

## LINGUISTICS, LITERATURE, PHILOLOGY

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### GOTHIC REVIVAL IN THE WORKS OF THOMAS CHATTERTON

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*The second half of the 18th century in the history of English literature envisages the decline of Enlightenment ideas under the influence of the gradually increscent Romantic movement. This cultural trend, new and fresh, aimed to challenge the inconsistent and utopian ideals of the Ratio Epoch. It is not by accident that the establishment of Romanticism is closely related to the revival of Gothic tradition in literature. Gothic, both as a separate genre and an essential element of Romantic culture was revived as a reaction against the excessive and blind belief in the power of human's rationality. Gothic supernatural images and feature, doomed and oppressive atmosphere, despair and fatality of a character's life in the face of villains and hostility of the outside world makes apparently perfect contrast to the ideas and ideals promoted by the Enlightenment and depict the disappointment in them by means of strong rejection of anything related to common sense. Thomas Chatterton was the first in the poetic genre to take up Gothic elements and use them skillfully in his creations. In this article we will try to explore the way he employed the gothic in his poetry and thus created a powerful incentive for the establishment of a completely new trend in literature and found himself acknowledgement of such powerful figures of Romanticism as W. Wordsworth, S.T. Coleridge, J. Keats, R. Southey who admired him and continued to develop this tradition.*

The later part of the 18<sup>th</sup> century is important in the history of English literature not only because of the commencement of the Romantic Movement but also for the fact that this was the era when Gothic literature staged a comeback. Both Romantic and Gothic creations can be seen as two parallel streams enriching English literature and complementing each other at the same time. Just like Romantic literature, Gothic can be seen both as a reaction toward the inconsistent ideal and principles of the preceding age of Enlightenment. *"The inclusion of the Gothic elements was not accidental but a choice deliberately made with several purposes. Gothic, both as a self-content genre and an indispensable part of Romantic literature, was revived as a reaction against neoclassical rationality"* [5, p. 485]. At the same time this come back of the Gothic can be explained by the common climate in the society. Gothic style of writing resulted from the cruel and reprehensible reality after industrial revolutions which brought about social and thus cultural stratification. *"As a reflection of the harsh English society, writers reached back into Medieval Europe and reintroduced the Gothic genre by incorporating eerie plots, apparitions, and mysterious deaths"* [4]. As it is stated by a Russian literary historian N. Solovyova in her work "The History of the Foreign Literature. Pre-romanticism": "The common mood of all writers of that period can be characterized as melancholy and frustration, sentimental apology, attraction to wild nature, antiquity, folklore, ultimate denial of the Enlightenment rationalism" [7, p. 7]. Supernatural imaging of the outside world in Gothic literature symbolizes deep social and individual crisis, inability to percept and comprehend the reality by means of common sense and as a result fear of the reality full of distemper and disappointment, and total awe with the unknown, inexplicable, metaphysical. The dark trend in literature found its realization first of all in the genre of The Gothic romances like "The Castle of Otranto" (1765) by Horace Walpole, "The Romance of the Forest" (1792) by Ann Radcliffe, "The Monk" (1796) by Matthew Gregory Lewis, "Frankenstein; or the Modern Prometheus" (1818) by Mary Shelley. They made the readers shiver with fear and kept them in constant suspense. The action of a gothic novel usually take place in a medieval haunted castle, in a solitary outcast, on a health moorland, a dark thick forest and a sleepy hollow from where there are mysterious sounds to be heard and the main dwellers of which are owls, ravens and snakes. The main character is normally a cursed figure, a victim, doomed to withstand or fight against the obscure forces that keep him in a constant state of horror, oppression and despair. the deep dark forest, doomed roaming, the cursed wanderer. The same tradition was acquired in poetic literature. The most vivid examples are Samuel Taylor Coleridge's poems "The Rime of the Ancient Mariner" (1797–1799) and "Christabel"(1797–1800), Lord Byron's poem "Manfred" W. Wordworth's "Lucy Poems", "The Thorn" and "Goody Blake and Harry Gill". Gothic elements are to be found in the works of W. Blake, R. Southy, J. Keats. They are all great and acknowledged representatives of the

Romantic movement. Nevertheless, the gothic tradition in poetry takes its roots in the lyrical works of a less known but no less prominent poet Thomas Chatterton.

The first traces of darkness and mystery appear in his early poems like "Sly Dick" and "Church Warden and Apparition" both related to 1764. But the works are not really scary, they are quite plain in structure and stylistics and the author introduces the images of supernatural beings in order to scarify the mean protagonists on the way to fulfilling their dishonest intentions. But his later works and especially the pseudo-medieval forgery "Rowley Poems" become more sophisticated in their ideas and stylistic devises. Chatterton can be truly called a dark and even to some extent blood-thirsty poet since a great number of his works are either entirely gothic or contain certain features of the genre. "Elegy Written at Stanton Drew" serves as vivid example of a pure gothic poetry. Stanton Drew is a cemetery, where the narrator gets at night to see the violent death of his lover Maria. At first thought the choice of plot and setting is quite explicable. The idea of placing the action of the poem on a cemetery comes from Sentimentalism and the Graveyard School in particular. The poets of this movement Edward Young (1683–1765), Thomas Grey (1716–1771), James Thompson (1700–1748) made an attempt to change the course of poetry. They achieved certain progress in changing the setting and ideas from the life of upper-class society more to the countryside, to the wild nature and life of ordinary people. What is more, they focus on the individual feelings of the main character as they arise out of external objects, such as in Gray's "Elegy Written on a County Churchyard". However sentimentalism made a considerable step towards Romanticism failed to burst the bonds with philosophical reasoning of the Enlightenment. Their poetry is mensural and sometimes monotonous, nature images are smoothly picturesque and idyllic. Despite its unusual title, Graveyard Poetry presupposes but doesn't suggest anything supernatural or horrific in its contents. It touches upon quite earthly philosophical issues like the temporality of the terrestrial existence and eternal life, hardships of a simple man's daily life and injustice of the social inequality. The atmosphere of cemetery and the view of graves do not create the sensation of fear but involve the narrator into monotonous reasoning about the sense of life. Melancholy and harmony with nature are the general characteristics of sentimental poetry:

The breezy call of incense-breathing Morn,  
The swallow twitt'ring from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn  
Or busy housewife ply her evening-carer  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share [3, p. 84].

Chatterton's works contemporary to Sentimentalists cannot but get under their influence. However unlike his experienced counterparts the unfledged poet brings a very different tune and mood into his verses. In Chatterton's works sentimental melancholy turns into deep and intense pre-romantic depression. The author loses harmony with nature and his perception of the outside world is full of fear and obscurity. Philosophical reasoning almost doesn't occur in his "Elegy Written at Stanton-Drew" (1769), while a great attention is paid to the images of nature which are far more dynamic and picturesque than those with the sentimentalists. As in any gothic work, the description of nature plays the main part in the elegy, it becomes a living element and acquires enormous poetic power. The author mystifies the image of graveyard in the reader's perception, using endless epithets, metaphors, allegories like the "*The bird of omen with incessant scream*", "*thickening veil of evening's drawn. // The azure changes to a sable blue*", "dreary stillness broods", "*the clouded moon emits a feeble glare*". In front of the reader there arise truly frightening scenes of a falling night, dusky tombs, ritual dances and victim writhing in agony:

The solemn dirges sung,  
And drove the golden knife  
Into the palpitating seat of life.  
When, rent with horrid shouts, the distant valleys rung.

The bleeding body bends,  
The glowing purple stream ascends.  
Whilst the troubled spirit near  
Hovers in the steam of air [1, p. 61].

Chatterton's cemetery is not a place for meditative wandering and speculative thoughts, but a ghastly baleful place where most unconceivable and repugnant things can happen to an unprotected and helpless human being. A most barbaric and bloody scenes of oblation, despair and human's weakness make a strong contradiction to any principles and ideals of the enlightening epoch.

It is mostly his pseudo-medieval hoax "Rowley Poems" that abandons in gothic elements, which is not accidental as the hole atmosphere of Middle Ages was sunken into darkness, obscurity and fear. By turning to that period of English history in his works he automatically revived the gothic tradition. Gothicism in Chatterton's medieval poetry first of all penetrates into the attributes of nature. Pictures of sombre and mysterious landscape inhabited by supernatural beings like ghosts, elfins, fairies, witches, set the spine-chilling atmosphere of doom and mourning. Such image of nature plays a significant part in any gothic work, it tightly encompasses the character's life and thus helps to reflect his depressed and grievous inner state and intensifies the readers perception of the poems mood. So It happens in the tragedy "Aella" where the dark and eerie pictures of nature serve as precursors of the forthcoming affliction. Bertha, Aella's beloved wife, desperate and frightened to death, is wandering in a dark thick forest in search of her dying husband. All her despair and fright are aggravated by the following lines:

The world is dark with night; the winds are still,  
Faintly the moon her pallid light makes gleam  
The risen sprites the silent churchyard fill,  
With elfin fairies joining in the dream;  
The forest shineth with the silver lime... [2, p. 74].

Likewise tragic and doomed is the motive of Minstrel's song for Bertha. Its inherent gothic attributes such as croaking raven, hooting owl in the darkness of a dell are all appear to be an ill omen:

Hark! the raven flaps his wing,  
In the briar'd dell below;  
Hark ! the death-owl loud doth sing  
To the nightmares, as they go [2, p. 72].

And of course the refraining lines: "*My love is dead, / Gone to his death-bed, / All under then willow-tree*", – which comes after each couplet charges the atmosphere of the play with doom and fatality.

Chatterton was a young artist ready for fresh ideas and challenge. And thanks to this valuable assets which due to his early decease he never had an opportunity to spoil by age and experience he managed to make some brave experiments not only with the verbal contents of his works but also with the genre. Thus his cycle of 4 eclogues ("Elinour and Juga" and 3 untitled ones) together with the "Eclogue Written at Stanton-Drew" suggest a considerable transformation of this genre from idyllic pastorals of the Antiquity into authentic English context with an intense hue of Gothicism. Eclogue the First and his eclogue "Elinoure and Juga" especially bare this idea of pessimism and despair, mixed with the uncanny and ominous surrounding and so characteristic for the early English Romanticism.

"Elinore and Juga" is Chatterton's earliest eclogue, which was written at the age of 12, and one among the small number of works printed during his life. It is presented in a form of a lamenting of two maidens "sisters in sorrow". Their heart mates go to the war "to fight for York" and perish there, and so the two young wives are inconsolable in their grief. A most sombre and mourning images are used by Chatterton to depict the women's hopelessness and heartache. The action takes place in an extremely picturesque and melancholic natural surrounding. What can be more doleful than an abandoned castle, once full of light and warmth and now forgotten and dark. A person's inner world and sole are like "*halls of merriment*", they need happiness and hope to preserve the atmosphere of joy, but when abandoned they fade away and turn into "*ghastly mitches / hold the train of fright / Where lethal ravens bark, and owlets wake the night*" [2, p. 209]. And again the author leads us to the with supernatural attributes as if preparing the reader for the approaching tragedy:

All night among the grav'd churchyard I will go.  
And to the passing sprites relate my tale of woe.  
When murky clouds do hang upon the gleam  
Of waning moon, in silver mantles dight;  
The tripping fairies weave the golden dream

Of happiness, which flieth with the night.  
 Then (but the Saints forbid !) if to a sprite  
 Sir Richard's form is lyped, – I'll hold, distraught,  
 His bleeding clay-cold corse, and die each day in thought [2, p. 210].

To the same period relates another eclogue "Eclogue the First" which presents a dialogue between two English shepherds full of fear and grief. At first it seems they are frightened by the unknown dark place where they find themselves in the dusk of evening:

Then in a dell, by eve's dark mantle grey,  
 Two lonely shepherds did a-sudden fly,  
 (The rustling leaf doth their white hearts affray),  
 And with the owlet trembled and did cry [2, p. 195].

Robert invites his mate Rauf to listen to the story about his "baleful doom". In return he hears "a tale that a Sabalus might tell". The characters of the eclogue narrate about their real concerns and fears. From their stories we learn that they both have lost their property and now have to hide from the atrocities of the "baron's war"<sup>1</sup>. But the supernatural and frightening atmosphere with gothic elements contributes to more vivid reproduction of the protagonist's depressed and desperate state. In their view the world is the enemy. In this work absolute early romantic state of pessimism is presented in the form of Gothicism and horror. The common sense was no longer capable to cope with the reality and it was replaced by omnibus fear:

The Barons war ! Oh, woe and well-a-day!  
 I have my life, but have escaped so.  
 That life itself my senses doth affray.  
 Oh Raufe, come list, and hear my demie tale.  
 Gome hear the baleful doom of Robin of the dale [2, p. 196].

It does not seem to be an accident that Chatterton turns to the war period. His England is very close in its state to the War of Roses. The country is in the total disorder and chaos created by revolutions, constant changes of power and oppression. It must be one of the reasons why the poet turns to this period in his forgery. The beautiful optimistic idea of the power of human's reason collapsed in the mid 18<sup>th</sup> century and turned into obscurity equal to that of the Middle Ages. To create a more vivid impression of the horror of the war Chatterton turns to his favourite grotesque images, blood metaphors and personification. The image of blood or poetic gore of intense colours "purple", "smoking", "clotted" quite often emerges in his works. He is very brave with developing the image and when it comes to blood his imagination knows not limits:

Now doth fair England wear a bloody dress,  
 And with her champions' gore her face depeint;  
 Peace fled, disorder sheweth her dark rode,  
 And thorough air doth fly, in garments stained with blood [2, p. 189].

A great number of his verses, mostly those from the "Rowley Poems" are swarming with most dreadful metaphors and scenes of murderous cruelty which are colorful and fascinating at the same time. Young and full of impassioned imagination the poet dwells on every scene of violence and sometimes even sophisticated way of murdering. This grotesqueness in painting blood scenes was, apparently, acquired from H. Walpole's "The Castle of Otranto" which came out in 1764 just at the beginning of Chatterton's writing career and got immense popularity. At the same time Chatterton proves to be a real original artist worthy of all the admiration he was, unfortunately, posthumously honored. He tends to be very poetical and rich in vivid and colorful metaphors and epithets. The perfect example of Chatterton's poetical barbarity is "The Battle of Hastings" an epical poem equal in its significance for England to the Homer's "Iliad" for ancient Greek culture:

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<sup>1</sup> The action takes place during the War of Roses "The Barons war!"

Like wolves in winter did the Normans yell.  
 Curth drew his sword, and cut his burl'd hide;  
 The proto-slain ' man of the field, he fell;  
 Out streamed the blood, and ran in smoking curls,  
 Reflected by the moon, seemed rubies mixed with pearls [2, p. 159].

In Chatterton`s vivid imagination slaughterous process turns into something sublime and extremely captivating and picturesque. The incredible comparison of swirling blood streams in the moon light with a pile of white pearls and rubies is worth special admiration. For this metaphor only Chatterton deserves the poetic pedestal on which the romanticist willingly placed him without any compromise.

Thus at the crucial time between Enlightenment and Romanticism Chatterton becomes the first poet to cross the bridge built by sentimentalists between the canonical and conservative Neo-classical poetry and absolutely revolving and fresh Romantic. And one of the considerably means on his way to Romanticism was the revival of gothic tradition in poetry, which acquired wide popularity in the later period by the most prominent figures of English Romantic Epoch.

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#### ACTS OF APPROVAL IN TEACHING ENGLISH

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*Speech acts of approval are central in creating positive psychological environment in an English classroom. The article considers their status among other speech acts and their role in teaching strategies of foreign language instructions.*

Speech acts have been extensively studied by linguists and philosophers. To understand the meaning and importance of speech acts of approval we should first of all classify their location in the classification list of speech acts.

Classifications are many. For practical purposes it is wise to use those which can be helpful for effective communication. One of the best descriptions in that respect is given in the textbook written by G.P. Delahunty and J.J. Garvey to meet the needs of teachers. In this paper we draw heavily from their book *Language, Grammar and Communication* [1, p. 52–54].

Speech acts can be either explicit or implicit. An explicit promise is one in which the speaker actually says *I promise...*, e.g. ***I promise that I will return the money tomorrow***. That is, the utterance contains an expression, usually a verb, which makes the intended act explicit by naming it.

But we don't have to say *I promise...* in order to make a genuine promise. We can merely say *I will return the money tomorrow*. When the speech act isn't named by a specific verb in the sentence, we are performing the speech act implicitly.