

J. GILINSKY, L. KHVOSTENKO, A. WEISE

Studies
IN ENGLISH
AND AMERICAN
LITERATURE
AND STYLE



STATE TEXT-BOOK PUBLISHING HOUSE
OF THE MINISTRY OF EDUCATION OF RSFSR
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А. ВЕЙЗЕ, И. ГИЛИНСКИЙ, Л. ХВОСТЕНКО

ОЧЕРКИ
ПО АНГЛИЙСКОЙ
И АМЕРИКАНСКОЙ
ЛИТЕРАТУРЕ
И СТИЛИСТИКЕ

Пособие для школ
с преподаванием ряда предметов
на английском языке

Под редакцией
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Государственное
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ПРЕДИСЛОВИЕ

Настоящее учебное пособие по английской и американской литературе предназначается для VIII—X классов средних школ с преподаванием ряда предметов на английском языке. Исходя из потребностей профилированных средних школ, авторы стремились сочетать в пределах одного пособия краткую историю английской и американской литературы, включающую биографии крупнейших классических и современных писателей, и материал для чтения в виде неадаптированных хрестоматийных текстов, отобранных из произведений этих авторов.

Книга состоит из двух основных разделов: „Английская литература“ и „Американская литература“, каждый из которых подразделяется на части соответственно основным историко-литературным периодам. Первая глава каждой части представляет собою краткую характеристику литературы данного периода; последующие главы посвящены жизни и творчеству отдельных писателей и включают неадаптированные отрывки из их произведений.

Упомянутые историко-литературные очерки ни в какой мере не претендуют на полноту и законченность и лишь частично заменяют отсутствующий учебник английской и американской литературы для школ с преподаванием ряда предметов на английском языке. При прохождении литературы в классе преподаватель может в случае недостатка времени опустить отдельные главы по своему усмотрению.

Отдельные трудные для понимания слова и выражения, а также названия неизвестных учащимся предметов и понятий, встречающиеся в текстах, снабжены краткими объяснительными примечаниями; причем, учитывая уровень языковых познаний учащихся профилированных школ, объяснения сделаны на английском языке и даются лишь в тех случаях, когда смысл данного слова или выражения не может быть уяснен с помощью имеющихся словарей (в частности, англо-русского словаря, составленного проф. В. К. Мюллером). Отрывки из крупных произведений снабжены кратким изложением всего произведения, поскольку учащиеся не всегда имеют возможность ознакомиться с оригиналом полностью. Эти сюжетные очерки могут быть использованы преподавателем на уроках английского языка как тексты для переложений, диктантов и т. п.

Ввиду того, что в профилированных средних школах литература преподается как один из аспектов языка и служит цели лучшего усвоения языка учащимися, элементы стилистического анализа изучаемых литературных произведений становятся важной составной частью занятий по литературе. Однако

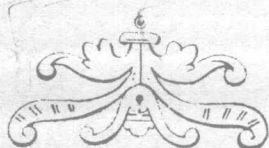
до сих пор не издавалось учебных пособий по английской стилистике. Включенные в книгу краткие стилистические анализы ряда приводимых отрывков являются лишь первым опытом в этом направлении и не могут считаться ни окончательными, ни исчерпывающими. Содержание и построение анализов неоднотипно и зависит от характера анализируемых текстов.

Такой же экспериментальный характер носят приведенные в книге немногочисленные стилистические упражнения, представляющие собой лишь образец возможной работы с учащимися по стилистике.

Для того чтобы облегчить учащимся понимание стилистических анализов и общих замечаний по стилю автора в соответствующих разделах, в конце книги дан словарь наиболее важных литературных терминов. Кроме того, книга снабжена словарем произношения встречающихся в тексте собственных имен и географических названий.

При подготовке настоящей книги к печати большую помощь оказали преподаватель Ленинградского государственного ордена Ленина университета имени А. А. Жданова М. А. Шерешевская, а также коллективы преподавателей Московской и Ленинградской школ с преподаванием ряда предметов на английском языке, которым авторы выражают свою большую благодарность.

Авторы будут признательны за все критические замечания по поводу настоящего пособия и просят сообщать их по адресу: Ленинград, Невский пр., 28, Учебно-педагогическое издательство.



ENGLISH
LITERATURE



INTRODUCTION

The history of English literature, as well as the history of any other literature, reflects the history of the people that created it. Therefore it is natural and highly expedient to classify the periods of literary history in conformity with the periods of the history of the nation.

Thus the outline of English literature conveniently falls into the following historical divisions:

- A. Middle Ages
 - a) Anglo-Saxon Period 449—1066
 - b) Anglo-Norman Period 1066—cir.¹ 1350
 - c) Preparation of Renaissance cir. 1350—cir. 1500
- B. Renaissance cir. 1500—cir. 1640
- C. Literature of the English Revolution and Restoration cir. 1640—1688
- D. Age of Enlightenment 1688—1789
- E. Romanticism 1789—cir. 1835
- F. Critical Realism in the 19th Century cir. 1835—cir. 1880
- G. Critical Realism at the End of the 19th and the Beginning of the 20th Centuries cir. 1880—1917
- H. Modern English Literature from 1917

A close study of the history of English literature would disclose the fact that the appearance of essentially new phenomena coincides, in the main, with the beginning of the above enumerated periods. The most important characteristics of these phenomena will be stated in the introductory pieces to proper chapters alongside with a general outline of the literary history of the period.

¹ c i r. = circum (*Latin*) — approximately.

It is to be understood that exact dates are given here only as convenient landmarks associated with historical events. Literary trends and periods are never divided by definite chronological borderlines and always overlap one another.

Part I

THE MIDDLE AGES

Chapter I

THE ANGLO-SAXON PERIOD OF ENGLISH LITERATURE

After the fall of the Roman Empire (the 5th century) and the withdrawal of Roman troops from Albion (as the Romans called Britain), the aboriginal Celtic population of the larger part of the island (Britons, Cornishmen, etc.) was soon conquered and almost totally exterminated by the teutonic tribes of Angles, Saxons and Jutes who came from the continent and settled in the island, naming its central part Anglia, or England, i. e. the Land of Angles. Very few traces of the Celtic language of the ancient Britons are to be found in the English language of today, which, in all the essential features of its grammar and basic word-stock, remains a teutonic language. In the course of its development the English language has lost most of the flexions of the old Anglo-Saxon, but those which have survived, as well as the bulk of all the short words that constitute the basic word-stock of Modern English, are of Anglo-Saxon origin.

The Anglo-Saxons brought their own lore from their mother-country and therefore early Anglo-Saxon poetry often tells of events which took place on the continent. For a rather long period of time the new inhabitants of the island preserved tribal forms of social life and remained heathens. The tribes waged continuous wars against their neighbours and developed very war-like habits. The centralization of power among the Saxons began to take place simultaneously with the formation of feudalism. The development of feudalism in England was accompanied by the consolidation of Christian faith which gradually ousted the heathenish religion of the old Anglo-Saxons (the 7th century). But even after Christianity was officially adopted by the ruling classes of the Anglo-Saxon feudal society, and monastic schools, where Latin was taught were established, the common people, continued to keep in their memory the songs and epics created by the art of the ancient scôps¹ and gleemen.² It is due only to

¹ scôp [skôp] (*Anglo-Saxon*) — shaper, i. e. creator (of songs).

² gleeman — a travelling musician and singer.

this that the gems of ancient Anglo-Saxon poetry were preserved; for in the pre-Christian times the Anglo-Saxons had no written language of their own. Written Anglo-Saxon developed on the basis of the Latin alphabet and was practised by scribes and scholars who, in many cases, were of "low birth." They received their education in monasteries and were influenced by the Latin language and Christian culture.

Among the early Anglo-Saxon poets we may mention Caedmon who lived in the latter half of the 7th century and who wrote (in Anglo-Saxon) a poetic "Paraphrase" of the Bible, and Cynewulf, the author of poems on religious subjects, who lived a century later.

But the names of those who preserved and put down in written form the surviving pieces of old Anglo-Saxon poetry, have sunk into oblivion. And yet these unknown scribes probably deserve to occupy a higher place in the history of English literature than the two above-mentioned ecclesiastic poets. It is these unknown scribes that passed down to the generations the great epic—*The Song of Beowulf*—and such poems as *Widsith* or *The Traveler's Song*, and the *Seafarer*.

These poems are all composed in the manner of the North-European Sagas and bear close resemblance to the heroic epics of the Scandinavian peoples. They are written in alliterated verse with a caesura in the middle and two tonic stresses (or accents) in each half (the number of unstressed syllables in the two halves may vary); the same consonant is repeated at the beginning of the accented syllables: either twice in the first half of the line and once in the second, or vice versa. The latter peculiarity of the nordic verse is called alliteration. Alliteration makes Anglo-Saxon poetry highly musical in sound and practically acts the same part which rhyme takes in later poetry. Even today the English poetry shows a greater propensity towards alliteration, than, probably, any other poetry in Europe. Here is an example of alliterated Anglo-Saxon verse taken from a poetical rendering of the *Seafarer* into modern English:

True is the tale | I tell of my travels,
Sing of my seafaring | sorrows and woes...

(Note the reiteration of the letter t in the first line and s in the second.)

Another peculiar feature characteristic of the style of Anglo-Saxon poetry is the wide use of double metaphors, which poetically disclose the meaning of one single word through a compound simile consisting of two elements (usually a noun with an attribute); thus, in the *Song of Beowulf* the sun is called "the world's great candle"; the double metaphors of "brain-biter," "life-destroyer" are substituted for the commonplace "sword"; instead of the word "harp" the scôp uses a metaphoric "wood-of-delight" and so on.

The general mood and spirit of Anglo-Saxon epic poetry is both solemn and animated, the movement of incidents — vigorous, and the descriptions (double metaphors included) — very picturesque and exact.

THE SONG OF BEOWULF

The Song of Beowulf can be justly termed England's national epic and its hero Beowulf — one of the national heroes of the English people.

The only existing manuscript of *The Song of Beowulf* was written by an unknown scribe at the beginning of the 10th century and was not discovered until 1705. The *Song* was composed much earlier, and reflects events which took place on the continent approximately at the beginning of the 6th century, when the forefathers of the Jutes lived in the southern part of the Scandinavian peninsula and maintained close relations with kindred tribes, e. g. with the Danes who lived on the other side of the straits.

The whole epic consists of 3182 lines and is to be divided into two parts with an interpolation between the two. The whole *Song* is essentially pagan in spirit and matter, while the interpolation is obviously an addition made by the christian scribe who copied the *Song*. Other elements, alien to the original text of the epic, can be easily traced in the text of the manuscript and do not thwart the style of the whole.

Part I

The story of the *Song* opens with a description of the reign of the Danish king Hrothgar who, after he had won many victories in battles and gathered vast treasures, decided to build a large feast-hall where he could give feasts and distribute rewards among his kinsmen and warriors. The Hall was built, and, having been decorated with the antlers of stags, was called Heorot, or the Stag-Hall. But soon Heorot was deserted by Hrothgar and his hearth-companions. Attracted by the noise and din of the feasts, a huge sea-monster who lived in the neighbouring swamps and whose name was Grendel the Man-Eater, regularly appeared in Heorot at night-time, killed and devoured some of Hrothgar's warriors and then returned to his lair. In appearance he was like a man, but twice as tall and covered with such thick hair that no sword, spear or arrow could pierce it. There was no one in Denmark who could confront and conquer this terrible monster.

The news of the disaster that had befallen the Danes reached the ears of Beowulf, a young and mighty warrior of the Geats (Jutes). Though he was a nephew of Hygelac, the king of Geats, he did not seek power or riches. His only desire was to serve the people and win the fame which the common people reward their champions with. He immediately sailed forth in his boat with a small band of thegns¹ and hastened to Denmark. A coast-guard met Beowulf's ship and, having assured himself that the strangers meant no harm, conducted them to Hrothgar's stronghold. Hrothgar had heard of Beowulf's deeds and of his strength that equalled the strength of thirty warriors, and so he gladly wel-

¹ thegn [θein] — warrior.

came Beowulf and his thegns. During the banquet which was given in Heorot in honour of Beowulf, one of the Danish thanes, Unferth by name, jealous of Beowulf's fame, tried to belittle him and mentioned an episode concerning Beowulf, when he, quite a boy at that time, engaged in a swimming contest with a friend who came back to the shore alone and boasted of his victory. Beowulf responded by a brilliant description of the facts, showing that he commanded not only the might of a warrior but the talent of a scôp as well.

The banquet over, Hrothgar and his men leave Beowulf's band in Heorot to wait for Grendel. Beowulf, who has learnt that the monster always comes unarmed, tells his thegns he is going to fight Grendel on fair terms and will meet him also unarmed. Full of care for his followers, he tells them to lie down and sleep while he himself keeps watch over them. In the dead of night the monster breaks through the bolted door and, before Beowulf could interfere, kills the warrior who was nearest. Then Beowulf closes in grapple with Grendel. Feeling himself caught in such a mighty grip that could strangle the life out of him, Grendel loses his courage and tries to escape. The struggle is so furious that the walls of the hall shake. At last Grendel wrenches himself from Beowulf's grip, but he leaves his arm, torn off at the shoulder socket, in the hands of the great champion. Grendel escapes and crawls off to his lair to die.

The next day a new feast is given to celebrate Beowulf's victory. Beowulf leaves Heorot early to take a night's rest. While he is asleep, Grendel's mother, the Water-Witch, comes to the hall to avenge her son and kills one of the warriors. Again Hrothgar appeals to Beowulf who resolves to free Denmark from this terrible fiend. At dawn Beowulf and his band, accompanied by Hrothgar and his followers, set out over stony hills and swampy fens (marshes) to the lair of the monsters. Amid the rocks they find a stagnant pool, frothing with blood, teeming with sea-serpents and livid with a flame issuing from beneath the surface. Leaving his companions on the bank, Beowulf, in full armour and sword in hand, plunges into the pool. Down, down, down he goes, and at the end of an hour reaches the bottom where the sea-hag attacks him. The sword, given to him by Unferth, fails him—it seems to have no power against the witch. He is in imminent peril, but he continues to fight:

... So it behooves a man to act
When he thinks to attain enduring praise:
He will not be caring for his life.

At last when, still fighting, they roll into the hall of the monsters' castle, Beowulf sees a huge sword hanging on the wall. This is a magic sword forged by the ancient Eotens.¹ He seizes the weapon and kills the witch. Then he finds Grendel's dead body and cuts off the monster's head to bring it back as a token of his victory. And so poisonous is Grendel's blood that the blade melts away as if it were ice.

Eight hours have passed since he plunged into the dreadful pool. Giving him up for dead, Hrothgar and his followers return home, and only Beowulf's thegns still wait for him. At last their faith is rewarded: Beowulf emerges to the surface holding Grendel's head by the hair. After a short rest the brave Geats return to Hrothgar's castle where they are met with great joy. Hrothgar heaps valuable gifts on Beowulf and his thegns, but of these Beowulf takes nothing for himself. He brings his share to Jutland and gives all the treasures to Hygelac.

Part II

After Hygelac's death, Beowulf is elected king by the people of Jutland. For fifty years he rules in the country, and throughout his reign the people enjoy peace and prosperity.

But at the end of these fifty years a great disaster befalls the country. In the mountains, near the sea, there lives a terrible dragon. This fire-drake guards an enchanted cave where an enormous treasure is hidden.

¹ Eotens ['joutənz] — giants.

One day a traveller, passing over the mountain-side, discovers the cave by chance, and as the firedrake is asleep at that moment, he manages to get into the cave and escapes unhurt, taking away with him a jewelled cup. After the dragon discovers the theft, he rushes down upon the neighbouring villages and revenges himself by destroying and killing many of the dwellers. The people flee in terror to their beloved king and protector. This is how the *Song* itself tells the story:¹

XXXI

Then Beowulf came as king this broad
realm to wield;⁽¹⁾ and he ruled it well
fifty winters, a wise old prince,
warding⁽²⁾ his land, until One⁽³⁾ began
in the dark of night, a Dragon, to rage.
In the grave⁽⁴⁾ on the hill a hoard it guarded,
in the stone-barrow⁽⁵⁾ steep. A strait path reached it,
unknown to mortals. Some man, however, came
by chance that cave within⁽⁶⁾
to the heathen hoard. In hand he took
a golden goblet, nor gave he it back,⁽⁷⁾
stole with it away, while the watcher⁽⁸⁾ slept,
by thievish wiles: for the warden's wrath
prince and people must pay betimes!⁽⁹⁾

XXXII

When the dragon awoke, new woe was kindled,⁽¹⁰⁾
O'er⁽¹¹⁾ the stone he snuffed. The stark-heart⁽¹²⁾ found
footprint of foe who so far had gone
in his hidden craft⁽¹³⁾ by the creature's head. —
So may the undoomed⁽¹⁴⁾ easily flee
evils and exile, if only he gain
the grace of The Wielder!⁽¹⁵⁾ — That warden of gold
o'er the ground went seeking, greedy to find
the man who wrought him such wrong in sleep.
Savage and burning, the barrow he circled
all without;⁽¹⁶⁾ nor was any there,
none in the waste⁽¹⁷⁾ ... Yet war he desired,
was eager for battle. The barrow he entered,
sought the cup, and discovered soon
that some one of mortals had searched his treasure,
his lordly gold. The guardian waited
ill-enduring⁽¹⁸⁾ till evening came;

XXXIII

Then the baleful fiend its fire belched out,
and bright homes burned. The blaze stood high
all landsfolk frightening.⁽¹⁹⁾ No living thing

¹ Rendered into modern English by Francis B. Gummere.

would that loathly one leave as aloft it flew.⁽²⁰⁾
 Wide was the dragon's warring⁽²¹⁾ seen,
 its fiendish fury far and near,
 as the grim destroyer those Geatish people
 hated and hounded. To hidden lair,
 to its hoard it hastened at hint of dawn.
 Folk of the land it had lapped⁽²²⁾ in flame,
 with bale and brand.⁽²³⁾ In its barrow it trusted,
 its battling⁽²⁴⁾ and bulwarks: that boast was vain!
 To Beowulf then the bale⁽²⁵⁾ was told
 quickly and truly.

The old champion decides that it is his duty to free his country from this new infliction. He puts on his armour, and takes an iron shield to protect himself against the flames breathed out by the dragon:

XXXV

Beowulf spake,⁽²⁶⁾ and a battle-vow made,
 his last of all: "I have lived through many
 wars in my youth; now once again,
 old folk-defender, feud will I seek,
 do doughty deeds, if the dark destroyer
 forth from his cavern come to fight me!"
 Then hailed he the helmeted heroes all,
 for the last time greeting his liegemen dear,
 comrades of war: "I should carry no weapon,
 no sword to the serpent, if sure I knew
 how, with such enemy, else my vows
 I could gain as I did in Grendel's day.
 But fire in this fight I must fear me⁽²⁷⁾ now,
 and poisonous breath; so I bring with me
 breastplate and board.⁽²⁸⁾

He allows only one young warrior, whose name is Wiglaf, to follow him to the dragon's cave. When they approach the cave, the dragon attacks Beowulf, belching forth fire and smoke. Wiglaf stands aside waiting for his turn. The encounter is terrible to look upon. At first Wiglaf sees little because Beowulf is wrapped in heavy smoke and flames. Then Wiglaf sees the monster with two of his three heads struck off. The dragon is swinging his terrible tail, aiming to strike at Beowulf from behind while his last head is still breathing fire into Beowulf's face. Wiglaf rushes to the rescue and with a mighty sweep of his sword cuts off the monster's tail. At the same moment Beowulf deals his last blow. The dragon is slain.

But Beowulf himself is dying, too, for the fire has entered his lungs. Beowulf knows that death is at hand. He sends Wiglaf into the cave where the young thane finds rare treasures and among them a golden banner which issues bright light. Wiglaf fills his hands with jewels and brings them to Beowulf. The dying hero is glad to learn that by his death he has gained more wealth for his people. He instructs Wiglaf, who is to succeed him, how to bury his body and how to rule the country after his death. His last words are full of care for the future of his land.

According to Beowulf's last will, the people of Jutland build a large bonfire on a headland which stretches far into the sea and cremate the hero's

body. Then they lay all the treasures from the dragon's cave with Beowulf's ashes to show that the gold can in no way compensate their great loss, and bury them under a tremendous mound. They pile the earth and stones so high that, in accordance with Beowulf's will, the mound thereafter becomes a beacon for the seafarers who sail along the coast. Thus, even after his death, Beowulf continues to serve the people.

Mourning their dead champion, the people of Jutland compose a dirge praising the great deeds of Beowulf who

of men was the mildest and most beloved,
to his kin the kindest, keenest for praise.

EXPLANATORY NOTES

- 1 **this broad realm to wield** — to rule this large kingdom.
- 2 **warding** — guarding, taking care of...
- 3 **one** — a certain being; *i. e.*, the dragon.
- 4 **grave** — *here*: cave.
- 5 **stone-barrow** — a high pile of earth anciently raised over graves; in some cases — a hill (*double metaphor*); **barrow** — large mound.
- 6 **that cave within** — into that cave.
- 7 **nor gave he it back** — nor did he give it back.
- 8 **the watcher** — *also*: the warden; *i. e.*, the dragon.
- 9 **betimes** — sometimes.
- 10 **new woe was kindled** — new evil was aroused.
- 11 **o'er** — over.
- 12 **the stark-heart** — inflexible, merciless heart; *i. e.*, dragon (*double metaphor*).
- 13 **craft** — *here*: treasure.
- 14 **the undoomed** — the criminal.
- 15 **the Wielder** — the Ruler.
- 16 **all without** — all around.
- 17 **the waste** — waste land surrounding the dragon's abode.
- 18 **ill-enduring** — impatiently.
- 19 **frighting** — frightening.
- 20 **no living thing would that loathly one leave as aloft it flew** — flying through the air this loathsome creature (*i. e.*, dragon) killed all living beings.
- 21 **the dragon's warring** — the desolation and ravage the dragon caused.
- 22 **lapped** — *figurative*: wrapped up.
- 23 **with bale and brand** — with poison and flame.
- 24 **its battling** — its battlements.
- 25 **the bale** — *here*: a woeful tale.
- 26 **spake** — spoke.
- 27 **I must fear me** — I must be afraid of...
- 28 **board** — shield.

Chapter 2

THE ANGLO-NORMAN PERIOD OF ENGLISH LITERATURE

In the year 1066, at the battle of Hastings, the Normans headed by William, Duke of Normandy, defeated the Anglo-Saxons.

The Anglo-Saxon feudal monarchy fell as a result of the Norman conquest. The disunity of the different earldoms of England facilitated the victory of the invaders. The Normans, who lived

in the northern part of France, were a people of Scandinavian origin (hence the word Norman, i. e. Man of the North) but they had acquired French language, customs and culture which they brought with them to England. In England the Normans established a strong feudal monarchy based on military power. The greater part of the land was divided among the followers of the Norman Duke William who became king of England. The Norman barons and their vassals lived in a hostile country, protected by their soldiers and the battlements of their castles. They cruelly oppressed the English peasants and treated them worse than dogs. The Norman-French was the language introduced for official intercourse by the Normans who ignored the English language spoken by the common people. For a long period of time, more exactly, till the middle of the 14th century, the French language remained the official language of the state. Pleadings at courts of law and teaching at schools were conducted in French. The nobility at the court and in the counties also spoke French. But the *Rhyming Chronicle* written in Old English at the end of the 13th century already asserts the following:

Vor bote a man conne Frenss, me telth of him lute;
Ac low men holdeth to Engliss and to hor owe speche yute.
(Unless a man knows French, he is little thought of,
But low men keep to English and their own speech still.)

Indeed, it is impossible to impose a foreign language upon a whole nation without exterminating the greater part of the people. During the years of the Norman rule, the English language borrowed very many words from the French and thus greatly enriched itself. Under the new historic and economic conditions the language and literature of the English people underwent other changes in addition to the above mentioned lexical changes. It is at this time that the English language lost most of the flexions inherited by the Old English from the Anglo-Saxon and developed new forms and constructions. A rapid consolidation of the English language and culture begins at the middle of the 14th century with the commencement of the Hundred Year's War against France.

In 1349 English was officially introduced at schools and in 1362 at courts of law. From the middle of the 13th century the English language enters a new period of its history. Linguists call the language of this period "Middle English."

Similar to the facts we observe in the history of the language, are the facts of the history of literature. The Anglo-Norman period was a period of the flourishing of feudal culture. But while the ruling classes of the feudal society followed their own literary trends and invented peculiar poetical devices, the common people preserved their national traditions and continued to develop them further in the form of popular songs and ballads.