

**Drohobych Ivan Franko State Pedagogical University
Department of Foreign Literature and Polonistics**

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**ENGLISH
LITERARY
MODERNISM**

Methodological Recommendations for Independent Work of Students

**Drohobych
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**Дрогобицький державний педагогічний університет імені Івана Франка
Кафедра зарубіжної літератури та полоністики**

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**АНГЛІЙСЬКИЙ
ЛІТЕРАТУРНИЙ
МОДЕРНІЗМ**

Методичні рекомендації для самостійної роботи студентів

**Дрогобич
2024**

Recommended

*by Academic Council of Drohobych Ivan Franko State Pedagogical University
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«**English Literary Modernism: Methodological Recommendations for Independent Work of Students**» is recommended for students of the first (Bachelor) level of higher education, specialties 014 Secondary Education (Ukrainian Language and Literature) and Secondary Education (Polish Language and Foreign Literature) field of study 01 Education / Pedagogy. The content of the paper corresponds to the programme requirements for the content of the theoretical course.

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«Англійський літературний модернізм: Методичні рекомендації для самостійної роботи студентів» рекомендовано для студентів першого (бакалаврського) рівня вищої освіти спеціальностей 014 Середня освіта (Українська мова і література) та Середня освіта (Польська мова і зарубіжна література) галузі знань 01 Освіта/Педагогіка. Зміст посібника відповідає програмним вимогам теоретичного курсу.

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INTRODUCTION

Students' independent work is an important mean of mastering educational material in free from academic disciplines time. It is regulated by the "Regulations on the organisation and control of students' independent work at Drohobych Ivan Franko State Pedagogical University".

The university is supposed to offer students professional training at a high-quality level, forming the essential professional and general competences, in particular:

- abilities to communicate in foreign languages, apply knowledge in practical situations, have information and communication technology skills;

- abilities to abstract thinking, analyze, synthesize, learn, and master modern knowledge;

- abilities to search, use, analyze information, and apply educational theories and methodologies in teaching, organize effectively educational activities in foreign languages and literature, use systematic knowledge (based on the historical and cultural context) about the main periods of development of Ukrainian and Foreign literature from the Ancient literature to the 21st century, its leading representatives,

- abilities to trace the evolution of movements, genres, and styles, to understand the specifics of artistic phenomena in professional activities; do linguistic, literary and special philological analyses of texts referring to different styles and genres with fluency in professional terminology.

The purpose of the academic discipline is to master and deepen students' knowledge of the English literary process in the 20th century.

The main objective of the discipline of the academic discipline is to prepare students for a deep perception of literary works and to form their skills to analyze and interpret the ones.

According to the curriculum, the total volume of the academic discipline for students of the first (Bachelor's) level (240 ECTS credits) is 3 credits (90 hours). The amount of individual work is 60 hours.

“English Literary Modernism” is based on the study of disciplines: Introduction to Literary Studies, Philosophy, History of Foreign Literature (Ancient Literature), History of World Literature (Middle Ages), History of World Literature (the 17th – 18th centuries), History of World Literature (the 19th century. Romanticism), History of World Literature (the 19th century. Realism), History of Foreign Literature (late 19th – early 20th centuries), History of Foreign Literature (the first half of the 20th century), History of Foreign Literature (the second half of the 20th century).

As per the educational programme requirements, students

have to: possess knowledge of terminological apparatus of the discipline, patterns of the English historical and literary process development within the 20th century; genre and stylistic peculiarities of the texts written in the 20th century;

be able to: demonstrate the unity of content and form in a literary work; reveal the essence of the author’s idea; determine the typological peculiarities of English Literary Modernism; distinguish the main meaningful and formative components of a literary work; interpret the image system of a literary work; analyze the system of fiction language at the phonemic, lexical and syntactic levels; compare literary works by different artistic and aesthetic parameters; express own vision of the literary texts.

Individual study includes studying necessary theoretical material; completing tasks according to the list of competencies formed within each topic of the curriculum; completing individual assignment, reading literary texts from the compulsory reading list; getting ready for seminars and term credit.

According to its structure, the publication consists of a content and organization of students’ independent work, tasks for seminars, obligatory texts for reading and references.

I. CONTENT AND ORGANIZATION OF STUDENTS' INDEPENDENT WORK

1.1. Content of the educational discipline

Introduction. Modernism as a main literature movement in European culture in the 20th century. Historical context. Aesthetic and philosophical principles of English modernism. The problem of periodization of English literary modernism in the 20th century.

Modernism in prose. High modernism. The narrative mode “stream of consciousness” in English literature and its influence on European literature.

Principles of new artistic thinking in the works of James Joyce. The autobiographical origin in the Irish writer’s work. Joyce and literary Dublin. Joyce and Ibsen: similarity of worldview and aesthetic positions.

The formation of the modernist short story in Joyce’s work: the collection “Dubliners”. The place of “Giacomo Joyce” in the creativity of J. Joyce. The originality of the novel “A Portrait of the Artist as a Young Man” by J. Joyce.

The novel “Ulysses” as the first classic modernist text of English literature. “Finnegan’s Wake” as an example of an “open work”: to the problem of interpretation. “Finnegan’s Wake” and English postmodern literature.

Ways of interaction between realistic art and experimental schools and movements of modernism. **The Bloomsbury Group** as a phenomenon of English culture in the 20th century.

Works of Virginia Woolf. The short stories of V. Woolf. V. Woolf as a theoretician of modernism. Impressionism in V. Woolf’s prose (novels “Mrs. Dalloway”, “To the Lighthouse”). The polyphonic structure of V. Woolf’s novel “Mrs. Dalloway”. Psychologism and lyricism of V. Woolf’s prose.

Works of David Herbert Lawrence. Features of D.H. Lawrence’s individual style. The world of nature and civilization in D.H. Lawrence’s novel “Lady Chatterley’s Lover”.

Lawrence, Freudianism, and Nietzscheism. Denial of the “mechanization” of modern life. The main concepts in the novel.

The creativity of Joseph Conrad. “Heart of Darkness” as Conrad’s Magnum opus. Features of modernism in the novel. Racism and Imperialism in Conrad’s novel. Adaptations and influences.

Modernism in poetry. English poetry in the first half of the 20th century. Imagism: stages and main representatives. The creative programme of modernism in T.E. Hughes’s works.

“Trench Poetry”: the concept of war, the type of hero and the peculiarity of heroism; the works of R. Brooke, R. Graves, I. Gurney, D. Jones, W. Owen, and S. Sassoon.

The Oxford Group: renewal of poetic language and search for new forms. The Poetry of W.H. Auden, C. D. Lewis, L. MacNeice and S. Spender.

The creativity of Thomas Sterns Eliot. Thomas Sterns Eliot as a poet, author of poetic dramas, critic, and Nobel Prize winner. Features of T.S. Eliot’s poetics.

The peculiarities of T.S. Eliot’s poems “The Hollow Men” and “The Waste Land”. A new type of hero in poems.

The modernist studies of William Butler Yeats. W.B. Yeats as a poet, playwright and literary critic.

Modernism in the Theatre. Samuel Beckett and “The theatre of absurd”. The problem of “human and the world” in Beckett’s dramas. S. Beckett’s innovations in the drama “Waiting for Godot”.

From Modernism to Postmodernism. Literature of the World Wars. New ideological and thematic layers in English literature. New realism. Postcolonialism. Feminist literature. The main representatives.

1.2. Tasks for individual work

1) Prepare a report on the topic “England at the beginning of the 20th century: the social, political, economic situation”.

2) Analyze the features of the main literary streams, movements and works that characterize the literary process of the first half of the 20th century.

3) Reveal the philosophical and psychological basics of the modernist discourse in the 20th century.

4) Identify the philosophical and cultural markers of the era: postculture, conventional aesthetics, Nietzscheism, existentialism.

5) Reveal the peculiarities of the problem “literature and war”: comprehension of military themes in English literature in the 20th century.

6) Analyze the problem of “human and the world” in the literature of English modernism.

7) Justify the connection between modernism literature and postmodern culture.

8) Name the avant-garde techniques in the literature of English modernism.

9) What was the reaction against modernism in English literature in the post-war period?

10) Prepare a report on “Modernism and realism of the second half of the 20th – early 21st century”.

11) Trace the connections between modernism and postmodernism.

12) Analyze the images of Dublin and London in English Modernists’ novels and poetry.

1.3. Evaluation criteria

The assessment is carried out according to the scales: 100-points, national and ECTS.

A (90–100) – “credited”: receives a student with deep knowledge of the educational material, who fully reproduces the programme material; demonstrates fluency in the discipline’s terminology; fluently analyzes and interprets literary works; explains the author’s idea; determines the typological peculiarities of English Literary Modernism in the cultural and

historical aspects; analyzes the system of fiction language; expresses own vision of the literary texts.

B (82–89) – “credited”: receives a student with good knowledge of the educational material, who fully reproduces the programme material, makes some insignificant mistakes; is well versed in the terminological apparatus of the discipline; independently, but with some inaccuracies, analyze and interprets literary works; explains the author’s idea; determines the typological peculiarities of English Literary Modernism in the cultural and historical aspects; analyzes the system of fiction language; expresses quite convincingly own vision of the literary texts.

C (75–81) – “credited”: receives a student with general knowledge of the educational material, who fully reproduces the programme material; the questions were mostly revealed by him, but a small number of significant mistakes were made; in general knows the terminological apparatus of the discipline; is able with some difficulties to analyze and interpret literary works; explains the author’s idea; determines the typological peculiarities of English Literary Modernism in the cultural and historical aspects; analyzes the system of fiction language; expresses his vision of the literary texts.

D (67–74) – “credited”: receives a student who has difficulties while reproducing the material, completely reproduces the programme material, but seldom refers to the materials from the recommended literature; the questions were partially revealed by him and significant mistakes were made; uses the terminological apparatus of the discipline incompletely; with some help of the teacher analyses and interprets literary works; explains the author’s idea; determines the typological peculiarities of English Literary Modernism in the cultural and historical aspects; analyzes the system of fiction language; expresses with some difficulties his vision of the literary texts.

E (60–66) – “credited”: receives a student with limited understanding of the educational material, hardly refers to the materials contained in the recommended literature; the questions were partially revealed by him and significant mistakes were made; knows the terminological apparatus of the discipline only partially; has weak skills of

analysis and interpretation of literary works in the unity of form and content; with considerable difficulty tries to reveal the essence of the author's idea, determine the typological peculiarities of English Literary Modernism in the cultural and historical aspects, analyzes the system of fiction language; does not have his vision of the literary texts or cannot formulate and explain it.

FX (35–59) – “not credited”: receives a student who shows ignorance of most of the educational material, makes gross mistakes, does not reproduce the material; does not refer to the materials contained in the recommended literature; the questions were almost revealed by him; almost does not know the terminological apparatus of the discipline; is practically unable to analyze and interpret literary works, explains the essence of the author's idea, determine the typological peculiarities of English Literary Modernism in the cultural and historical aspects, analyzes the system of fiction language; does not have his vision of the literary texts.

F (0–34) – “not credited”: receives a student who does not know the educational material and the terminological apparatus of the discipline; does not rely on the materials contained in the main and additional recommended literature; has no developed skills of literary works analysis and interpretation in the unity of form and content; cannot reveal the essence of the author's idea, determine the typological peculiarities of English Literary Modernism in the cultural and historical aspects, analyze the system of fiction language; does not have his vision of the literary texts.

1.4. Means of diagnosis of learning outcomes

- oral answers at seminars;
- test;
- interview with the lecturer;
- individual assignment;
- credit.

1.5. Forms of control

Credit is the form of the final control.

A student can score 100 points during the semester: answers at seminars – 40 points; test – 15 points; interview with the lecturer – 20 points; individual assignment – 25 points. At a seminar the maximum score is “10” points.

Distribution of points:

Answers at seminars	Test	Interview with the lecturer	Individual assignment	Total
40	15	20	25	100

The final credit score is the total sum of points according to scales: 100-point, national and ECTS.

A student can get the maximum number of points (40 points) at 7 seminars by answering not less than four times. The maximum number of points (10) for one answer can be obtained by giving full, detailed answers to the questions of the practical lesson plan or for constructive and original additions and participation in the discussion.

The test (15 points), which contains reproductive and creative tasks, is held at the end of the term.

An interview with the lecturer (20 points) is held at the end of the semester based on a pre-proposed list of questions and according to a pre-announced schedule.

The criteria for evaluating a creative assignment are the quality of the conducted research, including the student’s ability to identify briefly the key questions of the issue and the ability to present it to the audience.

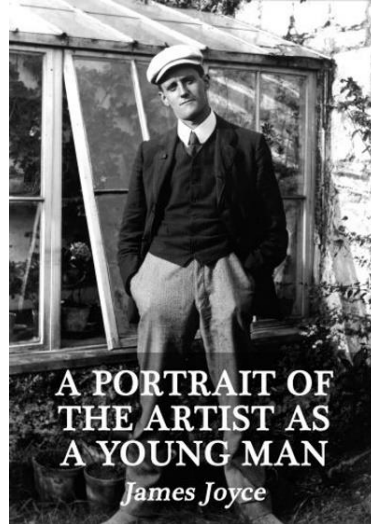
A student receives points for an individual assignment (25 points) if it is an original independent work that reflects the student’s creative search, his or her ability to non-standard thinking, and work with scientific and methodological sources.

The points are distributed as follows: completeness of the topic (10 points), creativity (10 points), literacy (5 points)). Forms of the individual assignment: intermediate album, creative stylization, literary collage (at the student's choice).

The re-examination is conducted orally, with the assessment based on a 100-point scale.

II. SEMINARS

2.1. The originality of the novel “A Portrait of the Artist as a Young Man” by James Joyce



James Joyce is one of the most famous writers of the 20th century. He was born in Dublin. He was the eldest of ten children. J. Joyce went to Clongowes Wood College and Belvedere College. These were Jesuit schools. Later he graduated from University College in Dublin. There he published his essays. For most of his life, James lived abroad and travelled in Europe. He lived in Paris, Trieste, and Zurich in the company of Nora Barnacle, with whom he escaped in 1904 and married. He taught the English language. They had two children, Giorgio and Lucia. J. Joyce had health problems and died in 1941 when he was 59.

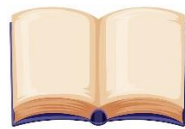
J. Joyce's masterpiece, "Ulysses" (1922), was a modern version of Homer's Odyssey. It is the story of Leopold Bloom's one day in his life. He was an Irish Jew, who walked around Dublin. This book brought him fame and notoriety. It is a travesty of the heroic epic and a curse of the unheroic modernity.

Other famous works of the author include the following: the short story collection "Dubliners" (1914), "A Portrait of the Artist as a Young Man" (1916), and "Finnegan's Wake" (1939). James Joyce is famous for his both allusive and naturalistic style. There are many philosophical and religious associations in the writings, where poetic images mix with

naturalistic details. His speech in the novels is blended with the heroes' inner speech and is submerged by it.

James Joyce is stated to be a modernist and avant-garde writer, who used a literary technique stream of consciousness.

1. James Joyce: a Brief Biographical Sketch.
2. The concept of J. Joyce's work, the term "epiphany". The concept of the world and man in modernism.
3. Collection of stories "Dubliners" in the context of modernist literature.
4. The genre of autobiography and "stream of consciousness" in the novel "A Portrait of the Artist as a Young Man".
5. The novel "Portrait of an Artist in His Youth": the process of forming the character's personality and the principles of creating the image of a literary character.



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- 5) Joyce G. A Portrait of the Artist as a Young Man. London: Alma Books, 2014. URL: <https://almabooks.com/wp-content/uploads/2016/10/A-Portrait-of-the-Artist-Excerpt.pdf>
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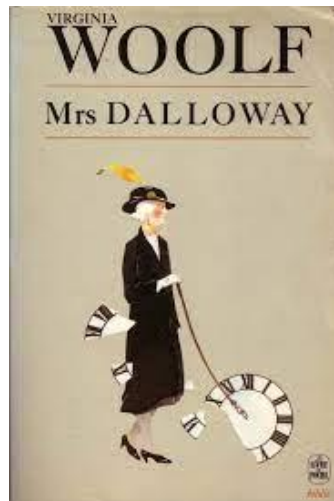


Questions and tasks for self-control:

1. Explain the meaning of the following terms: “autobiography”, “allusion”, “associative plot”, “essay”, “epiphany”, “modernism”, “stream of consciousness”, and “reminiscence”.

2. Watch and analyze R. Semkiv's lecture “James Joyce”. URL: <https://www.youtube.com/watch?v=mBumOxqzgzk&list=PLa6RrfylRW7T9lkcyujhgzpZODnxZlkD1>.

2.2. The polyphonic structure of Virginia Woolf's novel "Mrs. Dalloway"



Virginia Woolf was born in 1882 in a wealthy and intelligent family. Her parents had eight children. Virginia was brought up in an intelligent environment. She had access to their father's extensive library. Many important thinkers and writers of the Victorian age frequently visited their home.

Being a child, V. Woolf experienced several traumas. Her mother died when she was 13; she was also sexually abused by her half-brother; and her sister died when she was 15. She also lost both her father and a brother to illness when Woolf was in her twenties. Woolf suffered severe bouts of depression; in adulthood, these occurred regularly after she had completed a book. She attempted suicide more than once and she killed herself in 1941.

Virginia Woolf represented the most radical and progressive wing of literary Modernism. She is one of the first commentators on Modernism in England. Her sisters and brothers, her husband and she highly influenced English Modernism. Their group (which included writers, scientists, and artists) formed "The Bloomsbury Group". They lived, worked or studied near Bloomsbury in London. Their creative work influenced aesthetics, criticism and literature. That group included E.M. Forster, L. Strachey, and J. M. Keynes.

V. Woolf published her first novel in 1915 – “The Voyage Out”, and then “Night and Day” (1916), “Jacob’s Room” (1922) and her masterpieces – “Mrs. Dalloway” (1925) and “To the Lighthouse” (1927).

In her novels, V. Woolf used an interior monologue to depict the stream-of-consciousness technique. She created her original style, which was characterized by rhythms and poetic images. V. Woolf was an influential critic. Her essays on the fiction of her contemporaries (“Modern Fiction”), pointed out a tendency to ignore the truths about life, and humanity, and focus on everyday life’s details. She showed great intellect and taste in her books of literary criticism. Virginia Woolf with her husband Leonard founded the Hogarth Press in 1917. They published many prominent authors of the Modern age.

1. Virginia Woolf: a Brief Biographical Sketch.
2. The Bloomsbury Group.
3. Literary and critical activity of the writer.
4. Artistic originality of the novel “Mrs. Dalloway”. Features of the “stream of consciousness” and features of impressionism in the novel.
5. Characteristics of the main characters.



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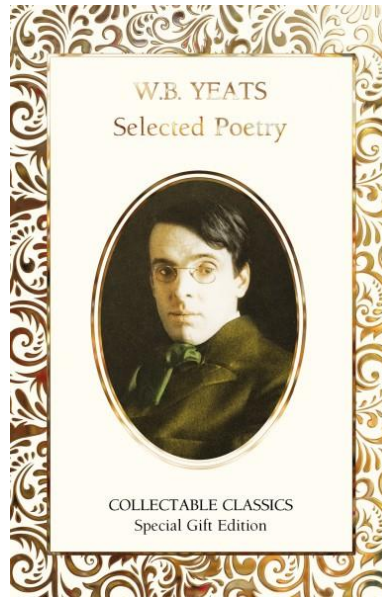
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Questions and tasks for self-control:

1. Explain the meaning of the following terms: “lost generation”, “experimental prose”, and “impressionism”.
2. Read, and make annotations on the essay “Women and Fiction” by V. Woolf. Discuss the problem of female authors in the literature of Modernism.

2.3. The modernist studies of William Butler Yeats



William Butler Yeats was born in 1865, in Dublin, Ireland. He is among the most important poetic figures of the 20th century. A writer, playwright, and critic, he utilized traditional lyric forms. He also but explored the relationship between modernist themes and classical and romantic ideas.

His father, John Butler Yeats, was a well-known Irish painter. He spent his early years in County Sligo and London. Then, at the age of fifteen, he returned to continue his education and to study painting in Dublin. Later Yeats discovered that he preferred poetry. Yeats became involved with the Celtic Revival. This movement was against English cultural influences in Ireland.

Yates was dedicated to revitalizing the traditions of national culture. His poetry at the beginning of the 20th century was based on Irish folklore and mythology. It led to the creation of his tales (“Fairy and Folk Tales of the Irish Peasantry” (1888), “The Wanderings of Oisín and Other Poems, (1889)”; collections of short stories (“The Celtic Twilight (1893)”, “The Secret Rose” (1897), “The Wind Among the Reeds” (1899)); poems (“In the Seven Woods” (1903), “The Green Helmet and Other Poems” (1910), “Poems Written in Discouragement ” (1913), “Responsibilities, 1914)”, “The Wild Swans at Coole” (1917)).

In 1889, he met beautiful Maud Gonne, famous passionate nationalist politics. She became a powerful character in his poetry (“Leda and the Swan” 1924)).

His writings after 1910 were strongly influenced by Ezra Pound. He was interested in mysticism and the occult, but he continued to be restrained in the advancement of his idiosyncratic ideology, and his poetry grew stronger as he became older.

In 1922 he became a senator of the Irish Free State. Later, Yates experienced a second birth as a poet. He published two collections of poetry “These are The Tower” (1928) and “The Winding Stair” (1933).

In 1923 William Butler Yeats won the Nobel Prize for Literature.

1. William Butler Yeats: a Brief Biographical Sketch.
2. Author’s modernistic conception in poetry.
3. National and philosophical aspects of Yeats’ poetry.
4. William Butler Yeats’ plays: background, plot, setting, main themes, problems, characters.
5. William Butler Yeats in Ukrainian translations.



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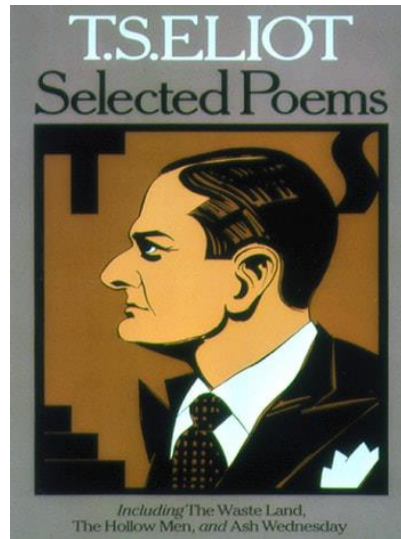
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Questions and tasks for self-control:

1. Translate into Ukrainian one of the Yeats' poetry.
2. Read, and make annotations on I. Senchuk's essay about the evolution of W.B. Yeats's idea of drama. Discuss the following problems: "Yeats and the Japanese medieval Noh theatre" and "The motifs of Christian mythology in Yeats' drama".

2.4. The peculiarities of Thomas Stearns Eliot's poems "The Hollow Men" and "The Waste Land"



Thomas Stearns Eliot in St. Louis, the USA, the youngest of seven children. He attended Smith Academy and studied at Harvard. The poet began writing his first poems at the age of 14 being influenced by Omar Khayyam. Fascinated by Symbolist poetry, he went to Paris, where he continued studies at the Sorbonne. He also wanted to study in Germany in 1914, but have to leave the country due to World War I.

Later he moved to England, converted to Anglicanism and became a British citizen in 1927. In England he met Ezra Pound, who had a great influence on Eliot's work and helped Eliot to publish "The Love Song of J. Alfred Prufrock" (1915).

When he was 40, he had published over 20 books: volumes of poetry, criticism, and plays.

His most famous work is "The Waste Land" (1922). This poem examines the disempowerment and melancholy felt by the lost generation after the First World War. It also embodies sentiments of the "lost generation" and is rich in allusions from Bible and Dante.

The theme of human degradation and death is central to the poem "The Hollow Men" (1925). There is a prophecy of the end of the world. The author deliberately portrays apocalyptic motifs without tragedy.

"The Four Quartets", four connected poems (1935 and 1943) represent the culmination of Eliot's work.

By the time he won the Nobel Prize in 1948, he was thought to be one of the most influential writers in English literature.

1. Thomas Stearns Eliot: a Brief Biographical Sketch.
2. Periodisation of his work. The problem of the evolution of the writer's work.
3. General characteristics of literary and critical works of T. S. Eliot.
4. Thomas Stearns Eliot s in Ukrainian translations.



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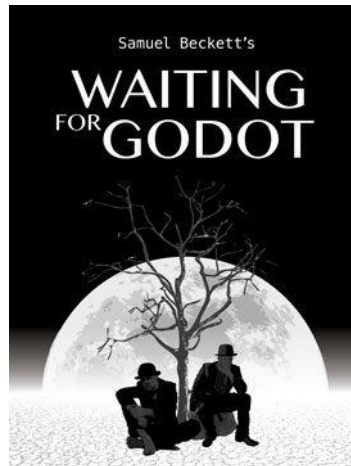
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Questions and tasks for self-control:

- 1.** Write out and explain the meaning of the following terms “Imagism”, “Neoclassical Modernist Poetry”, and “Tradition and Innovation in Literature”.
- 2.** Read the drama “Murder in the Cathedral”. Prepare a report: “T.S. Eliot as a playwright”.
- 3.** Explain Eliot’s conception of art as the idea of art being impersonal.
- 4.** What is the relationship between the poet, history, and society according to T. S. Eliot?

2.5. Samuel Beckett's innovations in the drama "Waiting for Godot"



Samuel Beckett is both an Irish and French essayist, novelist, poet, playwright, philosopher, writer, and Nobel laureate in literature (1969).

He was one of the iconic writers of the modernist period. Samuel Beckett was born in Dublin (Ireland) in 1906 and was the second son of middle-class parents. His family was a part of the Protestant minority in a Catholic society. He got a great education, graduating from Trinity College in Dublin, with a major emphasis in French and Italian. Therefore, during his college years, French literature became Beckett's main area of interest. In 1929, Beckett went to Paris, where he met James Joyce and became his literary secretary.

In the 1930s and 1940s he wrote critical studies ("Proust and Others"), poems, and two novels ("Murphy", "Watt") – all were written in English. In the late 1940s, he started to write in French. It was a kind of rejection of Ireland as his homeland.

Samuel Beckett developed the «Theatre of the Absurd». His first great successful play was "Waiting for Godot" (1952). In this work, Beckett wrote about man's helplessness in the face of the futility of life. He described a static world. The writer indicates circular action not linear. In addition, the scene is not a simulation of an external reality, there is a space for fantasy.

In this world, nothing happens and the man in the theatre of the absurd is unable to act. There are no heroes with sense and ideal of life in

Beckett's plays. He created symbolic and psychological characters that destined to spend their lives in an unchanging and unexplainable world of absurdity and chaos.

1. Samuel Beckett: a Brief Biographical Sketch.
2. Samuel Beckett and the Theatre of Absurd.
3. Genre specificity, plot, structure, and composition of S. Beckett's drama "Waiting for Godot".
4. The themes of the writing. The problem of language and silence in the play.
5. Peculiarities of the characters.



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- 2) Beckett S. Waiting for Godot. URL: <https://resources.saylor.org/wwwresources/archived/site/wp-content/uploads/2011/01/Waiting-for-Godot.pdf>
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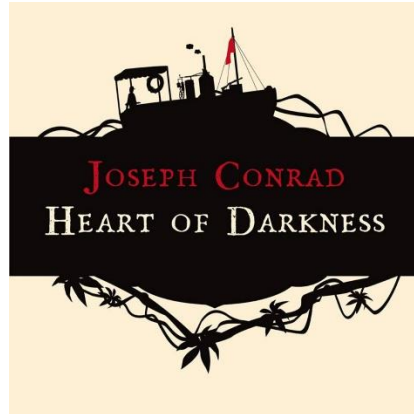
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Questions and tasks for self-control:

1. Explain the meaning of the terms “absurdity”, “absurd drama” / “theatre of the absurd”, and “paradox”.
2. Answer the following questions: “Who or What was Godot?”, “How does that play affect the audience?”
3. Watch the play online and compare it with the original.

2.6. “Heart of Darkness” as Joseph Conrad’s Magnum Opus



Joseph Conrad is one of the greatest novelists in English literature. He brought a new quality to the novel.

Conrad was born in Berdychiv (Ukraine) in 1857. His parents were Polish and his birth name was Józef Teodor Konrad Korzeniowski. His father – Apollo Korzeniowski – was a romantic poet who translated English books into French and Polish. Therefore, Joseph learned about the great English authors and read books by Charles Dickens, Walter Scott, William Shakespeare, and William Thackeray in two languages.

In 1874, Conrad left his studies and went to Marseilles (France) to apply for a job as a sailor on a ship. Later he joined the English merchant navy, where he became a long-range captain, and in 1884, he took British citizenship. Joseph Conrad also got a Master’s certificate.

He began his writing career in the late 1880s when he was 40. “Almayer’s Folly” (1895) – his first novel, written under the name Joseph Conrad. That novel was published thanks to the recommendation of John Galsworthy, whom the author met during the cruise.

His other significant works are “The Nigger of the Narcissus” (1897; it was published in the UStA under the title “The Children of the Sea”), “Lord Jim” (1900), “Typhoon” (1902), “Nostromo” (1904), “The Secret Agent” (1907), “The Arrow of Gold” (1919), “The Rover” (1923), etc.

He wrote mostly about the sea, English islands and colonies. In 1890, Conrad travelled up the Congo River. That trip was the basis of the novel “Heart of Darkness” (1902). He wrote a story about colonialism,

which is full of horrific details of the aborigines' lives and the order prevailing in the remote colony.

The theme of “darkness”, hiding in the souls of even the most “civilised” people, and the duality of human nature was at the centre of his research in this novel. The author led his characters to death so that in the face of death they could understand the meaning of their existence. He concluded that psychic forces that create evil could not be categorised.

1. Joseph Conrad: a Brief Biographical Sketch.
2. Joseph Conrad and Neo-romanticism.
3. Semantics of the story's title.
4. Genre, plot, and structure of J. Conrad's story “Heart of Darkness”.
5. Main themes and problems of the writing.
6. Peculiarities of the characters.



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7) Lindhé A. “Some Knowledge of Yourself”: “Heart of Darkness” in the Twenty-First-Century Literature Classroom – An Ethical Approach”. In *Joseph Conrad and Postcritique*, 211–26. Cham: Springer International Publishing, 2021.

8) Stephen, Martin. *English Literature: A Student Guide* 3rd ed. London: Pearson Education, 2000.

9) Warner O. *Men and Books: Joseph Conrad*. London: Longmans, Green & Company, 1951.



Questions and tasks for self-control:

1. Explain the meaning of the terms “allusion”, “inversion”, “colonialism” / “colourism”, “Neo-romanticism”, “myth”, and “racism”.

2. Read, discuss, and annotate the Preface to “The Nigger of the “Narcissus” and the essay “Joseph Conrad and the Development of Modernism” (<https://joelumsden.tripod.com/essaysandwritings/id4.html>).

2.7. The world of nature and civilization in David Herbert Lawrence's novel "Lady Chatterley's Lover"



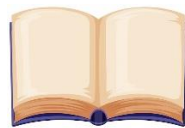
David Herbert Lawrence was born in Eastwood (Nottinghamshire, England) in 1885. His father Arthur John Lawrence was a miner. Lawrence's mother – Lydia Lawrence – was a well-educated and literary woman. She inspired David's interest in literature. At the age of seventeen, he suffered a severe form of pneumonia that led to tuberculosis. However, he got a scholarship to Nottingham High School. Lawrence taught miners' children for a time and then went on to teach at an Elementary school in London. Soon he left the job without regret, disillusioned with the professors and the lectures. He began writing poetry and spent four years working on the manuscript of his first novel. He published collections of poems ("Love Poems" (1913), "New Poems" (1918), "A Book of Poems" (1919), "Birds, Beasts and Flowers" (1923)); short stories ("The Prussian Officer" (1914) "England, My England" (1922)); and essays ("The Twilight in Italy" (1916) "Studies in Classic American Literature" (1922))

His famous novels are "The White Peacock" (1910), "Sons and Lovers" (1913), "The Rainbow" (1915), "Women in Love" (1920), "Psychoanalysis and Unconscious" (1921), "Aaron's Rod" (1922), "Kangaroo" (1923), "The Plumed Serpent" (1926), "Lady Chatterley's Lover" (1928).

Lawrence represents the most radical and the most progressive wing of literary Modernism. His novels are about relationships between man and woman, instincts, sexual explicitness, religions, human passion, the

sense of existence, and people's relationship to nature. Unlike other modernists, he was not interested in experiments in art; he dreamt of changing and improving life and was passionate about saving people. He considered the main evil of the era in the transformation of a person into a part of the social mechanism, an addition to the state system; he noted the ominous stigma of dehumanization in modern culture. Therefore, he stood for the relationship between mind and unconscious, mind and body, man and woman, human and nature, heaven and earth.

1. David Herbert Lawrence: a Brief Biographical Sketch.
2. "Vitalism" by D. H. Lawrence.
3. Genre specificity, plot, structure, and composition of D. H. Lawrence's novel "Lady Chatterley's Lover".
4. Main themes and problems of the writing. Peculiarities of the characters.
5. Lawrence and Freudianism. "Male" and "Female" as key concepts of the novel.



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- 3) Mehl D., Jansohn C. eds. *The Reception of D. H. Lawrence in Europe*. London: Continuum, 2007.
- 4) Schwartz D. Reading the Modern British and Irish Novel 1890–1930. Blackwell Publishing, Oxford 2005.
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Questions and tasks for self-control:

1. Answer the following questions: “What is the concept of the natural man by Lawrence?”, “Against what negative phenomena is the author against in his novel?”, and “What are the different points of view of love expressed by the characters in this novel?”.

2. Read, and make annotations on the essay “Mercury” by D. H. Lawrence.

III. OBLIGATORY TEXTS FOR READING

1. James Joyce: “A Portrait of the Artist as a Young Man”, “Giacomo Joyce”.
2. Virginia Woolf: “Mrs. Dalloway”, “Women and Fiction”.
3. William Butler Yeats: “Collected Poems”.
4. Thomas Stearns Eliot: “The Hollow Men”, “The Waste Land”, “Murder in the Cathedral”.
5. Samuel Beckett: “Waiting for Godot”
6. Joseph Conrad: “Heart of Darkness”.
7. David Herbert Lawrence: “Lady Chatterley’s Lover”.

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- 4) Classic Literature Library (Бібліотека класичної літератури): <https://classic-literature.co.uk>
- 5) Open Library («Відкрита бібліотека»): <https://openlibrary.org>
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- 7) The Online Books Page («Сторінка онлайн-книжок»): <http://digital.library.upenn.edu/books>

V. APPENDIX “PROGRAMME ESSAYS OF ENGLISH MODERNISM”

Virginia Woolf “Women and Fiction”¹

(1929)

“The title of this article can be read in two ways: it may allude to women and the fiction that they write, or to women and the fiction that is written about them. The ambiguity is intentional, for in dealing with women as writers, as much elasticity as possible is desirable; it is necessary to leave oneself room to deal with other things besides their work, so much has that work been influenced by conditions that have nothing whatever to do with art.

The most superficial inquiry into women’s writing instantly raises a host of questions. Why, we ask at once, was there no continuous writing done by women before the eighteenth century? Why did they then write almost as habitually as men, and in the course of that writing produce, one after another, some of the classics of English fiction? And why did their art then, and why to some extent does their art still, take the form of fiction?

A little thought will show us that we are asking questions to which we shall get, as answer, only further fiction. The answer lies at present locked in old diaries, stuffed away in old drawers, half-obliterated in the memories of the aged. It is to be found in the lives of the obscure—in those almost unlit corridors of history where the figures of generations of women are so dimly, so fitfully perceived. For very little is known about women. The history of England is the history of the male line, not of the female. Of our fathers we know always some fact, some distinction. They were soldiers or they were sailors; they filled that office or they made that law. But of our mothers, our grandmothers, our great-grandmothers, what remains? Nothing but a tradition. One was beautiful; one was red-haired; one was kissed by a Queen. We know nothing of them except their names and the dates of their marriages and the number of children they bore.

Thus, if we wish to know why at any particular time women did this or that, why they wrote nothing, why on the other hand they wrote masterpieces, it is extremely difficult to tell. Anyone who should seek

¹ Woolf V. *Collected Essays*. Volume 2. London: The Hogarth Press, 1966. 304 p.

among those old papers, who should turn history wrong side out and so construct a faithful picture of the daily life of the ordinary women in Shakespeare's time, in Milton's time, in Johnson's time, would not only write a book of astonishing interest, but would furnish the critic with a weapon which he now lacks. The extraordinary woman depends on the ordinary woman. It is only when we know what were the conditions of the average woman's life – the number of her children, whether she had money of her own, if she had a room to herself, whether she had help in bringing up her family, if she had servants, whether part of the housework was her task – it is only when we can measure the way of life and the experience of life made possible to the ordinary woman that we can account for the success or failure of the extraordinary woman as a writer.

Strange spaces of silence seem to separate one period of activity from another. There was Sappho and a little group of women all writing poetry on a Greek island six hundred years before the birth of Christ. They fall silent. Then about the year 1000 we find a certain court lady, the Lady Murasaki, writing a very long and beautiful novel in Japan. But in England in the sixteenth century, when the dramatists and poets were most active, the women were dumb. Elizabethan literature is exclusively masculine. Then, at the end of the eighteenth century and in the beginning of the nineteenth, we find women again writing – this time in English with – extraordinary frequency and success.

Law and custom were of course largely responsible for these strange intermissions of silence and speech. When a woman was liable, as she was in the fifteenth century, to be beaten and flung about the room if she did not marry the man of her parents' choice, the spiritual atmosphere was not favourable to the production of works of art. When she was married without her own consent to a man who thereupon became her lord and master, "so far at least as law and custom could make him", as she was in the time of the Stuarts, it is likely she had little time for writing, and less encouragement. The immense effect of environment and suggestion upon the mind, we in our psychoanalytical age are beginning to realize. Again, with memoirs and letters to help us, we are beginning to understand how abnormal is the effort needed to produce a work of art, and what shelter

and what support the mind of the artist requires. Of those facts the lives and letters of men like Keats and Carlyle and Flaubert assure us.

Thus it is clear that the extraordinary outburst of fiction in the beginning of the nineteenth century in England was heralded by innumerable slight changes in law and customs and manners. And women of the nineteenth century had some leisure; they had some education. It was no longer the exception for women of the middle and upper classes to choose their own husbands. And it is significant that of the four great women novelists – Jane Austen, Emily Bronte, Charlotte Bronte, and George Eliot – not one had a child, and two were unmarried.

Yet, though it is clear that the ban upon writing had been removed, there was still, it would seem, considerable pressure upon women to write novels. No four women can have been more unlike in genius and character than these four. Jane Austen can have had nothing in common with George Eliot; George Eliot was the direct opposite of Emily Bronte. Yet all were trained for the same profession; all, when they wrote, wrote novels.

Fiction was, as fiction still is, the easiest thing for a woman to write. Nor is it difficult to find the reason. A novel is the least concentrated form of art. A novel can be taken up or put down more easily than a play or a poem. George Eliot left her work to nurse her father. Charlotte Bronte put down her pen to pick the eyes out of the potatoes. And living as she did in the common sitting room, surrounded by people, a woman was trained to use her mind in observation and upon the analysis of character. She was trained to be a novelist and not to be a poet.

Even in the nineteenth century, a woman lived almost solely in her home and her emotions. And those nineteenth-century novels, remarkable as they were, were profoundly influenced by the fact that the women who wrote them were excluded by their sex from certain kinds of experience. That experience has a great influence upon fiction is indisputable. The best part of Conrad's novels, for instance, would be destroyed if it had been impossible for him to be a sailor. Take away all that Tolstoi knew of war as a soldier, of life and society as a rich young man whose education admitted him to all sorts of experience, and *War and Peace* would be incredibly impoverished.

Yet *Pride and Prejudice*, *Wuthering Heights*, *Villette*, and *Middlemarch* were written by women from whom was forcibly withheld all experience save that which could be met with in a middle-class drawing-room. No first-hand experience of war or seafaring or politics or business was possible for them. Even their emotional life was strictly regulated by law and custom. When George Eliot ventured to live with Mr Lewes without being his wife, public opinion was scandalized. Under its pressure she withdrew into a suburban seclusion which, inevitably, had the worst possible effects upon her work. She wrote that unless people asked of their own accord to come and see her, she never invited them. At the same time, on the other side of Europe, Tolstoi was living a free life as a soldier, with men and women of all classes, for which nobody censured him and from which his novels drew much of their astonishing breadth and vigour.

But the novels of women were not affected only by the necessarily narrow range of the writer's experience. They showed, at least in the nineteenth century, another characteristic which may be traced to the writer's sex. In *Middlemarch* and in *Jane Eyre* we are conscious not merely of the writer's character, as we are conscious of the character of Charles Dickens, but we are conscious of a woman's presence-of someone resenting the treatment of her sex and pleading for its rights. This brings into women's writing an element which is entirely absent from a man's, unless, indeed, he happens to be a working-man, a Negro, or one who for some other reason is conscious of disability. It introduces a distortion and is frequently the cause of weakness. The desire to plead some personal cause or to make a character the mouthpiece of some personal discontent or grievance always has a distressing effect, as if the spot at which the reader's attention is directed were suddenly twofold instead of single.

The genius of Jane Austen and Emily Bronte is never more convincing than in their power to ignore such claims and solicitations and to hold on their way unperturbed by scorn or censure. But it needed a very serene or a very powerful mind to resist the temptation to anger. The ridicule, the censure, the assurance of inferiority in one form or another which were lavished upon women who practised an art, provoked such

reactions naturally enough. One sees the effect in Charlotte Bronte's indignation, in George Eliot's resignation. Again and again one finds it in the work of the lesser women writers-in their choice of a subject, in their unnatural self-assertiveness, in their unnatural docility. Moreover, insincerity leaks in almost unconsciously. They adopt a view in deference to authority. The vision becomes too masculine or it becomes too feminine; it loses its perfect integrity and, with that, its most essential quality as a work of art.

The great change that has crept into women's writing is, it would seem, a change of attitude. The woman writer is no longer bitter. She is no longer angry. She is no longer pleading and protesting as she writes. We are approaching, if we have not yet reached, the time when her writing will have little or no foreign influence to disturb it. She will be able to concentrate upon her vision without distraction from outside. The aloofness that was once within the reach of genius and originality is only now coming within reach of ordinary women. Therefore the average novel by a woman is far more genuine and far more interesting today than it was a hundred or even fifty years ago.

But it is still true that before a woman can write exactly as she wishes to write, she has many difficulties to face. To begin with, there is the technical difficulty – so simple, apparently; in reality, so baffling – that the very form of the sentence does not fit her. It is a sentence made by men; it is too loose, too heavy, too pompous for a woman's use. Yet in a novel, which covers so wide a stretch of ground, an ordinary and usual type of sentence has to be found to carry the reader on easily and naturally from one end of the book to the other. And this a woman must make for herself, altering and adapting the current sentence until she writes one that takes the natural shape of her thought without crushing or distorting it.

But that, after all, is only a means to an end, and the end is still to be reached only when a woman has the courage to surmount opposition and the determination to be true to herself. For a novel, after all, is a statement about a thousand different objects-human, natural, divine; it is an attempt to relate them to each other. In every novel of merit these different elements are held in place by the force of the writer's vision. But they have

another order also, which is the order imposed upon them by convention. And as men are the arbiters of that convention, as they have established an order of values in life, so too, since fiction is largely based on life, these values prevail there also to a very great extent.

It is probable, however, that both in life and in art the values of a woman are not the values of a man. Thus, when a woman comes to write a novel, she will find that she is perpetually wishing to alter the established values-to make serious what appears insignificant to a man, and trivial what is to him important. And for that, of course, she will be criticized; for the critic of the opposite sex will be genuinely puzzled and surprised by an attempt to alter the current scale of values, and will see in it not merely a difference of view, but a view that is weak, or trivial, or sentimental, because it differs from his own.

But here, too, women are coming to be more independent of opinion. They are beginning to respect their own sense of values. And for this reason the subject matter of their novels begins to show certain changes. They are less interested, it would seem, in themselves; on the other hand, they are more interested in other women. In the early nineteenth century, women's novels were largely autobiographical. One of the motives that led them to write was the desire to expose their own suffering, to plead their own cause. Now that this desire is no longer so urgent, women are beginning to explore their own sex, to write of women as women have never been written of before; for of course, until very lately, women in literature were the creation of men.

Here again there are difficulties to overcome, for, if one may generalize, not only do women submit less readily to observation than men, but their lives are far less tested and examined by the ordinary processes of life. Often nothing tangible remains of a woman's day. The food that has been cooked is eaten; the children that have been nursed have gone out into the world. Where does the accent fall? What is the salient point for the novelist to seize upon? It is difficult to say. Her life has an anonymous character which is baffling and puzzling in the extreme. For the first time, this dark country is beginning to be explored in fiction; and at the same moment a woman has also to record the changes in women's

minds and habits which the opening of the professions has introduced. She has to observe how their lives are ceasing to run underground; she has to discover what new colours and shadows are showing in them now that they are exposed to the outer world.

If, then, one should try to sum up the character of women's fiction at the present moment, one would say that it is courageous; it is sincere; it keeps closely to what women feel. It is not bitter. It does not insist upon its femininity. But at the same time, a woman's book is not written as a man would write it. These qualities are much commoner than they were, and they give even to second- and third-rate work the value of truth and the interest of sincerity.

But in addition to these good qualities, there are two that call for a word more of discussion. The change which has turned the English woman from a nondescript influence, fluctuating and vague, to a voter, a wage-earner, a responsible citizen, has given her both in her life and in her art a turn towards the impersonal. Her relations now are not only emotional; they are intellectual, they are political. The old system which condemned her to squint askance at things through the eyes or through the interests of husband or brother, has given place to the direct and practical interests of one who must act for herself, and not merely influence the acts of others. Hence her attention is being directed away from the personal centre which engaged it exclusively in the past to the impersonal, and her novels naturally become more critical of society, and less analytical of individual lives.

We may expect that the office of gadfly to the state, which has been so far a male prerogative, will now be discharged by women also. Their novels will deal with social evils and remedies. Their men and women will not be observed wholly in relation to each other emotionally, but as they cohere and clash in groups and classes and races. That is one change of some importance. But there is another more interesting to those who prefer the butterfly to the gadfly—that is to say, the artist to the reformer. The greater impersonality of women's lives will encourage the poetic spirit, and it is in poetry that women's fiction is still weakest. It will lead them to be less absorbed in facts and no longer content to record with astonishing

acuteness the minute details which fall under their own observation. They will look beyond the personal and political relationships to the wider questions which the poet tries solve – of our destiny and the meaning of life.

The basis of the poetic attitude is of course largely founded upon material things. It depends upon leisure, and a little money, and the chance which money and leisure give to observe impersonally and dispassionately. With money and leisure at their service, women will naturally occupy themselves more than has hitherto been possible with the craft of letters. They will make a fuller and a more subtle use of the instrument of writing. Their technique will become bolder and richer.

In the past, the virtue of women's writing often lay in its divine spontaneity, like that of the blackbird's song or the thrush's. It was untaught; it was from the heart. But it was also, and much more often, chattering and garrulous – mere talk spilt over paper and left to dry in pools and blots. In future, granted time and books and a little space in the house for herself, literature will become for women, as for men, an art to be studied. Women's gift will be trained and strengthened. The novel will cease to be the dumping-ground for the personal emotions. It will become, more than at present, a work of art like any other, and its resources and its limitations will be explored.

From this it is a short step to the practice of the sophisticated arts, hitherto so little practised by women-to the writing of essays and criticism, of history and biography. And that, too, if we are considering the novel, will be of advantage; for besides improving the quality of the novel itself, it will draw off the aliens who have been attracted to fiction by its accessibility while their hearts lay elsewhere. Thus will the novel be rid of those excrescences of history and fact which, in our time, have made it so shapeless.

So, if we may prophesy, women in time to come will write fewer novels, but better novels; and not novels only, but poetry and criticism and history. But in this, to be sure, one is looking ahead to that golden, that perhaps fabulous, age when women will have what has so long been denied them-leisure, and money, and a room to themselves”.

**Joseph Conrad “Preface to “The Nigger of the “Narcissus”²
(1897)**

“A work that aspires, however humbly, to the condition of art should carry its justification in every line. And art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colours, in its light, in its shadows, in the aspects of matter and in the facts of life what of each is fundamental, what is enduring and essential – their one illuminating and convincing quality – the very truth of their existence. The artist, then, like the thinker or the scientist, seeks the truth and makes his appeal. Impressed by the aspect of the world the thinker plunges into ideas, the scientist into facts – whence, presently, emerging they make their appeal to those qualities of our being that fit us best for the hazardous enterprise of living. They speak authoritatively to our common-sense, to our intelligence, to our desire of peace or to our desire of unrest; not seldom to our prejudices, sometimes to our fears, often to our egoism – but always to our credulity. And their words are heard with reverence, for their concern is with weighty matters: with the cultivation of our minds and the proper care of our bodies, with the attainment of our ambitions, with the perfection of the means and the glorification of our precious aims.

It is otherwise with the artist.

Confronted by the same enigmatical spectacle the artist descends within himself, and in that lonely region of stress and strife, if he be deserving and fortunate, he finds the terms of his appeal. His appeal is made to our less obvious capacities: to that part of our nature which, because of the warlike conditions of existence, is necessarily kept out of sight within the more resisting and hard qualities—like the vulnerable body within a steel armour. His appeal is less loud, more profound, less distinct, more stirring – and sooner forgotten. Yet its effect endures forever. The changing wisdom of successive generations discards ideas, questions facts, demolishes theories. But the artist appeals to that part of

² Conrad J. *The Nigger of the Narcissus*. N.P. The Limited Editions Club, 1965. 164 p.

our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition – and, therefore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation – and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity – the dead to the living and the living to the unborn.

It is only some such train of thought, or rather of feeling, that can in a measure explain the aim of the attempt, made in the tale which follows, to present an unrestful episode in the obscure lives of a few individuals out of all the disregarded multitude of the bewildered, the simple and the voiceless. For, if any part of truth dwells in the belief confessed above, it becomes evident that there is not a place of splendour or a dark corner of the earth that does not deserve, if only a passing glance of wonder and pity. The motive then, may be held to justify the matter of the work; but this preface, which is simply an avowal of endeavour, cannot end here – for the avowal is not yet complete. Fiction – if it at all aspires to be art – appeals to temperament. And in truth it must be, like painting, like music, like all art, the appeal of one temperament to all the other innumerable temperaments whose subtle and resistless power endows passing events with their true meaning, and creates the moral, the emotional atmosphere of the place and time. Such an appeal to be effective must be an impression conveyed through the senses; and, in fact, it cannot be made in any other way, because temperament, whether individual or collective, is not amenable to persuasion. All art, therefore, appeals primarily to the senses, and the artistic aim when expressing itself in written words must also make its appeal through the senses, if its highest desire is to reach the secret spring of responsive emotions. It must strenuously aspire to the plasticity of sculpture, to the colour of painting, and to the magic suggestiveness of music – which is the art of arts. And it is only through complete, unswerving devotion to the perfect blending of form and

substance; it is only through an unremitting never-discouraged care for the shape and ring of sentences that an approach can be made to plasticity, to colour, and that the light of magic suggestiveness may be brought to play for an evanescent instant over the commonplace surface of words: of the old, old words, worn thin, defaced by ages of careless usage.

The sincere endeavour to accomplish that creative task, to go as far on that road as his strength will carry him, to go undeterred by faltering, weariness or reproach, is the only valid justification for the worker in prose. And if his conscience is clear, his answer to those who in the fulness of a wisdom which looks for immediate profit, demand specifically to be edified, consoled, amused; who demand to be promptly improved, or encouraged, or frightened, or shocked, or charmed, must run thus: – My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel – it is, before all, to make you *see*. That – and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm – all you demand – and, perhaps, also that glimpse of truth for which you have forgotten to ask. To snatch in a moment of courage, from the remorseless rush of time, a passing phase of life, is only the beginning of the task. The task approached in tenderness and faith is to hold up unquestioningly, without choice and without fear, the rescued fragment before all eyes in the light of a sincere mood. It is to show its vibration, its colour, its form; and through its movement, its form, and its colour, reveal the substance of its truth – disclose its inspiring secret: the stress and passion within the core of each convincing moment. In a single-minded attempt of that kind, if one be deserving and fortunate, one may perchance attain to such clearness of sincerity that at last the presented vision of regret or pity, of terror or mirth, shall awaken in the hearts of the beholders that feeling of unavoidable solidarity; of the solidarity in mysterious origin, in toil, in joy, in hope, in uncertain fate, which binds men to each other and all mankind to the visible world. It is evident that he who, rightly or wrongly, holds by the convictions expressed above cannot be faithful to any one of the temporary formulas of his craft. The enduring part of them – the truth which each only imperfectly veils – should abide with him as the most

precious of his possessions, but they all: Realism, Romanticism, Naturalism, even the unofficial sentimentalism (which like the poor, is exceedingly difficult to get rid of,) all these gods must, after a short period of fellowship, abandon him – even on the very threshold of the temple – to the stammerings of his conscience and to the outspoken consciousness of the difficulties of his work. In that uneasy solitude the supreme cry of Art for Art itself, loses the exciting ring of its apparent immorality. It sounds far off. It has ceased to be a cry, and is heard only as a whisper, often incomprehensible, but at times and faintly encouraging.

Sometimes, stretched at ease in the shade of a roadside tree, we watch the motions of a labourer in a distant field, and after a time, begin to wonder languidly as to what the fellow may be at. We watch the movements of his body, the waving of his arms, we see him bend down, stand up, hesitate, begin again. It may add to the charm of an idle hour to be told the purpose of his exertions. If we know he is trying to lift a stone, to dig a ditch, to uproot a stump, we look with a more real interest at his efforts; we are disposed to condone the jar of his agitation upon the restfulness of the landscape; and even, if in a brotherly frame of mind, we may bring ourselves to forgive his failure. We understood his object, and, after all, the fellow has tried, and perhaps he had not the strength – and perhaps he had not the knowledge. We forgive, go on our way – and forget.

And so it is with the workman of art. Art is long and life is short, and success is very far off. And thus, doubtful of strength to travel so far, we talk a little about the aim – the aim of art, which, like life itself, is inspiring, difficult – obscured by mists; it is not in the clear logic of a triumphant conclusion; it is not in the unveiling of one of those heartless secrets which are called the Laws of Nature. It is not less great, but only more difficult.

To arrest, for the space of a breath, the hands busy about the work of the earth, and compel men entranced by the sight of distant goals to glance for a moment at the surrounding vision of form and colour, of sunshine and shadows; to make them pause for a look, for a sigh, for a smile – such is the aim, difficult and evanescent, and reserved only for a

very few to achieve. But sometimes, by the deserving and the fortunate, even that task is accomplished. And when it is accomplished – behold! – all the truth of life is there: a moment of vision, a sigh, a smile – and the return to an eternal rest”.

David Herbert Lawrence “Mercury”³
(1926)

“It was Sunday, and very hot. The holiday-makers flocked to the hill of Mercury, to rise two-thousand feet above the steamy haze of the valleys. For the summer had been very wet, and the sudden heat covered the land in hot steam.

Every time it made its ascent, the funicular was crowded. It hauled itself up the steep incline, that towards the top looked almost perpendicular, the steel thread of the rails in the gulf of pine-trees hanging like an iron rope against a wall. The women held their breath, and didn’t look. Or they looked back towards the sinking levels of the river, steamed and dim, far-stretching over the frontier.

When you arrived at the top, there was nothing to do. The hill was a pine-covered cone, paths wound between the high tree-trunks, and you could walk round and see the glimpses of the world all round, all round: the dim far river-plain, with a dull glint of the great stream, to westwards; southwards the black, forest-covered, agile-looking hills, with emerald-green clearings and a white house or two; east the inner valley, with two villages, factory chimneys, pointed churches, and hills beyond; and north the steep hills of forest, with reddish crags and reddish castle-ruins. The hot sun burned overhead, and all was in steam.

Only on the very summit of the hill there was a tower, an outlook tower; a long restaurant with its beer-garden, all the little yellow tables standing their round discs under the horse-chestnut trees; then a bit of a rock-garden on the slope. But the great trees began again in wilderness, a few yards off. The Sunday crowd came up in waves from the funicular. In waves they ebbed through the beer-garden. But not many sat down to drink. Nobody was spending any money. Some paid to go up the outlook

³ Lawrence D.H. Late essays and articles. 1885-1930. Cambridge, UK ; New York : Cambridge University Press, 2004. 425 p.

tower, to look down on a world of vapours and black, agile-crouching hills, and half-cooked towns. Then everybody dispersed along the paths, to sit among the trees in the cool air.

There was not a breath of wind. Lying and looking upwards at the shaggy, barbaric middle-world of the pine-trees, it was difficult to decide whether the pure high trunks supported the upper thicket of darkness, or whether they descended from it like great cords stretched downwards. Anyhow, in between the tree-top world and the earth-world went the wonderful clean cords of innumerable proud tree-trunks, clear as rain. And as you watched, you saw that the upper world was faintly moving, faintly, most faintly swaying, with a circular movement, though the lower trunks were utterly motionless and monolithic.

There was nothing to do. In all the world, there was nothing to do, and nothing to be done. Why have we all come to the top of the Merkur? – there is nothing for us to do.

What matter! We have come a stride beyond the world. Let it steam and cook its half-baked reality below there. On the hill of Mercury we take no notice. Even we do not trouble to wander and pick the fat, blue, sourish bilberries. Just lie and see the rain-pure tree-trunks like chords of music between two worlds.

The hours pass by, people wander and disappear and re-appear. All is hot and quiet. Humanity is rarely boisterous any more. You go for a drink: finches run among the few people at the tables: everybody glances at everybody, but with remoteness.

There is nothing to do but to return and lie down under the pine-trees. Nothing to do. But why do anything, anyhow? The desire to do anything has gone. The tree-trunks, living like rain, they are quite active enough.

At the foot of the outlook tower there is an old tablet-stone with a very much battered Mercury, in relief. There is also an altar, or votive stone, both from the Roman times. The Romans are supposed to have worshipped Mercury on this summit. The battered god, with his round sun-head, looks very hollow-eyed and unimpressive in the purplish red sandstone of the district. And no-one any more will throw grains of

offering in the hollow of the votive stone: also common, purplish-red sandstone, very local and un-Roman.

The Sunday people do not even look. Why should they? They keep passing on into the pine-trees. And many sit on the benches, many lie upon the long chairs. It is very hot, in the afternoon, and very still.

Till there seems a faint whistling in the tops of the pine-trees, and out of the universal semi-consciousness of the afternoon arouses a bristling uneasiness. The crowd is astir, looking at the sky. And sure enough, there is a great flat blackness reared up in the western sky, curled with white wisps and loose breast-feathers. It looks very sinister, as only the elements still can look. Under the sudden weird whistling of the upper pine-trees, there is a subdued babble and calling of frightened voices.

They want to get down, the crowd want to get down off the hill of Mercury, before the storm comes. At any price to get off this hill! They stream towards the funicular, while the sky blackens with incredible rapidity. And as the crowd presses down towards the little station, the first blaze of lightning opens out, followed immediately by a crash of thunder, and great darkness. In one strange movement, the crowd takes refuge in the deep verandah of the restaurant, pressing among the little tables in silence. There is no rain, and no definite wind, only a sudden coldness which makes the crowd press closer.

They press closer, in the darkness and the suspense. They have become curiously unified, the crowd, as if they had fused into one body. As the air sends a chill waft under the verandah, the voices murmur plaintively, like birds under leaves, the bodies press closer together, seeking shelter in contact.

The gloom, dark as night, seems to continue a long time. Then suddenly the lightning dances white on the floor, dances and shakes upon the ground, up and down, and lights up the white striding of a man, lights him up only to the hips, white and naked and striding, with fire on his heels. He seems to be hurrying, this fiery man whose upper half is invisible, and at his naked heels white little flames seem to flutter. His flat, powerful thighs, his legs white as fire stride rapidly across the open, in

front of the verandah, dragging little white flames at the ankles, with the movement. He is going somewhere, swiftly.

In the great bang of the thunder, the apparition disappears, the earth moves, and the house jumps in complete darkness. A faint whimpering of terror comes from the crowd, as the cold air swirls in. But still, upon the darkness, there is no rain. There is no relief: a long wait.

Brilliant and blinding, the lightning falls again, a strange bruising thud comes from the forest, as all the little tables and the secret tree trunks stand for one unnatural second exposed. Then the blow of the thunder, under which the house and the crowd reel as under an explosion. The storm is playing directly upon the Merkur. A belated sound of tearing branches comes out of the forest.

And again the white splash of the lightning on the ground: but nothing moves. And again the long, rattling, instantaneous volleying of the thunder, in the darkness. The crowd is panting with fear, as the lightning again strikes white, and something again seems to burst, in the forest, as the thunder crashes”.

Електронне навчально-методичне видання

Наталія Лазірко

АНГЛІЙСЬКИЙ ЛІТЕРАТУРНИЙ МОДЕРНІЗМ

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