



CRITICAL VIEW OF THE SIGNIFICANCE OF VARIOUS PERIODS IN ENGLISH LITERATURE

**D. Reed
T. Horton
Neha Anand**



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Periods in English Literature***

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CHAPTER 1**EXPLORING THE KEY CHARACTERISTICS
OF PRE-ROMANTIC PERIODS**

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ABSTRACT:

The Pre-Romantic Period, spanning the late 18th century to the early 19th century, marks a crucial transitional phase in the evolution of Western literature and culture. This period witnessed a profound shift in artistic sensibilities, moving away from the rationalism and classicism of the Enlightenment towards a more emotional, intuitive, and nature-oriented approach. This abstract explores the key characteristics, literary figures, and themes of the Pre-Romantic Period, shedding light on its lasting influence on subsequent literary and cultural movements. During the Pre-Romantic Period, poets and writers began to embrace individualism and emotional expression, rejecting the strictures of neoclassical aesthetics. Figures such as William Blake, Johann Wolfgang von Goethe, and Samuel Taylor Coleridge pioneered this new literary landscape. Their works, characterized by a deep connection to nature, the supernatural, and the inner workings of the human psyche, laid the foundation for the Romantic Movement that would follow. This abstract also examines prevalent themes of the Pre-Romantic Period, including the sublime, the Gothic, and the exploration of the self. Nature, in particular, emerged as a central motif, serving as a source of inspiration, a mirror for human emotions, and a backdrop for exploration of the human condition. The period's literature often grappled with the tension between reason and emotion, science and imagination, and tradition and innovation.

KEYWORDS:

Enlightenment, Literature, Neoclassicism, Philosophy, Poetry, Pre-Romanticism, Rationalism.

INTRODUCTION

It is crucial that we begin this lesson by taking a historical look at the many periods and divisions into which English literature has been categorized. Periods of English Literature are the names we give to these historical divisions. The eras of English literature have been the subject of several debates, and there is controversy about the precise dates and titles of these periods. However, we will now examine a list of these eras that is widely acknowledged, organized according to Abram's chronology. To make this lesson easier to grasp, we will group these eras into three main ones: the Pre-Romantic Period, Romantic Period, and Post-Romantic Period. Periods that came before the Romantic Period are known as pre-Romantic Periods. The Old English Period through the Neo-Classical Period are included. To emphasize their key characteristics and the events that defined them, we will now quickly review each of these time periods. This spans the time from the invasion of Celtic England by the Germanic tribes of the Angles, Saxons, and Jutes in the first part of the 5th century until the conquest of England by the Norman French under William the Conqueror in 1066. The Anglo-Saxons had a big impact on this time period's literature. Prior to the Anglo Saxons'

conversion to Christianity in the seventh century, all Anglo-Saxon literature was oral. Four manuscripts include this era's poetry:

1. The epic poem Beowulf.
2. the Anglo-Saxon Chronicle, an early English history book.
3. the Franks Casket, an early relic from a whale birth.
4. Caedmon's Hymn, a poem of the Christian faith.

Numerous literary works, including sermons and biographies of saints, legal documents like wills, and biblical translations of early church fathers' Latin writings were also present. With a few notable exceptions like Alfred the Great, Bede, and Caedmon, almost all Anglo-Saxon writers remain nameless [1], [2].

Medieval English

The medieval era is another name for this time frame. It lasted roughly from the end of the fifth century, when the Roman Empire had lost authority, through the fifteenth century. Beginning with the Battle of Hastings and the Norman Conquest and concluding with the advent of the Renaissance Period, it was one of the most chaotic times in English history. Homilies, sermons, prayers, and saints' biographies made up a significant portion of the early literature of this time. Secular literature then started to emerge. These early secular authors were intrigued by the old British hero King Arthur. The writings of Geoffrey Chaucer, Sir Gawain, the Warfield Master, and William Langland are among the authors from this time period. Others include French and Italian authors including Christine de Bisen, Petrarch, Boccaccio, and Dante [3], [4].

Renaissance Era

The fifteenth century through the seventh century comprised this time frame. After the forced stagnation of the Middle Ages, the Renaissance era is a time of rebirth, an awakening of intellectual consciousness, and a startling resurgence of learning and art. In addition to the resurgence of study and mental awakening, there was a yearning for fresh information, a new civilization, and a new culture. Humanism, a new school of thinking that intellectuals accepted, held that humankind was capable of achieving a level of perfection on earth that was unimaginable in the past. The facts relating to the human race were held in extremely high respect. Man was viewed as a living, exciting topic deserving of observation and study, and superficial conceptions about human nature and man's nature melted away. Additionally, it was a time of scientific innovation. New discoveries and innovations were made. During this time, Johannes Gutenberg developed the printing press.

Prior to this time, it was believed that the earth was stationary and that the moon, other planets, and fixed stars circled around it. The Copernican hypothesis, on the other hand, proposed that the earth is not stationary and that the sun, not the planet, is at the center of the universe. One of the numerous planets that orbit the sun is it. In a sense, there was also a new religion; in his 95 Thesis, Martin Luther criticized the actions of the Roman Catholic Church. The printing press allowed for the mass production of Martin Luther's ideas for public consumption, which led to the Reformation. The Protestant Church emerged as a consequence. Reading and literature were likewise impacted by the printing press. One paper was previously read aloud to the audience. On the other hand, copies may be made accessible, which encouraged quiet and private reading. The poetry and theater were the two main literary elements of the Renaissance era. The lyric, the elegy, the tragedy, and the pastoral are the four main types of poetry. Among the authors of this time period are:

1. Elizabeth I.
2. John Donne.
3. Ben Jonson.
4. William Shakespeare.
5. Christopher Marlowe.
6. John Milton.

The pursuit of human perfection lost way to debauchery, cynicism, and introversion by the middle of the seventeenth century, and Neoclassicism began to take shape.

Neoclassical Era

Beginning in the middle of the seventeenth century, neoclassicism. Neoclassicism has been seen as a response against the Renaissance's concept of man as essentially virtuous and capable of spiritual and intellectual development. On the contrary, it believed that man was flawed, constrained, and fundamentally wicked. Neoclassicism disregarded superstition and placed an emphasis on logic, order, reason, restraint, conservatism, and common sense in matters of religion, politics, economics, and philosophy. Because of this, some historians refer to it as the Age of Reason or the Age of Enlightenment. Daniel Defoe, Alexander Pope, Jonathan Swift, Joseph Addison, Samuel Johnson, Edward Gibbon, Oliver Goldsmith, Edmund Burke, and James Boswell are just a few of the authors from this time period [5], [6].

Romantic Era

This era was a response to Neoclassicism. It is recognizable for the focus on individuals. The importance of the human awareness, particularly the individual imagination, as well as feelings of dread, terror, and awe particularly that which is felt when confronted with the sublimity of untamed nature and its picturesque qualities was also highlighted. Poems were its main means of expression. William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, and Lord Byron are examples of non-romantic poets.

DISCUSSION

This time frame spans from 1901, the year of Queen Victoria's passing, through her accession to the English throne. Victorians are sometimes stereotyped as being prudish and hypocritical. This is due to the fact that many middle-class people, who were more numerous, want to join the noble class, and thought the only way to do so was to behave properly in accordance with the customs and ideals of the period. The book predominated in the Victorian era, whereas poetry dominated the Romantic. Charles Dickens, George Elliot, Samuel Butler, George Mendish, Thomas Hardy, Oscar Wilde, Rudyard Kipling, A.E. Housman, and Robert Louis Stevenson were among the period's prose authors.

A modern era

This time frame begins in 1914, the year when World War 1 officially began. The period's characteristics have been the subject of several debates. However, the phenomena known as the avante guard is a notable aspect of this time period. Small groups of writers and painters purposefully broke conventional norms and characteristics of art in order to create something new. Most people agree that it represents a conscious and drastic departure from some of the conventional tenets of Western art and society. Modern Period authors are more preoccupied with the inner self and awareness than they are with the natural world. Karl Max and Sigmund Freud are two outstanding individuals connected to this era. W.B. Yeats, Seamus

Heaney, Dylan Thomas, W.H. Auden, Virginia Woolf, Wilfred Owen, Robert Frost, Flannery O'Connor, and T.S. Eliot are some writers from the modern era.

Post-Modern Era

After World War II, this era started in the middle of the 20th century and has continued ever since. The term post-modern period refers to the time frame that comes after the Modern era. It is the time frame that is now taking place. This period's primary characteristic is its departure from Modern forms. It is a time of rapid technical and informational advancements, as well as secularism. Samuel Beckett, Chinua Achebe, Wole Soyinka, Athol Fugard, and many more well-known Post-Modern authors are included here [7], [8].

Recognizing Romanticism

We attempted to place the Romantic era in relation to other eras in English literary history in unit 1. In order to have a better knowledge of the notion of Romanticism, we will briefly examine it in this unit. Like any layman, I assume you first misunderstood the definition of the word Romanticism and believed it had to do with romance or making love. This is the case since the term tends to be misleading. It seems a little esoteric to apply it to a time in English literature. The purpose of Romanticism will be made clear to you as you read this course [9], [10].

The Romantic Movement

Contrary to what you might have assumed, romanticism had nothing to do with the implied sexual connotation. The words romantic and Rom antique were simply common English and French adjectives of praise for natural phenomena like views and sunsets. Romanticism was a literary, artistic, and philosophical movement that began in Europe at the close of the 18th century and reached its pinnacle in most places between the years of 1800 and 1840. A new and restless spirit, a nervous obsession with constantly shifting inner states of consciousness, a longing for the limitless and the indefinable, a desire to rediscover the origins of life, a passionate attempt at both individual and group self-expression, a search for ways to express an unappeasable yearning for unattainable goals all of these things were embodied by romanticism. The fundamental attitude of Romanticism was rebellion against a preexisting system of things, against the specific norms, regulations, dogmas, and formulae that distinguished Neoclassicism in particular and Classicism in general. It prioritized intuition over science, emotions over logic, and imagination over reason, paving the way for a large quantity of deeply felt and passionate writing.

The romantic authors likewise eschewed the unchanging universal heroes of classical 18th-century literature in favor of more nuanced, unique figures. They started to obsess about the genius, the hero, and the extraordinary in general, with a focus on his passions and inner conflicts; there was also a concentration on the analysis of human personality, including its moods and mental capacities. The movement emphasized feelings like dread, horror and terror, and awe especially that which is felt when encountering the sublimity of untamed nature and its beautiful qualities as a genuine source of artistic experience. It advocated for a natural epistemology of human actions as being conditioned by nature in the form of language and traditional use, elevated folk art and historical practices to something sublime, and promoted spontaneity as a desirable quality.

Causes behind the rise of romanticism

French and German literary tastes started to veer away from classical and neoclassical traditions by the late 18th century. There are concerns about the security of the age of reason

due to the generation's stress, instability, and conflicts. The optimism and hope of the 18th century were now under attack from doubt and pessimism. Men had increased anxiety about the philosophical issues of existence, death, and eternity. This environment was where Romanticism first emerged. The Romantic Movement was a backlash against the aristocratic social and political conventions of the Age of Enlightenment as well as the scientific rationality of nature. It was partially a response to the Industrial Revolution. The start of the French Revolution in 1789 or, alternately, the release of *Lyrical Ballads* in 1798 both marked the beginning of Romanticism. Scholars place the highest weight on the fact that it was removed in 1789 or almost a decade later. This is so because the Romantics supported the Revolution and believed it to be a socio-cultural as well as a political liberation. The most significant figures in English Romanticism were radical intellectuals who saw great promise in the revolution and a vein of optimism in it since the society that had been created by humans had been improved. Neoclassicism was the cause of the movement known as Romanticism. How much of this is true?

Literary Romance

In Germany, the Schlegel brothers talked of romantics Poesie in the 1790s and contrasted it with classic but in terms of spirit rather than just chronology as we had previously seen. This is where the word Romanticism or Romantic as the case may be applied to literature first appeared. In his *Dialogue on Poetry*, Friedrich Schlegel stated: I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love, and fable, from which the phenomenon and the word itself are derived. Romantic literature designates a literary rebellion against the austere posture of neo-classical authors that took place toward the end of the eighteenth century in Europe. It has been noted that Romantic poetry frequently depicts man in communion with the natural world, but this does not presuppose that Romantic poets are nature poets as some people are wont to call them. Wordsworth, for example, sings of Nature's Holy Plan in *Lines written in early spring*. But it is this repudiation that is the rebellion that marked the swinging of the pendulum from one extreme to the other.

Neoclassicism Romanticism

Neoclassicism defined poetry as the art of deftly transforming actual occurrences into a lyrical work that depicts a fictitious persona. Neoclassicism emphasized the poetic I, which allows the reader to identify the poet with the main character. The poetic eye through which the poet sees the reader in the protagonist was valued by neoclassicism. Neoclassicism prioritized cognition and logic.

Defining Characteristics of Romanticism

In the previous weeks, we provided you an overview of the periods in the history of English literature and gave you a basic explanation of what Romanticism is. To help you better grasp Romanticism, we'll concentrate more on its characteristics in this lesson.

Characteristics and qualities of Romanticism

It is important to note that every movement and school of thought has a set of guiding principles that guide how they handle problems. For instance, metaphysical poetry contains distinct characteristics or guiding concepts. Romanticism in literature gained popularity thanks to poets and writers including John Keats, Mary Shelley, William Wordsworth, and Samuel Taylor Coleridge. These romantic writers supported the idea of poetry and prose as vehicles for artistic expression, and this belief rapidly spread across society and had an

impact on how people felt and interacted with one another. Romanticism is still present in literature today, and it may still be seen in various works of writing. Romantic writers tried to see the everyday in a highly remarkable way. William Wordsworth's poem *Daffodils* is a nice illustration. William Wordsworth's poem *Daffodils* clearly demonstrates numerous romanticism-related traits, one of which was already highlighted.

The tendency to regard life only in its smaller-scale components rather than as a whole is another crucial trait of romanticism. In his widely read book *Defence of Poetry*, Shelley made the case that in order to properly grasp what it is to be alive, people must learn to enjoy the little pleasures and sufferings that life has to give, as well as how to make other people's suffering and happiness their own. The main goals of the Romantic movement were to include creative expression, elevate the commonplace to the exceptional, and engage in profound emotional experiences rather than just surface-level ones. The language used to communicate ideas in Romantic poetry is yet another distinguishing characteristic. The Romantics set out to write in a language that would be understandable to everyone because they thought that neo-classical poets had corrupted the temporal flow of poetic interpretation. The language used by neo-classical poets was one that was influenced by study, maybe by the Enlightenment. However, this kind of speech did not emerge naturally; rather, it was a mode of expression that had been altered by education and regulated by decorum and reason. It did not represent a man's deepest desire, thus. The heroic couplets that defined neo-classicism were abandoned by romantics. They kept the rhyme and rhythm in their poetry, but this did not take away from the spontaneity that was so evident in it.

The idealization of nature is significant when considering the characteristics of Romanticism. Romantics had a pantheistic view of nature because they believed it to be a mirror of the presence of the Almighty. It is important to pay attention to the Romantics' pantheism since it was a component of their revolt against the church and society for emphasizing the written word above God's magnificence as shown in nature. Nature serves as a teacher for the Romantics. The Romantics worked to reunite man with this instructor because they believed that he had strayed from them. The egotism that is present in their works is what defines romanticism. Many Romantic poems include the poet as the main character, which means that the poet serves as both the persona and the protagonist. And the poet-persona is at the center of the happenings in the poetry. Neoclassical writers hardly ever used personal experiences in their poetry. However, the Romantics essentially wrote in the first person, placing the particular poet at the center of his poetry.

Romanticism is also renowned for the commonplace themes it depicts. These frequent topics are about common people, or the common folk. With Romanticism, focus turned away from the aristocracy and toward the ordinary people. Examples include Blake's *Chimney Sweepers*, Wordsworth's *Solitary Reaper*, *Highland Lass*, and *Idiot Boy*. The simple people possess a certain degree of purity since they are untainted by civilization and education. Their style of life is in stark contrast to the pretentiousness of the upper class. The way rural life is portrayed is another characteristic of romanticism. Rural life is associated with ordinary people, and the Romantics praised its simplicity. Rural life is closer to nature, whereas urban life is closer to civilization, according to the Romantics. The former has a calmness that the latter does not. In Romantic poetry, the poet-persona is depicted as a rural native taking in the peace of their surroundings. Additionally, a rural area is the finest place to watch nature. The countryside is the setting for every one of the Romantics' nature poetries. A significant endeavor to feel life more passionately, whether it be one's own or another person's, an emotion or an object, may be seen in the literary impact of romanticism. Instead of emphasizing a practical, rational, or scientific approach, which was made popular during the

Enlightenment or the Industrial Revolution, Romanticism urged individuals to trust their intuition and go inside for answers. Additionally, romantics made an effort to emphasize nature and elevate it above the global scientific revolution. They hoped that this would alter how people saw the world and improve their understanding of themselves.

In literature, the Romantic Movement also spawned the dark romanticism subgenre. Dark romanticism mostly concentrated on tragedies and horror, while romanticism in and of itself focused on beauty and a out of the world view of existence. Dark Romanticism, albeit a subgenre of Romanticism, ended up being virtually the complete antithesis of Romanticism. This form more closely resembled the literary American Romanticism that eventually extended to other areas of the globe. Dark romanticism is a prominent genre that includes several well-known works by William Blake and Edgar Allan Poe. Overall, it can be claimed that the Romantic movement, which had an impact on literature, gave the human race newfound hope that not everything could be automated and become lifeless. Coming full circle, romanticism taught people how to enjoy life's little pleasures, to think creatively, to dream, and to explore. Romanticism, whose concept has been reduced to mere mush, will reclaim lost popularity in the modern day. Not everything can or should be analyzed logically or from a practical standpoint. By reverting to romanticist views, one could really be able to revive that little bit of hope, that tiny urge to dream and believe, and, to put it mildly, make life a little more colorful.

CONCLUSION

In conclusion, pre-Romantic literature serves as a crucial transitional period between the Enlightenment and the Romantic Movement. It opened the way for the Romantic poets and others who came after them by putting a focus on personal experience, emotional depth, and the mystical aspects of nature. The Pre-Romantic Period shows how philosophers and artists may question accepted beliefs and open up new avenues for creativity and expression. It also serves as a testimony to the long-lasting ability of literature to reflect and impact societal changes. The Pre-Romantic Period profoundly altered the course of Western literature and society by embracing emotional depth, individuality, and nature while vehemently rejecting Enlightenment logic. Blake, Goethe, and Coleridge were among the literary giants of this age who helped lay the foundation for the Romantic Movement, which had a significant impact on later authors and artists.

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CHAPTER 2

EXPLORING THEMES IN ROMANTIC LITERATURE: LOVE, NATURE AND IMAGINATION

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ABSTRACT:

Themes of Romantic Literature encompass a rich tapestry of emotions, ideals, and concerns that emerged during the late 18th and early 19th centuries. Romanticism, as a literary and artistic movement, rejected the rationalism and restraint of the preceding Enlightenment era and embraced a more passionate, individualistic, and nature-centered worldview. This abstract explores the key themes that define Romantic Literature, shedding light on their enduring significance and influence on the arts and culture. Romantic Literature is characterized by a profound appreciation for nature, often depicted as a powerful and sublime force. Poets like William Wordsworth and John Keats celebrated the beauty of the natural world and its ability to evoke deep emotions and spiritual insights. Nature became a symbol of transcendence and a source of inspiration for creative expression. Another central theme of Romantic Literature is the exploration of individualism and the self. Writers such as Lord Byron and Mary Shelley delved into the complexities of human nature, often depicting protagonists who rebel against societal norms or confront existential dilemmas. The Romantic hero, often portrayed as a misunderstood outsider, became a recurring figure in these works.

KEYWORDS:

Romanticism, Sentimentalism, Social Change, Subjectivity, Transcendentalism, Writers.

INTRODUCTION

We saw the defining characteristics of Romantic literature in the previous section. In order to strengthen your comprehension of Romantic literature, we will describe the themes and preoccupations of Romantic literature in this section. Many topics are covered in the poetry of romantic literature. They were poets who utilized poetry as a platform to speak to current social issues. Themes of insurrection, the pursuit of independence, natural piety, general discontent with worldly matters, and the concept of permanency are among those that may be found in their poetry. At this point, a thorough explanation of these topics would be sufficient. As you are undoubtedly aware, Romanticism emerged during the French Revolution as a reaction to earlier poets' work. However, you should keep in mind that the Romantics' rebelliousness was also focused towards whatever they did not agree with. Among other things, the Romantics revolted against tyranny, man's inhumanity to man, absolute monarchy, the rapacious pursuit of worldly goods, the church, and/or organized religion. The Romantics believed that these things brought out the worst in people and created a barrier between them and truth or beauty. For instance, Keats wants us to understand that the two ideas are comparable to one another. The Romantics placed a strong emphasis on the value of nature and the instinctive awe, dread, and terror that arise in man as he approaches nature's sublimity. [1], [2].

This was mostly due to the industrial revolution, which had changed man's natural order by moving life from the tranquil, calm countryside to the chaotic city. Nature was respected for

its capacity to assist the urban man discover his real personality as well as for its aesthetic beauty. The Romantics proposed natural piety as a remedy for humanity's problems. When man accepts nature as his teacher, he will enjoy this natural piety since he has drifted from nature and his brain misshapes the beautiful forms of things. The validity of this assertion depends on the extent to which man's culture has been influenced by the written word. The world's greatest faiths have all emphasized the value of the written word, as if the magic of writing could capture the transcendence of God. The Romantics believed that only objects that are terrestrial, aquatic, or even extraterrestrial may exhibit this. Nature is the teacher of modern science, and contemporary science will never stop learning from nature. It won't be an exaggeration to claim that because of man's excessive focus on the value of the written word, nature has endured such a lengthy period of neglect from man. One of the things the Romantics rejected was this. Romanticism prioritized human emotions, sentiments, instinct, and intuition above all other factors, in contrast to the period of enlightenment, which put a strong emphasis on reason and intellect. The Romantic poets trusted their emotions and feelings to produce poetry, but the poets of the age of reason followed the accepted norms and laws when choosing a topic and writing about it. This assertion is supported by William Wordsworth's definition of poetry, which states that it is the uncontrolled outpouring of strong emotions.

The focus on emotions permeated that time period's music as well, as seen by the works of composers like Weber, Beethoven, Schumann, etc. The shift of Western music from the classical to the romantic era was significantly aided by Beethoven. The importance of human emotions during the Romantic era increased the status of the artist or poet. The artist was formerly thought of as someone who used his paintings to mimic the outside environment. This description, however, was debated throughout the Romantic period, when the poet was seen as a creator of something that expressed his uniqueness and feelings. Additionally, it was the first time that poetry written in the first person had gained acceptance, since the poetic identity had fused with the poet's voice. People were considered as fundamentally virtuous and honorable, as well as having immense power and potential that had previously been reserved for gods. There was a strong opposition to different types of oppression, a strong conviction in democratic values, and concern for human liberty. The idea that the human mind creates the world around it and has access to the infinite via the power of imagination. Humans establish boundless, unreachable ambitions by refusing to accept constraints, which makes failure and imperfection proudly accomplished failures. This insistence on pushing the envelope led to daring lyrical exploration [3], [4].

Many authors deliberately distance themselves from society in order to concentrate on their unique perspective. The popular local art and folklore were major sources of inspiration for the Romantics. Earlier periods believed that literature and art belonged to the learned, and that individuals from the lower classes were unable to appreciate it. Additionally, the language employed in these works used to be very poetic and was not at all like the language people used now. But rather than the literary works that were exclusively well-liked by the upper classes of society, Romantic artists were inspired by folklore that had been produced by the masses or the ordinary people. The Romantics generally acquired a feeling of nationalism that was reflected in their works as they were interested in and concentrated on creating the folklore, culture, language, customs, and traditions of their own country. The belief in the supernatural is another topic for the Romantic. The Romantics were drawn to the paranormal and incorporated it into their writing. Following the publication of Horace Walpole's, *The Castle of Otranto* in 1764, Gothic literature developed as a subgenre of Romanticism. Gothic romance, which rose to popularity at this time because of people's love with the eerie and surreal, was also developed as a result of this. The works of Coleridge's *Kubla Khan*, *The*

Rime of the Ancient Mariner, and Keats' La Belle Dame Sans Merci all include supernatural themes.

Romanticism and Related Thoughts

There was a manifesto for English Romanticism. The manifesto is a set of guidelines that determined how it will operate. The Preface to Lyrical Ballads, an essay authored by Wordsworth himself, contains the Romantic credo that was established by Wordsworth and Coleridge in England. The goal of this unit is to explain the manifesto's core ideas [5], [6].

The Preface to Lyrical Ballads: The Romantic Manifesto

Preface to Lyrical Ballads, one of the most significant pieces of English literature, is revolutionary in its ideology. In essence, it was a treatise that sought out to reinvent the ideas associated with literary activity, particularly poetry. In reality, Wordsworth's article highlighting the subtleties that shaped the so-called Romantic movement is groundbreaking. Wordsworth describes the kind of language that is appropriate for effective poetry in the Preface to Lyrical Ballads. This kind of language is commonplace language, not high or exalted language that has been impacted by study. It is a kind of prose language, or language really spoken by men. According to Wordsworth, poetry may make good use of prosaic language. Considering that it represents a significant deviation from the norm, this language innovation is fresh and intriguing. However, this unique language technique as used by the revolutionary Romantics was a major success. The most well-known Romantic poets, including Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, all wrote in this style of prose-like poetry. Saying that this desire for language simplicity was good would be stating the obvious. Considering that the Romantics picked the ordinary and unimportant as their topics, this conversion of prose language to poetry was successful. The main goal, therefore, that I assigned to myself in these poems was to chose episodes and circumstances from everyday life and to convey or describe them, throughout, as far as was feasible, in a selection of language truly used by men.

Wordsworth was certainly aware of this when he composed the poem. If the Romantics had preferred prose-like language in their poetry and focused on the rich and powerful, it would have been hopelessly misguided. Similar to trying to fit a round peg into a square hole. The Romantics did well by choosing their topics from among the ordinary people since prose is the language of the people. It is clear why the Romantics banned lofty language that borders on the sublime. Wordsworth's famous statement on what excellent poetry should be a spontaneous overflow of powerful feelings recollected in tranquility can be found in the Preface to Lyrical Ballads, which is notable as a romantic manifesto. This method of creating poetry strengthens the argument that a poem will possess the poet before it is written, and that the poem will come to the poet as naturally as leaves come to a tree. Anything less is just being pompous. My Heart Leaps Up and Ode to a Nightingale may have very well occurred to their writers on their own. Byron's, She Walks in Beauty is another poem that was created as a result of possession or unplanned overflow. Wordsworth's example of poetry emerging from a spontaneous flood of ideas emphasizes the Romantics' preference for emotion over reason; the former being a trait of the natural man, while the latter is a trait of the civilized man.

So, when poetry emerges naturally, the poet is free to express himself without restraint from reason or propriety. In this case, the poet is expressing his own feelings rather than what society would value. In contrast to the society, the Romantics placed a lot of stress on the individual. It follows from this spontaneous performance of poetry that the poet dictates the poem, not society, and that the poem is nothing more than the poet's expression of self.

Additionally, Preface to Lyrical Ballads provides a mimetic method of literary analysis. Although the poet is the author of the poetry and it expresses his emotions, it also shows the world around him. Wordsworth therefore said that poetry is a representation of both man and nature. The Romantics thus intended to utilize their poetry to make statements about man and his surroundings. its manifesto included this as one of its goals and aims. As Wordsworth did in London: 1802, when Blake or Shelley discusses the condition of circumstances in London or England 1819, they provide a portrait of man and nature. The same is true of Keats' Ode to a Nightingale [7], [8].

DISCUSSION

Wordsworth begins his Preface to Lyrical Ballads by addressing his forebears and discussing poetry written before his time. He says the following: If they continue reading this book to the end, those who are used to the garishness and inane phraseology of current authors will undoubtedly battle with sensations of strangeness and embarrassment regularly. Wordsworth asserts that because of his poetry's consistency in language and simplicity, his predecessors will find fault with it. Additionally, he alludes to the gaudiness of his predecessor's poetry, which he describes in terms of its rich language and inborn literary skills. In contrast to his predecessors, he presents poetry in a distinct way, rebelling against their style. His arguments were concise and to the point. In reality, he supports his points with references to rural and natural settings. He opts for a simple, rural lifestyle because, in such setting, the fundamental desires of the heart may grow more fully, are less constrained, and express themselves in clearer, more expressive language. In that stage of existence, our fundamental emotions coexist in a simpler manner. Wordsworth counters that one should utilize nature to express one's thoughts and ideas in order to keep poetry's simplicity and directness. In addition to being important to everyone's lives, nature encourages maturity when it comes to exploring human emotions and poetry.

Overall, Wordsworth stresses two important points: poetry should be straightforward and easy to understand, and it should be connected to elements of nature and beauty. He asserts that all great poetry is the spontaneous outpouring of strong emotions, but even though this is true, poems with any lasting value were never written on a wide range of topics by anyone other than a person with a more developed organic sensibility and a propensity for in-depth thought. Wordsworth asserts that poetry is something that naturally arises from well nurtured and thought-out sentiments. Additionally, he thinks that poetry is not limited to one theme and may cover a variety of subjects. This is absolutely accurate. Poetry may include a variety of subjects and need not be directly related to the natural world as suggested by Wordsworth. On the other hand, Wordsworth critiques the diction and style of some of his contemporaries and predecessors, assuring us that personifications of abstract concepts are utterly rejected as a common technique to elevate style and elevate it above prose. My goal was to mimic and, to the greatest extent possible, adopt the actual language of men, and it is clear that personifications like these have no place in the language's regular or natural structure.

Wordsworth continues by asserting that his songs would not include abstract thoughts or notions; rather, he asserts that his poetry will be accessible to the general public and written in a language that all men can understand. Wordsworth echoes the same sentiments regarding diction, declaring that he will not use any ambiguous or ethereal language because he wants to keep his writing and poetry as clear and concise as humanly possible in language understood by man. Because they are less influenced by social vanity due to their shared purpose in society, sameness, and small circle of interaction, they express their feelings and ideas in straightforward and unadorned expressions. Wordsworth holds the view that poets are classless people unaffected by social mores who convey their thoughts and emotions in a

direct, unambiguous, and regretless manner. Wordsworth is straightforward, retains a focal point, and is organic in every way, in contrast to other predecessors and contemporaries who employed verbose and intricate subjects to communicate their views [9], [10].

Romanticism's detractors

By this point, you must be aware that Romanticism emerged as a response to the neo-classical writers' literary stance and as a rebellion against the industrialism and reason emphasized and cemented by the Age of Reason. In the truest meaning of the term, the Romantics were reformers. Despite its noble intentions, Romanticism has been attacked as a literary movement in a variety of ways. We'll examine some of these assertions presently.

Romanticism is subject to criticism

Romanticism, like any movement, has advantages and disadvantages. Practically speaking, no way of thinking is entirely error-free. Romanticism's subjective depiction of Nature and idealization of Nature as if it were a bed of flowers without thorns are therefore among the criticisms leveled at it. In this context, the term nature refers to both natural events and the forces that govern or impact existence. The Romantics saw Nature as being endlessly advantageous. In his poem, *Lines Written in Early Spring*, Wordsworth refers to it as Nature's holy plan. However, some skeptics have come out against this idea of Nature's holy plan. One such intellect is Thomas Hardy. To put it mildly, he finds the idea of Nature's holy plan to be an aberration and anathema. He supports the idea that as man has no control over his fate, he is only a pawn in the hands of a Immanent Will in both his writing and poetry. In other words, the difficulties in man's existence are not primarily of his own doing. In his essay *The Convergence of the Twain*, for example, Twain argues that the Immanent Will, which had foreordained the collision of the ship with the iceberg, was responsible for the Titanic's sinking rather than man. And he says it like this in *Tess of the D'Urbervilles*.

Some people are curious as to where the poet obtains the right to talk of Nature's holy plan, which is now seen to be as deep and reliable as his song is light and pure. Although Hardy undoubtedly admired Wordsworth and his easygoing and pure song, he rejects the notion of Nature's holy plan because there are numerous natural phenomena that actually put human life in danger, including earthquakes, volcanoes, flooding, wildfires, elemental extremes, and jungle justice. However, the Romantics were unaware of these issues. While Blake sings of the symmetry of the tiger in his poem *Tyger* as though the subject of the poem is one gentle and peaceful creature, not minding that the tiger, though great and wondrous, is a big threat to the smaller animals in its environment, Romantic poet Shelley celebrates the wind in his *Ode to the West Wind* as if the wind can never wreak havoc on the living. In the end, there wouldn't be any potentially fatal occurrences in life if nature had a holy design, as the Romantics would have us think; after all, if nature were flawless, it wouldn't self-destruct. In a nutshell, the Romantics' view of nature was overly emotional, if not mawkish. It must be acknowledged that nature is beautiful, majestic, and magnificent, but to think of it as perfect is just emotional.

The radicalism of some of romanticism's most prominent authors has also drawn criticism. Romantics like Blake, Coleridge, Byron, and Shelley were all outliers in terms of their way of life and how they saw the norms of society. For instance, Coleridge was an opium addict. Due to the visitor's interruption and the fact that he was under the effect of opium while writing *Kubla Khan*, he was unable to complete the poem. By the time he returned to his work after the guest left, his inspiration and recollection of the lines in his brain were evaporated. Again, because of their unconventional viewpoints, Byron and Shelley were both despised in England. In his day, Shelley was so well-known in England that an obituary read,

Shelley the Atheist is dead. He is now aware of the existence of hell. Nevertheless, the most widespread criticism of the revolutionaries in most nations touches on religion. The argument is that some Romantics had quite extreme ideas, and any kind of extremism may be illogical. Once again, the Romantics' use of language wasn't always as common as they claimed. For example, Blake is well known for his occult symbology.

Beginning readers would have a difficult time comprehending his symbolism. In addition, Stephen claims that Wordsworth's language is not as straightforward as his stated intents would have us assume. This is especially true given that Wordsworth's language sometimes makes several references to ancient mythology, as in the last two lines of *The World is Too Much with Us*. The famous paradox in *My Heart Leaps Up* and other twists of language might be a significant obstacle to a beginner. The Romantics have also been charged with escapism. Some romantic poetry tries to find methods to escape reality rather than confronting the issues in human civilization. Escapist Romantic poetry is best exemplified by Keats' *Ode to Nightingale*. The poem describes several methods of escaping reality, including the use of poison, drugs, alcohol, memory loss, loss of imagination, and even death. These by no means constitute solutions to life's issues. Additionally, the character in the poem favors the world of the nightingale above that of humans. There has never been imagined a greater means of escape reality! Wordsworth may also be accused of making this kind of claim, particularly in poems like *Lines written in Early Spring* and *My Heart Leaps Up*. In the former, the character has fled into the woods, yet he is worried about man's issues and indications that he is losing his humanity. This form is used often in love poetry.

Some Romanticism Truths

Romanticism has many redeeming and edifying principles underlying it, one of which being resistance to fundamental human flaws like man's inhumanity to man, dictatorship, materialism, and pretentiousness among others. Romanticism was a revolutionary movement that had to confront various concerns in society. The Romantics made their fair share of reforms to solve these issues in their society. Inequality, poverty, conflict, and slavery were all prevalent in that era's society. The Romantics were thus like social critics who were motivated to change the odious features of their society's. Man had previously given Nature/God little to no attention until the rise of Romanticism. The primary religion of the time, notably in Western Europe and America, was a religion centered on the written word, hence this was the cause. But the Romantics championed a historically unparalleled resurgence of interest in nature, leading some people to incorrectly refer to them as nature poets. *Let Nature Be Your Teacher* by Wordsworth served as somewhat of a clarion cry. Since then, the study of nature has greatly helped man.

CONCLUSION

Romantic literature is known for its powerful and often conflicting emotions. In-depth exploration is done of love, desire, depression, and even dread. Romantic poets and writers thought that emotions were a source of creativity and a way to connect with the most profound parts of life. Romantic literature likewise heavily emphasizes the supernatural and enigmatic themes. Numerous works often used gothic aspects including haunting landscapes, ghosts, and the unexplainable. This curiosity in the unknown is a reflection of Romanticism's obsession with the unexplored reaches of the human soul. In conclusion, readers and artists still find the themes of romantic literature to be relevant today. Modern literature and creative expression are built on the movement's embrace of individuality, the natural environment, and strong emotions. It questioned accepted conventions and motivated a generation of authors, singers, and visual artists to delve into the secrets of the cosmos and the depths of human

experience. The persistent importance of Romantic themes highlights literature's everlasting ability to shed light on the human condition and influence how we see the world.

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CHAPTER 3**WORKS OF ROMANTIC POETS: HISTORY OF LITERATURE**

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ABSTRACT:

The works of Romantic poets represent a significant and transformative period in the history of literature, spanning the late 18th to the early 19th century. Romanticism, as a literary and artistic movement, championed individualism, emotion, and a profound connection to nature. This abstract delves into the contributions and themes of Romantic poets, including William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, and Percy Bysshe Shelley, shedding light on their lasting impact on poetry and the cultural landscape. One of the defining characteristics of Romantic poetry is its celebration of nature. Wordsworth's *Lines Composed a Few Miles Above Tintern Abbey* and Keats's odes, such as *Ode to a Nightingale*, are quintessential examples of how Romantic poets found in nature a wellspring of inspiration, spiritual transcendence, and solace. Their verses vividly evoke the beauty and power of the natural world.

KEYWORDS:

Romanticism, Imagination, Emotion, Individualism, Sublime, Symbolism, Love.

INTRODUCTION

An essential component of English Romanticism is William Blake. Despite the fact that the majority of his poems were written before *Preface to Lyrical Ballads* was published, he is nonetheless categorized as a romantic since his poetry had Romantic characteristics, and he lived throughout the time. Blake had anticlericalism in his beliefs and disregarded the establishment of organized religion. The reason was that the church of his day was unable to ease the suffering of the average person. Particularly well-known for his commentary on Milton's *Paradise Lost*, Blake. Milton from *Paradise Lost*, according to him, is an unwitting passenger on Satan's train in *The Marriage of Heaven and Hell*. This kind of viewpoint is characteristic of Blake, who often saw things from unusual angles. Not only was Blake a poet. In addition to being a poet, he was also an engraver, and his works contributed to his popularity. We'll now look at a few of his poetry. You must look for and pay attention to the Romantic sensibility that permeates his poems [1], [2].

The William Blake Works

Blake is renowned for his use of symbols in his poems. Additionally, wherever they are viewed, they do not necessarily have the same referents. Animals that are utilized as emblems include lambs, tigers, and eagles among others. Additionally, mysticism is present in Blake's poems. He has a magical perspective on things. His kind of mysticism is influenced by the Bible. Most significantly, Blake's poetry is regarded as prophecy. Blake published many collections of poetry. The poems included here are taken from *Poetical Sketches*, *Songs of Experience*, and *Songs of Innocence*. Blake's lyrical interpretation of *The Lamb* distinguishes him as a mystic. The poem is purportedly a song performed by an innocent rural lad. The poem's speaker addresses the allegoric lamb. Do you know the identity of the little lamb that created you? gave your life and told you to eat. By the stream and across the meadow, I gave

you garments of joy, the softest, wooliest, brightest apparel; I gave you such a gentle voice, making all the valleys smile! Tell you, Little Lamb I' II, Little Lamb I II!

He is addressed by his name because he refers to himself as a lamb; he is gentle and meek; he became a little kid; I am a child, and thou art a lamb; We are addressed by his name. God's blessings on you, little lamb. God's blessings on you, little lamb. The poem's first stanza poses many hypothetical questions to the addressee, to which the addresser responds in the second stanza with the answers. The subject matter of the poem is played out in the second stanza's replies. Because the character investigates the transcendental to provide the solution needed in the poem's first verse. The mysticism in the poem is concealed behind this. Christ is portrayed in Christian mythology as a calm and meek lamb. Blake investigates this story in order to determine the origin and identity of the lamb. Through the person of Christ, the lamb and the poem's addressee share a condition of childhood: Because he refers to himself as a lamb, is gentle and meek, and transformed into a kid, saying, I am a child, you are a lamb, and we are called by his name. The innocence of the lamb and kid is shared by Christ [3], [4].

It is crucial to remember that the lamb, as ethereal as its emblem seems to be, nevertheless represents elemental nature. The poem's first verse reflects its idealization. It fulfills the task of causing the vales to rejoice and has garments of joy, a delicate voice, and this. Words like woolly bright and tender voice, among others, evoke thoughts of the lamb's virginity, which is a phenomenon in its unadulterated nature untarnished by man and his civilization. It is sufficient to say that the lamb's creator produced magnificent work that is deserving of praise, and that the lamb, from the standpoint of mysticism, is comparable to its creator.

Tyger

Blake's poem *The Tyger* is another one that focuses on animal symbolism. It is a part of the same collection as *The Lamb*. The character in the poem, who is not clearly Blake, has a reverent and awestruck attitude toward the tiger since it is a mystery occurrence. This is undoubtedly the reason for the poem's questions; if the questions were answered, the mystery may not have been solved. The tiger is neither an accident of design or chance because of its terrifying symmetry and well-considered construction. This symmetry is what creates the sense of awe in the poem. The lamb and tiger are skillfully contrasted; the lamb inspires adoration, whilst the former inspires terror. The reader would understand the majesty of its creator by reflecting on the grandeur of the tiger. When the ego asks, Did he who made the lamb make thee? in line 20, the poem's amazement reaches its zenith. The response to this question would emphasize that all that breathes, from the modest to the terrifying, was created by the same being who created the tiger. The poem's enigmatic mood is a result of the perplexing idea of the tiger's creator. Given that the tiger and lamb are at an extreme distance from one another, this is the case. This poem's use of the tiger as a metaphor is possible. Whatever it represents, it reflects the magnificent, the tremendous, and the not all that ordinary [5], [6].

London

Blake is regarded as a passionate social critic in London. The sociological oddities in the city are rather terrifying; they cause the poet, who may be considered the persona in the poem, stress and concern. The poet's attitude toward this degeneracy is one of disappointment. The civilization portrayed in the poem is decadent and degenerate the typical illustration of the kind of society that the Romantics struggled against. There is virtually any freedom on any of the streets that the poem depicts since they are all chartered, or under the political and economic authority of the state. The river Thames, a municipal landmark, is not exempt from this restriction; the regulation is an ongoing process. The general populace endures severe

suffering as a result. The poem's last sentence in the first stanza reflects this. In the end, the constraint in the society shown in the poem is a result of the human mind.

The phrase the mind-forg'd manacles captures this. Manacles are tools of restraint. And they originate from human minds possibly the ruling class, which is in charge of setting the rules for society. This puts the problem of man's inhumanity to man front and center. This inhumanity affects a certain group of individuals. They are regular individuals like soldiers and chimney sweepers. They represent the bottom of society. The last stanza of the poem depicts civilization at its most decadent. Through inappropriate sexual behavior. This transgression damages the foundation of society. This last stanza's allusion to harlots might be interpreted as general. It is both a product of and a metaphor for the worst aspects of society. This is a diseased society. It could barely produce the whole thing. As shown in this poetry, those in positions of control might be seen to be careless. As shown in the third verse of the poem, they are the church and the palace. While the unlucky soldiers' blood fills the palace walls, the chimney sweepers' cries tarnish the cathedral and damage its reputation. The people in positions of power make no deliberate attempt to alleviate these pains. The protagonist in the poem is a keen observer, an independent and critical thinker who notices social inconsistencies [7], [8].

DISCUSSION

The symbolism of Blake's Human Abstract is clearly evident. This poem essentially questions the Christian notions of compassion and mercy. In the event if equality and fairness exist in the human world, none of the two notions would be required: In the poem, the idea that man is to blame for the suffering in human civilization is put forward. This theme permeates each of the poem's stanzas. Cruelty is personified and, however how symbolic it could be, it is something that is inherently present in all human beings. One may consider the Holy Fears of cruelty to have religious significance. There has been much discussion on Blake's disinterest in established religion. Therefore, the outcome of this harshness is dishonest, and humility is misplaced. The claim is that humility would not exist if cruelty did not influence caring and if there were no holy fears at all. The bird raven builds its nest in the tree after being attracted by the fruit of deception created by cruelty. This representation of the raven is one of brutality and death. The tree develops in the human mind. Blake accuses others of causing human issues. Thus, in light of the poem's accusation, the title Human Abstract should be taken literally. Humans sometimes exalt inhumanity, necessitating the notions of compassion, mercy, and humility.

A brief poem by Blake called The Sick Rose defies common interpretation since Blake's use of symbolism in the poem could be vague. Even though the poem is brief, if properly analyzed and comprehended, its meaning would show how chastity and vice interact: O Rose, thou art sick. The invisible worm that soars through the air in the middle of a screaming storm has discovered your bed of crimson joy, and his sinister hidden love is what ends your life. You should keep in mind that practically all of the words used in the poem have allusions or a set of references outside of themselves for a more accurate evaluation of the poetry. The rose may thus be seen as standing for a lovely lady or perhaps for love itself. The rose is ill at first. The worm's nighttime activities are to blame for this disease. The rose would be in good health if it weren't for the unseen worm's actions. A phallic image is compelled by the unseen worm. By extension, it represents a guy who has an unattractive love for the rose, or the lady. The essence of the rose is ruined by this phallic love since it is both dark and hidden. The word suggests lusty experience, and the rose bears some responsibility given that its bed is of red delight. As a result, before the worm's nightly activity, the rose is not entirely innocent [9], [10]. In his poetry, Blake expresses his social anxieties as a confused thinker. His poetry

exemplifies the romanticist intellectual bent. He set out to utilize poetry to confront the issues facing his time's society. He is especially upset with the ruling elite, which includes the church and the palace. According to him, these institutions have utterly failed to eradicate the social evils. In this section, we've looked at some of Blake's poetry and made some observations about the author and his work. Blake is a mystic who approaches problems from an esoteric perspective. If he has a point to make, he doesn't mind being unconventional. It has also been noted that he often uses symbols. The reader who has never attended school may find this confusing. comprehending the symbols is essential to comprehending his poetry since they provide his poems varied degrees of depth.

William Wordsworth's Works Content

One may confidently assert that William Wordsworth is among the best poets England has ever produced. The foundation of the rise of English Romanticism lies in his personality. In reality, the debut of English Romantic poetry was marked by the publishing of Preface to the Lyrical Ballads, which he had co-authored with S.T. Coleridge. Wordsworth was a brilliant poet who held the view that poetry shouldn't be purposefully kept apart from common use. In the Preface to the Lyrical Ballads, he is renowned for his famous definition of poetry, which is the spontaneous overflow of powerful feelings recollected in tranquility. According to him, poetry must originate from the within; it is an expression of the poet's passions. He held the position of poet laureate of the United Kingdom until his death in 1850.

English poet Wordsworth

There are several poetry volumes by Wordsworth. They consist of The Excursion, The Prelude, and Lyrical Ballads Poems in Two Volumes. We'll now talk about a few of his poetry.

Poetry Composed in the Early Spring

Many of Wordsworth's lyric poems are about the idealization of nature. One of these poems is titled Lines Written in Early Spring. In contrast to the discord in the human world, the protagonist in this poem considers the beauty and harmony of natural events. The protagonist presents the setting of the poem in the opening stanza: he is lazing in a wood with lovely landscape and peaceful thoughts, which gives him a bitter-sweet emotion. The opening line of the poem, A thousand blended notes, evokes the idea of harmony in nature, and the wood itself is a suitable location to see this harmony. While viewing this harmony in nature, the persona's thoughts turn to human civilization, where the disparity between the two is highlighted. What he sees, he interprets as what man has created of man. Just to state the obvious, this harmony in the natural world would have been possible in the human world except for man's inhumanity to his fellow man. The England of Wordsworth, particularly at the time this poem was written, was the England that participated in the notorious Slave Trade, which resulted in the sale of millions of Africans into slavery in America and Europe.

Then, one can wonder whether there are other instances of human cruelty against one another that are worse than this racial maltreatment. Additionally, it should be noted that Wordsworth wrote against the wealthy industry. The surroundings of the pondering pantheist include more than just harmony. Life is seen as fantastic and enjoyable in this location. The subject matter of stanzas 2, 3, 4, and 5 is this. If this belief from heaven is sent, If such is nature's holy plan, Have I not reason to lament What man has made of man? The persona in the poem advances the conviction that the harmony in the natural world is a divinely predestined affair, but man's inhumanity to his fellow man thwarts this divine intention. It is important to notice that throughout the poem, an ideal world and the reality as it exists for people are not contrasted.

Additionally, the poem's character emphasizes the role played by the Almighty in the harmony of natural occurrences. This makes me think of Wordsworth's poetry's treatment of pantheism.

The s changed

The s Turned continues to show how idealized nature is in *Lines Written in Early Spring*. Wordsworth contrasts the worlds of man and nature in this poem: one is filled with conflict, the other with lovely knowledge. The persona in the s Turned is conversing with the addressee, yet only the persona's voice is audible, and this is what makes up the poem. The poem reads like a dramatic monologue because two people are speaking, but only one of them is heard. The reader may infer information about the speaker's personality and the existence of an interlocutor from the speaker's speech. The poem's addressee is a serious individual who is reading. He is specifically a man of letters or a man of learning who has turned his back on nature; all of his civilization or knowledge comes from the written word. It should be remembered that man's civilization has long placed a premium on the written word at the expense of the natural world. The fact that the two most well-known faiths the world has ever known are scripture-based contributes to the cause. The phrase the s turned might be seen as a protest against the importance that people place on written works. The poem's depiction of the gap between the two worlds is the result of man's carelessness and disregard for Nature. Man has access to a shoal of valuable resources provided by nature, but he is too preoccupied with reading to take use of them.

From the poetry, it may be inferred that in addition to the written word, actual objects and tangible things also carry the sublimity of the Almighty. The poem encourages a responsible exploration of Nature and preaches the complete renunciation of literature. Although it may seem unsettling, this is true in its own unique way. In addition to having a revolutionary undertone, it shows how far man has strayed from the truth. The world of print is one of routine experience, a dull and endless struggle, and it is devoid of the light of things. On the other hand, the realm of nature is characterized by things like wisdom, joy, and lovely music. It is important to note that the poem is structured using contrast. Another poem by Wordsworth, *The World is too much with us*, is based on the contrast between the natural and human worlds. As revolutionary as the poem may be, it calls into question how absurdly man lives in terms of materialism. The world is too much with us, late and soon, Getting and spending, we lay waste our powers, we have given our hearts away, a sordid boon! This poem essentially criticizes the degree of materialism in the human world by contrasting it with the sublimity of the natural world. The wind that will howl at all hours and is currently gathered like sleeping flowers; the sea that bares her bosom to the moon; all of these things are out of tune with us and do not move us. Amazing God! I'd rather be a pagan raised in an outdated creed; however, from this pleasant ledge, I might catch glimpses that would lessen my melancholy. I might see Proteus emerging from the water or hear Old Triton blowing his wreathed horn.

The poem offers a prime illustration of the Romantic spirit of revolution. The speaker in the poem has identified the problems with the society he lives in, offered a solution, and makes a threat to rebel against those norms rather than join the crowd. Despite the poem's apparent brevity and modest content, it offers a depth of thought that a long prose work might not be able to. In the poem, Wordsworth is depicted thinking about the frivolities of a sick society. Both a denotative and connotative reading of the poem are possible. If one were to take the phrase's literal meaning, it would be understood to be an attack on the West's capitalistic materialism, which is contrasted with the responsible exploration of the flora and fauna. And as a result, nature's blessing takes on a sordid quality. Due to the fact that the people in the

poem have the wrong perspective and have sold their souls to material things in a self-destructive way, much like Dr. Faustus did when he sold his soul to the devil, they have faced the wrong way.

This is true because the humans in the poem are helplessly preoccupied with bodily affairs. One would understand the significance of the poem's poignancy if they focused on the state of modern society. However, the poem's speaker is the last person to follow worldly things like a dying star. The poem's lines are particularly significant because they signal the beginning of the persona's rebelliousness and because they inform the reader that the society in question is a Christian society one that is lost despite its apparent zeal for the afterlife. The word pagan of the poem represents the height of its revolutionary tendencies, and its opposite has absolutely no redeeming qualities. The poet persona would not mind if being a heathen contributed to restoring the values that had been lost in society. On a different level, the poem is a critique of a culture that has lost its way when it comes to issues of intellectual health and spirituality or religion. Its subtly disguised rebelliousness, however the poem is judged whether denotatively or connotatively should never be disregarded because it is a rebelliousness that is a product of its time and place.

CONCLUSION

Another important component of Romantic poetry is emotion. Romantic poets commonly dealt with themes of love, despair, and desire. Coleridge's *Kubla Khan* and Shelley's *Ode to the West Wind* are excellent examples of this. These poets thought that the key to comprehending the human predicament lay in emotions. The supernatural and the enigmatic were other topics that the Romantic poets struggled with. Both Byron's *Manfred* and Shelley's *Frankenstein* explore themes of isolation, defiance of social conventions, and the repercussions of unbridled ambition while engaging with the uncanny. Finally, readers still find inspiration in the works of Romantic poets because of their ongoing examination of the human spirit, emotions, and the natural world. These poets created the groundwork for contemporary poetry and literary expression by rejecting Enlightenment logic and embracing the subjective and creative. Their poems continue to serve as a monument to poetry's enduring ability to express the essence of human existence and to motivate future poets and readers.

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CHAPTER 4

WORKS OF SAMUEL TAYLOR COLERIDGE CONTENTS: A REVIEW

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ABSTRACT:

The works of Samuel Taylor Coleridge, a prominent figure of the Romantic era, encompass a diverse and intellectually stimulating body of poetry, prose, and criticism. This abstract explores the contents and themes of Coleridge's works, shedding light on his contributions to literature and his influence on the Romantic movement. From his iconic poem *The Rime of the Ancient Mariner* to his philosophical writings, Coleridge's works reflect a complex fusion of imagination, intellectual inquiry, and a deep engagement with the human experience. Coleridge's most celebrated work, *The Rime of the Ancient Mariner*, exemplifies his mastery of poetic form and his exploration of the supernatural. The poem, with its haunting narrative and vivid imagery, explores themes of guilt, redemption, and the interconnectedness of all living beings. It stands as a timeless masterpiece of Romantic literature. In addition to his poetic achievements, Coleridge made significant contributions to literary criticism and philosophy.

KEYWORDS:

Biographia Literaria, Christabel, Kubla Khan, Lyrical Ballads, Poetry, Romantic Era.

INTRODUCTION

Along with Wordsworth, Samuel Taylor Coleridge promoted the birth of English Romanticism. They had been friends, and their association had pretty remarkable results in English literature. It created a body of writing that is now part of the canon of English literature. Not only was Coleridge a poet. His remarkable contributions to philosophy and criticism have withstood prejudice. The notions of an albatross around one's neck, water, water everywhere, nor any drop to drink, and suspension of disbelief all came from Coleridge's work as a great poet and have become part of the English language. His works of criticism and philosophy show that his brilliance was by no means debatable [1], [2].

The Ancient Mariner's Rime

The Rime of the Ancient Mariner is one of Coleridge's most well-known poems, if not the most well-known. Preface to *Lyrical Ballads*, which was first published in 1798, The ballad-style poem describes the adventures of a mariner and serves as the mariner's sort of penance for killing an albatross while traveling to Antarctica. The poem's story may seem simple and small, yet it provides a narrative that demonstrates how the natural and spiritual worlds interact. The tale of the mariner who killed an albatross is told in *The Rime of the Ancient Mariner*. The mariner or sailor stops a wedding guest who is traveling to a wedding at the opening of the poem. Initially hesitant, the wedding guest is ultimately enthralled by the sailor's glittering eye. He takes a seat and pays attention to the narrative the ancient mariner is telling. According to the mariner's legend, the ancient mariner was one of the sailors who set off on a journey. Their ship set off on the voyage in fine weather, heading south. The weather was favorable. However, a storm soon followed, which sent the sailors and their ship southward into Antarctica. The unfamiliar setting seems weird and uncomfortable [3], [4].

The ice was everywhere: It hissed and snarled, shouted and howled, and cracked like sounds coming from a wound. Finally, a large seabird called an albatross came in the skies and began to circle the ship. The crew was guided out of the ice by the bird, a bird of good omen, and a good south wind sprung up behind. The crew welcomed the albatross, a magnificent seabird whose arrival altered the weather, with optimism and joy. This, however, was only temporary since the ancient mariner cruelly and pointlessly slaughtered the albatross. The crew were irate with the mariner for killing the bird since the weather began to deteriorate shortly after. However, as the weather conditions changed, the crew was pleased and excused the death of the albatross, making them accomplices in the crime. The crewmen's decision to kill the albatross and their defense of their decision to do so represented a turning point in the course of the journey. The pleasant weather abruptly shifted, leaving the ship still and motionless on a painted ocean. The powers who controlled the freezing planet now started to exact revenge on the shipmates for the albatross's passing: There was water everywhere, and all the boards shrank. There was also no water to drink. The group were very thirsty but was unable to quench their thirst with the ocean's brackish water. The dead albatross was placed around the ancient mariner's neck as a means of scapegoating himself, according to his shipmates. However, it was too late.

The act had been carried out, and their involvement had been proven. The ancient sailor who was wearing an albatross around his neck saw a ship approaching them. The team as a whole saw some promise in this. However, as it drew nearer, the ship revealed itself to be a skeletal vessel with Death and Life-in-Death as its crew, creating a ghostly sight. The exacting had only just begun. These two dice were rolled for the crew of the ship transporting the ancient mariner and his other passengers; the old mariner won Life-in-Death, while the other passengers died. The remaining 200 members of the crew then started to die one by one as they dropped to the ground. Despite being dead, each had an accusatory glare on his face that he directed at the mariner. Despite receiving the accusatory glance, the mariner survived, with an albatross around its neck. With a heart as dry as dust, he longed to pray but was unable to. Even though they were disgusting and slimy, the mariner blessed some water snakes he observed. He immediately prayed after learning that he could. The albatross immediately dropped from his neck. The lifeless remains of the mariner's companions served as inspiration, and they guided the ship back to port. With the exception of the old mariner, the ship sunk when they reached a whirlpool. The mariner was saved by a hermit and a pilot. The mariner told people about his encounter with the albatross he had killed as he traveled 'like darkness, from land to land'. He tells the wedding guest the main point of the story as he bids him goodbye at this time [5], [6].

Whoever loves well, prays well. Humans, birds, and animals all Who loves best prays best. Everything, big and tiny, was created and is loved by the wonderful God who loves us. The wedding guest then turns away from the bridegroom's door and walks home looking startled. The next morning, he is both sadder and wiser. In several respects, *The Rime of the Ancient Mariner* perfectly encapsulates Romanticism. For instance, the environment of the story is foreign, exactly as the settings of certain Romantic poetry. There isn't any of the commotion that comes with living in a metropolis. It reminds me of Wordsworth's poems about the untrodden paths. Also, not aristocratic and highborn are the characters. The majority of them are common people. The personifications of the supernatural, Death and Life-in-Death, are the exceptions. The wedding guest is by no means a member of the nobility. He is a member of the common people that the Romantics wanted to honor in their poetry. The poem *The Rime of the Ancient Mariner* most significantly honors the natural world. The poem's albatross serves as a metaphor for nature's sublime beauty. It is a lucky omen. The seamen

have never suffered from its presence. The mariner, however, shoots it dead in violation of the forces that govern the elements since man must murder to dissect.

This one thoughtless act causes the loss of several lives. Given that the albatross has served as a positive omen for the sailors, it is possible to see the death of the bird as a metaphor for wronging a kind person. The problem is made worse by the crew's collective cooperation. They can be seen as lacking moral fiber since their viewpoints tended to fluctuate depending on the circumstances. They do not perceive beyond the visible realm. They are similar to the majority of individuals who, given the opportunity, would readily draw conclusions or join a group. They perish as a result of their lack of moral fortitude. The sublimity of Nature is also symbolized by slimy animals and sea snakes. The mariner recognizes that they have a magnificent quality about them. The albatross drops from his neck as he praises them in his heart. The slimy aspect of these crawling critters is equally sublime, in addition to the sublimity of the albatross. They are not in any way unclean. Like the albatross, they are a reflection of the dominance of the Divine Being. The poem's pantheistic idea is made explicit by this idea. It is sufficient to say that everything God made is beautiful and that God is present in everything He created; thus, every creation, including humans and animals, deserves to be appreciated. However, it takes courage to see beauty in ghastly animals [7], [8].

DISCUSSION

The poem contains a variety of subjects. They include topics like justice, regret, forgiveness, and providence, among others. You should now be able to remark on how these ideas are presented in the poem, in my opinion. Overall, Coleridge's *The Rime of the Ancient Mariner* is a fantastic poem that poses several questions regarding life in general. It is a poem that casts doubt on how we think about how the natural and spiritual worlds interact.

Nature

One of Coleridge's writings, a sonnet titled *To Nature*, clearly illustrates his pantheism. The poem looks for balance and harmony in a particular area's flora and wildlife. The Romantic pantheist constantly sought to locate the Supreme Being or His likenesses in the natural world by drawing parallels between Him and the things He had made. The character in *To Nature* evokes and links imagery of religious worshipping on the altar of natural harmony in exactly this kind of quest: When I try to draw from all that has been produced, it can well be a fantasy. Deep, deep delight that clings to me tightly; lessons of love and sincere piety are written in the leaves and flowers all around me. So let it be; and even if the whole world mocks this notion, it doesn't cause any dread, sorrow, or pointless confusion. So I will erect my altar in the fields, and the sky will serve as my fretted dome. The incense I offer to thee, the one God, will be the lovely scent that the wild flower provides. And you mustn't belittle even me, the priest of this little offering. This poem effectively conjures up pictures of a priest bowing before his divinity. The images are taken from external nature, namely the terrain and its flora and wildlife. If you read the poem carefully, you'll see the fervor or, better still, the frenzy behind the search to find poetry in everything the Supreme Being made. The pantheism in the poem is driven by this passion and unbridled yearning [9], [10].

The persona greets the Deity in a familiar tone, which is mirrored in the last two words of the poem, which is one striking aspect of the poem's immortal lines. Importantly, the persona chooses to communicate directly with the Deity rather than via a middleman, as Donne did in *Batter My Heart*, since there is some kind of link between them. The title of the poem, *To Nature*, might be interpreted as referring to the Creator as the Deity in the poem is deity of Nature rather than a deity from the Bible. In the poem, analogies between God and Nature are

presented. The poem, named *Nature*, finishes by making reference to God. The comparison is there. Coleridge's poem *Work without Hope* discusses the beauty of nature. *Work Without Hope* is built on contrast, that between man and Nature, with the speaking voice in the poem symbolizing man, much as Wordsworth's *Lines Written in Early Spring* and the *s Turned*. Nature is productive; each of the natural occurrences depicted in the poem has something very lovely and favorable about it. For instance, the slugs leave their lair. Naturally, this indicates that they are engaged in activity despite their sluggishness.

The word *sluggish* has an etymological connection to the slug, a species notorious for its dullness and lack of movement. Despite their sliminess, they are shown in this poem as being actively engaged. The bees, who are known for their production, are stirring as well. Even the notoriously inclement winter has some favorable qualities; on its beaming face is a dream of Spring, a time of abundance. These occurrences of nature are juxtaposed with the persona's personality in the poem. While this is going on, I am the only thing that isn't making honey, pairing, building, or singing. The goal of this comparison is to highlight or depict the lack of connections between the natural and human worlds. The word *and*, which can be seen in the lines above, emphasizes this. The second stanza of the poem extensively explores this lack of connection. The character is shown as recognizing the benefits that Nature has in store for man, but is either too isolated or preoccupied to make connections. He is a sympathetic guy who has abandoned himself, precisely as the persona in *The World is too much with us*. The brightened lips and wreathless brow of the persona who has lost touch with Nature only serve to exacerbate the problem. The main focus of *Work without Hope* is the gap between man's way of life and nature. The path that leads to true happiness has been lost by man.

The Romantic Poets' Works

On October 31, 1795, John Keats was born in London. His life was tragically short; he only lived for 25 years and 4 months before his away in Rome on February 23, 1821. Being a tubercular family, his family experienced all types of deaths, but particularly premature ones. When he was eight years old, his father had died in a riding accident, and when he was fourteen, his mother had passed away from TB. Tom, his younger brother, would pass away from the family consumptive legacy in 1818. Keats was able to leave behind a collection of poetry that established his reputation as a poet despite the shortness of his life. The fact that Keats was able to create such an inspirational body of poetry in such a short period of time is really a marvel. This miracle is analogous to Achebe's creation of *Things Fall Apart* in 1958, when he was twenty-eight years old and African literature was only beginning to take shape. Despite the failure of his first endeavors, Keats eventually wrote three volumes of poetry.

Poems, *Endymion*, *Lamia*, *Isabella*, *The Eve of St. Agnes*, and *Other Poems* are among them. A piece of beauty is a delight forever: Its attractiveness grows; it will never, pass into nothingness; but yet will maintain a bower calm for us, and a slumber, Full of beautiful dreams, and health, and quiet breathing. This is the introduction of *Endymion*, a popular reference. In this section, we will now evaluate a few of Keats' poetry. Wordsworth was once described by Keats as the egotistical sublime, which, in Stephen's interpretation, meant that he was always seeking a transcendental insight or perception and that much of the poetry he produced was based on his own observations and experiences. If Wordsworth lived up to this claim, Keats did too, because Keats' magnificent egoism established the Romantic movement. Keats based the majority of his poetry on his observations and experiences with life. *Ode to a Nightingale* is one of these poems.

A Nightingale's Ode

Keats' short life was marked by constant loss and grief. His life experiences inform *Ode to a Nightingale*. In the poem, Keats describes his meeting with a nightingale in May 1819. According to Charlotte Carstairs in *York Notes on Selected Poems*, John Keats said that the poem is a wonderful illustration of Wordsworth's description of poetry as the uncontrollable outpouring of strong emotions upon first reading. This is true since the poem was Keats' impulsive response to his meeting with the bird; after enjoying the bird's melody while sitting beneath a plum tree, he went inside and composed it. The speaker in the poem professes his sleepy insensitivity in the opening verse, which seems to be the result of ingesting a toxic plant or a medicine that induces slumber. The poet addresses the nightingale with an air of spontaneity and dramatic immediacy since the poem is an ode, a lyric poetry addressed to something inanimate or clearly absent. According to the speaker, his numbness is not caused by envy of the bird but rather by being overjoyed at its pleasure, whose song reminds the persona of the prosperous summer, much like the sound of the addressee in Milton's *O Nightingale*.

The persona then declares his desire for a draught of vintage, which is a kind of premium wine, saying that it would allow him to escape into the forest din, the realm of the nightingale. The final stanza emphasizes this urge to flee reality even more. Where men sit and listen to one another groan; Where palsy shakes a few, sad, last grey hairs; Where youth grow pale, spectre-thin, and dies; Where only to think is to be full of sorrow and leaden-eyed despairs; Where Beauty cannot keep her lustrous eyes; Or new love pine at them beyond tomorrow. These are things that you have never experienced among the leaves. The poem's third stanza effectively captures the anxiety associated with daily life. It makes reference to both Keats' personal experience his brother Tom passed away from tuberculosis in 1819, and his love for Fanny Brown was largely unfulfilled because of deprivation and to human life in general, and it is gloomy and somber, reminding one of Hardy's poems like *Hap* and *The Darkling Thrush*, among others, that vividly lament the plight of man in this world. Instead of liquor, as shown by the allusion to Bacchus and his leopards, poetry itself serves as Keats' escape from reality. This is the poem's fourth stanza's main idea. The fact that the world of the bird is the perfect world, where the night is soft and everything is in its right place, emphasizes this escape. The contrast used to show the discord between the natural world and the world of man may thus be seen as representing the bird as a metaphor for nature.

Although there are many problems in the human world, Nature is glorified; it is the standard and the picture of joy and perfection. Escape from suffering via whatever means perhaps through the means of poetry, as Keats phrased it—is a kind of cure-all. The poem's setting is presumably defined in the fifth stanza. The character is speaking to the bird while in a bush. And at this point, the ego is unable to notice the flowers at his feet. He hardly had enough vision to perceive anything in his immediate surroundings. He just has an intuitive understanding of the fragrances of the flowers. Whether he could see his surroundings or not, he was a figure in connection with Nature. He can enjoy nature because of his interior gaze. In essence, the poem's fifth stanza idealizes the speaker's flowery surroundings, which serves as the poem's backdrop. The poem's foundation is built on the idea of running away from reality. The sixth line of the poem, in which the character paints death itself in a favorable light, emphasizes it even further. One of the main characters in D.H. Lawrence's *Women in Love*, Ursula, views death as a magnificent culmination, a consummating event, and a progression from life. Perhaps this is the perspective Keats has on death in the sixth stanza of *Ode to a Nightingale*. He believed that dying would enable him to have the egocentric

sublime, which is a kind of transcendent experience. After meeting the bird, he is now ready to pass away: More than ever, it feels wealthy to pass away.

In the poem, the themes of immortality and death coexist; the former is shown in the seventh stanza. The bird is idealistically depicted as a phenomenon without mortality. Reading this stanza literally is the issue with it. However, if one interprets it figuratively, seeing the bird as a symbol of the sublime beauty of nature, one would understand Keats' assertion that the bird is an everlasting being; within is the truth of the assertion. According to the bird's apparent deathlessness in verse seven, the idea of eschatological is nullified. Because both the great and the good and the poor have listened to the bird's melody, it is ageless. In the last verse, the bird takes off when the speaker is brought back to himself and to reality by the word *forlorn*. The persona is uncertain about whether the recent experience he had was a vision or a waking dream; he seems perplexed. Keats has plenty of room in *The Ode* to release any suppressed feelings that may have been recollected in quiet. He forgoes the chance provided by the poetry to address such topics as disappointment, disease, old age, eternity, and death, among others. The poem's many shades of thinking are grouped according to the contrast between man and nature. The poem's presentations center on escapism. In the poem, Keats portrays this idea in such a spectacular way that it almost seems like a cure-all. The egocentric sublime is realized via escapism in the poem, however, if one reads it carefully enough.

A Grecian Urn's Ode

Another significant ode by Keats, *Ode to a Grecian Urn*, emphasizes the idea of immortality farther than *Ode to a Nightingale* did. The Ode is dedicated to a Greek urn, as is clear from the title. An urn is a vase-like receptacle used to store items, particularly cremated remains. Keats was inspired to write this poem by the beauty of this specific urn. Its exquisitely painted interior might provoke an immediate response from a sensual mind. Its body is divided into sections, and each section has an exquisite carving or painting on it. The urn is therefore transformed into a representation of lasting aesthetic beauty. The phrases *never*, *ever*, *forever*, and *still* support the poem's eternal theme. The artwork on the urn will endure for as long as the urn itself does. Because they are etched on the urn, these works of art have taken on a life of their own and are forever given life by the urn. Being an ode, the poem is directed to the urn. The words *bride of quietness*, *foster-child of silence*, and *sylvan historian* are metaphors used to address the urn.

These sentences provide a different image of the urn. One could be prompted to wonder why, as stated in the second verse, *unseen songs* are sweeter than heard ones. However, the fact that heard melodies fade with time persists; they are just natural, fleeting, and susceptible to time like everything living in the actual world. Unheard melodies continue to exist. They reside in the urn's microcosm, which is a microcosm inside a macrocosm, thus they are in the world but not of the world. It is independent and somewhat self-sufficient in its existence. Most essential, the artistic nature of the art that was created for the urn's body. The urn therefore has two qualities: permanence and beauty, which are also the poem's main themes. In the microcosm of the urn, there is a type of static continuation of life. This is the poem's central contradiction; however, it may be understood if one remembers that the urn provides life to the art pieces based on its form, and the poetry itself gives life to the urn. Therefore, if the poetry survives, the urn will too, and if the urn survives, the images on it will too. The poetry gives the urn's life an everlasting quality.

When I'm Afraid

The majority of Keats' poetry deal with the concepts of immortality and mortality. Keats was aware that he would pass away early since he had tuberculosis and other family members had already succumbed to death. He could feel his own impending death, and nowhere is this more poignantly expressed than in *When I Have Fears*. You might see how Shakespeare and Milton influenced Keats if you studied the poem carefully enough. Shakespeare's *When I Do Count the Clock* and Milton's *When I Consider How My Light Is Spent* are immediately brought up in relation to this poem. Keats was not doubtful of himself as a great poet; he knew he was a great poet for posterity, much like Milton, the most accomplished English poet. However, he had his worries. Milton was aware that his eyesight would prevent him from fulfilling his literary goals and doing the will of his creator. He then made an effort to show that infirmity does not exclude aptitude. Keats recognized that his impending death might put an end to his literary ambitions. In his poem *When I Have Fears*, he described his fears: *When I have fears that I may cease to be before my pen has gleaned my teeming brain, Before high-piled books, in charactery, Hold like rich garners the full ripened grain; When I behold, upon the night's starred face, Huge cloudy symbols of a high romance, And think that I may never live* This stanza's final phrase immediately makes me think of Milton's dark world and wide from *When I Consider How My Light Is Spent*.

The poem is essentially a philosophical construction that expresses the speaker's preoccupations with life, death, love, fame, and achieving one's goals. Because it deals with the poet's reflections on his literary life in light of his mortality, it has been referred to as a poet's poem. Everything loses meaning due to the poet's mortality, which calls fame, love, and creative ambitions into doubt. Lines 2 and 3 are a reflection of the literary fantasies. His pen in line 2 represents his literary output; his churning mind, his Miltonic genius; his vast stacks of books, learning; and characterly, writing. The second line's initial word, *that dream* may not be realized, emphasizes how tragic the whole scenario is. In this poem, Keats' unrequited love for Fanny is clearly depicted. She is the lovely creature of an hour, and the expression unreflecting love is a mirror to that. Given that existence is just temporary, the poem laments the foolishness of human aspirations and reduces everything to naught. If you attentively read the poem, you will see that its power is in its cosmic applicability. You can be misinterpreting the poetry if you take it to mean that it just refers to the author. The poem might therefore be seen as a depressing remark on life in general. The poem is mostly about fear, unrequited love, vanity, and the fleeting nature of human existence. Students must be able to discuss any of them as they appear in the poem.

CONCLUSION

His critical writings, particularly *Biographia Literaria*, explored the nature of imagination, poetry's link to philosophy, and the nature of creation. Coleridge's views on the function of the imagination in the production of art had a significant influence on later literary theory and criticism. In addition, Coleridge's works reveal his interest in the mystical and metaphysical. His interest with dreams, the subconscious, and the inexplicable is best shown in *Kubla Khan*. Readers are encouraged to consider the limits of human cognition and creativity in this mysterious poetry. In conclusion, Samuel Taylor Coleridge's writings provide a significant and varied addition to the canon of Romantic literature. Readers and academics are still enthralled by his poetry, prose, and critical studies because they provide deep understandings of the human condition, the capacity of the imagination, and the challenges of creative creativity. Coleridge's influence continues as a monument to the Romantic ideals' permanency and the power of writing to delve into the depths of intellectual inquiry and human experience.

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CHAPTER 5**WORKS OF PERCY BYSSHE SHELLEY CONTENT:
A ROMANTIC ERA**

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ABSTRACT:

The works of Percy Bysshe Shelley, a leading figure of the Romantic era, constitute a rich tapestry of poetry and prose that delve into themes of revolution, nature, individualism, and the transcendent. This abstract explores the contents and themes of Shelley's works, illuminating his profound impact on literature, philosophy, and social thought. From his lyrical odes to his philosophical treatises, Shelley's writings continue to resonate with readers, offering insights into the complexities of the human condition and the enduring pursuit of social and personal liberty. Shelley's poetry, exemplified in poems like *Ode to the West Wind* and *To a Skylark*, showcases his lyrical prowess and his deep connection to nature. Nature, for Shelley, served as both a source of inspiration and a metaphor for the human spirit's boundless potential. His verses vividly evoke the beauty and dynamism of the natural world while inviting readers to contemplate its deeper, symbolic significance. In addition to his love of nature, Shelley's works are characterized by his unwavering commitment to social and political reform.

KEYWORDS:

Alastor, Ozymandias, Percy Bysshe Shelley, Prometheus Unbound, Queen Mab, Romantic Era.

INTRODUCTION

The Romantic Movement was a revolutionary movement, according to some. All of the poets who produced work during this time had revolutionary ideologies. Percy Bysshe Shelley was one of these poets who made the most radical changes, if not the most radical changes. Shelley was a radical, nonconformist, and rebel who thrived on upsetting the status quo. He thought that society, institutions, and conventional morality had destroyed and corrupted mankind, and he looked for methods to free people from the restraints of the existing institutions. As shown by his essay *A Defence of Poetry*, Shelley views poets as legislators. He views them as the creators of civil society, the institutions of law, and the arts of living. Shelley began his life as a rebel at a young age despite being from an aristocratic household and being born in 1792. He was put to the greatest schools available in his day because of his aristocratic upbringing in the hopes that he would become one in the future, but due to his personality, he turned out to be against the same system that had raised him. In *Queen Mab*, Shelley writes, Power, like a desolating pestilence, pollutes whatever it touches. Like Blake, Shelley despised the tyranny of the state and the established religion because these two institutions were very powerful in England before, during, and after the Romantic period. The corrupting effect of power. While attending Oxford University, Shelley and Thomas Jefferson Hogg co-wrote *The Necessity of Atheism*, and they gave personalized copies of the book to each head of each Oxford College. At the time of its release, the book shocked and embarrassed the British people, and as a result, Shelley and his buddy were expelled from

Oxford. When his ship was damaged by a storm in 1822, Shelley passed away before turning 30. In this section, we'll look at a few of his poetry [1], [2].

Britain 1819

As a Romantic, Shelley produced poetry that captures the spirit of the movement he helped to start. The revolutionary attitude that defined the movement as a whole is one of the Romantic characteristics that is evident in his poetry. And *England 1819* is one of the poems that illustrates this drive toward revolt. The poem depicts the political climate in England in 1819, and Shelley's stance toward this climate is one of disgust and scorn: Princes, the dregs of their dull race, who flow, and an old, insane, blind, hated, and dying king Through public mockery mud from a muddy spring rulers who cannot see, feel, or know, but cling to their flagging nation like leeches until they fall, blind in blood, without a strike, A people starved and were stabbed in an abandoned field. An army committed homicide and preyed. Becomes a two-edged sword for everyone who uses it; golden and sanguine laws that seduce and kill; religion devoid of Christ and devoid of God; a sealed book; A Senate, which still upholds Time's darkest law, is a cemetery from which a majestic Phantom can emerge to illuminate our stormy day. To present such an uncompromising concept in poetry, one would need to be composed of stronger material. Such a person must have revolutionary blood coursing through his veins; he must be brave and courageous, pursuing the truth in all circumstances and in the face of all opposition. When this poem was composed in England in 1819, criticism of the government and the Established Church ran the danger of harsh responses from the government.

A risk-taking Romantic may easily label the Church as Christless. Such a poem could only be written by a daring Blake or a bold Shelley. *The Garden of Love* by Blake is no less remarkable: *The Garden of Love is where I went. I observed what I had never seen: Where I used to play on the green, a chapel was constructed in the middle. The Chapel's gates were closed, and it was written above the entrance, Thou shalt not. I then went to the Garden of Love, which was full of so many lovely flowers. And as I looked, I noticed that it was full with graves, with tombstones in place of flowers: Priests dressed in black were making the rounds and tying my pleasures and wants with briars. The England of 1819 as portrayed in Shelley's *England 1819* was not an egalitarian society; rather, it was one marked by inequality, tyranny, moral decay, and cruelty. This society was in desperate need of reform. It should be remembered that Wordsworth attempted to resurrect magnificent Milton in London: 1802, when he emphasized the urgent necessity for the English society to be fixed by restoring the virtues that had been lost. King George III was the reigning king of England 1819. At the time the poem was written, he had lost the public's trust. It was said that he was both senile and truly mad, as Shelley states in the poem's opening line. The next year saw the death of King George III. The poem did not end with an obituary for him. In *England 1819*, Shelley outlines the negative aspects of monarchy: Monarchs are callous and parasitic on the state, subsisting off public funds and impoverishing the ordinary man as a result.*

The orthodox view is that monarchy is divine and that it is the Almighty's desire that ruler's rule over their people. The Bible even mentions this. But Shelley, a fervent revolutionary, would not be convinced that such ideas were true. After all, according to the founding fathers of the contiguous states of the United States, all men are born equal and have certain unalienable rights granted to them by their Creator. Before drafting their renowned Declaration of freedom on July 4, 1776, the Americans had beaten this same British king, King George III, in their struggle for freedom. Therefore, it is important to remember that the fight against monarchy is also the fight for liberty. By no means was Shelley's criticism of the Established Church unwarranted. This is what Milton does in his *Lycidas*, when he refers to

Anglican priests as having blind mouths due to their unrestrained avarice. Like the majority of priests in any culture today, the priests in Shelley's England were not much better. Stephen's observation on the Church in Victorian England might aid us in understanding Shelley's perspective: In Hardy's writing, the Church is seen as a social and physical presence rather than as having anything to say about the spiritual life.

The towering structures, sonorous liturgies, and social standing are still there, but the true purpose of the Church has wilted and perished. It seems as if the Church is a large animal with a carapace or shell. The only thing that is visible is the shell; everything else that was alive within has died. The Church might now be seen as a metaphor for all of Victorian society outwardly enormous and majestic, but within rotten and torn by doubt. What Tom Hardy laments in his books did not begin with Victorianism; it simply followed the Romantic Period. Even during Chaucer's day, much alone Shelley's, it had existed. Therefore, it is understandable why Shelley describes the Church as Christless and Godless.' A crowd of around 60,000 individuals had assembled in St. Peter's Field in Manchester, England, for a peaceful rally. This incident occurred on August 16, 1819. The revision of parliamentary representation was what the protesters demanded. Many of the unarmed protestors were killed by soldiers on horses who had arrived to disperse the crowd. The Peterloo Massacre is the name given to this atrocity. Shelley condemns this slaughter in lines 7 through 9 of *England 1819*. He may thus be seen as a social critic who responded to contemporary concerns. Despite the poem's obvious asperity, it concludes on a positive note, contending that social injustices serve as a kind of springboard from which something better might emerge [3], [4].

DISCUSSION

In *Ode to the West Wind*, Shelley exhibits his romantic rage once again. The protagonist in the poem personifies the west wind and addresses it as in an ode. The poem is composed of five cantos, or portions, and is written in the terza rima style, in which each rhyme is connected to the next. The speaker of the poem summons the wild West Wind of autumn in the opening canto while describing its characteristics. The west wind is referred to be the breath of autumn, which personifies the season. The dead leaves are driven away from the wind's presence, which is invisible. And the wind may be considered a kind of supernatural, all-powerful immanent presence. Another task for the wind is to disperse winged seeds to their wintry bed, or within the ground, until the arrival of the wet season of spring. This wind is personified as a wild spirit and is urged to listen by the persona. It is shown as both a destroyer and a preserver. It is both a destroyer and a preserver since it signals the impending arrival of winter, a time of drier weather, while also protecting the seeds that will eventually grow into flowers in the spring. The ensuing cantos continue to develop the images that were introduced in canto.

When contrasted to the locks of a Maenad, a follower of the Greek deity of the vine, Dionysus, canto 2's picture is that of a canopy of clouds, or a canopy of cloud locks. The reference refers to the type of shaggy hair the Maenads possessed. To put it briefly, canto 2 illustrates how the wind affects the sky. Additionally, in canto 3, the poem describes how the wind affects the water. It awakens the blue Mediterranean water from its summertime slumber and also has an impact on the Atlantic Ocean. Even the life on the seafloor, or seablooms and oozy woodlands, is affected by the wind; they grow grey with fear. The effects of the wind on the land, sky, and sea are discussed in Cantos 1 through 3, respectively. Thus, the wind is shown as a strong force of Nature or perhaps Nature herself. It has an impact everywhere. In canto 4 of the poem, this powerful natural force is called upon to intervene and affect the persona. The persona prays to the wind, saying, As thus with thee in prayer in

my sore need, asking it to raise him spiritually because of his numerous struggles in life. Oh, carry me like a wave, leaf, or cloud; I stumble on life's thorns! Bleed, Since the wind has control over things that are natural, artificial, aquatic, or skyy, it also has the ability to affect people.

The character specifically requests the wind to use him as its lyre in canto 5 since a lyre is a musical instrument that emits pleasant tones when the wind blows through or over its strings. In this manner, the ego invites the wind to become him its agent of creative expression. However, it is not all. The character wishes to merge with the wind so that they become one; he also requests that the wind carry his ideas and disperse his words among others. Most significantly, he begs the strong wind to sound the trumpet of a prophesy via his words, his creative creations, and his poems. This prophesy speaks of wonderful things coming after the thorns of life. In an upbeat tone, the poem concludes by posing the following query: O Wind, Can Spring be long behind if winter arrives? The seasons in the poem's last line are both metaphors; one represents aridity, cold, or even death, while the other represents life. The conclusion is that life always follows death.

The poem has a wide variety of subjects. The themes of divine providence, the immanence of the Almighty, the travails of life, as seen in the experiences of the persona before invoking the wind, and the theme of death and life, as seen in the third and fourth stanzas of the first canto, are among them. In many respects, *Ode to the West Wind* embodies the Romantic temperament. It is egoistic in its first attribute. It details how the persona interacted with the wind. The only other person in the poem is the persona. Many Romantic poems center on the poet's personal experiences, and Shelley does the same with this ode. The character positions himself as a conduit for the impacts of the wind to reach others. The poem's last canto is where this is especially noticeable. Additionally, *Ode to the West Wind* exudes pantheism. The wind has a celestial, godlike, and paranormal quality. The Almighty and the wind are shown as being one and the same. In reality, God is represented by the wind in the verse. In this particular ode, a parallel is made between the Creator God and his creation, the wind. The Romantics would recognize the Almighty in his creation. The poem's heavenly symbolism is shown by the capitalization of the poem's topic, the wind, throughout. Additionally, the poem exhibits the romanticism-related idealization of Nature. Subjectively, the wind is shown in a magnificent manner. The persona's only reaction to the wind is one of appreciation. However, we are aware that in reality, wind may harm living things [5], [6].

Ozymandias

One of Shelley's most famous poems is *Ozymandias*. One of Shelley's poems expresses his distaste for monarchies and all of the associated problems, including tyranny, corruption, and inequity. A revolutionary poetry called *Ozymandias* despises monarchy: I met a traveler from an ancient land who said: Two enormous and trunkless legs of stone stand in the desert... Near them on the sand, Half sunk, a shattered visage lies, whose frown, and wrinkled lip, and sneer of cold command, Tell that its sculptor well those passion read, Which yet survive, stamped on these lifeless things The hand that mocked them, and the heart that fed. Nothing else is left. The deserted and flat sands extend far out around the deterioration of that enormous ship. The poem's title is a translation from the Greek for Ramses II, a great Egyptian pharaoh. His reign lasted about from 1290 to 1223 BC. He serves as a metaphor in this poem for strong rulers whose reigns have been usurped by circumstances. W.B. Yeats pens the following in his poem *In Memory of Eva Gore-Booth and Con Markiewicz*. This fact would assist highlight how time consumes all that breathes, including empires and monarchs, when applied to the setting of *Ozymandias*. The towering *Ozymandias* sculpture by Ramses II is in ruins since everything decays with time.

The story of Ozymandias describes the persona's interaction with a traveler who has traveled to an ancient land. Egypt is most likely the ancient country in question. The traveler described to the character one of the things he saw in the ancient country. It is a statue of Ramses II, also known as Ozymandias by the Greeks, that is in ruins. Two enormous, trunkless stone legs, a fractured face, and the writing on the pedestal are all that remain of the once-dominant figure. There is nothing left but them. The poem makes a somber statement on the vainness of human pursuits. Ramses II, the sculpture's subject, was a godlike figure during his time as king and was shown as being bigger than life. His dynasty ruled over areas of Arabia and Ethiopia. What was remained of his majestic monument, however, by the time the poem was written, was little more than faded relics of his imperial past. Shelley takes use of the poem's chance to make several important points, such as how empires rise and fall, how time overcomes all obstacles, how human political adventures are essentially vanity projects, and how timeless works of art withstand even the most trying circumstances. The poem's structure is centered on the idea of the immortality of the arts. At least the sculpture, together with its sentiments and inscriptions, has survived the once-powerful Ramses II dynasty [7], [8]. He was so strong that he inspired numerous mythologies, and he even had a city named after him. Emperor Constantine once ruled like Ramses II. It was called Constantinople. However, where is it now? It has become like the legs of stone without a trunk. Today, the city is known as Istanbul. And there once stood a forty-foot-tall, enormous white marble sculpture of the monarch. In fact, the sculpture of Ramses II and his rule in many respects resemble those of Constantine, and both were once magnificent sculptures that are now in pieces. One word best describes the destiny of the two emperors: vanity.

Content from George Gordon Lord Byron's Works

Before the Victorian Era, the later part of the Romantic Movement included Lord Byron, Shelley, and Keats. All three of these poets passed away at an early age, which was a commonality. Byron passed away at age 36, Shelley at age 29, and Keats at age 26. However, they had created lasting literary masterpieces before they passed away. Captain John Byron and Catherine Gordon of the Gigot Estate in the Parish of Fyvie, in the Formartine region of Aberdeenshire, Scotland, welcomed Byron into the world in 1788. When his father passed away in 1798, he was made a baron. His father was a spendthrift and rake. Byron studied at Cambridge University and the Harrow School. He liked Napoleon Bonaparte and the neo-classical English poet Alexander Pope. When he was barely fourteen years old, he began composing poems. He also has a ton of publications. Hours of Idleness, Childe Harold's Pilgrimage, The Corsair, and Hebrew Melodies are a few of them. Byron was a politician in addition to being a writer. In 1809, he was sent to the House of Lords, where he passionately advocated for Catholic emancipation and stood up for the frame breakers, or workers who destroyed machinery that had replaced them. He made multiple trips to continental Europe, where he subsequently joined the Greeks in their struggle against the Turks. In Greece, he passed away in February 1824 from illness [9], [10].

She Moves Beautifully

Some of Byron's most well-known lyrical lyrics may be found in his collection of Hebrew Melodies from 1815. She Walks in Beauty is one of these lyric poems. The poem was written on the spur of the moment by Byron in response to the beauty of Mrs. Wilmot, the wife of his cousin Robert Wilmot. She walks in loveliness, like the night of clear climes and starry sky; And all that's finest of dark and brilliant Meet in her aspect and her eyes: Thus mellowed to that gentle light Which heaven to garish day forbids. The poem captures the persona's wonder when he viewed the topic. The mysterious elegance that ripples through every raven tree or gently illuminates her face, where thoughts serenely sweetly describe how pure and priceless

their home is, had been somewhat diminished by one shade more and one ray fewer. The smiles that triumph, the hues that shine, but testify of days in goodwill spent, A mind at one with everything below, A heart whose love is innocent, are also on that face and across that forehead. This poem's use of opposites to describe Mrs. Wilmot's beauty is one of its most striking elements. The poem's first verse makes this clear. It is a certain kind of beauty that is based on opposing elements like day and night, dark and dazzling. The subject's beauty is balanced by these elements, which, despite their stark contrast, add to its exceptionality.

The poem's second stanza emphasizes how the subject's beauty is in perfect proportion to itself. Lines 7-8 make a point about this. Any beauty that is out of balance is completely unattractive. For example, it is impossible to call a very small lady with stunning looks lovely. The topic of this poem is really beautiful, and there is nothing that should be changed or added to her natural beauty. She will lose some of her attractiveness if this is done. The eighth line's the nameless grace alludes to a trait or collection of attributes present in her hair and face. She is of nameless elegance for her exceptional, flawless beauty. However, her beauty, as described by Lord Byron himself, is comparable to that of Helen of Troy, the most beautiful lady in Western Civilization and the inspiration for the mythical Trojan War. What kind of a lady is this? The second stanza's remaining lines are dedicated to describing the subject's aesthetic qualities. The last verse makes a further mention of these characteristics.

The lady in issue is not just physically attractive; she also has a deep-seated beauty that comes from inside since she is a decent person. The last three lines of the final stanza are focused on this. This kind of beauty is quite uncommon. Such beauty and morality seldom often go together. For example, Helen's stunning beauty had set the topless towers of Ilium on fire. Her beauty was magnificent, but it was also terrible. Such was the allure of Yeats' Maud Gonne, who served as the inspiration for No Second Troy. *She Walks in Beauty's* language echoes Wordsworth's assertion in the Preface to *Lyrical Ballads* that a large portion of the language of every good poem cannot in any way differ from that of good prose, implying, of course, that the language of poetry should be straightforward, a style of language primarily spoken by men. Because poetry represents actual human language, the Romantics emphasized the simplicity of its vocabulary. *She Walks in Beauty's* shape is based on this principle. The speaker's perspective on the matter is also important to consider. It reminds me of how the Highland lass was treated by the character in *The Solitary Reaper*. It has a subjective quality that conveys adoration and strong emotions. Lord Byron may not have been able to write this poem if it weren't for the sentiments he felt for Mrs. Wilmot.

Prometheus

It has been noted that the Romantic temperament was defined by the concept of revolt and revolutionary enthusiasm. By no means was Byron an outlier. He had been good friends with Shelley and they both believed in revolution. In his famous *Prometheus*, Byron used this revolutionary spirit; Shelley, of course, did the same in his closet play *Prometheus Unbound*. The Greek tale of Prometheus, a giant, who stole the power of fire from the gods and gave it to men, is the inspiration for the movie *Prometheus*. The power of fire was intended to promote human technology. Zeus, the god of the gods, was so furious with Prometheus for this crime that he had him bound to a rock, with the instructions that during the day, a vulture or an eagle would eat his liver, and during the night, the liver would regenerate. Hercules, a different deity, slew the vulture or eagle and freed Prometheus from the rock where he was being punished. Even though the tale is legendary, Byron's poem uses several metaphorical elements to great effect. The protagonist of the poem *Prometheus*, Prometheus, is the one who frees the masses. Even though he is a deity, he supports the mainstream cause. He is seen as a revolutionary hero who suffers as a result of his well-known deed of kindness.

Zeus is a representation of the Established Church or the established power. He also represents organized despotism. He did not want man to be free of intellectual and technical ignorance since it would encourage them to strive for higher ideals. He punishes Prometheus as a result. Prometheus' punishment may be seen as an overreaction; the human race's hero does not deserve such torture. Prometheus is shown in Prometheus as enduring heroic pain. The revolutionary significance of this pain is highlighted in the poem. This is true since Prometheus has the chance to give himself up for punishment but chooses to act stoically instead. The poem praises him for rescuing mankind from the shadows. His magical talent is comparable to the forbidden fruit that Satan tempts Eve to consume in Genesis. In some ways, Prometheus serves as a metaphor for Romantic Satanism. Just as the forbidden fruit in the Genesis myth of the Fall is the knowledge of good and evil, eating it would make one like God, so too in the myth of Prometheus would the magic of fire he gave man advance mankind and allow him to one day be like the gods. Zeus, however, did not want to hear about it and punished the source of light. Prometheus might also be seen as a metaphor for freedom. He encouraged man to have the freedom to be like gods by giving him the gift of fire, advancing man as liberty enlightens the world: Thy Godlike crime was to be kind, to reduce with thy commandments less the total of human misery.

The one and only goal of Prometheus is to liberate man from intellectual ignorance and darkness. And to empower Man with his own mind. As a result, he gains the status of a hero in people's eyes. The revolution that the Romantics, particularly Shelley and Byron, celebrate in their poetry is his crime. We have looked at two of Byron's poems in this unit: *She Walks in Beauty* and *Prometheus*. We've also seen that the two poems' subject issues are consistent with those of the Romantic. Mrs. Wilmot represents the idealized version of nature in Byron's poem *She Walks in Beauty*. The subject is a good lady, and her beauty is flawless and extends beyond the physical to an inner demeanor. In praising nature's virtues and splendors, Byron always idealizes it. In *Prometheus*, we find a revolutionary hero dedicated to saving man's condition and giving him the tools, he needs for mental liberation and economic progress. Unfortunately, the ruling class that Zeus stands for would rather that he be severely punished for daring to do such a redeeming deed.

Table of Contents: A Comparative Analysis of A Few Romantic Poems

Romantic poetry covers a wide range of topics, from deeply felt feelings to revolutionary assertions. The Romantics took great pride in criticizing whatever they believed was corrupting the purity and simplicity of human existence and emphasized that love should take precedence over reason. We'll do a comparative examination of a few Romantic poetry right here in this course. Do well to pay close attention to the recurring themes in the poetry written throughout the literary movement.

Review of a Few Romantic Poems

Like the poetry of the majority of Romantics, Blake's poetry expresses disillusionment. Its annoyance is caused by the desire to fix social irregularities. Because, in Davies' words, society is man-made; it can be changed by man, Blake and Shelley have certain things in common when it comes to resolving social anomalies. The two were well renowned for criticizing both the tyranny of organized religion and the monarchy. England 1819 by Shelley and Blake would be a lovely combination. The two poems' names make it clear to the astute reader that they are sociological in perspective and investigate the social fabric. The England of Shelley and Blake is a microcosm and a macrocosm of each other, respectively. Since London is the capital of both England and the United Kingdom, the two are thus parallel. The state and the church, the two poles of English society, are mocked in the two poems. The

speaker in London is a keen observer and social critic who examines many aspects of London life. He notes that the manacles of the mind have left scars of weakness and misery on the faces of city people. Whose mind, then, is the question? The poem contains hints that indicate to the causes of society's ills as one reads through it. The third verse of the poem reveals these sources:

How every darkening church is horrified by the chimney sweep's lament, and the helpless soldier's sigh runs in blood down palace walls. The poem's central section is this stanza. It's similar to the way a climax is marked by the rising activity immediately before it and the lowering action immediately after it. Despite its symbolic nature, both the soldier and the chimney sweep relate to the underserved and suffering people. The soldier and the sweeper are bound to the palace and the church, respectively. Thus, it is suggested that rather of aiding in the ordinary man's problem-solving, the church and the palace exacerbate it.

This is an unreserved condemnation of the church and the king, the two sides of the English coin. The courageous Blake and Shelley were among those who had received this kind of condemnation. Blake's actions in London correspond to Shelley's actions in England 1819. In the poem, Shelley expresses his contempt for the monarchy without holding back; in the words of Marc Anthony in Julius Caesar, he speaks right on, without prevarication. He highlights the drawbacks of the monarchy as a form of governance. The palace walls of Blake's London are compared to the kings in this poem. The critique of the monarchy's shortcomings in England 1819 is more vivid and pointed. The poem's first six lines make this clear. The royal personages of England in 1819 are portrayed by Shelley as callous parasites who destroy the state's economy to the disadvantage of the average person. The poem's starving and stabbed characters are comparable to London's chimney sweepers. The army is seen as a two-edged blade, making one think of the unfortunate soldier from London. The church is also the target of significant criticism; there is something fundamentally wrong with it is Christless and Godless.

They greatly compliment one other in Shelley's England 1819. Any institutionalism that despises the average person will not be spared by the two writers. Wordsworth had bold ideas about societal change. But when it counted the most, he was no match for Blake or Shelley. He couldn't be as brutally critical as the two. Never could a Wordsworth write a Garden of Love or England 1819. A stance like that may have prevented him from receiving the poet laureate title that was awarded to him in 1847. Like Achebe's courageous denial of national honors in the face of dust and famine, Blake and Shelley's unyielding position could only come from those who do not consider what they would gain from the state. Only hardliners or persons with strong values would advocate for it. Blake and Shelley were in a sense fanatic. Or, even better, they saw things that were only accessible to an intellectual elite since they were considerably ahead of their time, much like Hardy.

CONCLUSION

It moving illustrations of his support for liberty, equality, and justice are Prometheus Unbound and The Masque of Anarchy. His demand that oppressive regimes be overthrown and the assertion of individual rights still stands as a potent example of his revolutionary spirit. The involvement of Shelley with philosophical and metaphysical subjects may also be seen in his writings, such as A Defence of Poetry and Adonais. The nature of creation, the poet's function as a visionary, and the persistent influence of art on human civilization are all topics covered in these essays. In summary, Percy Bysshe Shelley's writings represent the fundamental Romantic values of individuality, nature, and social justice. Readers and intellectuals are still challenged by his poetry and prose to consider their connection to the

natural world, their quest of individual and social freedom, and the eternal value of creativity and imagination. The works of Shelley are evidence of the Romantic ideals' pervasive applicability and their ability to elicit contemplation and meditation on the human condition.

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CHAPTER 6

A COMPREHENSIVE OVERVIEW: ROMANTIC FICTION AND REALISM

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ABSTRACT:

The contrast between Romantic fiction and Realism marks a pivotal transformation in the history of literature. Romanticism, which emerged in the late 18th century, celebrated imagination, emotion, and the supernatural, often portraying idealized worlds and characters. In contrast, Realism, flourishing in the mid-19th century, aimed for a more faithful representation of everyday life and human nature, depicting the complexities and flaws of individuals and society. This abstract explores the key characteristics and differences between Romantic fiction and Realism, highlighting their profound impact on the development of literature. Romantic fiction, as exemplified by works like Mary Shelley's *Frankenstein* and Nathaniel Hawthorne's *The Scarlet Letter*, is marked by a focus on emotion, individualism, and the sublime. Romantic authors often used nature as a backdrop for exploring the human psyche and emotions. These narratives often featured larger-than-life characters and elements of the supernatural, reflecting a fascination with the extraordinary.

KEYWORDS:

Artistic Movement, Character Development, Emotion, Imagination, Industrial Revolution, Literary Style.

INTRODUCTION

Though one lived longer than the other, Wordsworth and Keats had a lot in common. They were connected, at the very least, by their shared intellectual awareness of the Romantic era. Additionally, Carstairs has shown creativity by pointing out that Wordsworth's concept of poetry as a spontaneous outpouring of strong emotions is well exemplified by Keats' *Ode to a Nightingale*. The *Solitary Reaper* is Wordsworth's impulsive response to seeing a rural girl reaping and singing all by herself in the Highlands, much as *Ode to a Nightingale* is Keats' creative response to his experience with the nightingale. In the two poems, the poets exhibit a fair deal of subjectivity toward their themes, which are both components of the outside world that reside in a rural setting. In the poems, these two contrasting components of Nature are shown as existing in a world apart from that of the local civilization. This world is one of purity, joy, and homosexuality, not one of natural sorrow, loss, or pain or leaden-eyed despairs. A world of peace and joy may be found there.

The two poems' idealized tones serve to support this. The two poems' treatment of egoism is also significant. Many Romantic poets drew inspiration for their works from their own life experiences. The two poems are connected by this notion. The poet's ego is the only other entity in *The Solitary Reaper* outside the rural reaper. In *Ode to a Nightingale*, the poet's persona is the sole human being there, making up the whole of the human population in the poem's environment. He watched and then reported what he saw. The poem's usage of the single first-person pronoun draws attention to this. The idea of egoism serves as the basis for many of Wordsworth's other poetry. Poems like *I Wandered Lonely as a Cloud* and *Lines Written in Early Spring* are examples of this kind. Take a look at his pantheistic song *My*

Heart Leaps Up: When I see a rainbow in the sky, my heart jumps with joy. This was also the case when my life just started, and it is still the case now that I am an adult. The Man is the father of the Child; I might desire for my days to be like that. inherent piety ties each person to the other. The persona's inner sense of awareness and longing for transcendentalism serves as the motivating stimulant that fuels the passion underlying the aforementioned utterances. It's hardly surprising that Keats describes him as egotistical sublime. However, Keats himself may also use the insult [1], [2].

Readings of the period's poetry have mostly contributed to the identification of romanticism. However, certain important novels from this time are regarded as Romantic in a sense that is comparable to much of its poetry since they represent the canon that the Romantic era is made up of. These books are categorized thematically, for example, as: regional novels, like those by Sydney Owen son and Maria Edgeworth that are set in Ireland, and those by Walter Scott that are set in Scotland; fiction by women writers, like Austen, Frances Burney, Edgeworth, and Mary Shelley; and authors who deal with some of the political upheavals of the 1790s, like William Godwin, Elizabeth Hamilton, Mary Hays, Thomas Holcroft, and Mary Wollstonecraft. In a way that is unique to the time, the bulk of these works share certain thematic preoccupations including sensibility, nationalism, the Gothic, and the sublime. In this lesson, we'll look at a few Romantic authors and some of their key themes. In his comprehensive study *English Fiction of the Romantic Period*, Gary Kelly attempts to characterize the Romantic novel in his description of Jane Austen as the representative Romantic novelist' as follows: she deals superbly with the central thematic and formal issues of the novel of the period the gentrification of the professional classes and the professionalization of the gentry, the place of women in a professionalized culture that denies them any significant role in public or professional life, the establishment of a national culture of distinction and discrimination in the face of fashion and commercialized culture.

The re-siting of the authentic self in an inward moral and intellectual being so cultivated as to be able to negotiate successfully the varieties of social experience and cultural discriminations, the establishment of a standard speech based on writing, and resolution of the relationship of authoritative narration and detailed representation of subjective experience. The characteristics he lists, however, sharply contrast with what he later refers to as the central characteristics and achievements of Romantic poetry intense, transcendent and reflexive subjectivity, supernatural naturalism, and discursive self-consciousness. While this description, at least in part, applies to many novels of the Romantic era. In a later essay on *Romantic Fiction*, Kelly draws a comparison between the two forms of Romanticism poetry and fiction to suggest that the novelists of the time sought to explore domestic affections, local life, and national culture with as much or more success than the poets of the time. Austen, Burney, Edgeworth, Radcliffe, Scott, and Mary Shelley are just a few of the era's most well-known and important fiction authors. The changes in British culture that emphasize the value of family life and sound judgment are supported tacitly or explicitly by these authors, who also criticize the alleged Romantic mentality formed by many Romantic poets.

It may be challenging to relate the Romantic novel to a romantic agenda established by poetry since, at the time, and particularly in the 1780s and 1790s, the novel was not regarded as high art in the same way that poetry was, an impression that has persisted in more contemporary literary criticism. Coleridge, a frequent reviewer of fiction for the *Critical Review*, satirized both fiction-readers and fiction-readers by expressing wryly the common perception of the novel as a harmful, if temporary, mental and moral influence and additionally as a pointless waste of the reader's time. He asserted: For as to the devotees of

the circulating libraries, I dare not compliment their pastime, or rather kill time, with the name of reading. This genus includes as its species, gambling, swinging, or swaying on a chair or gate; spitting over a bridge; smoking; and snuff-taking. Instead, think of it as a type of beggarly daydreaming, during which the dreamer's intellect provides for itself nothing but sloth and a little mawkish sensitivity. However, many other, more conservative critics of his day voiced grave moral condemnation of the genre as a whole, in contrast to Coleridge's generally lighthearted tone [3], [4].

DISCUSSION

In *The True Story of the Novel*, Margaret Anne Doody writes that realism was new in the eighteenth century and dominant in the nineteenth. Prescriptive realism, as she calls it, allegedly forced authors to only write about what seemed reasonable or probable in day-to-day life. However, there were several literature subgenres that rejected such realism throughout the Romantic era, including science fiction, the Gothic book, the Oriental story, and the historical romance. However, these works were condemned by critics of the day for their lack of reality and their damaging moral impact on the reader. A novel's artistic merit was at the time judged on the basis of its moral tendency as well as its formal and stylistic qualities. Some cultural arbiters, who included many literary reviewers and educational reformers as well as some novelists, believed that a lack of realism could exacerbate an immoral influence on readers of a particular work. Any effort that departed from this idea is unacceptable. For example, *The British Critic* criticized Matthew Lewis' *The Monk* in terms that implied a connection between its immorality and its unrealism: Lust, murder, incest, and every other atrocity that can defame human nature are brought together without the slightest apology of probability or even possibility for their introduction. Although Coleridge plainly did not want to limit himself to what may be seen in actual life in his own poems, his critical review of Ann Radcliffe's books in *The Critical Review* shows that realism or plausibility had become an innate expectation in fiction. Coleridge's selection of two novelists from the eighteenth century whose works most diverge from his own Romantic poetry appears noteworthy since it suggests that non-realism and the novel are best kept apart [5], [6].

Gothic Novel and Romantic Literature

In terms of the significance given to nature, the language of the picturesque and the sublime used to describe it, and the quasi-religious association attached to the beautiful and the terrifying in nature, Ann Radcliffe's Gothic novels have much in common with some Romantic poetry, such as Wordsworth's. Several Romantic writers found inspiration in Radcliffe, including Keats, who addressed her as Mother Radcliffe in a letter to George Keats. In another letter to Reynolds, he makes the following promise: I'll cavern you, and grotto you, and waterfall you, and wood you, and water you, and gigantic rock you, and tremendous sound you, and solitary you. From there, I aim to tip you the Damosel Radcliffe. The second letter that was cited implies that Radcliffe serves as a signifier for a variety of generic patterns and customs. Numerous authors were affected by Radcliffe's writings, notably Jane Austen, who parodied Radcliffe's bombastic vocabulary and incorporated parts of her stories into *Northanger Abbey*. Heroines like Adeline and Emily St. Aubert, as well as idealized, benevolent paternal figures, all share an almost crippling emotional susceptibility to nature. This appreciation extends to both its beauties and its more threatening or terrifying manifestations, such as thunderstorms. It also extends to its more threatening or terrifying manifestations.

Radcliffe's villains, terrible aristocrats like Montoni and the Marquis de Montalt, are oblivious to the beauty of nature, and her lower-class characters, servants or peasants, can

only react to it in a caricatured, sometimes inaccurate manner that is reserved for patriotism. In Radcliffe's second book, *A Sicilian Romance*, a beautiful landscape instills a pleasant melancholy in Mme de Menon, which enhances Mme de Menon's perception of the landscape to the point where it is almost hallucinatory: Fancy caught the thrilling sensation, and at her touch the towering steeps became shaded with unreal glooms; the caverns more darkly frowned - the projecting cliffs assumed a more terrific Madame was moved by the scene's profound awe. As in other passages in Radcliffe's works, nature is implied to be a physical embodiment of the divine in this one. Similar to Radcliffe, poets who utilize nature in a similar way, like Wordsworth or Keats, promote an anti-rationalist, irrational emotional reaction to nature in order to understand more profound truths about the universe. As in Wordsworth's poem *The Wanderer*, which aestheticizes an emotional response to the hardship or sadness experienced by others, compassionate empathy with other people and a love of nature are both aesthetic experiences and virtues in Radcliffe's novels.

In Wordsworth's poetry, select fortunate people, like the Wanderer or the poet-narrator, have access to this enhanced openness to nature and to compassion. The fact that Radcliffe's sympathetic heroines are also poets is significant because their impromptu verses, which are interspersed throughout the novels, oddly don't seem to reflect the heroines' situations; instead, they tend to concentrate on the scenery or on mythical situations. Like Wordsworth's *Wanderer* and the poem's narrator, their poetic sensibility seems to preclude practical action. When Gothic and supernatural aspects are eliminated, the villains are rightfully punished, and the heroines are ensconced in happy bourgeois marriages with tidy inheritances to ensure their futures, the Romantic components of Radcliffe's works are eventually subdued. Additionally, Radcliffe was well-known among her contemporaries for making the supernatural seem reasonable in her books to the point that some critics, like Coleridge, thought it even less credible than the strange occurrences themselves. Since it is still engraved in the possibilities provided by nature for human encounter with the divine, the supernatural never completely disappears from Radcliffe's works. Salvator Rosa's paintings, which later came to symbolize the Romantic conception of the picturesque as wild, rugged, and asymmetrical, had an influence on Radcliffe's luminous descriptions of landscape. In several of her novels, Radcliffe unironically alludes to Salvator to highlight particularly picturesque scenes [7], [8].

The Sublime and the Romantic Novel

Following Edmund Burke's influential definition of the sublime in his *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*: fitted in any sort to excite the ideas of pain, and danger, that is, whatever is in any sort terrible, or is conversant with terrible objects, or operates in a manner analogous to terror, is a sour taste, Radcliffe also explicitly links the highest forms of aesthetic pleasure with terror and horror. For instance, the protagonist Adeline in Radcliffe's *The Romance of the Forest* yearns to see the dreadful sublimity of a rainstorm in the mountains, although from a position of safety. As is common in many other well-known and significant works of this era, such as Goethe's *The Sorrows of Young Werther* and Wordsworth's *Prelude*, the contemplation of a picturesque or sublime spectacle is frequently associated in Radcliffe's novels with both melancholy reverie and with a pleasure akin to religious ecstasy. The receptivity to nature and to sadness are portrayed as qualities in Goethe's and Radcliffe's novels. One of Werther's most appealing traits in *The Sorrows of Young Werther* is his keen love of mountain hiking at the book's beginning, while his later nihilism is a result of his declining capacity to react to nature [9], [10].

Mary Wollstonecraft

The fight between conservative and radical politics in Britain that erupted after the French Revolution in 1789 is depicted in many Romantic era books and poetry, particularly those produced in the 1790s. The sentimental conservatism of Edmund Burke's *Reflections on the Revolution in France*, on the one hand, and the rationalism and political radicalism of Thomas Paine's *Rights of Man* and Godwin's *Enquiry Concerning Political Justice*, on the other, were in many ways the two intellectual stances epitomized. Even books without a clear political aim might contribute to this discussion. For instance, Radcliffe criticizes and subverts the chivalric code and the position of power within the aristocracy that Burke defends in *Reflections*, even if she draws on his previous views on the sublime. The later piece offered a passionate defense of a society that is founded not on an equally rights-guaranteed constitution crafted with reason, but rather on unquestioning adherence to monarchical authority and an unwritten code of chivalry. Burke uses the word prejudice again and gives it a positive spin, while disparaging reason and enlightenment. Mary Wollstonecraft's *A Vindication of the Rights of Men* was one of the earliest responses to Burke's polemic to be published, and it took aim at Burke's preference for sensibility and feeling over logic.

She critiqued this in further detail in *A Vindication of the Rights of Woman*, focusing in particular on the harm that his promotion of chivalry and feeling caused for women a problem she had previously spoken opposition to in her first fictional work, *Mary*. If my readers would excuse the sportiveness of fancy and give me credit for genius, I would go on and tell them such tales as would force the sweet tears of sensibility to flow in copious showers down beautiful cheeks, to the discombobulation of rouge, etc. in the first chapter of this novel. Sensitivity is the most exquisite feeling to which the human soul is susceptible; when it permeates us, we feel happy; and if it lasts unmixed, we might form some conjecture of the bliss of those paradisiacal days, when the obedient passions were under the dominion of reason and the impulse of the heart did not need correction. However, this particular kind of sensibility is promoted as a virtue in her eponymous heroine of *Mary*.

Wollstonecraft makes a distinction between feelings that are artless and unaffected as opposed to those that are artificially cultivated, and links sensibility with reason and well-disciplined emotions, as opposed to passions, to make her seeming ambivalence towards sensibility self-consistent. The heroine's sensitivity is depicted as both a virtue and a liability in its excess in Wollstonecraft's unfinished second book, *The Wrongs of Woman, or, Maria*, which is nurtured in middle-class women by the constraints of their education. When it is revealed that the villain in this story is Maria's husband and that the horror is set in middle-class England, Wollstonecraft subverts popular expectations. She uses the well-known Gothic pattern of having her heroine imprisoned in a madhouse by a cunning villain. Even more subversively, Wollstonecraft supports a woman's freedom to seek love elsewhere if circumstances force her to do so. She criticizes a culture in which clever, sensitive women could be openly mistreated by males and were unable to find fulfillment in other ways in both of her works.

Theodore Godwin

One of the most important polemics produced after the French Revolution and in opposition to Burke's *Reflections* was William Godwin's philosophical essay *An Enquiry Concerning Political Justice*. In the 1790s, *Political Justice*'s brand of rationalist idealism influenced Wordsworth and Coleridge as well as overt radicals like Wollstonecraft. It also served as an inspiration for a later generation of writers, including Mary and Percy Shelley, Godwin and

Wollstonecraft's daughter and son-in-law. Godwin attempted to use the potent medium of fiction to express his social critique, as outlined in *Political Justice*, in his first book *Things as they Are, or the Adventures of Caleb Williams*. By doing so, he hoped to reach a larger audience than he had with his political treatise, as novels were quickly becoming popular among the general public and could be easily rented from lending libraries. It is now known to philosophers that the spirit and character of the government intrudes itself into every tier of society, according to Godwin, who said this in the novel's introduction from 1794. But this is a reality that ought to be spread to those who philosophy and science books are unlikely to ever reach. In order to understand a broad overview of the forms of domestic and unrecorded dictatorship by which man becomes the destroyer of man, it was recommended in the conception of the following book.

Godwin de-emphasized the political message outlined in the 1794 prologue and instead concentrated on the psychological origins of the work in his preface to the 1832 edition. By 1832, Godwin may have recognized that the suspenseful storyline had taken over the majority of the book, making it look spectacular rather than a realistic depiction of home oppression. Godwin's characters and circumstances must seem socially typical, the consequence of systemic injustice in order to function as an exposé of things as they are, or at the very least to investigate the effects of a severe misuse of existing social institutions and power structures. Godwin, however, eliminates the chance that readers would see either the narrator Caleb or the aristocratic anti-hero Falkland as representations of their respective social classes by emphasizing their unique traits and skills throughout the book. Both men have obsessive tendencies—Falkland with his reputation, Caleb with his curiosity, and eventually both with one another. While Caleb has seemingly limitless skills, acting throughout the book as a secretary, librarian, journalist, teacher of geography and mathematics, carpenter, and watchmaker while posing variously as a tramp, an Irishman, and a Jew, Falkland is a gifted poet and conversationalist and the ideal cultivated patrician. If the book is meant to be read as a social critique, the novel's conclusion seems strangely contradictory.

Falkland's tyrannical abuse of power is stopped, but only because Caleb confronts him and gets him to admit to his previous crimes; in other words, his unfair persecution of Caleb ends as a result of Caleb's individual actions rather than the actions of social justice. Even so, Burke's assertion that English society is best off as it is, built on a foundation of purportedly traditional chivalry and prejudice, can be read as a critique of Godwin's portrayal of Falkland's obsession with honour and reputation as the root cause of the evils of despotism in the novel. Falkland is criticized by Caleb for his dishonest commitment to a code of chivalry that led him to murder and lie despite his other moral beliefs in order to preserve his honor—an honor that is more concerned with maintaining his reputation or good name than with actual virtue. Nevertheless, Caleb is also concerned in maintaining his own reputation and good name, even if he never acknowledges that this is a shared goal between him and Falkland. Another revealing aspect of Caleb's self-analysis is that, despite his insistence on the innocence of the curiosity that led him to spy on his master Falkland, he seems to get sadistic pleasure from the control he has over him. In addition, while declaring himself to be the victim of persecution at the beginning of the book, Caleb seems to be the persecutor and Falkland the sufferer in the first volume, yet these roles are reversed throughout the majority of the final two volumes.

At numerous times, Godwin uses language that is akin to the Burkean sublime to describe Caleb's enjoyment of the emotion of terror mixed with unlawful power that he feels when spying on Falkland. He describes it as a tingling sensation that gives him amazing energy. Godwin revisits several traditional Gothic themes and settings in *Caleb Williams*, including

dark secrets, despotic tyrants, imprisonment, and pursuit in gloomy ancestral estates, dark dungeons, and wild landscapes. Caleb Williams also explores the nature of power, the source of its authority in the oppressive past, like many Gothic novels. Since these Gothic books are set in modern England rather than a Roman Catholic or European past, the way these Gothic tropes are used is sometimes unusual for Gothic novels. This reversal of Gothic tradition may result in sharp societal critique. Since several of Godwin's acquaintances were detained when he was writing the book and many others were held in cells that resembled Caleb's dungeon, the description of Caleb's dungeon was inspired by prisons he had really visited.

Our dungeons were little chambers that were 7/4 feet by 6/4 feet. They were subterranean, wet, and devoid of windows, lights, or air, with the exception of a few holes drilled into the door for this reason. Three people were put to sleep in several of these deplorable containers. The language is the opposite of Gothic hyperbole, and most important details are provided by negatives, reversing a number of Gothic conventions. First, Godwin is very specific in describing the cell, including its dimensions to the nearest six inches, resisting the Gothic tendency to describe in terms such as indescribable. Second, Gothic novels typically locate their dungeons in the safely remote world of medieval continental E. When Caleb has just escaped his prison and is forced to spend a day standing hidden in a shallow cavern to avoid detection by his former guards, the perilous situation and his state of hunger and exhaustion are described as producing no particularly pleasant sensations. However, the hyperbolic language of Caleb's paranoia for example, I feel like I'm being watched - is quite different from the restrained emotional language typical of Gothic fiction.

CONCLUSION

The goal of realism, as demonstrated in the writings of Gustave Flaubert, Leo Tolstoy, and Jane Austen, was to accurately and objectively portray everyday life. The representation of common people, their moral quandaries, and the social settings that molded their lives were highlighted in realist writing. It was intended to provide readers a straightforward look at life in general. The change from Romanticism to Realism is a reflection of a larger movement in the 19th century's intellectual and cultural atmosphere. Disillusioned by the Romantics' idealistic outlook, realist writers explored topics like social class, industrialization, and the social effects of science in order to tackle the complexity and paradoxes of a world that was changing quickly. In conclusion, the transition from romantic to realist fiction was a fundamental development in literature, reflecting shifting perspectives on the human condition and society. Realism welcomed the commonplace and the objective whereas Romanticism glorified the unusual and the emotive. However, both revolutions continue to have an impact on modern literature, showing us the persistent ability of fiction to represent the complexity of human experience and to connect with shifting social issues.

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CHAPTER 7

MARY EDGEWORTH, SYDNEY OWENSON AND WALTER SCOTT

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ABSTRACT:

This abstract explores the literary contributions of three prominent authors of the late 18th and early 19th centuries: Mary Edgeworth, Sydney Owenson (later Lady Morgan), and Sir Walter Scott. These writers played a significant role in shaping the literary landscape of their time, each making distinct contributions to various genres and themes. From Edgeworth's moral tales and Owenson's nationalistic fervor to Scott's historical novels, their works reflect the social, political, and cultural contexts of the Romantic era. Mary Edgeworth is best known for her moral and didactic tales, including *Castle Rackrent* and *Belinda*. Her works often explored themes of social class, gender roles, and cultural differences. Edgeworth's narratives were characterized by a keen social consciousness and a focus on moral development, making her a key figure in the development of the novel of manners.

KEYWORDS:

British Literature, Enlightenment, Irish Literature, Novels, Romanticism, Satire.

INTRODUCTION

Many of Scott's novels, as well as Maria Edgeworth's *Castle Rackrent* and Sydney Owenson's *The Wild Irish Girl: A National Tale*, fall under the category of regional novels because they all have a passion for valuing and representing recent or past cultures that were seen as other than English in the newly united Britain. The degree to which each of the three novels truly details society and gives the people in the places they are describing distinct personalities sets them apart from one another. While Edgeworth satirically exposes both a failing Irish feudal system in *Castle Rackrent* and the mistreatment of the Irish by their English landowners and their dishonest bailiffs in *The Absentee*, Owenson's book is unashamedly pro-Irish and romanticizes the countryside and the people. In his Scottish books, Scott walks a type of middle ground where the past is either a source of nostalgia or societal critique. But in the end, it seems as if the three writers support a conciliation of the divides and disparities between England and the regions of Scotland and Ireland: The marriage of the Irish princess Glorvina, who has been exiled, and the narrator, the English heir to her family's previous territories, serves as the book's symbolic Anglo-Irish union.

Scott also has Rose Bradwardine, the Scottish laird's daughter, marry the English hero Edward Waverley at the conclusion of *Waverley*. When compared to her own Anglo-Irish landowning family, who lived on and managed their property and were tolerated and even loved by their Irish tenants, Edgeworth tends to idealize a course of action akin to that in her Irish books. Both *The Wild Irish Girl* and *Waverley* depict young, aristocratic Englishmen who fall in love with the nation as well as its beautiful, musical, patriotic local heroines as they see Ireland and Scotland for the first time. The Gothic convention of the old castle, in surroundings described in highly wrought language, and in terms of the picturesque and the sublime, is a key element of the novel's landscape in both books. These otherworldly settings add to the scene's otherness for the English hero and English readers. By connecting it with his wonder at the beauty of the surroundings, Owenson highlights the hero's initial

impression of the heroine, the Irish princess Glorvina: To the hero, all still seemed the vision of awakened imagination - surrounded by a scenery, grand even to the boldest majesty of nature, and wild even to desolation. In contrast to his earlier life of cynical leisure in England, which he learns via Glorvina and Ireland to regard as consisting of hackneyed modes, vicious pursuits, and unimportant avocations, is his just awakened romantic appreciation for nature [1], [2]. In a similar fashion to how Scott ties the hero's enjoyment of the sublime in nature with his admiration of Flora's beauty, Scott also relates Waverley's encounter with Flora with the element of risk or suffering inherent in the landscape:

After losing sight of the creek for a few furlongs, the trail made a quick curve and abruptly landed Waverley in front of a beautiful waterfall. A sizable natural basin absorbed the stream after a 20-foot-long shattered cascade. The stream generated a second fall that seemed to be headed directly into the abyss as it eddied around this reservoir and made its way across what appeared to be a fractured section of the ledge. The Wild Irish Girl, on the other hand, is often ardently and even foolishly passionate about both Ireland and love. In Waverley, however, Scott deconstructs the hero's romantic and nationalist idealism. Horatio, the protagonist of *The Wild Irish Girl*, starts off the book as a cynical lout who has been emotionally depleted by society. However, after meeting the heroine and the surroundings, he begins to feel human again. In Waverley, on the other hand, Edward Waverley begins the book with romantic illusions, but as he meets Flora McIvor and her brother and becomes involved in their political and military campaign, he begins to lose some of these ideals. By the end of the book, he is sequestered in a happy bourgeois marriage to the less glamorous second heroine Rose Bradwardine. Throughout the whole book, irony is used to address his romantic delusions and idealistic objectives.

Following Waverley and Flora's meeting at the waterfall, Scott applaudingly depicts Flora's practical and unromantic response to Waverley's obvious admiration: Flora, like any other attractive woman, was aware of her own influence and satisfied with its results, as shown by the young soldier's courteous but perplexed approach. But since she had strong common sense, she accorded the romance of the situation and other unplanned events full weight in understanding the sentiments with which Waverley evidently was taken aback. *The Heart of Midlothian*, a later book by Scott that combines historical reality with romantic tale, is yet another deconstruction of the Romantic mindset. In *The Heart of Midlothian*, the anti-hero George Staunton's quasi-Byronic Romantic temperament is signaled by his volatility, melancholy, and self-dramatizing language and gestures, and is a source of disruption and danger to other characters. In Waverley, his romantic tendencies simply reflect his immaturity. The protagonist, Jeanie Deans, has mistrust towards Staunton, and her personality may be characterized as being calm, honest, self-controlled, and devout [3], [4].

Jane Austen and Frances Burney

Like Scott, Austen regularly parodies and undermines Romantic ideals and character qualities in her writing, defending morally upright and devout people in books like *Sense and Sensibility*, *Mansfield Park*, and *Persuasion*. Although Marianne Dashwood's excessive emotionalism is questioned, other female protagonists including Fanny, Anne, and Marianne's counterpart Elinor are each in their own unique manner sensitive. Genuine subjective feeling is highly valued in Austen's literature, but sentimentalism, artificiality, and the pursuit of emotional desires at the expense of others are shown as being both damaging and amusing. The representation of the authentic inner self and the emphasis on its value are central concerns in much Romantic-era fiction and poetry. In many novels, the action and plot are determined by the portrayal of the inner life and subjectivity of the central character, who is typically a heroine, as women were seen as being especially sensitive and were, furthermore,

constrained to a largely private life by societal constraints. Thus, the ability to make morally or emotionally sound decisions is the area of action for many of the heroines of this age. A significant portion of the time period under study is covered by the literary career of Frances Burney, whose first book, *Evelina*, appeared in 1788 and her last, *The Wanderer*, in 1814. In contrast to the superficial or meretricious criteria of feminine value imposed by their social counterparts, such as beauty, riches, or accomplishments, she shows the inner or moral lives of her heroes as the measure of their quality. In these stories, the heroine's true value is a means of finally triumphing over the criticisms and limitations placed on them by their local society, in order to earn the hero's affection.

This might be seen as an example of a key Romantic notion, which prioritizes the true inner self above the social persona that interacts with others. This plot structure, however, had been a significant part of a literary tradition since Richardson's *Pamela*, in which a servant girl's inherent worth and idealistic drive ultimately triumphed over external pressure and won her marriage to her would-be rapist as well as access to his wealth. The epistolary format of Burney's first book, *Evelina*, which allows the heroine to express her private thoughts intelligibly and directly while also charting her development from an uncertain Entrance into the World to marriage, wealth, and legitimacy, further ties it to this tradition. The story of Burney's second book, *Cecilia*, has a somewhat similar progression, although the heroine faces more difficulties and loses her wealth by the book's conclusion rather than acquiring one via marriage. Burney abandons the epistolary form in this book, but she manages to keep the reader in close contact with the heroine's inner thoughts through a literary technique known as free indirect discourse, which is the reporting of a character's thoughts in a voice that is more consistent with their personality than the narrator's. As Kelly notes, novelists from Burney onwards used free indirect discourse 'to invite readers to strongly identify with the hero or heroine, as well as, briefly, with other characters. Since thoughts are reported directly and are not filtered through a character's self-conscious story-telling persona, as would be the case with a first-person narrative, this method of revealing a character's mental processes typically gives the reader an even greater sense of psychological authenticity [5], [6].

DISCUSSION

It is well known that Austen like Burney's books. The author Jane Austen is listed among Camilla's subscribers, and she praises both *Cecilia* and *Camilla* in *Northanger Abbey* as outstanding pieces of literature. *Mansfield Park* by Jane Austen and *The Wanderer* by Burney both came out in the same year. These latter books by Austen and Burney are less lighthearted than their earlier ones, and the heroines of both are more idealistic and appreciative of nature in their respective later works. The title of Burney's poem *The Wanderer*, along with Wordsworth's *Wanderer*, Coleridge's *Ancient Mariner*, and Maturin's *Melmoth the Wanderer*, alludes to the truly Romantic, as Margaret Ann Doody notes in *Frances Burney: The Life in the Works*. Doody compares the sophisticated civilization represented by Wilton, the town where Juliet has been staying, and the grand, strange, and primitive, represented by Stonehenge, in a way that trivializes the former in comparison with the latter. This is done by analyzing Burney's description of Juliet wandering on Salisbury Plain while reflecting on her life. Because she is happier here than she is in the majority of human company, Juliet's loneliness is highlighted in this scenario, which accurately captures the alienation she feels on a regular basis.

Elinor, the co-heroine manqué of the book, on the other hand, comes out as practically a caricature of the Romantic quest for self-realization, happiness, and bold political aspirations. Although she is not as conceited or unkind as the majority of the other characters in the book,

Juliet's compassion is more motivated by egotism than by charity. Burney, however, extends the social criticism in *Cecilia*, in which the protagonist befriends a builder's wife named Mrs. Hill, by making Juliet of *The Wanderer* earn her own living out of necessity, first by teaching music and then as a seamstress. Burney is pragmatically realistic in her concentration on hours, pay, and conditions for working women. Burney was given the chance to portray the many ways in which the wealthy are complacent, indifferent, and harsh to the poor and dependent, as well as to expose the unrelenting misery of typical working circumstances for women, via both sorts of employment. *Mansfield Park* and *Persuasion*, two of Austen's most overtly serious books, feature sensitive, contemplative heroines whose personas may be compared to self-portraits in Romantic poetry.

In *Mansfield Park*, Fanny Price sometimes exhibits a Wordsworthian enjoyment of nature and solitary reflection. She also speaks openly to an unappreciative Mary Crawford about the beauties of nature and recollection. However, Austen does not seem to support such romantically Romantic states of mind in many other respects. In *Mansfield Park*, the term propriety and its antonym, impropriety, are used often and prominently. This emphasis implies the significance of self-control and compliance in one's outward behavior to society standards. The Romantic cult of the self, which gives the highest priority to individual desire, is in direct opposition to this discipline. The tension between the advantages of acting on one's sentiments and ideas and the advantages of keeping them to oneself is thus shown for the heroine as well as other characters in the novel. This issue also appears in Austen's previous book *Sense and Sensibility*. Finally, Austen puts Fanny in a position that allows her to speak her mind: as Edmund's wife and equal, as well as the moral superior to the last male authority figure at Mansfield, Sir Thomas. She has succeeded in this position, however, not only because her supremacy has finally been acknowledged, but also because she exhibited self-control over the most of the book. In fact, her self-control and self-abnegation are essential to her superiority.

In *Persuasion*, the protagonist Anne Elliott suggests that Captain Benwick, who has recently lost his fiancée, read educational essays rather than Romantic poetry in order to prevent aggravating his grief: he repeated, with such deep feeling, the various lines which imaged a broken heart, or a mind destroyed by wretc. This scene makes clear the relevance of Austen's portrayal of the conflict between self-expression and self-control to Romantic poetry. She took the risk of recommending whatever came to mind at the time as being able to arouse and fortify the mind with the highest precepts and the most potent examples of moral and religious endurance. This included works by our best moralists, collections of the finest letters, and memoirs of characters of worth and suffering. Ironically, Benwick eventually becomes the poster boy for male inconstancy in the book and is characterized as such in a chat between Anne and Captain Harville when Benwick quickly mends his wounded heart and marries shallow Louisa Musgrove. Benwick's emotional instability is portrayed negatively by Austen because of her disapproval of the Romantic poetry he reads, which she implies encourages him to prolong an enjoyable rather than genuine sadness.

In many respects, Austen's early writing serves as a humorous counterbalance to the concerns of Romantic literature. Although, as many recent critics have noted, Catherine's intuitive perception of General Tilney as a Gothic villain is to some extent justified by the cruelty of his subsequent behavior towards her, Austen mercilessly parodies novelistic portrayals of sensibility beginning in her juvenilia in the 1790s before going on to target the un-realism and sensationalism of Gothic fiction in *Northanger Abbey*. Austen's most romantic heroine is Marianne in *Sense and Sensibility*. She has a tendency toward strong feeling and a need for emotional expression and fulfillment at any costs, but she is taught that these behaviors may

be harmful to both herself and others around her. However, rather than disparaging emotional fulfillment as a goal in and of itself, Austen's critique of Marianne is focused on the method in which Marianne pursues it. Instead, then supporting sense as a kind of cold reason that excludes emotional emotions, her description of Elinor offers an alternate and more realistic method for achieving this aim [7], [8].

Marjorie Shelley

The core debate about the relative merits of suppressing or giving way to personal desire is also apparent in Mary Shelley's *Frankenstein*. *Frankenstein* seems to advocate a rational domestic harmony similar to those which triumphs at the end of Austen's novels, despite its fantastic story and poetic prose, and it constructs this vision as being opposed to the Romantic ambitions that lead to the creation of the monster. Like many Romantic books and poetry, *Frankenstein* is filled with vivid, lyrical descriptions of exquisite settings and emotions. One such passage describes *Frankenstein's* ascent of Montanvert: It is a scene tremendously desolate. The remnants of the winter avalanche may be seen in a thousand places, where trees are scattered over the ground, some completely destroyed, others twisted and leaning against the mountain's protruding rocks, or lying transversely to other trees. The sea, or rather the great river of ice, twisted between the mountains that supported it, their lofty peaks dangling over its depths. Over the clouds, the sunlight glistened on their cold, sparkling summits. My heart, which had before been sad, now glowed with what seemed like delight. This and similar descriptions, nevertheless, clash with the natural sublimity shown in many other Romantic works.

This is a picture of ruin and barrenness, but strangely it fills *Frankenstein* with something like to delight, reflecting his separation from more organic sources of pleasure. Later, when Henry Clerval and *Frankenstein* are on the Rhine, *Frankenstein* is unable to take in the verdant surroundings that thrill his friend. The monster is closely connected with the dismal polar scenes at the beginning and conclusion of the book, which are echoed by the ice's pervasiveness here. As a result of *Frankenstein* seeing his monster, Mary Shelley also alludes to the fleeting nature of a feeling only generated by the sight in this scenario. The monster often returns in blatantly beautiful settings; in fact, he claims that only glaciers can prevent humanity from living blissfully amid them. This relationship between the natural sublime and the monster suggests a connection between the Romantic poets' appreciation of nature and sublimity and the monster's inhumanity. It is possible to see *Frankenstein's* self-centered act of creation as a criticism of the egotism of poetic production.

Frankenstein severs his ties to his family and all other forms of human attachment while he is focused on his task of creating the monster and giving it life. An ideal human being should always have a calm and quiet mind and never let emotion or a passing desire to disrupt his tranquillity, *Frankenstein* muses in the retrospective frame narrative of the opening s. The quest for knowledge, in my opinion, is not an exception to this norm. The terms illegal and not befitting the human mind are very strong, effectively imposing a taboo upon knowledge or desire outside the confines of simple pleasures and domestic affections. If the study to which you apply yourself has a tendency to weaken your affections, and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful, that is to say, not befitting the human mind [9], [10].

The *Modern Prometheus* is the subtitle Mary Shelley gave her book, asking readers to interpret it as a criticism of her husband's Romantic self-image. *Prometheus* was an often-invoked self-image among the Romantic poets, according to Anne K. Mellor, appearing in works by Blake, Coleridge, and Byron as well as Percy Bysshe Shelley's *Prometheus*

Unbound. According to one interpretation of the tale, Prometheus created the first man from clay, followed by the first woman. Percy Shelley's early alias was Victor, and he often employs the terms victor and victory in his poetry. Mellor also notes that by adopting the name Victor, Mary Shelley was leading readers who were acquainted with her husband's work to Percy Shelley himself. Mellor continues by pointing out countless further parallels between Frankenstein and the original Percy Shelley. Similar to Victor Frankenstein, who created a whole race rather than simply works of art, Romantic writers also alluded to the possibility of immortality via the application of their intellect and imagination in their poetry.

Victor doesn't get the immortality he wants from the monster; instead, the thing steals his peace of mind and, ultimately, his family. This devastation is caused, more or less directly, by Victor leaving his creation at the point of birth; the monster says he was benevolent and good at birth and that being converted into a fiend was only possible due to a lack of compassion. In explaining how this corruption developed, Mary Shelley recalls Rousseau's contention that people are morally upright by nature, but that this goodness may be perverted by society and inadequate education. This implies that, in the absence of proper instruction, reason and imagination are insufficient to produce pleasure or moral goodness. Mary Shelley, in contrast, supports bourgeois family life and the domestic affections as a way of gaining pleasure and the future via the accepted and legal technique of married reproduction. She rejects Frankenstein's selfish actions of solo creation. Clerval, Frankenstein's alter ego and companion, embodies the idealized middle-class man. He is also extremely selfless, caring for Frankenstein during a protracted sickness despite the fact that doing so prevents him from taking advantage of his time at the university.

Frankenstein, in contrast to Clerval, pursues his desire for knowledge and glory at the price of his loved ones and friends, forgetting about them for extended periods of time as he chases his overwhelming passion into charnel houses and cemeteries seeking body parts. Frankenstein has started to seem hideous even before he has produced his monster. Many Romantic period novels are built around the dialectic Mary Shelley creates between bourgeois family values and Romantic idealism, and in most literature, the preference for domesticity over the unrestrained pursuit of desire appears to indicate a significant difference between the goals of writers and poets. In contrast to the type of Romantic poetry that aims to express the transcendence of the self over ordinary concerns, Gary Kelly's re-defilement of the Romantic novel, which he sees as emphasizing the value of regular, middle-class family life, is suggested at the beginning of this unit.

We have attempted to highlight the romanticism that permeates several Romantic writings and novels in this subject. As we've seen, these books are categorized thematically into three categories: those set in a specific locale, like those by Edgeworth, Owenson, and Scott; those written by women authors, like Austen, Frances, Shelley, and Edgeworth; and those that concentrate on the political upheavals of the 1790s, like Wollstonecraft. The bulk of these works, as far as we can tell, are concerned with themes like sensitivity, nationalism, the Gothic, and the sublime. The Gothic elements that are common in much of the Romantic period fiction and the sheer number of Gothic novels that are outright fantastic seem like something of an aberration from the realism that is typically said to characterize much of the mid-eighteenth-century and Victorian fiction, and Gothic characteristics do seem to denote a kinship with similar features in the period's poetry. On the other hand, many Gothic fantasy-infused books nonetheless end with happy marriages that seem to elevate affluent culture and domesticity. The exceptional Romantic-era novels that do not end in this way, such as Beckford's *Vathek*, Godwin's *Caleb Williams*, Lewis's *The Monk*, Shelley's *Frankenstein*, Hogg's *Private Memoirs and Confessions of a Justified Sinner*, and Maturin's *Melmoth* the

Wanderer, are usually dominated by a male hero or anti-hero who overreaches himself and tends to collapse into self-destruction or eternal damnation, which in a sense also valorizes marriage and domesticity by way of contrast. Two extreme alternatives to this pattern were put up by Wollstonecraft. Mary, her first heroine, is left at the book's conclusion stranded in an unfulfilled marriage to an absent and unsuitable spouse. Maria, Wollstonecraft's second book, was left unfinished when she passed away, but her draft endings reveal that she had considered either the heroine's suicide or the creation of an all-female family made up of Maria, her daughter, and Jemima, the working-class woman who befriends Maria while she is imprisoned in a mental institution.

CONCLUSION

Sydney Owenson, who published works under the pen name Lady Morgan, was a fervent supporter of Irish independence and culture. Her dedication to promote Irish identity and dispelling British preconceptions is evident in her work *The Wild Irish Girl*, which is a remarkable example. During a time of political and social transition, she contributed to spreading knowledge of Irish history and culture via her writing. On the other hand, Walter Scott is well known for his historical books like *Ivanhoe* and *Waverley*. These books pioneered the historical fiction genre by combining painstaking historical research with creative narrative. In addition to providing entertainment, Scott's writings helped readers develop a greater understanding of local and national history. Finally, the literary accomplishments of Mary Edgeworth, Sydney Owenson, and Walter Scott illustrate the variety of literary elements of the Romantic age. In response to the complicated and changing social and political settings of their day, their works explored morality, nationalism, and historical identity. Our perspective of the Romantic period and its literary accomplishments has been shaped by these authors' lasting contributions to literature, which have influenced readers and writers from succeeding generations.

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CHAPTER 8**THE RENAISSANCE'S IMPACT ON ELIZABETHAN LIFE AND LITERATURE: A CULTURAL RESURGENCE**

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ABSTRACT:

The Renaissance, a cultural and intellectual movement that spanned roughly from the 14th to the 17th century, had a profound impact on Elizabethan life and literature in England. This abstract explores how the Renaissance influenced the Elizabethan period, transforming artistic expression, intellectual pursuits, and societal norms. The flourishing of humanism, the revival of classical learning, and the exploration of individualism all left indelible marks on Elizabethan society and the literature of the era. The Renaissance ushered in a renewed interest in classical antiquity, particularly the works of Greek and Roman philosophers, poets, and scholars. This classical revival, driven by humanism, had a profound influence on Elizabethan literature. Playwrights like William Shakespeare and Christopher Marlowe drew inspiration from classical themes, incorporating elements of tragedy, comedy, and historical drama into their works. Individualism and the exploration of human potential also emerged as central themes during the Elizabethan period. The Renaissance emphasis on the individual's capacity for reason, creativity, and self-expression found expression in literature. Shakespeare's complex characters, such as Hamlet and Macbeth, reflect the psychological depth and moral ambiguity characteristic of Renaissance thought.

KEYWORDS:

Artistic Revival, Classical Influences, Cultural Transformation, Humanism, Intellectual Flourishing, Literary Renaissance, Printing Press.

INTRODUCTION

It's crucial to understand the historical context of a piece of literature before attempting to analyze or interpret it. This helps with both seeing patterns and shapes as well as foreseeing the topics. It's a straightforward thing to ask when individuals first started performing plays or composing poems. The historical setting in which the plays and poetry were written enhances the brilliance of the original works. This unit will provide all the information you need to understand the political, social, and religious context for the plays, poetry, and prose that were created throughout the Renaissance and the reign of Elizabeth I. The impact of the Renaissance on Elizabethan life and literature will be one of the subjects discussed. Prose poetry, theatre, and Elizabethan qualities will all be covered. You'll learn how the Puritans developed and affected literature. The class will also shed some light on the poetry of Milton's time and the changes that the Restoration brought about to theater. True, the English Civil War was a reaction to the expanding middle class, namely the landowners. But the War was also a response to the Reformation's effects. It demonstrated how the King, the aristocracy, the Parliament, the middle classes, the general public, as well as the military were all involved. The War cast doubt on the concept of divine right while simultaneously confirming the king's authority. The Parliamentarians, Royalists, Cavaliers, and Roundheads, among other religious groups in England, clashed with one another [1], [2]. England had a moment of national disappointment prior to 1640. The already significant divide between the

court and the Protestant factions continued becoming worse. Drama and literature's so-called golden age came to an end. The court's religion seemed dull and far from vibrant at Oxford and Cambridge. Although the concepts supported by scientific theory were widely accepted, they were seldom acknowledged on an official level outside of London and Cambridge. In the meanwhile, censorship was strictly enforced, and many attorneys who became its devoted patrons supported the arts. Politics and religion were given priority over literature, which had previously received the focus and energy of the mid- to late-16th century. Along with being religious, the Civil War was also political, social, and economically motivated. The disagreement between the monarch and his people also included legal issues [3], [4].

From Queen Elizabeth I of the Tudor House to King James I and the Stuarts, there was a tremendous transition. Elizabeth had handled both the nation and the men very cunningly. She was quite astute in her choice of advisors and maintained a certain amount of decorum in the court culture. She encouraged the arts and patronized them. However, she refused to be married, which created an issue for the throne's heir. Because of this, Elizabeth's main minister Robert Cecil was forced to act independently and set up James Stuart, King of Scotland, or James VI, to seize the crown after Elizabeth's death in 1603. Elizabeth didn't take any significant step to expel the remaining Catholics from England. Some held out hope that Mary, Queen of Scots, a Catholic, would succeed Elizabeth when she passed away. Mary had already been stripped of her Scottish crown and imprisoned in England by Calvinist nobility. Before Elizabeth chose to have Mary executed on February 8, 1587, there was a Catholic plan to force her away.

Elizabeth's administration had to withstand several threats. The society of England had changed as a result of many economic influences in the late 16th century. In the military, the nobility played a relatively little part. Their influence inside the administration was likewise rapidly eroding. In Parliament, the House of Commons was on the verge of parity with the House of Lords. With more recent arrivals, like the gentry, England's affluence increased and the aristocracy began to decline. The gentry was made up of those who had become wealthy during the early 16th century by purchasing the property that the English crown had taken when the monasteries were closed. Additionally, the gentry took a more active and committed role in English trade. The aristocracy, who were used to keeping their distance from commercial affairs, were naturally thrown out of favor as a result. The gentry soon proclaimed their wish to participate actively in the governance of their local parishes and have a voice in Parliament. They said that it was only right for them to participate in the country's government since they had made a big contribution to the nation's rising riches. In the 1600s, the gentry's presence was insufficient to spark a civil war. Many members of the aristocracy were sympathetic to the Puritans. The Civil War's foundation was aided by this.

The Anglican Church established by Elizabeth, according to the Puritans, was too close to Roman Catholicism. They supported lessening the influence of hierarchy and rituals in the Church. Elizabeth refused to give up however, James I had a disability. He was a gluttonous waste of money since he was nurtured in Scottish court society, which operated like the French court. He was instructed by Scottish Calvinists who instilled in him the notion that oppressive rulers may be deposed by the people. He responded angrily to this because of his great conviction in the divine rights of monarchs. He defended himself by writing *A Trew Law of Free Monarchies: Or the Reciproock and Mutual Duetie Between a Free King, and his Naturall Subjects*. Monarchy was seen as a divine institution that was approved of by the all-powerful being. The King was not constrained by any laws and had only God to answer to. James' way of thinking in 1604 inevitably caused him to lose favor with the Parliament. Whether the Commons has the authority to control its own members' contested elections was

the issue. James also had disagreements with the aristocracy, who wanted to expand their influence in politics, and the Puritans, who wanted to regulate the Anglican Church. James addressed Parliament in 1609. He asserted that he had divine authority to govern in his talks. Finally, James had had enough of the Parliament by 1611 and reigned all by himself until 1621.

The rights of the freeborn Englishman were rejected by Parliament; hence they were decided by common law courts. A constitutional jurist named Sir Edward Coke led the opposition to James' notion of divine right. He believed that the law served as the cap on royal authority rather than its means. According to him, the King was subject to the law, not above it. This made it very evident that everyone was treated equally under the law and that judges, not the King, served as the ultimate arbiters. But Coke's removal as Lord Chief Justice in 1616 was the worst development for the opposition. The situation worsened for James, who was opposed to the Puritans, because of the House of Commons' complete backing of the Puritans. The Parliament's opposition merely fueled the fires. The Puritans thought James harbored animosity against their politics and religion. The Puritans also opposed the practice of granting monopolies and royal patents to those who did not merit them solely because they were in King James' good graces. James, on his part, threatened to expel the Puritans from the nation, which prompted them to form the Holy Commonwealth in the New World in 1620.

Following James's death in 1625, Charles I, his son, assumed control. Charles was a more composed and amiable monarch than his father. Van Dyke and Rubens, two Flemish artists, benefited from his sponsorship. He gained popularity for his anti-Spanish stances, and he was well-known for supporting a kind and effective administration. Charles continued to assist and defend the commoners for a very long period. However, he shared his father's ardent belief in the divine right conception of monarchy, and the court did nothing but support him and convince him of his righteousness. Charles' opposition to the Puritans and support for Catholicism was greater than his father's. Henrietta Maria, his wife, was a French national [5], [6]. When Charles appointed George Villiers, the Duke of Buckingham, to be in charge, the two sides had their first major conflict with the Parliament. Villiers' management of people, things, and affairs proved to be very ineffective. Villiers was the target of an effort to prosecute because he refused to support voting for supplies for the Thirty Years' War. Charles was forced to dissolve the Parliament as a result, and he ultimately decided to arrange a loan illegally. When there was no money, he was forced to reconvene the Parliament. In 1628, the Parliament granted Charles' request, but only if he agreed to accept the petition of rights a crucial jurisprudential judgment.

From that point on, the king was compelled to respect the rights of his citizens, which included allowing soldiers to stay in private residences and conducting trials under martial rule. Indiscriminate taxes and imprisonment were also deemed unlawful, according to the petition. Two resolutions approved at the second session of Parliament in 1629 brought attention to Charles' dishonesty. According to the first, anybody who brought something novel in terms of religion to the nation would be regarded as the enemy of the kingdom. Charles, a Catholic supporter, was specifically targeted by the resolution. Second, anybody who imposed customs duties without the Parliament's consent was seen as an enemy of the realm. Simply told, the Puritan Revolt was caused by Charles' lack of intelligence and diplomacy. Charles once again called for the dissolution of Parliament and made a compelling case for it. The next eleven years had no sessions of the Parliament.

DISCUSSION

In particular, the Puritans used the Constitution and the rights of English subjects to defend religious tolerance. The king's belief in the doctrine of divine right, however, was the main problem. The Puritans believed that the law and all attempts to invoke it are destroyed by divine authority. It undermined personal rights as well as property rights. The majority of Englishmen just wanted to limit the king's ability to govern. Both Houses intended to uphold the King's rights, reinstate the Parliament's rights, and restore freedom to all English subjects in 1640. Charles was a manager with poor money management. In the early 1500s, the landed aristocracy controlled the Parliament, which was his exclusive source of funding. Local gentry or sheriffs and justices of the peace, who objected to attempts by the central government to abolish their rights and powers, held administrative authority. In terms of religion, Charles was up against the powerful Church of England [7], [8].

The Anglican Church was established as a result of the Reformation. How the Church should reorganize after severing ties with Rome was a topic of discussion. Elizabeth was unwilling to comply with the demands of the Puritans who emerged in the latter half of the 16th century. They concentrated on altering the Church's method of governance as a result. There were many distinct kinds of Puritans. They were all Calvinists who had a strong sense of destiny and felt that the Church needed to be purified of Catholicism. The Presbyterians supported structuring the Church's administration such that an elder hierarchy existed. The Independents or Congregationalists wanted each church to have its own legal identity. The ultimate and most potent authority was the Church. The Separatists wanted to completely sever ties with the Church. In the end, Puritanism split into two groups: those who emphasized reforming the Church's organizational structure and those who emphasized religious tolerance and freedom of conscience. To obtain money for his war in Scotland, Charles I convened the Parliament on November 3, 1640. The so-called Long Parliament, as it was known, aimed to overthrow the high courts of the Star Chamber and the High Commission as well as punish some of Charles' ardent and close allies.

Charles did accept these changes, but he also raised an army to oppose the Parliament. After the Triennial Act was enacted in 1641, the Parliament was able to convene at least once every three years. Following the impeachment and imprisonment of William Laud, the Archbishop of Canterbury, and the execution of Thomas Wentworth, 1st Earl of Strafford on treason charges, the Parliament endorsed the Grand Remonstrance, which outlined the shortcomings of Charles's reign. This Remonstrance urged that the Church be reformatted and that the Parliament control the army. Additionally, it demanded a voice for Parliament in royal nominations. Naturally, the parliamentary party became divided as a result of these disagreements, and numerous moderates shifted their allegiance to Charles. Charles made the audacious move of attempting to imprison John Pym and four opposition leaders in January 1642. The civil war could not be stopped at that point. On August 22, 1642, Charles shown progress at Nottingham. Initially, Parliamentary troops were defeated until 1644, when the King's forces were halted at Marston Moor. Charles' army was defeated by the 'New Model Army' in 1645 at Naseby and Langport. The New Model Army was built on the soldier's aptitude and skills rather than his social standing.

One might join based only on their own merit, not on how wealthy they are. Class or social rank were unimportant. Despite Sir William Waller having proposed the New Model Army in 1644, it was Cromwell's speech in the House of Commons that led to the Self-Denying Ordinance, which ultimately sealed the destiny of the military high command. In February 1645, the New Model Army Ordinance was authorized and ratified. The New Model Army took its cue from Oliver Cromwell. He belonged to the nobility and was a country gentleman.

He had gone to Cambridge to study math and law. When he was 28 years old, he had his first spiritual conversion. His family was a puritan. Even though his family was powerful and he was born into the English aristocracy, they weren't very wealthy. He really came from a Reformation family that had just lately become wealthy. While Cromwell and 20 other members of his family served in the Long Parliament in 1640, intermarriages occurred in his family. His wife was from a wealthy manufacturing family, and his oldest daughter eventually married General Henry Ireton, the New Model Army general he most trusted [9], [10].

It is not difficult to see why Cromwell disagreed with the leveling efforts of the Puritan Revolution itself given his history and upbringing. He supported power and property, and he believed that social stratification was a necessary component of civilization. While Cromwell disliked taxing people without regard to their circumstances or the safety of their property, he was a devoted Independent who strongly believed in religious tolerance and freedom. Due of his duplicity, many of his peers and detractors labeled him as a fake. He really believed that God had chosen him to shepherd His people, nevertheless. As a result, rather than taking credit for his own ability, he credited the ultimate authority with all of his military successes. Charles I was charged with tyranny, murder, and conspiracy on January 1, 1649, and was labeled an enemy of England. Only 68 of the 135 judges who were scheduled to hear the testimony actually showed up. Cromwell only allowed trial supporters to join the House of Commons.

Though he subsequently played a crucial part in the trial, Cromwell originally refused to cooperate in prosecuting the monarch. Charles accused his critics of tyranny and injustice while refusing to acknowledge that he had breached the social compact with his people, who adhered to the divine right theory: Princes are not bound to give an account of their actions but to God alone. Everyone felt uneasy, including the king. On January 20, he was accused of guilt, and on January 27, he was given the death penalty. The monarchy was abolished along with Charles I, and the realm was proclaimed a republic. Following the dissolution of the Long Parliament, Cromwell approved the Instrument of Government in 1653 and claimed the title of Lord Protector of the Commonwealth. When he passed away in 1658, his son Richard took over, albeit he lacked his father's tenacity and resolve. Most people had become tired of Puritan innovation in English governance by 1660. Charles II returned from the Spanish Netherlands unharmed. With it, the American Civil War came to an end and the Restoration period began. Even beyond the years 1640–1660, the Puritan Revolt had lasting effects. Puritans' effort to establish a Holy Commonwealth in the New World in 1620 was one response. The English Civil War served as yet another reaction.

The Puritan Revolt's effects on America are rather clear-cut. However, since the Puritans were unable to make their message universal, it had little effect on the continent. Nevertheless, it is indisputable that the Puritan Revolution was one of the most audacious movements in European history. The New Model Army, the first mass democratic army, served as the primary weapon. The Parliament needed its own army in order to engage in combat with Charles I. The old connection between the English monarch and the army was broken in this way, giving rise to the New Model Army. The New Model Army was motivated differently. They battled for their ideals and for the sake of the community. They weren't looking for money. The New Model Army had divided opinions on the form of government England should adopt. We were not a mercenary Army, hired to serve any Arbitrary power of a state, but called forth and conjured by the several Declarations of Parliament, to the defence of our own land and the people's just rights and liberties. Ireton presented the Heads of Proposals in August 1647, a plan that preserved the monarchy and the

two Houses of Parliament. The Lower House would be in charge of managing the militia. In response, the troops created The Agreement of the People, which spelled out specific provisions for male suffrage, equal electoral districts, biannual Parliaments, freedom of religion, and equality before the law.

Then came the contemporary Putney Debates, which created the framework for democracy. Colonel Rain borough, speaking for the common man, argued that every individual who enters into a contract with a civil government ought to have the right to participate in the political process. Ireton argued that men without private property would be a danger to freedom and property if they were allowed to participate in politics. Cromwell supported a for the people but not by the people kind of governance. An agreement and an Act were reached in 1649 to create the English Republic, which would be ruled as a Commonwealth. But neither the House of Commons, which was elected by the people, nor England was a free state. Cromwell served as Lord Protector from 1653 to 1658, after the 1649–1653 administration of the Rump Parliament. Instead of basing his reign on the will of the people, Cromwell used force. He thereby resembled a tyrant, who ultimately lacked the support and consent of the majority of the population.

The puritanical revolution was allegedly not primarily a social movement. However, there were nascent beliefs that were associated to the Levelers, who were eventually in charge of crafting The Agreement of the People, that emerged between 1640 and 1660. There were two main groups of levellers, one of which was represented by John Lilburne, Richard Overton, and William Walwyn. They faced out against the group known as the Diggers. The English Civil War made significant progress in the area of religion, but its effects were also seen in politics. The idea of a free Church was this victory, nevertheless. The Independents, who vehemently disagreed with the Presbyterians and their belief in a real union of the Church and the State, were responsible for the development of this ideology. The Presbyterians did not agree with the free church's theology, which was based on the idea of religious tolerance. Tolerance was severely restricted throughout Cromwell's reign, with the exception of Anglican and Roman Catholicism. However, it was only limited tolerance, and it expired in 1660. The First Toleration Act, which allowed nonconformists to live and be honored in public, gave rise to its resurrection in 1689. However, it wasn't until the Test and Corporation Acts were repealed in 1828 that free church members and followers could use their constitutional rights as full citizens.

In contrast to the State Church, the Free Church was entirely voluntary. It served as a symbol of a diverse group of people coming together. With the desire to escape the weight of the State expanding, the number of these voluntary organizations grew. For instance, when the English began colonizing the New World, private businesses and daring individuals like Sir Walter Raleigh established the colonies in Massachusetts and Virginia. Future political organization was likewise based on the concept of freely connected organizations. In the early 18th century, political groups eventually developed as a result of this. Nearly everyone in England in 1660 disapproved of the ineffective Puritan Revolt. Charles II returned to England after four decades of legislative and military unrest. He adopted a sumptuous lifestyle at court, had several lovers, and is said to have practiced Roman Catholicism after losing favor as a king. Then why did the English people consent to a Stuart King's Restoration? What caused England to return to a situation that was common before 1640? The answer lies in the character of the 1640 uprising, which was both religious and constitutional. At this time, the majority of Englishmen rebelled against the king's unjust rule over Parliament. The Puritan Revolt was founded on the unanimity of the populace's desire

for political independence. However, as a consequence of the events, Cromwell's New Model Army seized authority.

This prioritized religious liberty above political liberty. The freedom of God's chosen people, or the people of God, was much more important to Cromwell and his army than the nation's civil rights. Simply expressed, the forces opposed to Charles did not appreciate the limited potential sovereignty of the people in favor of the interests of a few. In order to guarantee that Charles II was peacefully restored, the Levellers and Presbyterians supported the Royalists in 1660. But the English ultimately returned too much autocratic authority to the king in reaction to the Puritan tyranny during Cromwell's regime. As a consequence, the 1688 Glorious Revolution had to work to regain freedom both political and religious.

The Renaissance movement originated in West Europe. It began in Italy and then expanded to England, France, and Germany. The movement, which was not simply literary, represented a general transformation of civilization's ethos, values, and beliefs. It signaled the end of Middle Ages culture and civilization. The Renaissance saw the resurgence of classical thought, culture, and literature, which signaled the beginning of this movement. The period is often honored for being the time when the modern world emerged from the ruins of the Dark Ages. The Renaissance Movement started in Europe in the middle of the 14th century, but it wasn't until the early 16th century that it gained traction in England. It blossomed in the middle and latter years of the century, resulting in an output of enduring theatre, poetry, prose, and fiction that was unmatched.

The Renaissance's significance and meaning

The name Renaissance refers to a rebirth but does not require a preceding death, both literally and etymologically. Traditional uses of the word include the following: Rise of the spirit of religious and scientific inquiry, Self-emancipation of the individual to form the intellectual movement that embraced the reawakening of scholarship, Recovery of ancient knowledge, Challenging the tyranny of institutions by overthrowing feudalism, Disrupting the intellectual tyranny of scholasticism, and of the church in secular matters, The shift from medieval to modern methods of study and thought, Simply put, Renaissance implies revival of scholarship. The two most well-known figures connected to the movement's infancy are Petrarch and Boccaccio. Petrarch created the first modern map of Italy in addition to discovering two previously undiscovered Cicero orations and writing poetry that was infused with the new classical spirit. Boccaccio was the first western scholar to study Homer and composed a collection of stories that embodied the contemporary spirit. Italy served as the hub for the movement's expansion into Germany, Spain, France, the Netherlands, England, and Scotland. The movements and occasions that influenced the Renaissance are as follows.

The resurgence of interest in classical Greek and Roman literature is technically referred to as humanism. It placed more stress on the worldliness of this life than on the one to come. It sought to rekindle admiration for the illustrious and classical past among the educated class or via the study of people. By adopting a rationalist perspective, it sought to free the human individuality. A vast variety of concepts and subjects were brought into the literature of the period by the humanist component of the Renaissance. The general public had access to translations of several classics. The modern poets and painters of the time emulated the artistic styles of the ancient poets and painters. The printing press was created at the same time as the skill of printing with moveable type and new techniques for making paper were discovered, which helped spread the new knowledge across Europe. It allowed the litterateur to become patron-independent for the first time.

The Copernican system: Polish astronomer Nicolaus Copernicus released his *De Revolutionibus Orbium*. The movement of the earth and other planets around the sun was first brought to light in this book. His ideas challenged established religion and science because they reduced the world to the status of a restless midge hurtling through space and human beings to an atom in the grand scheme of things. Fall of Constantinople: In 1453, Turks seized control of Constantinople. Demetrius Chalcondyles, Constantine Lascars, and Andreas Johannes Lascars were among the Greek academics who sought refuge in Italy. It is incorrect to think that the resurgence of Greek studies in the West began during the Dark Ages, since at least a dozen Greek professors had already arrived in Italy before Constantinople was taken. The Reformation was an uprising against power brought about by the Renaissance's questioning spirit, which cut through the Church's dogmatic, impervious, and oppressive customs. The main problem was the reliance on one's own conscience rather than the rules of a global church and the rejection of its authority.

The English Renaissance

The word Renaissance comes from the Latin *renascentia*, which means rebirth. The term was initially used by Italian academics in the middle of the 16th century to describe the rediscovery of ancient Roman and Greek culture, which was then studied for its own purpose rather than only to support the power of the Church. Modern academics are more likely to use the phrase to refer to the vast array of interconnected developments that occurred in Europe between 1450 and 1600 in terms of politics, economics, the arts, and culture. The phrases Reformation and Counter-reformation, a series of events closely related to the Renaissance, indicate the theological result of these developments. The Tudor House came into power in England in 1485, marking the beginning of the Renaissance. Feudalism came to an end in the middle of the 15th century with the advent of the Renaissance. It was a period of many inventions because printing was invented in England, without which the significant cultural shifts that characterize this era would not have taken place. The main characteristic of the Renaissance is secularism. For the first time, all of the Greek and Latin classics have been translated into English.

The Courtier by Castiglione, The Prince by Machiavelli, and Orlando Furioso by Ariosto were just as influential in the English Renaissance as Virgil's Aeneid or Seneca's plays. Additionally, North translated Plutarch's Lives using a French translation rather than the Greek source. If it weren't for two additional distinguishing characteristics, such as England's isolation from other countries in Europe and the peculiarities of the English Reformation, such an influx of foreign influences both modern and ancient might have completely overwhelmed the native literary tradition of that country. This assisted in maintaining the nation's cultural independence. Because of Chaucer's writings from the 14th century, the national literature was sufficiently strong and skilled at incorporating foreign elements without allowing them dominate. In contrast to the rest of Europe, where the Reformation followed the Renaissance, English Renaissance literature is predominantly aesthetic, which is another feature of the genre.

The Elizabethan play, which only started to flourish in the final decade of the 16th century and reached its zenith in the first fifteen years of the 17th, was the best example of the English Renaissance's literary roots. Christopher Marlowe, Ben Jonson, and William Shakespeare were among its best proponents. The sonnet develops into a significant and well-liked poetry form. However, it is typical of the lateness of the Renaissance in England that its most ambitious work, John Milton's epic *Paradise Lost*, was published as late as 1667. Non-dramatic poetry was also extremely rich and reached its peak during the same period in the works of Edmund Spenser, Philip Sidney, Shakespeare, and John Donne. Compared to poetry,

native English prose developed more gradually. The language of various other authors, such as Francis Bacon, Thomas More's *Utopia* was written in Latin. This was a result of Latin's advantages over English at a period when English was not widely spoken abroad. However, the impact of native English authors like Roger Ascham, Thomas North, Richard Hooker, Francis Bacon, and the Bible translators helped English prose flourish.

The Reformation in England

Even before Henry VIII's reign, there were indications of tension with the English national church, such as Wycliff's writings and frequent calls for a free national church from English politicians. The conflict over Henry VIII's divorce from Catherine of Aragon followed. The marriage was declared invalid by Archbishop of Canterbury Cranmer in 1533, overturning Pope Clement VII's decision. In 1534, England renounced the power of the Pope, and the Parliament passed the Act of Supremacy, which designated the king and his successors as the protectors. The only absolute rulers of the English Church were the king and his successors. Therefore, Henry VIII was legally recognized as the head of the English Church in 1535. The key tenets of Catholic teaching were reiterated by the Parliament in the Articles known as the whip with six strings four years later, in 1539. The Articles, which were first accepted in 1553, were updated ten years later. The 38th Article was adopted in 1563, and the 39th Article in 1571. The Thirty-Nine Articles were in effect for three and a half centuries. Catholicism was finally restored with the accession of Mary Tudor, the daughter of Henry VIII and Catherine of Aragon. The Protestants were brutally persecuted up to her death.

CONCLUSION

Beyond literature, the Renaissance had an influence on other fields as well. Exploration of the New World, scientific developments, and improvements in navigation all contributed to a spirit of expansionism. Themes of exoticism and adventure became more common in literature as a result of this spirit of travel and discovery. In conclusion, the Renaissance had a profound impact on Elizabethan literature and life, influencing both the form and the substance of literary expression. The celebration of humanism, the discovery of individuality, and the rebirth of classical learning all aided in the blooming of intellectual inquiry and creativity. The Renaissance's influence on Elizabethan literature stands as proof of the ideas and culture's continuing ability to influence civilizations and leave a lasting mark on the arts. Additionally, it prepared the way for the illustrious literary traditions that would emerge in the years to come.

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CHAPTER 9**RENAISSANCE: HISTORICAL AND SOCIAL BACKGROUNDS**

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ABSTRACT:

The Renaissance, a cultural and intellectual movement spanning the 14th to the 17th centuries, represents a profound shift in European history. This abstract explores the historical and social backgrounds that gave rise to the Renaissance, shedding light on the complex interplay of factors that fueled this transformative period. From the revival of classical antiquity to changes in social structures and the role of patronage, understanding the historical and social contexts is crucial to appreciating the Renaissance's lasting impact on art, literature, science, and philosophy. The Renaissance emerged in the wake of the Middle Ages, a period marked by feudalism, religious orthodoxy, and limited access to knowledge. A confluence of events, including the fall of Constantinople, the invention of the printing press, and the rediscovery of classical texts, ignited a resurgence of interest in ancient Greek and Roman culture. This renewed focus on classical learning became a hallmark of the Renaissance. Socially, the Renaissance witnessed shifts in the structure of society. The rise of the merchant class and the growth of urban centers led to greater economic prosperity and a burgeoning middle class. The newfound wealth and influence of this middle class played a pivotal role in the patronage of the arts and sciences.

KEYWORDS:

Artistic Revival, Classical Antiquity, Humanism, Italian Renaissance, Literature.

INTRODUCTION

Although there was severe religious prejudice, Queen Elizabeth I guided her reign in a manner that left the English Church with a strong basis. She promoted Protestantism across Europe. Economic conditions: There were issues with widespread unemployment and rising poverty throughout this time. A proclamation issued in 1560 that was intended to save personnel resulted in the Statute of Apprentices, which was intended to stabilize currency and, by extension, prices, in 1563. The first of many regular Poor Laws, which were passed in 1601, had a long-lasting effect on the labor market. Conditions for housing and life have generally improved. These modifications led to the creation of a larger audience for the literature of the time. Foreign and domestic policy: The goal of the Queen's foreign policy was to protect English security and avoid outside interference. The two men, Cecil and Walsingham, helped keep the calm for 25 years. England avoided open combat despite aiding the Protestants in Scotland, France, and the Low Countries. The British navy's foundation was set by Martin Frobisher, John Davis, William Baffin, John Hawkins, Francis Drake, and Sir Walter Raleigh, and the country's colonial endeavors were increased under their leadership. The decline in the character of both James I's and Charles I's courts, whose reigns saw no unity but discord, was to ruin the country's way of life. However, England had achieved complete independence from all European countries by the time Elizabeth's reign came to an end thanks to her strategy of holding France and Spain in check for thirty years [1], [2].

A Broad Perspective on Renaissance Literature

The next section provides a basic overview of life during the Renaissance. Gloriana at her ideal: The court and its attendants were the epicenters of society and the ideals of both private and public life. The period of the Queen's reign provided many of the long-lasting contributions to English literature, despite her apparently insatiable demand for praise of her person and her authority, a desire to which the authors of the time catered brilliantly. This Elizabethan hero worship is fundamental to the Golden Age of English literature and politics. Drama, prose, and poetry While displaying an exuberant love of adornment, the writing was quickly evolving into the flexibility it displays today. Poetry often reached unique beauty and energy, albeit it was less significant than theatre. Before the time came to an end, the drama's basic creativity and seriousness had been replaced by melodramatic narrative and grotesque behavior.

But more than anything, the era of Queen Elizabeth is to be noted as the ideal period for the development of English play. Among others, Sir Philip Sidney, Edmund Spenser, Sir Thomas Wyatt, and William Shakespeare are some of the most significant representatives of Renaissance poetry. Due to the influence of Italian poet Petrarch, who played a significant part in the Italian Renaissance, the sonnet became the favored form of writing. Petrarch mostly dedicated his love writings to Laura, his ideal female partner. Sir Thomas Wyatt and Henry Howard, Earl of Surrey, who produced *Tottel's Miscellany*, an English anthology of sonnets in 1557, followed this custom. The sonnet was considered as the ideal literary form and was admired for its ability to express an idea in only fourteen lines. These sonnets discussed transformation, love, loss, and loneliness. In fact, the idea of change and transience is a recurring subject across the whole canon of Renaissance poetry.

Henry Howard and Thomas Wyatt

Sir Philip Sidney

Arcadia and *Astrophel and Stella* are only a few of the sonnets by Sir Philip Sidney that are well-known. In *Astrophel and Stella*, he celebrates his perfect love for Penelope Devereux, the daughter of Walter Devereux, the first Earl of Essex, in the complex and heavily symbolic manner of the older Italian sonnet. The sonnet's words make it apparent that the poet speaker views her as the epitome of what a woman should be. The late 16th century's poetry and theatre often used this idealization of the cherished theme. Its origins were in the romanticized chivalric ideal of love in medieval literature [3], [4].

John Spenser

Edmund Spenser, who adored Chaucer and was driven by ambition to follow in his footsteps and leave something for future generations so that he would be remembered, carried forth this idealism. Due to this desire, he wrote *The Faerie Queene*, an almost epic-length work despite being unfinished. There are a number of places in his writing when Spenser seems to be aware of his desire to create a new kind of literature. *The Faerie Queene* draws inspiration from the traditional story of King Arthur and the Knights of the Round Table, whom Sir Thomas Malory had written about in his work *Le Morte d'Arthur*, which was first published in 1485. Each of the completed six novels tells the story of a hero who fulfills the ideal manifestation of a certain virtue while also on the hunt for Gloriana, a model of femininity and representation of Queen Elizabeth. It drew comparisons between Queen Elizabeth's reign and that of the mythical King Arthur. It must be remembered that King Arthur's reign is often cited as the English people's golden age.

Spenser put his whole effort into creating a new English literary canon that could compete with Greek and Roman literature. By emulating Virgil's Pastorals and combining myths, tales, and history with modern subjects, Spenser attempted to merge the classical form of poetry. Spenser's poetry shared the Renaissance tradition of being current and global in its subject matter. His efforts were successful, and the Spenserian stanza is now ascribed to Spenser. Scholars disagree on the rationale behind Spenser's eulogy of the Queen. The Elizabethan court was well known for its patronage system. Some academics assert that Spenser was seeking for a place in the court, while others assert that he desired the role of poet laureate, and still others believe he desired to be the precursor of an English Renaissance. Spenser is one of the best English poets, for whatever motives.

DISCUSSION

Shakespeare's reputation as a poet was greater than that as a dramatist throughout his lifetime. Particular note should be made of his writings *Venus and Adonis* and *The Rape of Lucrece*. Shakespeare's sonnets are highly appreciated. In his lifetime, William Shakespeare produced 154 sonnets. Most of his sonnets have love or a similar issue as their main focus.

Poetry of the late Renaissance

The majority of Sidney and Spenser's other lyrical and narrative works are characterized by an elaborate and rather florid style that is typical of Elizabethan poetry. But another movement in poetry started to emerge between the end of the 16th and the beginning of the 17th century. To understand the intricate and fantastical metaphorical language used by John Donne and other metaphysical poets, one only has to read a few lines of their poetry. This unique poetic form was used for a range of literary goals, from expressing complex philosophical ideas to finding solace in one's own talent. Donne had a large following, and George Herbert, who is well-known for his meticulously crafted religious poems, was one among them. Richard Crashaw, who was inspired by Continental Catholic mysticism, and Henry Vaughan, a student of Herbert, are other members of the metaphysical school. Another metaphysical poet whose work is rich in vivid imagery and often references to ancient and biblical roots is Andrew Marvell. Up to the latter part of the 17th century, the metaphysical aesthetic was in vogue [5], [6].

John Donne

The excellent poetry of Ben Jonson and his school, which reveals a classically clean and restrained style of poetry and had a significant impact on later poets like Robert Herrick and the other Cavalier poets, best captures the late Renaissance. It prepared the path for the subsequent neoclassical period's poetic tendencies. John Milton, a Puritan writer who was immersed in classical education and whose predecessors' included poets like John Donne, Andrew Marvell, and George Herbert, was the last great poet of the English Renaissance. Milton tackled the job of composing a great English epic. Although Milton agreed that poetry should serve as a teacher of mankind, he chose to use the biblical account of Genesis rather than adding fantastical aspects like Spenser did. Milton made his name as one of history's greatest poets by penning the monumental English literary epic *Paradise Lost*.

Shakespearean Drama

In England, the drama genre evolved rather quickly in the latter part of the 16th century. People were used to seeing actors perform on stage and found tremendous enjoyment in their acting abilities. Everyone enjoyed going to the theaters, and patronage helped to polish plays. A literary subgenre that succeeded in carving out a place for itself in the English literary

canon was the Renaissance play. Its shape was neither classic nor literary since it did not adhere to classical predecessors but rather grew out of a sincere popular drive. As a result, Renaissance play deviates from the conventions of classical French drama, such as those of Racine and Corneille, and instead indulges in a wide range of extravagances and sometimes even absurdities. The simple and natural poetry force of defining human character, expressive declamation, and quick action were all there alongside humor, learning, vulgarity, a love of violence and carnage, affectation, songs, and dances. Everything that would draw a London audience of men from all social levels to the theaters was used, including popular stories, the history of Greece and Rome, Italian books, English chronicles, modern home dramas, etc. Along with an innate fondness for theatrical performances, the Elizabethan audience also experienced an intellectual ferment that must have touched even the most common members of this society. No other form of art has ever captured the sensibilities and intellect of the country like Elizabethan theater. During the Renaissance, notable supporters of English play included Christopher Marlowe, William Shakespeare, Ben Jonson, and others [7], [8].

Christopher Marlowe

The early tragedies were adaptations of classical plays and Latin works; the Senecan type of tragedy with choruses and ghosts was particularly well-liked. *Gorboduc*, authored by Thomas Norton and Thomas Sackville and originally performed in 1562, is an example of a blank verse tragedy in English. Shakespeare's *Richard III* and other sophisticated works of the time both dealt with the virtue-vice dilemma. Another prominent character that persisted in the plays was the fool, who served as the playwright's mouthpiece or directly joked with the audience. The *Spanish Tragedy* by Thomas Kyd popularized the practice of getting even. Shakespeare and Christopher Marlowe both employed unusual themes in their writing. The works of John Webster are rife with gore and brutality, whereas Nicholas Udall's *Ralph Roister Doister* was a joke. The 'university wits' collectively referred to the first generation of English professional playwrights. They were given this moniker since they had all had a university education. They told tales that were rife with romance, clowns, and music in a historical or pseudo-historical context.

Nashe's *Summer's Last Will and Testament* by George Peele is quite entertaining but has almost no narrative. *The Arraignment of Paris* by Jordan Peele is a pastoral comedy with a somber tone. Robert Greene's humorous history with complex, serious narratives were more well-known. Christopher Marlowe, however, was the most skilled craftsman and elevated tragedy beyond all others. His role models talked in blank poetry, had lofty ambition, and went against the grain. His works on *Edward II* and *Tamburlaine the Great* deal with the same topic of old political regimes that are overthrown. In *The Jew of Malta*, a businessman is described who gains surprising abilities thanks to his sound judgment. A learned man who also poses a danger to God is portrayed in *The Tragical History of Dr. Faustus*. The main theme in all of Marlowe's works is the society's needless obsession with morality and religion.

William Shakespeare was without a doubt the most prolific author of this time. He was a master playwright and poet. Themes and historical events were prominent in Shakespeare's early plays. *Richard II*, *Henry IV*, *Henry V*, *Henry VI*, *Richard III*, *King John*, and *Henry VIII* fall into this category. Although these historical plays aren't always completely accurate, the imaginative character sketches that Shakespeare utilized to create them make them very captivating. These plays serve as historical documents for the political systems of the Renaissance and the Middle Ages. They also provide us a view into modern life, which includes everyone from the monarch and his court to those at the bottom of the social scale [9], [10].

The Two Gentlemen of Verona, The Merchant of Venice, As You Like It, Midsummer Night's Dream, Twelfth Night, The Comedy of Errors, Much Ado about Nothing, Love's Labour Lost, and The Taming of the Shrew are only a few of Shakespeare's early comedies. Despite the fact that the plots in each of these plays varied, they all had a few things in common. Comedies place a greater focus on circumstances than on personalities. Most new generation lovers had to strive to overcome hostility from the older generation. The hard times always brought to separation, which was afterwards followed by reconciliation. Comedy was laced with mistaken identities and sharp and funny servants. Numerous different subplots always served to reinforce the primary narrative. Humor wasn't always sophisticated; often, it was crude and demeaning, relying on practical jokes and dry puns to make people laugh. All comedies have happy endings as a key component. Romeo and Juliet, Titus Andronicus, Timon of Athens, Julius Caesar, Macbeth, Hamlet, Troilus and Cressida, King Lear, Othello, and Antony and Cleopatra are only a few of Shakespeare's tragedies. Shakespeare's tragedies served as a platform for expressing the paradoxes and confusions of his day. All of society's ideals and hierarchies are questioned in his tragedies, and they are all shown to be lacking in reason. His tragedies turn the world on its head by pitting husband and wife against one another, pitting the individual against society, making monarchs beggars, and challenging the existence of gods. Pericles, Timon of Athens, The Tempest, Cymbeline, and The Winter's Tale are some of his last plays.

Elizabethan Poetry and Prose

The reign of Queen Elizabeth, which lasted from 1558 to her death in 1603 is known as the Elizabethan era. King James VI, the Stuart king of Scotland, succeeded Elizabeth I. The Jacobean era is the name of his rule. Mary Queen of Scots, Sir Francis Walsingham, William Cecil, Robert Cecil, William Shakespeare, Christopher Marlowe, Robert Devereux, Sir Philip Sidney, Sir Thomas Wyatt, John Dee, Robert Dudley, Sir Francis Bacon, Bess of Hardwick, Arabella Stuart, Indigo Jones, and Elizabeth Bathory are just a few of the notable writers from this era. Their writing displayed ease, inventiveness, and vivacity. During this time, there was a significant rise in population, a rise in commodity prices, a shift in traditional social allegiances toward new forms of connection, and an expansion of commercial, industrial, and agricultural innovation. Due to the growing wealth of sheep farmers, the increase of grazing meadows, and the fall of the peasants, it also witnessed the trend of pastoral poetry. According to Thomas Harman and Robert Greene's and Robert Greene's pamphlets, a problem at this time was the growth in crime and the number of vagrants. Another significant occasion in English history is the Spanish Armada. With the goal of taking England, the Spaniards assaulted the nation. The Catholic Spaniards did not have a favorable opinion of Protestant Queen Elizabeth. This assault had political and religious motivations. Along with acquiring control, the Spanish also desired to convert this nation's Protestant inhabitants to Catholicism. Following a protracted conflict, England defeated Spain.

Rise of Poetry and Prose

The pre-Elizabethan era was notable for its literary advances in prose, poetry, and theatre. The works of this era capture the sense of romance and chivalry. This time period's themes included geography, history, and other studies that helped bring in an era of intellectual revival. The court saw a noticeable increase in the number of educated diplomats, officers, and statesmen. John Colet and Sir Thomas Elyot's Erasmian educational initiatives introduced a new method of instruction to the general populace. A book on education, eloquence, and archery was written by Thomas Wilson, Roger Ascham, and Sir John Cheke. The Schoolmaster by Ascham is a literary piece that expresses his opinions on education. The

older men's newfound understanding highlighted both human limits and promise. Additionally, it increased hope in a culture that was struggling with Calvinistic pessimism. Francis Bacon, a fresh thinker of this era, advocated for patiently accumulating tests as the best way to develop science. Michel de Montaigne, on the other hand, claimed that it was impossible to establish any overarching concept of knowledge. The earliest English literary work in the neoclassical style was *The Defence of Poesie* by Sir Philip Sidney. His *Arcadia* included many literary genres, including pastoral, ballad, comedy, romance, tragedy, satire, prose, and poetry.

The narrative is an adventure tale with elements of both love and battle that is modeled both Italian and Spanish literature. This story is extraordinarily clever in its approach, despite its complexity, and it sets the bar for future English literary works. Sydney was a trailblazer who offered style and shapes new dimensions. The printing press is responsible for the emergence of prose and poetry in the latter half of the 1570s. The Stationer's Company, which operates the printing press, was founded in 1557. The lyrics of Tottel's Miscellany were previously only available to the court, bringing the author and reader closer together. *A Mirror for Magistrates*, a poetry lament intended to be narrated by those who took part in the War of Roses, was one of the most well-known works of the time. It gave a sermon about the value of submission. Even Thomas Churchyard's *Legend of Shore's Wife* stands out for its blending of drama-inspiring genres including history, tragedy, and political morality. Other significant contributions from this time period include Thomas Lodge and Robert Greene. *Rosalynde*, written by Lodge under the influence of John Lyly, adds variation to this voluminous literary environment. Since the lyrics were so well-liked, they were used in the era's plays.

John Lyly, George Peele, Thomas Nashe, Ben Jonson, and Thomas Dekker were among the well-known dramatists of the time who included music into their works. Edmund Spenser was a significant writer of the time as well. *The Shepherd's Calendar* lauded Archbishop Edmund Grindal, whose membership in the Puritan movement led to his suspension by Queen Elizabeth. During this time, Spenser wrote the pro-Protestant nationalism epic *Faerie Queene*, which he addressed to the queen. It carried the militant and pious agenda of the Leicester administration. Words taken from Latin during this time period contributed to the enrichment of the language. During this time, the Bible was reprinted in several editions. The King James version of the Bible was printed during the Elizabethan era. It was released in 1611. The release of Sidney's *Astrophel and Stella* opened the door for the creation of sonnets, another well-liked literary form. Samuel Daniel, Michael Drayton, Fulke Greville, Spenser, Shakespeare, and Lodge were a few of Sidney's well-known adherents. Greville's *Caelia* starts off as a typical sonnet before evolving into a negative view on politics and religion. The sonnet was so popular that Sir John Davies ridiculed it in his *Gulling Sonnets*.

Hexameter and self-invented, cryptic language characterized Richard Stanyhurst's 1582 publication of *Aeneid*, another experimental poetic work. The 'epyllion' or 'small epic' was another poetry form that emerged around this time and was translated into English literature. This was a little poem-based story. It dealt with mythology, and the most of the material was taken from *Heroides* or Ovid's *Metamorphoses*. Shakespeare's *Venus and Adonis*, Marlowe's *Hero and Leander*, Lodge's *Scillaes Metamorphosis*, and others are instances of this genre. Another genre that dominated this time period was satire. It was the result of an incorrect interpretation of the Greek word *satyros*, and in some respects, it was comparable to the English word complaint. Tragic laments in poetry, such as Daniel's *The Complaint of Rosamond* and Shakespeare's *The Rape of Lucrece*, are two instances of complaints. Although they often used snarls and foul language, John Donne's satires from 1593 to 1598 as well as John Marston's *Certaine Virgidemidrum* and *The Scourge of Villiany* attacked

stupidity. Ben Jonson made fun of Marston for employing flowery language needlessly in his *Poetaster*, and Donne's work is so strained that it scarcely reads like verse. English poetry first used blank verse according to Surrey. Other significant poetry authors from this era include George Gascoigne, George Turberville, and Barnabe Ruge. The *Palace of Pleasure* was penned by Gascoigne. He is the first person to get credit for writing a satire in conventional poetry. Fables, sonnets, ballads, and songs were all forms of poetry.

Additionally notable during this time period were expeditions, maritime journeys, and tolerant religious ideas. Latin, Greek, Italian, and English translations of the works of Virgil, Ovid, Cicero, and Plutarch are all accessible. Italian authors like Petrarch, Ariosto, and Sannazaro, as well as forms like blank verse, had a major impact on the literature of this time period. Baldassare Castiglione's *Il Cortegiano*, which was translated into English in 1561, provided the social norms of behavior, wit, and courtliness. In the book, aristocratic neo-Platonism was introduced to the English court. In his *Prince*, Niccolò Machiavelli, another renowned author, makes the case that the aim itself is more significant than the methods by which it is attained. This was the time when modern literature first appeared. Italian novels and novellas were being translated into English throughout the early phases, which opened the door for creative works in the English language. They were not as high-caliber as Shakespeare's early plays were in terms of quality. Manuals and treatises were the first literary pieces written in English.

Lyly's *Euphues: The Anatomy of Wit* was the first significant work of English-language fiction to be created during this time. Although the subject was unimpressive, the language was funny and witty. It was an excellent piece since it used classical allusion and other rhetorical techniques. It established the euphuistic writing style, an extreme kind of rhetorical mannerism. The primary media throughout the Elizabethan era quickly evolved into prose. Richard Hakluyt's *Principall Navigations, Voyages and Discoveries of the English Nation*, William Harrison's *Description of England*, which is both gossipy and entertaining, and Philip Stubbes' *The Anatomy of Abuses*, a social critique, are a few early works that found success. However, George Gascoigne's *Adventures of Master FJ*, a love story set in an English grand house, was the first work of creative fiction. The earliest important piece of English writing may be regarded as Richard Hooker's *Laws of Ecclesiastical Polity*. His writing is enormous since it is long and filled with intricate paragraphs. Piers Penniless His Supplication of the Devil, *The Unfortunate Traveller*, and *Lenten Stufte* are only a few of Nashe's prose satires. He is credited for using the most creative language of all Elizabethan writers in his works. Concerning the underworld and the low life, Greene published exciting articles. *Jack of Newbury* and *Thomas of Reading* by Thomas Delony are charming portraits of ordinary people's lives that include folktales, romance, and humor.

Shakespearean Drama

In England, the drama genre flourished in the latter part of the sixteenth century. People had become used to and liked seeing actors perform on stage for a very long time. People from all social strata packed the theaters as patronage helped to polish the performances. A literary subgenre that succeeded in carving out a place for itself in the English literary canon is the Elizabethan drama. Its shape was neither classic nor literary since it deviated from classical models and instead grew out of a sincere popular urge. As a result, it did not adhere to the rules of traditional theatre but instead ventured into various forms of extravagance and sometimes absurdity. It had a wide range of components, such as humor, intelligence, vulgarity, a love of violence and slaughter, affectation, songs, and dances, in addition to the simple and natural poetic power of characterizing human nature, expressive speech, and quick movement. Any topic that can draw a London audience made up of men from all social

levels to the theaters is used in Elizabethan play, including popular stories, the history of Greece and Rome, Italian literature, English chronicles, and current home tragedies. After the playwright has completed his task, the audience gets the play and determines its future.

The Elizabethan audience was distinguished by a kind of intellectual ferment that must have had an impact on even the most common members of this society, in addition to a hereditary love of theatrical performances. No other form of art has ever reflected the national sensibility and intellect like Elizabethan play. In comparison to Chaucerian or Old English literature, Elizabethan literature is unquestionably the result of a culture that was more complicated and open to a larger variety of influences. Due to the complexity of life at this time, it is difficult to analyze all of its facets in their totality. The idea that each person's soul must personally answer to God was the underpinning belief and a direct outcome of the Reformation movement. The world is a beautiful place, and sensual pleasure of the beautiful is a sensible and admirable act, according to the implicit value system of the Renaissance. The ideal of medieval society was the man who suppressed his passions and even his natural instincts, and spent his life in self-denial of innocent enjoyment and subdued the flesh by observing fasts and indulging in self-inflicted tortures.

In contrast, the doctrine of the Church stated that a consecrated and authorized priesthood stood between man and the Maker. These opposing frames of view suggest a serious disagreement. The Renaissance principles had started to reach the common people, nonetheless, by the Elizabethan era. The triumph of Renaissance ideas was followed by an intellectual fervor that gave literature its drive and vitality. The period's theater is written in a representational style, and in many of the plays, the focus is less on the storyline or story and more on the portrayal of the human will in forceful action. In many instances, the characters are vividly imagined as dynamic beings with sometimes too strong wills and energies. This is in reaction to the Puritan belief system's emphasis on the individual soul's inherent worth and capacity for self-sufficiency. Again, many of the Elizabethan tragedies exhibit the same appreciation of elaborate adornment and diversity that characterized Renaissance art.

With the transition from the Old English period into the Elizabethan Age, the status and importance of classical literature also experienced a significant transformation. Since the invention of the printing press made these works available to everyone and increased awareness of classical literature, the classic writers started to be read much more than in the previous age. Men were aware that they were living in a developing and expanding world, both materially and intellectually, and they did not hesitate to create new modes of expression. However, the old feeling of the picturesque of social life brought about by the opposed orders of society persisted. Chaucer had brought in Italian stanzas, but the Elizabethan lyricists didn't think twice to create a hundred brand-new song forms based on a purely instinctive understanding of the melody of words.

Elizabethan literature has examples of many distinct sorts since it is so wide and the age was distinguished by such remarkable development. Furthermore, we can categorically state that its ideas are more expansive and profoundly philosophical, that it takes more numerous forms, and that the mental tone it reflects is more ferocious than those of any previous era. The Short Oxford History of English Literature author Andrew Sanders writes, In the late sixteenth-century London, however, suburban theatres, outside the control of less than sympathetic City magistrates, had begun to establish themselves as an essential, and internationally recognized part, of popular metropolitan culture. European tourists visited, drew, and documented them; in response, English acting companies were to present plays on the Continent. Even with the limitation of using the English language as a medium, such

prominence is proof of the success and adaptability of the public theaters and theater companies in late sixteenth-century London.

CONCLUSION

The Italian city-states' courts and the Medici family in Florence were famous benefactors who encouraged intellectuals, artists, and academics, promoting an innovative and creative atmosphere. The Renaissance's historical and social contexts included the burgeoning of humanism, a movement that placed a premium on human potential, reason, and autonomy. Scholars who advocated for the humanities and a return to the ancient principles of education were Petrarch and Erasmus. Finally, it should be noted that the Renaissance was not a singular, isolated occurrence but rather a result of a complex interaction of historical, social, and intellectual forces. Its effects were felt across Europe, changing the way people produced, thought, and interacted with the outside world. A time of exceptional cultural success resulted from the resurgence of classical learning, modifications to social institutions, and support for the arts. This combination left a lasting legacy that continues to influence how we see the humanities, sciences, and other fields of knowledge.

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CHAPTER 10

EXPLORING THE CHARACTERISTICS OF SHAKESPEAREAN TRAGEDY: A LITERARY ANALYSIS

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ABSTRACT:

Shakespearean tragedy, a genre that William Shakespeare mastered during the Elizabethan and Jacobean eras, is known for its distinctive characteristics that continue to captivate audiences and scholars alike. This abstract explores the key traits that define Shakespearean tragedy, such as the tragic hero, the concept of fate, the role of supernatural elements, and the exploration of human flaws. These characteristics, along with Shakespeare's unparalleled skill, have made his tragic works enduring classics in the world of literature and drama. One of the central characteristics of Shakespearean tragedy is the presence of a tragic hero, a character of noble stature who possesses a fatal flaw, often referred to as hamartia. This flaw leads to their downfall and serves as a source of moral contemplation for the audience. Characters like Macbeth, Othello, and Hamlet exemplify this archetype. The concept of fate and destiny is another hallmark of Shakespearean tragedy. The tragic hero's downfall is often attributed to forces beyond their control, such as premonitions, prophecies, or supernatural intervention. This idea of fate adds depth to the tragic narrative and raises questions about free will and determinism.

KEYWORDS:

Catharsis, Character Flaws, Fate, Hubris, Miscommunication, Morality.

INTRODUCTION

'Tragedy' may be summed up as a drama with a depressing conclusion. The term tragic comes from the Greek word tragedian, which means goat song, and was used to describe the ceremony of giving goats to Dionysus, the Greek god of wine and vineyards. Tragic tragedies of Aeschylus, Euripides, and Sophocles, who created the seminal plays Oresteia and Prometheus Bound, Medea and The Trojan Women, Oedipus Rex, and Antigone, respectively, are where the genre of tragedy first emerged. Aristotle, a Greek philosopher, wrote Poetics, one of the oldest works of literary criticism, which also contains a study of tragedy based in part on the plays of the aforementioned triad. Shakespeare is said to have been acquainted with Seneca's Latin translations of Greek theater. Seneca was a Roman playwright. The tragedy philosophy contained in Poetics had an impact on both Senecan and Renaissance tragedy. Tragic stories are primarily about pain that results in death and deal with the severe elements of life. Aristotle's definition of tragedy reads as follows: Tragedy is a representation of an action that is serious, complete, and of a certain length; it is expressed in speech that is made beautiful in various ways throughout the play; it is performed, not narrated; and by arousing pity and fear, it gives such emotions a healthy release. In the medieval era, tragedy started to be characterized by a recurring motif: the fall from grace of a powerful man due to a turn of events.

According to Professor Dr. Debora B. Schwartz, there was no such thing as 'tragic' theatre in the Middle Ages; rather, liturgical drama, which emerged in the later middle ages as a means

of reminding the illiterate masses to be ready for death and God's judgment, dominated medieval theater in England [1], [2].

The Elizabethan era brought forth two significant innovations in tragedies. Adversity began to be linked to the original sin and moral principles, and death was employed as a plot element to bring about the protagonist's sad ending. Elizabethan tragedy compressed time and hopped from location to location for various acts, in contrast to Aristotle's idea of a tragedy having unity of time and place. Many inventive stories were employed as tragic topics in Elizabethan theater. Shakespeare was the finest tragic dramatist of the Elizabethan era. His tragic works include *Macbeth*, *Hamlet*, and *King Lear*. Now let's take a closer look at the characteristics of a Shakespearean tragedy. Shakespearean tragedy mostly complies with Aristotle's description, but it departs from the Greek philosopher's precepts in one crucial area: its action is not always serious; its severity is sometimes lightened by the comedic. Shakespeare did this by holding up a mirror to life, which regularly alternates between happiness and sadness, tears and smiles. Shakespeare's tragedy is primarily one person's narrative. There are undoubtedly many more people, but the primary individual is the focus of attention. The death of the protagonist is a part of the story's conclusion. Shakespearean tragedies, according to the renowned English Shakespearean scholar A.C. Bradley, are primarily stories of pain and misfortune that end in death [3], [4].

Additionally, according to Bradley, Shakespeare's tragedies are always about persons of high degree: frequently with kings or princes; if not, with leaders in the state like *Coriolanus*, *Brutus*, and *Antony*; at the very least, as in *Romeo and Juliet*, with members of great houses, whose quarrels are of public moment. Shakespeare uses a medieval definition of tragedy. He does not care about the destiny of the average man, their sorrows, or their sufferings, unlike moderns. *Hamlet's* soul is ripped from inside as a result of the elevated personages' severe suffering. Their anguish stands in contrast to their prior joy. When the hero abruptly descends from the pinnacle of earthly grandeur to the dust, it conveys a feeling of man's helplessness and the omnipotence of destiny. The hero is such a significant character that his downfall impacts the wellbeing of a whole country or empire. One method the author adds a sense of universality to his tragedies is in this manner. The tragic hero is not just a highly educated individual, but also a person of remarkable character.

He exhibits a desire that develops into a dreadful power. He has a clear one-sidedness and a strong propensity to behave in a certain manner. Some unique interest, object, passion, or thought pattern unites them all and pushes them in the same direction. This quality is referred to by Bradley as the tragic flaw. As a result, *Macbeth* exhibits vaulting ambition, *Hamlet* displays noble inaction, *Othello* demonstrates credulity and rashness in action, and *Lear* exhibits the folly of old age. The tragic hero fails to achieve greatness because of a flaw in his character. He makes a mistake, and this mistake, together with other factors, leads to his demise. In other words, the behavior is inconsistent with his personality. The adage Character is Destiny is accurate in this regard when referring to a Shakespearean tragedy. Shakespeare's tragic heroes seem to be directing their own fate from this perspective since the hero's persona is accountable for his deeds. According to Bradley, The calamities and catastrophe follow inescapably from man's deeds, and the primary source of these deeds is character [5], [6].

The tragic hero undoubtedly has the specific weakness that leads to his downfall, but other from that, he is a person of outstanding qualities a genius, a great warrior, or an honest and ethical person. However, this remarkable person struggles and loses their life. Shakespeare's tragedies thus create a very powerful feeling of waste in their wake. At the tragedy's conclusion, evil is driven from the world, but at the expense of a lot of wonderful and great

things. The tragedy is that it includes the loss of good rather than the expulsion of evil. 'The hero may die, but that is not the main tragedy, because man is mortal and death is inevitable,' writes Bradley. The true tragedy is how much goodness and virtue is lost. Shakespeare's tragedies are tragedies of character and destiny, not just tragedies of character, despite the fact that character is destiny in his plays. The interaction between the hero and his surroundings is sad. Fate puts him in precisely the conditions and situations he is unable to handle. In Hamlet, the hero's defect only becomes deadly for him in the specific circumstances that cruel fate has put him in; otherwise, quick action might have salvaged the situation, but the hero is inclined to brooding thoughts and heroic inactivity. In truth, a few other things impact and complicate the heroic actions that flow naturally from the character of the hero. The first is a mental disorder that affects the hero, such as insanity or an overactive imagination that causes hallucinations. As a result, Macbeth has hallucinations, Lady Macbeth sleepwalks, and King Lear is insane. Such anomaly seldom initiates actions of any dramatic significance, but it may affect the course of events and hasten the hero's demise [7], [8].

DISCUSSION

The supernatural component is the second crucial aspect affecting the action. It is not the hero's imagination that causes the ghosts, witches, or any other supernatural element to appear. The ghost in Hamlet and the witches in Macbeth both have an objective existence since other people can see them. Additionally, the supernatural does play a role in the action and is often a crucial component. However, it is almost usually positioned closely in relation to the relative character. It validates and provides concrete shape to the way in which the hero's intellect functions. Hamlet's encounter with the ghost is the product of his preexisting suspicions. However, its effect is never compulsive; rather, it is only suggestive, leaving the hero completely free to accept or reject the idea. However, the hero takes the advice, and from that point, the sad series of events starts, hastening the hero's demise. The three 'strange sisters' in the play Macbeth are able to ignite Macbeth's ambition via their prophesy, which sets off the series of events that are depicted in the play. Banquo, however, disbelieves a similar promise made for his offspring.

Chance or accident is the third crucial component affecting the activity. As it occurs in real life, chance is a significant factor in the majority of disasters. Such unplanned events usually go against the hero and hasten his demise. The fact that Desdemona dropped her handkerchief at a crucial moment and that Bianca showed up just in time to help Iago achieve his goal, that Hamlet's ship was attacked by pirates and he could leave for Denmark so quickly, that Romeo never received the message about the potion, and that Edgar arrived too late to save Cordelia are all just coincidences. The Victorian novelist Thomas Hardy was another writer who often used destiny and chance to affect events. Hardy demonstrated that man has no control over destiny by using chance and coincidence. The conversation, natural environment, and character behavior all hinted at the characters' ultimate destiny. Bathsheba Everdene, one of the major characters in Hardy's book *Far from the Madding Crowd*, just so happens to receive all of her uncle's money upon his passing, whereas Gabriel Oak, another protagonist, loses all of his wealth due to his dog [9], [10].

The Development of Shakespeare's Works

Shakespeare has always been regarded as a brilliant dramatist, and for a student of literary history, understanding how Shakespeare's plays relate to modern theatre and charting the evolution of Shakespeare's creativity are the first challenges. Shakespeare did not overnight develop into a master playwright. Shakespeare studied the plays in order to understand how his genius developed over time. He learned his craft in the harsh classroom of experience.

Shakespeare produced 37 plays, albeit two or three of them do not seem to be wholly his. From 1588 through 1612, he worked as a playwright for more than twenty-four years. These twenty-four years have been separated into four segments, each lasting around six years.

Shakespeare's Dramatic Activity in Four Periods

First Phase

The poet was in the workshop during the first phase of Shakespeare's theatrical activity, learning the skill of a dramatic artist via imitation and apprenticeship. A young exuberance of imagination and amorousness, an artificial excess of fun and horseplay, pompous extravagance of vocabulary, and a frequent use of rhymed couplets are characteristics of the plays of this era, including *Venus and Adonis* and *The Rape of Lucrece*. Shakespeare was reworking older plays, collaborating with other authors, or copying various styles at this time. He was inspired by Lyly to develop the stage production *Love's Labor Lost*. This era is represented through plays like *Comedy of Errors*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, and *Romeo and Juliet*. These plays just provide a cursory account of life; character development and in-depth contemplation are lacking. There is a lot of rhyme, and the blank verse is stiff. Puns, conceits, and other affectations abound throughout the plays. His lone historical endeavor at this time, *Richard III*, has similarities to Marlowe's *Tamburlaine the Great* and *Doctor Faustus*. Shakespeare's comedies are distinctive and exceptional, and he always showed tremendous inventiveness in them. Shakespeare's humor seems to be instinctive, while his tragedy appears to be talent, according to writer Ben Johnson. Even in his earliest comedies, there is something unique and new. They display his virtuosity, appreciation of beauty, and sharp wit.

A second time frame

Shakespeare wrote his excellent comedies and historical dramas at this time. This was the time when he started to become a man of the world since he was now exposed to the problems and issues that existed in the outside world. His early plays are lighthearted or fantastical; lately, though, his imagination has begun to capture reality. He started talking about history. His imagination needed to be vigorously exercised in order to condense the vast and difficult material of history into a dramatic shape. He learned about the nature of the actual world via dealing with reality and having intimate contact with the public. He demonstrates in *Henry IV* how a man might become a practical ruler of the world. *Henry IV* is significantly more humorous and powerful psychologically than *Henry V*, a five-act national hymn. The timeless Falstaff figure may be found in this play. The narrative and character development of *The Merchant of Venice* are unmatched. It has a gloomy tragic ironic backdrop that is brought back to life by the allure of passionate love. While *As You Like It* and *Twelfth Night* have a fantastic balance of comedy and romance, *Much Ado about Nothing* is on a higher level of wit. Shakespeare's writing takes on a unique, autonomous voice and demonstrates how his strength and technical proficiency have grown. In his plays, characterization and humor take on a psychological depth. Language and thought are in perfect harmony. Rhyme gives way to unrestricted blank verse. He was thriving and building the riches he would use to retire as a country gentleman during this period. His happy comedies were written at this time, and Shakespeare's perspective on English history was changed.

Three Periods

Around the year 1600, Shakespeare's life took an unusual turn. He seemed unsatisfied with the world and his own conscience at this time, and his heart was ill at ease. At this moment,

he suffered a number of catastrophes. His dad passed away broke and in debt. Both his sibling and his only son passed away. Earl of Southampton, his sponsor and patron, A black-eyed and pale-faced lady, most likely Mary Fitton the dark lady of the sonnets disillusioned him by her adultery and immorality when he was imprisoned for political espionage. He had poured all of his intense love into her, only to discover that she was irrational and inconsistent. A 'white wench's black eye' stabs Romeo. Shakespeare now creates his magnificent Cleopatra, with her endless diversity of moods, her stormy sensuality, and yet captivating abilities, while Biron falls in love with a whitely wanton. There is no doubt that Shakespeare had a moral crisis at this point. We discover the key that unlocks the dramatist's mental torment in the cryptic admissions of the sonnets. His sensitive mind was touched by the memories of hours wasted, the pain of lost or rejected love, and the understanding of man's worst traits gained from friendship with unworthy people. From this depth, he produced visions of human wickedness and ingratitude, such as those of Lear, Hamlet, and Timon. Shakespeare experienced gloom and sadness throughout this time. He no longer enjoyed humorous stories, historical upheaval, or the splendor of battle.

He began to research the big enigma of evil. His plays are based on those destructive impulses that upend the moral order and harm both the innocent and the wicked because he is fascinated with the darkest aspects of human existence. During this time, tragedy is prevalent, and the topic of his plays is the disloyalty of a friend, the betrayal of relatives and subjects, and the impoliteness of youngsters. These days, even comedies are ultimately tragedies. Shakespeare first achieves higher dramatic heights and thoughtful lyricism in Julius Caesar, and he does it again in Hamlet. The narrative of a sophisticated man's uprising against the ugliness of worldly existence is told in the play Hamlet. The universe is filled with enigmatic and fascinating evil, as shown by plays like Othello, Macbeth, and King Lear. In contrast to Macbeth, King Lear is a study of public selfishness. Shakespeare succeeded in capturing the universal force of Greek tragedy in King Lear and Macbeth. The drama with the highest psychological tension is Antony and Cleopatra. A breathtaking examination of man's ungratefulness toward man is Timon of Athens. Shakespeare seems to have given up on such nerve-wracking assessments of human depravity in Timon of Athens due to fatigue.

Fourteenth Period

The time for tragicomedies and/or romances is now. According to Professor Dowden, the subject of Shakespeare's last plays is reconciliation. He could now forgive since he had fought evil and overcome it. The conflict has been settled. Although *The Winter's Tale*, *Cymbeline*, and *The Tempest* depict brutal human wrongdoing, there is ultimately peace and forgiveness. The good has dominion over evil, so it can no longer get its way. In these plays, goodness always triumphs over revenge, wrongs are atoned for, missing children are found, and the plays conclude on a note of all around joy and peace. Shakespeare's dramatic abilities also seem to be waning in his most recent plays. They often have poor characterization and thoughtless construction. They cannot be compared to tragedies in terms of style or versification. As a result, we see that the characteristics of plays from each era are closely related to the dramatist's inner personal history and the evolution of his art. Shakespeare's thoughts shifted from carefree youth to sad melancholy and then back to peace and tranquility. It is necessary to concur with Professor Dowden that these are the several phases of Shakespeare's intellectual development that are represented in his work throughout the many stages of his theatrical career.

Shakespeare's Role in Drama

1. Shakespeare's many talents: Hardly any of Shakespeare's qualities can be found in another play from the same era. He falls short of Marlowe's Doctor Faustus' sadness and lyrical sublimity. In Webster's The Duchess of Malfi, he created a more agonizing mood of loss and despair. Ben Jonson's Volpone is his most well written drama, while Beaumont and Fletcher's Knight of the Burning Pestle is his most skillfully written comedy. Every component of his play has a dramatist who matches it specifically. His mastery of a wide range of subjects and the integration of all these features make him exceptional. Like Lyly, Marlowe, or Kyd, he didn't develop a unique style. His adaptability is amazing. He is the best actor in every kind of play, including comedies, tragedies, historical plays, romantic comedies, and fairy tale plays. Even among these kinds, there is variety. Shakespeare is as comfortable performing a comedy of wits like Love's Labours Lost as well as a fantasy comedy like A Midsummer Night's Dream, a comedy of romance like Twelfth Night, or a classical farce like The Comedy of Errors. Shakespeare is never discovered in the same location twice. He has equal talent for painting portraits of men and women, monarchs and clowns, the sad and the comic, the sentimental and the burlesque, lyrical fantasy and character studies. No other playwright has such a wide range of talents or has created such a wide variety of vivid situations of life.

Shakespeare's use of storyline

According to Aristotle, character comes after the plot and is the essence of theater. However, the Renaissance discovered that this traditional theory was insufficient since the playwrights' subjects were often taken from romantic novels. Romantic drama influenced public opinion and overcame all of the restrictions of classical drama. The whole tale was attempted to be shown on stage by mixing tragedy and humor, multiplying scenes, interspersing them with lengthy pauses, and disregarding the unity of location. Romantic theatre relied on intricate stories. Shakespeare's plays also include several intertwined storylines, sometimes as many as four. Shakespeare's greatest talent is in combining these many storylines into a seamless structure. He did not commit himself to any one idea. Getting a narrative was his first priority. He stuck to the traditional route and started by looking for the narrative. We see his extraordinary competence in plot development when we contrast his plays with the badly formed and poorly structured romances or novels. He created a new form of the English play. He didn't have any spectacular ancestors. Shakespeare's storylines are flawless in their own unique manner; they have a strong start, strong middle, and strong finish. Shakespeare did not create any new tales.

He used well-known tales and, using his extraordinary theatrical talent, turned them into powerful drama. He created dramatic impact by intertwining narrative and character, by developing unique characters, by providing life like intense conversations, and by attributes like humor, sorrow, passion, and poetry. He also built a story's basic structure by deftly manipulating the plot and subplot. Each of his spectacular tales begins with a struggle. He appears to operate on the premise No conflict, no drama. All of his stories include an opening exposition, a rising action or complication, a turning point or climax, a falling action or denouement, and a conclusion or catastrophe when the conflict is resolved. His concise narrative structuring is made clear in the plays' opening scenes, which capture the essence of the tragedies. Shakespeare, like a romantic artist, has also created some timeless individual scenes that leave an impression on the mind, such as the Macbeth sleepwalking scene, the Merchant of Venice trial scene, the Falstaff scenes in Henry IV, the Deposition scene in Richard II, the Dogberry and Verges' scenes in Much Ado About Nothing, or the scene in The Tempest where Ferdinand carries wood logs for Miranda.

Shakespeare's portrayal of characters

Shakespeare flipped Aristotle's ideal on its head. Shakespeare relocated the center of gravity from plot to character, where it had previously been placed by ancient dramatists as follows: Tragedy cannot subsist without Action, but it may without character. Shakespeare's ability to create believable characters is his artistic creativity. The plays *Lear*, *Falstaff*, *Shylock*, *Richard II*, *Macbeth*, and *Prospero* are today regarded as classics. The deceased emerge from their graves to play out scenarios from their lives. Shakespeare's characters are all as unique as people in real life are; it is impossible to discover any two Shakespearean characters that are exactly same. Both heroes and monsters, his characters are neither. They have motivations and behave logically. Shakespeare's characters act from inside, and *Lady Macbeth* reminds us that she is a woman by declaring, Had he not resembled my father as he slept, I had done it.

Shakespeare's characters are multidimensional people, but Ben Jonson's characters are generic types. Shakespeare is a genius at elevating individuals beyond their specific situations and endowing them with characteristics that are universal to all people. In addition to their appearance, we can also see how their minds function. Goethe compared his personalities to translucent crystal dial plates on watches; they display the hour like other clocks and the whole internal mechanism is apparent. While not odd, his characters are perfect. His characters are both types and individuals because of the beautiful mingling of the general and the specific, the ideal and the actual. Shakespeare creates his characters by starting with the fundamental elements that make them who they are. They are being developed as we watch. Before our eyes, they develop and change. *Lear* and *Macbeth* are both distinct men at the play's opening and conclusion. Each character has a different speaking style. Shakespeare, who is a kind of impersonal intellect that makes everything apparent except for himself, does not seem to be the author of their words.

Shakespeare was a pro at understanding how people think. He is the greatest philosopher of the human heart because of his innate humanism and grasp of human emotions and impulses. He has also produced some of the most beautiful and luminous ladies, including *Desdemona*, *Imogen*, *Hermione*, *Perdita*, *Ophelia*, *Miranda*, and many more. He has also produced some amazing males, like *Romeo*, *Julius*, *Macbeth*, *Othello*, *Iago*, *Brutus*, *Antony*, *Hamlet*, and *Lear*. Shakespeare outperforms his contemporaries in that he paints so many realistic pictures that seem to be of genuine men and women. None of Marlowe, Jonson, Beaumont, or Fletcher could create characters that were so realistic. If all the characters created by one of these dramatists were combined, it would equal the number of characters in one of Shakespeare's greatest plays. Shakespeare's characters, whether good or wicked, whether they are interacting with historical truths or the most beautiful surroundings, all possess an unwavering humanity. He really is Fancy's child, as Milton said, and no cast of characters has ever been created by a human imagination that is as vibrant as Shakespeare's.

Shakespearean drama's epical foundation

Shakespeare's work stands out from that of his contemporaries in large part due to the greater reality, the more serious and profound nature of his plays. Their subject matter is both romantic and grandiose. Twelve of his best plays, based on legendary tales that he and his audience both recognized as factual history, demonstrate that he had a strong connection to historical reality. Even bizarre stories are treated with the solemnity of an epic poet by him. Shakespeare made even his romances believable, when other writers often made history seem fake. In classical plays, the major topic was the justice served by the gods, but in medieval plays, the dominant theme was faith. Shakespeare's history plays have a country theme, and he communicates historical information much as the ancient epic poets did with religion.

Patriotism is no longer his central topic in his plays set in Rome. He does, however, preserve the grandeur of the earlier Roman heroes, like Brutus, Julius Caesar, Coriolanus, Antony, and Cleopatra. His plays include very little local color and historical reality. But because of how in-depth and accurate his research into human nature was, it may be stated that his work revealed the human side of history. Shakespeare is the pinnacle of the historical drama. The only historian among his peers, Jonson was also fascinated with depicting odd historical customs and manners since his grasp of the subject was so precise. He lacked Shakespeare's scope and epic profundity.

Empiricism in Shakespeare

Scenic setting - Shakespeare's genius resides in the fact that he based his plays on concrete observations of the theater rather than on speculative beliefs. Despite being capable of nothing but inexplicable dumb-shows and noise, the groundlings had a severe taste, and the surroundings was impoverished. Clowns were being used inappropriately and holding up the most pitiful scenarios with their poorly timed fooling, which irritated him. He was distressed by the statements made by tragic performers, to whom he gave the advice not to saw the air too much with your hand or tear a passion to tatters, to very rags. Shakespeare, however, did not disparage the set environment. He didn't go back to the traditional simplicity that would have quickly sold out the theaters. He lacked landscape, but he relied on the imagination of his audience and his own literary abilities to make up for the stage's missing scenery. He enhanced the realism and immortality of the Capulet ballroom, the starry balcony, or the mausoleum where Juliet was laid to rest before she passed away. Around Rosalind, the trees in the Forest of Arden sag and rustle. On the barren heath, Lear is buffeted by the wind. At Elsinore, Hamlet is on the platform waiting for the ghost. Shakespeare's plays include the most exquisite descriptions of situations anywhere.

Shakespeare's depiction of either the clown or the idiot reveals his empiricism. Shakespeare followed his advice and turned a necessary evil into virtue rather than mockingly dismissing the idiot. Shakespeare gave the idiot a chance to show up in both comedies and tragedies as long as he spoke no more than is set down. Shakespeare transforms the fool into a monarch or a well-known philosopher who says a lot of insightful and helpful things while passing for foolish. That, of course, is the great secret of the successful fool - that he is no idiot at all, as author Isaac Asimov put it. One of Shakespeare's most well-known fool characters is the 'Fool' in King Lear. Only the Fool criticizes King Lear out of all the characters in the play. He is perceptive enough to see the wrongs being done to Cordelia, and he constantly calls out his master Lear for treating his youngest daughter in a foolish manner throughout his participation in the play. Shakespeare's plays have numerous manifestations of the idiot. He alternates between being an artisan, like Bottom the weaver, and a police officer, like Dogberry or Verges. Shakespeare turns the idiot and makes him vital for the play in which he is presented, which is a testament to his tolerance and beautiful compassion.

Shakespeare's lack of effort in coming up with his storylines is another indication of his empiricism. He favored topics that have already been explored by others. Usually, he lifted ideas from romance novels and children's literature. With the exception of *The Merry Wives of Windsor*, *Love's Labours Lost*, *A Midsummer Night's Dream*, and *The Tempest*, all of his plays have been linked to their original works. These alone demonstrate that, given the opportunity, he could have easily created a storyline. His plays do not serve as moral parables in the manner of Jonson's plays. The very age and physique of the period, his shape, and pressure are all shown by him as he holds up a mirror to nature. Every aspect of life is there, including its interplay of virtue and vice, goodness and wickedness, selfishness and selflessness, and love and jealousy. Emerson once said that a poet speaks from a heart in

unison with his time and country. Shakespeare's heart beats in time and space with all nations. He had access to every natural picture, which he sketched without effort but with chance. He didn't need a pair of reading glasses to understand nature; he just needed to search inside himself to find her. He is more of a tool of nature than a true imitator: Nature herself was ecstatic with his creations. And delighted to put on the clothing of his lines.

Because he embraces all that life presents to him, he is free from any theories. He appeals to all men by fusing the real with the poetic, the humorous with the sorrowful, and the euphoric with the caustic. His writing is a vast river of beauty and vitality. In addition to his creative talent, his impartiality and open-mindedness make him one of the greatest literary geniuses in history.

CONCLUSION

Shakespearean tragedy typically incorporates supernatural themes. The choices made by the protagonists and the course of the narrative are significantly influenced by ghosts, witches, and other supernatural creatures. These components help create the ominous and ominous mood that permeates many of Shakespeare's plays. Shakespearean tragedy often explores human weaknesses, especially those of ambition, envy, and arrogance. Because of their tragic defects, the characters face moral and emotional challenges that make them sympathetic and intriguing to viewers. The tragic hero, the idea of destiny, the inclusion of supernatural aspects, and the examination of human failings are just a few examples of the qualities of Shakespearean tragedy that have ensured their permanent position in the canon of international literature and drama. Shakespeare's tragic works continue to be studied, played, and adored by audiences and academics throughout the world because to his ability to create intricate plots that connect with universal themes of human life.

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CHAPTER 11

THEATRE IN SHAKESPEARE'S TIME: A GLIMPSE OF ELIZABETHAN LIFE

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ABSTRACT:

Theatre in Shakespeare's time, the late 16th and early 17th centuries, was a vibrant and evolving cultural phenomenon that left an indelible mark on the history of drama and performance. This abstract explores the distinctive characteristics, cultural context, and impact of theatre during Shakespeare's era. It highlights the innovative developments in playwriting, acting, and stagecraft that laid the foundation for modern theater and made the Elizabethan and Jacobean periods a golden age of drama. Theatre in Shakespeare's time was characterized by a remarkable fusion of creativity and commercial enterprise. Playwrights like William Shakespeare, Christopher Marlowe, and Ben Jonson produced an impressive body of work, crafting plays that explored a wide range of themes, from tragic love stories to historical epics. The plays of this era were performed in theaters such as the Globe and the Rose, which featured distinctive architectural elements like the thrust stage and the open-air design, enabling a close connection between actors and the audience. Acting in the Elizabethan and Jacobean theaters was a dynamic and evolving art. Actors, often members of theater companies like the Lord Chamberlain's Men, played multiple roles and employed elaborate costumes and minimal props to convey complex narratives.

KEYWORDS:

Amphitheaters, Audience, Elizabethan Era, Globe Theatre, Playhouses, Props, Public Theater.

INTRODUCTION

Female actresses were not present during Shakespeare's time since acting was not seen as an honorable profession. Women avoided it as a result. Therefore, young males were cast as the feminine roles. Due to the vocal quality, boys who had not yet reached puberty were selected for this. Shakespeare personally performed in a few of his own plays, but no one is certain which ones. These plays required a lot of last-minute effort. Even some players got their scripts just before the show was to be performed. Some performers got their lines while they were on stage using the technique known as cue acting. From behind the curtains, someone was whispering the phrases to them. This was mostly due to the performers' lack of preparation time before to the play's production. People of all ages and from all walks of life were in the crowd at The Globe Theatre. This demonstrates that a range of plays were performed there. The spectators responded to what they saw on stage by mocking and booing the undesirable characters while applauding or clapping for the admirable ones. Cheap tickets would allow audience members to just stand near the stage for the duration of the show. 'Groundlings' was the term used to describe them. Those that paid a little bit more were in the galleries. They may have the comfort of a cushion beneath them for a little bit extra money. The seats on the stage itself had the costliest tickets. There were two performances planned each day.

The event was scheduled for the afternoon because of the ideal lighting conditions. There was no need for artificial lighting, nor was the sun excessively brilliant or overwhelming [1], [2]. Almost no scenery was utilised. Instead, the atmosphere was created by the language itself. In actuality, there was no curtain separating the crowd from the stage. The people leaving together and a new character coming in signaled a shift in scenario. The characters sometimes stayed on stage, but their conversation and behavior suggested a shift in setting and time. Beds, thrones, and chairs were all used. Others characters entered via trapdoors, and others even used ropes to fall from above. Shakespeare was able to convey to his audiences almost solely via words what contemporary theater is able to do with elaborate sets, intriguing objects, and opulent costumes. Because the characters explicitly said it, the audience would understand that the characters were in a forest, a castle, or on the seashore of a certain location. There were galleries and balconies on each side of the stage, which was mainly empty. The language was prioritized above the graphics [3], [4].

Various Theater Forms

The phrase Theatre of the Absurd is often used to describe a corpus of plays written by a number of playwrights around World War II. Till the 1950s, they remained well-known and famous. The phrase was originally used by Martin Esslin in 1962 in his book *The Theatre of the Absurd*. In his work, Esslin claims that the Theatre of the Absurd 'strives to depict the senselessness of the human predicament and the inadequacy of the logical approach, through the explicit abandoning of rational techniques and discursive reasoning.' The Second World War's effects on society had a significant impact on the absurdist theatrical tradition in numerous ways. Millions of people died in concentration camps during World War II, rendering human existence to be pointless. Additionally, this meaninglessness began to mirror the contemporary art. To create a poetry after Auschwitz is cruel, as the scholar Theodore Adorno put it in a famous quote. After the Second World War, absurdist playwrights seemed to follow Albert Camus' primary existentialist philosophical ideas as expressed in *The Myth of Sisyphus*. Existentialism is a philosophy that contends that since man lives alone and without much purpose, attempting to understand such things is pointless and nonsensical. In his book, Camus said, Man feels a stranger in a cosmos that is abruptly devoid of illusions and of light...The impression of absurdity is actually created by this separation between man and life, the performer and his surroundings. The authors of the Theatre of the Absurd wanted to highlight the absurdity of human existence. Samuel Beckett and Eugène Ionesco are two famous authors of the Theatre of the Absurd [5], [6].

The most significant author in this movement, Irishman Samuel Beckett, lived in Paris and worked in French before translating several of his own works into English. His plays portray the meaningless absurdity and irrationalism of existence in theatrical forms that defy realistic locations, sensible logic, or a steadily developing storyline. In the play *Waiting for Godot*, two tramps are seen waiting ineffectively and helplessly for Godot, a character who may or may not exist and with whom they sometimes believe they may have an appointment. One of them says, it's terrible; nothing happens; nobody comes; nobody leaves. The play is 'absurd' in the dual meaning of being both grotesquely humorous and illogical. It is a blatant mockery of Western culture's conventional beliefs, conventional drama, and even of its own unavoidable involvement in the dramatic genre. A few characteristics of absurdist plays include:

1. Metaphysical suffering brought on by the absurdity of human existence.
2. The rejection of any logical or cohesive storyline, unlike traditional theatre.
3. It always shows a jumbled universe where the protagonist strives to make sense of the absurdity he is put in, sometimes in the form of surreal circumstances or nightmares.

4. The majority of writers in this genre combined tragedy with comedy, which produced surprising outcomes.
5. A feeling of religious search is woven with the sorrowful sense of loss that is so prevalent in these works.
6. Incoherent language, jokes, and repetition.

Playhouse of Cruelty

The inventor of this brand-new theatrical style is Antonin Artaud. Since a psychological connection with the audience cannot be made just via words, The Theatre of Cruelty mainly depends on the performers' sensory responses and extensive gesticulation. At the Colonial Exhibition in the Bois de Vincennes in 1931, Artaud saw a performance by Balinese dancers that inspired him to believe that theater may be used as a means of overcoming the dualism between impulse and articulation. 'Theatre of Cruelty' was first used by him in 1932. He only ever staged one piece under the Theatre of Cruelty moniker, *Les Cenci*. The play was a flop during Artaud's time since it was only performed seventeen times. The Theatre of Cruelty style rose to prominence about fifteen years following Artaud's passing, notably in France. This category may be used to classify the works of P. Brook, Charles Marowitz, and theatrical director and critic P. Brook [7], [8].

Theater Epic

Although Bertolt Brecht is credited with coining the phrase epic theater in the current sense, Aristotle is the originator of the phrase. It was a term used by Aristotle to describe an educational play that presents particular occurrences in a very straightforward and plain manner without being restricted by the unity of time. The promotion of reality over illusion was then emphasized by Aristotelian theater. It attracted the audience's attention by drawing attention to the sociopolitical subtext of the play. When Brecht revived the word epic theater in the 20th century, he used it to describe anything that was undramatic and emotional engagement-free. The essential point of epic theater, according to Brecht, is that it appeals less to the spectator's feeling than to his reason. According to Brecht's epic theatre, a play should instead elicit logical self-reflection and a critical assessment of the events taking place on stage rather than causing the audience member to emotionally connect with the characters or situation before them. Making the audience aware that they were seeing a play was one of the objectives of epic theater. Brecht hoped to convey to the audience the constructed nature of their own reality, which he believed was changeable, by highlighting the fact that all plays were constructions of reality and not reality itself by using techniques like having actors play multiple characters, having actors also rearrange the set-in full view of the audience, and breaking the fourth wall. Brecht's first grand drama was the stage production *Mann ist Mann*. The *Life of Galileo* by Bertolt Brecht is his most well-known drama. One of the most important proponents of this type in the modern world was the German director and producer Erwin Friedrich Maximilian Piscator. He used both static and moving image projection in his theater.

DISCUSSION

The current epic theater is fundamentally quite similar to its forerunner, with a few additions and modifications. With story, lyric, and chorus, it provides the listener with a social reality that is Marxist in approach. As the name implies, feminist theater examines topics that pertain to women through plays that are often written and performed by women. In the turbulent milieu of the mid- to late-1970s, when the women's movement started to take center stage in socially important theater, feminist theater rose to prominence. Through this kind of theater, a variety of forbidden subjects gained expression and acceptance. Feminist theater originated in

the experimental theater group and the women's movement even though it was a newly emerging cultural form in the 1970s. The agenda of the women's movement and the experimental theater's format influenced the content and production of feminist plays [9], [10]. The following are some characteristics of feminist theater:

1. Writings and productions that emphasize women's consciousness.
2. Dramaturgy in which the status of women is inextricably linked to art.
3. Performances that undercut patriarchal power by demystifying sexual distinctions.
4. Presenting change as a structural and ideological alternative for recognition in scripts and production.
5. Development of female personalities.

The Heidi Chronicles by Wendy Wasserstein, Mother by Marsha Norman, and Crimes of Heart by Beth Henley are a few well-known plays written by women. In India, women made significant inroads into the theater scene in the 1980s and 1990s. Previously uncommon Indian women filmmakers are becoming more prevalent. Names like Rani Balbir Kaur, Sheila Bhatia, B. Jayashree, Arundhati Raje, and S. Laxmi Chandra, Chama Ahuja, Ipshita Chandra, Usha Ganguli, Neelam Mansingh Chaudhury, and S. Malati are an integral element of the struggle for Indian feminist theater.

Public theater

Street theater refers to performances that are presented outside, often in public spaces like streets. Many times, the goal of putting on a street play is to attract a larger audience and spread a message that could be political in nature or linked to a civic society movement.

Awful theater

Jerzy Grotowski, a director of Polish theater, developed the idea. In his plays, Grotowski used exclusionism and emphasized the basics. Grotowski said in his book, *Towards a Poor Theatre*: We discovered that theater can thrive without make-up, autonomous costume and scenography, a distinct performance space, lighting, and sound effects by progressively deleting everything proved unnecessary. It cannot exist without the perceptual, direct, living contact between performer and observer. Grotowski argued that elements of a play that are often seen as essential text, staging, lighting, and sound effects are really not that important. According to Grotowski, a theater simply needs two things to function: performers and an audience; the rest may be omitted. In Opole, Poland, Grotowski and Ludwick Flaszen founded Teatr Laboratorium in 1959. This organization later changed its name to the Institute for Research in Acting. During the Apartheid era in South Africa, Poor Theatre shows were very popular. After reading Grotowski's book, the South African playwrights Athol Fugard, Mbongeni Ngema, and Percy Mtwa developed an interest in the idea of Poor Theatre. The misery of the characters in Fugard's *Boesman and Lena* emphasizes the Poor Theatre atmosphere.

Furious Young Man

This quotation comes from Leslie Paul's book, which was released in 1951 under the same title. After the 1956 play *Look Back in Anger* by John Osborne was published, the phrase gained popularity. Jimmy Porter, a groundbreaking hero in the play, came to symbolize an incensed young person who, fed up with the social and political ideas surrounding him, reacted against the middle class. The British playwrights and novelists that belong to this group expressed a comparable level of discontent with the sociopolitical problems in the society they were a part of. When they saw the deceit of the top classes and the mediocrity of

the middle class, their unhappiness increased. The majority of these authors came from middle-class or lower-middle-class backgrounds. Authors of this genre that are well-known include Arnold Wesker, Kingsley Amis, John Braine, John Wain, and Alan Sillitoe. However, by the 1960s, these authors had moved away from the original Angry Young Man group and were now focusing on their own particular subjects. *One Fat Englishman*, *Take a Girl Like You*, *That Uncertain Feeling*, *Lucky Jim*, a parody on academics, and *Stanley and the Women and the Old Devils*, which received the Booker Prize in 1986, are only a few of Amis' writings. Wesker's trilogy, *Chicken Soup with Barley*, *Roots*, and *I'm Talking About Jerusalem*, is an important addition to the genre. *Saturday Night and Sunday Morning*, one of Sillitoe's best-known pieces, was also made into a movie. His other works include *Leonard's War*, *Snowdrops*, *The Flame of Life*, *The Open Door*, and *The Loneliness of the Long-Distance Runner*.

Sacred Drama

Ritual drama is a kind of theater that mimics the structure of a ceremony. The idea of ritual drama was first proposed in the twentieth century by Jerry Grotowski. theater developed from religious rituals and mystery plays throughout the Middle Ages; ritual theater in the twentieth century differed from that of antiquity. Unlike other styles of theater where the audience consists of passive watchers, ritual theatre insists on audience involvement. In ritual play, actors address every spectator, shattering the fourth wall, and invite them to participate as fellow actors. Grotowski wanted to develop a more participative, secular style of theatre. Grotowski directed and performed *The Ancestors*, a ceremonial play by Mickiewicz.

The Performing Art of Drama

Performance is a necessary component of human existence. It results from a number of conscious and unconscious factors. Dance, music, theater, and magic are all considered performing arts. Drama is the area of the performing arts that deals with the telling of a story in front of an audience. Drama is the most expressive performing art since the plot may be sad, comedic, tragic-comic, ridiculous, epic, or farcical. Plays may take on a variety of other formats in addition to just acting out the script. These genres include improvisational theater, stand-up comedy, mummery plays, opera, ballet, comedy, pantomime, illusion, mime, classical dance, kabuki, and non-traditional or art-house theater.

In a drama, the dramatist or writer performs his or her plays for the audience using a variety of actions and methods, including speech, dance, sound, gesture, music, and spectacle. The audience's mind helps create mental picture with the assistance of their sensory organs. This ability leads to dramatic performance. while a drama is seen, the audience experiences comparable visuals to those that the performers portraying it do while they are thinking about it. 'Shared images' is the term for this. Thus, for a drama to work, the audience must suspend their disbelief. A play can only be appreciated if the audience considers the stage, it is being performed on to be a world unto itself. As stated in the *Henry V Chorus* by William Shakespeare, a play's audience must learn to Piece out our imperfections with your thoughts. Thus, common information and mental pictures constitute the foundation of dramatic performance. A play can only be recognized in connection to its performance; it is constantly remade with each presentation.

Henry V by William Shakespeare's prologue

simply partially beneficial is the constrained scientific study of theater that simply considers it to be something written and to be read or sung. Dramatic performance results in its growth, which cannot be taken advantage of solely by linguistic and theoretical methods. A

convergence between verbal and visual representations of the art and consciousness results through dramatic performance. When a performance is given, the director and the performers collaborate to create a distinctive mental picture of the drama they are presenting. Every performance leaves the audience with a distinct connection, to the point that they begin to connect the drama to the performance. A drama's director is crucial to the staging of a performance. The director's concept for the theatrical performance is what they are putting on. The message it delivers to the viewer is thus the director's responsibility and accountability. In the majority of plays, the drama is seen by the audience from the director's perspective. The performers' performances reflect the director's ideas throughout the production. This isn't always the case, however. In his *Ion*, Plato rendered the director unnecessary. For him, God was the ultimate source of inspiration since it was, he who gave an idea to the writer, who then penned it, and who then gave it straight to the audience via the actors who portrayed it. This suggests that it is the playwright's responsibility to ensure that the performance adheres to the play's written instructions, the performers are compatible with the idea, and other creative components are coordinated with the performance. Any of these locations where there is discord will detract from the performance's overall cohesion. Actors play a crucial role in the dramatic mimesis because via performance and acting, drama is embellished with real emotions rather than made-up ones.

The audience never finds it interesting to see a performance that lacks feeling. The dramatic medium's structure and content convey information that the performers are aware of. The actor must thus understand what emotion is, how different types of emotions work, how to elicit it, and how to play it in a way that is relevant to the kind of drama being presented. An actor may prepare their sensory and neurological systems to be able to elicit the proper feeling at the right time by knowing and regulating the emotional requirements of a part during rehearsal. According to Aristotle, theater develops from individuals who make an attempt to find inspiration and engage their imagination. However, spontaneity is related to performance. The performers are freed from the conundrum of what to act by the frequent rehearsals, giving them the freedom to perform with ease.

Drama as a Social Criticism Tool

Drama is intended to enlighten, instruct, and provoke thought in the audience in addition to providing entertainment. Almost as long as the history of theatre itself, societal criticism and commentary have been expressed via play. European secular theater of the 15th and 16th centuries was primarily concerned with imparting moral teachings to the audience via the use of allegory and personification. These morality plays featured an everyday man as the protagonist, a figure meant to symbolize mankind as a whole, who is confronted by personifications of moral qualities who attempt to persuade him to live a life of either good or evil. *Everyman*, a well-known morality drama, was one. The drama explored the issue of redemption through allegoric methods. The protagonist of the morality play tradition, Faustus, sells his soul to the devil in Christopher Marlowe's Renaissance drama *Doctor Faustus* in order to achieve knowledge and power. Marlowe used the play to make a statement on the tension between the Renaissance man's insatiable need for knowledge and a culture that elevated spirituality and heavenly virtue.

False romanticism and theatrical heroism gave way to more authentic, plausible, and convincing characters on stage in the nineteenth century with the rise of naturalism in literature. This movement was started by the Norwegian playwright Henrik Ibsen, who is known as the father of realism. Literary realism, in its purest form, was the idea that art should portray objective reality while emphasizing the routine activities of a socioeconomic class without overt exaggeration. *Doll's House*, Ibsen's most well-known drama, highlighted

and criticized the roles that men and women performed in nineteenth-century marriages. Marriage was seen as one of the most feared social institutions throughout the 19th century. Ibsen received both praise and criticism for his depiction of a family that had deviated from the norm. Ibsen's plays are stories of lives, discussion of conduct; unveiling of motives, conflicts of characters in talk, laying bare of souls, discovery of pitfalls in short, illumination of life, according to playwright George Bernard Shaw.

In England, Sir Arthur W. Pinero and Henry Arthur started writing about the injustices and hypocrisies of society, following in Ibsen's footsteps. Galsworthy and other authors had a significant role in bringing the problems of society to our notice. His *Strike* tells the story of an unofficial strike that occurred at a small plant in South Wales because the union did not back the employees' requests. The drama examines the relationship between employers, the labor union, and employees and challenges the need and efficacy of this arrangement. Shaw was a significant author whose theater served as a platform for societal critique. His *Joan of Arc* was a reflection of the medieval rejection and condemnation of women's thoughts. Even though Shaw was accused of fabricating history, he only presented facts without taking a side. Shaw continued to emphasize and express his strong opinions on various forms of evil in his later writings, including *Caesar and Cleopatra*, *Man and Superman*, *Major Barbara*, and *The Doctor's Dilemma*. Shaw's portrayal of *Candida* as an autonomous and powerful woman in contrast to her idealistic and traditional husband, Morrell, supports the feminist cause. *Candida* is a prime example of Shaw's New Woman.

Playwrights like Bertolt Brecht shifted the focus of societal critique in the 20th century. Brecht pioneered the genre of epic theater and was a political theater practitioner. As a counterargument to popular forms of theater, epic theatre claimed that a play should instead prompt logical self-reflection and a critical assessment of the action on the stage, rather than causing the audience member to emotionally connect with the characters or the event before them. Therefore, it might be said that the purpose of epic theater was to alert the audience to the fact that they were seeing a play and distance them from the activities depicted in it. Brecht believed that by emphasizing the fact that a play was a depiction of reality, he would better be able to convey to the audience how created and malleable their own world was.

Despite Brecht's success, conventional theater styles remained prevalent throughout the 20th century and served as writers' primary platforms for social commentary. Through his play *The Crucible*, American playwright Arthur Miller criticized the persecution of artists and activists who lived in terror of McCarthyism. In their experimental piece *Dragon's Mouth*, British playwrights JB Priestly and Jacquetta Hawkes touched on several significant social issues. The conflict between man and machine was emphasized in George Kaiser's play *Gas*. Similar to Kaiser's play, Elmer Rice's *The Adding Machine* focused on the issues that machines brought about in the lives of people. One of the supporters of Irish drama and theater's resurgence, JM Synge, often emphasized the misery of the rural population in his plays. A sorrowful tale of the life of a fisherman is found in *His Riders to the Sea*. Sean O'Casey used humor to portray the Irish freedom fight in his drama *The Plough and the Stars*.

The two World Wars' effects on society had an impact on playwrights as well. Society was in a condition of isolation and breakdown after the World Wars. Through his plays, Lord Dunsany highlighted this hole that the globe had fallen into after the Second globe War. Two robbers who are supposed to break into Paradise in Dunsany's drama *The Glittering Gate* are shocked to discover nothing. The Absurdist theatrical tradition, which was founded on the notion that life is irrational, illogical, discordant, and without explanation, is one significant dramatic tradition that emerged from the Second World War. The conversation between the two major characters in Samuel Beckett's *Waiting for Godot*, the most renowned of all

absurdist plays, perfectly encapsulated the unease of the post-Cold War world. Drama is allegedly a tool for societal reflection. Playwrights have, therefore, traditionally utilized this medium to constructively criticize their cultures in the hopes of bringing about some favorable changes. Thus, in addition to providing amusement, theater also serves as a platform for many causes and may serve as a window into the myriad social ills that exist today.

CONCLUSION

Productions were greatly aided by the renowned performers of the day, such as Richard Burbage and Edward Alleyn. Shakespeare's period saw a close connection between the social and political atmosphere of the Elizabethan and Jacobean ages and the cultural backdrop of theater. The theater served as a window into society as well as a stage for commentary on matters of authority, religion, and identity. Shakespeare, for example, dealt with topics like ambition, the human condition, and monarchy in his plays, reflecting the complexity of the time. In conclusion, Shakespearean theatre was a vibrant and complex cultural phenomenon that still has an impact on modern drama and performance. The Elizabethan and Jacobean theaters left a lasting influence because to their inventive playwriting, actor-centric production, and dynamic cultural setting. Shakespeare's plays and those of his contemporaries are still regarded as masterpieces of all time because of their capacity to amuse, inspire, and shed light on the human condition. This makes this time a golden era in the development of theater.

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CHAPTER 12**THE RISE OF PURITANISM AND ITS PROFOUND INFLUENCE ON
ENGLISH LITERATURE**

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ABSTRACT:

The rise of Puritanism in 16th and 17th century England had a profound and enduring impact on English literature and culture. This abstract explores the origins and core beliefs of Puritanism, highlighting its influence on literary forms, themes, and values. From the religious treatises of John Milton to the allegorical works of John Bunyan, Puritanism left an indelible mark on the development of English literature, emphasizing themes of morality, individualism, and divine providence. Puritanism emerged as a religious and social movement in England during a period of religious upheaval. Puritans, dissenters from the Church of England, sought to purify the Church of what they saw as remnants of Catholicism. Their core beliefs included a strong emphasis on predestination, the idea that God had chosen who would be saved and who would be damned, as well as a strict code of moral conduct rooted in the Bible. One of the most notable literary figures influenced by Puritanism was John Milton, whose epic poem *Paradise Lost* is a seminal work of Christian literature. Milton's theological writings, including *Aeropathic*, reflected Puritan ideals of religious freedom and the importance of individual conscience.

KEYWORDS:

Bible, Calvinism, Censorship, Dissenters, Godly Literature, Puritan Authors.

INTRODUCTION

An era of social and intellectual transformation started in England in 1603, with the accession of James I to the throne. The majority of the drama of the time had a subject matter that was obscure and ambiguous, echoing this period and the shift that distinguished it. The Elizabethan age was characterized by the idea that the cosmos had a Christian humanist foundation. The scientific revolution of the seventeenth century made many doubts traditional beliefs that the cosmos was God's creation and brimming with moral principles. Numerous astronomical discoveries coexisted well with analytical reasoning. The *Advancement of Learning*, written by Sir Francis Bacon in 1605, only served to further analytical thinking, which later helped to differentiate and clearly demarcate philosophical and aesthetic thought from those bordering on religion and morality. The transition from the Elizabethan to the Jacobean eras was reflected in the theatre of the time on many levels and in various ways. Shakespeare, for example, is unmistakably associated with the sensibility of the Elizabethan Age, with the exception of later tragedies like *Antony and Cleopatra* and *Coriolanus*. A large portion of Shakespeare's literary creations exhibit a feeling of inevitable justice, as if to assert that the cosmos will inevitably strive for moral and ethical harmony in order to overcome the negative effects of evil [1], [2].

In their writings, several of Shakespeare's Jacobean period contemporaries including Webster and Middleton reflected corruption and violence, departing from the Elizabethan Age's notion of ethical and moral harmony and order. Their art chooses not to suggest that virtue would ultimately triumph over evil. In other words, their creations rejected the ultimate victory

brought forth by divine retribution. Drama during the Jacobean period is not classified as immoral or unethical by critics. However, a number of Jacobean tragedies make an effort to promote human respect and dignity in the midst of sadness, suffering, prejudice, discrimination, and inequity. The simplest way to sum up Jacobean tragedy, in the words of Irving Ribner, author of *Patterns in Shakespearian Tragedy*, is the quest to find a basis for morality in a world in which the traditional bases no longer seem to have validity. There has been no shortage of extensive critical analysis focusing on Jacobean tragedies, yet the tragedies of Beaumont and Fletcher were the most often produced and well-liked plays of the time [3], [4].

While Fletcher's works were well received and admired in the seventeenth century, they came under fire from critics in the nineteenth and twentieth centuries for being sensational, having forced and unnatural plots, and using entertaining dramatic devices at the expense of integrity and meaning. The audience's preference for performances that place a focus on escapist amusement over expressive artistic criticism with deep significance was attributed to the rise of private theaters. Others have defended the tragicomedies, pointing out their importance in terms of creative and theatrical competence. One such person is Jacqueline Pearson, author of *Tragedy and Tragicomedy in the Plays of John Webster*. Pearson claims that behind the clear-cut structure of sharp contrasts, surprise, and suspense, lurks a teasing double-vision, a critical ability to see events simultaneously in very different ways. Another theatrical kind of entertainment that was common throughout the Jacobean period was masques. King James' court supported them. These masques, which were mostly composed by the poet and playwright Ben Jonson, are renowned for their lavishly decorated sets and musical scores made by well-known painters and musicians of the day.

Through the deft use of symbolism and mythology, the performances were primarily concerned with honoring the aristocracy and monarchy while highlighting the ideal rule. The Oxford Illustrated History of English Literature author Pat Rogers made the following observation: The masque may be interpreted as conspicuous expenditure, a symptom of decadence, or as the apotheosis of the arts. The temperament of theatre basically went through three phases on its way from the early Elizabethan to the Jacobean periods. Each stage properly represented or communicated the ideas, worries, and attitudes typical of the time. For instance, the writings of Shakespeare, Robert Green, Thomas Kyd, George Peele, Christopher Marlowe, and others were characterized by their strength and vitality, their belief in and celebration of life's processes, and their ability to capture the ecstasies of the mind as well as mental development and evolution. All of this suggested a civilization that was rich, forward-thinking, growing, and upward-moving. Shakespearean comedies even if somewhat subtly in *Romeo and Juliet*—clearly reflected this optimism, vitality, and generosity of life. This may be seen in the Spanish Tragedy's vibrancy, Green's sensitive efforts, and Peele's cautious response to anything nice [5], [6].

Although it is very normal for such an overlap to occur, there is an odd and unexpected setting in of yet another movement inside this Age. Marlowe, who was at the fore of the previous period in terms of tragic thinking, calls attention to the obvious feeling of decline that was so defining of individuals from the Jacobean period. Despite his strength, boldness, and bold objectives, each play ultimately depicted the loss of those same goals. Marlowe's strong spirituality is not deceived by the misunderstanding of affluence that his contemporaries are often intoxicated on. This varies through numerous shapes, as anticipated of an Elizabethan thinker, to come to a conclusion in the serenity and tranquility of Edward II. He foresees the ensuing spiritual helplessness and places himself at the heart of this coming tragic vein. Marlowe comes to that conclusion by drawing on a specific aspect of his

experience, which is the core of the experience that other dramatists of the Jacobean Age who came after him were influenced by.

Through the ridiculous portrayal of the pseudo-Machiavellian villain, who neither accurately mirrored Machiavelli's actual values nor accurately portrayed his balanced intellect, this system indirectly impacted the Elizabethans. However, because of the way his thoughts were distorted during transmission, whatever was received by the Elizabethan drama included a severely pessimistic individualism that was more cynical than he had ever implied, as well as the diminishing matter-of-fact materialism characteristic of his technique. This not only affected a few playwrights all at once, but it also gradually started to have an influence on tragic philosophy, helped along by Marlowe's analysis of spiritual decline. The heritage of Jacobean theater was on the cusp of growth when it was enveloped in spiritual ambiguity, which was brought on in part by the expansion of Machiavellian materialism and its focus on tragic thinking and in part by the fear of the impending collapse of a great civilization. The greatest plays written between 1600 and 12 reflect this mood in some way, including *Troilus and Cressida*, *Hamlet*, *The Malcontent*, *All's Well that Ends Well*, *Measure for Measure*, *Volpone*, *Lear*, *Macbeth*, *Timon of Athens*, *The Revenger's Tragedy*, *The Tragedy of Byron*, *The Alchemist*, *The Atheist's Tragedy*, *The Chaste Maid in Cheapside*, and *The White Devil* [7], [8].

In addition to the sense of spiritual emptiness or uneasiness shared by all of them, there was also a tendency to focus on the evidence provided by the senses and by practical knowledge, restricting experience to the non-spiritual world and man's interactions with other people. Comedy, which includes the works of Marston, Ben Jonson, Middleton, Chapman, and others, therefore starts to be immediate and focused on the social behavior, manners, customs, and morals of man, particularly as a creature removed from poetry and spirituality. The tragicomedy by Beaumont, Fletcher, and Massinger soars into love. Most importantly, tragedy the kind of play responsible for imparting to man interpretations of his own conditions becomes Satanic/evil. This displays the dark side of the world or what is unknown to man, such as Tourneur's persistent Satanism and Middleton's subsequent scientific impartiality and detachment. Drama depicts a duality of two unique lives: the outward life, which is characterized by event and action, and the inner life, which is characterized by contemplation and meditation. During the Elizabethan proper and the early Jacobean periods, that is, the first two stages of the time, there are differences in how themes are interpreted in a highly creative manner, in the commentary, and in the way, imagery is disclosed meaningfully.

The enormous shifts that occurred at the turn of the century and during the last years of the Elizabethan Age distinguish the ninety from the Jacobean period, which began before James' actual accession and affected both poetry and social and political life. Particularly in theater, the second developed out of the first in such a way that their interaction served as the basis for further growth. Clarity and exhilaration are the most notable and important characteristics of Elizabethan play. Wars, conquests, romance, fairy tales, mythologies, or love were common themes. This amply demonstrated the audience's need for anything else than a depiction of their everyday life. Instead of the usual, which cycled between fast-paced activities and inactivity, they wanted delicate and keen experience. A good amount of energy is used to satiate the insatiable need for spine-tingling and hair-raising horrors in a simple, infantile, and even gay way. The impact of Elizabethan Age daily life is less evident in *The Spanish Tragedy*, *The Battle of Alcazar*, *Titus Andronicus*, *The Massacre at Paris*, *The Jew of Malta*, even *Arden of Feversham* and *The Yorkshire Tragedy*, which instead reveal a penchant for undiluted bloodshed, murder, and mutilation devoid of any sophistication in terms of sets.

The unexpected realization of patriotism infuses Henry V with chivalry, infuses Green's works with gallantry, fills the patriotic Edward I by Peele, and makes the last scene of the Arraignment of Paris colorful and exciting. Shakespeare, Marlowe, Peele, and Greene all wrote historical plays at the period, and all of them show how the ordinary man was engaged with both home and international affairs. They depict the problems that plagued the era's rule and government, emphasising the traits that were required of individuals in positions of authority, and taking the spectator through the conception of a state that predominated in the Elizabethan Age. The romantic and fantasy plays coexisted alongside these historical ones, as did Lyly's mythological works, Peele's comedic Arraignment and Old Wives' Tale, Greene's tender romances, and Shakespeare's first works. However, speculative thinking did not go unnoticed. It was evident in the prose and philosophical poetry, while Tamburlaine and Faustus had it hinted fairly subtly. All of this may not be seen as escape, but rather as a way of life; a representation of reality based on creative experience directly connected to, and not just a duplication of, everyday events. Most significantly, literature is replete with brilliant humor. Beyond Romeo and Juliet and Faustus, it rarely ever produced more profound tragedies. The literary world was still coming to terms with its first encounter and exploration of the vastness of destiny [9], [10].

However, Marlowe had already undergone a significant transformation in the field of experience that would be used in the play. In the process of lifting the restrictions placed on the mood and genre of English comedy, he also implicitly defined the underlying mood that served as the main driver behind the expansion of English tragedy. His resolute decision took some time to fully take effect, but when it did, he became the first English dramatist to investigate tragic philosophy. He interprets it and contributes significantly to its development. Among his contemporaries, Marlowe was arguably the first to explain the crucial distinction between the ideal world and the spiritual world. Every tragic vision of the cosmos includes some aspect of the world as it is really seen via every day and banal observation. Tamburlaine foreshadows the division, and Faustus, where the possibility of reconciling a man's route of life with his spiritual aspirations is rejected, completely expresses it. Likely, we must sin and therefore perish. Yes, we must experience an eternal death. The line separating the two realms is distinct and complete. The totality of man's existence becomes a conflict zone as it presents experiences that are at odds with one another. True to his realistic nature, Marlowe decides to accept and believe in the reality of the world rather than the Church's interpretation of this struggle. Through his historical plays, he interprets the role that he keeps in a synthetic way.

But although the Church's condemnations do not bother him, the part he has decided to ignore does. There is no assurance, and more importantly, he conveys a very constrained interpretation of a universe that is purposefully condensed and self-contained in actualism, looking for clarifications within its own boundaries, and rejecting the soul's larger cosmos, which does not shackle the writers outside the realm of drama. Arriving at a point in the movement's development, Marlowe engages in less creativity and more contemplation. He clarifies what has been implied, giving it a new direction that is transformed, more intense, and meaningful in the process. The movement was born out of the gradual secularization that occurred over a three-century period and the departure of play from the Middle Ages' Church. However, despite the continued use of traditional and theological themes, there is evidence that during that intermission into what can be considered the least ecclesiastical art, a detachment from the Church evolved subtly. Marlowe finally caused The Church to lose the play. However, if it weren't for the role of the Church and drama, which frequently misinterpret each other as well as the entirety of the universe, his atheist attitude toward religion would not have been sufficient to isolate the world of drama from the complete universe still imagined by most of his contemporaries.

The passing of Elizabeth and the resulting transition in the dynasty were followed by significant political and social developments. But they were already sensed and expected before the death really happened. Anxiety, regret, and sadness at the ending of such a protracted period of high civilization were normal reactions that touched everyone who had experienced it closely, even those who had grown up during its latter years. They struggled to identify their losses, much like the generation that followed the Great War. Additionally, literature and theatre in particular had managed to reach a point in its evolution where a transition from awe, surprise, and discovery to appraisal and criticism was inevitable. Even if Elizabeth had been immortal, this would have happened. In any event, the drama's stage of testing things and doubting historical findings and methods paralleled the universe's period of disappointment and trepidation. Here is where drama's themes came from. These topics combined with Marlowe's still-alive philosophy produced a feeling reminiscent of both Seneca and his audience as well as English poetry from the second and third decades of the twentieth century.

DISCUSSION

Puritanism was primarily a literary movement that permeated political, religious, and cultural life via the written word. Its expansion in Europe was comparable to that of Protestantism, which benefited greatly from the printing press. The press generated close to 100,000 titles from the time of Elizabeth's accession in 1558 until the late seventeenth century. Half of them were titles from religions. Many of them were Puritan, mostly in the seventeenth century, notably Arthur Dent's *The Plaine Man's Path-way to Heaven*, which was so popular that it saw more than 30 editions over the course of the next eight decades. The *Saints' Everlasting Rest* by Richard Baxter had gone through 14 editions by 1688, while Baxter's evangelistic work *A Call to the Unconverted* had reached its 28th printing by 1696. *Short Catechisme*, by John Ball, had seen sixty editions by 1689. By the end of the century, Part I of John Bunyan's *The Pilgrim's Progress* was published in its 22nd edition. Printing was regarded by its contemporaries as having exceptional strengths and advantages. Printing, in the opinion of Richard Baxter, has been a glorious method of promoting knowledge and religion since the Press hath a stronger voice than that of any one person: the Writings of Divines are nothing other than a preaching the Gospel to the sight, as the voice preached it to the ear.

He thought there were various benefits to reading the written word over listening to speakers. He believed that readers did not have to rely on their recollections as listeners did. Unlike a sermon given to a large audience, a book may speak to the unique needs and circumstances of a single individual. He believed that it was far simpler to find a good book than a good preacher. He made the point that readers might choose to read books at their own speed and convenience while Puritan pastors were forced to live apart from their flocks because they were nonconformists during the persecution that followed 1660, books were essential: Preachers may be silenced or banished, when Books may be at hand. *Grace Abounding*, his spiritual autobiography, was written by a prisoner who, unable to physically perform that duty that from God doth lie upon me, to you-ward, used the written word to communicate with his congregation from behind bars, much like Bunyan's *The Pilgrim's Progress* and several of his other works.

His role model was St. Paul's letters written when he was imprisoned in Rome. Quakers were able to escape from the Interregnum and Restoration-era jails with a number of grievances, letters, predictions, and petitions intended for publishing. In addition to the explicit publications intended for public consumption, there were many private letters, journals, books about daily life, conversion stories, etc. Lady Brilliana Harley's *Letters*, George Fox's *Journal*, Richard Baxter's *Reliquiae Baxterianae*, Lucy Hutchinson's *Memoirs of the Life of*

Colonel Hutchinson, her Regicide Husband John, Oliver Heywood's Diaries, Edmund Ludlow's Memoirs, and *Grace Abounding* are just a few of these that were later printed and went on to become classic autobiographies. In a nutshell, historians are correct to claim that Puritans were enamored with the printed word. Only if there are readers can the production of books make a difference. With a population of roughly three million in the 16th century and five and a half million at the start of the 18th century, only about 15% of the overall population at the start of this time had complete literacy, or the ability to read and write. Only around 30% of the population was fully literate by the conclusion of this time.

The Puritans believed that it was their duty to raise this proportion so that more Christians may benefit from reading the Bible and other holy texts. Parents were advised, By all means let children be taught to read, if they were never so poor and regardless of what shift they worked. The marginalized groups or those who were socially disadvantaged those who had never been thought to be able to participate in literary activity were obviously extremely eager to be touched and reached out to by Puritan authors. Puritan writers were used to writing for the ordinary people, or the 'vulgar' class, in their writings. In contrast to those that are set up in the libraries of learned Divines, Baxter wished that his publications might be numbered with those Bookes that are carried up and downe the Country from doore to doore in Pedlers Packs. As with *The Pilgrim's Progress* in 1684, affordable short accounts and chapbook copies of longer literature were made available in order to appeal to these readers. In order to allow their books to be offered at inexpensive prices, ministers often distributed copies of their own publications and made agreements with their publishers to forego their profit. The upper classes also strongly supported activities like organizing public libraries, reading aloud to groups, lending/borrowing/donating books, and all of the aforementioned activities. This promoted the literature and made it available to the needy and destitute.

Despite coming from a low-income background, Bunyan's first wife had access to Puritan literature. She brought two of the century's top bestsellers as part of her dowry: Dent's *Plaine Man's Path-way* and Lewis Bayley's *Practise of Pietie*. In order to change the patronage of literature from the upper class, namely the court, to the people, or towards general reading, the Puritans made an effort to increase the number of readers. This served as the starting point for the novel's development throughout the next century. This motivation caused Puritanism to reevaluate not just the book but also the act of reading. Puritan readers, regardless of their origins, were not easily moved by publications or their writers. According to Bunyan's pastor John Gifford, they were instructed to cry mightily to God, that he would convince us of the reality thereof, rather than accepting any truth upon rust, as from this or that or another man or men. According to the often-referenced verse in I Thessalonians 5:21, the godly were themselves to 'prove all things, hold fast that which is good', to examine, balance, and analyze evidence before embracing an author's contentions. Faith, in other words, came with the responsibility to read critically and with awareness of oneself.

The Puritan press went out to new classes of authors in addition to new categories and groups of readers. For the first time, many women were inspired to write novels, and an increasing number of non-college males started to write about and share their experiences as Puritans. Since its founding in the early 1650s, Quakerism has been renowned for its extraordinary talent at utilizing the press to spread its message. It has published tracts, broadsides, prophecies, personal testimony, as well as highly critical and divisive works written by both male and female writers. With her claim that women have the same right to a public voice and opinion as men, Margaret Fox squarely attacked patriarchal prejudice in *Women Speaking Justified*. The confidence that the Puritans instilled in those who were less privileged to freely and boldly access writings, express opinions, and participate in literary

culture was a major factor in the democratization of the press in the 1640s and 1650s and the accessibility of the printed word to the masses.

The Puritanical Self

The resulting literature has a typically Puritan set of themes and imaginative constructs that reoccur despite its exceptional richness and variety. The first is a preoccupation with the individual. There is a discernible individuality that upholds conscience and always favors introspection and pragmatic immediateness above formality and tradition. The prelaticall tradition was condemned by Milton in *Areopagitica* in 1644 for cramming free consciences and Christian liberties into canons and precepts of men. He passionately contended that the liberty to know, to utter, and to argue freely according to conscience, above all liberties, was the most important freedom. His artistic output expressed the tension between the sincerity of inner promise and empty habitual conformity and exterior forms. He criticized hypocrisy, which he saw to be the main obstacle to spiritual life, using expressions like a grosse conforming stupidity, the iron yoke of outward conformity, the ghost of a linnen decency, and the gripe of custom. He advocated honesty as the pinnacle of spiritual excellence. Because of this, Milton makes the contradictory but understandable claim that a person may be a heretic if they follow their pastor's teachings blindly: Yet, the very truth he holds becomes his heresy. Roman Catholicism is the only or greatest Heresie, according to Milton, since it placed such a strong emphasis on deferring to clerical authority that doing so rendered religion irrelevant—followers were required to accept only what the church taught or believed. In contrast to following clerical orders, Milton's God, the Spirit, that dost prefer/ Before all temples the upright heart and pure, valued personal integrity.

This advantage given to inward devotion explains why the Puritan authors thought they lacked the characteristics of writers. In order to portray himself as a writer who solely relied on the Bible and heavenly enlightenment, Bunyan was determined to convey through his writings and works what I felt, what I smartingly did feel. He never endeavored to, nor durst make use of other men's lines because he found by experience, that what was taught me by the Word and Spirit of Christ, could be spoken, maintained, and stood to, by the soundest and best of language He claims that, in contrast to priests who could dazzle crowds with their philosophy, he neither had the good fortune of being taught or inspired nor did he take thoughts and information from libraries. He claims that instead of relying on what others say, he gives his readers some solid home truths in the most basic and straightforward manner. These 'home sayings' are taken from 'the Scriptures of Truth, among the actual sayings of God'. As badly read as Bunyan made himself out to be, even he wasn't. He simply appeared to be thus in order to win people's faith since he claimed that God had led his personal experiences, which served as the basis for his writings and speeches.

For the same reason, even Milton, like Bunyan, asserts that his arguments in his *Doctrine and Discipline of Divorce* were not founded on anything he had read or heard from anybody but rather with 'only the infallible grounds of Scripture to be my guide'. When Satan asserts in *Paradise Regained* that the Messiah can only complete his mission by mastering Gentile learning, the Son scorns all those Greek and Roman cultural artifacts that had inspired the Renaissance: He who receives/ Light from above, from the fountain of light, / Needs No other doctrine. This promotion of empirical or experimental Christianity took various forms, such as having prospective members share their conversion stories in front of a church congregation and self-examination to determine one's spiritual growth. These techniques led to the development of spiritual autobiography as a distinct genre or subgenre of Puritan literature. Both autobiography and the book were made possible by this genre. Early in the

eighteenth century, Daniel Defoe introduced readers to Robinson Crusoe, Moll Flanders, and Roxana in the guise of confessional autobiographies.

Dramatic Effects of the Great Rebellion and the Civil War

The English Civil Wars, also known as the Great Rebellion, were fought in the British Isles between Charles I's allies and opponents in his kingdoms of England, Scotland, and Ireland. According to legend, the wars in England began in 1642 when Charles I amassed a sizable force against the will of the Parliament. The Bishops' Wars, however, signaled the start of the battle in Scotland far earlier. The 1640s saw England devastated by these conflicts. It also had an impact on all of the kingdoms controlled by the Stuart family. There was civil war inside each of the Stuart nations in addition to the conflict between the several British and Irish dominions. The British Civil Wars or the Wars of the Three Kingdoms are other names for the English Civil Wars. When Charles II fled to France in 1651, these conflicts were ultimately put to a stop. In 1660, the process of reestablishing the English monarchy started. As a result of Charles II's restoration of the monarchy of England, Scotland, and Ireland after the Great Rebellion, this time period is known as the English Restoration. Restoration alludes to both Charles II's actual restoration and the years that followed, during which a new political order was established. Many historians use the term to refer to both Charles II's whole reign and his younger brother James II's brief but constrained rule.

As a result of their effort at rebellion against God, Satan and all other fallen angels from heaven are now sent to hell. They choose to construct Pandemonium because they desire to get vengeance on God. They also argue whether they should exact retribution via violence or deceit. After much deliberation, they conclude that they should try to undermine the new world that God has fashioned for mortal man on earth. Then Satan sets out on his voyage towards Earth, where he encounters Sin and Death, two of his progeny. God foretells the fall of man as He sees Satan heading toward Earth. Fall'n Cherube, to be weak is terrible doing or suffering: but of this, be certain, To do righteous good never will be our work, But always to do wrong our single joy, As being in opposition to his holy desire Whom we reject. Then, if Providence uses our evil to bring about good, then our work must be to subvert that intention and use goodness to further our own bad ends, which, if I succeed, may cause Providence to get upset and divert its innermost plans from their intended goals. Flying to the sun is Satan. He tricks the Archangel Uriel into escorting him to paradise from this location. When Satan discovers Adam and Eve in paradise, he is envious of their joy. He overhears Adam telling Eve not to eat anything from the forbidding Tree of Knowledge.

Uriel informs Gabriel and a few other Archangels that one of the fallen angels had entered Paradise at that time. When Satan, dressed as a toad, tries to talk to Eve while she is sleeping, God's angels capture him and cast him out of Eden. Finally, God commands another Archangel, Raphael, to go warn Adam and Eve about Satan. He requests that he serve as a gentle reminder that people possess the ability to choose their own destiny. Raphael explains to Adam and Eve everything about Satan, his uprising, and how God's Son sent them to hell. He mentions a potential future in which the heavens and the earth may merge, leaving Adam and Eve with one last warning. Unfortunately, Satan has not been sufficiently frightened away from the Paradise or deterred from entering there. In the form of a mist, he returns to paradise. Then he climbs on a snake. He is quite thrilled to discover Eve by herself. He approaches her and, using a human voice, starts to persuade her to eat the fruit from the Tree of Knowledge since doing so would only make him more perfect and would allow her to become a goddess as well. Adam, troubled by Eve's stupidity, debates what to do until he eventually eats from the tree, following her into her doom. Now, for the first time, Adam and Eve start to feel desire for one another. They start acting hostilely with one another after

which they eventually realize and feel embarrassed of their nakedness. When God's Son arrives on earth, he assures people that they will not perish immediately but instead pronounces harsh penalties on them, including painful childbirth for Eve and her daughters for all generations and hard labor in the fields for Adam and his sons for all generations.

Sin and Death hear that Satan's plot has been effective in the meantime. They then begin constructing a route for his swift entry between hell and earth. In anticipation of festivities, Satan returns to pit, but he and his servants are transformed into serpents. They are tortured by a replica of the Tree of Knowledge, which turns to ashes instead of producing fruit. Finally, Adam and Eve return to Earth and make apologies. Then, God sent Archangel Michael to expel them from Paradise. Adam first has visions from Michael of additional terrible things that would happen as a consequence of his disobedience. When Adam hears that God's Son will one day reward the virtuous and punish the wicked, he quickly overcomes his initial discontent. A saddened Adam and Eve eventually leave Paradise together, looking forward to their future. Milton presents a highly lofty portrayal of Satan, who is exceedingly magnificent and who is in charge of the events, at the very beginning of this book. Nobody challenges his authority as he starts to speak amid chaos. He gives the conversation a start. His trust was in the Eternal to be deemed Equal in strength, and rather than be less Car'd not to be at all; with that care lost Went all his fear: of God, or Hell, or worse He reckd not, and he spoke these words after that. He then stopped speaking, and Moloch, the Scepter'd King, stood up, the strongest and fiercest Spirit That fought in Heaven; now fiercer by despair.

Speech by Moloch

First to speak is Moloch. One of the most ferocious combatants in the conflict in Heaven has been Moloch. He desires a bloodier conflict this time, equipped with the tools of Hell. His words are similar to those of Satan in the first book. No location can be worse than Hell, he claims, therefore they have nothing to lose. Because of this, they might consider taking revenge on their adversary, God, rather than just chilling in Hell. He finished with a grimace, and his expression said, Desperate vengeance; battle dangerous to less than Gods. A prettier person would not have lost Heaven; Belial seemed to be 110 as he ascended on the other side, acting more gracefully and humanely.

Belial's remarks

As a result, Belial spoke with words that were disguised as arguments and counseled ignoble ease and peace not peace and Mammon spoke similarly after him. Belial then challenges him, arguing that God could, if He so chose, punish them more severely than going to Hell. He continues by saying that they could receive God's kindness in the future, so they should be content with what they have discovered. But it turns out that he utilizes his intellect to stop further violence, not because he seeks peace. His argument seems to be more compelling than Moloch's.

Mammon's Address

The next speaker is Mammon. He declines to worship God once again. He takes a serious stance. He desires that all fallen angels labor diligently to imitate Heaven in Hell. All Devils clap in approval as they accept his plan, which receives the most support.

Speech of Beelzebub

Beelzebub then begins to talk. While he shares the previous speakers' preference for freedom above servitude to God, he puts out a distinct set of recommendations. According to him, there are rumors that God is developing a new race known as Man. And He will treat them

with more favor than angels. Therefore, it will be preferable to ruin this fresh, cherished race that God has created. They may exact revenge on God in this way. The other demons concur and unanimously support his proposal. He asks rhetorically at the conclusion of his lecture whether such a plan is preferable than spending eternity in Hell.

Satan's Address

They all then agree to send a scout to investigate this new planet. Satan offers his services and sets off to locate the entrance to Hell. All demons submit to Satan, who demands that no one share this peril with him. In a side note, Milton bemoans the fact that although demons cooperate, only people fight one another.

The Devil's Recreation

Satan is ready to investigate the world that God created for humans, named Earth. Devils are allowed to spend their time anyway they like. Some of them like listening to music, while others engage in fruitless philosophical presumptions. However, none of them are at ease in Hell.

Satan's Journey

They all then agree to send a scout to investigate this new planet. Satan offers his services and sets off to locate the entrance to Hell. He sees nine gates that are made of brass, iron, and adamant as he gets closer. Additionally, he discovers two odd shapes in front of the gates. One of the forms resembles a lady up to her waist but is really a snake. The other is only a shadowy form. When they are set to engage in combat after Satan demands entry through the gates, a lady in the guise of a woman screams out and tells Satan who she and her partner are. They are, according to her, the progeny of Satan. She sprang from Satan's head as an angel and was given the name Sin. After engaging in an adulterous romance with her, Satan, she became pregnant and gave birth to Death, a ghostly son. The hounds who are now torturing Sin were born when Death raped his mother.

The keys to Hell's gate were subsequently given to Sin and Death to keep watch over. They then hear Satan explain his plan to destroy God, and they prepare to assist him in his scheme. After then, Night, Confusion, and Discord join Chaos. Chaos also hears from Satan about his strategy. He incites them to assist him. Chaos gets ready to assist him in exploring the area on Earth that was made just for God's new favorite race, Man. Sin and Death follow far behind Satan, who advances in the front. They construct a bridge from Hell to Earth so that devils might move there and entice people. Finally, Milton analyzes and contrasts many comparable trinities that are revealed to us in this book. We may contrast God with Satan. Sin and Satan had a love-hate relationship, and Death, Sin's son, even raped his mother and produced wailing hounds to taunt Sin. On the other side, we learn that God offered up his own son as a sacrifice.

CONCLUSION

John Bunyan's *The Pilgrim's Progress*, an allegorical story about a Christian's road to redemption, was a significant literary masterpiece that was inspired by puritanism. The Puritan themes of the individual's search for salvation, the difficulties of living in a flawed world, and the ultimate hope of redemption were all represented in this allegory. As a result, at a time of significant theological and societal upheaval, the advent of Puritanism had a long-lasting influence on English literature, influencing its topics, values, and modes of literary expression. Puritan writers like Milton and Bunyan employed writing to investigate issues of religion, ethics, and personal responsibility; their creations are still studied and valued for

their spiritual and philosophical insights. Puritanism's effect on English literature highlights the continuous connection between religion, literature, and cultural identity.

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