Roots and Influences of English Literature

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By D. Reed, T. Horton, Neha Anand

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CHAPTER 1
ANGLO-SAXON LITERATURE AND THE NORMAN FRENCH PERIOD

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ABSTRACT:

From the 7th century to the Norman Conquest in 1066, this literature overview examines the rich and intricate terrain of Old English literature. It dives into the numerous literary forms that make up this corpus, including as epic poetry, hagiography, sermons, Bible translations, legal texts, chronicles, riddles, and more. Old English literature comprises a sizable body of work with historical and scholarly relevance, with just 400 manuscripts from this time period remaining today. The article charts the development of Anglo-Saxon literary analysis from its emphasis on Germanic ancestry to a concentration on literary virtues and, more recently, on paleography and manuscript analysis. It also clarifies the linguistic and cultural changes that took place during this time, which were influenced by things like the collapse in Latin literacy and King Alfred the Great's initiatives to revitalise English culture. The assessment is brought to a close by emphasising the long-lasting influence of Old English literature on other eras and languages, particularly the impact of the Anglo-Norman period on the growth of Middle English literature.Literature published in Old English (also known as Anglo-Saxon) in Anglo-Saxon England between the 7th century and the Norman Conquest of 1066 is referred to as Old English literature (or Anglo-Saxon literature). Everything we know about the poetry of the time is based on contemporary study; the Anglo-Saxons did not leave behind any explicit poetic principles or systems. The metrical system, which first appears in Chaucer's works in the fourteenth century and is perfected in them an additional 150 years later, integrated what might be considered the more advantageous aspects of the two systems from which it was created.

KEYWORDS:

Anglo-Saxon,Culture, EnglishLiterature,Manuscripts.

INTRODUCTION

Literature published in Old English also known as Anglo-Saxon in Anglo-Saxon England between the 7th century and the Norman Conquest of 1066 is referred to as Old English literature or Anglo-Saxon literature. Epic poetry, hagiography, sermons, Bible translations, legal writings, chronicles, riddles, and other genres are among the works that fall under this category. There are roughly 400 remaining manuscripts from the time period in all, making up a sizeable corpus of both general and specialized interest.The poem Beowulf, which has attained national epic status in England, is one of the most significant works from this time period. The poem Cadmon's Hymn from the 7th century survives as the oldest existing piece of literature in English, however the Anglo-Saxon Chronicle elsewhere proves crucial to study of the era, providing a chronology of early English history.

The study of Anglo-Saxon literature has undergone several stages. In the 19th and early 20th centuries, the emphasis was on the Germanic origins of English. Later, the literary merits were emphasised. Today, the emphasis is on paleography and the physical manuscripts themselves more generally. Scholars debate topics like dating, place of origin, authorship, and the connections between Anglo-Saxon culture and the rest of Europe in the Middle

Ages.There are several manuscripts from the Anglo-Saxon era still in existence, the majority of which were written in the last 300 years in both Latin and common speech. After the Danish invasions, church authorities were anxious that no one would be able to read their work due to the decline in Latin literacy, so they started writing Old English literature. In a similar vein, King Alfred the Great (849–899) bemoaned the inadequate Latin education and his desire to revive English culture. Because degradation was pervasive throughout England, there weren't many people on this side of the Humber who could interpret a letter from Latin into English, and I don't think there were many beyond the introduction to Humber Pastoral Care. Most prose fiction has a historical or religious theme to it. The Dissolution of the Monasteries in the 16th century resulted in large losses of manuscripts. When Matthew Parker and others acquired any available manuscripts during the time of Queen Elizabeth I, scholarly study of the language got underway[1], [2].

Present-Day Manuscripts

About 400 Old English manuscripts have survived in total, 189 of which are regarded as important. Since the sixteenth century, these manuscripts have been highly coveted by collectors for their historical significance as well as for the aesthetic beauty of their uniformly spaced letters and artistic decorations. Four main manuscripts are present:The Caedmon manuscript, commonly known as the Junius manuscript, is a collection of illustrated poetry.Since it was given to the Exeter Cathedral in the eleventh century, the Exeter Book, another anthology, has been housed there.It is unknown how The Vercelli Book, which combines poetry and prose, ended up at Vercelli.The Nowell Codex is another work that combines poetry and prose. This is the text that includes Beowulf.

There are seven major scriptoria from which the manuscripts originate: Winchester, Exeter, Worcester, Abingdon, Durham, and two Canterbury houses, Christ Church and St. Augustine's Abbey. Research in the 20th century has focused on dating the manuscripts 19th-century scholars tended to date them older; locating where the manuscripts were created; and identifying the regional dialects used: Northumbrian, Mercian, Kentish, and West Saxon the latter being the main dialect. Not every text can legitimately be referred to as literature; some are simply lists of names. However, those who are able to produce a significant body of work are listed below in decreasing order of output: sermons, saints' biographies, biblical translations, early Church Fathers' translations of Latin works, Anglo-Saxon chronicles, narrative histories, laws, wills, and other legal works, as well as instructional texts on grammar, medicine, geography, and poetry.

Poetry in Old English

The heroic Germanic and the Christian are the two main genres or forms that make up Old English poetry. These two are frequently blended in the poetry, which has mostly survived in four important manuscripts. Everything we know about the poetry of the time is based on contemporary study; the Anglo-Saxons did not leave behind any explicit poetic principles or systems. Eduard Sievers created the first idea that was broadly embraced in 1885. He identified five different types of alliteration. The John C. Pope (1942) approach, which tracks the verse patterns using musical notation, is widely discussed and has gained some acceptance. Sievers' alliterative poem is still the most widely read and well-known interpretation of Old English poetry. The technique is based on patterns of syllabic accentuation, accent, alliteration, number of vowels, and accent. Each of the five types can be utilised in any stanza; it consists of five permutations on a basic verse structure. All of the earlier Germanic languages have the same system, which they all inherited. The kenning, a frequently formulaic expression that compares one thing to another (for instance, the sea is

referred to as the whale's road in Beowulf), and litotes, a dramatic understatement used by the author for satirical effect, are two poetic figures that are frequently found in Old English poetry.

Old English poem lines are roughly broken in half by a pause known as a "caesura". Two syllables in each half-line are stressed. The stressed syllables in the first half-line could potentially rhyme with one another because the initial stressed syllable of the second half-line should alliterate with one or both of the stressed syllables in the first half-line. There is no alliteration between the second stressed syllable of the second half-line and either of the first half's.Our knowledge of Old English poetry in recorded form is insufficient because it was primarily an oral art. For instance, we know that the poet, known as the scop, may be accompanied by a harp, and there may be other accompaniment traditions that we are not aware of.

Anglo-Saxon prose

Old English prose has survived in considerably greater quantity than poetry. The majority of the literature that has survived is consisted of sermons and translations of religious texts that were originally written in Latin. Since literacy in Anglo-Saxon England was largely the domain of monks, nuns, and ecclesiastics (or of those laypeople to whom they had taught the skills of reading and writing Latin and/or Old English), the division of early mediaeval written prose works into categories of "Christian" and "secular" as shown below is done purely for convenience. As the last generation of scribes, taught as boys in the standardised West Saxon before the Conquest, died as elderly men, elderly English prose continued to be written down through the 12th century.

Norman and French rule

As their ancestors were bands of Baltic and North Sea pirates who merely happened to emigrate in different directions, the Normans who conquered England were originally members of the same stock as the "Danes" who had harried and conquered it in the centuries before. A little further back, the Normans were close cousins of the Anglo-Saxons in the general Germanic family. One of the most extraordinary periods in the history of mediaeval Europe is represented by the exploits of this entire race of Norse sea-kings. They ravaged all of Europe's coasts, from the Rhine to the Adriatic, in the ninth and tenth centuries, not just in the West. The miserable French would frequently chant, "Good Lord, save us from the wrath of the Norsemen." They colonised Iceland and Greenland and discovered America before its time; they established themselves as the ruling aristocracy in Russia; they served as the Byzantine Empire's main bulwark in Constantinople; and, in the eleventh century, they conquered southern Italy and Sicily. From there, they continued with unrelenting vigour on to Asia Minor in the first crusade. Early in the eleventh century, the groups of them we are concerned with settled on France's northern shore as settlers[3], [4]. In exchange for their acceptance of Christianity and acknowledgement of the French king's nominal feudal sovereignty, they were recognised as the legitimate owners of the vast province that subsequently acquired the name of Normandy. By intermarrying with the local women, they quickly became a race that, while maintaining all of their original valour and tenacity, also acquired the French language, intellectual brilliancy, and adaptability, and in manners, became the leading example of mediaeval chivalry.

DISCUSSION

In a famous passage from his book "On the Study of Celtic Literature," Matthew Arnold describes the various characteristics that the most recent stocks that have been incorporated

into the modern English character have contributed to: "The Germanic [Anglo-Saxon and "Danish"] genius has steadiness as its main basis, with commonness and humdrum for its defect, fidelity to nature for its excellence. The Norman genius, with a flair for affairs as its primary foundation, exertion and obvious quickness for excellence, and hardness and haughtiness for flaw. The Germanic component then explains why uneducated Englishmen have always been thick-headed, unflatteringly self-assured, and unimaginative, but capable fighters; the Norman strain explains why upper-class Englishmen have been self-contained, prone to snobbishness, but fiercely aggressive and persistent, making them among the best conquerors, organisers, and administrators in the history of the world.

The Impact of the Conquest on Society

In most, if not all, ways, the Norman Conquest achieved the ethnic revitalization that Anglo-Saxon England so much needed. Because the Anglo-Saxon temperament was weak, the Normans brought with them from France the zest for joy and beauty, as well as dignified and stately ceremony. They also brought with them a love of jovial song and chivalrous sports, lavish clothing, finely painted manuscripts, noble architecture in cathedrals and palaces, formal religious rituals, and the pomp and display of all elaborate pageantry. The heavy mass of Anglo-Saxon existence was substantially transformed into forms of elegance and beauty as a result, and its duller surface was enlivened with a variety of vivid colours. However, for the Anglo-Saxons themselves, the Conquest initially meant little more than that worst and most complete of all national catastrophes hopeless submission to a despotic and despised enemy. The Normans imposed themselves as strict and authoritarian rulers on both the political and social fronts, despite not being heathen as the "Danes" had been and being too few in number.

The few Saxon nobles and lesser landowners who accepted his rule and did not later rebel retained their possessions, but due to pledges and interest, King William was forced to give the majority of the kingdom's estates along with the widows of their former owners to his own nobles and the vast, chaotic army that had formed his invading force. Therefore, in the lordships and manors as well as the great places of the Church, knights and nobles were established, the secular ones holding in feudal tenure from the king or his immediate great vassals, and each supported in turn by Norman men-at-arms. To them, the majority of the Saxon population was subjected as serfs, workers bound to the land. Massive, foreboding stone castles and cathedrals that were loftier and more majestic than anything an Anglo-Saxon could have imagined emerged here and there as outward traces of the new order spread across the nation. The least upsetting portion of a famous passage from the "Anglo-Saxon Chronicle," which was written seventy years after the Conquest, describes the harshest hardships the Normans inflicted on the Saxons.They built castles all over the place. They forced the poor people of the region to work long hours building their castles, exhausting them completely. When the castles were built, they were inhabited by bad people and devils. Then they kidnapped everyone they believed to be in possession of anything, both by day and night, men and women, and imprisoned them for gold and silver before torturing them in ways that cannot be described never were any martyrs so tortured as these were.

English, French, and Latin: The Union of the Races and Languages

None of the Normans who stood alongside William at Hastings, and hardly any of their descendants, could have imagined that their own race and identity were destined to be incorporated into that of the Anglo-Saxons. However, the obstinate tenacity and numerical advantage of the defeated people as well as the Norman temperament's propensity for easy adaptation dictated this outcome. Intermarriage had a racial and, to a lesser extent, socioeconomic impact within just a few generations. Additionally, Saxon and Norman scorn

and animosity were gradually transformed into tolerance and, eventually, into a sense of national togetherness. The loss of Normandy and other French holdings by the Norman-English kings in the thirteenth century, a loss that made England into an independent nation and a province of a foreign nobility, and the wars (known as "The Hundred Years' War") that England-Norman nobility and Saxon yeomen fighting together carried on in France in the fourteenth century finally confirmed this sentiment[5], [6].

The most obvious direct impact of the Conquest on language and literature was the creation of a trilingual England where Latin, French, and Anglo-Saxon were all spoken side by side. The Norman clergy were much more fluent in Latin than the Saxon priests had been, and the introduction of the richer Latin culture led to a brilliant outburst of Latin literature at the court of Henry II in the latter half of the twelfth century. Latin is the language of the Church and of scholars. Latin remained the language of religious and learned literature for a very long time in England as well as the rest of Western Europe even up to the sixteenth century or later. During the following three or four centuries, a sizable body of literature was produced in French, specifically the Norman dialect of it known as Anglo-French (English-French), and it was introduced as the language of the ruling and upper social class by the Conquest. The language of the subject race, Anglo-Saxon, which we can now refer to as English, persisted ineluctably, but their literature was initially diminished in importance. Ballads honouring the struggle of dispersed Saxons to their captors undoubtedly spread widely among the populace, but more formal English writing virtually disappeared for more than a century before beginning again around the year 1200.

The Poetry Result

The integration meant more for poetry than it did for prose. The metrical system, which first appears in Chaucer's writings in the fourteenth century and is perfected in those poems an additional 150 years later, integrated what might be considered the stronger elements of the two systems from which it was created. We have shown that Anglo-Saxon verse was devoid of rime and depended on the regular emphasis of a specific number of quantitatively long syllables in each line as well as on alliteration. It also allowed for significant fluctuation in the amount of unstressed syllables. As opposed to English verse, which featured rime (or assonance) and scrupulously preserved identity in the overall number of syllables in related lines, French verse was ambiguous in terms of the number of obviously stressed syllables. The Anglo-Saxon regard for quantity was largely abandoned, and alliteration was retained, but not as a fundamental principle but as a (extremely helpful) subordinate device. The derived English system also retained rime and identical line length from the French. English poetry is undoubtedly the best in the modern era because to this metrical system, which has been created in this way.

The Dialects of English

The separation of English into dialects makes studying the literature of the time much more difficult. The West-Saxon dialect's ascent to total dominance was halted by the Norman Conquest, which also restored the other languages on the island to their original positions of equal power. In reality, three groupings of dialects the Southern, Midland (split into East and West), and Northern emerged, each different from the others in terms of both forms and even lexicon. When literary activity resumed, it was roughly evenly split between the three, and for three centuries it was uncertain which of them would ultimately take first place. In the end, London, which replaced Winchester as the capital city and location of the Court and Parliament under the Norman kings, and the two Universities of Oxford and Cambridge, which gradually expanded during the twelfth and thirteenth centuries and drew students from

all over the nation, both played a role in the success of the East Midland dialect. Even while Chaucer, the first great modern English poet, did not play a major role in the East Midland form's victory, his debut in the fourteenth century did serve as a marker. The common idiom of places like Yorkshire and Cornwall is distinctly different from that of London, or really any other part of the country. Nevertheless, the three dialects, and subdivisions of them, are still immediately discernible in colloquial use[7], [8].

The 11th through the 13th century are referred to as the Anglo-Norman period of English literature since this is when English literature was composed in Norman French. The Norman Conquest of England in 1066 marked the start of this era as the Normans, who spoke Norman French, attacked and occupied the nation. The nobles, clergy, and court officials of England used Norman French as their primary language as a result of this occurrence.Norman French was the official language during the Anglo-Norman era and was utilised in government, law, and literature. The Anglo-Saxon Chronicle and the writings of Geoffrey of Monmouth were composed in Old English during this time, despite the fact that Norman French continued to rule the literary landscape. These writings, which were mostly written in Latin or Old English, were aimed at a comparatively privileged and well-educated readership.

Anglo Literature in Normandy

English Literature

Many facets of English literature during the Anglo-Norman period can be traced to Norman French, including the adoption of French literary forms and genres, the usage of French terms and phrases, and the influence of French cultural practises. Courtly literature, which emphasised the chivalric principles of honour, valour, and courtly love, also emerged during this time.

By the 13th century, Middle English had replaced Norman French as the primary literary language of England. With this, the Anglo-Norman age in English literature came to an end and a new one began. Many works of literature written during this time period were written in a combination of Middle English and Norman French since the change from Norman French to Middle English occurred gradually. The topics and literary structures created during the Anglo-Norman period persisted in English literature throughout the Middle Ages and beyond, despite the language changes.The Anglo-Norman epic poem "The Song of Roland," the Norman-French epic "The Song of the Cid," and the Old English epic poetry "Beowulf" are some of the most illustrious literary creations from the Anglo-Norman period. These works stand out for their use of heroic themes, as well as how they portray wars and brave deeds.Along with the creation of these epic poems, other significant literary genres and forms, such as romance, history, and chronicle, also emerged throughout the Anglo-Norman era. For a comparatively small, educated readership, many of these writings were written in Latin or Old English.

During the Norman period, which lasted from the 11th through the 14th centuries, the Anglo-Norman dialect of Old French was spoken in England. It was a mixture of Old French and Old English, and the Germanic Norman language had a significant impact. While the common people continued to speak Old English, the ruling class, which included the nobility and the clergy, predominantly spoke this language.The body of literature written in the Anglo-Norman dialect is referred to as "Anglo-Norman literature," also known as "Anglo-Norman romance." Epic poetry, romances, and historical works are only a few of the many genres represented in this body of work.

The "Roman de Brut" (The Story of Brutus), a history of Britain composed by the poet Wace in the 12th century, is one of the most well-known pieces of Anglo-Norman literature. One of the earliest writings to recount the Arthurian legends, the work narrates the tale of the Trojan prince Brutus and his successors building Britain. "Roman de Rou" (Story of Rollo) and "Roman de Thèbes" (Story of Thebes) are two further noteworthy works.A literary genre that had an impact on the growth of the Arthurian romances in France and Germany were the very popular Anglo-Norman romances. These romances frequently included knights, ladies, and monarchs and told tales of chivalry, love, and adventure. A few titles that come to mind are "King Horn," "Havelok the Dane," "Lay le Freine," "Beau department," and "The History of William Marshal."The literary and cultural development of mediaeval England was significantly influenced by the Anglo-Norman language and literature, which also had a long-lasting impact on the English language and literature. The impact of Anglo-Norman literature may be observed in the works of later authors like Chaucer and Shakespeare, and many words and phrases from that language are still in common usage today[9], [10].

English literature

From the time of the Norman Conquest in 1066 until the 14th century, writing in England was composed in the Old Norman dialect of Old French, known as Anglo-Norman literature. This indicates that the literature was created in England following the Norman conquest and was written in the Normans' native French.French and Old English language, culture, and literary styles are blended together to create it. This reflects the blending of the two cultures that took place following the Norman invasion, and the literature incorporates characteristics of both the French and English cultures, languages, and literary traditions.

Poetry, romance, history, and legal texts are only a few of the many genres represented in Anglo-Norman literature. This means that it includes a wide range of literary genres, including as historical accounts, chivalric romances, and legal papers.The Arthurian romance, which relates the tales of King Arthur and his knights, is one of the most significant and influential subgenres of Anglo-Norman literature. During the Middle Ages, this type of literature, which describes the mythical exploits of King Arthur and his knights of the Round Table, was very popular and had a significant influence on later literature.Many of the texts were produced by French-speaking English poets, nobility, and clergy. This indicates that the creators of Anglo-Norman literature were frequently aristocrats and clergy who spoke French and had settled in England following the Norman conquest.

The literature, which reflects the Norman conquest and the succeeding period of Anglo-Norman rule, is strongly impacted by the culture, society, and politics of the time. This indicates that the literature captures the social and political climate of the period, particularly the battle for dominance and the mingling of cultures following the Norman conquest.Many terms and expressions from Anglo-Norman entered the English language, having a considerable influence on the growth of English literature and language. As a result, many terms and phrases from the French language were incorporated into the English language, so assisting in the shaping of the English language and literary culture.It is noteworthy for keeping alive a number of tales, folklore, and historical incidents that might have otherwise been lost. This implies that many significant tales, lore, and historical facts from the time were preserved thanks to Anglo-Norman literature, some of which could have been lost to time.

CONCLUSION

Early mediaeval England had a rich literary history, which is evidenced by the Old English literature, also known as Anglo-Saxon literature. This literature offers a window into the

cultural fabric of its time, from the heroic Germanic themes to the infusion of Christian ideas. The manuscripts that have survived, which include priceless works like the epic poem Beowulf and the poetic Cadmon's Hymn, offer priceless insights into the Anglo-Saxons' literary and linguistic traditions.Old English literature has been studied for many years, yet over time, it has changed as scholarly approaches and interests have changed. Scholars have contributed to a fuller knowledge of this literary tradition by their work on everything from early Germanic roots to modern paleography and manuscript analysis studies.Additionally, the linguistic landscape of England was significantly shaped by Old English literature. The Danish invasions and the necessity to communicate in languages other than Latin were among the issues that led to its emergence. The importance of this literary legacy was further emphasised by King Alfred's goal for English culture.

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CHAPTER 2
CHAUCER'S TIME: A BRIDGE BETWEEN AGES AND A CANVAS FOR LITERARY EXPLORATION

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ABSTRACT:

Using Geoffrey Chaucer as its focal point, this article emphasizes the value of historical context in understanding literary works of authors. It makes the case that a complete analysis of Chaucer's writings necessitates a thorough understanding of the period in which he lived, stressing significant historical occurrences, social trends, and cultural developments. The argument of the article is that even famous authors like Chaucer are products of their times and are shaped by the culture of their eras. It explores Chaucer's revolutionary time, which was characterized by the Hundred Years' War, the persisting chivalric tradition, the effects of the Black Death, the Peasants' Revolt, and the condition of the Church. The paper also explores the literary and linguistic trends of the time, highlighting Chaucer's contribution to the formation of the English language. It is concluded that Chaucer's grandeur rests in his ability to capture in his poetry both the traditional and the novel aspects of his day. J. Says, was the fourteenth century. It was "a dark epoch of the history of England," as M. Manly puts it in The Cambridge History of English Literature. In England in the 14 century, Latin and French predominated. As a descendant of Elizabeth, Countess of Ulster, Chaucer first appears in the public domain in 1357. In August 1386, Chaucer was made a knight of the shire for Kent after being named a justice of the peace for Kent in October 1385.

KEYWORDS:

Chaucer,English Language, English Literature, Knowledge, Mediaeval.

INTRODUCTION

An in-depth knowledge of the time that created and supported the author is necessary for a thorough examination of his literary output, among other things. Without knowledge of the historical setting, our appraisal and understanding of literature are certain to be biassed, if not completely twisted and confused. At his age, every guy is a child. He is affected by it, but if he is a great man, he might also have an impact on it. Shakespeare and Chaucer are two examples of great writers who are often described as "not of an age, but of all ages." Despite his widespread appeal, it is nonetheless true that even he was unable to escape "the spirit of the age" in which he lived, moved, and existed.

Therefore, it is essential that we become familiar with the important currents of thinking, feeling, and sensibility not to mention the socio-politico-economic conditions prevailing throughout the periods in which he excelled in order to appreciate him and his works in their entirety. Probably the opposite is also true: through the writer himself, we can gain some comprehension of these trends and currents, the ethos of the time. W. H. Hudson emphasizes this by stating: "Every man belongs to his race and age; regardless of how distinctive his personality, the spirit of his race and age finds expression through him." The connection between history and literature is articulated by the same critic. He claims that "typical English history" is "our nation's biography" and "its literature is its autobiography." In the former, we can read about the nation's deeds and practical accomplishments, while in the latter, we can

learn about its intellectual and moral growth. Even while Chaucer writes works that go beyond the bounds of his period and are relevant to the next as well, he nevertheless embodies a lot of the values of his day. That is where his greatness rests[1], [2].

In Chaucer's time Modern as well as mediaeval

Like other historical eras, Chaucer's was a time of transformation. This transition suggests that the English country emerged from the "dark ages" into the age of enlightenment, moving from the mediaeval to the modern era. Although some aspects of modernism were beginning to emerge, the age was primarily medieval superstitious, chivalrous, unscientific, and generally "backward" in terms of thought. J. M. Manly describes the fourteenth century as "a dark epoch of the history of England" in The Cambridge History of English Literature. Modernity did, however, "succeed in piercing, here and there, the thick darkness of ignorance and superstition," according to the silver lining. Chaucer's time was actually not stationary; rather, it was moving gradually and firmly towards the advent of the Renaissance and the Reformation, which were yet a few centuries away.

We cannot concur with Kitteredge when he refers to Chaucer's time as "a singularly modern time". In fact, the eighteenth century was not particularly "modern" in many ways, let alone the fourteenth. Instead of the movement's completion, which was going to be a long march, what we see in the fourteenth century is the beginning of the movement towards modern times. Chaucer lived and wrote during what Robert Dudely French calls "a restless age, amid the ferment" of new life. On his pages, both the old and the modern coexist, and in his poetry, we can study the fundamental spirit of both the bygone and the impending eras."Why was the age restless, and what are these "old things and new"? If we go over the major occasions and characteristics of the time, the solution will become clear.

The Hundred Years' Conflict

The "Hundred Years War" is the name given to the series of conflicts between France and England that took place between 1337 and 1453. England achieved a number of spectacular triumphs under the skillful and combative leadership of King Edward III (1327–1377), particularly at Crecy, Poietiers, and Agincourt. The French military force collapsed, and Edward was once recognized as the country's ruler. But subsequently, with his death and the appointment of the inept Richard II, the English power began to decline and the French were able to achieve concrete successes. The war changed the English character in two ways: by strengthening nationalistic fervour and by tearing down certain social boundaries between various social classes.

It was only inevitable that the struggle would inspire a strong sense of national unity and patriotic fervor among the English people. However, Compton-Rickett points out that "the fight is memorable not merely for stimulating the pride of English men." Additionally, it is significant for the second just mentioned reason. The aristocracy did not work alone to ensure England's success. The humble archers, whose accomplishments with the bow were a force to be reckoned with, were essential to the nobility. When describing the English archers, Froissart, a French chronicler, wrote: "They let fly their arrows so wholly together and so thick that it seemed snow."

The Chivalric Age

But the beginning of the modern period was still a long way off. "Chaucer's England is still distinctively mediaeval, and nowhere is the conservative feeling more strongly marked than in the persistence of chivalry," notes Compton-Rickett. This was possibly the period of

greatest development for this weird concoction of love, war, and religion, which was far from showing any signs of disintegration. Before it was finally put an end to, more than two centuries would pass—thanks to Cervantes' satirical pen. The Knight in the Canterbury Tales by Chaucer is an example of his sort. Even the story he tells is on the exploits of two real knights, Arcite and Palamon.

The Peasants' Revolt, the Black Death, and Labour Unrest

The majority of people in Chaucer's time were victims of squalor, disease, and poverty. Even well-educated nobility regarded soap with scepticism, and knowledgeable doctors frequently forbid bathing as unhealthy! That is why epidemics, particularly the plague, frequently struck England. The terrifying epidemic's worst outbreak occurred in 1348. It was known as "the Black Death" because the dead corpses of the victims began to develop black, thorny blisters. About a million people are thought to have perished as a result of this disease. That roughly equals one-third of England's whole population at the time[3], [4].

The severe lack of labourers was one early impact of this pandemic. England's socioeconomic system was helplessly crippled. Workers and criminals who had managed to survive began to demand significantly higher pay. However, none of their employers, the monarch, or Parliament were prepared to comply with these requests. Many strict rules that required employees to work for the previous wage rates were passed. This led to a tremendous deal of discontent, which reached a peak in the Peasants' Revolt in 1381, under Richard II's rule. The Kentish priest John Ball brought the wretched peasants, who were groaning under the weight of injustice and excessive official rigour, to London.

DISCUSSION

Overwhelmed by the sheer number of peasants brandishing hatchets, spades, and pitchforks, the king vowed reform but eventually broke his word. Compton-Rickett claims that the "Peasants' Revolt" is "a dim foreshadowing of those industrial troubles that lay in the distant future." Jack Straw, who led the insurrection alongside WatTylar, is mentioned by Chaucer in the following words of his Nun's Priest's Tale: "Certes, he Jakke Straw and his meyne Ne made nevereshoutes half so shrille, When that they wolden any Flemyngkille." The fox was crazy like it was a normal day. The significance of this revolt is best summed up by R. K. Root, who writes: "This revolt, suppressed by the courage and wisdom of the boy King, Richard II, though barren of any direct and immediate result, exerted a lasting influence on the temper of the lower classes, fostering in them a spirit of independence which made them no longer a negligible quantity in the life of the nation." This was yet another step in modernism's development.

The Church

Chaucer's time saw the Church develop into a haven for consumerism, corruption, and waste. The Pope of Rome, who ruled the Church with absolute authority, had interests and skills outside of the spiritual. W. H. Hudson asserts in this regard that "very little spiritual zeal and energy was now left in the country. The rank and file of the clergy were ignorant and careless, the mendicant friars were infamous for their greed and profligacy, and the greater prelates accumulated wealth and lived in a godless and worldly manner. John Gower, a contemporary of Chaucer whom he calls "moral Gower," thus paints the condition of the Church in his Prologue to ConfessioAmantis: Lo, thus ye-broke is cristesFolde: Whereof the flock

Every side of the earth is being ravaged, in shortages of hem that have been urrwared in chepherdes, which her intellect has warned of on the other half of the world. Regarding the priests, another modern had this to say: "Our priests are now blind, black, and beclouded. If this was the situation of the clergy, we can easily envisage that of the laity: "There is no shaven crown on their head, nor modesty in their words, nor temperance in their food, nor even chastity in their deeds." In The Canterbury Tales' Prologue, Chaucer did indeed state: "If gold rusts, what shall iron do? Although Chaucer was opposed to change, his depictions of church officials in The Canterbury Tales leave no doubt as to the corruption that had seeped into the ecclesiastical hierarchy. The devil-may-care friar, the gluttonous monk with a fat belly, and the dishonest pardoner are quite typical of his day.

The Lollards' Movement was founded by John Wyclif (1320–84), who has been referred to as "the morning star of the Reformation," after this pervasive and deeply ingrained corruption had already started to attract the notice of some reformists. His goal was to purge the Church of the wickedness and corruption that had ingrained itself there. He disseminated his message of simplicity, purity, and austerity throughout the nation by sending his "poor priests" to every region. He set himself the goal of returning Christianity to its spirituality and purity. To make the teaching of the Bible understandable to the common masses, he assisted some of his disciples in translating the Bible from Latin into the native tongue. He urged people not to have anything to do with the corrupt ministers of the Pope and to have faith only in the Word of God as enshrined in the Bible. He also wrote a number of pamphlets that reflected his philosophy. As W. Says, "His translation of the Bible was. Chaucer was sympathetic to the Lollards' Movement, as seen by the element of idealisation that characterises his portrayal of the "Poor Parson" in the Prologue to The Canterbury Tales, which was described by H. Hudson as "the first translation of the Scriptures into any modern vernacular tongue[5], [6]."

Tendencies in Literature and Intelligence

In England in the 14 century, Latin and French predominated. The excellent work of Chaucer and certain other writers who wrote in English and did it brilliantly, such as Langland, Gower, and Waclif, helped English come into its own in the latter half of the century. There were many different dialects of the English language, which was itself in a state of flux. Latin was the language of instruction at Cambridge and Oxford universities. Latin was a language that was also practised as a social requirement by the trendy. We are reminded of Chaucer's Summoner who, after "well" drinking, "woldespeke no word but Latyn"! It is impossible to overestimate Chaucer's influence on the development and acceptance of the English language. He has earned the title of "the father of English poetry" in terms of his contributions to the genre. There were undoubtedly other poets who lived at the same time as Chaucer, such as Langland, Gower, and a few others, but Chaucer stands head and shoulders above them all, much like Shakespeare does among the Elizabethan playwrights. He stands in a bushes like a mighty oak. The English prose was also finding its voice. One gets the impression that English writing was on the verge of standardisation and widespread acclaim from Mandeville's travelogues and Wyclif's reformatory pamphlets. "Earlier specimens have been experimental or purely imitative," writes E. Albert, "but in the works of Mandeville and majo/y, we have prose that is both original and individual." English prose is ready for a prose style right now.

Chaucer's time also bridges the gap between mediaeval and modern society in another way. There was a little Renaissance during this time period. Although the actual Renaissance in England didn't begin for another two centuries, there are evidence of the ancients' impact on local literature increasing as early as Chaucer's time. The Italian author Boccaccio (1313–75) and, to a lesser extent, Petrarch (1304–74), had an influence on Chaucer's own poetry. The

Decameron by Boccaccio and The Canterbury Tales by Chaucer have very identical structures. It is questionable whether Chaucer read the Italian author, though. The two aforementioned Italian authors were instrumental in introducing humanism to English intellectual culture. Well said by Compton-Rickett: "Chaucer's world is mediaeval; but beneath his medievalism the leaven of the Renaissance is already at work."

Geoffrey Chaucer was the greatest English poet before William Shakespeare, and he continues to rank at the top of the English canon. He was also the most significant Middle English poet. John Chaucer, Chaucer's father, was a winemaker and the butler to the king. His family's employment in the wine and leather industries contributed to their financial success, and they possessed a sizable amount of inherited property in London. Although little is known about Chaucer's education, his writings show that he was well-versed in a number of significant works by his contemporaries and previous authors (such as Boethius' The Consolation of Philosophy). French, Italian, and Latin are among the languages that Chaucer was probably proficient in. At this time, sons of prosperous London merchants could afford a high education, and there is reason to think that Chaucer, if not schooled at one of the Thames Street schools close to his boyhood home, was at least well-educated at home. His writing undoubtedly demonstrates a love of reading a wide range of books, both classical and current.

As a descendant of Elizabeth, Countess of Ulster, Chaucer first appears in the public domain in 1357. It was customary for sons of middle-class families to be assigned to royal service so they might receive a courtly education. Two years later, Chaucer was serving in Edward III's army when he was arrested at Reims following a failed offensive; nevertheless, he was later ransomed. Chaucer participated in several diplomatic missions.

By 1366, Chaucer had wed Philippa Pan, a servant to the Countess of Ulster and the daughter of the Flemish Sir Gilles de Roet, also known as "Paon" surnames in mediaeval times frequently shifted from generation to generation. Since Katherine de Roet, sister of Philippa Chaucer (after Lady Swynford, eventually Duchess of Lancaster), was John of Gaunt's mistress for twenty years before becoming the Duke's bride, Chaucer married well for his status because Philippa Chaucer received an annuity from the queen consort of Edward III. Chaucer himself obtained an income as a yeoman of the king and was named as one of the king's esquires; as a result, John of Gaunt was Chaucer's "kinsman."

With nearly 1,300 lines, Chaucer's "The Book of the Duchess" is a poem that purportedly serves as an elegy for Blanche, Duchess of Lancaster, and is addressed to the Duke, who is her widower. The Roman de la Rose, Chaucer's translation of the very influential 13th-century French epic of courtly love, popularised the dream-vision form, which Chaucer employed for this first of his significant pieces, which was published in 1370. Chaucer continued his diplomatic career during the next ten years, visiting Italy for discussions about opening a port in Genoa to Britain and discussions with Milan about military matters. Chaucer came into contact with the writings of Dante, Petrarch, and Boccaccio while on his missions to Italy, and these writers' works would subsequently have a significant impact on Chaucer's own. For the first time since leaving the British court, Chaucer was appointed comptroller of the customs and subsidy of wool, skins, and tanned hides for the Port of London in 1374. The sole significant piece Chaucer produced during this time was House of Fame, a dream-vision poem of about 2,000 lines that some academics believe is incomplete because to its abrupt ending.

According to Derek Pearsall, "the one biographical fact everyone remembers about Chaucer" is his run-in with the law when, in a document dated May 1st 1380, he is absolved of

responsibility in the raptus or rape of Cecily Chaumpaigne. Despite attempts to translate "raptus" as "abduction," no one is certain what the claim entailed in detail, let alone whether it was based in reality. However, it casts a foreboding shadow over the otherwise pristine biography and, like the Pardoner and the Manciple's appearance in the Tales, lends Chaucer's image a dissonant dark wash.

In August 1386, Chaucer was made a knight of the shire for Kent after being named a justice of the peace for Kent in October 1385. Chaucer moved to Greenwich around the time of his wife's passing in 1387, then to Kent. As a result of shifting political conditions, Chaucer eventually lost the royal court's favour and resigned from Parliament. However, after Richard II was crowned king of England, Chaucer won back the court's favour[7], [8].

Chaucer mostly employed literature during this time to escape from public life. One of his poems, Parliament of Foules, has 699 lines. This piece uses the legend that on St. Valentine's Day every year, birds congregate before the goddess of nature to make their spouse selections. Dante and Boccaccio had a significant impact on this work. The Consolation of Philosophy, which Chaucer himself translated into English, had an impact on his subsequent work, Troilus and Criseyde. Chaucer also borrowed some of the plot elements for Troilus from Boccaccio's Filostrato. The love narrative between Troilus, the son of the Trojan king Priam, and Criseyde, the widowed daughter of the deserter priest Calkas, is told in this 8,000-line rime-royal poem against the backdrop of the Trojan War.

Chaucer's literary fame was preserved by The Canterbury Tales. His greatest literary achievement is a collection of narratives from visitors to Canterbury's Thomas a Becket shrine. In the General Prologue, Chaucer gives brief but vivid portraits of each of these pilgrims before interspersing the twenty-four narratives with similarly brief but lively dramatic events. The arrangement of the other tales is not entirely clear from the remaining manuscripts and Chaucer's incomplete planning for them. But the work is sufficiently finished to be regarded as a single book rather than a collection of incomplete pieces. The Canterbury Tales is a vibrant mash-up of numerous genres told by travellers from all facets of society. Courtly romance, fabliaux, saint biographies, allegorical tales, beast fables, and mediaeval sermons are a few of the genres included.

There is some ambiguity over Chaucer's ancestry. He and Philippa most likely had two boys and two daughters. The big landowner and politician Thomas Chaucer passed away in 1400, and his daughter Alice went on to acquire the title of Duchess of Suffolk. Lewis Chaucer, the youngest child of Geoffrey Chaucer, is not well recognised. Elizabeth, one of Chaucer's two daughters, became a nun, and Agnes served as a lady-in-waiting for Henry IV's coronation in 1399. According to available information, Chaucer had no living descendants after the fifteenth century.

It is crucial to understand that the mediaeval definition of a "author" was significantly different from the modern one. Chaucer was famous in his own time not as an author but as a civil servant. For a reader of Middle English, a "auctour" was usually a dead classical author whose works had already had a significant impact on the literature of the time not someone who was now alive. Mediaeval poems frequently survive anonymously, and not just because of missing data or imperfect manuscripts.

In order to construct the Canterbury Tales, Chaucer, like Shakespeare, primarily pulls from preexisting texts, his favourite writers, and well-known tales; unlike our contemporary notion of writing a book, there was no sense that originality mattered. Text was something that could be interpreted, changed, and transmitted in novel ways from generation to generation. Famously, Alan de Lille remarked that "auctorite" authority being an author had a wax nose a

wonderful metaphor for how a work may be read one way, then another, leading, in other words, in completely different ways. Also prevalent at the time Chaucer was writing was the "glossing" practise, in which commentary was added directly to a text, and the notion that the gloss applied to a text might significantly alter it.

The Latin word "textere" (which means "to weave") gave rise to the idea that text and cloth were mirror images of one another, illustrating how both may be used to veil reality or show a "version" of it while simultaneously having the ability to take on whole new forms. The lothlylady at the end of the Wife of Bath's story orders, "Cast up the curtyn," but as that story shows, it is difficult to tell in Chaucer exactly when you have cleared away all of the text/cloth and are gazing at the real thing.

Chaucer is depicted reading to an audience in a very well-known illustration, and it is probable that this image represents how his works were transmitted, whether at court or in other public settings. Before the printing press was developed, works of literature had to be manually written out by a scribe[9]. Chaucer's famous poem addressed to Adam Scriveyn, his scribe, is an instructive example of how this process could result in the dissemination of inaccuracies:

"So often a day I go to your work and renew it, correcting and eking it, rubbing and scraping;"

And all is via your rape and negligence, which is what it says.

"I have to redo your work so many days,"

Because of your carelessness and haste, I have to fix it and rub and scratch mistakes out. As a result, the pilgrimage's representation of the oral tradition of literature may also be seen as an important aspect of the text's existence. In fact, the tale-telling game serves as a metaphor for how the work would engage a reader. The concepts of authority, glossing, and the joint oral-written form of a text in Chaucer's day are important to understand because they are all applied to the interpretation of the tales in this Classic Note and are all briefly discussed by Chaucer in the Tales themselves.

CONCLUSION

In conclusion, Geoffrey Chaucer, who is frequently referred to as the "father of English poetry," continues to be an important figure in the canon of literature because of both his lyrical skill and his ability to capture the essence of his time. Chaucer lived in an age that was vibrant and transformational, which is reflected in the rich fabric of his works. His astute assessments of the Peasants' Revolt, the impact of the Black Death, the Hundred Years' War, the persisting chivalric culture, and the state of the Church offer priceless insights into the social, political, and cultural currents of his day.Furthermore, Chaucer made a significant contribution to the development of the English language. His publications were essential in guiding English's growth away from Latin and French supremacy. Chaucer's writings, including "The Canterbury Tales," demonstrated the promise of English as a literary language and set the stage for later authors to investigate the language's expressive possibilities.In the end, Chaucer's brilliance resides in his capacity to unite the mediaeval with the contemporary, capturing the spirit of a transitional era. He points out that even the best authors are products of their historical periods, and that in order to fully comprehend their creative output, one must delve into the spirit of the time in which they lived. Through Chaucer's writing, we not only get a peek into the past but also a profound understanding of how important his works continue to be in the canon of English literature.

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CHAPTER 3
MEDIEVAL DRAMA AND THE EARLY RENAISSANCE: AGE OF QUEEN ELIZABETH

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ABSTRACT:

Plays were created in ancient Greece not just for amusement but as acts of adoration and devotion to the gods, with a focus on interactions between the gods and humans. The Oedipus trilogy by Sophocles is looked at as an illustration of this religious piety in Greek play. The paper then explores the Middle Ages, when play had difficulties because of the Roman Catholic Church's hegemony. The Church eventually accepted theatre as a tool of imparting Christian philosophy and Biblical stories to the ignorant people, though minstrels and wandering performers found a place in mediaeval culture. As a result of this change, mystery plays and morality plays that attempted to spread religious knowledge and encourage devotion began to appear.The study also covers the growth of theatre from religious settings to public venues and the addition of humorous elements in these plays. It covers the numerous types of comic features developed throughout this time and emphasizes how comedy steadily gained prominence in theatrical works. In order to lay the groundwork for the illustrious theatrical traditions that would come after, the lecture finishes by tracing the history of theatre from its early religious and folk origins to the emergence of secular drama in the Renaissance.The A-S scop is most likely a direct ancestor of the roaming minstrel of the Middle Ages. The church utilized both mystery (miracle) plays and morality plays as dramatic genres. The interlude, which developed from the morality, was meant to be employed more as filler than as the major attraction of an entertainment, as its name suggests. Comparatively speaking to the other countries in Europe, England was likewise wealthy. Under the pressure of foreign rule over the peninsula, the Italian Renaissance had come to an end.

KEYWORDS:

Drama, Novel, Psychological, Religious.

INTRODUCTION

Drama has religious roots that can be found in both Greek and European traditions. The majority of Greek plays did indeed honour some component of Greek religion, and they weren't made to amuse the populace but rather to pay respect and devotion to the gods that were revered at the time. Sophocles' Oedipus trilogy therefore focuses less on a single human character who dominates all three plays and more on the gods and their interaction with mortals. Sophocles wrote more as a form of religious piety than for poetic or self-expression purposes.

Middle Ages Drama

Drama in the late Roman Empire degenerated and became so vulgar that it was abhorrent. Drama was compelled to compete with the excesses of the circuses and the gladiatorial spectacles of the amphitheatre, which is why this happened. The theatre was largely censored and shut down as soon as Christianity began to have an impact in Rome. Although the

mimes, clowns, buffoons, and performers of Roman theatre scandalized Rome's respectable inhabitants, the scop was highly regarded by the aristocracy of A-S society, suggesting that the scop's presence in O. E. Literature may have unclear ties to them.

The travelling minstrel of the Middle Ages was most likely an A-S scop ancestor. But unlike the scop, at least after the reign of Charlemagne, the minstrels were not seen as respectable. Particularly the mediaeval Roman Catholic Church was against minstrel shows. On the other hand, they enjoyed great popularity among the general public. At fairs, market days, feast days, and in the service of the wealthy for an evening's entertainment, their talent for music, beautiful singing voices, wit, good humour, and quick thinking served them well.

Although the majority of minstrels were wanderers, stable groups eventually developed around wealthy and powerful patrons who provided them with financial support. Soon, even towns financed their own troupe of minstrels and outfitted them in town crests and livery. As these communities became more established in towns, they developed around guild or crafts societies and came under legal control. Church policy frequently kept these organisations at a distance, but many clergy members embraced them and considered how to employ the minstrels' many talents for the good of the church. The minstrels' employment as a teaching tool was the church's most obvious advantage. Dramatic events abound throughout the Bible, which was unavailable to common people who couldn't read. Thus, the clergy found it simple to include theatre into church life as a means of imparting fundamental Christian doctrine and Biblical truth[1], [2].

Early church plays may have been little more than inane performances with actors moving mutely in time with the sermon. For instance, a play honouring the devotion of the cross might have been performed before the altar on Easter; a play commemorating the Nativity might have been performed at Christmas; and on other feast or holy days, another event might have been commemorated. I'll demonstrate an early instance of this in class.Over time, greater versions took its place, and laypeople began to perform instead of priests. But it is undeniable that the church altar serves as the cradle of English play.

Thriller plays

Therefore, the main purposes of mediaeval religious theatre were to impart religious knowledge, develop faith, and foster devotion. The church utilised both mystery (miracle) plays and morality plays as dramatic genres. Since the ministerium, or clergy, were the first actors in mystery plays, the name mystery comes from the French word ministere. Miracle plays focus on the lives of the saints and martyrs, whereas mystery plays are largely concerned with the biblical narrative, with emphasis on the tale of man's fall and redemption. However, the phrases are actually interchangeable.

On holy days (holidays) and festivals, plays in the church were particularly popular. They inevitably evolved into displays of humour and even buffoonery in an effort to draw in the audience. In response, the church expelled all of those players and soldiers and instead staged their own comprehensive productions. The atmosphere was electrifying, but the church's actual structure couldn't hold the masses, so the plays ultimately moved from the altar to the porch to the church yard and then to open areas like streets and plazas. Every step the plays took away from the church made it harder for the clergy to oversee the performances; as a result, there was more and more humour and buffoonery, and eventually the church stopped supporting and funding the plays.The inclusion of comedy increased over time as the various guilds sought out larger audiences for their plays. The comedy, however, was nearly always ancillary in the mystery plays; it seldom overwhelmed the actual dramatic tale, it must be

emphasised. Given that many of these comedic characteristics made it into Elizabethan and Shakespearean drama, it is important to note them:

1. The simplest and most basic type of comedy involves abrupt, out-of-the-blue, and laughter-inducing action (such as Chevy Chase's falls or the classic "pie in the face" skit). Most of the action is overly realistic, emphasising a rough-and-tumble, even comedic style.
2. Invoking foul language while engaging in physical action. In fact, there is plenty of profanity in many of the plays, much of it related to oaths and inappropriate swearing. Similar to the action described above, language is frequently straightforward and realistic. There is no attempt to manipulate the spoken word's subtitles.
3. Social and political satire on issues that are familiar, such as the difficulties of marriage with a focus on shrewd women, the gentry's subjugation of the underclass, and the mistreatment of servants by greedy owners.
4. When a playwright is able to show amusing and amusing characters, a higher kind of comedy emerges. Here is where the clownish comic character first appears; Mak from The Second Shepherd's play is possibly its best example.

After being rejected by the church, the plays were taken under the guild organisations' care and were performed in a cycle on holidays or feast days. For example, the cycle of plays would start early in the morning with a play about the fall of Lucifer or the creation of the world performed by a particular guild society and move through the day with plays about the major Biblical events (Abraham and Isaac, Noah's flood, the nativity, the agony of hell, the crucifixion, the resurrection, and so on) towards a final, climactic play about the day of last judgement or doomsday. The belief that history is a linear process with several distinct stages, all suggesting that God has a plan for humankind and that he makes various covenants with humankind along the way, would be illustrated by such a cycle. The plays also show a theological commitment to the concepts of natural law, written law, grace and compassion, or the new law, found in the New Testament, particularly the Pauline epistles[3], [4].

Plays with morals

A form of theatre that was popular in mediaeval Europe was the morality play. It teaches the audience moral lessons, usually of a Christian nature, using allegorical characters. The morality play can be seen as a transitional form between the mediaeval period's biblical mystery plays and the later Renaissance's secular theatre, such William Shakespeare's plays. The morality play has continued to have some cultural impact, despite its sharp decline in popularity. However, the fundamental notion of the morality play in which a relatable "everyman" character sets out on a journey and is impacted by people along the way, ultimately achieving some sort of personal integrity remains prevalent in many theatre and film productions.The way characters are named is one of the morality play's most obvious traits. They are referred to by the characteristic they stand for rather than their regular names. Fellowship, Knowledge, Goods, and Kindred are only a few of the characters in the most well-known morality play, Everyman. Eventually, throughout Everyman's voyage with Death, all of these individuals desert him, and only Good-Deeds stays by his side. Therefore, the play's lesson is that nothing on earth is truly lasting and that only doing good deeds will bring one into Heaven.

DISCUSSION

The former mystery play, which was very closely based on biblical and traditional stories, did not afford writers as much creative freedom as the morality play did. Morality plays that attempted to impart secular truths, such as the ideal form of governance, carried on this

tendency into following centuries. Plays remained less didactic and metaphorical and more reflective of everyday life throughout the Renaissance. Even though The Pilgrim's Progress by John Bunyan was not a drama, it extensively borrows from the morality play formulas.

The Intermission

The interlude, which developed from the morality, was meant to be employed more as filler than as the major attraction of an entertainment, as its name suggests. At its best, it was brief, funny, and had a straightforward plot, making it ideal for entertaining guests at a banquet or providing a break for the audience during a serious play. It was primarily an indoor performance, unlike pageants, and it was typically of an aristocratic nature. It always tends during its evolution to become more refined and focused. Titles like The Four Elements and The World and the Child demonstrate how at first the flavour of morality clung to it. Political subjects were first exploited in the sixteenth century, and important figures were mocked using allegorical titles. It will be recalled that this was the century of Luther and significant church division, during which time religion was frequently criticised under the guise of a break. For suspected satire against himself in a play called Lord Governance and the Lady Public Weal, staged at Gray's Inn around Christmastime in 1525 or 1527, Cardinal Wolsey imprisoned an author, John Roo, and a performer.

The perpetrators were pardoned after the author argued that the play had been "compyled for the most part" twenty years earlier, when the Cardinal had not yet attained any position of authority. Unflattering images of "Lewter" and his wife were shown in a Latin play performed in front of the king and the French envoy in 1527; other characters were Religion, Veritas, Heresy, and False Interpretation. One of the most effective anti-popish writers in the Protestant camp was John Bale, author of God's Merciful Promises and other interludes.However, the interludes that worked best weren't ones that were employed for propaganda. As the species progressed, recognisable human people replaced abstract characters, didacticism vanished, and a mood of true comedy evolved. Life was no longer a war between Virtue and Vice, with the odds heavily in favour of Vice, but rather a chance for entertaining and varied experiences. The stage gradually absorbed the captivating aspect that distinguishes Chaucer and Piers Ploughman, at least in part thanks to the interlude[5], [6].

Early Renaissance: The Beginning of the Era, Queen Elizabeth I's Period

The Elizabethan period, which spanned from 1558 to 1603, is frequently referred to as the English nation's "golden age." The use of the Britannia emblem dates back to 1572, and it has been used frequently since then to symbolise the Elizabethan era as a period of national pride inspired by classical ideals, global expansion, and naval victory over the despised Spanish enemy. The English Renaissance was at its pinnacle at this time, when poetry, music, and literature all flourished. The theatre during this time period is most known because plays by William Shakespeare and many others broke out of the established theatrical traditions in England. It was a time of global discovery and growth, while the Protestant Reformation gained popularity at home, most likely as a result of the Spanish Armada's defeat. The time when England was a separate realm prior to its royal union with Scotland came to an end at this time as well.

The eras before and following the Elizabethan Age contribute to its high regard. Between the English Reformation and the conflicts between Protestants and Catholics and between parliament and the king that dominated the seventeenth century, there was a brief period of essentially internal tranquilly. The Elizabethan Religious Settlement temporarily bridged the Protestant/Catholic gap, and parliament was not yet powerful enough to oppose royal absolute power.Comparatively speaking to the other countries in Europe, England was

likewise wealthy. Under the pressure of foreign rule over the peninsula, the Italian Renaissance had come to an end. It was only in 1598, with the Edict of Nantes, that France's internal religious conflicts came to an end. The long-running struggle between France and England was largely put on hold during the majority of Elizabeth's reign, in part because of this but also because the English had been driven from their remaining strongholds on the continent.

Spain was England's only significant foe. The two countries engaged in skirmishes that culminated in the Anglo-Spanish War of 1585–1604 in both Europe and the Americas. The Drake-Norris mission of 1589, a fruitless mission to Portugal and the Azores, reversed the tide of battle against England after Philip II of Spain's abortive attempt to invade England in 1588 with the Spanish Armada. Following that, Spain gave some assistance to Irish Catholics who were engaged in a crippling uprising against English rule, and Spanish naval and ground forces suffered a number of setbacks against English offensives. This depleted the English Exchequer and economy, both of which had been painstakingly recovered under Elizabeth's wise leadership. The extent of English commercial and territorial expansion would be constrained until the Treaty of London was ratified the year after Elizabeth's passing.

Henry VII and Henry VIII's reforms contributed significantly to the centralised, efficient, and well-organized government that existed in England during this time. The country started to reap significant economic rewards from the new era of transatlantic trade. Florence was the centre of the "Early Renaissance". To begin one's artistic career in 15th-century Italy, one went to Firenze, as it is called to the locals.Several Republics and Duchies in northern Italy were listed as being welcoming to artists in the preceding article on the Proto-Renaissance. These locations took competition for the most magnificent civic ornamentation very seriously, which kept many artists happily engaged among other things. So how did Florence manage to command attention? Everything was related to five competitions. All of them were significant to art, albeit only one was particularly about art. Early Renaissance art represented a new artistic movement. The world of art was regenerated and remade throughout this period, which began in the early 14th century and continued up until the 16th century. This was mostly seen in northern Europe, where it later developed and became more sophisticated. This era demonstrated a great deal of interest in a person's intelligence and creative abilities. This time period deviated from the conventional aesthetic, which mostly emphasised Christian ideals.

This time period displayed a resurgence of interest in traditional art. Early Greek and Roman art styles piqued its curiosity greatly. It sparked humanism and a thorough examination of the human body. Rather than using the conventional two-dimensional representation, a greater comprehension of the human shape was achieved. This period's art was characterised by a feeling of depth, perspective, proportion, and realism. People's need to connect with the natural environment in art was better understood.Great artists and works of art were created during this time period. This artistic revival extended to novelists of the era as well, who produced excellent works of literature. Sandro Botticelli, Domenico Ghirlandaio, Paolo Uccello, and Pierodella Francesca were a few of the few artists at the time who were well-known. James Bella was a prominent painter and sculpture of the early Renaissance. He was the MorteUros's creator. The Middle Ages and the High Renaissance, which completed the process of modernising and defining this great period of artistic achievement and human intellect, were thought to have aged and redefined art before it began to flourish in this new age[1], [7].

The Roman Catholic Church held supreme authority in the majority of 15th-century Europe (as well as the 14th century and all the way back to the 4th century). Given this, it was crucial

that there were rival Popes at the end of the 14th century. There was an Italian Pope in Rome and a French Pope at Avignon during the so-called "Great Schism of the West." Each person's political allies varied.A faithful Believer would find it insufferable to have two Popes; it would be like being a helpless passenger in a rushing, driverless car. A conference was organised to settle the issue, but its results resulted in the installation of a third Pope in 1409. This situation persisted for a while before one Pope was chosen in 1417. In addition, the new Pope was given the opportunity to restore the Papacy in the Papal States. The Pope's financiers were in Florence, which meant that all donations to the Church were once again going into a single pot.

By the fifteenth century, Florence had a long and affluent history. It had prospered in the banking and wool industries. The Black Death, however, killed out half the population during the 14th century, and two banks went bankrupt, causing civic turmoil, sporadic starvation, and irregular fresh outbreaks of plague.These catastrophes undoubtedly jolted Florence, and its economy was somewhat shaky for a while. Florence was a delicious prize, and Milan, Naples, and Milan (again) all wanted to "annex" it. But the Florentines were not about to submit to outside forces. They had no choice but to reject the unwanted solicitations of Milan and Naples. As a result, Florence grew even stronger than it had been before the Plague and eventually won the right to use Pisa as its port.

Humanists held the ground-breaking belief that because we were supposedly made in the likeness of the Judeo-Christian God, we were endowed with the capacity for reasoned reasoning. The notion that people could choose autonomy had not been stated in countless years and presented a small obstacle to the Church's unwavering authority. Humanist thinking had an exceptional upsurge in the 15th century as a result of the humanists' copious writing. More crucially, they also possessed the tools to spread their ideas to a larger and larger audience (printed documents - new technology!). The greatest intellectuals of the day continued to be drawn to Florence since it had already made a name for itself as a shelter for philosophers and other men of the "arts." Florence developed into a city where intellectuals and artists freely shared ideas, and art flourished as a result.The theatre started a new cycle of growth throughout the Middle Ages that coincided with the theatre's departure from ceremonial activity in the early Greek period. The Greek theatre developed from Dionysian worship, but the mediaeval theatre began as a kind of Christian expression. Eventually, the two cycles would converge during the Renaissance.

The thinnest of threads the popular entertainers who had dispersed to wander, alone or in small groups, throughout Europe kept theatre alive between the Classical and early Renaissance eras. These performers retained important techniques that are still used in theatre today, including mimes, acrobats, dancers, animal trainers, jugglers, wrestlers, minstrels, and storytellers. Additionally, they introduced a dichotomy to theatre that is still present: popular theatre and literary theatre were to develop side by side, benefiting from and enhancing one another. In the nobility's homes and at royal courts during the late Middle Ages, these well-liked performers found a more secure setting to perform at their masters' celebrations. They would act, sing, and play music. Particularly in France, the written pieces they created for performance were literate and frequently scathingly caustic.

The folk drama had another, albeit smaller, impact on the growth of theatre. The main sources of this dramatic form were two. The Plough Monday play (English Midlands), in which a decorated plough was pulled around the village thought to have originally been a fertility god carried around on a plough, or the European folk drama of the Wild Man of the Woods, in which a figure covered in leaves, symbolising winter, was ritually hunted and "killed," were two examples of symbolic ritual dramas of the seasons. The other source was

mimetic elements in dances performed at village feasts. The Morris dance, popularised in England but also practised in mediaeval continental Europe, is thought to have had Moorish origins and was heavily mimetic with dramatic overtones in its use of the fool or clown character. In its sporadic usage of the hobbyhorse, it can also be compared to ancient trance dances. Another example is the different varieties of sword dancing practised across Europe[8], [9].The mumming plays that appeared in the late Middle Ages combined mimetic dance with ritual. A fight in which one of the participants was murdered and then brought back to life by a healer or doctor was one of the necessary components. The cycle of death and rebirth is also reflected in this pattern, which raises the possibility that the plays' origins may be far older. The character of St. George facing off against a dragon appeared in later iterations of the mumming plays, and more speech was added to counteract the action.

Clerics found it extremely difficult to suppress the wealth of regional folk traditions that thrived in rural areas as Christianity spread throughout Europe. The church eventually started adopting pagan festivals into its own liturgical calendar and mythologizing regional rites after the reforming bishops came to the conclusion that it was preferable to manage them than to forbid them. Christmas absorbed festivals around the winter solstice like the Saturnalia and the Yule Fest, the Teutonic New Year celebration, while the spring cycle of festivities centred on fertility rituals and the rebirth of summer were adapted to the Christian narrative of death and resurrection. Pagan temples were demolished to make way for Christian churches, and community churches even staged folk plays.The Feast of Fools, which was first documented in France at the end of the 12th century, served as an example of this tolerance. During this celebration, the lower clergy took control of the church, dressed in grotesque masks and minstrel costumes, elected a mock bishop, censed with foul smoke (produced by burning old shoe soles), and generally burlesqued the mass. The status inversion that occurred during the Feast of Fools was typical of the folk festivities held around carnival (shortly before the fasting of Lent) and Saturnalia at the beginning of the New Year. The majority of them had a pretend king, or Lord of Misrule, who oversaw the foolishness.

Folk theatre was not a literary form; rather, it had a social purpose in the hamlet. The reason it was significant in the evolution of theatre was that, being a widely popular style, it could serve as a rich inspiration for the more sombre drama that eventually replaced it. Later religious performances were given a boost by adding a lot of comical moments from folk dramas as interludes, mixing didacticism with amusement. The dominance of Christian beliefs severed pagan rituals from their validating mythology; as a result, they soon started to lose their core purpose, and eventually their true significance was lost.Because Latin was the liturgical language of the church, Classical literature was still studied, and Terence whose moral tone made him the least offending of the Roman playwrights gained new acclaim among a small intellectual elite. The nun Hrosvitha authored six little plays in the 10th century at a convent in Gandersheim, Germany, in the manner of Terence but in a modified and Christianized form that recalled the lives of martyrs. Chaste Christian women, upright men, and steadfast Christians took the place of Terence's bawds, slaves, and silly old men. Since Hrosvitha's plays were lost for many years, later drama was not influenced by them.

Theatrical Liturgy

Mediaeval liturgical theatre has its roots in the mass, a complicated ritual that serves as a visible representation of the invisible world. The mass itself contains numerous theatrical aspects. Since the ninth century, there has been an effort to improve the musical quality of church plainsong since it was thought that harmony communicated sacred values. It evolved into antiphonal singing, in which the choir was split into two halves. The trope, a melodic

addition or enrichment to specific liturgical passages, such as, for example, the final syllable of the Alleluia, developed from this.

The fusion of action, mimicry, and speech first appeared in the Easter service cliché, which was documented in a 10th-century text from the Monastery of St. Gall in Switzerland. It dramatises the three Marys' visit to the tomb where Christ's body had been interred only to discover it empty and being watched over by an angel, according to several biblical traditions. The angel-represented chorus section asks, "Quemquaeritis?" ("Whom do you seek?") isasked, to which the other side replies. A brief conversation then ensues. Later renditions substituted a priest dressed in white for the angel, and three choirboys served as the Marys. Additional instructions were provided, specifying specific actions and how the performers were to move. The first secular character was a spice merchant who, in turn, was added to bargain with the three Marys about the cost of the ointment. This character was remarkably similar to the doctor character from mumming plays and folk dramas. "Quemquaeritis?"" quickly gained popularity in Europe (about 400 versions still exist), and by the end of the 10th century, it had developed into a whole liturgical drama.

The Nativity and other biblical subjects were treated similarly during the 11th and 12th centuries. The playing areas were expanded from the altar to various places inside the cathedral to accommodate these dramas. Raised platforms may occasionally suggest sights, and equipment was created to make effects like angels descending possible. By the end of the 12th century, the plays included spoken dialogue, some of it in the vernacular, and were moved outside in front of the church to be performed separately from the liturgical service. This shows how successfully the clergy's intention to make the key episodes of the liturgy as vivid and accessible as possible to illiterate congregations was realised. Adam, one of the first of these dramas, was presented in front of a French cathedral about the year 1170.

The production of the plays was gradually taken over by the laity after the theatre was relocated outside the church, and all performances were delivered in the local dialect. (Some liturgical dramas, however, continued to be presented inside the church until the 16th century.) The number of short plays proliferated until they were organised into great cycles covering the whole biblical story from the creation to the Last Judgement, though centring on the Passion and designed to express the humanity as well as the divinity of Christ. They were dubbed "mystères" in France (from the Latin ministerium, "service"), "sacrerappresentazioni" in Italy, "autos sacramentales" in Spain, "Mysterienspielen" in Germany, and "mystery plays" (later, "mystery cycles") in England. These cycles, which may contain 50 short plays, were occasionally presented over the course of two or three days. The cycles of York, Wakefield, Coventry, and Chester, as well as the N-Town plays cycle, still exist in England, but there are many more on the Continent. The staging of these plays changed as they became more intricate, turning them into a municipal event. In France, confréries oversaw the staging, whereas in England, trade guilds did so. Each guild would be in charge of a certain play, usually one that connected to its line of work. For instance, the shipbuilders may create a play about the construction of Noah's ark. Because many of the performances demanded for intricate and realistic effects such as scenes of torture and execution or appearances from Hell's mouth appropriate contemporary clothing were substituted for church vestments, and sophisticated properties and apparatus were developed to create them.

The cycles were first performed in the 12th century on a succession of elaborate stages known as homes or mansions, each of which represented a different locale and followed the layout established in the liturgical theatre. The audience would typically be in front of these mansions, which were typically set out in a straight line or a semicircle. In Italy, audiences were gathered in the middle of a city square with stages arranged around it. Processional

staging on pageant waggons was an alternative presentation that was employed in England starting in the 14th century and later in Spain. This is believed to have developed from the extravagant Corpus Christi processions (starting in 1311), which made use of painted carts with religious tableaus. Another factor was the tournament history and the pomp created for royal entry. Every performance was supported by a "pageant," or cart, which was frequently constructed and embellished to indicate the setting. These mobile stages were driven around the town, stopping at various locations where the actors performed again in front of an audience of onlookers who then awaited the arrival of the next cart.

The actors rehearsed for months in readiness, and the audience stood all day to watch the shows because they shared a profound religious belief. Despite the fact that this was secular theatre, the factor of entertainment was increasingly significant. The most well-liked comic characters were devils and buffoons, and it was in these that there may have been a hint of professionalism, with minstrels and jongleurs bringing their own talents and unique sense of humour. Furthermore, as local customs, idioms, and folk traditions were infused into the plays, national differences became more apparent once the mystery cycles had abandoned the uniformity of Latin. The contrast of seriousness and laughter in England contributed to the tone of the great Elizabethan theatre that would come later.

CONCLUSION

This examination of the religious roots of drama in Greek and European traditions has revealed the enormous influence that religion has had on the development of theatre. This historical journey has shown the complex interrelationship between religion and theatre, from the solemnity of ancient Greek plays, created as acts of devotion to the gods, to the difficulties drama faced in the Middle Ages under the influence of the Roman Catholic Church, and the eventual integration of theatre into religious practises.The evolution of humorous elements in theatrical works from mystery plays and morality plays to them is an example of how theatre adapts to the shifting cultural and societal landscapes. Theatre evolved alongside society's transition from enclosed locations like churches to more public settings, providing both amusement and education to a larger audience.The Elizabethan age is highlighted as a crucial time in the development of English theatre in the paper's conclusion. William Shakespeare's magnificent plays were made possible by the rich cultural and historical environment of this period, which was marked by international exploration, the Protestant Reformation, and a flourishing of the arts.In summary, this investigation shows that drama has always been intricately entwined with the social, cultural, and religious circumstances of its time. Even now, theatre continues to enthral and educate audiences as it has evolved from religious ceremonies to secular entertainment.

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CHAPTER 4
RENAISSANCE REVELATIONS: INFLUENCE AND EVOLUTION IN ENGLISH LITERATURE

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ABSTRACT:

English literature was forever changed by the Italian Renaissance, which began in Italy in the fourteenth and fifteenth centuries and eventually moved to France and then England. Ancient Greek and Roman literature saw a resurgence of interest throughout this cultural movement, which combined it with distinct Italian Renaissance characteristics. The Italian Renaissance had a significant impact on English writers like Edmund Spenser, who celebrated both the classical past and the Renaissance's ideals. Spenser's writings, especially "The Faerie Queene," demonstrate his obligation to the Greek and Roman canon, Renaissance Italian authors like Petrarch, and his incorporation of Renaissance ideals. The English Renaissance is distinguished by a strong love of learning, a desire for richness, an appreciation of physical beauty, and a celebration of humanism, notwithstanding its departure from Italian sensuality and Machiavellianism.It is impossible to overstate the influence of the Italian Renaissance on English writing, particularly during the Elizabethan age. Even though it may have arrived in England at a time when it was in decline, its influence was profound. The writings of Edmund Spenser, which had a strong classical literary foundation, were evidence of this impact. By fusing the ideas of Renaissance Italy with the Greek and Roman classics, Spenser created a distinctive literary tapestry that praised beauty, virtue, and humanism.

KEYWORDS:

English Literature, Humanism, Philosophical, Renaissance.

INTRODUCTION

The Renaissance, or the time roughly from the middle of the fourteenth century to the beginning of the seventeenth century, was a time of intense, all-pervasive, and often distinctive philosophical activity. The Renaissance movement operated under the fundamental premise that the artefacts of classical antiquity represented a priceless reservoir of excellence to which degenerate and decadent modern times may turn in order to undo the harm caused by the fall of the Roman Empire. It was frequently believed that humanity had received a single, unifying truth from God and that some of this original deposit of heavenly knowledge had been preserved in the writings of the ancient philosophers. This concept not only served as the basis for an academic community centred on the analysis of ancient writings, but it also promoted a method of textual interpretation that sought to harmonise and reconcile conflicting philosophical viewpoints. One of the most significant characteristics of Renaissance philosophy is the rising interest in the main sources of Greek and Roman thought, which were previously obscure or barely read. This interest is stimulated by newly available texts. Aristotelian philosophy's universal truth was questioned by the increased study of Neoplatonism, Stoicism, Epicureanism, and Scepticism, which also enlarged the philosophical horizon and provided a fertile ground from which modern science and modern philosophy gradually evolved.

The Italian Renaissance, which began in the fourteenth and fifteenth centuries and spread to France slightly later, had its greatest influence on England until around the middle of the sixteenth century. In general, the arrival of the Renaissance signalled a resurgence of interest in ancient Greek and Roman literature and knowledge, but because it reached England via Italy (and to some extent, France), it had already developed a distinct appearance reminiscent of the Italy of the fourteenth and fifteenth centuries. The English praised the Greek and Roman writers and philosophers of antiquity, such as Plato, Aristotle, Homer, and Virgil, as well as the Italian poets and thinkers of the fourteenth and fifteenth centuries, such as Ariosto, Petrarch, Tasso, and Machiavelli, who had themselves been influenced by the ancient masters. When the Renaissance began to emerge in England, it was already a decayed, if not completely extinct, force in Italy. However, the Renaissance brought with it not only a resurgence of interest in Greek and Roman antiquity but also a great deal of respect for the ideals of Renaissance Italy, which were characterised, in addition to an intense love of learning, by a spirit of adventure, a preference for pomp and circumstance, a keen appreciation of beauty (usually of the physical kind), a sort of "Machiavellian" ego-centricism, and a general love of luxury. The sordid Machiavellianism that piqued the sinister interest of some of his contemporaries, including the University Wits and Baron and a sizable brood of gilded courtiers, is the only aspect of the Italian Renaissance that Spenser's work fails to capture well. Spenser's Renaissance features are restrained by Reformation values[1], [2].

Writers

Spenser, an M. A. From Cambridge University, was well-versed in a lot of the classical literature from antiquity that was becoming more widely known at the time. A number of ancient poets and philosophers, as well as Renaissance Italian writers who themselves had been influenced by these poets and philosophers, had a significant influence on him. He also made extensive use of the huge treasure trove of that literature. He based The Faerie Queene, his most significant work, on the epics of the Italian Ariosto and Tasso, the Roman Virgil, and the Greek Homer. He was inspired to attempt the pastoral "The Shepherd's Calendar" by Theocritus and Virgil. Barclay of the Ship of Fools renown, who thrived in the fifteenth century, was the first English author of the eclogue. However, he had based his five eclogues on the work of the Italian poet Mantuanus rather than the great Virgil and Theocritus. Spenser revisited Virgil and created a work that is comparable to his eclogues. When writing his sonnet sequence Amoretti, Spenser then turned to Petrarch and his French admirers. Thus, Spenser makes plain that he owes both contemporary Italian writers and writers from antiquity in his choice of literary forms. Additionally, his writings contain a few clear echoes of these authors. For instance, Spenser, like a good writer, blends several Virgilian lines into the text rather than allowing them to stand out. Most likely, a comparable journey in Homer's Odyssey served as inspiration for Sir Guyon's journey to the Bower of Bliss in The Faerie Queene; however, Spenser interprets this journey in a way that Homer did not. The sixth book of Virgil's Aeneid then makes a suggestion about the fake Duessa's journey to Hades. Tasso'? Spenser received some clear cues from Armida for his description of Acrasy and her dreadful abilities.

Aristotle and Plato

The ancient Greek philosophers Plato and his student Aristotle had a significant influence on Spenser's moral and intellectual outlook. Spenser lends a lyrical expression to the Platonic idea of love and beauty in his Four Hymns. According to Plato, everything physical beauty—including the beauty of the human body—is a shadow and a metaphor of the heavenly Ideal Beauty. It is best to start with a concrete example of beauty before moving on to the idea of

beauty as an abstract concept. The abstract Idea is heavenly, and thinking about it is a form of worship. In the Hymn in Honour of Beauty, Spenser notes that "a comely corpse, with beauty fair endowed" is the home of a "beautiful soul," echoing the pure Platonic spirit.

Suitable to Receive the Virtue Seed Spewed

Because everything about Jair is good by nature.Spenser excelled at serving as a spokesperson for Renaissance neo-Platonism. Spenser had a lifelong interest in Aristotle as well. The golden rule, whose practical personification is Guyon, who stands for temperance, appears to have been effectively taught to Spenser by him. Aristotle's Nichomachean Ethics may have provided inspiration for "The Faerie Queene"'s fundamental structure, which is to honour twelve cardinal virtues. The twelve virtues that were to be covered in each of the twelve planned volumes of "The FairieQueene" appear to have been listed, if not by Aristotle himself, then by one of his countless interpreters. In the words of Spenser, Prince Arthur is "the image of a brave knight, perfected in the twelve private moral virtues, as Aristotle hath devised." According to a critic, Spenser "follows the Nichomachean Ethics, the great formative work of Elizabethan and later English culture."

Ancient Mythology

The use of classical mythology by Spenser as adornment and illustration is another Renaissance element in his writing. Being a devoted Christian, he had little faith in the diversity of paganism's gods, but like Shakespeare, Marlowe, Lyly, and nearly all the other writers of his time, he was drawn to classical mythology, which he freely used as inspiration for his writing. He employs his in-depth understanding of this mythology, much like Milton, even when his genuine goal is to impart a Christian moral. In any case, the language has a richness and exoticism that the English writers of the Renaissance so desperately desired because to the frequent connections to classical mythology.

Accentuation of Self-Culture

With the advent of the Renaissance in England, a new humanist creed emerged. It asserted that the universe was not theocentric, as was often thought during the Middle Ages, but rather homocentric, or man-centered. Man, human life, the material world, and man's activities in this world began to receive a lot of attention. Such factors had previously been disregarded since man was raised to worry about his well-being in the afterlife. The new humanistic philosophy, which prioritised the needs of people, placed a strong emphasis on self-culture, which included the harmonious development of a person's personality on all levels thought, feeling, and action—rather than simply cultivating the well-known Christian virtues. It specifically referred to the development of "the twelve private moral virtues, as Aristotle hath devised." Spenser honours not only holiness but also other virtues, such as justice and temperance, which are more of a secular and humanistic nature than of a Christian nature in The Faerie Queens[3], [4].

DISCUSSION

As has often been noted, the Renaissance era in England was "a young age." Unprecedented ebullience and adolescent impatience of all restraints intellectual, religious, even moral characterized it. It also started to want sensual sensations. Painting, music, and sculpture all forms of art that were scorned as too banal in the Middle Ages had exploded into frenzied activity in Renaissance Italy. Although England in the late sixteenth century produced many brilliant musicians, like Byrd, she lacked the visual arts. However, we frequently discover the sensual touches of a painter in the poetry of the time. The sensual and, more precisely,

graphic aspect of Spenser's poetry is well known. Legouis described him as "a painter who never held a brush." Further, Spenser seems to frequently revel in the pleasures of the senses for their own sake, despite his Platonism and Puritanism. His heaven appears to be just as mundane as Omar Khayyam's own. He devotes the all of his artistic endeavours to expressing the beauty of the naked female form, doing so quite voluptuously and with unwavering enthusiasm, focusing on each and every detail with tremendous patience and an even greater satisfaction. Without a doubt, he is immune to the Italian pornographic sensuality virus that infects works like Marston's Pigmalion and even Marlowe's Hero.Leander hasn't read Shakespeare's Venus and Adonis, but it's clear that he enjoys sensory stimulation.

The Rensale

A cultural movement known as the Renaissance began in Italy in the Late Middle Ages and eventually extended to the rest of Europe. It lasted roughly from the 14th to the 17th century. Although the transformations of the Renaissance were not consistent throughout Europe, the term is frequently used more broadly to refer to the historical period. The Renaissance was a cultural period that included a blooming of literature, science, art, theology, and politics as well as a rebirth of learning based on classical sources, the creation of linear perspective in painting, and gradual but pervasive educational reform. Due to this intellectual shift, the Renaissance has historically been seen as a transitional period between the Middle Ages and the Modern era. Although the Renaissance had revolutions in a variety of academic fields as well as social and political turmoil, it is likely best recognised for its aesthetic advancements and the contributions of polymaths like Leonardo da Vinci and Michelangelo, who served as the term "Renaissance man"'s inspiration.

There is general agreement that the 14th century saw the start of the Renaissance in Florence, Tuscany. Many ideas have been put out to explain its origins and features, concentrating on a number of elements such as the social and civic idiosyncrasies of Florence at the time, its political system, and the patronage of its ruling family, the Medici.There has been great discussion among historians over the utility of the term "Renaissance" and how it should be used to define the period's lengthy and complex historiography. While some have questioned whether the Renaissance constituted a cultural "advance" from the middle ages, others have instead focused on the similarities between the two periods, viewing it as a time of pessimism and nostalgia for the classical era. In fact, some have demanded that the term's use halt because they believe it to be a byproduct of presentism, which uses history to support and elevate contemporary beliefs.

Elizabethan Period

The first half of Elizabeth's reign also saw some literary effort, but no work of lasting significance. After the theological upheaval of a half-century, it took time for the inner calm and self-assurance needed for the emergence of great writing. But eventually, the time was right, and the greatest creative surge in the annals of English literature occurred. Under Elizabeth's astute leadership, the nation's prosperity and fervour had reached their highest point, and London in particular was brimming with active life. The conflict with Spain provided a unique stimulation of the most potent type. After a generation of half-piratical English seadog attacks on Spanish treasure fleets and Spanish settlements in America, King Philip, who had run out of patience, started deliberately assembling the Great Armada, which was intended to annihilate England's insolence, independence, and religion in one fell swoop. After several long years of suspenseful waiting, the Armada finally set sail in 1588 and was completely annihilated in one of the greatest disasters in human history. Thereafter, England's newly-found vigour erupted joyously into even more impulsive success in nearly every field

of endeavour. The great literary period is often accepted to have started with the publishing of Spenser's "Shepherd's Calendar" in 1579 and to have ended in some ways with the passing of Elizabeth I in 1603, even though it actually lasts for much longer in the play.It is important to note a few general traits of Elizabethan authors and literature right away[5], [6].

1. The time exhibits a wide spectrum of nearly limitless creative energy; it contains works of many different genres in both poem and prose, and its spirits span from the highest Platonic idealism or the most lovely romance to the level of extremely ugly realism.
2. The spirit of romanticism, however, predominated it primarily.
3. It was brimming with the spirit of dramatic action as well, fitting for a time when restless enterprise was excitedly expanding to every corner of the world.
4. It frequently displays romantic luxuriance in terms of style, sometimes in the form of intricate affectations, of which the preferred "conceit" is merely the most obvious.
5. It was also a time of exploration, when the appropriate subject matter and scope of literary forms were being established, frequently through false starts and obscene failures. Particularly, many attempts were made to extend the poetic portrayal of various topics that were basically prosaic, such as theological or scientific thought systems or the geography of all of England.
6. It continued to be heavily affected by Italian writing, and to a lesser extent by French and Spanish literature.
7. There was a pervasive literary atmosphere, and the authors were men (not yet women) from nearly every social class, from illustrious courtiers like Raleigh and Sidney to the group of hack writers who starved in garrets and loitered around the edges of the busy pubs.

Poetry Fiction

English prose fiction like the later modern style was born during this time, among other things. A number of collections of short stories, mostly translated from Italian authors, first emerged. These stories were given the Italian word "novella," or "novel." Although as a group they provided the storylines for numerous Elizabethan dramas, including several of Shakespeare's, the majority of the individual tales are crude or incompetent and only have historical relevance. The most significant compilation came in 1566 with Painter's "Palace of Pleasure." The first books of morals and manners in narrative form were original or mostly original works of English prose fiction, and John Lyly, who is also significant in the history of Elizabethan play, created this genre. Aged 25 and brimming with the passion of Renaissance scholarship, Lyly travelled from Oxford to London in 1578. He was clearly resolved to establish himself as a bright and brilliant star in the literary sky. By publishing a small book named "Euphues and His Anatomie of Wit," he saw amazing and quick success in achieving this goal.

The name "Euphues" means "the well-bred man," and while there is some action, the book is primarily a collection of moralising discourses on love, religion, and behaviour that have been largely reassembled from Sir Thomas North's translation of "The Dial of Princes" by the Spanish author Guevara. The most notable English example of the later Renaissance obsession, which was then pervasive throughout Western Europe, for refining and beautifying the art of prose expression in a mincingly affected manner, was Lyly's style, which was most influential at the time. Witty, astute, and sparkling at all costs, Lyly takes extra care to balance his sentences and clauses in opposition, often word for word and phrase for phrase. He occasionally emphasises the balance by overusing alliteration and assonance. The following is an example: "Although there be none so ignorant that both not know, nor

any so impudent that will not confess, friendship to be the jewell of menschlichejoye; yet who so ever shall see this amitie grounded upon a little affection, soon will conjecture that it shall be dissolved upon a light occasion."

Other Lyly's affectations include rhetorical questions, numerous references to classical history and literature, and a never-ending stream of metaphors drawn from every obscure field of knowledge he is capable of mastering, particularly the fantastic collection of fables that was passed down through the Middle Ages from the Roman author Pliny and was known at the time as natural history; we have already encountered it in the mediaeval Bestiaries. By any fair standard, Lyly's absurd "Euphuism" style captured the Court zeitgeist exactly and for a decade was the preferred conversational vernacular.

In literature, the "Euphues" imitations that were popular for a period gave way to a string of romances that were started by Sir Philip Sidney's "Arcadia." As well as his untimely death in 1586 at the age of 32 during the siege of Zutphen in Holland, Sidney's bright position for a few years as the noblest representative of chivalrous ideals in the fascinating Court of Elizabeth is a matter of popular fame. During a period of forced retirement beginning in 1580, he composed "Arcadia" for his sister, the Countess of Pembroke, to amuse herself, but the work wasn't released until ten years later. It is a pastoral tale in the general vein of the early 20th-century Spanish and Italian romances. The pastoral is the literary genre in contemporary fiction that is most contrived. It may be stated that it all started with the completely sincere poetry written by the Greek poet Theocritus in the third century B.C., who accurately captured the lives of real Sicilian shepherds.

However, with subsequent Latin, Middle Ages, and Renaissance writers of poetry and prose, the rural settings and characters had devolved into mere masks, sometimes allegorical, for the expression of the upper classes' very far from simple sentiments, and sometimes for their partially genuine longing, the result of sophisticated weariness and ennui, for rural naturalness. Sidney's extremely convoluted story of romantic and military adventures, considerably lengthier than any of its successors, is far from artificiality-free, yet it beautifully captures his own knightly spirit and endures as an eternal English classic[7], [8]. Some of the time's best hack writers, who were also minor poets and dramatists, including Robert Greene and Thomas Lodge, were among his adherents. In addition to being heavily influenced by Lyly, Lodge's "Rosalynde" is notable for being the first version of Shakespeare's "As You Like It."

Last but not least, a number of realistic tales that mostly depicted the lives of the lower classes in a more or less comedic tone appeared in the final decade of the sixteenth century. They mostly belonged to the category of realistic fiction known as picaresque, from the Spanish word "picaro," or "rogue," because it originated in Spain with Diego de Mendoza's "Lazarillo de Tormes," published in 1553, and because its protagonists are snide servant boys or other similar characters whose impudent tricks and exploits form the bulk of the stories. It didn't generate anything particularly noteworthy in Elizabethan England.

Morality is a game

The morality plays that first appeared in the 15th century demonstrate theatre taking what initially appears to be a step backward after the earthy humour and straightforward commitment of the mystery cycles. However, these plays depict a darker worldview of a people who had been accustomed to plagues and had started to perceive human fate as "worm's meat," and to whom the skeleton figure of death was a compelling symbol that was frequently mentioned in sermons. Morality plays essentially served as lectures that were dramatised using allegory. They gave an abstract representation of the course of a person's

life, with Mankind, or Humanum Genus, embarking on a journey where he experienced a wide range of vices and virtues, including ignorance, humility, and the Seven Deadly Sins, all of which vied for control of his soul. The main themes which reflected a mediaeval preoccupation with the struggle between the spirit and the flesh were the decision between good and evil, the fleeting quality of life, and the immediacy of death. At a time when trade and banking were booming quickly and offered merchants the possibility of significant personal fortune and a life of material luxury, such worries were particularly pertinent.

The Castell of Perseverance (c. 1405–25), the first text of a morality play, is most likely an English creation. However, the Netherlands gave birth to one of the best examples of the genre, Everyman, while morality plays were widely presented in France. Initial performances were held in churches, followed by basic outdoor stages without the elaborate sets that the mystery cycles required. Morality plays achieved considerable sophistication they were written for an educated, middle-class audience and moved far in the direction of secularisation, thus forming a significant link between the mediaeval and modern theatres, despite the stereotyped plots and the abstract characters allowing little room for development. Nevertheless, morality plays were outlawed in England in the 16th century, at the height of their artistic achievement, partly because successive Roman Catholic and Protestant administrations had begun to employ religious drama as a tool of political and religious propaganda[9], [10].

Interludes

Interludes (from the Latin interludium) were performed in Europe during the 15th and 16th centuries by small companies of professional performers as a development of the morality play that drew on the legacy of the minstrel. The phrase refers to a variety of forms of entertainment, from straightforward farces played on small stages in public settings to dramatic sketches presented at banquets in noble halls. In all instances, the plays were wholly secular and focused more on concepts than morals. However, the majority of interludes originated in France, where they were known as soties, and from England. They were known as Fastnachtsspiele in Germany and kluchtspelen in the Netherlands. They were also performed in Italy and Spain. These works typically explored the interactions between master and servant or husband and wife while examining the silly or clever antics of peasants. A statute in England that threatened to whip "all players of farces, minstrels, and other entertainers" if they did not have the patronage of a member of the nobility sped up the transition towards professionalism.

CONCLUSION

The English Renaissance had a more human-centered perspective and was characterized by a break from mediaeval norms. It praised independence, secularism, and intellectual rigour. From epic poetry to prose fiction, the literary landscape was enriched by a variety of genres, each of which captured the spirit of the time.Although the English and Italian Renaissances had different sensibilities, both movements were united by a great love of the classics. The philosophical principles of Plato and Aristotle found a home in English literature, influencing moral and academic discourse.

Classical mythology functioned as a source of inspiration, giving written works depth and richness.In conclusion, the Italian Renaissance had a significant and long-lasting influence on English literature. It ushered in an age of innovation and discovery in addition to revitalizing traditional knowledge. Readers are still moved by the writings of Edmund Spenser and his contemporaries, which serves as a constant reminder of the Renaissance's lasting influence on the development of literature and philosophy.

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CHAPTER 5
RENAISSANCE VOICES: THE UNIVERSITY WITS AND THE EVOLUTION OF ENGLISH PROSE

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ABSTRACT:

A group of English playwrights known as the University Wits, who received their education at Oxford or Cambridge in the late 16th century, had a significant impact on the development of Elizabethan England's theatrical Renaissance. This diverse and talented group, which included George Peele, Thomas Nashe, John Lyly, Thomas Lodge, and Christopher Marlowe, helped to establish English play and literature throughout their time. They were well known for their intelligence, originality, and literary skill. This paper explores the lives and creative output of two well-known University Wits, highlighting both their contributions to the literary canon and their influence on the Renaissance.Christopher Marlowe was an Elizabethan-era English dramatist, poet, and translator (baptised 26 February 1564; passed away 30 May 1593) from England. The known theatrical works of Lodge are few in number. Together with Robert Greene, he produced the strange but by no means weak drama A Looking Glass for London and England (published 1594) in a popular style, most likely in 1590.Peele has been credited with writing Sir Clyomon and Sir Clamydes (printed 1599), but on insufficient justification. Lyly must also be taken into account as a major influence on William Shakespeare's plays, particularly the romantic comedies.The Caroline age and the Common-wealth, or the age of Milton (1625–1660), was a time of exceptional activity for English prose. In his seven-volume work PseudodoxiaEpidemica (Vulgar Errors), Browne made an effort to dispel widespread misconceptions about men, animals, plants, and other subjects. George Herbert, Thomas Traherne, John Hales, William Chiliingworth, John Gauden, and Jeremy Taylor (1613–67) were notable Anglican prose authors.

KEYWORDS:

Development, English Prose,Education, Renaissance Voices.

INTRODUCTION

The University Wits were a group of English playwrights who were educated in universities (Oxford or Cambridge) in the late 16th century and went on to become playwrights and well-known secular authors. Christopher Marlowe, Robert Greene, and Thomas Nashe, all from Cambridge, and John Lyly, Thomas Lodge, and George Peele, all from Oxford, were prominent members of this group. This eclectic and gifted loose group of London playwrights and writers laid the foundation for Elizabethan England's theatrical Renaissance. They were regarded as the pinnacle of the literary world at the time and frequently made fun of less educated playwrights like Thomas Kyd and Shakespeare. Shakespeare is referred to as a "upstart crow" by Greene in his book Greene's Groats - Worth of Wit.The principal University Wits are:

Christopher Marlowe

Christopher Marlowe was an Elizabethan English dramatist, poet, and translator (baptised 26 February 1564; passed away 30 May 1593) during this time. He is regarded as the most important Elizabethan dramatist, second only to William Shakespeare, and is noted for his

blank poetry, overly ambitious characters, and enigmatic demise.On May 18, 1593, a warrant was issued for Marlowe's detention. There was no explanation offered, although it was assumed that it had something to do with blasphemy charges after it was claimed that a manuscript said to be by Marlowe included "vile heretical conceipts." He was taken before the court on May 20 in order to appear before the Privy Council for interrogation. However, there is no record of them meeting that day, and he was ordered to check on them every day following that until "licenced to the contrary." He was fatally stabbed by Ingram Frizer ten days later. It has never been established whether the stabbing was related to his arrest.

Robert Greene

Robert Greene was an English writer who lived from 11 July 1558 until 3 September 1592. He is well known for the posthumous treatise Greene's Groats-Worth of Wit, which has been attributed to him and is thought to be a diatribe against William Shakespeare. He was born in Norwich and graduated from Cambridge University with a B.A. and an M.A. before relocating to London, where he arguably established himself as England's first successful author. Greene made money off of a scandalous image by publishing works in a variety of genres, such as autobiographies, plays, and romances[1], [2].

Thomas Nashe

Thomas Nashe was an English pamphleteer, playwright, poet, and satire during the Elizabethan era. He was the son of Margaret Nashe, a preacher, and William Nashe. The details of Nashe's life are unclear. His father served as a curate at Lowestoft, Suffolk, where he was baptised. After Nashe's father was given the living at the church of All Saints in West Harling, close to Thetford, in 1573, the family relocated there. Thomas enrolled in St. John's College in Cambridge as a sizar about 1581, graduating with a bachelor's degree in 1586. He doesn't appear to have advanced past Master of Arts there, based on allusions in his own polemics and those of others. Since his name can be found on a list of students scheduled to attend philosophy courses that year, the majority of his biographers are in agreement that he left his institution around the summer of 1588. His father may have passed away the previous year, but Richard Lichfield falsely claimed that Nashe left because he feared being sent out for playing a role in one of the boisterous student plays that were big at the time, Terminus et non terminus.

Thomas Lodge

English dramatist and author Thomas Lodge lived during the Elizabethan and Jacobean eras. He joined Lincoln's Inn in 1578, a place where, like the other Inns of Court, a love of literature and a profusion of loans were prevalent. Lodge started reading books against the advice of his family. In response to the contrite Stephen Gosson's (1579) publication of his Schoole of Abuse, Lodge wrote Defence of Poetry, Music, and Stage Plays (1579 or 1580), demonstrating some moderation but still being aggressive and intelligent. Despite being outlawed, the leaflet seems to have been discreetly distributed. Gosson responded in his Playes Confuted in Five Actions, to which Lodge responded in his Alarum against Usurers (1585), a tract written for the time that may have been influenced by personal experience. The Delectable History of Forbonius and Prisceria, which was published and reissued alongside the Alarum, was the first story he wrote on his own behalf in prose and verse that year.

He appears to have tried his hand at playwriting beginning in 1587, however the majority of the plays that have been linked to him are largely speculative. John Payne Collier's conclusion to that effect was based on the two presumptions that the "Lodge" in Philip

Henslowe's manuscript was a player and that his name was Thomas, neither of which are supported by the text, and that he most likely never became an actor.

Following his participation in Captain Clarke's expedition to Terceira and the Canaries, Lodge set off with Thomas Cavendish in 1591 for a trip to Brazil and the Straits of Magellan. He returned home in 1593. In order to pass the time during the Canaries trip, he wrote his prose fiction about Rosalynde, Euphues Golden Legacie, which was published in 1590 and later served as the basis for Shakespeare's As You Like It. The novel is written in a euphuistic style, but is unquestionably appealing due to both its plot and the circumstances that result from it. In turn, the book owes some, though not a very significant amount, of debt to the mediaeval Tale of Gamelyn, which was unjustly appended to the fragmentary Cookes Tale in some manuscripts of Geoffrey Chaucer's works. It has frequently been printed again. He had written The History of Robert, Second Duke of Normandy, also known as Robert the Devil, a historical romance before embarking on his second journey. He also left behind him Catharos Diogenes' Singularity, a lecture on the immorality of Athens (London), awaiting publication. In 1591, both appeared. While Lodge was still on his journey, Euphues Shadow, the Battaile of the Sences (1592), another love story in the style of Lyly, appeared.

The known theatrical works of Lodge are few in number. Together with Robert Greene, he produced the strange but by no means weak drama A Looking Glass for London and England (published 1594) in a popular style, most likely in 1590. A decent second-rate composition in the half-chronicle type of the time, "The Wounds of Civil War" (made maybe as early as 1587, published in 1594, and performed as a play reading at the Globe Theatre on 7 February 1606) was already one of his works. Fleay saw grounds for assigning to Lodge Mucedorus and Amadine, played by the Queen's Men about 1588, a share with Robert Greene in George a Greene, the Pinner of Wakefield, and in Shakespeare's 2nd part of Henry VI; he also regards him as at least part-author of, The True Chronicle of King Leir and his three Daughters (1594); and The Troublesome Raigne of John, King of England; in the case of two other plays he allowed the assignation to Lodge to be purely conjectural. It is no longer widely believed that Lodge is the "Young Juvenal" of Greene's Groatsworth of Wit. He converted to Catholicism later in life, possibly around 1596, when he published his Wits Miserie and the World's Madnesse, which is dated from Low Leyton in Essex, and the religious tract Prosopopeia (if, as seems probable, it was his), in which he apologises for his "lewd lines" from earlier times. Wood claims that he was qualified to practise medicine because he earned a degree at Avignon in 1600[3], [4].

George Peele

English playwright George Peele was born in London, baptised on July 25, 1556, and died on November 9, 1596. His pastoral play The Arraignment of Paris was performed before Queen Elizabeth by the Children of the Chapel Royal possibly as early as 1581, and it was anonymously printed in 1584. In the play, Paris is brought before Jupiter and accused of giving Venus the apple. Diana, who has the last say, delivers the apple to a nymph named Eliza, a nod to Queen Elizabeth I, rather than to any of the rivals.

In 1593, his drama Edward I was published. This chronicle history represents a development over the previous chronicle plays and a move in the direction of Shakespearean historical theatre. Some academics claim that Peele wrote or contributed to the violent tragedy Titus Andronicus, which was released under Shakespeare's name. This argument is partially based on Peele's penchant for gore, which is demonstrated in The Battle of Alcazar, an anonymously published book that is quite likely to be his (performed in 1588–1589 and printed in 1594). The Love of King David and beauty Bethsabe (composed around 1588,

printed 1599), which is noteworthy as an example of Elizabethan drama taken wholly from Scriptural sources, was published after The Old Wives' Tale (printed 1595). F. G. Fleay interprets it as political satire and likens Mary, Queen of Scots to Absalom while identifying Elizabeth and Leicester as David and Bathsheba.

Peele's authorship of Sir Clyomon and Sir Clamydes (printed in 1599) has been claimed, although the evidence is weak. Other plays that have been assigned to Peele include Wily Beguiled (printed 1606), The Wisdom of Dr. Doddypoll (printed 1600), The Maid's Metamorphosis (printed 1600), and Jack Straw (about 1587). However, scholars have generally agreed that the evidence for these attributions is weak. In fact, specific historians have frequently turned to Peele in an effort to make sense of Elizabethan plays whose authorship is disputed. Along with Titus Andronicus, plays such as Locrine, The Troublesome Reign of King John, and Parts 1 and 2 of Shakespeare's trilogy about Henry VI have been attributed to (or blamed on) Peele. Tucker Brooke claimed in 1908 that Peele was the author of Edward III. Although Sir Brian Vickers used metrical and other analysis to show that Peele authored the first act and the first two scenes in Act II of Titus Andronicus and that Shakespeare wrote the other scenes, the attribution of writing the entire play to Peele is no longer accepted.

John Lyly

English author John Lyly is well known for his works Euphues and His England and Euphues, The Anatomy of Wit. Euphuism is the name of Lyly's language style, which appeared in his earliest writings. The first collection of Lyly's plays to be printed was Six Court Comedies, which Blount released in 1632. The parenthetical date denotes the year that each one first published individually in quarto form. They appear in the text in the following order:Campaspe (1584), Sapho and Phao (1584), Gallathea (1592), Midas (1592), and Mother Bombie (1594) are just a few examples.

Other plays by Lyly include The Woman in the Moon, which was first published in 1597, and Love's Metamorphosis, which, despite being printed in 1601, may be Lyly's earliest play. All save the last of these are written in prose. All of these plays' initial printings were published between 1584 and 1601, the majority of them between 1584 and 1592, during Lyly's most prosperous and well-liked years. Different people have placed a very different value on his contribution to theatre. Shakespeare's dialogue is still very different from Lyly's dialogue. However, it also represents a significant development in English theatrical art, outpacing anything that came before it in terms of speed and resources. As "Marlowe's mighty line" built up to and was overshadowed by the majesty and music of Shakespearean passion, so did his nimbleness and the wit that clashes with his pedantry in the dialogue of Twelfth Night and Much Ado about Nothing.

One or two of the songs he used into his plays are justly well-known and exhibit a true aptitude for poetry. The fact that his classical and mythological plots, while flavourless and uninteresting to a modern audience, were charged with interest to those courtly hearers who saw in Midas Philip II, Elizabeth in Cynthia, and perhaps Leicester's unwanted marriage with Lady Sheffield in the love affair between Endymion and Tellus that brings the former under Cynthia's disapproval, must not be forgotten when evaluating his dramatic position and his effect upon his time. In actuality, he had a sizable reputation and following as a playwright. Harvey feared Lyly would write a play on their argument; as is widely known, Francis Meres calls him one of "the best for comedy," and Ben Jonson lists him as one of Shakespeare's greatest adversaries who "outshone" and "outsang" him.

Lyly must also be taken into account as a major influence on William Shakespeare's plays, particularly the romantic comedies. A Midsummer Night's Dream and Love's Labour's Lost both drew heavily from Gallathea and Love's Metamorphosis, respectively. Gallathea will be performed in a reading by Primavera Productions in London in 2007, under the direction of Tom Littler, with a clear allusion to Shakespeare's plays. They also assert that As You Like It and Twelfth Night were influenced by them. Lyly not only wrote plays but at least one "entertainment" for Queen Elizabeth, which was performed at Chiswick on July 28 and 29 of 1602. Several more royal entertainments from the 1590s, most notably "The Entertainment at Mitcham," which was presented on September 13, 1598, have been attributed to Lyly.

Shakespeare's Renaissance-Era Contribution to Modernity

Europeans' departure from the constrictive beliefs of the middle centuries is referred regarded as the renaissance movement. The powerful Catholic Church imposed the dominant ideology of the mediaeval ages, which placed a strong emphasis on the absolute power of God. People started to depart from this notion starting in the fourteenth century. Although the renaissance movement questioned humankind's relationship to God rather than outright rejecting the concept of God, this idea created an extraordinary upheaval in the established social system. Shakespeare himself might have been Catholic, in reality. This emphasis on humanity gave artists, authors, and thinkers a newfound freedom to be curious about their surroundings.Shakespeare was one of the first to introduce the renaissance's primary ideas to theatre; he was born towards the end of the renaissance era.

The Ways in Which Shakespeare Embraced the Renaissance

Shakespeare rewrote pre-renaissance play in a straightforward, two-dimensional manner. He concentrated in developing psychologically complex, "human" characters. Perhaps the most well-known example of this is ham-let. Shakespeare was able to examine the humanity of every character, regardless of their social standing, thanks to the disruption in the established social system. Even kings and queens have human feelings and can make blunders. Shakespeare drew on his familiarity with ancient Greek and Roman literature when composing his plays. These texts had been banned by the Catholic Church before to the Renaissance.

DISCUSSION

The period known as the Milton age (i.e., 1625–1660, which includes the Commonwealth and Caroline eras) saw a flurry of inventive writing in the English prose genre. The major historical occurrences, including the political conflicts that led to Charles I's execution and the founding of the Commonwealth, had a mixed impact on the prose authors of the time. They wrote a lot just out of partisanship to support either of the two opposing parties the Puritans or the Cavaliers.As a result, there were many party pamphlets in the air, most of which were of fleeting interest.

The sermons of this century were also notable for being among the most powerful and eloquent in the English language. Milton's time has been appropriately referred to as "the Golden Age of English Pulpit." This writing programme is linked to the names of accomplished authors including Taylor, Robert South, Fuller, Isaac Barrow, and Richard Baxter. The writings of John Hales, Thomas Hobbes, and Sir Thomas Browne contributed to the age's advancement in moral, social, and political philosophy. Both Clarendon and Fuller produced outstanding histories. The Complete Angler is a charming work by Isaac Walton that is unique in its genre. Then there was the all-powerful Milton, who achieved almost as much fame in prose as he did in poetry.

Baroque Design

In terms of prose style, Milton's generation of writers had an odd tendency to go backward. Every era in England's past, from antiquity to modernity, advanced literature in some way. However, it doesn't appear that English prose in Milton's time evolved from the Elizabethan period's extravagance and antiquity to the ideal of clarity, simplicity, and comprehensibility associated with the prose of the writers of the Queen Anne era (1702–14). We first encounter significant writers during the Jacobean period (1603–25) like Bacon and the character writers, who look to the future and distance themselves from the ornateness, prolixity, involvedness, and diffuseness of their contemporaries' style. A substantial fraction of the prose writers of the Miltonan era were affected by the Gothic" style of the majority of Elizabethans. Bacon and the character writers' lessons on simplicity and sententiousness were ignored, which led to the development of a sort of "baroque" style during Milton's time. The end of the era saw writers like Dryden of the Restoration halt the tide of regressive writing and progress it in the direction of clarity and simplicity, which was fully and successfully fulfilled by authors like Addison and Swift after the closing of the seventeenth century. It is possible to agree with H.C.J. Grierson that English writing lost part of its "freshness, harmony, dignity, and poetic richness of phraseology" as a result of the trend towards modernism and simplicity. These characteristics must be abandoned when writing is written only for functional purposes. Let's move on to discussing the work of the most influential prose authors of the time after these opening remarks[5], [6].

Thomas Browne, Sir (1605–1682)

Although he was a relatively conventional prose writer for his time, Sir Thomas Browne was a charming figure. Before him, Burton can be likened to him. But if Burton was a clergyman by trade and had a keen interest in medicine, Browne was a doctor by trade and had a keen interest in religion. He was an unexpected synthesis of mediaeval and modern thinking and writing. He was a zealous campaigner for the eradication of errors in all fields of learning and divinity, but he was also tenaciously wedded to such errors as the belief in witchcraft and the mystic supremacy of the number five. He had a scientific love of exploring the physical truths, the qualities of both a mystic and a sceptic, and was a crusader for a rationalistic appraisal of both the work and word of God. His writings fully convey his endearingly quaint personality, which is the basis for his enduring attraction to readers of all ages.

Religio Medici (The Religion of a Doctor), written by Browne, was published in 1642 and quickly became well-known throughout Continental Europe. The piece could be referred to as "an autobiography of the soul". However, the work also aimed to have a healing impact on the "sick" culture of the day, which was just as important as expressing the writer's individuality. "It is likely," writes Tucker Brooke in Albert C. Baugh's edited book A Literary History of England, "that Dr. Browne, in all his illustrious career, never prescribed a better medication than when he penned Religio Medici. The world was exhausted by horrors, heading towards civil conflict, and suffering from a harsh religion. The globe embraced the book, which serves as a preventative against damnation under a totalitarian regime.

Browne's PseudodoxiaEpidemica (Vulgar Errors), which consisted of seven books, aimed to remedy the prevalent mistakes in the disciplines of geography, history, and the representations of men, animals, and other objects made of minerals and plants. However, there are some inaccuracies in the author's work. The emphasis is unmistakably on style in his Hydriotaphia or Urn-Burial and The Garden vfGyrjus (both published 1658). The former was brought about by the discovery of a few burial urns in Norwich, the writer's hometown. According to Leaouis, "it treats of the oblivion which covers the traces of men, even though

he is famous, and with this subject he plays as a dilettante." The quincunx, which represents the number five, is the subject of the latter piece.

Although there are some passages of exceptional clarity infused with piercing fire, Browne's language style is typical of the baroque period. He enjoys literary cadences, Latinized idioms, and sonorous language. Legouis claims that "the interweaving of his harmonies" "offers an enchantment to the ear scarcely less than that of the finest lyrics."

Taylor and Other Members of the Anglican Clergy

The overtly religious tone of Milton's era's prose is noteworthy. The secular objectives of the Elizabethan and Jacobean periods appear to have given way to religious ones in significant amounts. In this context, Legouis makes the following observation: "The rich humanity, the pervasive curiosity, the blending of comedy and tragedy in the portrayal of life, were replaced by a passionate controversy over the forms of Christian religion and a search that almost became an obsession for the way of salvation." The Puritans and the Protestants (Anglicans) developed as two factions that were fundamentally at odds with one another throughout the Caroline period, during which there was a total polarisation of theological loyalties. Eminent men of letters were among both of them. While Jeremy Taylor was the best Protestant, Milton was the most significant Puritan. Let's first take a quick look at Anglican prose.

George Herbert, Thomas Traherne, John Hales, William Chiliingworth, John Gauden, and Jeremy Taylor (1613–67) were notable Anglican prose authors. The majority of them primarily composed sermons. The last one on the list was the most notable and tolerant of them all. He also published his most well-known writings, Holy Living and Holy Dying (1650–1551) and Liberty of Prophesying (1646), in addition to his sermons. Taylor shares Browne's preoccupation with the idea of human mortality. He, too, has no fear of dying since he sees it as "nothing but a middle-point between the two lives." His recent wife's passing further inspired him to reflect on his own mortality, the holiness of prayer, the value of faith, and the virtues of patience.

Miles Mazy Motion Meandering

The architecture is heavily Latinized and Ciceronian. Taylor's style is distinguished by a preference for fancy over reason. Tayior'swriting exhibits what T. S. Eliot refers to as the "2s3ociation of sensibility," just like the metaphysicals' verse. He has been dubbed "the Shakespeare of English prose" and "the Spenser of the pulpit" with fair justification because of his intimate ties to the Elizabethans. Taylor's example, in Legouis' words, is one in which "the logician becomes lost in the poet." However, when he concentrates on a subject that is dear to him, like death or human weakness, his language is not without its beauty of harmony and dignity.

Baxter, Milton, and Other Puritans

Milton was the main figure in the Puritan movement. However, there were a few more significant individuals, like Baxter and Prynne. As: in contrast to the Anglicans' written writings, the Puritans' are characterised by violence, coarseness, and, not infrequently, a complete lack of good taste. Prynne launched a vicious attack on the purported immorality of the state in his Histriomastix (1632). He attacked the Anglican bishops in other places. But Richard Baxter (1615–91) is not quite as intolerant. The Saints' Everlasting Rest (1650) and Call to the Unconverted (1657), two manuals of practical religion he published, remained for a very long time highly important works in the Puritan tradition in both England and America. Despite having few traits that make him stand out, his style is relatively

straightforward. Another Puritan cleric, John Owen, wrote in writing that Legouis describes as "rather dull and uninviting."

Milton, beginning at age 31. Numerous pamphlets on political and spiritual subjects were written by Jo Fifty. With the exception of twelve sonnets, his poetic endeavours were put on hold during this time. When he arrived in England after travelling to the Continent, he discovered it to be "on a troubled sea of noises and hoarse disputes." However, he dove into the "sea" and made himself known. The prose of Milton was written by a talented poet who despised it and saw it as the product of his "ibft hand." His style is typically hyperbolic and overly Latinized, but it does have some stony strength and overwhelming grandeur—for one thing, it exudes a sense of extreme gravity and sincerity. Milton consistently has a point to say and does so, frequently pretty successfully. But occasionally, bitterness does show itself. Milton's most notable prose composition is Areopagitica, a Speech for the Liberty of Unlicensed Printing (1644). It was a powerful defence of press freedom. Legouis makes the following observation about Milton's writing style: "The remorseless length of his sentences makes them formidable to the reader at first, but' from their troubled vehemence breaks out occasionally a scathing irony or a sudden splendour." They expose the impulsive dreamer who is both thorough-going and impractical[7], [8].

Platonists: Hobbes and Harrington

Thomas Hobbes' (1588–1679) eloquence transcends all political and religious disagreements. Hobbes served as both Decartes' correspondent and Bacon's secretary. In his philosophical work, he mixes the mechanistic rationalism of the latter with the former's empiricism. He outlines his totalitarian, materialistic, and rationalistic ideology in his significant work Leviathan (1651). The prose in Leviathan, according to Legouis, "is written in strong, logical, massive prose, exempt from the oratorical vehemence and ornaments of his great contemporaries, and heralding the prose of the classical period." In his utopian work Oceana (1656), James Harrington tried to refute Thomas Hobbes' arguments in favour of absolute monarchy. Henry More (1614–87) and Ralph Cudworth (1617–88), Cambridge Platonists, argued against Hobbes' rationalism in their writings. All of these authors' text is illegible and lacking in clarity and precision, two characteristics of Hobbes' writing style.

The Exorcists

Finally, we find several "eccentrics" who wrote during the middle of the 1970s. The first two books of Rabelais Gargantua were translated into English in 1653 by Sir Thomas Urquhart of Cromarty (1611–60). He outdid even Browne Thomas Fuller (1608–1661), an Anglican clergyman who produced The History of the Worthies of England (1662), Holy and Prophane State (1642), and the Church History of Britain (1655–56) in terms of letting his imagination go wild. Despite being somewhat archaic, Fuller's work contains humour, even philosophical humour. In any case, he is charming even if just occasionally. He cleverly calls a black person "an image of God cut in ebony." Izaac Walton (1593-1683) is in a class by himself. Fuller once wrote, "The soldier at the same time shoots out his prayers to God and his pistol at his enemy." He is renowned for his 1640–1678 biographies of Donne, Bishop Sanderson, Henry Wotton, Hooker, and George Herbert. They are "masterpieces, not of biography, but of style and temper, hearty sincerity, cheerfulness and good nature, and personal interest in the men treated," according to Hardin Craig in A History of English Literature, ed. Hardin Craig. Although his photos are essentially truthful, his errors as a biographer must be avoided, as in the case of "Hooker."

The Compleai Angler (1653) by Walton, which is basically a fishing manual but also has numerous accidental appeals for literature students, is his more significant work. Walton

worked as an ironmonger by trade and dedicated all of his free time to fishing, a hobby in which he developed an almost supernatural level of expertise. In this book, he presents his knowledge. According to Hardin Craig, "Its charm also rests on its background, which is composed of natural scenery, inn life, fishermen's tales, casual conversations with fishermen, and casually interspersed songs and lyrics."In his A Short History of English Literature, Legouis claims that "he" "serves as a link between Marlowe and Dryden." Despite being the language of an ironmonger, we may easily detect a distinct Elizabethan tinge in his writing[9], [10]. According to Legouis, "He describes these healthy pleasures in a limpid, if a little slow, prose that is still reminiscent of the manufactured pastoral here and there but conceals the English countryside's witchcraft."

CONCLUSION

As a result of their study at illustrious universities like Oxford and Cambridge, The University Wits were a powerful force in the Elizabethan literary scene, launching a remarkable career. The theatrical culture of their day was greatly improved by Christopher Marlowe's dramatic brilliance, Robert Greene's flexible storytelling, Thomas Nashe's sarcastic talent, John Lyly's clever comedies, Thomas Lodge's pastoral theatre contributions, and George Peele's theatrical experimentation.While the University Wits were renowned for their creative and intellectual prowess, their influence went beyond the stage. Shakespeare frequently drew inspiration from their creative uses of language and drama, demonstrating their influence on his works. As seen by Robert Greene's famous description of Shakespeare as a "upstart crow," the University Wits may have engaged in literary rivalry and satire, but their combined influence on literature continues.The University Wits were an exceptional group of playwrights and writers who made a lasting impression on the Elizabethan cultural world. Their contributions serve as a tribute to the lasting force of education and creativity in the world of literature and play, and their unique abilities and creative endeavours continue to be acknowledged.

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CHAPTER 6
RESTORATION PERIOD OR BEGINNING OF NEOCLASSICISM, COMEDY OF MANNERS

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ABSTRACT:

The intriguing period of English literature known as the Restoration, which lasted from 1660 to 1689. With the restoration of the monarchy under King Charles II following years of political unrest, this time period saw a tremendous change in English literature, politics, and culture. The Comedy of Manners is one of the many genres that make up Restoration literature, which reflects the era's shifting societal ideals. A key aspect of this literary age was the restoration of theatre, especially the advent of Restoration comedy. The Comedy of Manners, a subgenre that satirised the manners and morality of the English aristocracy, was created by playwrights like John Dryden, George Etherege, William Wycherley, William Congreve, and others. The interaction between Restoration literature and the larger cultural and political context is also discussed in this paper, emphasising the value of wit, satire, and social criticism in these works. It also looks at the literary legacy of the Restoration era and how it influenced later literary trends.Shakespeare's impact on the Germans was wonderfully explosive, despite the English romantics exalting his works as the finest of their classics. Rousseau is a significant individual. He enjoyed to take long strolls, scale mountains, and generally "commune with nature." Les Reveries du promeneur Solitaire is his final piece. According to critics, George Etherege (1635-1692), William Wycherley (1640-1716), John Vanbrugh (1664-1726), William Congreve (1670- 1729), and George Farquhar (1678-1707) were the masters of the comedy of manners. The Relapse: Or Virtue in Danger (1696) by Vanbrugh features two narratives that are only tangentially related, as well as seduction, infidelity, mimicry, and an attempt to amass another's wealth.

KEYWORDS:

Commedia, Nationalism, Neoclassicism, Romanticism.

INTRODUCTION

The term "restoration literature" refers to works of English literature produced in the decades between 1660 and 1689, which roughly correlate to the final years of the Stuart dynasty's rule in England, Scotland, Wales, and Ireland. In general, the term refers to roughly homogenous literary genres that celebrate or react to the restored court of Charles II (King Charles), following a political upheaval in England that saw a king assassinated and a protector enforcing the strictest moral laws of puritanical faith. Charles II of England (shown above), who became king in 1660, brought back the English monarchy. The literature that started and flourished under Charles II is generally referred to as the "Restoration," whether it was the laudatory ode that found new life with the restored aristocracy, the eschatological literature that revealed growing despair among the Puritans, or the literature of quick communication and trade that came in the wake of England's mercantile empire. The reintroduction of theatre and theatre is one of the most important features of Restoration literature because, under Cromwell's rule, theatres were shut down after being labelled immoral. The theatre had been shut down for 18 years due to the influence of religious and political figures who thought it was wicked. But because Charles II loved drama so much, he swiftly approved of and

promoted the theater's arrival. Theatre saw a great deal of invention during this time, including the crucial new genre known as Restoration comedy. Restoration comedy was frequently crude, mainly sexual, and frequently focused on the relationships of the upper classes of English society, in stark contrast to the modest spiritual themes that were prevalent in writing before 1660.

Shakespeare, Ben Jonson, and Marlow are among the tenacious playwrights who persuade both the Elizabethans and the Puritans. Those were the eras of fantasy and feeling, but at the start of the Restoration era, the age of reason emerged, which governed decisions in all spheres of life. The theatre of this era represents the tide of human thought. The writers of the restoration era begin to refine the character traits of men and women, including their manners. The comedy from this period is often known as the Comedy of Manners for this reason. Other than this age, manners are merely an artificial part of a man's personality that can be learned and gained. Restoration comedy is also referred to as artificial comedy for this reason. The French comic writers, particularly Molière, Racine, Corneille, and others, had an influence on English Restoration comedies. The Restoration comedy is actually a continuation of the native traditions of the older drama, which occupied the stage before 1642 when parliament shuttered theatres, despite the French impact on theme and technique. Restoration humour serves as a mirror for modern society. It paints a true and accurate portrait of the civilization. The middle of the eighteenth century saw a frivolous and, to a certain extent, a dissolute society. Restoration may appear impolite and rude to us, but it is alive and well. Wit takes the place of emotion. Prose that is direct and concise replaces poetry. However, most characters are badly imagined wooden beings. The concepts are exceedingly complex and fragile, and there are numerous intrigues[1], [2].

The era produced excellent comedies rather than tremendous tragedies. French and Spanish elements in particular were converted into something distinctly English contemporary. The impact of Ben Jonson was so tremendous that Thomas Shadwell referred to himself as the son of Beil. Both Fletcher's dramas and Ben Jonson's comedies saw a renaissance. These modern comedies were invented by Etheredge and Wycherley. The beauty of the Restoration era is its comedy of manners. It was mostly a resurgence of Shakespeare's older comedies' techniques. The ridiculing of the deposed puritan regime predominates above all other humorous themes. They were mockingly accused of moral and religious hypocrisy.

The great prominence of humour at the time can be attributed historically to a desire to avert tragedy. A tragedy is a positive drama that is "an artificial predilection for what is hard, awful, evil, and problematical in existence owing to fullness of life," according to literary historians. Tragic events arise at times of social, political, and religious stability. Despite being in a transition period, comedy captures the essence of the time. In a time of experimentation and adjustment, comedy was able to make social commentary on the flaws of the populace without offending anyone. It had a way of making folks laugh themselves silly. It is also known as the Critical Comedy for this reason.

John Dryden (1631-1700), George Etherege (1635-91), William Wycherley (1640-1715), and William Congreve (1670-1729) are well-known authors of Restoration comedies. In his The Wild Gallant (1663), Dryden uses his diversified flair for comedy. He continued the legacy of Fletcher and Beaumont. Marriage A-la-Mode, The Spanish Friar, An Evening's Love, and other of his well-known comedies merit special mention. Etheredge added a new note after Dryden. Etheredge presents a sarcastic image of the carefree society that is free from moralising reality and doctrinally motivated intent. He exposes the wrongs of the aristocratic class using sarcasm and an epigram. His works like The Comical Revenge, She Would if She Could, The Man of Mode, and others demonstrate how Restoration humour improved

through time. Love in Wood, The Country Wife, and The Plain Dealer are three works by William Wycherley that have humorous dialogue but a caustic and warped view of human frailty. His'manly' pieces have the potential to make the audience laugh. Congreve was supposed to continue and develop the comedy of Etherege. He is the best Restoration-era comedic author. He paints an accurate portrait of the affluent lifestyle of his time. He creates vivid, witty, and rhythmic prose, and his characters are well-developed. His best work is The Way of the World, and The Double Dealer is a masterful comedy of manners that avoids coarseness and realism. Sir John Vanbrugh, an architect who lived from 1664 to 1726, was well-known for his plays. The Relapse, The Provoked Wife, The Confederacy, and other comedies by him are well-known. Vanbrugh was one of the playwrights of his day who used the theatre to portray people doing contrary to what they ought to. Thomas Shadwell (1642–1992) was a devout Whig who hailed from a respectable household. He wrote a lot of books. The Sullen Loners, Epsom Wells, Bury Fairs, The Squire of Alsatia, etc. Are some of his best-known plays. The Recruiting Officer, Love and a Bottle, The Constant Couple, The Beaux Stratagem, and other comedies by George Farquhar (1678–1707) are examples.

However, from 1668 through the 1710s, Restoration comedy was popular for about fifty years. Its main characters are a group of young men and women, and "wit, urbanity, and sophistication are its essential ingredients." Almost always, London's streets, parks, and coffee shops are the setting. Almost exclusively, cuckoldry, sexual intrigue, and love are the themes. Because the main characters are typically members of high society, the Restoration comedy is also known as the Comedy of Manners. It frequently includes recurring types like "the graceful young rake, the faithless wife, the deceived husband, and perhaps a charming young heroine who is to be bestowed in the end on the rake." Last but not least, smart banter and repartee are emphasised heavily[3], [4]. "The age differed from its predecessor in this emphasis on wit, the insistence on elegance in writing, and on tidiness of mind," says Morrah. Charles Lamb once said that "Restoration comedies are a world of themselves almost as much as fairyland." A window into an exceptional era of English history can be found in the Restoration comedy. The Restoration Age, which followed the political and social unrest of the English Civil War, was marked by a sense of loss and cultural disillusionment as well as initiatives to reestablish social order and togetherness. These circumstances were linked to the decline in the power of established institutions like religion and aristocracy and the emergence of new institutions to take their place.

DISCUSSION

The Restoration has a thriving drama scene because to The Comedy of Manners. Although this type's skeleton was created much earlier, Etherege, Wycherley, Congreve, Vanbrugh, and Farquhar were the ones to give it a rich blooming. "Manners" refers to a trait that a person develops via unrestricted social interaction with educated men and women. The Comedy of Manners consistently aims to present a realistic portrait of a high-status segment of contemporary life, complete with all its elegance, discourse, and emphasis on carefree gaiety. This comedy aims to critique society with deftly placed satiric elements. The ability of the dramatist to depict the unemotional treatment of sex is essential to the success of a comedy of manners. It captures the spirit of the era and is full of humour and satire. In a Comedy of Manners, the heroine is more significant and captivating than the hero. This kind of humour features a well-bred, well-dressed hero who can compete in wit matches. The heroine is just as self-assured and astute as her male opponent, and she is a dichotomy of virtues and affectations. A group of fops, wits, and halfwits surround them and carelessly mock all moral and social norms. The Restoration comedy of manners attempted to depict the times. But in doing so, it went beyond what was acceptable.

The English Neoclassical movement embodied a set of attitudes towards art and human existence, based on and deriving from both classical and modern French models. These attitudes included ideals of order, logic, restraint, accuracy, "correctness," "restraint," decorum, and other concepts that would allow practitioners of various arts to imitate or reproduce the structures and themes of Greek or Roman originals. Neoclassicism dominated English literature from the Restoration in 1660 until the end of the eighteenth century, when the publication of Lyrical Ballads (1798) by Wordsworth and Coleridge signalled the full emergence of Romanticism, despite the movement's much earlier origins (the Elizabethan Ben Jonson, for instance, was as indebted to the Roman poet Horace as Alexander Pope would later be).

For the sake of convenience the Neoclassic period can be divided into three relatively coherent parts: the Restoration Age (1660-1700), in which Milton, Bunyan, and Dryden were the dominant influences; the Augustan Age (1700-1750), in which Pope was the central poetic figure, while Defoe, Richardson, Fielding, and Smollett were presiding over the sophistication of the novel; and the Age of Johnson (1750-1798), which, while it was dominated and characterized by the mind and personality of the inimitable Dr. Samuel Johnson, whose sympathies were with the fading Augustan past, saw the beginnings of a new understanding and appreciation of the work of Shakespeare, the development, by Sterne and others, of the novel of sensibility, and the emergence of the Gothic school attitudes which, in the context of the development of a cult of Nature, the influence of German romantic thought, religious tendencies like the rise of Methodism, and political events like the American and French revolutions established the intellectual and emotional foundations of English Romanticism.

Neoclassicism and Romanticism

Romanticism was more prevalent in both its beginnings and its influence than the Enlightenment, which began among a few elite and gradually extended to have an impact on society. Since the end of the Middle Ages, no other intellectual or cultural movement has had the same level of diversity, influence, and endurance.

By the 1820s, it had swept through Europe, starting in Germany and England in the 1770s, and had finally overthrown even its most obstinate adversary, the French. It swiftly spread to the Western Hemisphere and has since prevailed in musical form all over the world, making romantic era orchestral music the most well-known in cities like London, Boston, Mexico City, Tokyo, Vladivostok, and Oslo. Neo-romanticism has made a comeback in concert halls after nearly a century of being criticised by the academic and professional world of Western formal concert music. The 19th-century Romanticism that John Williams used to create the sound of the future in Star Wars is still the most widely used musical genre for epic movie soundtracks.

It changed poetry, the novel, theatre, painting, sculpture, all genres of concert music (particularly opera), and ballet starting in the later decades of the 18th century. It was closely related to the politics of the day and reflected the aspirations, desires, and anxieties of the populace. By the start of the 19th century, it was the voice of revolution, and by its conclusion, it was the voice of the Establishment.

The history of neoclassicism

According to conventional wisdom, the roots of the Romantic movement can be found in the mid-18th century interest in folklore that emerged in Germany, where scholars like Johann Gottfried von Herder studied folk songs and Jacob and Wilhelm Grimm collected popular

fairy tales, as well as in England, where Joseph Addison and Richard Steele treated old ballads as though they were high poetry. These activities helped to shape one part of Romanticism, which was the idea that works created by the untrained popular imagination could be just as good as or even better than those created by the educated court poets and composers who had previously captured the interest of experts and connoisseurs.

The new romantic taste preferred simplicity and naturalness, which was seen to flow most plainly and abundantly from the "spontaneous" outpourings of the untaught common people. Whereas during much of the 17th and 18th centuries educated references, complexity, and grandiosity were cherished. Particularly in Germany, the concept of a collective Volk (people) predominated much of the discussion of the arts. These academics applauded the anonymous masses who created and transformed these works as though from their very souls, rather than focusing on the individual authors of popular works[5], [6].

Nationalism

A lot of nationalism was a logical result of focusing on creative folk talent. The turbulent political events of the era are frequently depicted in French Romantic painting, while later Romantic music frequently takes inspiration from national folk musics. In Faust, Goethe purposefully compares classical themes and ideas to German folklore ones.But one of the early results of this interest in folk arts strikes us moderns as being especially odd: the rise and dissemination of William Shakespeare's reputation. He is now recognised as the pinnacle of the great writer, although his early reputation was completely different. Shakespeare was a well-known playwright who produced plays for London's commercial theatre. Even though King James sponsored his enterprise, he did not have a college degree, and his work was not totally "respectable."

Academic detractors mocked him at initially for his lack of discipline and for rejecting their ideas about play, which were partly based on ancient Greek and Roman models. Shakespeare's plays did all of these things, despite the fact that a good play shouldn't combine comedy and tragedy, multiply plots and subplots, meander through a number of locales, or stretch out its story over months or years of dramatic time. Shakespeare's plays simply flowed from one scene to the next, paying no attention to the academic rules of dramatic architecture (the modern act divisions were imposed on his plays by editors after his death). A proper serious drama should always be neatly divided into five acts.

Shakespeare's impact on the Germans was wonderfully explosive, despite the English romantics exalting his works as the finest of their classics. In much of Europe, French classical theatre had served as the standard for drama, so the German Romantics were overwhelmed when they started to study and translate it. They were motivated by his contempt for the conventional laws that they felt so limiting. Shakespeare served as an inspiration for the original works written by authors like Friedrich von Schiller and Goethe. Along with alluding to several Shakespearian characters and themes, Faust also exhibits all of the above-mentioned nonclassical traits.

The Romantics inflated Shakespeare's humble beginnings because he was a popular author rather than a writer of courtly literature. In reality, he had received a first-rate education that went much beyond what the average college student now learns about the classics, even while it fell short of what a university could provide. He had access to the Greek mythology, Roman and English history, tales by Italian humanists, and a vast range of other materials in an era enamoured with the printing and reading of books. He did utilise digests, translations, and popularisations, but he wasn't a simpleton.

He was, nevertheless, the epitome of folk poetry to the Romantics, the supreme proof of their belief in unplanned creation. He had a significant impact on most of the European 19th-century theatre; painters depicted scenes from his plays; and opera and symphonic tone poems were based on his stories by composers.

Nature

Romanticism's relationship with nature is a broad topic that can only be briefly touched upon here. Since ancient times, Europeans have almost always celebrated nature in some way, but the views towards nature that are prevalent now in the West largely originated during the Romantic era. Although "natural law" was referred to be the foundation of truth during the Enlightenment, this law was actually manifested in human society and mostly concerned with civic behaviour. Europeans, in contrast to the Chinese and the Japanese, have historically shown little interest in natural landscapes for their own sake. The Arcadian myth of ancient Greece and Rome was often depicted in tidy renditions of well-kept gardens in paintings of rural areas.

Again, Rousseau is a significant role in this case. He enjoyed to take long strolls, scale mountains, and generally "commune with nature." Les Reveries du promeneur solitary is his most recent composition. Europe's population now felt more liberated to travel for leisurely purposes because the continent had become more civilised and secure. Mountain passes and dense forests were no longer just dangerous obstacles to be navigated, but instead magnificent sights to behold and considered. Many paintings, musical tone poems, and textual descriptions, such as the opening of Goethe's Faust, came to appreciate the ferocity of ocean storms as an aesthetic object.

Previous generations had a tendency to see the natural and the human as opposing poles, with the natural occasionally wielding a dark power to degrade and dehumanise people who were too drawn to it. In addition to cultivating sensitivity to emotion in general, the Romantics focused particularly on cultivating sensitivity to nature. It was believed that contemplating beside a stream, watching a roaring waterfall, or even facing a rolling desert might all be morally uplifting. The majority of nature literature from the 19th century has a religious undertone that is unique to that era. As we can see now in the passion that Germans, Britons, and Americans have for the wilderness, this attitude change was to prove to be quite potent and long-lasting.

Although it may seem odd, this taste could have likely developed at no other period than when the industrial revolution was eradicating vast swaths of forests and farms and transforming Europe into an environment that had never before been so artificial. People who romanticise nature are those who live in urban areas and are conscious of the sharp contrast between their way of life and that of the creatures of the wild. Because they are no longer unconsciously a part of it, they are drawn to it.

Commedia dell'arte

During the Restoration era, the English theatre saw a flourishing of the comedy of manners genre. These plays often take place in the milieu of the upper class and satirise the arrogance of those who think of themselves as socially superior. Comedies of manners explore the relationships between the sexes and remark on societal norms and mores through humorous language and ingeniously crafted scenarios. Marriage is a common topic. The writers instead used standard character types, such as the fool, the schemer, the hypocrite, the jealous spouse, and the interfering elderly parents, and they created storylines with sudden turns in the events, frequently brought on by misunderstandings. As a result, there is typically little depth

of characterization. The origins of the comedy of manners can be found in Molière's French comedies from the seventeenth century and in Ben Johnson's "humours" comedy; in fact, some elements can even be found in ancient Greek plays[7], [8].

According to critics, George Etherege (1635-1692), William Wycherley (1640-1716), John Vanbrugh (1664-1726), William Congreve (1670-1729), and George Farquhar (1678-1707) were the masters of the comedy of manners. It is common knowledge that Etherege invented the comedy of manners with his plays The Comical Revenge; or, Love in a Tub (1664) and She Would If She Could (1668). His characters, such as Sir Frederick Frollick and Sir Fopling Flutter, were popular with audiences and evolved into archetypal types. The comedies by Wycherley are sharp and generally harsh. In The Country Wife (1674), Bud Pinchwife, an elderly man married to Margery, a young lady, describes his feelings of resentment. Given Bud's abuse, it is viewed as appropriate and natural that Margery had an affair and kept it a secret. (He makes many threats to stab his wife.)

Many reviewers believe Congreve to have had the sharpest wit among playwrights in this genre; William Hazlitt hailed Congreve's dialogue as clever and his style as ideal. Both Love for Love (1695) and The Old Bachelour (1693) were enormously popular successes. The Way of the World (1700), his final comedy, is now regarded as his best work despite its initial failure. Although marriage is at its core, the focus is on agreements and bargaining over parameters rather than intense love.

The Relapse: Or Virtue in Danger (1696) by Vanbrugh features two loosely connected storylines with seduction, infidelity, imitation, and attempts to amass other people's wealth. The Provoked Wife (1697), a masterpiece by Vanbrugh, gained notoriety as a result of the emphasis critic Jeremy Collier placed on it when arguing against the immorality of the theatre. Heartfree, Sir John Brute, Constant, Lady Fanciful, and Colonel Bully are only a few examples of characters whose names, like those of the time's plays, frequently indicate what kind of person they are.

Farquhar's comedies, which are notable for their greater sensitivity to characters as individuals rather than types and were written at the conclusion of the era, serve as a bridge to later comedies. The Beaux' Stratagem (1707) features a divorce that is startlingly modern in style because the couple was unable to make each other happy, while The Recruiting Officer (1706) pokes light at some of the flaws of military heroes.

Richard Brinsley Sheridan and Oliver Goldsmith authored plays that restored and reinvigorated the comedy of manners genre in the later half of the eighteenth century, following the Restoration era and after sentimental comedy had emerged as the preeminent comedic form. Particularly Sheridan's The School for Scandal (1777) and Goldsmith's She Stoops to Conquer (1773), which have both continued to be staged until today, won both critical and popular success upon their initial productions.

Scholars believe the study of the comedy of manners to be rewarding since it so readily offers a look into the attitudes of society in the past. The evolution of the genre has been tracked by Newell W. Sawyer, who connects it to societal changes in general. John Palmer has concentrated on the changes in comedy brought about by Collier, whose critique of what he considered moral failings in some plays had an impact on subsequent playwrights' work. Elisabeth Mignon has studied attitudes towards youth and old age and noticed that the comedy of manners reflects society's focus on ageing. The comedy of manners has been examined by Margaret Lamb mcdonaldand Pat Gill for what it says about attitudes towards women, specifically in relation to their intelligence, independence, and sexuality. Not all

critics have focused simply on how society's mores are addressed; some, like David L. Hirst, have closely analysed the texts in order to assess the plays on their own merits as comedies.

The comedy of manners is a type of play, television show, or film that parodies social class manners and affectations. Stock characters, such as the miles magnificent in ancient times, the fop and the rake during the Restoration, or an elderly person pretending to be youthful, are frequently used in this genre. In general, the comedy's witty banter is more significant than its plot, which frequently deals with controversy. Oscar Wilde was a notable writer of comedies of manners, with "The Importance of Being Earnest" being his most well-known work.

The new comedy by the ancient Greek playwright Menander is where the comedy of manners first emerged. Roman playwrights Plautus and Terence, whose comedies were well known and emulated during the Renaissance, replicated his style, intricate storylines, and stock characters. However, the French playwright Moliere's comedies of manner may be the most well-known. In plays like Tartuffe (1664), Le Misanthrope (1666), and L'École des femmes (1662), Moliere mocked the pretentiousness and hypocrisy of the ancien régime.

The earliest comedy of manners in England may have been Much Ado about Nothing by William Shakespeare, but the genre really took off after the Restoration. Ben Johnson's comedy of humours had an impact on restoration humour, which ridiculed the time's pretentiousness and affluent follies. The plays by William Wycherley (The Country Wife, 1675) and William Congreve (The Way of the World, 1700) are considered the pinnacles of the genre. Oliver Goldsmith and Richard Brinsley Sheridan resurrected the style in the late 18th century with their plays She Stoops to Conquer and The School for Scandal, respectively[2], [9].

The Irish playwright Oscar Wilde continued the tradition of intricate, artificial plotting and epigrammatic dialogue in Lady Windermere's Fan (1892) and The Importance of Being Earnest (1895). The comedy of manners made a comeback in the 20th century in the works of British dramatists Somerset Maugham and Noel Coward (Hay Fever, 1925), as well as in P.G. Wodehouse's books and a number of British comedies. The comedy of manners style is directly derived from the Carry On flicks.

CONCLUSION

In sum, Restoration literature represents a crucial and vibrant time in the development of English literature. It emerged as society struggled with altering values and conventions and underwent a period of great political transition, including the restoration of the monarchy. With its wit, sarcasm, and astute social commentary, this era's literature perfectly encapsulated the mood of the day. In particular, restoration comedy provided a witty and critical view into the manners and morality of the English aristocracy.Plays by notable authors like Dryden, Etherege, Wycherley, and Congreve continue to enthral readers and audiences and educate them. With its archetypal characters and examination of social mores, the Comedy of Manners is still a fascinating subgenre that captures the complexity of the time.Additionally, Restoration literature encompassed a variety of literary genres, like as poetry and prose, and was not limited to the theatre. It was an era of innovation, improvement, and thought exploration. The influence of this time period on later literary movements and the subjects it explored demonstrate how lasting these themes remain.Essentially reflecting the society of the time, Restoration literature offers a vivid and frequently amusing portrait of a period characterised by change, refinement, and the pursuit of pleasure. It still holds the attention of readers and academics, enticing us to explore the complexities of Restoration society and the enduring value of language and wit.

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CHAPTER 7
LITERARY AND POLITICAL TRANSFORMATIONS: DRYDEN'S INFLUENCE AND THE GLORIOUS REVOLUTION

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ABSTRACT:

The English Restoration (1660–1689), sometimes known as the Golden Age of English Literature, was a pivotal time in England's cultural and political history. Charles II's accession to the throne and the subsequent restoration of the monarchy during this time period sparked a boom in literary and intellectual activity. The range of restoration literature was exemplified by works like John Milton's epic "Paradise Lost" and the controversial "Sodom," as well as humorous and morally astute works like John Bunyan's "The Pilgrim's Progress." Key individuals emerged during this literary period as well, including John Dryden, who made significant contributions to literary criticism and whose mastery of the heroic couplet helped to shape English literature. In addition to his poems and plays, Dryden made a significant contribution to English literature by creating a straightforward and straightforward literary critique style. The Glorious Revolution occurred when William of Orange deposed James II as king of England in 1688. In order to overthrow Parliament and reclaim fiscal independence, Charles II and Louis XIV negotiated the Dover Treaty in secrecy in 1671. The agreement reached between Parliament and the royal couple in 1688–1689 was that while William and Mary would accept additional restrictions on their authority, Parliament would support the war against France. The second credibility tale of the Glorious Revolution was that as the constitutional framework of the government gained more legitimacy, so did the obligations made by the administration.

KEYWORDS:

English literature,Government, Legitimacy, Political.

INTRODUCTION

English literature from the time period known as the English Restoration (1660–1689), which corresponds to the final years of the direct Stuart rule in England, Scotland, Wales, and Ireland, is referred to as restoration literature. It is a literature that includes extremes, for it includes both Paradise Lost and the Earl of Rochester's Sodom, the high-spirited sexual comedy of "The Country Wife," and the moral wisdom of "The Pilgrim's Progress." In general, the term is used to denote roughly homogenous styles of literature that centre on a celebration of or reaction to the restored court of Charles II. It witnessed the publication of Locke's Treatises of Government, the establishment of the Royal Society, Robert Boyle's mystical explorations and fanatical attacks on theatres, as well as the development of literary criticism by John Dryden and John Dennis. During this time, the paper evolved into a periodical art form, news became a commodity, and textual criticism started to take shape.

Convention dictates that the dates for Restoration literature vary significantly depending on the genre. As a result, the "Restoration" in drama may last until 1700, whereas it might only last in poetry until 1666 (see 1666 in poetry) and the annus mirabilis; in prose, it might end in 1688 due to the rising tensions over succession and the corresponding rise in journalism and periodicals; or it might not end until 1700, when those periodicals became more stable.

Generally speaking, academics use the term "Restoration" to refer to the literary period that began and flourished under Charles II, whether that literature was the laudatory ode that found new life with the restoration of the aristocracy, the eschatological literature that revealed growing despair among Puritans, or the literature of quick communication and trade that came after England's mercantile empire[1], [2].

The Contribution of Dryden

Dryden was the most important and influential writer of his time. He used the heroic couplet to write effective satires, religious works, fables, epigrams, compliments, prologues, plays, and brought the alexandrine and triplet into the form. He also established the heroic couplet as a staple style of English poetry. He constructed a poetic diction appropriate to the heroic couplet in his poems, translations, and criticism Auden called him "the master of the middle style"—that served as a template for his contemporaries and for much of the 18th century. The heartfelt elegies that followed his passing made it clear how much the English literary scene lost. The 18th century's most popular literary form was Dryden's heroic couplet. Alexander Pope, the most significant poet of the 18th century, was greatly affected by Dryden and frequently copied from him; both Dryden and Pope had an equal impact on other writers. Samuel Johnson summarised the general attitude with his remark that "the veneration with which his name is pronounced by every cultivator of English literature, is paid to him as he refined the language, improved the sentiments, and tuned the numbers of English poetry." Pope famously praised Dryden's versification in his imitation of Horace's Epistle II. "Dryden taught to join/The varying pause, the full resounding line, the long majestic march, and energy divine." However, Johnson also stated that "He is, therefore, not often pathetic with all his diversity of excellence; and had such little sense of the capacity of effusions purely natural, that he did not respect them in others. The first part of the 18th century did not dislike this too much, but in succeeding generations, this was increasingly seen as a flaw. Simplicity brought him no pleasure.

Wordsworth was one of the first to criticise Dryden, claiming that his translations of Virgil's descriptions of natural objects were far less accurate than the originals. Wordsworth's contemporaries included George Crabbe, Lord Byron, and Walter Scott, all of whom continued to be ardent Dryden supporters. Additionally, Wordsworth did love several of Dryden's works, and his well-known "Intimations of Immortality" ode borrows some aesthetic elements from Dryden's "Alexander's Feast". The "Fables," which John Keats adored, inspired his poem Lamia. Although he had a devoted admirer in George Saintsbury and was a prominent figure in quotation books like Bartlett's, the later 19th century writers had little use for verse satire, Pope, or Dryden; Matthew Arnold famously dismissed them as "classics of our prose." The next significant poet to show interest in Dryden was T. We cannot fully enjoy or rightly estimate a hundred years of English poetry without fully enjoying Dryden, wrote S. Eliot, who also claimed that Dryden was the "ancestor of nearly all that is best in the poetry of the eighteenth century," accusing him of having a "commonplace mind." However, as a relatively straightforward author, Dryden's work has not sparked as much interest as Andrew Marvell's.

It is also thought that Dryden was the first to argue that English sentences shouldn't end in prepositions because doing so violated Latin grammar principles. When Dryden objected to Ben Jonson's use of the phrase the bodies that those souls were terrified from in 1611, he established the prohibition against preposition stranding; however, he didn't explain the reasoning behind his preference. Today, Dryden is more well-known, while Edmund Waller received equal recognition with the other courtier poets of the 1670s and 1680s. Verse was controlled by Dryden, Rochester, Buckingham, and Dorset, all of whom were associated with

Charles's court. In contrast, AphraBehn, Matthew Prior, and Robert Gould were foreigners who strongly supported the monarchy. The court poets don't all have the same writing style, but they all exhibit sexual awareness, a readiness to satirise, and a reliance on wit to outwit their rivals. Each of these poets produced works both for the page and the theatre. Behn, Dryden, Rochester, and Gould stand out among the rest of them[3], [4].

Being a prolific writer, Dryden frequently faced plagiarism accusations. He published public odes both before and after his laureateship. He attempted the Jacobean pastoral in the manner of Walter Raleigh and Philip Sidney, but his efforts to defend the restored court and the Established Church brought him the most recognition and success. His Absalom, Achitophel, and ReligioLaici all actively assisted the King by making contentious royal decisions seem rational. Additionally, he invented the mock-heroic. Despite the fact that Samuel Butler's Hudibras had introduced the mock-heroic in English, Dryden's macflecknoe established the sarcastic parody. Even when James II came to power and Roman Catholicism was on the rise, Dryden attempted to serve the court, and his The Hind and the Panther praised the Roman church above all others. Dryden was himself not of noble blood, and he was never awarded the honours that he had been promised by the King (nor was he repaid for the loans he had made to the King), but he did as much as any peer to serve Charles II. After that, Dryden paid the price for his conversions by becoming the target of numerous satires.

DISCUSSION

In 1631, John Dryden was born in "Aldwinkle, Northamptonshire". He comes from a Puritan family that had been quite engaged in politics for many years. Dryden was assigned to attend Westminster. At the age of 18, he had some of his verses published. He enrolled in Trinity College in Cambridge in 1650 and earned a B.A. However, it is likely that he also spent the following three years at Cambridge. He died four years later. In 1657, he travelled to London. Heroic Stanzas to the memory of Cromwell, his first significant piece of writing, was released in 1659. The following year, verses commemorating Charles's return were written. He turned to the theatre in an effort to supplement his meagre income, and in 1663, after two failed attempts, he produced his first play, The Wild Gallant. Although Dryden admits comedy was not his strong suit, this comedy was not well appreciated. In the same year that he married Lady Elizabeth Howard, he also produced The Rival Ladies. His wife's brother, Sir Robert Howard, and they collaborated to write The Indian Queen (1664), which was a huge hit. This was followed by The Indian Emperor (1665) by Dryden.

Dryden authored his paper on DramatickPoesie (1668) while residing in Wiltshire with his father-in-law during the Great Plague. Dryden responded to Howard's preface to his Four New Plays (1665) in A Defence of anPaper of DramatiquePoesie (1668). With the exception of his plays, Dryden wrote very little between the reopening of the theatres in 1666 and 1681. The preamble Of Heroic Plays and Defence of the Epilogue (1672) were inspired by Buckingham's satirical play The Rehearsal, whose main character was Dryden, which was performed in 1671. The drama All for Love, which is almost certainly the poet's best work, was produced in 1678. He kept writing plays right up until the end of his career. He turned to satire in 1681 and produced the immediately and widely acclaimed work Absalom and Achitophel. Other satires came after this. He authored The Hind and the Panther, a defence of Catholicism, in 1687, following his conversion to the Catholic Church. When the Revolution arrived, his Catholic leanings cost him the laureateship and other positions. He modernised Chaucer during the last ten years of his life and translated numerous Latin classics, including Virgil, Ovid, Lucretius, Horace, Theocritus, and others. He was interred in Westminster Abbey after passing away in 1700.

In addition to his poems and plays, Dryden also developed a straightforward and approachable method of literary critique. In terms of getting rid of complicated English forms, he outperformed Elizabethan writers' prose, even though he sacrificed some of its lovely decoration and toughness in the process. After all, Jonson's approach to critique was little more than writing down random ideas, opinions, and emotions in a notebook. In addition to presenting evidence for both sides of the debate and elaborating on his points, Dryden also searched out authoritative sources. By holding the Elizabethans to real norms of criticism and by demonstrating to them a sincere, compassionate, though occasionally misguided admiration for Shakespeare, Dryden rendered an immeasurable service to his countrymen[5], [6].

Glorious 1688 revolution

The Glorious Revolution occurred when William of Orange deposed James II as king of England in 1688. A permanent realignment of power within the English constitution was brought about by the incident. King William III and Queen Mary II's new co-monarchy accepted greater restrictions from Parliament than previous monarchs had, and the new constitution established the presumption that subsequent monarchs would continue to be subject to those restrictions. The English government was able to reorganise its finances through a series of changes collectively known as the Financial Revolution because the promises it made were now more credible due to the changing power dynamics between the parliament and the crown. The claim that the constitutional amendments strengthened property rights and hence encouraged economic growth is more disputed.

Historical Summary

Throughout the seventeenth century, there was intense conflict between the king and parliament. The conflict escalated into civil war in the 1640s. Charles I, the loser, was executed by beheading in 1649, and his sons Charles and James fled to France. Oliver Cromwell, the winner, thereafter controlled England in the 1650s. After Charles I's sons were permitted to return from exile by Parliament after Cromwell's death in 1659, the English monarchy was reinstated with Charles II's coronation in 1660.

Conflicts following the Restoration

The underlying issues of power between the king and Parliament were not, however, resolved by the Restoration. Charles and James II returned to Britain with expectations of an absolute monarchy justified by the Divine Right of Kings, so tensions persisted during the reigns of Charles II (1660–1685) and his brother James II (1685–88). In fact, exile had exposed Charles I's sons to the strict monarchical methods of Louis XIV. Many of the conflicts and the viewpoints that each party favours. Charles II agreed to control his succession, his judiciary, and his ability to levy customary taxes as part of the agreement reached during the Restoration. In exchange, Charles II would continue to be a Protestant and any new taxes would need to be approved by Parliament. In reality, Charles II was restrained by Parliament by denying him the power to impose new taxes when he used those levies to support his invasion of Protestant Holland (1665–1677). However, in the years after that conflict, Charles II's borrowing and spending did not stop, although the additional funds from Parliament did.

Agreement of Dover

In order to overthrow Parliament and reclaim fiscal independence, Charles II and Louis XIV negotiated the Dover Treaty in secrecy in 1671. Charles consented to officially converting to Catholicism and enlisting England in the French army to fight Holland. Charles received

payment from France in exchange, along with the promise of winnings that would pay off his obligation. The contract, however, put the Anglican Church in danger, went against Charles II's proclaimed objective of backing Protestant Holland, and offered a source of income separate from the Parliament.Additionally, in an act known as the Stop of the Exchequer, Charles stopped paying several of his obligations to free up the funds required to start his programme. In a Machiavellian move, Charles isolated a few bankers to bear the damage (Roseveare 1991). But when the English Navy was unable to overcome the Dutch in 1672, the gamble was lost. Charles then withdrew from Catholicism to prevent a split with Parliament[7], [8].

John III

But Parliament too failed to take the upper hand. James, the Catholic brother of Charles II, was barred from succeeding to the throne by measures that Protestant lords forced Parliament to approve between 1679 and 1681. The Whig and Tory counter-factions supporting and opposing exclusion were developed as a result of the political upheaval of the Exclusion Crisis. The Whigs were unable to change the constitution in their favour even with a majority in the Commons because Charles retaliated by dissolving three Parliaments without his approval.

The impasse prevented Charles from calling Parliament during his final years, and James eventually took the throne in 1685. James II boldly pushed for all of his objectives, in contrast to the pragmatist Charles. James, a Catholic, shocked his Anglican supporters on the religious front by challenging the Anglican Church's dominance. Additionally, he announced that his heir and son would be brought up Catholic. James increased the size of the standing army and elevated Catholic leaders. On the financial front, he made an effort to load Parliament with his supporters in order to overthrow it. The king and his ministers "could have achieved practical and permanent independence by obtaining greater revenue" in a jam-packed Parliament.

William of Orange

Mary Stuart and her husband William of Orange were the answer. Because Mary and William were Protestants and Mary was the daughter of James II, English groups invited them to usurp the throne. William was also the Dutch Republic's military leader in 1688, and the Dutch were in a precarious military position, adding to the drama of the situation. The Nine Years War, which lasted from 1688 to 1697, pitted Holland against France, and there was a rising likelihood that James II would involve England in the conflict on France's side. James and William, his son-in-law, were on the verge of an all-out conflict.

Accepting the offer and conquering England was a risky move for William and Holland, but if they were successful, England might become an ally rather than a danger. On November 5, 1688, William and a Dutch army arrived in England (Israel 1991). Before the fight began, James II's troops began to defect, and William agreed to let James leave for France. On February 13, 1689, James II's abdication was formally recognised by Parliament, and William III and Mary II's joint rule took his place. Mary had the right to the throne as James II's daughter, but William insisted on being king, and Mary agreed that William should. After Mary's passing in 1694, William became the only monarch, which streamlined authority.

Updated constitution

In 1688–1689, a compromise was reached between Parliament and the royal couple in which William and Mary agreed to new restraints on their power in exchange for Parliament's

support for the war against France. More than any strength in Parliament's stance, the new constitution demonstrated the relative weakness of William's negotiating position. The return of James was feared by Parliament, but William required England's eager assistance in the war against France because the costs would be high and he would be preoccupied with military command rather than political wrangling.

The English Bill of Rights, the Toleration Act, and the Mutiny Act, which together obligated the monarchs to follow Parliament and its laws, were the first constitutional agreements reached in 1689. The 1690s saw the consolidation of fiscal power as Parliament stopped allowing kings to levy taxes in perpetuity. Instead, Parliament started routinely renewing all tax authorizations, started defining how new revenue authorizations may be used, started auditing how revenue was used, and redirected some monies altogether out of the king's hands.

Credibility in the Constitution

The agreement between William and Mary and Parliament was significant from a financial and economic standpoint because it made the promises made by the constitutional monarchy of the Glorious Revolution seem more reliable than those made by the Restoration constitution. Understanding what economists understand by the word credible is crucial to the argument. Credibility refers to how likely it is today that Parliament and the king will decide to keep their pledges tomorrow if a constitution is seen as an agreement between them. Instead of focusing on whether Charles II broke a promise, credibility considers whether others anticipated that he would.

Drawing a decision tree that depicts the potential outcomes determining believability can be used to illustrate the scenario. The criteria affecting the plausibility of Charles II upholding the Restoration constitution of 1660, for instance, are contained in the decision tree. The crucial choice is whether Charles II will uphold the constitution or ultimately renege, as seen in the timeline from 1660 (left to right). However, Charles' decision in the future will be based on his assessment of the advantages of becoming an absolute king compared to the costs of failure and the probabilities he gives to each. Working from right to left, one must establish credibility in 1660. Despite what Charles II may have promised in 1660, the constitution lacks credibility if one believes that Charles II will risk civil war in order to establish himself as an absolute king. On the other hand, if one anticipates Charles II to prevent a civil war, one would anticipate Charles to decide to uphold the constitution, making the Restoration constitution plausible.

Predicting potential future outcomes is a challenge with believability. In retrospect, we can see that Charles II did attempt to undermine the Restoration government between 1670 and 1672. Charles accomplished something not when his war against Holland ended in defeat. He mended his relationship with Parliament and prevented a civil war. In the decision tree, he substituted the outcome of a restoration to the status quo for a civil war. But by eliminating the possibility of civil conflict, the king's adherence to the constitution lost all credibility. James II's 1685 commitment to the Restoration constitution lacked credibility if he truly believed he inherited the possibilities his brother had created because the worst that could happen to him was a return to the status quo[9], [10].

Why, then, is the Glorious Revolutionary Constitution more trustworthy than the Restoration Constitution, which both Charles II and James II have contested? Many conflicts were resolved because William was highly unlikely to adopt a Catholic or pro-French stance. William also desperately required the support of Parliament for his war with France; nevertheless, the shift in credibility claimed by North and Weingast (1989) extends beyond

William's reign, thus it also requires faith in William's successors to uphold the constitution. The fact that the Glorious Revolution reaffirmed the possibility of a king abdicating his throne was a source of long-term optimism. William III's decision-making process in 1689 resembled Charles II's in 1660 once again, and Parliament's threat to depose an unruly monarch was starting to hold water.

The fact that William and his successors were subject to stricter fiscal restraints was another long-lasting modification that made the new constitution more believable than the previous one. The king had less room to manoeuvre a constitutional issue as Parliament's "power of the purse" grew. Furthermore, the new constitution favoured Parliament in the constitutional renegotiations that came along with each succeeding monarch, which resulted in an expansion of Parliament's fiscal control over time. As a result, the Glorious Revolution constitution gave legitimacy to Parliament's ongoing dominance. The new constitution strengthened the argument that kings would not usurp Parliament in terms of the king.

Financial Reputation

The second credibility tale of the Glorious Revolution was that as the constitutional framework of the government gained more legitimacy, so did the obligations made by the administration. Why would the legitimacy of the constitution inspire trust in a government's pledges to the populace when the king and Parliament had the ability to amend laws, take property, or default on debts?A king who upholds the constitution is less likely to want to break his promises. Recall that Charles II attempted to overthrow the constitution by defaulting on his obligations, whereas Parliament generously funded wars for kings who upheld the constitution after the Glorious Revolution. Ironically, kings who acceded to constitutional restraints accumulated greater wealth than their absolutist ancestors during the Glorious Revolution.

A stable constitution guarantees a Parliamentary veto, but Parliament will not always support a monarch's request for his government to renege. The two houses of Parliament—the Commons and the Lords create more veto opportunities, and if the king and the two chambers have divergent interests, the likelihood that a policy would alter decreases as there are more veto options.Political parties' function in Parliament is another facet of it. Opponents just need to control one veto in order to obstruct change, hence the coalition nature of the parties was crucial in this situation. For instance, the Whig coalition brought together wealthy interests and dissident Protestants so that each could rely on the other's backing through the Whig party to thwart government action against the other. A cohesive coalition on several issues is produced via cross-issue negotiation between factions.

The prestige of Parliament was another factor in its credibility. Reputation relies on consequences perceived in the future to act as a deterrent against breaking obligations now, therefore it frequently fails to dissuade those who are unduly preoccupied with the here and now. A typical illustration is a desperate king. But unlike an individual, collective structures like Parliament and political parties have an unlimited lifespan, thus reputation has a better chance of building credibility.The risk premium that the market assigns to government debt serves as a gauge of fiscal credibility. Government debt carried a 4 percent risk premium over private debt from 1688 to 1697, but from 1698 to 1705, this risk premium vanished and turned into a modest discount. Following the Treaty of Ryswick, which concluded the Nine Years War in 1697 and preserved William III and the new constitution, the market's confidence in the government has significantly increased as evidenced by the decline in interest rates on government debt. The market price of stock in organisations like the Bank of England and the East India Company was a comparable indicator of confidence. Due to the

fact that those corporations were established with parliamentary approval and carried substantial amounts of government debt, variations in investor sentiment were mirrored in fluctuations in their stock values. Once more, the Treaty of Ryswick significantly raised stock prices and attested to a significant improvement in the government's reputation. Later Jacobite threats, notably as James II's son "the Pretender"'s invasion of Scotland in 1708, had a detrimental but generally temporary impact on share values[11], [12].

Financial Repercussions

A revolution in public finance was sparked by the Glorious Revolution, which gave the English government the ability to manage its finances. The introduction of long-term government borrowing was the most important component because it was completely dependent on the reliability of the government's finances. The National Debt, rather than just the King's Debt, was created when Parliament assumed responsibility for the debt and claimed ownership of it. In order to increase credibility, Parliament pledged to use tax revenues in the future to pay down the debts and enacted new levies when necessary (Dickson 1967; Brewer 1988). The London stock market and the Bank of England were founded on credible public debt in 1694. These improvements came together to form the Financial Revolution, which was crucial to Britain's rise to power in the eighteenth century.

While the Glorious Revolution played a significant role in the Financial Revolution in England, the claim made in North and Weingast (1989) that it also improved the protection of property rights generally and hence boosted economic growth is still debatable. The method for testing the question is a challenge. Interest rates could go down if people feel more confident in their property rights and are therefore more willing to save money. However, rates based on English property rentals show no effect from the Glorious Revolution, and rates for one London banker actually went up afterward (Clark 1996, Quinn 2001). High interest rates, on the other hand, might be a sign that entrepreneurship and investment demand surged as a result of the Glorious Revolution. Unfortunately, high rates may also indicate that investment was squeezed out as a result of the increase of government borrowing made possible by the Financial Revolution. Studies like Carlos, Key, and Dupree's (1998) finding that the secondary market for Royal African Company and Hudson's Bay Company stocks saw increased activity in the 1690s support North and Weingast's (1989) assertion of a widespread growth of financial intermediation. However, distinguishing between crowding out and increasing investment demand depends on determining if the total amount of firm investment changed. This issue is still open because it is challenging to create such an aggregate measure. It is still unclear whether the Glorious Revolution's increased credibility has any bearing on economic growth.

CONCLUSION

In the history of English literature and culture, the English Restoration Period is a noteworthy time. During this difficult and contradictory period, Charles II restored the monarchy and there was a resurgence of artistic expression. Themes and writing styles in Restoration literature ranged widely, from Milton's epic grandeur to Rochester's bold and frequently explicit writings. John Dryden emerged as a towering figure amid these literary extremes, leaving an enduring imprint on the English poetry tradition.The versatility and influence of Dryden were proved by his mastery of the heroic couplet and his capacity to apply it to a variety of genres, from satires to sacred compositions. The growth of English literary criticism was greatly aided by his work as a critic and his efforts to create an approachable and understandable literary analysis style. Although there was some dispute around Dryden's writing, his influence on other poets, such as Alexander Pope, cannot be emphasized.

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CHAPTER 8
INFLUENCE OF CLASSICISM AND REASON ON 18TH CENTURY ENGLISH LITERATURE

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ABSTRACT:

Numerous names have been used to describe the eighteenth century in English literature, including the Augustan Age, the Neoclassical Age, and the Age of Reason. During this time, poets made a concerted effort to imitate the ancient Augustan writers, particularly Virgil and Horace. During this time, notable authors were Jonathan Swift, Joseph Addison, Alexander Pope, and John Dryden. During this time, the literary trend known as neoclassicism, which is characterised by organisation, lucidity, and stylistic decorum, dominated. Classical precedents should be followed, especially in poetry, according to authors like Pope and Dryden. The Tatler and The Spectator, two periodicals edited by Joseph Addison and Richard Steele, respectively, had a substantial impact on middle-class English culture. The neoclassical emphasis on imitating the ancients was evident in the literary genres of mock epic, translation, and imitation that were common at this time. The satirical writings of Jonathan Swift, such as "Gulliver's Travels," demonstrated his grasp of irony. The stress on reason, the imitation of ancient literature, and formality in many facets of life are traits that are frequently used to describe the eighteenth century.The Tatler (1709–11) and The Spectator (1711–12), two periodical periodicals by Joseph Addison and Richard Steele, had a significant impact on the literature of the early eighteenth century. The mock epic genre is most frequently found in poetry, but it has also had an impact on drama, particularly in John Gay's most well-known piece, The Beggar's Opera (1728). According to Legouis in A Short History of English Literature, the eighteenth century "viewed as a whole has a distinctive character." This stress on nature throughout the eighteenth century frequently manifested itself as an emphasis on the "rules" developed by the ancients.

KEYWORDS:

English Literature,History,Literary,Neoclassicism, Prose.

INTRODUCTION

The Augustan Age, the Neoclassical Age, and the Age of Reason have all been used to describe the eighteenth century in English literature. The phrase "the Augustan Age" refers to the period when numerous writers made a conscious effort to emulate the ancient Augustan authors Virgil and Horace. The Augustan Age specifically included the years from the Restoration Period through Alexander Pope's death (1744–1690). Pope and John Dryden were the foremost poets of the day, and Joseph Addison and Jonathan Swift were the foremost prose writers. Dryden serves as the link between Restoration and Augustan literature. Although he created ribald comedies in the Restoration style, the poets who came after him much loved his verse satires, and his writings on literature were strongly influenced by neoclassicism. Despite the fact that other authors like Jonathan Swift and Daniel Defoe had a longer-lasting impact, Alexander Pope's name is more strongly associated with the period known as the Augustan Age. This is partially due to the name politics that have always existed in literary history, as many of the early prose narrative forms that were popular at the time could not fit into the neoclassical literary movement. The striving for harmony and

precision, urbanity, and imitation of classical models like Homer, Cicero, Virgil, and Horace are characteristics of this period's literature that complied with Pope's aesthetic principles and could be characterised as being "Augustan," as seen, for instance, in the work of the minor poet Matthew Prior. In prose, paper and satire were the most prevalent forms, while the tight heroic couplet was common in verse. Although significant, the neoclassical drive was only one vein in the literature of the first half of the eighteenth century, thus any simplistic characterization of this era would be incorrect. The term "neoclassicism" is frequently used to define the period because its representatives were the defining voices in literary circles.

Neoclassicism

The writings of Dryden, Pope, Swift, Addison, and John Gay, as well as many of their contemporaries, demonstrate qualities of organisation, lucidity, and stylistic decorum that were formulated in the two most important critical works of the time: Pope's Paper on Criticism (1711) and Dryden's An Paper of Dramatic Poesy (1668). These writings, which serve as the foundation for contemporary English literary criticism, claim that 'nature' is the real model and benchmark for writing. However, the nature of the Augustans was not the untamed, spiritual nature that romantic poets would later idealise, but rather nature as it was drawn from classical theory: a logical and understandable moral order in the universe that served as proof of God's providential purpose. Homer was regarded as the best ancient poet at portraying nature, and the literary community that surrounded Pope came to the absurd conclusion that any author who 'imitates' Homer is likewise depicting nature[1], [2]. The rules Pope outlined in his Paper on Criticism, which are inductively founded on the classics, flow from this.

The principles that were once found, rather than created, still apply in methodized form in nature. The Tatler (1709–11) and The Spectator (1711–12), two periodical periodicals by Joseph Addison and Richard Steele, had a significant impact on the literature of the early eighteenth century. Both authors are regarded as minor masters of the English prose form and given credit for enhancing middle-class English culture in general. Steele was a fervent advocate for morality and a typical post-Restoration mood representative. In The Tatler, he said that his goal was "to enliven Morality with Wit, and to temper Wit with Morality." With The Spectator, Addison added a new goal: educating the middle-class public's tastes by exposing them to contemporary philosophical and literary trends. The articles are analyses of literature, current affairs, and rumours frequently presented in a very sardonic and sophisticated tone. Among other things, Addison and Steele contributed to the spread of John Locke's theory and John Milton's literary renown. Although the lifespan of these publications was only two years, Addison and Steele had a significant impact on their time, and their works frequently served as a popularisation of the concepts that were popular among the intellectuals of the day. The Addison, Steele, Swift, and Pope literary circle was effectively able to set the accepted taste in literature throughout the Augustan Age because to these widely read and significant books. For instance, Addison criticised the metaphysical poets for their ambiguity and lack of distinct ideas in one of his writings for The Spectator; this critical posture persisted until the twentieth century.

These authors frequently looked to classical antecedents for justification for their literary critique. In a similar vein, many of the significant genres of this era—including the mock epic, translation, and imitation—were adaptations of ancient forms. This last group, which Pope's writing largely falls under, best exhibits the artificiality of neoclassicism than any other literary genre of the time. Pope adopts the persona of an English Horace in his satires and poetry epistles, borrowing the Roman poet's casual candour and conversational tone, and adapting the ideals of the original Augustan Age to his own time—even jokingly referring to

George II as "Augustus." The Dunciad is an example of a mock epic, which is satirical writing in which everyday themes are presented in an exalted, heroic manner. The satirist emphasises the triviality of the subject, which is implicitly being compared against the highest standards of human potential, by parodying and purposeful misuse of heroic language and literary convention. In addition to The Dunciad, John Dryden's macflecknoe(1682) and Pope's The Rape of the Lock (1714) are two of the most well-known mock epic poetry of this era. The heroic action of epic is maintained in The Rape of the Lock, which is frequently cited as one of the pinnacles of mock epic poetry, but the scope has been drastically shrunk. The hero's training for battle is represented as a chic boat journey up the Thames, and the actual battle takes place during a game of cards. While the protagonist is making coffee, the hero steals the titular lock of hair.

Despite being most frequently found in poetry, the mock epic genre also had a significant impact on drama, most notably in John Gay's most well-known piece, The Beggar's Opera (1728). A satire on Sir Robert Walpole, the then-prime minister of England, The Beggar's Opera absurdly combines ballad and Italian opera components. The characters are criminals and prostitutes, yet the medium is opera. A century later, German dramatist Bertolt Brecht was inspired by Gay's burlesque opera, which achieved extraordinary stage popularity, to create one of his most well-known works, The Threepenny Opera[3], [4].

Jonathan Swift's The struggle of the Books (1704), which depicts a struggle between The Bee and The Spider in a library between ancient and modern writers, is one of the most well-known mock epic works in prose from this era. The satirical impulse also propelled Jonathan Swift's Gulliver's Travels (1726), one of the period's greatest works, even if it is not a mock epic. The four parts describe different journeys of Lemuel Gulliver; to Lilliput, where the pompous activities of the diminutive inhabitants is satirised; to Brobdingnag, a land of giants who laugh at Gulliver's tales of the greatness of England; to Laputa and Lagoda, inhabited by quack scientists and philosophers; and to the land of the Houhynhnms, where horses are civilised and men (Yahoos) behave like beasts. Swift's method as a satirist was to invent fictional speakers like Gulliver who express ideas that an intelligent reader ought to recognise as lazy, arrogant, foolish, or insane. Swift is regarded as a master of subtle irony, and his name is now essentially associated with the style of satire in which absurd claims are made with a straight face.

DISCUSSION

The Augustan Age, Neoclassicism, and the Age of Reason are just a few of the notable literary movements that can be found in the eighteenth century of English literature. The writers of this time, led by individuals like Alexander Pope, John Dryden, Joseph Addison, and Jonathan Swift, deliberately drew their inspiration from the ancient Augustan writers. One characteristic of the time was neoclassicism, which placed a strong focus on organisation, clarity, and adherence to ancient patterns. The middle class's taste in culture was significantly shaped by the Addison and Steele periodical publications.

The Age of Poetry and Rationality

According to Legouis in A Short History of English Literature, the eighteenth century "viewed as a whole has a distinctive character." Because it was "the classical age" in English literature, some fundamental ideas about life and literature were held and put into practise. Even though, it's best to refrain from making broad generalisations because the urge to do so particularly in the eighteenth century is difficult to resist.

Few centuries have been reduced to a formula more skillfully than the eighteenth, according to George Sherburn in Albert C. Baugh's edited collection A Literary History of England. When just briefly viewed, the eighteenth century appears to have had more unity of character than most others. However, it is false to think that the eighteenth and seventeenth centuries can be distinguished from one another. Sherburn notes that "the ideas of the later seventeenth century continue into the eighteenth." In any case, the reaction against Elizabethan romanticism was fully realised in the eighteenth century. With Denham, Waller, and Dryden in the seventeenth century, this response had begun. Pope and his contemporaries brought in "the age of prose and reason," as Matthew Arnold characterises the eighteenth century, by standing on the other side of Elizabethan romanticists. Let's examine how and to what extent the eighteenth century was "an age of prose and reason."

The rule of reason

Pope and his adherents place a high value on reason in their ways of thinking and speaking. Reason can take many different forms, including common sense, rationalism, intellect, wit, and simple dry scepticism, but it is unapologetically opposed to any exaggerated sentimentalisms, extravagance, eccentricity, lack of realism, escape, and even imagination. It is clear that reason was elevated to a shibboleth in the eighteenth century. According to Cazamian, "English classicism's fundamental basis and true quality are of a psychological origin. Its ideals, as well as its traits and methodology, all come together in a general quest for reason. This quest, which began in the time of Dryden, came to a head in the time of Pope. "One may say that the age of Pope lives more fully, more spontaneously, at the pitch of that dominant intellectuality, which during the preceding age was primarily an irresistible impulse, a kind of contagious intoxication," Cazamian asserts in this connection. Until the middle of the century, when fresh perspectives and voices began to emerge and the forerunners of the English romantics of the nineteenth century came into view, reason and common sense reigned supreme. Swift, Pope, and Dr. Johnson were all significant authors of the time, and they all praised reason in both their literary and critical works while regularly making unreason and poor judgement the subjects of their satire. For instance, Swift criticises Yahoos for being creatures of impulse, devoid of reason or common sense, in the fourth book of Gulliver's Travels. Houyhnhnms, on the other hand, are praised for being steadfast defenders of these virtues. The mockery of the people who so nearly resemble them as humans. As a result, the fourth volume is the worst satire on human folly and senselessness[5], [6].

Stealing from the Ancients

The emphasis placed on imitating the "ancients," especially the Greek and Roman authors of antiquity, is another way in which this elevation of reason reveals itself. To follow one's own instincts and peculiarities and create one's own vernacular for expression was considered contradictory to reason. It was thought to be unreasonable to have too much subjectivity. It was believed that a man should expose his taste to the influences of classical literature in order to develop an unpolished and "natural" taste. A lot of emphasis was placed on using the study of the classics to discipline and control one's irrational emotions, wild imagination, and unique style of expression. The classics have undergone numerous translations and adaptations in this century, as well as "imitations," not to mention their numerous echoes throughout the majority of works produced during this time. The first half of the eighteenth century, in particular, is referred to as the "classical age of English literature" for two reasons, which W. H. Hudson lists as follows:The works of the Latin writers from classical antiquity, in particular, were seen as the best examples and the pinnacle of literary taste by the poets and critics of the time.They "had little faith in the promptings and guidance of individual

genius, and much faith in laws and rules imposed by the authority of the past," just like these Latin writers.Walsh penned the following to Pope in 1700: "The best of the modern poets in all languages are those that have nearest copied the ancients." Swift demonstrated the superiority of the ancients over all subsequent authors in The Battle of the Books. Walsh's claim that authors from the eighteenth century were merely copyists and hence susceptible to plagiarism claims should not be taken literally. They just imitated the ancients' sense of style and logic.

Pope made an excellent point when he said, "Those who say our thoughts are not our own because they resemble the Ancients' may as well say our faces are not our own because they resemble our Fathers." The ancients were thus to be revered as teachers and role models rather than as despots. The Latin authors of the Age of Augustus, particularly Virgil and Horace, were among the most revered of the ancients. This is the only explanation for why this period is known as the Augustan age. The English "ancients" like Spenser and Chaucer, however, were not revered. The Faerie Queene is the subject of Addison's criticism in his poem Account of the Greatest English Poets, which reads as follows: can no longer charm an understanding age. Chaucer is derided as a "rude barbarian" who makes useless attempts to amuse the audience with his jokes in a "unpolished strain." Shakespeare was harshly chastised by Thomas Rymer.

First Follow Nature

According to A. R. Humphreys, the imperative to "follow Nature" was the one that received the widest, if not practically universal, support. In the well-known passages from Pope's Paper on Criticism, writers are given the following advice: Follow nature first, then use your discretion. By her simple criteria, which remain the same: Unwavering Nature, yet divinely bright, one distinct, unchanging, and universal light that must bring life, force, and beauty the beginning, the conclusion, and the ultimate test of art The romantic writers Wordsworth and Coleridge's "Nature" was different from Pope's. Although Wordsworth and other poets were greatly influenced by the Augustans' lack of interest in forests, flowers, trees, birds, etc. Pope and his contemporaries also didn't mean by "Nature" that which, in the words of Louis I. Bredvold, "Sir Isaac Newton had recently interpreted in terms of mathematical physics, in his Principia Mathematica (1687); they could hardly have gone to physics for a literary standard, and they were moreover we Haware that their concept of Nature antedated Newtefffeyienturies."

They saw in Nature what Bredvohtxalls refers to as "a rational and inteligible -moral order in the liniverse, according to which the various experiences of mankind could be confidently and appropriately handled." According to A. R. Humphreys, nature represented to them "the moral course of the world or as ideal truth by which art should be guided." Thus, man's subjective emotions were devalued and given over to "the laws of Nature." In The Nineteenth-Century Background, Basil Willey writes, "the individual mind was carefully ruled out of the whole scheme." Even in the realm of religion, logic and nature were in charge. This was the era of the natural religion, also known as Deism, which accepted the existence of God but rejected all revealed religions, with the exception of Christianity. There was also discussion about "natural morality." Orthodox theologians rejected the beliefs of the Deists, who valued reason, but they did it logically rather than emotionally[7], [8].

This stress on nature throughout the eighteenth century frequently manifested itself as an emphasis on the "rules" developed by the ancients. These guidelines were meant to be applicable to everyone. The standard of propriety was nature, and the laws of the past were to be maintained because they, in Pope's words, "are Nature still but Nature methodized."

Furthermore, Nature, like freedom, is only constrained by the laws that she herself initially established. The propensity to follow the norms was in opposition to the quirks and irrationalities of individual genius. In reality, the eighteenth century was a time of formalism in all disciplines, including literature, architecture, gardening, and social graces. According to a critic, "just as a gentleman might not act naturally (that is, in accordance with his impulses), but must follow exact rules in doffing his hat, addressing a lady, entering a room, or offering his snuff-box to a friend."

Against Imagination and Enthusiasm

A deep mistrust of zeal and imagination, which can push a man to absurd lengths, was suggested by the devotion of reason. Therefore, the zeal, primal emotion, enigmatic suggestiveness, and heady imagination that define romantic literature are absent from eighteenth-century literature. These romantic traits were condemned because they encouraged defiance of nature. It may be devastating for a writer's writing if they gave in to their emotions or instincts or let their imagination run wild. It was noted by Sir Richard Blackmore in his "Paper on Epic Poetry" that the authors of classic romances "were seized with an irregular Poetic phrenzy, and having Decency and Probability in Contempt, filled the world with endless Absurdities." Swift expresses his mistrust of the fervent eloquence of a specific preacher in "Letter to a Young Clergyman," which is part of his "Letters to a Young Clergyman" collection. He states, "I do not see how this talent for stirring the passions can be of any great use towards guiding Ghristian men in the conduct of their lives." He scarifies the Puritan enthusiasm in Tale of a Tub, Section IX, by simulating wind. In a similar vein, the Earl of Shaftesbury criticised fanaticism and religious fervour in his Letter Concerning Enthusiasm (1708).

Prose The eighteenth century undoubtedly produced some outstanding prose, but not outstanding poetry. When Matthew Arnold refers to the time period as an age of prose, he is implying that even the poetry of the day was prose or prose that had been versed. He made the observation that Dryden and Pope are our classic writers of prose rather than poetry. Addison, Steele, and Swift are a few of the best prose authors of all time. They adapted English writing from Burton, Browne, and other early writers to the harmony, simplicity, and clarity of the present. They turned prose into something useful, utilising it to inform the reader rather than to wow. But age need not demonstrate much excellence in poetry. The values of clarity, objectivity, and aesthetic beauty of language eventually took the place of imagination and passion. Some may argue that these standards are more akin to those of good prose than good poetry. Although desirable, consistency, order, and artistic control cannot replace lyrical ability or inspiration.

One would be inclined to inquire, alright, like Roy Campbell, "They utilise snaffle and the curb. Where, though, is the bleeding horse? Long makes the following observation when contrasting the prose and poetry of the eighteenth century: "Now for the first time we must document the triumph of English prose. The new social and political climate demanded that a variety of practical concerns find expression in more than only books, but also in pamphlets, journals, and newspapers. Poetry was insufficient for such a task, which led to the birth of prose or the "unfettered word," as Dante refers to it a development that astounds us with its speed and quality. There is no equal in the poetry of the time to the exquisite elegance of Addison's papers, the succinct vigour of Swift's satires, the artistic finish of Fielding's novels, the sonorous eloquence of Gibbon's history, and Burke's orations. In fact, poetry itself became prosaic in this way and was utilised for papers, satire, and critique instead of imaginative works exactly the same utilitarian purposes for which prose was used. The poetry of the first half of the century, as shown by Pope's writing, is polished and funny enough but

artificial; it lacks the radiance of the Elizabethan Age and the moral rigour of Puritanism, as well as fire, good feeling, and zeal[9], [10]. In other words, rather than delighting or inspiring us through its appeal to the imagination, it interests us as a study of life. The most notable literary achievements of the eighteenth century were the breadth and quality of prose works, as well as the improvement of a writing style that had been started by Dryden and had come to convey every human interest and emotion with clarity.

CONCLUSION

Popular genres included mock epic, translation, and imitation, which reflected the neoclassical ambition to imitate the ancients. Jonathan Swift's satirical books, including "Gulliver's Travels," are prime examples of the sarcasm and critique that characterised the time. In literature and daily life, reason was exalted throughout the eighteenth century, and there was a significant emphasis on copying the greats.In summary, the eighteenth century was a time of academic rigour, commitment to classical ideas, and rejection of excessive emotion and enthusiasm in English literature. It may not have generated poetry of the same calibre as some other eras, but it did leave an enduring legacy of clarity, organisation, and reason in literary expression.

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CHAPTER 9
EXPLORING NEOCLASSICAL DICTION AND SATIRE IN THE WORKS OF POPE AND CHAUCER

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ABSTRACT:

Pope's impact on English satire cannot be overstated, and he left behind famous quotations like "To err is human, to forgive divine" and "A little learning is a dangerous thing." Despite his physical limitations, as he was only 4'6" tall and had a spinal deformity from a childhood illness, Pope made a living by satirizing other poets, earning the nickname "Wicked Wasp."Pope, in short, represents the best as well as the worst in the poetic diction of the 18th century. The outstanding stylist of the 20th century Robert Bridges makes a conscious effort to develop a powerful and refined lyrical style. Satire is distinct from humour in that it has a clear moral message. "It is our purpose, Crites, to correct/and punish with our laughter. " says Mercury in Cynthia's Revels. Winny contends that Chaucer does not see his company of pilgrims simply as an incongruous assortment of pantomime figures, to be enjoyed for their grotesquely comic oddity.In summary, the Neoclassical literary movement, characterized by its adherence to classical principles and elevated poetic diction, found a prominent figure in Alexander Pope, whose mastery of the heroic couplet and satirical wit left an indelible mark on English literature. However, the movement's emphasis on artificial language and decorum eventually faced criticism and paved the way for the Romantic era's exploration of more natural and accessible poetic expression.The discussion of poetic diction highlights the evolving nature of language in poetry. While poets have historically employed a distinct diction separate from regular speech, there were debates in the 18th century about the necessity of simplicity and decorum in poetic language. Alexander Pope's highly polished and sometimes artificial language influenced many poets of his time, but it also sparked a reaction against such stylized diction, exemplified by Wordsworth's call for a more natural and everyday language in poetry.

KEYWORDS:

Heroic,Literary, Neoclassical,Poetic, Romantic.

INTRODUCTION

The literary movement described by Alexander Pope in his "Paper on Criticism" is the Neoclassical movement. This movement drew inspiration from French classical and modernist movements and played a significant role in English literature during the 18th century. Neoclassicism was characterized by a set of predetermined viewpoints on the human condition, emphasizing principles such as order, reason, precision, restraint, and decorum.Alexander Pope, often referred to as "The Wicked Wasp of Twickenham" due to his sharp and satirical writing, was a prominent poet of the Neoclassical era. Despite his reputation for biting satire, Pope's mastery of the heroic couplet, a traditional English poetic form consisting of rhyming pairs of iambic pentameter lines, earned him a lasting place in the canon of English literature. He began writing poetry as a teenager and gained recognition with the publication of "An Paper on Criticism" in 1711, establishing himself as a technically proficient and witty poet in London's literary circles. Works like "The Rape of the Lock" and translations of Homer further solidified his reputation.

The Neoclassical movement was closely associated with the heroic couplet, a form employed by poets like Geoffrey Chaucer in "The Canterbury Tales" and John Dryden, which featured closed and self-contained couplets. This form was also used by Alexander Pope, and it was notable for its clarity and precision.Poetic diction, or the selection and placement of words in poetry, played a significant role in Neoclassical literature. Poets of this era aimed to use a language distinct from everyday speech, favoring lofty and dignified expressions. This emphasis on decorum and elevated language was especially pronounced during the 18th century, with poets like Pope employing techniques such as periphrasis, Latin vocabulary, personification, hyperbole, and antithesis to achieve clarity, elevation, and perfection in their diction.While Neoclassicism had a lasting impact on English poetry, it also faced criticism for its artificial and manufactured language. Some later poets, like William Wordsworth, reacted against this style, arguing for a more natural and everyday language in poetry. Wordsworth's views on poetic diction contributed to the development of Romanticism, marking a shift away from the Neoclassical tradition[1], [2].

Pope, though known for his satirical and sometimes venomous jabs at his contemporaries, made a lasting impact on English satire and poetry. His writings, including "The Dunciad," "Moral Papers," and "Paper on Man," explored various themes and continue to be quoted and studied today. Pope's distinctive use of the heroic couplet and his refined poetic diction set him apart as a significant literary figure of his time.The heroic couplet, characterized by rhyming pairs of iambic pentameter lines, gained popularity in the 18th century and was associated with poets like Pope and Dryden. It allowed for the expression of wit and precision, making it a favored form in the era. Additionally, variations such as the occasional alexandrine and triplet added variety and intensity to the use of heroic couplets in poetry.Chaucer's contribution to satire differs from that of the later Neoclassical satirists like Pope and Swift. Chaucer's satirical approach is more comedic and observational, often portraying the vices and shortcomings of his characters within the context of individual personality. His satirical tone is less severe, and he presents characters with a sense of tolerance and understanding, even as he exposes their foibles.

This literary movement is described by Pope in his "Paper on Criticism." The French classical and modernist movements served as inspiration for the English Neoclassical movement. The Romantic movement began with the Restoration in 1660 and continued until the end of the eighteenth century, when Coleridge's and Wordworth's lyrical ballads marked its formal emergence. Neoclassicism included a predetermined set of viewpoints on the human condition. The principles of order, reason, precision, restraint, and decorum were upheld by neoclassicists. Pope Pope earned the moniker "The Wicked Wasp of Twickenham" for his venomous literary jabs at his contemporaries. However, Pope was also a poet, and since the 18th century, his mastery of the heroic couplet has kept him in the canon of English literature. Pope, who was largely self-taught, started writing poetry when he was a teenager and had his first work published in 1709.

With the publication of An Paper on Criticism in 1711, Pope established himself as a technically proficient and sly wit, and he rose to fame in London's literary circles. His reputation was solidified by his mock-heroic epic The Rape of the Lock (1712–14), and his translations of Homer gave him enough financial stability that he could move into a villa in Twickenham in 1719. Pope made a living by making fun of other poets, and his incisive jabs earned him the moniker "Wicked Wasp." Although Pope's literary reputation has fluctuated over the years and his poetry ability is undeniable, his writing is widely regarded as having had a significant impact on English satire. The Dunciad (1728–42), Moral Papers (1731–35), and Paper on Man (1733) are a few of his other works. Many well-known (and frequently

uncredited) quotations ascribed to him include "To err is human, to forgive divine," "A little learning is a dangerous thing," and "For fools rush in where angels fear to tread." Pope, who was 4'6" tall, had a childhood illness that caused his spine to permanently bend. Pope was a Roman Catholic, and the discrimination against Catholics in Protestant-ruled England during his formative years contributed to his uneven education.

Exemplary couple

An epic or narrative poem is often written in the traditional English poetic form known as the heroic couplet, which is made up of a series of rhyming pairs of iambic pentameter lines. Every time the rhyme is masculine. Geoffrey Chaucer used the heroic couplet for the first time in the Canterbury Tales and the Legend of Good Women. Iambic pentameter was first extensively used by Chaucer, which is also widely acknowledged.

This excerpt from Cooper's Hill by John Denham, which is a section of his description of the Thames, is a frequently-cited illustration of the usage of heroic couplets:In contrast to the enjambed couplets of poets like John Donne, the phrase "heroic couplet" is occasionally used to refer to couplets that are largely closed and self-contained. The heroic couplet is frequently linked to Alexander Pope and John Dryden's English Baroque writings. Along with the works of Dryden and Pope, notable poems in the closed couplet include John Keats' Lamia, The Vanity of Human Wishes by Samuel Johnson, and The Deserted Village by Oliver Goldsmith. The 18th century saw enormous popularity for the form. Because of the Canterbury Tales' impact, the looser variety of couplet with occasional enjambment was one of the common poem forms in mediaeval narrative poetry[3], [4].

Variations

The occasional alexandrine, or hexameter line, and triplet are sometimes used to provide variety to English heroic couplets, particularly in the works of Dryden and his contemporaries. These two versions are frequently used to intensify a climax. A sense of poetic closure is created when the usual pattern of rhyming pentameter pairs is broken. Here are three illustrations from Book IV of Dryden's Aeneid translation.

Poetic Expression

The selection and placement of words in a poetic line is referred to as poetic diction. As a result, both vocabulary and syntax are involved. Poets have employed a language distinct from that of regular speech in practically every age. It was held that "the language of the age is never the language of poetry" and that because poetry is a lofty and exalted profession, a poet's language should be similarly noble and dignified and distinct from everyday speech.

Thus, it was believed that a poet should refrain from using derogatory, everyday terms and language, especially while writing epic poetry, where the language employed should be lofty and sublime in keeping with its lofty and exalted theme. Because of this, poetry has historically tended to have a different diction than both prose and common speech.

For instance, Spenser purposefully utilised archaic and outdated language in his Fairy Queen because his theme was mediaeval and terms like "methought," "I ween," etc. Serve to establish a genuine, old-world ambiance. Milton attempted to give his language an epic dignity and elevation by using a heavily Latinized and metaphorical diction in Paradise Lost. Milton had a significant impact on the poets who came after him, but this influence wasn't always positive. Milton is largely responsible for the Augustan Age's strange and unnatural language.

DISCUSSION

Despite the fact that poets have always utilised specific dictions, the age of Dryden and Pope saw the most attention dedicated to the topic. The necessity for "decorum" was heavily emphasised in the critical theory of the time. The term "decorum" suggested that poetry should have a noble and exalted diction, that it should fit the genre and the characters or personages in a piece of poetry, that the low and vulgar should be avoided because their use degrades both the dignity of the poet and that of his readers, and finally that there must be absolute economy in the use of words. The poet must use the fewest and most effective words possible to convey his ideas. The ideal words were those that allowed the poet to express his ideas in full clarity; as a result, the use of antiquated, outmoded, foreign, and technical terms was to be avoided. It was believed that ancient poets like Chaucer, Spenser, and Shakespeare should be purified and polished because they had such flaws. They might have been jewels, but they weren't polished, and it was unfortunate that they were born and raised in a time of barbarism.

The noble, clean, and lofty language that is appropriate for poetry written for sophisticated and cultured audiences was achieved through a variety of techniques. First, there was a lot of use of periphrasis, circumlocution, or indirect speech. The vulgar, the outdated, and the technical were all avoided in this way. Pope so substitutes "fish" for "finny creatures," "velvet plain" for a green table, "two-handed engine" for a pair of scissors, and so on. Second, a lot of Latin vocabulary and Latin verb forms were used to convey nobility and elevation. Pope thus substitutes "Sol" for the sun. Both Dryden and Pope regularly employ words in their original Latin context. Thirdly, the language was ornamented and given force, dignity, and efficacy by the liberal use of figures of speech, particularly personification and hyperbole. A personification and hyperbole example from The Rape of the Lock is as follows:And that box, from where Arabia breathes, Here, the Tortoise and Elephant join forces.The spotted and white were changed into combs.The use of antithesis in Pope's diction is another outstanding quality. He employs it in this way to achieve the faux-heroic effect:

Alternatively, taint her honour or new brocade. Either disregard her prayers or skip a masquerade might misplace her jewellery or heart at a ball.Pope frequently and liberally employs similes and metaphors that are powerful, illustrative, vivid, and telling. There are numerous modifications, and anything unnecessary or inappropriate is carefully avoided. By doing this, the diction gains epigrammatic terseness and condensation in addition to clarity, elevation, and perfection. Pope has more lines that can be used as quotes than any other English poet besides Shakespeare.

Pope encapsulates both the best and the worst of the 18th century's poetic diction. He is the most correct and clear of all the English poets, but he also uses a lot of artificial and unnatural language. His extremely elaborate and polished language mesmerised and awed his generation, and many of the stylistic methods he employed were copied throughout the century. Even the pre-romantics were powerless to escape his grip. He had an impact on Grey, Collins, Crabbe, Blake, and Burns. Its poetry has a much more noble core, but its stiff, manufactured manner persists. Indeed, the full flowering of romanticism in their poetry is checked and retarded by the dead hand of the past. Circumlocution They continue to use personification, Latinism, and other literary devices, and their diction is just as artificial and imitative of Pope and his imitators[5], [6].

Wordsworth lifted his resonant voice in protest of this absurd and stilted poetic diction. Reacting against the artificiality of the poetic diction of Pope and the ‘Popians’, he maintained that the language of poetry should be a selection of language really used by men,

and added that, “there is no essential difference between the language of prose and poetry.” However, his own practice shows that there is such an essential difference. Vocabulary, word choice and selection, and word arrangement all play a role in language. Wordsworth only sometimes, and only insofar as the choice of words or terminology is concerned, adheres to his notion of poetic diction. He usually employs inverted constructs when it comes to word order. By any stretch of the imagination, it is impossible to consider poems like the Immortality Ode to have been written in common language. Moreover, as Coleridge was quick to point out, metre medicates the whole atmosphere, and exigencies of rhyme and metre determine the diction of a poet. As a result, it must differ from language used in daily life. It should also be remembered that the end of poetry is to give aesthetic pleasure and the use of ornament is an element in that pleasure. Poetry is "musical speech," so a poet must choose their words carefully in terms of both their sense and their sound. For all these reasons, it is clear that we cannot concur with Wordsworth's assertion that there is no fundamental distinction between the languages of poetry and prose.

The emphasis on the necessity of simplicity in theme and treatment comes from Wordsworth's critique of the poetic diction of the 18th century. Nevertheless, diction has thrived despite Wordsworth's criticism of it. The verbal beauty of Keats and Tennyson is beyond praise, and the poetic diction of the Pre-Raphaelites Rossetti, Swinburne, and Morris echoes many of their verbal beauties. Swinburne is renowned for his sensual slurs and verbal music, and Rossetti is well known for his love of "stunning" words. The subsequent generation of poets were greatly influenced by Rossetti; some took on his quirks while few outperformed him. He contributed to the development of a brand-new school of poetry, whose diction was the furthest from the "real language of men" of the entire eighteenth century.

The outstanding stylist of the 20th century Robert Bridges makes a conscious effort to develop a powerful and refined lyrical style. He is an excellent wordsmith. His poetry is full of colourful word pictures. T.S. Eliot has a peculiar diction of his own. Some have referred to it as "a mosaic of quotations and allusions." His poetry is urban poetry, so it makes sense that his vocabulary and imagery are based on urban experiences and facts. He speaks in terse, epigrammatic sentences that are frequently hard to follow for what he is saying.In summary, poets throughout history have employed poetic diction, or language that is unique from both prose and everyday speech. The use of such devices to amplify and elevate the language of poetry has occasionally drawn harsh criticism, but poets have persisted in using them.

Satire is distinct from humour in that it has a clear moral message. In Cynthia's Revels, Mercury states, "It is our intent to correct/and punish with our laughter." The satirist deliberately alienates our sympathies from those whom he describes, and as the true humorist is apt to pass from comedy to romance, and from romance to tragedy, so the satirist not infrequently ends by finding rage and disgust overpower his sense of the ridiculous. Ben Jonson passes from the comedy of Every Man in his Humour to the bitterness of Volpone. Swift from the comparative lightness of Gulliver in Lilliput, to the savage brutality of the Hounyhymns. But of such satire - pure and simple few examples are to be found in Chaucer.

The fact is that satire is not Chaucer’s natural bent. His interest is in portraiture rather than exposure, but he is too quick-witted to miss out on sham and humbug. His object is to point life as he sees it, to hold up the mirror to nature, and, as has justly been said, “a mirror has no tendency, “it reflects, but it does not, or should not, distort. But if Chaucer is too tolerant and genial, too little of a preacher and enthusiast, for a satirist, his wit has often a satiric turn. Chaucer’s kinship as a satirist is however not with Dryden or Pope or Swift but with Fielding. They are alike in a certain air of rollicking good-fellowship, a certain virility, a determination

to paint men and women as they know them. Neither is particularly squeamish, both enjoy a rough jest, and have little patience with over-refinement. Both give the readers a sense of studies honesty and kindliness, and know how to combine tenderness with strength. Both with all their tolerance, have a keen eye for hypocrisy or affectation and a sharp tongue wherewith to chastise and expose it. Chaucer hates no one, not even the Pardoner, as whole-heartedly as Fielding hates Master Blifil 'but the Pardoner's Tale affords the best instance of the satiric bent of the poet's humour when he is brought face to face with a scheming rogue.

Popean or Swiftean-style sustained satire is not present in Chaucer. His genius has a great degree of negative capability, similar to Shakespeare's. Because of this, Chaucer does not come off as a brilliant satirist, despite the fact that his writings, particularly the portraits in the Prologue, include witty little satiric jabs. With regard to Chaucer's General Prologue to the Canterbury Tales, it would be more appropriate to refer to him as a comic satirist. Brewer observes that despite the extraordinary variety of attitude, comic satire predominates. Therefore, there are some scope restrictions. Higher aristocracies are not included because a knight is a relatively low-ranking and ideal person in any case. The painfulness and rough comedy of the life of the great mass of the really poor find no place, and again their two representatives are idealized portraits. When compared to Langland, Chaucer appears to have had relatively little intimate knowledge of the poor, so the characters of the highest and lowest ranks were not suitable for comic treatment. In the Prologue, Chaucer primarily depicts the middle class from his slightly higher moral and social vantage point. We have room to mock them. We observe through the eyes of a poet who is strong, confident, and joyful. He is aware that there is joy after suffering and sadness after happiness, but he is not currently concerned to emphasise this. He witnesses mistreatment but is neither shocked nor hurt by it because what else should we expect from the world? Furthermore, is there not a providential plan? God doesn't create anything in vain, as several characters in his stories affirm. Although they are not devils, men are not angels either. Chaucer gives us a picture of men and women in the world, and most of them, when closely examined, have an air of absurdity, especially when they don't demand our allegiance or our dread[7], [8].

Winny argues that Chaucer does not simply see his group of pilgrims as an oddball collection of pantomime characters to be amused for their horrifyingly comic oddity. The General Prologue's pervasive use of social satire—most notably in his description of the ecclesiastical figures—indicates Chaucer's grave concern over the societal decline in morality and the materialistic outlook that had taken hold. There are times when Chaucer's usual good nature seems to revolt against the cynical opportunism that had crept into ecclesiastical life, such as when he describes the Friar's mocking contempt for the poor. Such moments are rare and uncharacteristic of Chaucer. His usual attitude towards the moral weakness which he discloses is one of mocking; not so much at men's often ludicrous shortcomings as at their incompatability with the picture of himself which he presents to the world. The Shipman is a thievish pirate; the Reeve a cunning embezzler, the Physician has a dishonest private understanding with his druggist, and the Man of Law 'semedbisier than he was'. The efforts of the Prioress to mimic courtly manners are detected and set down with the same intuitive sense of false appearance as allows Chaucer to penetrate the Merchant's imposing disguise. The mask of respectability is not roughly torn off, for while he is describing his pilgrims Chaucer is maintaining an outward manner that is awed and deferential; telling us that the Prioress was 'of greet desport', that the Monk was a manly man, 'to been an abbot able', or that the murderous Shipman was an incomparable navigator and pilot.

Because he does not insist upon their moral failings or hypocritical nature, revealing them with an ironic innocence of manner and leaving them to speak for themselves, Chaucer's

approach to his pilgrims suggests a psychologist rather than a moralist' He presents vices and shortcomings within the context of human individuality, as a product of the curious pressures which stamp a unique personality upon each of the pilgrims. The Shipman's easy conscience is an integral part of the tough, self-reliant spirit of the man, which has acquired the wilfulness and moral unconcern of the elements in which he lives. His thefts and murders, the Franklin's epicurism, the Physician's avarice, interest Chaucer not as evidence of a breakdown of moral values but for what they reveal of individual character. Thus Chaucer's satire is not directed against contemporary morals, but against the comic self- ignorance which gives man two' identities the creature he is, and the more distinguished and inscrutable person he imagines himself to be.Finally, it may be pointed out here that in several prologues to the tales told by the pilgrims Chaucer acts as a medieval satirist whose method was to have a villain describe his own tricks. Two of these Prologues are the Pardoner's and the Wife of Bath's. The former, like lago, Richard III and Edmund the Bastard in Shakespeare, expresses himself out and out telling the pilgrims about his sensuality, greed, hypocrisy and deceitfulness.

It is now time that we should ask ourselves as to what extent Chaucer was influenced by classical and medieval traditions of satire. There is no incontrovertible evidence about his knowledge of classical satirists. Juvenal he quotes from and mentions by name, but the quotations he could very easily have gained at second hand. Horace he does not mention at all, but since, as other critics have pointed out, he does not mention Boccaccio either, this negative evidence is worthless. Juvenal had attacked with moral horror the widespread vices of his own time under the satiric disguise of describing historical parsonages of a previous age. This device was not imitated by the Fathers or the medieval satirists who were influenced by him. And the writers of the Middle Ages, with their preoccupation with what was common to all men rather than with what makes one man different from another, were not concerned to give any appearance of particularity to their satire. The result was either the blackened generalised picture of all men as totally corrupt, found in the De Contemptu Mundi, or the combination of allegory with satire, ingeniously used, though not invented, by Langland. The distinctive vices of people in various orders and occupations throughout society he does not generalise but, like Juvenal, reduces the generalization to a description of particular characters. This, however, seems to be Chaucer's only resemblance to Juvenal, since self-evidently there could be no greater difference of tone than there is between Juvenal's savage vehemence and Chaucer's specious mildness.

The resemblances between Chaucer and Horace are more subtle and more specific. The object of Horace's satire had been different from Juvenal's, in that Horace was chiefly concerned with those who disrupted the social harmony of life, the fool, the bore, the miser, and these he portrayed with a minute and particular observation of habit and conversation, which gives the impression that description is of an individual, though by definition not unique, personality[9], [10]. Chaucer shares some characteristics with Horace. He has in common with him the easy tone of a man talking to friends who share his assumptions and sympathies, though usually with a deceptive twist. When Horace meets the characters in his satires, he expects his audience to sympathise with his misery, whereas Chaucer pretends that the situation was delightful and the characters to be admired. He shares with Horace, too, the use of comic images, the quick observation of human affection, and the suggestion of a recognizable personality. Chaucer, however, extends Horation ridicule to the kind of objects satirized in the Juvenalian tradition, and modifies it by the tone of pretended naivete, not found in Horace's style, but certainly learnt in part from Ovid whom Chaucer imitated as if he were his master.

CONCLUSION

In conclusion, the literary movement of Neoclassicism, as described by Pope in his "Paper on Criticism," drew inspiration from French classical and modernist movements. This movement, which began in the late 17th century and extended into the 18th century, emphasized principles such as order, reason, precision, restraint, and decorum in literature. Alexander Pope, a prominent figure of Neoclassicism, contributed significantly to English literature with his mastery of the heroic couplet, as seen in works like "The Rape of the Lock" and his translations of Homer.In summary, the literary landscape of the Neoclassical era was shaped by principles of order and decorum, exemplified by poets like Alexander Pope and their use of the heroic couplet. While Pope's satire and refined diction left a lasting impact, other poets like Wordsworth sought to challenge and redefine the boundaries of poetic language. Chaucer's unique brand of satire provided a bridge between medieval and Neoclassical approaches, emphasizing the individuality and humor of his characters while commenting on societal issues.

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CHAPTER 10
AGE OF JOHNSON-THE DECLINE OF NEOCLASSICISM

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ABSTRACT:

The Age of Johnson, which spanned the second half of the eighteenth century, was a pivotal period in English literature. This era, which was dominated by the enormous Dr. Samuel Johnson, witnessed a steady transition from classical to romantic ideas. In contrast to Johnson and Goldsmith, who vehemently upheld classical principles, writers of the time started to embrace new romantic notions, defying the accepted standards of poetry.The Age of Johnson in English poetry is a period of transition and experimentation that ultimately resulted in the Romantic Revival, as has already been mentioned. William Cowper (1731–1801) had a warm and gentle personality despite leading a tormented life and approaching lunacy. Although he was not the best writer of his time, Samuel Johnson (1709–1784) was the dominant figure in literature. The most significant individual in Johnson's circle was Burke (1729-1797). He served in the Parliament for thirty years, and during that time, he established himself as the most persuasive and powerful orator of his era. The two significant contributions of "our excellent and indispensable eighteenth century" to English literature are the journal paper and the novel. The periodical paper began to have a propensity in the second half of the eighteenth century to stop existing as a separate publication and to be added as a feature to newspapers. The Idler, a collection of roughly 100 papers by Dr. Johnson.

KEYWORDS:

English literature, Newspaper, Poetry, Romantic.

INTRODUCTION

The term "Age of Johnson" refers to the second half of the eighteenth century, which was dominated by Dr. Samuel Johnson. The Classical spirit in English literature started to fade after Johnson's death in 1784, giving way to the Romantic spirit, while the acknowledged commencement of the Romantic Age was Wordsworth and Coleridge's publication of their well-known Lyrical Ballads in 1798. Even in the largely classical Age of Johnson, there were already visible holes in classicism's impenetrable wall and strong indications of a backlash in favour of the Romantic spirit. This was particularly apparent in the poetry world. The majority of poets from the Age of Johnson can be considered the forerunners of the Romantic Revival. The Age of Johnson is also known as the Age of Transition in English literature because of this.

Poets of the Johnsonian Era

As has already been mentioned, the Romantic Revival emerged from the transitional and experimental Age of Johnson in English poetry. Its history is one of conflict between the old and the new and the slow ascent of the new. Dr. Johnson himself was the biggest defender of classicism at this time, and Goldsmith stood by him. These two clung to the classical values in the face of change, and their poetry-related creative endeavours shared a classical spirit. According to Macaulay, "Dr. Johnson took it for granted that the type of poetry that flourished in his own time and that he had been accustomed to hear praised from childhood, was the best kind of poetry, and he not only upheld its claims by direct advocacy of its

canons, but also consistently opposed every experiment in which, as in the ballad revival, he detected signs of revolt against it." London and The Vanity of Human Wishes, Johnson's two most famous poems, are considered classical because of their didacticism, formal, rhetorical style, and devotion to the closed couplet[1], [2].

Goldsmith shared the belief that the Augustan Age was the pinnacle of classical poetry writing and that these standards remain the greatest now. The only thing asked of the poets was to mimic those norms. He asserted that "Pope was the limit of classical literature." Goldsmith's resistance to the blank verse demonstrated his innate hostility to change. His two notable poems, The Traveller and The Deserted Village—versed booklets on political economy—are classical in spirit and structure. They have instructional content, closed couplet writing, and arrogant language. These poems are sometimes referred to as the final major production of the artificial, outmoded eighteenth century school, yet if we examine them closely, we can see hints of the new Romanticism, particularly in the way they approach nature and country life.

Let's first look at what Romanticism was in order to better understand the Age of Johnson poets who deviated from the classical tradition and adopted new Romantic ideas. On every significant issue, Romanticism disagreed with Classicism. For example, the main traits of classical poetry were that it was primarily the product of intelligence and was particularly lacking in emotion and imagination; it was primarily town poetry; it had no love for the mysterious, supernatural, or what belonged to the dim past; its style was formal and artificial; it was written in the closed couplet; it was primarily didactic; and it required the writer to follow the prescribed forms. The contemporary poetry with romantic overtones was in opposition to all of these ideas. For example, its main traits were: encouraging emotion, passion, and imagination instead of dry intellectuality; being more interested in nature and rural life than in town life; reviving the romantic spirit love of the enigmatic, supernatural, and distant past; opposing artificial and formal style and promoting straightforward and natural forms of expression; and attacking the closed couplet's dominance and encouraging free verse.

The first poet of the eighteenth century to exhibit romantic tendencies in his writing was James Thomson (1700-1748). His keen observation of nature is the primary romantic element in his poetry. He provides lovely, sympathetic descriptions of the fields, the woods, the streams, and the shy, wild animals in The Seasons. He adopts the Miltonic practise of employing the blank verse in place of the closed couplet. The Spenserian stanza is used by Thomson in The Castle of Indolence, which is written in the style of the dream allegory that was so common in mediaeval literature. This poem is rife with ominous undertones, in contrast to the didactic poetry of the Augustans.

Elegy, by Thomas Grey (1716–1771), is well-known. "The best-known in the English language," written in a Country Churchyard. This poem is the expression of the poet's deep feelings, in contrast to classical poetry, which was distinguished by restraint on personal feelings and emotions. It exudes a melancholy spirit, which is a defining quality of romanticism. It includes the poet's in-depth meditations on the universal issue of death, which spares no one. The Progress of Poesy and The Bard are two of Gray's other significant poems. The Bard is the more inventive and romantic of the three. It highlights the poet's autonomy, which has evolved into romantic poetry's defining feature. In terms of form, all of these poems by Grey adhere to the classical model, yet they are all romantic in nature.

Collins, William (1721–1759). Collin's poetry displays intense melancholy, much like Gray's poetry does. His first poem, Oriental Eclogues, is written in a closed couplet and has a

romantic tone. His odes to simplicity, fear, and passions, the brief lyric How Sleep the Brave, and the lovely "Ode to Evening" are among his best-known writings. The poet favours quietness and seclusion in all of these poems since they allow for introspective thought. Collins promotes a return to nature and a simple, uncomplicated life in his poems, which were the central tenets of the Romantic Revival. The Works of Ossian, which were translations of Gaelic folk literature, made James Macpherson (1736–1796) the most well-known poet of his time. However, the original Ossianic poems were never produced, leading some critics to accuse him of forging them. Despite this, Macpherson's poetry, which was infused with moonlight melancholy and ghostly romantic notions, had a significant impact on contemporary writers like Blake and Burns[3], [4].

Blake, William (1757–1827). Blake's poetry is a total departure from traditional poetry. We are struck by the lyrical quality of some of his works, such as Songs of Innocence and Songs of Experience, which contain the well-known poems Little Lamb who made thee? And Tiger, Tiger burning bright. The reader is drawn to Blake's prophetic voice in other poems like The Book of Thel and Marriage of Heaven and Hell. Blake was the only poet of the eighteenth century who possessed "supreme and simple poetic genius," according to Swinburne, and "the one man of that age fit, on all accounts, to rank with the old great masters." He has written some of the best and most inventive lyrics in English, without a doubt.

DISCUSSION

The greatest song writer in the English language, Robert Burns (1759–96), had a deep love of nature and a strong belief in the goodness and dignity of people, two traits that are associated with romanticism. In the following stanza, he summarises his poetic tenet: "Give me a spark of Nature's fire, that is all the learning I desire; Then, though I trudge through dub and mire, Despite wearing simple clothes, My Muse may stir the heart at a plough or cart.Songs by Burns like The Cotter's Saturday Night, to a Mouse, and To a Mountain Daisy are new and inspired. Men were built to Mourne looked to be the springtime singing of the birds after a century of stiff, chilly poetry. It spoke directly to the heart. The majority of his songs have an Elizabethan feel to them.

William Cowper (1731–1801) had a warm and gentle personality despite leading a tormented life and approaching lunacy. His poetry, most of it is autobiographically significant, recounts the commonplace occurrences and the pleasures and sufferings of ordinary humanity—two key elements of romanticism. After reading the rhymed papers and the manufactured couplets of the Age of Johnson, reading his longest poem, The Task, which is written in blank verse, is a relief. There are several descriptions of rural settings, including woods and brooks with ploughmen and shepherds. Cowper is best known for his short, beautiful poems like On the Receipt of My Mother's Picture, which opens with the famous line, Oh, that those lips had language, and Alexander Selkirk, which opens with the oft-quoted line, "I am monarch of all I survey." Cowper's most labor-intensive work is the translation of Homer in blank verse.

Between the Augustinians and the Romantics, George Crabbe (1754–1832) stood in the middle. Although he had a classical form, his mental attitude was romantic. Although the majority of his poems are heroic couplets, Wordsworthian attitudes towards nature are depicted in them. In his eyes, nature is a "presence, a motion, and a spirit," and he understands the close relationship between nature and man. His renowned poetry. The Village is unparalleled as a representation of working men in his time. He demonstrates how romantic interest abounds in the everyday lives of villagers and labourers. The Parish Register, The Borough, Tales in Verse, and Tales of the Hall are among his later poems that are written in this style. Thomas Chatterton (1752–1770), a Bristol native whose The Rowley

Poems, written in pseudo–Chaucerian English, made a strong appeal to medievalism, is another poet who might be regarded as the forerunner of the Romantic Revival.

Johnson's Age of Poetry

Johnson's time saw a continuation of the tradition started by early eighteenth-century prose writers like Addison, Steele, and Swift. The 18th century is referred to as the "Age of Aristocracy." This nobility was equally prominent in the intellectual as well as the political and social spheres. The intellectual and literary class organised itself into a group that adhered to specific speech, writing, and behaviour norms. The leaders of this group developed a prose literary style that was based on the ideas of logical and clear thought. It stood against things that were shoddy, unreliable, and unimportant. It avoided all overzealous enthusiasm and kept up a detached demeanour, which greatly aided in fostering a sense of cynicism in its tone. Johnson, Burke, and Gibbon were the three outstanding prose writers who served as the cornerstones of the Johnsonian Age and who each individually embodied the pinnacle of English prose. Although he was not the best writer of his time, Samuel Johnson (1709–1784) was the dominant figure in literature. He was a hero who bravely fought against poverty and illness. He was also very kind and helpful to the downtrodden and was willing to take up arms against anyone, no matter how high they may have been placed. He was an intellectual giant and a man of impeccable integrity; as a result of these traits, he was respected and adored by all. The top London artists, professors, performers, and writers congregated at his humble home and looked to him as their leader.

Johnson's Dictionary and Lives of Poets are two of his best-known publications. He contributed several papers to the magazines Rasselas, The Idler, and The Rambler. They have a ponderous and verbose language, whereas Lives of Poets, which are digestible critical biographies of English poets, have a straightforward and occasionally endearing manner. Although Dryden, Addison, Steele, and Swift were among the writers of exquisite, lucid prose in earlier generations, none of them established a clear standard that would be followed by others. In the era when Johnson wrote, it was essential to have a powerful figurehead who could establish standards for literary style, establish clear guidelines, and persuade others to abide by them. Johnson actually carried out this. He established a model for text that had rhythm, balance, and clarity and that could be copied profitably. By doing this, he prevented the English prose style from deteriorating into triviality and feebleness, which would have been the natural outcome of ordinary writers slavishly copying the genius of great writers like Addison. Johnson established the benchmark[5], [6].

Johnson could write in a simple and direct manner when he wanted to, despite the fact that his own style is sometimes criticised as being ponderous and verbose. This is evident in Lives of Poets, where the formal formality of his demeanour and the ceremonial stateliness of his phraseology are infused with amusing levity and biting sarcasm and wrapped in extremely clear and concise prose. Johnson's prose is primarily characterised by the fact that it evolved from his conversational habit and is always direct, strong, and honest. We might not always concur with the opinions he expresses in the Lives, but we can't help but be moved by his audacity, wit, and the breadth and brilliance of his writing. The most significant individual in Johnson's circle was Burke (1729-1797). He served in the Parliament for thirty years, and during that time, he established himself as the most persuasive and powerful orator of his era. He was the finest political philosopher to ever address the English Parliament and a man of immense intellect.

Burke's works and speeches from his public career are his main literary accomplishments. Thoughts on the Present Discontent (1770) was the first of them. Burke promoted limited

monarchy in this work, a concept that had been adopted in England since the Glorious Revolution in 1688, when James II was forced off the throne and William of Orange was welcomed by the Parliament to take the throne with certain restrictions. Burke fervently supported American independence when the American colonies rose up against England and the English authorities tried to put an end to the uprising. He made two well-known addresses in Parliament in this regard. Both On American Taxation (1774) and On Conciliation with America (1774) are excellent examples of political sageship and great statesmanship. The Reflections on the French Revolution (1790) collected Burke's best speeches, which were delivered in relation to the French Revolution. Here, Burke demonstrates his prejudice against the Revolution's principles. At times, he also exhibits immaturity and indulges in exaggeration. The Reflections, however, are superior in terms of style and literary worth because they highlighted Burke's natural poetry. Burke's final remarks, made in conjunction with the impeachment of Warren Hastings for the crimes he committed in India, portray him as a defender of justice and a tenacious opponent of graft, sleaze, and cruelty.

Burke's political writings and speeches fall under the category of high literature due to their applicability to all cultures. While he dealt with current events in them, he also expressed concepts and impulses that were timeless and applicable to all ages. Due to the brilliance of their style, they also hold a respectable position in English literature. Burke's style is flamboyant and enthusiastic, yet incredibly logical; passionate and yet restrained; fearless and yet ordered; driven by every popular trend while still addressing core political and philosophical ideas.

The first history of England to write in a literary style was Edward Gibbon (1737-1794). The Decline and Fall of the Roman Empire, his most famous historical work, which is a reliable and thorough history, can withstand the scrutiny of contemporary research and scholarship. But its writing style, which is the pinnacle of classicism, is what gives it importance in literature. It is comprehensive, refined, elaborate, and finished. He towers above all rivals as the ideal historian, despite the fact that his style can occasionally be tainted by affectations and excessive elaboration due to his enormous intellect and unwavering sense of literary proportion.

Journal papers

The two significant contributions of "our excellent and indispensable eighteenth century" to English literature are the journal paper and the novel. The former was intended to be born in the eighteenth century and die in it, whilst the later was destined to have a long and varied career over the centuries.This demonstrates how accurately it reflected the times. According to A. R. Humphrey, "If any literary form is the particular creation and the particular mirror of the Augustan Age in England, it is the periodical paper." Generally speaking, it is exceedingly challenging to pinpoint the exact year that a new literary genre first appeared. For instance, no one can determine with absolute confidence when the first novel, comedy, or short story was published in England or anywhere else. In literature, "fathers" are frequently mentioned; for example, Fielding is referred to as the father of the English novel, Chaucer as the father of English poetry, and so on. But this is typically done in a very vague and general sense. But in some instances,the monthly paper included this issue of dating a genre does not come up. On April 12, 1709, the day his Taller was published, Steele essentially developed the modern monthly paper.

There had been papers and periodicals before The Taller, but there had never been a periodical paper. Many authors of the eighteenth century followed The Taller's lead up until the very end, when the monthly paper and many other era-specific accessories vanished due

to a shift in taste. There were a tonne of journal pieces published over the course of the century. The most common, if not the preeminent, form of literature is still the journal paper. The periodical paper was considered a suitable medium by men as diverse as Pope, Swift, Dr. Johnson, and Goldsmith. In actuality, it was the only literary genre that, unlike the novel, for instance, was consistently favoured by every significant writer of the century. It is difficult to think of a single great writer from this century who didn't pen something for a monthly. Periodical papers along the lines outlined by Steele and Addison flooded the nation and were visible in every bookseller's shop and coffee shop from the days of Queen Anne, who consumed The Spectator with her breakfast, to the French Revolution and even after. Let's first define a monthly paper before tracing its development in the eighteenth century and identifying the factors that led to its extraordinary popularity.

Newspaper Paper

Steele initially identified what is now referred to be the periodical paper as The Taller. Before him, neither England nor any other country had done anything of the sort. But trying to define the periodical paper is neither simple nor fruitful. In this context, George Sherburn states in Albert C. Baugh's edited book A Literary History of England: "Rigorous characterization of this particularly eighteenth-century style of publication is not very helpful...One accurate description of the periodical paper is that it deals with morals and etiquette, but it may actually cover any topic that its author found interesting. It was typically shorter than that, just covering the two sides (in two columns) of a folipjialf-sheet. It could be published separately from other content, as The Spectator did, with the exception of advertising, or it could be the featured piece in a newspaper.

Motives for Popularity

For a variety of reasons, the periodic paper enjoyed a remarkable reception in the eighteenth century. Fundamentally, this new genre was in total accordance with the zeitgeist. It skillfully incorporated the preferences of the various reader classes, which led to its appeal to all readers, but especially to the resurgent middle classes. A spectacular increase in literacy occurred in the eighteenth century, greatly widening the readership. They appreciated the magazine paper because it was "light" reading. The periodical paper's concision, practical perspective, and propensity to water down morals and philosophy for general consumption paid off handsomely. The periodical paperist, who mostly filled the role of the cleric, taught the public the value of elegance and refinement but not psalm-singing morality. The periodical publication was especially appreciated since, despite being quite informative in nature, it wasn't a stuffy, aristocratic, or hoity-toity affair like the professional sermon. Most of the time, the journal writer did not "speak from the clouds" but rather engaged the reader in conversation with a close-knit intimacy. Their appeal was also aided by their avoidance of politics (though not by all periodical paperists, nonetheless a good number of them). Once more, the periodical paperists made it a point to appeal to female tastes and take into account the perspective of women. They gained many female readers as a result of that. All of these elements contributed to the monthly paper's widespread acceptance in eighteenth-century England[7], [8].

The Periodical Paper's History It's a Tatler

Steele's Tatler was the first of the flood of subsequent magazine papers. On April 12, 1709, The Tatler's first edition was published. Addison, Steele's closest friend, was serving as the Lord Lieutenant of Ireland's secretary at the time. Steele hadn't told Addison about his plan, but if he had hoped to write covertly, he was out of luck; after one month, Addison's first entry emerged on May 26. Despite making considerably less of an impact on The Tatler than

Steele, Addison quickly surpassed his pal. There are 271 numbers, 188 by Steele, 42 by Addison, and 36 by both of them combined. Others, including Tickell and Budgell, wrote the remaining passages. "I was undone by my auxiliary Addison: When I had once called him in, I could not subsist without him," said Steele, describing himself as "a distressed prince who calls in a powerful neighbour to his aid."On Tuesdays, The Tatler published three times per week. The days on which the post was sent to the country were Thursdays and Saturdays. The general purpose of this paper is to expose the false arts of life, to dispel the disguises of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, our discourse, and our behaviour, to quote Steele in the dedication to the first collected volume (1710). All of the content of The Taller was separated into the following categories: "All accounts of gallantry, pleasure, and entertainment," according to Steele, who claimed that it was all based-on conversations in the four illustrious coffee places. White's Chocolate House.

1. Will's Coffee House Poetry.
2. Learning about the Greek.
3. News from abroad and at home, from St. James' Coffeehouse.

What else will I contribute on any other topic? "My own flat," The Toiler's social and moral criticism is what gives it its greatest significance because it directly improved the times. Both Addison and Steele performed well in their respective fields. Steele, who Macaulay rightly refers to as "a scholar among rakes and a rake among scholars," was a much less accurate and sophisticated writer than Addison. Dr. Johnson cites Addison's writing as an example of "the middle style." The renowned advice he offered was, "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." Contrarily, Steele was a product of times and moods. His work exudes a spontaneity and warmth that Addison's does not. George Sherburn asserts that when comparing Steele and Addison, "Steele's prose never attained the elegant ease and correctness of Addison's, but it is likely that his propensity to warm to a subject and to write intimately and personally, as the reader's friend, contributed greatly to the success of the paper." The best works by Addison are the consequence of his slightly cynical understanding of the prevalent mental attitudes of his day. It's likely that later critics will rank Steele higher than Addison. As a result, Leigh-Hunt declares, for example, that he prefers "Steele with all his faults" to "Addison with all his papers."

The Observer

On January 2, 1711, Steele abruptly terminated The Taller without informing his readers. The Spectator, however, started its illustrious existence of 555 numbers up to December 6, 1712, two months later, on March 1, 171. The Tatler had only published three times per week. Sundays aside, The Spectator was published every day. The new publication quickly gained a huge following among English people from all social classes. The most outstanding of all periodical writings, it serves as a significant human record of the values, customs, and perspectives of Queen Anne's England. The Spectator pieces are mostly responsible for Addison's fame. According to A. R. Humphreys, "Were it not for his papers, Addison's literary reputation would have been insignificant; into them, diluted and sweetened for popular consumption, went his classical and modern reading, his study of philosophy and natural science, reflections culled from French critics, and indeed] anything that might make learning "polite"." A very pleasing aspect of The Spectator was how it envisioned a club with members from various professions. One of the most enduring characters in English literature is one of them: eccentric Tory baronet Sir Roger de Coverley. Many of the publications were written for and about women, therefore The Spectator attracted a sizable female readership. Even though Addison and Steele were both Whigs, they maintained a somewhat neutral

political posture in The Spectator and really made an effort to highlight the flaws in the political fanaticism of both the Tories and Whigs. Additionally, The Spectator demonstrated a keen interest in trade, winning the favour of the budding commercial world, which was represented by The Spectator Club's wealthy Sir Andrew Freeport. The Spectator's humour and irony were charming, but they were also polished and sophisticated. The Spectator's humour is what makes it so important to readers today. The Spectator publications are significant historically far more than they are aesthetically, as A. R. Humphrey reminds us[9], [10].

Before Dr. Johnson, "The Guardian" and Other Papers

Numerous imitators emerged as a result of The Toiler and The Spectator's enormous success. Among them, The Tory Taller, The Female Tatler, Tit for Tatt, and The North Taller should be mentioned. The best of them had a run of 175 numbers from March 12 to October 1, 1713, and it was Steele's own Guardian. It was a daily, similar to The Spectator. If The Spectator didn't exist, according to George Sherburn, "The Guardian might rank higher than all periodicals of this kind, but it is overshadowed by its predecessor, and the fact that Addison wasn't involved in the early issues busy with his tragedy Cato certainly diminished its interest." Its overt involvement in politics was another aspect that reduced its appeal. In addition to Steele and Addison, Berkeley and Gay also contributed. The Englishmen, The Guardian's replacement publication, had even greater political bias. The Englishman was followed by Addison's Freeholder (55 numbers) and Steele's Lover (40 numbers). Given how many there are, it would be challenging to even list the works of other periodical paperists. No one "approached with any consistency the excellence of these" (the periodical journals created by Steele and Addison), according to Sherburn.

Goldsmith, Dr. Johnson, and Others

The periodical paper began to have a propensity in the second half of the eighteenth century to stop existing as a separate publication and to be added as a feature to newspapers. For instance, Dr. Johnson wrote to the publication The Universal Chronicler and his series of roughly 100 items titled The Idler published between April 15, 1758, and April 5, 1760. Compared to the articles published in The Rambler, these papers are lighter and shorter. Between March 20, 1750 and March 14, 1752, The Rambler ran to 208 numbers and issued twice a week.

Dr. Johnson was a much more serious periodical paperist than Steele and Addison had been. His Rambler pieces make for arduous reading because to his lack of humour, unrelieved severity, and dense English. It is simple to attribute The Rambler's lack of popularity on this precise aspect.A few of the publications that appeared after The Rambler are Edward Moore's World (209 numbers), Henry Mackenzie's Mirror, and The Lounger. The creation of the "magazine" or what we now refer to as the "digest" was a key breakthrough. It was a collection of intriguing articles that had previously appeared in recent newspapers or periodicals.

The Gentleman's Magazine, a monthly publication launched in 1731 by Edward Cave, was the first magazine. The popularity of magazines increased, and numerous publications, like The periodicals of Magazines (1750–51), arose and then vanished. It is also appropriate to bring up the start of the book-focused critical review alongside the magazine. Ralph Griffith's Monthly Review was the original publication of its kind.

Let's take a final look at Oliver Goldsmith's writing, who from 1757 to 1772 contributed to 10 different publications, including The Monthly Review. His own Bee (1759) only lasted eight

weeks. The Citizen of the World (1762), Goldsmith's best work, is a compilation of writings that first appeared as "Chinese Letters" in The Public Ledger (1760–1761). The personal details, quivering sentimentalism, and spirit-honesty in Goldsmith's pieces are abundant. His prose is also very appealing; he steers clear of harshness, coarseness, pedantry, and stiff wit. According to George Sherburn, his style "lacks the boldness of the aristocratic manner" and deviates from his generation's propensity to emulate Johnson's extravagant diction and well-balanced formality of sentence construction. We respect his style specifically because of this lack of formality as well as his graceful and sensitive ease, fluency, and vividness.

CONCLUSION

James Macpherson deviated from classical conventions in his translations of Gaelic folk literature and William Blake's distinctive poetry, laying the groundwork for the Romantic Revival. Robert Burns gave English poetry new life by bridging the gap between classical and romantic sensibilities via his love of nature and the common people.The periodical paper, which was prominently popularised by Steele and Addison in periodicals like The Tatler and The Spectator, was crucial in establishing the literary climate of the century. These writings catered to a readership that was expanding and provided readable yet intellectually interesting material that appealed to women and the middle classes.The Age of Johnson, then, is evidence of the development of English literature. It was a time of change, innovation, and conflicting romantic and classical values. The poets and paperists of this time period left their mark on literary history and influenced future generations of writers, laying the groundwork for the Romantic Revival that would come.

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CHAPTER 11
EVOLUTION AND IMPACT OF GOTHIC FICTION: FROM WALPOLE TO RADCLIFFE

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ABSTRACT:

The term "gothic" has developed to include a broad range of meanings in modern culture, ranging from mediaeval aesthetics to impolite aspects in literature, art, architecture, and music. This evolution can be traced back to Horace Walpole's "The Castle of Otranto," a 1764 work that is frequently cited as the first example of Gothic fiction. Walpole's story, a continuation of the literary delights of the Romantic era, added a wonderful form of dread, melodrama, and self-parody, solidifying traits of the Gothic genre. With "The Old English Baron" (1778), Clara Reeve continued Walpole's legacy by adjusting the Gothic features to the sensibilities of the day. She struggled to make supernatural happenings seem more reasonable to modern readers, giving rise to the idea of "explained supernatural." By writing stories in which ostensibly supernatural events were ultimately grounded in reality, Ann Radcliffe contributed to the popularity of the Gothic subgenre. She incorporated Gothic villains in her writings, such as "The Mysteries of Udolpho" (1794), and she helped create the Byronic hero. Radcliffe's popularity brought to a wave of imitations, which tarnished the genre's reputation as conventional and overdone.This paper explores the historical background of the Goths as well as how the term "gothic" changed from referring to architectural aesthetics to a literary subgenre. It examines fundamental aspects of the Gothic novel, including classic figures and ominous surroundings. It also looks at various criticisms of the genre, highlighting how it can be used to explore repressed feelings and desires. The study also emphasises how Gothic literature gave way to Gothic parodies, with writers like Jane Austen and Thomas Love Peacock providing humorous interpretations of the genre. Finally, it discusses the transition from neoclassicism to Romanticism in late 18th-century English literature, with Walpole's Gothic romance serving as a major turning point.

KEYWORDS:

Gothic Fiction, Gothic romance, Radcliffe, Walpole.

INTRODUCTION

In the modern day, "gothic" has evolved to mean a variety of things. It could mean "mediaeval" or "uncouth," it could mean a certain genre of literature, be it in the form of books, paintings, or architecture, it could mean a particular style of music and its followers. Of course, the term's original meaning is "of, relating to or resembling the Goths, their civilization, or their language" ("gothic").Gothic fiction, sometimes known as Gothic horror, is a literary form that blends aspects of both romance and horror. With his 1764 book The Castle of Otranto, subtitled "A Gothic Story," English author Horace Walpole is credited with creating gothicism. An extension of the literary pleasures of the Romantic period, which were still largely unexplored at the time of Walpole's novel, Gothic fiction feeds on a pleasant kind of fear. Melodrama and parody, especially self-parody, were two more enduring characteristics of the Gothic style that Walpole introduced.

Castle of Otranto, an early Gothic romance

The earliest authentic Gothic romance is frequently considered as Horace Walpole's The Castle of Otranto (1764). Due to his obsession with mediaeval Gothic architecture, Walpole fashioned his own home, Strawberry Hill, like it. This helped to inspire the Gothic revival movement. His stated goal was to mix features of the modern book, which he felt was too constrained by rigid realism, with those of the mediaeval romance, which he thought was too fantastical. The core plot also gave rise to numerous additional Gothic tropes, such as a menacing mystery, an ancestor's curse, and countless accoutrements like secret tunnels and frequently fainting heroines. The first edition was released undercover as an authentic Italian mediaeval romance that had been found and reissued by a made-up translator. The second edition's initially excellent reception by literary reviewers changed to rejection when Walpole acknowledged his authorship. The writings of Richardson and Fielding were only recently responsible for elevating the romance, which was formerly derided by the educated as a tawdry and debased kind of literature. A superstitious romance that lacked didactic meaning was also seen as a step backward and unsuitable for modern production[1], [2].

Irene Reeve

By mixing fantastical aspects with 18th century realism, Clara Reeve, best known for her work The Old English Baron (1778), set out to take Walpole's plot and adapt it to the needs of the period. Now the question arose as to whether supernatural occurrences that weren't as obviously ludicrous as Walpole's wouldn't make them seem plausible to those with simpler intellect.

The explained supernatural technique was created by Ann Radcliffe, in which every apparent supernatural occurrence is ultimately linked to a normal source. Radcliffe helped the Gothic book gain acceptance in society. Her success attracted a large number of copycats, the majority of low quality, which quickly contributed to the idea that the genre was subpar, formulaic, and clichéd. Ann Radcliffe introduced the Gothic villain, who later transformed into the Byronic hero, among other things. In particular, The Mysteries of Udolpho (1794), one of Radcliffe's best-selling novels, was derided as sensationalist women's entertainment by well-educated people, despite the fact that some men also enjoyed them.

The Goths' past

One of the various Germanic tribes, the Goths, engaged the Roman Empire in numerous conflicts for ages. The Goths originated in what is now southern Sweden, but their ruler Berig led them to the southern bank of the Baltic Sea, according to their own myths, as related by Jordanes, a Gothic historian from the middle of the sixth century. They subsequently split into the Visigoths (also known as the West Goths) and Ostrogoths (also known as the East Goths), who took their names from the places they eventually settled. When they stormed Rome and took control of Spain in the fifth century A.D., they were at the height of their power, but eventually their history was absorbed into that of the nations they had taken over (thus the term "Goths").

Relationship with the Gothic Novel

Before the term "gothic" once again had a different meaning, centuries had passed. A particular style of architecture, primarily those constructed during the Middle Ages, came to be regarded as "gothic" during the Renaissance as Europeans rediscover Greco-Roman culture. This was not due to any connection to the Goths, but rather because the 'UomoUniversale' thought these structures were barbaric and definitely not in the Classical

style they so admired. It took several more centuries before the term "gothic" was used to designate a particular genre of literature[3], [4]. This is because all of these novels appear to be set in Gothic-styled buildings, primarily castles, mansions, and, of course, abbeys.

DISCUSSION

According to David De Vore, "As we discover that there is a pattern to their depiction, the Gothic hero becomes a sort of archetype. There is always the protagonist, who is frequently unintentionally or voluntarily secluded. The antagonist is the personification of evil, either through his (often a man's) own fall from grace or through some underlying malice. The Wanderer, a character who wanders the earth in permanent exile and is frequently a kind of divine punishment, is the definition of isolation and may be found in many Gothic stories. Virginal Maiden: a young, lovely, innocent, gentle, and virtue-filled woman. Usually begins with a mysterious past and it is eventually discovered that she is the daughter of an aristocratic or noble family. She displays these values by collapsing and wailing anytime her delicate sensitivities are assaulted.

She is determined to give up Theodore, the love of her life, for the benefit of her cousin, as shown by Matilda in The Castle of Otranto. Matilda always prioritises others before herself and has high regard for other people."Her wicked Marquis, having secretly immured Number One (his first wife), has now a new and beautiful wife, whose character, alas!," says Adeline in The Romance of the Forest. Does not bear inspection." According to this review, the virginal maiden character is exempt from scrutiny because of her perfect personality. Her moral nature makes everyone fall in love with her thanks to her piety and unwavering optimism.

Hippolita is portrayed as the submissive wife of her oppressive husband in The Castle of Otranto, who "would not only acquiesce with patience to divorce, but would obey, if it was his pleasure, in striving to persuade Isabelle to give him her hand." Because they are utterly obedient and, in Hippolita's case, even advocate polygamy at the detriment of her own marriage, this illustrates how weak women are presented. In The Romance of the Forest, Madame lamottemakes the mistaken assumption that her husband is having a relationship with Adeline. She naively lets her ignorance grow into pettiness and treatment of Adeline instead of dealing with the matter head-on.

Hero

In The Castle of Otranto, Theodore is humorous, successfully opposes the tyrant, and unexpectedly saves the virginal maid. Theodore often saves Adeline in The Romance of the Forest and exhibits virtue, bravery, and selflessness.

Tyrant

In The Castle of Otranto, Manfred falsely accuses Theodore of killing Conrad and attempts to shift the guilt to others. Lies about his reasons for wanting to get a divorce from his wife and marry the fiancé of his late son. In The Romance of the Forest, The Marquis attempts to rape Adeline, blackmails Monsieur lamotte, and attempts to get with her despite the fact that he is already married.

Vathek, who succeeded to the throne at a young age, was the ninth Caliph of the Abassides. While his body was attractive and majestic, his angry eyes were so dreadful that "the wretch on whom it was fixed instantly fell backwards and sometimes expired" He gave the order to construct the five palaces of the senses because he was addicted to women and sensual pleasures. He was an unusual man who was well-versed in physics, astrology, and science,

yet he had a heart for his people. But his greatest desire was for information. He was curious about everything. He started down the path to damnation because of this.

The Stupid Servant serves as comic relief by easing the tension between scenes, bringing news, and acting as a courier for the plot.Peter never gets to the point when he shares information with people in The Romance of the Forest; instead, he drones on and on about unimportant details. The reader excitedly follows lamotte'sflight, as well as that of Peter, his coachman, a devoted, humorous, and well-known domestic.In The Castle of Otranto, Bianca, a gossip, assists characters in learning important information and offers comedic relief.Clowns provide humorous relief and break the ice.In The Castle of Otranto, Diego and Jaquez appear to discuss unrelated topics and quarrel stupidly with one another in an effort to lighten the mood of the book[5], [6].

Banditti roughnecks

In The Romance of the Forest, where they take Adeline from her father, they make an appearance. They also do so in other Gothic novels. Clergy is typically bad and always weak.Although not malicious, Father Jerome in The Castle of Otranto is undoubtedly weak because he abandons his girlfriend and his newborn baby.Ambrosio from "The Monk" is a depraved and helpless character who descends to acts of rape and incest.Adeline, the Mother Superior in The Romance of the Forest, fled from this monastery because the nuns were forbidden from seeing the sun and it was a very uncomfortable place to be.

Scene

The Gothic Novel's environment is a character unto itself. The setting of the story is typically a castle, abbey, monastery, or other building, usually a place of worship, and it is understood that each of these structures has its own secrets. This ominous and frightful setting establishes the mood for what the spectator can anticipate. "He describes the country towards Otranto as desolate and bare, extensive downs covered in thyme, with sporadically the dwarf holly, the Rosa marina, and lavender, stretch around like wild moorlands," reads a review of the Castle of Otranto in London. The renowned Castle of Otranto is described by Williams as "an imposing edifice of enormous size...has a dignified and chivalric appearance. He definitely couldn't have picked a better environment for his romance. Similarly, De Vore claims that "the setting is immensely influential in Gothic novels. It illustrates the decline of its world in addition to conjuring up an aura of fear and horror. The deteriorating, abandoned countryside suggests that there was once a bustling world. The monastery, the castle, or the scenery were formerly prized and admired. The Gothic Novel would not exist without the dilapidated setting to set the events in motion. Today, all that remains is the crumbling shell of a once-thriving residence.

Review of a Gothic Novel

Over the years, the Gothic book has drawn a lot of literary criticism. The different components of the Gothic novel have been examined by genre critics, who link these components to people's suppressed emotions and, from a 20th-century perspective, the unconscious of the human mind. The Gothic novel, according to Vijay Mishra in his paper "The Gothic Sublime," is a "presentation of the unpresentable". The Gothic book explores how terror can lead to knowledge. Additionally, according to Mishra, the Gothic book, in the meaning just indicated, is a counterpoint to the normal Romantic novel, which finds the sublime through moderation (Mishra 2).

Davis Morris, a literary critic, asserts that the Gothic book confronts the horrifying, suppressed thoughts and emotions that people experience and gives them a voice (Morris 1). Gothic literature' vivid depictions of terror and torture convey truths to us not through transcendental revelation but through actual fear. The same concept is discussed by Eve Kosofsky Sedgwick in her article "The Structure of the Gothic Convention," and she adds that the metaphor of a protagonist fighting against suppressed feelings or thoughts is used to illustrate this point (Sedgwick 1). Personifying the suppressed thought or emotion gives it power and demonstrates how, if unprepared, one is overtaken by the forbidden desire.

The repressed emotions that are personified in the Gothic novel, according to another author, Joyce Carol Oates, are terrible not only for what they are but also for the way they enslave a person (Oates 1). These wants are enigmatic, which attracts one to them and makes one susceptible to being captivated by them. With this in mind, Bertrand Evans' observation that the protagonist in Gothic novels is consistently weaker than the adversary and typically flees from it rather than overcoming it is understandable. The terror that surrounds and penetrates them, together with related themes of repression of forbidden impulses, are undoubtedly the main concerns of most Gothic critics. The inspiration for the Gothic novel comes from the illumination provided by these elements.

According to Mikhail Bakhtin, parody is a "'stylization,' which entails the appropriation of others' words in order to add a new meaning direction alongside the original points of view. According to Howard, "the imitator or the author typically blends utterances to the point that only one 'voice' is audible. Others were beginning to write against the Gothic novel by the 1790s, when many thought it had reached the end of its usefulness. The first works to respond to the genre in the style of the Gothic parody were both Northanger Abbey by Jane Austen and Nightmare Abbey by Thomas Love Peacock, both of which were released in 1818 (271)[7], [8].

One crucial point noted by Backhtin must be kept in mind while examining one of the earliest Gothic parodies, such as Jane Austen's Northanger Abbey (1818): the new author parodying the Gothic genre merely "inserts" his or her perspective into the preceding author's "point of view(s)" (Howard 14). With her references to Anne Radcliffe's The Mysteries of Udolpho, Austen does openly parody the genre. By contrast, she "adopts standard Gothic machinery an abbey, secret closets, and mysterious manuscripts only to undercut their significance in her denouement" (Roberts 271). Austen also acknowledges that the worries of patriarchal authority are eventually real by portraying General Tilney as a villain rather than a real wife murderer (Roberts 271). She mocks and parodies the Gothic novel, but she keeps one of its main themes: "The individual is something so precious that society must never be allowed to violate it" (Morse 29).

Generally speaking, the Gothic novel alludes to "behind its trappings and mysteries, presents a powerful critique of arbitrary power" that many authors who parodize it aim to keep. In American history, two works Harriet Wilson's Our Nig and Harriet Jacob's Incidents in the Life of a Slave Girl have attempted to turn the Gothic novel into a political parody. It is crucial to understand that Gothic parodies and even the Gothic movement go beyond 19th-century British literature. "The associated metafictional method allows the Gothic parody to endure into the 20th and 21st century. Authors like Jorge Luis Borges and Umberto Eco frequently employ the Gothic narrative tropes in a self-aware and satirical manner.

The typical realism and didacticism of the English novel appear to have become obsolete. The shift from the neoclassicism of the Pope school to the romanticism of the early nineteenth century occurred during the latter years of the eighteenth century, which is

frequently referred to as the age of transition. We observe a change in focus in the novel during these years as well. Horace Walpole's Castle of Otranto (1765) was the first piece of literature to completely eschew the conventions of the realistic and didactic (and frequently sentimental) novel and to usher in what has come to be known as "the Gothic romance" or "the novel of terror." Walpole and his followers created in their works a blood-curdling and hair-raising world of haunted castles, eerie ruins, macabre ghosts, harrowing spectacles of murder The "terror novelists" were typically vulgar sensationalists whose works were nothing more than unoriginal schoolboy exercises. The majority of them apparently transported themselves to a romantic, mysterious, and chivalrous mediaeval Europe. They are known as "Gothic" novelists since the majority of them drew inspiration from the mediaeval era. Few of these novelists demonstrated any discernible understanding of human psychology, maybe because their line of work didn't really call for it.

To heighten the sense of awe and dread, the majority of them resorted to the paranormal. All of this proves that the writers of horror novels were unsophisticated, thrill-seeking romantics who existed before romanticism truly blossomed in the early nineteenth century. However, some of them, like as Horace Walpole, were tough thinkers who turned to Gothic romance as a diversion from the dreary monotony of reality. Thus, their medievalism was a facade and a means of escape. True romantics like Coleridge and Keats lived and breathed in the romanticised, hazy Europe of the middle ages; they did not flee into it since they were always there. However, authors of horror novels like Walpole were amateurs and fake medievalists who didn't believe a word they wrote. They had made up their universe to pass a few idle hours that happened to be devoid of any intellectual pursuits.

Walpole, Horace (1717–1997);

In England, Horace Walpole was a Gothic fiction pioneer. The romantic trend in English literature was first introduced by Percy with his Reliques and Macpherson with his Ossianic poems, much as it was by Horace Walpole with his novel The Castle of Otranto (1764). He responded negatively to the realism, didacticism, and sentimentalism of Richardson and Fielding's adherents. Even Richardson and Fielding themselves didn't hold any significance in his mind. He finished reading the fourth volume of Sir Charles Grandison by Richardson and put it aside, remarking.

I was sick of groups of people gathering and asking, "Pray, Miss, with whom are you in love?"His goal was to shock and shake such niminy-priminv sentimentalism while also telling a story that was both terrifying and exciting. He bid farewell to his own time and chose an Italy of the twelfth or thirteenth century, which was rife with crime, supernaturalism, and mystery. It's interesting to note that he had antiquarian tendencies and was particularly interested in Gothic architecture and other works of Middle Ages art. Horace Walpole was the son of Sir Robert Walpole, the renowned Prime Minister of England, and Ifor Evans notes in A Short History of English Literature that "Walpole carried out the mediaeval cult more completely than most of his contemporaries, and at Strawberry Hill he constructed a Gothic house, where he could dream himself back into the days of chivalry and monastic life." He had firsthand experience with the suffocating dullness of high office, and his medievalism may have been an attempt to escape it.

It was claimed that The Castle of Otranto, which was originally printed in 1764, was an antique Italian manuscript that had been translated into English. However, Walpole acknowledged that it was all his own work in the second edition. The recorded events are thought to have taken place in Italy in the twelfth or thirteenth century. The castle at Otranto serves as the setting for the action. The kingdom's usurper's grandson is Manfred, the villain-

hero. He was going to marry his son to the lovely Isabella, but on the day of the wedding, his son is fatally shot. As a result, he decides to wed Isabella himself after divorcing his wife. However, Isabella gets away with a young farmer named Theodore. Manfred tries to murder Isabella, but by accident he also murders his own daughter, who was with Theodore at the time and loved him. The rightful ruler's ghost, who was assassinated by Manfred's grandpa, destroys the castle. It is made known that Theodore is that ruler's child. He marries Isabella and takes over as the realm's monarch in Manfred's absence.

The narrative is utterly absurd. Additionally harsh and unconvincing are its gothicism and supernaturalism. Even the most gullible reader will struggle to accept such improbable incidents as a painting walking, three drops of blood emerging from a statue's nose, and a massive helmet appearing out of thin air not to mention the ghost stories and the puzzling fulfilling of a prophecy. Walpole's supernaturalism, unlike that of Coleridge or Shakespeare, is not at all psychologically persuasive. It is odd to see Walpole equating his use of the paranormal to Shakespeare's. Ifor Evans notes that this claim is "as if all the poetry and character had been removed from Shakespeare's Macbeth, only to leave the raw mechanism of melodrama and the supernatural." What Walpole actually attempted to copy from Shakespeare was the blending of the tragic and comic elements by punctuating the very sombre narrative with instances of the naivete of domestic servants. But Walpole also fails in this regard[9], [10].

Walpole's medievalism is likewise a ruse. He never exhibits any genuine familiarity with the eras and locales he uses for the novel. The Castle of Otranto is therefore useless as a work of historical fiction. Everything, however unbelievable, passes muster in a Gothic atmosphere. His "mediaeval escape," as George Sherburn puts it, "simply provided a no man's land where startling, thrilling, sensational happenings might be frequent." Walpole doesn't think an explanation of the paranormal occurrences is desired in the least, thus one is not provided.

Despite all of its follies, The Castle of Otranto gained a lot of popularity and was emulated by other authors, including Clara Reeve and Ann Radcliffe. The Gothic romance genre owes many "conventions" to Walpole, which he established with his own example. According to Moody and Lovett, these conventions include:

1. "A hero tarnished by heinous crimes";
2. "Several persecuted heroines"
3. "A castle with dark corridors and eerie rooms";
4. "A liberal scattering of paranormal terrors."

Despite the fact that Mrs. Radcliffe was Walpole's copycat, her attempts at the Gothic romance were far more creative and successful than Walpole's. She was actually the most skilled and proficient writer who had ever used this style. The two most well-known of her five novels, The Mysteries of Udolpho (1764) and The Italian (1797), were written by the devoted wife of a journalist. Both of them take place in the enigmatic country of Italy; the first in the fifteenth century and the second in the eighteenth. Almost always, Mrs. Radcliffe wrote using a formula. A stunning young woman is kept prisoner by a seasoned, sadistic villain in a desolate castle, and she is ultimately freed by a rather colourless hero. They are all modelled after the same type of heroes and heroines. The only variation the heroines acknowledge is in their skin tone. Other than that, all are sentimental and, in Compton-Rickett's words, "are true sisters of Clarissa, both in emotional expression and in moral impeccability." Add to that the typical horror elemental gear. Let's look at the primary characteristics of her writing, most of which set her apart from Walpole, as stated by Louis I. Bredvold: "She availed herself to the fullest of loathsome dungeons, secret vaults and

corridors, all essential features of the castles of Gothic romance."She uses the supernatural but does so very subtly. She tries to dismiss all otherworldly occurrences as misinterpreted variations of perfectly normal things just before the book's conclusion. She excels at using subtly suggestive language, particularly when describing ominous noises.

She includes a picturesque descriptive element in her books that Walpole completely ignored. In her interest in the scenery for its own sake, she may be the first English novelist to do so. Although she didn't travel to the nations she wrote about, her descriptions are realistic and vivid.

Her understanding of actual history is on par with Walpole's. She explicitly states that the events in The Mysteries of Udolpho take place in 1584 on the first page of the book. But another year may easily replace this one and make no difference. In contrast to Walpole, who completely abandoned the realistic, didactic, and sentimental traditions of eighteenth-century literature, she reconciles didacticism and sentimentalism with romance in her books.

CONCLUSION

The term "gothic" has changed significantly over time, moving away from its historical affiliation with the Goths to refer to a broad literary subgenre that incorporates aspects of horror, romance, and the paranormal. The Gothic literature subgenre was significantly shaped by Horace Walpole's "The Castle of Otranto," which introduced themes of dread, melodrama, and self-parody that are still present in contemporary examples of the genre. Authors like Ann Radcliffe and Clara Reeve improved the genre; Radcliffe was notably significant for introducing the "explained supernatural" style. However, the genre's popularity also produced a large number of imitations, which some critics saw as predictable and overdone.Beyond its literary development, the Gothic novel has been the focus of critical examination as academics have looked into its ability to explore repressed emotions and desires. This genre has given writers a stage on which to confront the unsettling and sinister facets of human psychology.A notable movement in literary tastes occurred in the late 18th century with the shift from Gothic novels to Gothic parodies, as demonstrated by Jane Austen and Thomas Love Peacock. This shift reflected a larger shift from neoclassicism to Romanticism, with writers like Walpole laying the groundwork for a new literary period distinguished by its embracing of the eerie and macabre.In conclusion, the Gothic novel's development is evidence of its ongoing appeal since it has transcended its historical roots to become a literary genre of enduring relevance. Its blend of dread, romance, and the supernatural continues to enthral readers and writers alike.

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CHAPTER 12
EXPLORING THE GOTHIC AND DEVOTIONAL LITERARY LANDSCAPE OF THE 18TH CENTURY

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ABSTRACT:

In the late eighteenth century, there was a turbulent time of social, political, and economic upheaval. This book examines the creation and development of Gothic literature during this turbulent time. This period is frequently considered to as the height of European Gothic fiction, starting with Horace Walpole's foundational novel "The Castle of Otranto" in 1764 and ending with Charles Maturin's "Melmoth the Wanderer" in 1820. The popularity of the genre in the 1790s, known as "the effulgence of Gothic," coincided with the advent of well-known writers like Ann Radcliffe and Matthew Gregory Lewis and resulted in a profusion of imitative works.The use of anachronisms in Gothic literature, which emphasise the conflict between "modernity" and "antiquity," is one of its underappreciated features. The traditions of the genre include things like Catholic or feudal cultures, wild settings, and ominous elder characters, which help readers feel a certain way. This effect, referred to as "the numinous," involves a variety of feelings, including awe and fear, curiosity and repugnance, terror and horror.This research also explores how Gothic literature was influenced by Edmund Burke's ideas of sublimity and beauty, as well as how the Gothic canon was gendered in twentieth-century literary criticism. Additionally, it looks at how Gothic literature expressed covert critiques of dominance and authority as a reaction to the political, cultural, and theological conflicts of the time.The American context is taken into account, emphasising how Gothic literature connected with readers in the American colonies, where it stood for both the nation's ongoing battles and its ambitions for freedom and democracy. Overall, this study emphasises the Gothic genre's complexity as a mirror of its historical setting.

KEYWORDS:

Devotional Literary,Economic,Gothic, Gothic Literature, Political.

INTRODUCTION

In a period of social, political, and economic turmoil around the close of the eighteenth century, gothic literature first appeared. As a result, it was and still is referred to as a reactive genre that aims to bring back suppressed societal worries so that we can expel them. Horace Walpole's The Castle of Otranto, which was published in 1764, marks the start of the time period most commonly identified with European Gothic literature, and ends with Charles Maturin's Melmoth the Wanderer, which was published in 1820. The genre of Gothic literature reached a period of such popularity in the 1790s that it is now known as "the effulgence of Gothic" after Robert Miles' study of the same name. Despite the fact that this time period is still used to characterise the rise and "fall" of Gothic literature. The majority of the works by the most famous Gothic authors, such as Ann Radcliffe and Matthew Gregory Lewis, were published during this time, inspiring a flood of imitative works, such as William Beckford's Vathek, which Gothic scholars came to refer to as "The Radcliffe School" of terror or the "Lewisite" horror story.

Chris Baldick and Robert Mighall explain that the purpose of anachronism in Gothic fiction is to allow the "birth of modernity" through the anachronism's defeat and removal. Though Gothic fiction is most easily recognised via the formulaic plot devices and stock characters briefly mentioned above, one of its most important and frequently overlooked characteristics is its reliance on anachronisms to highlight the clash between "modernity" and "antiquity." Early Gothic stories established a pattern that essentially held true in both England and America for the duration of the genre's "major phase," which roughly corresponded to Miles' "effulgence" of Gothic in England, according to American Gothic researcher Donald A. Ringe. The formula actually spread to the point where Eve Sedgwick wrote a book-length study on it called The Coherence of Gothic Conventions[1], [2].

A Catholic or feudal society, a wild wilderness, or an oppressive ruin. You are aware of the heroine's trembling sensibility and her lover's impulsiveness. You are aware of the oppressive older man with the menacing gaze who will hold them captive and attempt to rape or murder them. After establishing that we are familiar with these fundamental ideas, Sedgwick lists what Gothic historians would later describe to as the "laundry list" of stock components, at least a few of which readers are sure to see in any Gothic story: The priesthood and monastic institutions, sleepy and deathly states, underground locations and live burial, doubles, the discovery of hidden family ties, similarities between narrative and visual art, the possibility of incest, strange echoes or silences, unintelligible writings, and the unspeakable, garrulous retainers, the poisonous effects of guilt and shame, nocturnal landscapes and dreams, ghosts from the past, and Faust- and Wandering Jew-like figures are some. Many of the topics on Sedgwick's list may be found in the most well-known works by Lewis and Beckford that are included in this textbook, and several of them have previously been mentioned in Walpole's Otranto's first chapter.

These typical Gothic components work together to have a particular influence on readers. According to S.L., places like the deserted abbeys and mountainous settings in Ann Radcliffe's books do exist. Varnado hopes to evoke sensations of amazement, mystery, and intrigue in the reader so that they "become aware of an objective spiritual presence." Varnado refers to this sensation as "the numinous," which can have both positive and negative characteristics, such as wonder and fear, fascination and repulsiveness, terror and horror. When Jerrold Hogle talks about how terror and horror alternate in Gothic fiction, he says that "the first of these holds characters and readers mostly in anxious suspense." The latter, on the other hand, confronts the main protagonists with the grotesque violence of bodily or psychic collapse. Edmund Burke's notions of sublimity and beauty provide the fundamental categories that critics have used to examine the moral implications of Gothic literature. These classifications are mentioned in talks on how horror or fear might teach readers moral lessons in terms of hotly contested statements about the moral implications of both joyful and painful experiences. Burke identifies beauty as "that quality or those qualities in bodies by which they cause love, or some passion similar to it," connecting it to what arouses passion.

Contrarily, he says that sublimity is "whatever is fitted in any sort to excite the ideas of pain, and danger," and that "it is productive of the strongest emotion which the mind is capable of feeling." People exercise and grow their mental and spiritual capacities through the pain and pleasure they experience when experiencing the beautiful and the sublime in life and art. Therefore, the sublime is linked to power, masculinity, danger, fear, and even happiness if the risk does not threaten destruction, but beauty is linked to the enjoyable, the social, domestic, and feminine. Burke's conceptions of male sublimity and female beauty thus contribute to the "gendering" of the Gothic canon in twentieth-century literary criticism, which is covered in more detail in the following section.

Conservative elements of Protestant England viewed Gothic fiction as too spectacular in its portrayal of disorder and decadence as well as too similar to Catholicism in its portrayal of superstitious and supernatural elements because it presented "deteriorating castles, abbeys, and manor houses in foreign, usually Roman Catholic, countries" as sublime and beautiful. On the one hand, traditionalist elements criticised its participation in a "promiscuous spread of knowledge" that would jeopardise societal and personal security by undermining established norms and authorities. Many people, especially those in positions of authority, believed that Gothic literature and the arts in general were bad for society's moral development because of their emotional impact and content as well as the spectacular nature of their themes. On the other hand, progressive factions recognised its ability to launch political and cultural critiques precisely by blaming the Catholic Church and the monarchy with divine privileges as the origin and representation of everything that was wrong in English history.

DISCUSSION

The Georgian era in England, which gave rise to Gothic literature, was also a time of some of the most horrifying crimes and amazing achievements in the history of the nation. These protests over desires for more personal freedom and autonomy were a major factor in these events. The American Revolution, which lasted from 1765-83, the anti-Catholic Gordon Riots of 1780, the Regency Crisis of 1788, the storming of the Bastille in 1789, the French Revolution, which lasted from 1789 to 99, and the Reign of Terror, which lasted from 1793 to 1794, along with a rapidly developing industrial and capitalist economy, provided the crises that the people of England dealt with on a daily basis along with cultural upheavals thatAnti-Catholic sentiment increased in the years leading up to the last Jacobite insurrection in 1745 and continued in various forms after it, along with the threat of the restoration of an English Catholic monarchy, had passed. Sincere identification with England's Protestant past and the Puritan principles that sparked the Reformation and eventually expanded to America was represented in this emotion. The prevalent sentiment included mistrust of theatricality or any indication of what many Protestants perceived as the Catholic Church's adoration of images and relics, among many other things. The loss of those institutions that many Protestant English families had called home since Henry VIII's disestablishment, as well as more widespread fears of a return to the autocratic forms of divine rights monarchy, contributed to the aristocratic fears that led to the rise of these anxieties. The French Revolution brought back and exacerbated anti-Catholic prejudice, which culminated in a widespread conservative backlash to the events of the French Revolution along with invasion fears. Gothic fiction began to appear during this time period, and it is frequently thought of as an expression of the great upheaval and security threats that characterised the political and cultural experience of the period in the form of coded critiques of power and dominance at a time when direct political critique was considered treason.

As the First Continental Congress started advocating for the emancipation of America from England, the climate in the American colonies was no less tense. English gothic books and plays were popular with American readers because they offered sensational entertainment as well as stories of vulnerability and strife that the new country could relate to. According to Haywood, America represented "freedom and democracy which were still unattainable in Britain" for both immigrants and natives. He also notes that Americans "found it difficult to reconcile the image of America the pristine nation," highlighting the difficulties inherent in the fledgling nation's birth. ..with the tragedies of war and the brutality of its past. ..the persistence of chattel slavery and the endangered state of its native peoples. Both sides of the Atlantic were plagued by instability and insecurity as people lived in situations of ambiguity

and confusion that could only be defined as Gothic in nature. The terror posed by a skeletal monk in this artwork of a young girl brings to mind the Gothic's fascination with ominous religious imagery and superstition.

So, amid a time of great cultural upheaval, gothic literature and play emerged. The influence of a steadily expanding middle class in England and America, as well as the need for relatively safe forms of transgression as a method of challenging laws and morality that were perceived by many as oppressive, have all been argued by critics as possible perspectives from which to view the Gothic. These arguments are thought to be a result of the conservative backlash that accompanied revolutions and other less violent but nonetheless tumultuous changes. According to Maggie Kilgour, "the gothic is part of the reaction against the political, social, scientific, industrial, and epistemological revolutions of the seventeenth and eighteenth centuries which enabled the rise of the middle class" Gothic literature, however, went beyond simply responding to these uprisings; it also envisioned the ideal types of citizenship and social interactions that would lead to a society that was stable and promoted wellbeing.

According to Paula Backscheider, "literature must appeal enough to become popular; to do this, it must speak to the hopes and fears of its audience at a specific point in their history while doing what popular art always does: entertain." The Gothic did just that, challenging the socially destructive forces while presenting morally admirable characters. Despite the fact that plays and novels were popular in the years before the eighteenth century, a single genre had never previously attracted so much attention to itself. The Gothic book and theatre were so popular from 1760 to the beginning of the nineteenth century that, according to Backscheider, Gothic might be regarded as the Western world's first popular culture phenomena.

By mixing fantastical aspects with 18th century realism, Clara Reeve, best known for her work The Old English Baron (1778), set out to take Walpole's plot and adapt it to the needs of the period. According to David De Vore, "As we discover that there is a pattern to their depiction, the Gothic hero becomes a sort of archetype. Even though Mrs. Radcliffe copied Mr. Walpole, her attempts at the Gothic romance were far more creative and successful than Walpole's. Readers who love both literature and spirituality may have trouble with devotional verse. Since the Bible and Christian tradition are replete with allusions to the Christian as a warrior and life as a struggle against sin, the poet's choice to base his imagery on the reality of war is not out of the ordinary.

Matthew Lewis or "Monk" Lewis (1775–1818)

The Gothic romance author Matthew Lewis, sometimes known by the moniker "Monk" Lewis, seems to have completely forgotten Mrs. Ann Radcliffe's instruction. The Monk is a spine-chilling nightmare filled with gruesome spirits, decomposing bodies, strange magic and witchcraft, and a thousand more horrible components. Samuel C. Chew claims that "in The Monk (1797), a nightmare of fiendish wickedness, ghostly supernaturalism, and sadistic sensuality, there is almost indubitably something else other than mere literary sensationalism: it gives evidence of a psychopathic condition perhaps inherent in the extremes of the romantic temperament." He continues, "The Monk may be considered the dream of a 'oversexed' adolescent, for Lewis was only twenty when he wrote it." Unlike Mrs. Ann Radcliffe, Lewis never made an effort to explain his supernatural. Despite being the most frightful of all, he was aiming for the ugliest sensationalism, so he cannot be placed highly among authors of horror novels.

The most significant of the remaining Gothic novelists were Mrs. Shelley (1797-1851), Miss Clara Reeve (1729-1807), and Charles Robert Maturin (1782-1824). It is clear that Walpole served as an inspiration for Miss Clara Reeve's Champion of Virtue, later published as The Old English Baron. She set the stage for Henry VI's reign in England, but unlike Walpole, she did not have a great deal of in-depth familiarity with the period. "Miss Reeve thought to improve upon the original and economised with her supernatural effects; but she only succeeded in exceeding Walpole's tale in its tedium, repeating most of his absurdities and showing even less familiarity with mediaeval life," Compton-Rickett writes. As a devotee of Mrs. Ann Radcliffe, Maturin based his romantic comedy The Fatal Revenge (1807) on her work. Melmoth the Wanderer (1820), on the other hand, is his masterpiece and is regarded by Samuel C. Chew as "the greatest novel of the school of terror." It differs from most novels of this genre in that it makes an attempt to analyse motive in addition to having a well-organized structure. According to Samuel C. Chew, Mary Wollstonecraft Shelley's Frankenstein (1817) is "the only novel of terror that is still famous." It tells the tale of the destruction caused by an artificial creature akin to a modern "robot." Undoubtedly, Mrs. Shelley's writing provided many suggestions to future science fiction authors like H. G. Wells. She can equally be regarded as the first science fiction author and the final member of the terror school of novels[3], [4].

The Oriental Romance by William Beckford (1760–1844)

According to Compton-Rickett, Beckford "was certainly a man of considerable force of intellect and brilliant though hectic imagination." Although he belonged to the terror school, we cannot classify him as a Gothic romance author because the background of his book Vathek (1786) was ancient Arabia rather than a Middle Ages European nation. He was presumably influenced by the abundance of tales that were being translated from Arabic, Persian, Turkish, and Chinese and flooding England at the time. Vathek is undoubtedly home to a sizable number of the terror apparatus as is customary. Vathek is a caliph who sells his soul to Eblis (the Devil), making him a sort of Muslim Faustus. The most horrifying parts are, in fact, the descriptions of his death and the searing hell. Vathek performs the most heinous crimes in partnership with Eblis, and his demise is just as horrible as his deeds. Beckford is successful in creating a vivid image of Oriental splendour and magnificence mixed with unrestrained sexuality. Vathek was extremely well-liked because of the unusual pleasures it provided.

Dedicated Verse

There is a long history of devotional poetry. It is the only poetry for some people, while it is cloying or irritating but not harmful for others. These poems have one thing in common with other poems: they can be used as a creative outlet, frequently freeing the author from the constraints of their current situation. Some of these poems, written amid extremes of emotion, serve as a gateway to psychological tranquilly. Large, self-assured emotions frequently show themselves in overt words. Many readers steer clear of these poets because their poetry could have a tendency to avoid the inventive and nuanced use of language.

The pinnacle of Renaissance wit in devotional poetry

Readers who love both literature and spirituality may have trouble with devotional verse. Religious poets are frequently more motivated by a desire to convey a doctrinal truth than by a desire to create intellectually and artistically pleasing lyrics. Thankfully, the English Renaissance produced a large number of poets of the highest calibre who opted to articulate core beliefs in the Christian heritage through skillfully composed verse. Among them was a group of poets known as the Metaphysical Poets, with John Donne as the head of the group.

This series' first installment looked into Donne's career as an amorous poetry creator before his ordination as an Anglican priest in 1615. Readers have long been fascinated by the fact that John Donne's poetic style remained largely unchanged even after he stopped writing poems in defence of worldly and bodily pleasures and adopted the Devil as his adversary. Instead, he continued to challenge readers' minds with unusual juxtapositions and intricate wordplay.

Donne had a diverse background in religion. He was a distant relative of Henry VIII's victim of intolerance, Sir Thomas More. His family maintained a staunch allegiance to Rome, and one of his brothers perished in jail for hiding a Roman priest from Protestant authorities. Due to his early enrollment, Donne was able to attend both Oxford and Cambridge despite the religious prohibition on Roman Catholics. He did not, however, complete his university degree. When his apparent dream of a legal career he studied at the Inns of Court failed to come true, he looked for favour in the Church. No major questions have ever been raised about the authenticity of his Anglicanism conversion or his priestly calling. The 17th of the Meditations on Emergent Occasions, one of his religious writings, is one of the most frequently quoted pieces in our literature. It begins, "No man is an island, entire of himself; every man is a piece of the continent, a part of the main; any man's death diminishes me, for I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee."

By reading the posthumous publication of Donne's Holy Sonnets, one can find his religious poetry. Donne employed the three quatrains and a final rhymed couplet of the sonnet form that has come to be associated with Shakespeare's name. With no storyline or overarching topic other than the Gospel, they are not a sonnet-sequence. Some of the traits of metaphysical verse outlined in the preceding Donne lecture can be found in Sonnet 7. Beginning with the paradox of a "round earth's imagined corners," the poet-priest acknowledges that certain of Scripture's metaphors such as the earth having four corners must be interpreted metaphorically. All those who have died as a result of human sin are to be awoken from the dead by the angels of judgement, he says: "All whom the flood did, and fire shall overthrow." The sonnet, like his romantic works, is a work in progress; it is not a finished expression. He then had a change of heart and requests that the Almighty delay the Second Coming so that he, a sinner, has time to "mourn a space" for his transgressions. He begs, "Teach me to repent," claiming that only such response to God's grace will give him assurance of his salvation.

The unconventional analogy of Sonnet 13 sets Donne's work apart from other poets associated with him in the Metaphysical school, including Herbert, Crashaw, Vaughan, and Traherne. The poem metaphorically represents the soul's journey from the Devil to God. The poet accuses the Almighty of not trying hard enough to save him, to overthrow me, so that "I may rise, and stand," with a level of arrogance reminiscent of "The Sun Rising." Three-person God, strike my heart; for You have only recently begun to knock, breathe, shine, and attempt to mend. He extends the military allegory by adding that he may be compared to a town that is under siege. He "labours to admit you," but to no use (Donne uses this word to convey sexual imagery). He should be assisted by God's presence in human reason, but reason has been taken prisoner and is no longer useful. As a result, the narrator's soul is given to the Devil, who is referred to as "your enemy." He asks the Trinity to dissolve his marriage in order to free him from the Devil's clutches. "Divorce me, undo that knot, or i'llbreak it again."

Once more using sexual imagery as a metaphor, the reference suggests a forceful invasion. The sonnet ends with a statement of the central Christian paradox that absolute freedom can

only be achieved in perfect surrender, but the language used to express the paradox hints at rape. He prays to God, "Take me to You, imprison me," knowing that only within that confinement will complete freedom be attained. And until God takes him, so to speak, against his sinful will, purity will elude him as well: "for I,/ Except you enthral me, never shall be free,/ Nor ever chaste,/ Unless you ravish me."

Since the Bible and Christian tradition are replete with allusions to the Christian as a warrior and life as a struggle against sin, the poet's choice to base his imagery on the reality of war is not out of the ordinary. Readers like Dr. Johnson were alarmed by the author's direct comparison of the work of grace on the unsaved soul to rape. Amazingly, the opposite is true in one of his sappy poems, "The Canonization." He compares the phenomena of a sexual climax followed by a resurgence of lust to the mysticism surrounding the Resurrection of the Body (a metaphor that makes sense to the poet because "die" was a widespread slang term for orgasm in the Renaissance). We both die and rise, and this love demonstrates how mysterious it is. The tenth of the Holy Sonnets, Death, be not proud, is the poem by John Donne that is read the most and is most closely linked to him. (Donne was generally recognised for being a stale preacher. Commissioned a portrait of himself while seated in a winding-sheet so he may consider a unique memento mori.) Le roi mort, or King Death, is a common theme in mediaeval and Renaissance art, and Donne makes use of it. He deflates Death in the first shot with a brazenness that is distinctively Donne. He dismisses death's authority as a mere myth, saying, "Death, be not proud, though some have called thee/ Mighty and dreadful, for thou art not so./ For those whom thou think'st thou dost overthrow/ Die not, poor Death, nor yet canst thou kill me[5], [6]."

The poem's rhetorical theme alternates between the two views of death that are ingrained in the Judeo-Christian worldview. The first is the belief that dying is a natural and desirable way to put an end to life with all of its ups and downs. Add to this the Christian belief that dying is the only way to achieve eternal salvation. In the second quatrain, Donne questions how much greater pleasure will result from death itself if fatigue-induced sleep, one of life's greatest blessings, is the very picture of death. Death must take everyone, even the good, to the "Rest of our bones, and soul's delivery."

The second perspective on death is presented in the third quatrain, which reads, "Thou'rt slave to fate, chance, kings, and desperate men. And dost with poison, war, and sickness dwell." The poet even claims that because drug-induced or hex-induced trances are not as lasting as death, they can be more effective at lulling people to sleep than death itself ("poppies or charms"). The final vestige of respect for death is destroyed by the superiority of these human-based methods of passing away: "Why swell'st thou then?" In his statement, "One Short Sleep Past, We Wake Eternally and Death Shalt Be No More," he is confidently relying on Christ's victory over Death through the Resurrection. Death, you must perish. Even Donne's rhetorical acrobatics in this sonnet cannot hide the fact that he must entertain these two concepts of death as a Christian: death as a rescuer and death as a punisher of even the most virtuous. Ultimately, the only thing he can do to cope with the magnitude of death is to use death's sting as an instrument of revenge[7], [8].

The Anglican Reformation created a demand for English hymns to take the place of the Latin canticles. Donne produced a number of religious poems and hymns, but none of them are now considered to be part of the canon of English hymnody. The religious hymns written by Dr. Donne display a depth of knowledge that is typical of the clichéd Renaissance man, which he undoubtedly was. He had perfect intellectual control over canon law, Scripture, and Church history, but his academic domain went well beyond that. Interestingly, his language is remarkably free of Greco-Roman allusion, the cornerstone of Renaissance verse for the

poetic mainstream of Shakespeare, Jonson, and Milton, despite the fact that he did have university experience. This so-called anti-Olympianism is a feature of both Donne's poetry and the Metaphysicals as a whole. He demonstrates in both his secular and religious poetry that he has a greater understanding of the sciences than the average layperson, a field of knowledge that has not always been kind to theological research. He found the physical sciences mathematics, geometry, chemistry, astronomy, and geography to be the most fascinating. His interest in the physical planet's shape, which goes beyond its role as a location where souls live, and the nature of the physical heavens, which are not the home of the Divine, situate him firmly within the Renaissance Zeitgeist, which valued investigation. However, Donne's religious poetry and hymns demonstrate more than simply his rapid and fertile mind at work. The clergyman of Donne's public status would not be expected to have such a personal intimacy and confessional tendency; after all, King James appointed him Dean of St. Paul's Cathedral, the grandest church in the realm, in 1621, and he was due to become a bishop when he passed away. Although his name appears on the list of deans in Wren's St. Paul's, his burial in the churchyard was left unmarked at his own wish.

Isaak Walton, Donne's biographer from the 17th century, describes the settings in which many Donne poems were written. Although more recent biographers have frequently shown Walton to be incorrect, the perception that Donne wrote in response to numerous events still exists. The sick man is depicted in the opening stanza as being in a rehearsal room while he waits to perform with the Eternal Choir on the celestial stage. He must therefore review his role, tune his instrument, and mentally get ready for death. The guiding metaphor for the poem the human body as a map is introduced in the following stanza. Similar to how cosmographers of the Age of Discovery studied the maps to identify a route through the American Continent to the Indies, this ingenious figure's doctors ("by their love," he adds with a wink) have transformed into map-readers, studying him to determine the cause of impending death. (He makes a pun on the word straits, which can refer to both a waterway and an undesirable circumstance. Donne takes solace in the fact that, whatever his "southwest discovery" may be (and he lists the names of all the well-known straits), they all lead to the Western Sea (the sea of eternal calm), just as all forms of death do. In all flat maps, west and east are equal, therefore death touches the Resurrection. "What shall my west hurt me?" The poem ends with a nod to an antiquated Catholic belief that the wood used to build the Cross came from the Edenic Tree of the Knowledge of Good and Evil. The dying person serves as a meeting point for both the First and Last Adam: as Christ embraces the dying man's soul, his fevered growth reveals Adam's curse. Donne pleads for the crown of eternal life rather than the crown of pain because he recognises his imitatio Christi in his suffering while lying on his hospital bed[9], [10].

CONCLUSION

Gothic literature became a potent and evocative genre during a chaotic period characterised by political upheavals, religious conflicts, and societal change. The Gothic period of literature, which began with Horace Walpole's "The Castle of Otranto" and ended with Charles Maturin's "Melmoth the Wanderer," permanently altered the literary landscape.The genre stands out as a distinct style of storytelling due to its focus on anachronisms, the interaction between modernity and antiquity, and its capacity to evoke the ethereal in readers. A particular emotional experience, shifting between suspense and visceral horror, was created by the customs of Catholic cultures, ominous surroundings, and terrifying characters.The ideas of sublimity and beauty advanced by Edmund Burke provided a framework for comprehending the ethical implications of Gothic literature. The genre has remained relevant in literary criticism due to its exploration of power, terror, and desire as well as its gendered

tales.Gothic literature was more than just a reflection of its time; it was a reaction to the complicated and frequently incongruous forces influencing society. It resonated with readers on both sides of the Atlantic, serving as a platform for hidden criticisms of political and religious authority. It embodied the hopes and fears of a time that was transitioning.

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CHAPTER 13
EXPLORING THE MULTIFACETED WORLD OF ROMANTICISM

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ABSTRACT:

The term "romanticism" is incredibly contested and difficult to define because it has so many different connotations. The complexity of romanticism is examined in this paper along with its historical background and numerous definitions. It talks about how romanticism began as a reaction to neoclassicism and other established literary standards before expanding into a larger uprising against societal control. The paper also explores the concepts of fantasy, emotion, and feeling that characterise romanticism, as well as its defiance of reason and emphasis on individual freedom. It demonstrates the various guises that romanticism adopted in various cultures and writers. It must be made clear from away that "romanticism" is a highly contentious concept, and that trying to define it is as fruitless an endeavour as ever. The Romantic Movement began to take hold in England at the turn of the nineteenth century, and France, the scene of the illustrious French Revolution (1789), began to feel its effect around 1830, just as it was beginning to fade in England. According to William J. Long, "the romantic movement was marked by, and is always marked by, a strong reaction and protest against the bondage of rule and custom which, in science and theology as well as literature, generally tend to fetter the free human spirit." The Romantic Movement was a reaction against traditional poetic diction and measures as well as the neoclassicalists' conception of poetry. As with the rebellion against literary tradition, the romantic uprising against social authority took many different forms.

KEYWORDS:

Poetry, Romanticism, Romantic Movement, Sensibility.

INTRODUCTION

At the outset, it must be made clear that "romanticism" is a highly contentious concept, and that trying to define it is as fruitless as ever. There are 11,396 definitions of romanticism, according to F. L. Lucas' 1948 book The Decline and Fall of the Romantic Ideal. And none of them veers too far from the mark. Here, a handful of the most crucial definitions can be quickly skimmed.The Romantic Revival, in Theodore Watts-Dunton's opinion, was comparable to the "Renascence of Wonder." Walter Pater defined romanticism as the addition of strangeness to beauty (as opposed to classicism, which emphasises order in beauty). Herford notes that "an extraordinary development of imaginative sensibility" was the main focus of the Romantic Movement. According to Cazamian, "The Romantic spirit can be defined as an accentuated predominance of emotional life, provoked or directed by the exercise of imaginative vision, and in its turn stimulating or directing such exercise." Some critics have suggested the outright elimination of terminology like "romanticism" and "classicism" due to the dizzying volume of such meanings. Let's use the words of one of these critics as an example: "I ask you to doubt the common labels, "classical," "neo-classical," "pseudo classical," "pre-romantic," and all the others. I often wonder if we will ever be able to comprehend the poetry of this [the eighteenth] century until we do away with the categories "classical" and "romantic" in all of their various manifestations. Perhaps our three greatest critics, Johnson, Coleridge, and Hazlitt, did not see the need for them, and

neither should we. F. L. Lucas views romanticism as an entirely woolly concept that belongs solely in the dictionary. However, while being difficult to define, these concepts have been kept in critique because they are helpful[1], [2].

Not just an English phenomenon, the Romantic Movement was also a phenomenon in Europe. The effects of it were apparent towards the end of the eighteenth century, but its efflorescence occurred at various times and in various ways in other nations. Germany was possibly the first country to exhibit a noticeable shift in sensibility that more significantly affected philosophy than literature. The Romantic Movement began to take hold in England at the turn of the nineteenth century, and France, the scene of the illustrious French Revolution (1789), began to feel its effect around 1830, just as it was beginning to fade in England. The term "romanticism" had diverse connotations in various nations, and even among authors from the same nation. As a result, Wordsworth, Shelley, Coleridge, Keats, and Byron are all commonly referred to as romantics in England. However, consider how dissimilar Byron and Wordsworth are. In light of the multiplicity of its core characteristics, a critic suggests using "romanticisms" instead of "romanticism."

Whatever one may think of the word "romanticism," it is obvious that it was fundamentally a reaction. The Romantic Movement in England denotes a response against the school of Dr. Johnson, Dryden, and Pope. It is undeniable that Wordsworth and Byron rejected the established conventions and guidelines for poetry that the poets of the neoclassical school developed and traditionalized through the years, regardless of how much they may have differed in their conceptions of and approaches to poetry. Thus, the Romantic Movement represented an uprising against literary convention. However, it was more than that; it was a rebellion against societal authority. Schlegel may have been the one who first referred to romanticism as "liberalism in literature." The majority of romantic poets advocated for the release of the individual soul from both the constraints of societal norms and literary tradition. This stress on personal preference, which in terms of philosophy is close to subjectivism, makes the romantic output a little disorganised. It is not strange that the romantic poets travel in quite different directions when there is no tradition or unifying authority.

Character of the Uprising

According to William J. Long, "the romantic movement was marked by, and is always marked by, a strong reaction and protest against the bondage of rule and custom which, in science and theology as well as literature, generally tend to fetter the free human spirit." It's interesting to recall that Dryden and Pope themselves had revolted against tradition in the previous period, just as the romantics had done against the literary traditions of the eighteenth century. Spenser and Milton were the sources of inspiration and leadership for the romantics, as opposed to Dryden and Pope who looked to the ancient Roman poets. Thus, although departing from the traditions that existed immediately before them, both neoclassicists and romantics acknowledged a more ancient tradition. Let's think about how the romantics broke from the neoclassical tradition.

Resistance to Reason

According to Cazamian, "The literary transition from the Renascence to the Restoration is nothing more or less than the progress of a spirit of liberty, at once fanciful, brilliant, and adventurous, towards a rule and discipline both in inspiration and in form."The reverse of this is the change from neoclassicism to romanticism. The neoclassicists stood up for reason and common sense and supported typical generalisations above the whims and peculiarities of individual talent. Reason and "Nature" were exalted. A large portion of eighteenth-century

satire was focused on fancy and irrationality. For instance, Swift chastises Yahoos for being creatures of impulse and lacking in logic or common sense in the fourth book of Gulliver Travels. Houyhnhnms, on the other hand, are praised for possessing "right reason." Beginning with Blake, the romantics revolted against the stifling influence of reason, which could take many different forms, including good sense, intelligence, or just dry logic-chopping. None of the romantic poets subscribed to the idea that poetry is only an intellectual activity whose value depends solely on efficient expression. Instead, the majority of them believed in some form of transcendentalism, intuition, or mysticism. Pope once said, "True Wit is Nature to advantage dress'd, What oft was thought but ne'er so well express'd[3], [4]."

In contrast to genuine poetic inspiration, the romantics dismissed wit. For them, poetry represented something deeper and more spiritually enlightening than merely a group of clever gnomes. Poetry, according to Wordsworth, "is the breath and finer spirit of all knowledge: it is the impassioned expression that is in the countenance of all science," he stated in the Preface to Lyrical Ballads' second edition. He urged the Chemistry student to put down his books and go to poetry for real education. The romantic idea of a poet and poetry was thus very dissimilar from the classical idea. A poet was a "civilised" man of the world, according to Dryden and Pope, but he was also far wittier and more gifted than other civilised persons. A poet was transformed into a seer, clairvoyant, philosopher, and, in Shelley's words, an unacknowledged legislator of humanity by the romantics. Neoclassical poetry was mostly the result of intellect, and it primarily appealed to intellect. However, most romantics had a very anti-intellectual mentality. Wordsworth vehemently condemned "that false secondary power by which we multiply distinctions" as a result. Blake portrayed reason as severing love's wings, while Keats predicted that "Philosophy will clip an angel's wings." Therefore, anti-intellectualism "was not a sudden manifestation of a spirit of revolt; it had been increasing in volume for many years," contends Samuel C. Chew.

Imagination, emotion, and feeling

The neoclassical glorification of wit infuriated the romantics. They substituted imagination for wit, and feeling and emotion for intelligence. In all of his poems, Wordsworth highlighted the importance of feeling and emotion. He once said, "I have said that poetry is the spontaneous overflow of powerful feelings. It takes its origin from emotion recollected in tranquilly. The emotion is contemplated until, by a species of reaction, the tranquilly gradually disappears and an emotion kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind." According to Cazamian, "Intense emotion coupled with an intense display of imagery, such is the frame of mind which supports and feeds the new literature." The romantics came to place the highest value on emotion and creativity. Wordsworth stated in the Preface to Lyrical Ballads: "each of these poems has a purpose: the feeling therein developed gives importance to action and situation, and not the action and situation to the feeling." The neoclassicists had disregarded imagination. While they occasionally admitted to fancy, the true imagination of Coleridge's idea was almost nonexistent. They didn't focus on love as a poetic theme; instead, their poetry was mostly didactic and frequently took the form of sarcasm. Even though romantics occasionally veer into didactic territory, they are not only being cerebral or rhetorical; rather, they are heavily reliant on our emotions and generously use our imagination. Think of Wordsworth's Ode to Duty or Shelley's sonnet Ozymandias in this context.

This emphasis on imagination occasionally drove romantics away from the mundane realm of reality and its urgent issues, making them citizens of their own unique imaginative worlds

where they may revel in imagined Casements that opened on the foam of treacherous oceans and in desolate faery kingdoms.

The exaltation of imagination occasionally bordered on escapism and almost took the form of a revolt against realism. They were all stern realists, men of the world, and occasionally men of affairs. All neo-classical poets. The most well-known romantic movement in the field of visions is that of Blake. He even went so far as to claim that the "vegetable world of phenomena" simply serves as a shadow of "the real world, which is the imagination." According to Section IX of The Tale of a Tub, Swift would have thrown a man like Blake in a mental institution for sure! According to Samuel C. Chew, "the romanticist" is "amorous of the far." He aspires to escape from routine and the constraints of "that shadow-show called reality," which his intelligence presents to him. He enjoys the fantastic and unusual. This escaping from reality can take many different forms. It manifests in Scott's retreat to the gloomy Middle Ages, in Coleridge's love of the supernatural, in Shelley's dream of an upcoming golden age, in Keats' pursuit of ideal beauty, in Keats' attempt to revive the ancient Hellenic glory, in Byron's haughty disdain for all of humanity, in Wordsworth's insistence on giddiness, and, finally, in Wordsworth's insistence.

A fundamental premise of European romanticism is, incidentally, the criticism of civilization. According to Walter Jackson Bate, it "encouraged the common romantic emphasis on the virtues of simple and rural life and, in its extreme form, found outlet in continuing the cult of the 'noble savage' who is unspoiled by contact with civilization." It provided a sort of endorsement for the untaught and "original genius" trend, and frequent exaggerations of the natural goodness and purity of youth are another frequent manifestation of it. Neoclassicists had anticipated that a child would be a young gentleman, but the majority of romantics, including Blake and Wordsworth, accorded him spiritual significance since he was filled with "intimations of immortality." The French philosopher Rousseau was primarily responsible for this crucial shift in perspective[3], [4].

Discourse and Metre

The Romantic Movement was a reaction against traditional poetic diction and measures as well as the neoclassicalists' conception of poetry. Legouis makes the following observation about this aspect of the romantic uprising: "To convey their passionate sentiments they sought a more supple and more lyrical form than that of Pope, a vocabulary less jaded by tradition, and metres unlike the predominating couplet. They abandoned word associations as poetical devices in favour of uncommon imagery and a variety of stanza forms, which they found models for in Renaissance and ancient English poetry. Some of these poetry structures were original works by the young poets themselves. The heroic couplet, which had ruled for over a century, was put to death by them.

Opposition to social authority

As the rebellion against literary tradition, the romantic uprising against social authority took many different forms. Most romantics advocated for the freedom of the individual and held extreme political beliefs. All of the romantic poets were impacted by the French Revolution, albeit in various ways. The teenage Wordsworth and Coleridge were ecstatic over the Bastille's fall because it signalled the end of the oppressive bands that had bound the human soul for so long. Wordsworth, Coleridge, and Southey, the Lake Poets, later turned conservative during the Reign of Terror, earning Wordsworth Browning's rebuke as "the lost leader." The radicalism of the later romantics Shelley, Keats, and Byron was stronger and more steadfast than that of the earlier romantics. They all dedicated their lives to promoting

freedom across the globe. Byron supported Greek independence in both his poetry and himself, not only materially and morally.

The uprising against social authority occasionally included an outright rejection of long-standing social taboos on free love and even incest. It also included condemnation of political oppression and support for democracy. Shelley was a fierce opponent of any such restrictions. His drama The Cenci's central theme is incest. The Islamic Revolt also exhorts people to revolt against social and political authorities. With his treatise The Necessity of Atheism, Shelley rebelled against even God, leading to his expulsion from Oxford. His first wife ended her own life because of his overbearing and serious belief in free love. Most romantics were misfits in society due to their rebellious beliefs, and some of them were labelled insane by it. "Emphasising the abnormal element," writes Samuel C. Chew, "some scholars have singled out the morbidly erotic and deranged as distinguishing marks of romanticism, interpreting this as evidence of the part played by the less conscious impulses of the mind and nothing that a great number of English writers of the period approached the borders of insanity or went beyond, than can be accounted for on the ground of mere coincidence." T. E. Hulme's observation that classicism is "healthy" while romanticism is "sickly" was specifically spurred by this element of romanticism.

DISCUSSION

The Gothic's engagement in defining and disputing the lines between morality and transgression, and conformity and rebellion regarding cultural categories and personal identities, are crucial to its ability to capture and hold its audience's attention. According to Fred Botting, "Gothic texts have been involved in constructing and contesting distinctions between civilization and barbarism, reason and desire, and self and other from the eighteenth century onwards." In this time of unrest, one way the Gothic was able to safely and successfully comment on contentious areas of English society including politics, education, religion, gender, and class was by framing its criticisms in terms of distant historical and geographical events and locations. It would have been treason to openly say that King George III was an insane despot, but it was entirely legal to criticise the sins of a foreign government or king from France or Italy two centuries ago. The Gothic is contextual and dynamic, reflecting particular concerns and uncertainties that distinguish the cultural context from which the work emerges, despite its seeming stock characters and recurrent settings.

The Gothic, a middle class and frequently feminised form, must be placed in its proper context, examined as an aesthetic development in its own right, and recognised for its exceptional and enduring contributions to literary history in order for the eighteenth and early nineteenth century literary history to be truly understood[5], [6]. Gothic fiction challenged patriarchal gender standards and, by its enormous popularity as a genre, threatened patriarchal control over those ideas. According to Botting, the rapidly expanding female readership, which was starving for representations of female experiences, compelled the guardians of taste to relinquish control over literary production greatly to the dismay of those who wish to preserve an exclusive set of literary standards. In other words, as women's demand for romance literature increased, men especially clergymen started to lose control over the creation and consumption of literary writings.

The rise of circulating libraries and the increased accessibility of all types of texts, according to Botting, resulted in a larger population of middle-class readers, particularly women, and reflected England's shift in cultural power from "an aristocratic and landed minority" to the middle classes. Despite the clergy and others worried about moral decay in unsettling times issuing cautionary warnings about the harmful consequences of fiction and romance, it

became increasingly difficult for women to buy and read romances, rendering what E.J. The "threat of female consumption of passion," as Clery puts it, "could only be nullified by a change in attitudes," according to her. She notes that romances were not first thought of as "harmless escapism, unlikely to be confused with reality," but rather only gradually, "through the early years of the nineteenth century."

An Education in Gothic

A further source of support for the Gothic came from then-current moral theories that aimed to link aesthetics to the idea of perfectibility. This was crucial during the early stages of the modern liberal project, which involved rationalising the exercise of power and authority following regicide and abdication, particularly by bolstering claims to personal autonomy. Henry Home, Lord Kames, a judge in the Scottish supreme courts and a well-known author, disagreed with those who believed that literature and other forms of great art posed risks to morality and society. In order to convince the newly crowned King George III of the value of supporting the arts, particularly modern literature, for the moral and political advancement of England, he articulated an aesthetic theory in 1761 that featured a dynamic he called "ideal presence." Kames defines ideal presence as a mode of being that takes place when one senses sublimity and beauty and afterwards becomes susceptible to moral betterment, building on moral sense theories on sympathy and kindness[7], [8]. According to him, "the ability of fiction to arouse passion is an admirable contrivance, serving excellent purposes." Kames believes that ideal presence has the capacity to strengthen social ties.

What could possibly be more minimal than optimal presence, at least outwardly? However, it is from it that language derives its vast power over the heart, a power that more than any other attracts people from their private systems to engage in acts of kindness and generosity. For when events are related in a lively manner and every circumstance seems to be happening in front of us, we do not suffer the truth of the facts to be patiently questioned.Therefore, he thinks that art has a special function in generating moral effects. In "our repeated surrendering to pleasurable reverie" while reading or taking in the arts, Robert Miles characterises Kames' concept of ideal presence as a process by which "we rehearse moral scenes: impressions are re-iterated, warmth is infused, and the lesson is imprinted." In other words, when we connect with art, our senses are repeatedly aroused, which leads to moral and spiritual improvement.

However, Kames' explanation of the impact of art highlights one of the key criticisms levelled at the Gothic and, more specifically, Lewis' The Monk. They believed that Gothic's "style seduces readers, leads them astray, leaves them unable to distinguish between virtue and vice, thereby expelling the latter," according to Botting. Whether Gothic was imparting the "right" knowledge was in question. The female characters of eighteenth-century gothic novels and plays frequently experience horror at the prospect of being wed to a villain, abducted, held captive, or even killed. Therefore, another crucial area of attention for Gothic researchers is the finer distinctions regarding the moral repercussions of Gothic terror. For instance, Botting expands on the concepts of dread and horror proposed by Kames, Radcliffe, and others, contending that even if the terms "are frequently employed synonymously, distinctions can be made between them as contrasting facets of Gothic emotional ambivalence.

Horror represents the movement of contraction and recoil, whereas terror encourages an imaginative expansion of one's sense of self. According to Botting's observations, the feelings that Gothic symbolises and elicits are crucial to its effects, but it's also crucial that the actions taken by the characters correspond to the emotions they're evoking. To put it another way,

morally uplifting Gothic books avoid having a good deed happen in the middle of a terrifying scene because this would make readers flinch rather than allow their imaginations to be stimulated. Such was and remains the problem with Lewis' story, a romance that Samuel Taylor Coleridge wrote "if a parent saw in the hands of a son or daughter, he might reasonably turn pale".

Aside from Lewis' The Monk, the other novels excerpted in this section—Walpole's The Castle of Otranto and Beckford's Vathek—represent not only the development of Gothic literature during this time of enormous popularity but also the variety authors of the genre were able to achieve while still adhering to the otherwise strict restrictions of a largely formulaic genre.

The earliest comprehensive example of a Gothic novel, from which succeeding writers got their inspirations, is provided by Walpole in The Castle of Otranto. Since Vathek is "poised enigmatically between multiple possibilities—from oriental fantasy to punitive fable, from arch comedy to gothic sublime," Thomas Keymer writes in "poised enigmatically between Multiple Possibilities," Beckford shows how malleable the genre is and how it can be used even as a mode or aspect within a larger piece of fiction[9], [10]. Finally, Lewis provides insight into what makes Gothic literature both alluring and potentially harmful, and Coleridge's assessment of the book helps to show the anxiety people felt as The Monk and other Gothic tales gained broad popularity. Even so, there are just a few seeds in these books that would eventually sprout into the writings of today's horror and psychological thriller authors, both in print and on screen.

CONCLUSION

Romanticism is a phrase that is as elusive as the feelings it aims to evoke. Its complex nature, which includes a range of definitions and interpretations, is what gives it its identity. Romanticism broke down barriers and opposed accepted norms when it first emerged as a response to literary and social norms. It rejected the predominance of reason while praising imagination, passion, and feeling. Romanticism had many varied forms across countries and authors; it was not limited to one country or one set of ideals.In the end, romanticism stands for a rejection of tradition and a celebration of freedom and uniqueness. Its definition may be elusive, but its influence on literature, art, and culture cannot be denied. As a reminder that the human spirit is a power that transcends easy categorization and lives on the complexity of reality, romanticism's lasting impact continues to motivate and arouse contemplation.

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