

UOT:821.111

ENGLISH LITERATURE IN THE RENAISSANCE PERIOD

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Annatosion: *The Renaissance period in literature refers to a cultural and artistic movement that began in Italy in the 14th century and spread across Europe, reaching its height in the 16th and early 17th centuries. It marked the transition from the medieval to the modern world and was characterized by a renewed interest in the classical ideals of Ancient Greece and Rome. The English Renaissance, a vibrant period of cultural and literary flourishing, saw a surge in English literature, particularly in poetry and drama. Key figures like William Shakespeare, Edmund Spenser, Christopher Marlowe, and John Milton, along with prose writers such as Sir Thomas More and Francis Bacon, shaped this era.*

Key words: renaissance, literature, poetry, native language, introspective, religious revolution, humanism, puritanism.

Açar sözlər: renessans, ədəbiyyat, poeziya, ana dili, introspektiv, dini inqilab, humanizm, puritanizm.

Ключевые слова: ренессанс, литература, поэзия, родной язык, интроспекция, религиозная революция, гуманизм, пуританство.

Key Features of Renaissance Literature:**Humanism:**

Focus on human potential and achievements.

Literature centered more on worldly subjects rather than strictly religious themes.

Revival of classical texts and languages (Latin and Greek).

Individualism:

Emphasis on personal expression and the development of individual character.

Writers often explored personal identity, emotion, and inner conflict.

Secularism:

While religion remained influential, many Renaissance works explored secular themes like love, power, and nature.

Use of Vernacular Language:

Authors began writing in their native languages instead of only Latin, making literature more accessible.

English Renaissance literature refers to the body of literary work produced in England roughly between **1485 (beginning of the Tudor dynasty)** and **1625 (death of James I)**. It is part of the broader European Renaissance but has distinct phases and characteristics.

Shakespeare – Late plays like King Lear, Othello, The Tempest

John Donne – Metaphysical poetry (e.g., The Flea, Death Be Not Proud) Jonson (continued from Elizabethan period)

Francis Bacon – Essays promoting scientific reasoning (Of Studies, Of Truth)

In a tradition of literature remarkable for its exacting and brilliant achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. (The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is properly called

Jacobean.) These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency, imagination, and verve. From one point of view, this sudden renaissance looks radiant, confident, heroic—and belated, but all the more dazzling for its belatedness. Yet, from another point of view, this was a time of unusually traumatic strain, in which English society underwent massive disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths that they were dislodging. This doubleness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity.

Social conditions

In this period England's population doubled; prices rocketed, rents followed, old social loyalties dissolved, and new industrial, agricultural, and commercial veins were first tapped. Real wages hit an all-time low in the 1620s, and social relations were plunged into a state of fluidity from which the merchant and the ambitious lesser gentleman profited at the expense of the aristocrat and the laborer, as satires and comedies current from the 1590s complain. Behind the Elizabethan vogue for pastoral poetry lies the fact of the prosperity of the enclosing sheep farmer, who sought to increase pasture at the expense of the peasantry. Tudor platitudes about order and degree could neither combat nor survive the challenge posed to rank by these arrivistes. The position of the crown, politically dominant yet financially insecure, had always been potentially unstable, and, when Charles I lost the confidence of his greater subjects in the 1640s, his authority crumbled. Meanwhile, the huge body of poor fell ever further behind the rich; the pamphlets of Thomas Harman (1566) and Robert Greene (1591–92), as well as Shakespeare's King Lear (1605–06), provide glimpses of a horrific world of vagabondage and crime, the Elizabethans' biggest, unsolvable social problem.^[2]

The third complicating factor was the race to catch up with Continental developments in arts and philosophy. The Tudors needed to create a class of educated diplomats, statesmen, and officials and to dignify their court by making it a fount of cultural as well as political patronage. The new learning, widely disseminated through the Erasmian (after the humanist Desiderius Erasmus) educational programs of such men as John Colet and Sir Thomas Elyot, proposed to use a systematic schooling in Latin authors and some Greek to encourage in the social elites a flexibility of mind and civilized serviceableness that would allow enlightened princely government to walk hand in hand with responsible scholarship. Humanism fostered an intimate familiarity with the classics that was a powerful incentive for the creation of an English literature of answerable dignity. It fostered as well a practical, secular piety that left its impress everywhere on Elizabethan writing. Humanism's effect, however, was modified by the simultaneous impact of the flourishing Continental cultures, particularly the Italian. Repeatedly, crucial innovations in English letters developed resources originating from Italy—such as the sonnet of Petrarch, the epic of Ludovico Ariosto, the pastoral of Jacopo Sannazzaro, the canzone, and blank verse—and values imported with these forms were in competition with the humanists' ethical preoccupations. Social ideals of wit, many-sidedness, and sprezzatura (accomplishment mixed with unaffectedness) were imbibed from Baldassare Castiglione's Il cortegiano, translated as The Courtyer by Sir Thomas Hoby in 1561, and Elizabethan court poetry is steeped in Castiglione's aristocratic Neoplatonism, his notions of universal proportion, and the love of beauty as the path to virtue. Equally significant was the

welcome afforded to Niccolò Machiavelli, whose lessons were vilified publicly and absorbed in private. The Prince, written in 1513, was unavailable in English until 1640, but as early as the 1580s Gabriel Harvey, a friend of the poet Edmund Spenser, can be found enthusiastically hailing its author as the apostle of modern pragmatism. “We are much beholden to Machiavel and others,” said Francis Bacon, “that write what men do, and not what they ought to do.”[3]

Elizabethan poetry and prose

English poetry and prose burst into sudden glory in the late 1570s. A decisive shift of taste toward a fluent artistry self-consciously displaying its own grace and sophistication was announced in the works of Spenser and Sidney. It was accompanied by an upsurge in literary production that came to fruition in the 1590s and 1600s, two decades of astonishing productivity by writers of every persuasion and caliber.

The groundwork was laid in the 30 years from 1550, a period of slowly increasing confidence in the literary competence of the language and tremendous advances in education, which for the first time produced a substantial English readership, keen for literature and possessing cultivated tastes. This development was underpinned by the technological maturity and accelerating output (mainly in pious or technical subjects) of Elizabethan printing. The Stationers’ Company, which controlled the publication of books, was incorporated in 1557, and Richard Tottel’s Miscellany (1557) revolutionized the relationship of poet and audience by making publicly available lyric poetry, which hitherto had circulated only among a courtly coterie. Spenser was the first significant English poet deliberately to use print to advertise his talents.[5]

Broadly speaking, the Renaissance period is used to describe the era when Europeans moved away from the restrictive ideas of the Middle Ages. The

ideology that dominated the Middle Ages was heavily focused on the absolute power of God and was enforced by the formidable Roman Catholic Church.

From the 14th century onward, people started to break away from this idea. The artists and thinkers of the Renaissance did not necessarily reject the idea of God. In fact, Shakespeare himself may have been Catholic. The Renaissance cultural creators did, however, question humankind’s relationship to God.

This questioning produced enormous upheaval in the accepted social hierarchy. And the new focus on humanity created new-found freedom for artists, writers, and philosophers to be inquisitive about the world around them. They often drew on the more human-centered classical writing and art of ancient Greece and Rome for inspiration.

Ədəbiyyat

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АНГЛИЙСКАЯ ЛИТЕРАТУРА ЭПОХИ ВОЗРОЖДЕНИЯ***Мамедова Нигар Ельчин кызы, Алиева Насиба Ислам кызы******Резюме***

Эпоха Возрождения в литературе относится к культурному и художественному движению, которое началось в Италии в XIV веке и распространилось по всей Европе, достигнув своего пика в XVI и начале XVII веков. Она ознаменовала переход от средневековья к современному миру и характеризовалась возобновлением интереса к классическим идеалам Древней Греции и Рима. Английский Ренессанс, яркий период культурного и литературного расцвета, ознаменовался всплеском английской литературы, особенно поэзии и драмы. Ключевые фигуры, такие как Уильям Шекспир, Эдмунд Спенсер, Кристофер Марло и Джон Мильтон, а также такие прозаики, как сэр Томас Мор и Фрэнсис Бэкон, сформировали эту эпоху.

İNTİBAH DÖVRÜNDƏ İNGİLİS ƏDƏBİYYATI***Məmmədova Nigar Elçin qızı, Əliyeva Nəсібə İslam qızı******Xülasə***

Ədəbiyyatda İntibah dövrü 14-cü əsrdə İtaliyada başlayan və bütün Avropaya yayılan, 16-cı və 17-ci əsrin əvvəllərində yüksək səviyyəyə çatan mədəni və bədii hərəkətdir. Bu, orta əsrlərdən müasir dünyaya keçidi qeyd etdi və Qədim Yunanıstan və Romanın klassik ideallarına yenidən maraqla səciyyələndi. Mədəni və ədəbi çiçəklənmənin canlı bir dövrü olan İngilis İntibahı ingilis ədəbiyyatında, xüsusən də poeziya və dramaturgiyada bir artım gördü. William Shakespeare, Edmund Spenser, Christopher Marlowe və John Milton kimi əsas fiqurlar, Ser Thomas More və Francis Bacon kimi nəsr yazıçıları bu dövrü formalaşdırdılar.

Rəyçi: Əliyeva Kəmalə Rafiq qızı***Praktik Xarici Dillər kafedrası 03.06.2025 –ci tarixli iclasın 16 saylı protokolu******Daxil olma tarixi 04 iyun 2025-ci il***