complexity of their own texts (Carter & McRae, 2017).

e. Symbolism and Imagery and Aesthetic Innovation: Vivid imagery and dense symbolism are hallmarks of Modernist literature, with authors often layering their works with cultural and historical allusions. These symbols require readers to engage deeply with the text to unravel the complex ideas and emotions being conveyed (Alexander, 2000). Aesthetic innovation was central to the Modernist movement, as writers experimented with language, narrative structures, and poetic forms. This focus on innovation often resulted in fragmented and non-linear texts that defied traditional expectations (Wolfreys, 2011).

4-Major Modernist Authors and Works

***James Joyce** was a pioneering Irish writer whose works are central to Modernist literature. Known for his innovative narrative techniques, such as stream-of-consciousness and intricate allusions, Joyce explored the inner workings of the human mind. His masterpiece, *Ulysses* (1922), is often regarded as one of the greatest novels of the 20th century. The novel takes place over a single day and follows Leopold Bloom through a series of mundane yet profound experiences in Dublin. *Ulysses* reimagines Homer's *Odyssey*, using Modernist techniques like

fragmented structure and internal monologue to delve into themes of identity, time, and consciousness.(Alexander, 2000).

***Virginia Woolf** was an influential British writer and a key figure in the Modernist movement, known for her experimental narrative forms and focus on the inner lives of characters. Woolf's *Mrs. Dalloway* (1925) is a defining work of Modernist fiction. The novel unfolds over a single day in post-World War I London, following Clarissa Dalloway as she prepares for a party. Through stream-of-consciousness narration, Woolf interweaves past memories, present thoughts, and societal critiques, exploring themes of mental health, gender, and the passage of time. Woolf's focus on subjectivity and fragmented consciousness marks her as a Modernist innovator.(Alexander, 2000).

***E.M. Forster** was a British novelist and essayist renowned for his exploration of social issues and human relationships. His key works include *Howards End* (1910) and *A Passage to India* (1924). Forster's novels merge modernist themes with traditional narrative forms, addressing social class, cultural conflict, and personal relationships amidst the shifting societal landscape of early 20th-century Britain. *A Passage to India* particularly stands out for its examination of British colonialism and cultural misunderstandings in India. Utilizing modernist techniques, the novel reveals the emotional and societal tensions between characters, offering a critical perspective on the effects of colonial power on personal and cultural interactions.(Alexander, 2000).

5-Thematic Concerns in Modernism

- i. **Alienation:** A central theme in modernist literature is the isolation of individuals in an increasingly impersonal and fragmented world. This theme is often explored through characters who feel disconnected from society and even from themselves, reflecting the broader disillusionment with traditional values (Alexander, 2000). The sense of alienation is exacerbated by the cultural and societal shifts of the time, making it a key focus in works like T.S. Eliot's *The Waste Land* (Wolfreys, 2011).
- ii. **Identity:** Modernist literature frequently grapples with questions of self and identity. Through complex character studies and fragmented narratives, authors explore the instability and fluidity of identity in the modern age. The internal conflicts of characters

- often reflect larger existential crises, contributing to the genre's exploration of personal and social identities (Alexander, 2000). This theme is evident in the works of Virginia Woolf, where characters like Mrs. Dalloway navigate both their public and private selves (Gale, 2009).
- iii. **Crisis of Meaning:** Modernist writers often depict a world in which traditional sources of meaning, such as religion and social structures, have broken down. The search for meaning becomes a dominant concern, as characters struggle to find purpose in a fragmented, chaotic world (Alexander, 2000). This crisis is mirrored in the experimental forms of modernist texts, where narrative fragmentation and ambiguity represent the disorientation of modern life (Wolfreys, 2011).
 - iv. **Societal Critique:** Many modernist authors offer pointed critiques of contemporary society, politics, and morality. The industrialization, urbanization, and warfare of the early 20th century led writers to challenge the status quo, questioning the very foundations of Western civilization. This critique is evident in works like James Joyce's *Ulysses*, which dismantles societal norms through satire and irony (Alexander, 2000). The critique of societal decay is also a recurring theme in the poetry of T.S. Eliot (Carter & McRae, 2017).
 - v. **War and Trauma:** The devastation of World War I had a profound impact on modernist literature, with many works exploring the psychological and societal traumas left in its wake. The sense of loss, disillusionment, and shattered ideals permeates modernist texts, highlighting the emotional scars of a generation (Alexander, 2000). This theme is central to works like *Mrs. Dalloway*, where characters struggle to reconcile their experiences during and after the war (Gale, 2009).
 - vi. **Existentialism:** Modernist literature often delves into existential themes, questioning the nature of existence, purpose, and freedom in an indifferent universe. Influenced by philosophers like Nietzsche and Kierkegaard, modernist writers explored the anxieties of living in a world devoid of clear moral or spiritual guidance (Alexander, 2000). The exploration of existential dread is evident in works like Franz Kafka's *The Metamorphosis*, where the absurdity of existence is laid bare (Poplawski, 2017).
 - vii. **Urbanization:** The rapid growth of cities and urban life significantly influenced modernist literature. Urban settings in works by authors like James Joyce and Virginia

Woolf often serve as microcosms of modern life, highlighting both the alienation and opportunities presented by modernity. The city becomes a space of anonymity, fragmentation, and shifting identities (Alexander, 2000). The bustling, impersonal nature of urban environments is portrayed in works like *The Love Song of J. Alfred Prufrock*, where the cityscape reflects the protagonist's inner turmoil (Wolfreys, 2011).

- viii. **Tradition vs. Modernity:** Modernist literature frequently explores the tension between established traditions and radical new ideas. As the modern world moved away from Victorian ideals, writers engaged with themes of cultural rupture and the conflict between old and new values. This theme is central to works like *A Passage to India* by E.M. Forster, where the clash between British imperialism and Indian tradition is laid bare (Alexander, 2000). The shift from tradition to modernity also manifests in stylistic innovations, as writers broke away from conventional narrative modes (Gale, 2009).

6-Comparisons with Other Literary Movements

a) Modernism vs. Realism

- **Themes and Focus:** Realism and Modernism diverge significantly in their thematic focus. Realist literature emphasizes a faithful representation of everyday life, social issues, and moral questions. It often centers on the ordinary experiences of middle or lower-class characters, providing a clear and direct reflection of societal conditions (Carter & McRae, 2017). In contrast, Modernism delves into more complex themes such as fragmentation, alienation, and the individual's disillusionment in the face of rapid societal changes. Modernist works prioritize internal experiences and subjective realities over objective depictions (Wolfreys, 2011).
- **Narrative Techniques:** Realist writers typically use straightforward, linear narratives that emphasize clear character development and plot resolution. Their works focus on depicting reality as it is, often with a didactic tone (Carter & McRae, 2017). Modernist authors, however, break from these conventions by experimenting with non-linear timelines, stream-of-consciousness techniques, and unreliable narrators. Such innovations are evident in the works of James Joyce and Virginia Woolf, who sought to capture the fragmented and multi-layered nature of human consciousness (Wolfreys, 2011).

b) 2. Modernism vs. Romanticism

- **Themes and Focus:** Romanticism and Modernism diverge in their thematic concerns. Romanticism emphasizes emotion, nature, and the celebration of the sublime, often focusing on individual experience and the beauty of the natural world (Wolfreys, 2011). Modernism, on the other hand, shifts its focus to the complexities of the human psyche, societal disillusionment, and the challenges of modernity. Unlike Romanticism's idealization of nature and the self, Modernism grapples with the alienation and fragmentation brought about by urbanization and technological advancements (Carter & McRae, 2017).
- c) **Narrative Techniques:** Romantic writers typically favor straightforward storytelling with a clear moral or philosophical lesson, reflecting their emphasis on emotional depth and the spiritual connection with nature (Wolfreys, 2011). Modernist authors, in contrast, employ fragmented structures, ambiguous plots, and abstract symbolism. This shift reflects their concern with the uncertainties and contradictions of modern life, rather than Romanticism's pursuit of transcendence and harmony (Carter & McRae, 2017).

Modernism vs. Victorian Literature

- **Themes and Focus:** Victorian literature often centers on social issues, morality, and the intricacies of human relationships, mirroring the societal norms and ethical dilemmas of its time (Wolfreys, 2011). Modernist literature diverges from this focus by exploring the alienation and disillusionment that come with modernity. The optimism and moral certainty prevalent in Victorian texts give way to the skepticism and existential questioning that define Modernist works (Wolfreys, 2011).
- **Cultural Context:** The Romantic era reacted against Enlightenment rationalism by valuing emotion and the sublime, while the Victorian period was marked by a sense of moral responsibility and progress amid industrialization (Wolfreys, 2011). Modernism, emerging after two world wars, reflects a more cynical and fragmented cultural landscape. The belief in linear progress and stable moral frameworks crumbles, giving rise to themes of cultural dislocation and existential doubt (Wolfreys, 2011).

d) Aesthetic Innovations

Romantic Poetry celebrated form and beauty, often adhering to traditional structures like the sonnet while emphasizing individual expression and the sublime (Wolfreys, 2011). Victorian literature balanced form and content, with authors like Charles Dickens and George Eliot using established genres to convey social commentary (Wolfreys, 2011). Modernism marked a radical break from these traditions, introducing free verse and fragmented structures. T.S. Eliot's *The Waste Land* epitomizes Modernist innovation with its complex, allusive style and rejection of traditional poetic forms (Wolfreys, 2011).

e) Gender Perspectives

Romantic and Victorian Literature: These movements largely reinforced traditional gender roles, although some female authors, like the Brontë sisters and Elizabeth Gaskell, began to challenge these norms (Wolfreys, 2011). Modernism, while often critiqued for its male-dominated canon, also includes significant contributions from female writers like Virginia Woolf, who redefined female identity and experience in literature. Woolf's *A Room of One's Own* and other works explore gender, identity, and the constraints placed on women in a patriarchal society (Carter & McRae, 2017).

7-Criticism of Modernism**1) Fragmentation of Identity and Pessimism**

Critics argue that Modernism's focus on alienation and individualism led to a fragmented sense of identity, neglecting communal and social aspects of human experience (Gale, 2009; Poplawski, 2017), as the intense focus on the inner self often resulted in a disconnection from broader societal contexts, leaving out collective human experiences. The Modernist worldview is frequently described as pessimistic, reflecting a bleak outlook on society and human potential (Gale, 2009), with this pessimism, rooted in the disillusionment of the post-World War I era, evident in the somber themes and nihilistic tones of much Modernist literature (Carter & McRae, 2017).

2) Political Neutrality and lack of engagement

Modernism has been criticized for its lack of political engagement and detachment from pressing social issues, particularly during times when literature could have addressed injustices and the struggles of marginalized groups (Gale, 2009; Carter & McRae, 2017). The movement's emphasis on aesthetics and abstraction often came at the expense of direct social commentary, as critics have argued that Modernism's preference for timeless and universal themes resulted in literature that felt disconnected from the socio-political realities of its time (Gale, 2009; Poplawski, 2017). By focusing more on aesthetic innovation, many Modernist works were accused of overlooking contemporary concerns in favor of a politically neutral, disengaged approach.

3) Exclusion of Diverse Voices

Modernism is often seen as elitist, focusing on the experiences of a select group of white male writers while sidelining the narratives of women, African Americans, and other marginalized groups (Gale, 2009; Poplawski, 2017). This exclusion has led to critiques that Modernism did not adequately represent the cultural diversity of the time.

4) Conservative Ideologies

Some prominent Modernist writers held conservative or even fascist beliefs, which has led to a reevaluation of their works through a politically critical lens (Gale, 2009; Carter & McRae, 2017). The political leanings of writers like T.S. Eliot and Ezra Pound raise ethical questions about their literary contributions.

5) Cultural Elitism

Modernism is frequently criticized for promoting a narrow definition of artistic merit, alienating broader audiences (Carter & McRae, 2017; Gale, 2009). The movement's focus on intellectual complexity and avant-garde techniques often led to a dismissal of more accessible, popular forms of literature.

6) Historical Context Ignorance

Critics note that Modernism often disregarded the historical and social contexts shaping the lives of many writers and artists, resulting in a homogenized and idealized view of the artistic process (Poplawski, 2017; Carter & McRae, 2017). This detachment from lived realities weakened the connection between literature and the society it sought to represent.

7) Overemphasis on Innovation

Critics argue that Modernism's relentless pursuit of innovation often prioritized form over content, detracting from the thematic depth and emotional resonance of the literature (Carter & McRae, 2017; Gale, 2009). This emphasis on breaking conventions sometimes overshadowed meaningful storytelling.

8-Additional Criticisms:

a.Ambivalence Towards Gender

- Male Modernist writers such as Joyce, Yeats, and Eliot have been criticized for their ambivalent or misogynistic portrayals of women, leading to a "crisis of masculinity" in their works (Poplawski, 2017). This has sparked ongoing debates regarding gender representation in Modernist literature.

b.Misinterpretation of Realism

- The distinction between Modernism and Realism is often challenged, as many Modernist texts still employ traditional realistic techniques. This blending complicates the categorization of Modernist literature (Poplawski, 2017; Carter & McRae, 2017).

c.Language and Meaning

- Modernism's experimentation with language often pushed it beyond traditional limits, leading to moments of non-linguistic revelation. However, this complexity also resulted in obscurity, making it difficult for audiences to grasp intended meanings (Poplawski, 2017; Gale, 2009).

9-Conclusion

While Modernism revolutionized literature with its innovative approaches and profound exploration of the self, its legacy remains complex. The movement's contributions to narrative techniques, language, and form continue to influence contemporary literature, yet its criticisms reveal the limitations and exclusions inherent within it. Understanding Modernism requires engaging with both its groundbreaking achievements and the diverse critiques that have shaped its ongoing evaluation in literary history.

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Tutorial Six : A Heart of Darkness By Joseph Conrad

Short biography of the author

Joseph Conrad(1857-1924) born Józef Teodor Konrad Korzeniowski was a Polish writer and poet. His family lived in Ukrain. Conrad's father translated several of Shakespeare works and was also a man of letters. Conrad's childhood was very severe because of some special circumstances that effected his family as his father was emprisoned and the mother died of tuberculosis. Despite the good eduaction he received , Conrad made a radical change when he joined the Skimmer of the Sea to work as a sailor in 1878.

Analysis

Heart of Darkness, written by the Polish writer Joseph Conrad and published in 1899, is a novella which explores the degree of darkness and enigma hindered within the human beings' heart . The novella goes through a long and very mysterious journey of Charles Marlow into the Congo Free State in Africa. Actually, Marlow tells his travelling and all his experiences aboard a steamboat travelling up the Congo River. However, Marlow 's encounter with the ivory trader Kurtz was a turning point in the novella. Actually, Kurtz fall into insanity describes the moralistic cruelty and savagery of European imperialism.

novella portrays the setting that characterized the scene during the late 19th Century colonial era. At time the major European powers sought in the process of exploitation in Africa. Conrad succeeded greatly in depicting the African landscape with its people who suffered a lot from colonialism and the dehumanizing impact of colonial

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forces. The narrative discusses very deep questions about the consequences of imperial powers, the dark nature of civilization, and the ability of wickedness within the human soul.

The novella "Heart of Darkness" received so extensive critical analysis. It is indeed considered one of the classics in modern literature. Because the novella portrays themes such as imperialism and its effects on the human psyche, it makes it an essential creed in the literature courses. In addition, the novella became a source of inspiration for several adaptations and references in popular culture such as Francis Ford Coppola's film entitled *Apocalypse Now*, that appeared in 1979 which diverts the story to the Vietnam War.

Practice:

Question 1:How could you explain the title of this novella?

Question 2: What is the moral lesson to get from this novella entitled "Heart of Darkeness"?

Answers

1- Heart of Darkness has a double edged meaning in its title.

At first glance we can guess the sadness and melancholy of some one in the novella . However , the more we dive in the story the more the idea of the black Africa becomes dominant in our heart and mind. However the title stands for the crudness that any person possesses within his or her heart and mind.

2-It's apparent that greed succeeded in destroying the colonists' moral ideals. Colonist were blinded by their selfishness and their inner malice desires in order to make profit without bearing in mind the terrible harm they are doing to the natives of the Congo River. They behaved meanly once they focused only on themselves and their own wealth before looking to the wellbeing and feelings of those African exploited people.

Conclusion

To summarize , the study of Literature dig deeply within the human experience. Since Literature deals with the writings of several authors from different cultures , religions, traditions, different places of the world, various ages, so that it greatly expand one's mind and makes you travel everywhere ; helping us to exceed beyond the time, space, and even the human intellect and sense. Indeed, this steered imagination created the enthusiastic entertaining and make the literary works as special as they are truely; Literary works embodied the core of the human experience. Literature reflects the historical events portraying the incidents that characterized any era through time. It's very crucial to mention that since the previous ages , people who used to read literary works and possessing books were considered the elite of their societies and their time. Literature was and is still correlated to arts, music, and all those beautiful aspects that make life enjoyable and very pleasant. Literary works provide humanity with a very persistent knowledge as it deals with a wide range of the world history. Plenty of writers used literary works as a means to convey their thoughts, portray various events that occurred in their society, so literature is a strong tool for communicating ideas and portraying different changes that occurred within the society through different shapes and counters in order to plan well for the future, avoid traps related to past events, and be aware for what is coming through inspiration and optimistic ideas and thoughts.

Through all what preceded , we can deduce that the study of the previous literary movements which are the following : Pre-Romanticism, Romanticism, Realism, Naturalism, and an introduction to Modernism was very efficient and deeply impacted students' literary background. Students were introduced to different literary trends through a detailed portrayal of all of them dealing with an introduction to the previous trends, the historical background of each movement, its historical background, its characteristics, major figures, in addition to the analysis of a chosen literary work from every trend. Each literary work was analyzed differently because of its specificity, themes , and objectives. Consequently, students will acquire a certain valuable literary background , they will be able to accomplish a thorough analysis that help them be well equipped with an important literary basic and help them derive profound moral lessons that may help them to pursue their lives at ease and overcome all challenges and drawbacks with deep faith and confidence.

Exams and tests

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Level: Third Year Licence**Module:British Literature****Student'sfull name :****Group :****Instructor :DrFatima.MESSAOUDI****Test First Semester**

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond to-morrow.
I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and, for many a time
I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
Fled is that music:—Do I wake or sleep?

Ode to a Nightingale**By John Keats**

MESSAOUDI

QUESTION 01:

Select the option that best answers/completes each of the questions/statements below.

1. The above poems is a:
a) narrative poem b) romantic c) neither narrative poem nor romantic
2) How many stanzas in the poem :

3. **In line** , “My sense, as though of hemlock I had drunk,”
a) The poet believes that hearing the nightingale’s song makes him happy
b) Other people believe that hearing the nightingale’s song makes the poet delighted
c) Everyone believes that hearing the nightingale’s song makes the poet enchanted
4. What type of literary device did the poet use in ”Where Beauty cannot keep her lustrous eyes ,”
a) Personificationb)Metaphorc)Simile

QUESTION 02:

Explain why the poet feels happy when hearing the nightingale’s song in “Ode to a Nightingale”

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Mohammed Kheidher University of Biskra**Faculty of letters & Languages****Department of English Language and Literature****Level: Third Year Licence****Module:British Literature****Student's full name :****Group :****Instructor :DrFatima.MESSAOUDI****Test Second Semester**

'Tis done! and Britain for her madness sighs
 Take warning, tyrants, and henceforth be wise,
 If o'er mankind man gives you regal sway,
 Take not the rights of human kind away.
 When God from chaos gave this world to be,
 Man then he formed, and formed him to be free,
 In his own image stamp't the favourite race—
 How darest thou, tyrant, the fair stamp deface!
 When on mankind you fix your abject chains,
 No more the image of that God remains;
 O'er a dark scene a darker shade is drawn,
 His work dishonour'd, and our glory gone!
 When first Britannia sent her hostile crew
 To these far shores, to ravage and subdue,
 We thought them gods, and almost seem'd to say
 No ball could pierce them, and no dagger slay—
 Heavens! what a blunder—half our fears were vain;
 These hostile gods at length have quit the plain,
 On neighbouring isles the storm of war they shun,
 Happy, thrice happy, if not quite undone.
 Yet soon, in dread of some impending woe,
 Even from these islands shall these ruffians go—
 This be their doom, in vengeance for the slain,
 To pass their days in poverty and pain;
 For such base triumphs, be it still their lot
 None but a George could be more vile than they.
 Swoln though he was with wealth, revenge, and pride,
 How could he dream that heaven was on his side—

Did he not see, when so decreed by fate,
 They placed the crown upon his royal pate,
 Did he not see the richest jewel fall—
 Dire was the omen, and astonished all.—
 That gem no more shall brighten and adorn;
 No more that gem by British kings be worn,
 Or swell to wonted heights of fair renown
 The fading glories of their boasted crown.
 Yet he to arms, and war, and blood inclined,
 (A fair-day warrior with a feeble mind,
 Fearless, while others meet the shock of fate,
 And dare that death, which clips his thread too late,)

He to the fane (O hypocrite!) did go,
 While not an angel there but was his foe,
 There did he kneel, and sigh, and sob, and pray,
 Yet not to lave his thousand sins away,
 Far other motives sway'd his spotted soul;
 'Twas not for those the secret sorrow stole
 Down his pale cheek—'twas vengeance and despair
 Dissolv'd his eye, and plant'd sorrow there;—
 How could he hope to bribe the impartial sky
 By his base prayers, and mean hypocrisy?—
 Heaven still is just, and still abhors all crimes,
 Not acts like George, the Nero of our times.
 What were his prayers—his prayers could be no more
 Than a thief's wishes to recruit his store:—
 Such prayers could never reach the worlds above;
 They were but curses in the ear of Jove;—

America Independent By Philip Freneau

Question One : Provide a short biography of the writer ?

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Question Two : What characterizes Freneau 's writings ?

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Question Three : What is the main theme of this poem ?

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Question Four : What do the underlined words mean ?

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Question Five : Is the poet praising the British Justify ?

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Question Six : What is the Literary type of this poem ?

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