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 (For any doubts & Clarifications)

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| B.A IInd sem English (opt) Reading Material (subject to correction) |

History of the English Literature

Ages [ Literary Movements], the authors and their works.

1] The Age of Dryden is also called Restoration period.

2] King Charles II, was restored to English throne in 1660.

3] The famous French writers who influenced the English comedy were Moliere, Corneille and Calderon.

4] Comedy of Manners became very popular during the Restoration period.

  **The important writers of the period were**

 1]John Dryden: Absalom and Achitophel, MacFlecknoe, The Wild Gallant, Essay on Dramatic poesy, The Maiden Queen or Indian Emperor, The Hind and the Panther, Conquest of Granada, Tyrannick Love, All For Love, preface to the Fables.

 2] Samuel Butler: Hudibras.

 3] Thomas Otway: Alcibiades, Don Carlos,Venice Preserved,The Orphan.

 4] Nathaniel Lee: The Rival Queen, Nero, Mithridates, Sophonisha.

 5] Eknath Settle: The Empress of Morocco.

 6] George Etherege: The Comical Revenge or Love in a Tub, She Would If She Could, The Man of Mode or Sir Flopping Flutter.

 7]William Wycherley: The Gentlemen Dancing master, Country Wife, The Plain Dealer, love In a Wood,

 8] William Congreve: The Old Bachelor, The Double Dealer, Love for Love, The Way of the World.

 9] Sir John Vanburgh: The Relapse, Provoked Wife, Confederacy.

 10] George Farquhar: Love in a Battle, The Recruiting Officer, The Beaux Stratagem.

 11] Thomas Shadwell: The Sullen Lovers, The Squire of Alsatia, Bury Fair, Epsom Wells, True Widow.

 12] John Bunyan: Grace Abounding, The Pilgrim's Progress, Life and Death of Mr.Badman. Holy War.

 13] Lord Halifax: The Character of Trimmer.

 14] Sir William Temple: Essay on poetry, Memories,

 15] The Diarists: Samuel Pepys and John Evelyn.

 16] Political prose writers: Thomas Hobbes [Leviathan] and John Locke [The Essay on the Human Understanding].

 17] Memoire Writers: Mrs. Hutchinson.

 18] Daniel Defoe: Robinson Crusoe, Moll Flanders.

 **The Age of Pope**

 1] The Age of Pope is also known as Augustan Age or neo-classical age or age of prose and reason.

 2] The age of Augustus Caesar was the golden age in Roman history.

 The important writers of the period were;

 1]Alexander Pope: The Dunciad, The Rape of the Lock, Imitations of Horace, Pastorals, Windsor Forest, Messiah, Epistle to Dr. Arbuthnot. Essay on Criticism, Translations of Homer's Iliad and Odyssey. The Essay on Man.

 2] John Gay: The Beggar's opera.

 3] The periodical essayists: Joseph Addison, Richard Steele, Dr.Samuel Johnson.

 4] The famous periodicals were: The Tatler, The Spectator, Rambler, Idler.

 5]Jonathan Swift: The Battle of Books, A Tale of a Tub, Gulliver's Travels, The Journal of Stella, The Drapier's letters.

 6]John Arbuthnot: The History of John Bull, The Art of political Lying.

 7] Dr.Johnson: The Vanity of Human Wishes. The Rambler, The Idler, Preface to Shakespeare, Rasselas, The Lives of the Poets. The Dictionary.

 8]Oliver Goldsmith: The Traveller. The Deserted Village, The Hermit, Vicar of Wakefield, The Citizen of the World. Life of Bolingbroke, The Good Natured Man, She Stoops to Conquer.[Mistakes of a Night]

 9]Thomas Gray; The Elegy Written in a Country Churchyard, The Bard, The progress of poesy.

 10] William Blake: Poetical Sketches, Songs of Innocence and songs of Experience.

 11] Sentimental comedy writers: Colley Cibber, Hugh Kelly, Richard Steele.

 12]R.B.Sheridan: The Rivals ,The Critic, The School For Scandal, Duenna.

 13]Historical prose :The Decline and Fall of the Roman Empire by Edward Gibbon.

 15] Biographical prose: Life of Dr. Johnson by James Bosswell.

 16] Samuel Richardson: Pamela( Virtue Rewarded),Clarrisa Harlowe, Sir Charles Grandison.

 17]Henry Fielding: Joseph Andrews, Jonathan Wild, Tom Jones, Amelia.

 18]Tobias Smollet: Roderick Random, Peregrine Pickle, The Adventures of Ferdinand Count Fathom, Humphrey Clinker, Sir Lancelot.

 19] Laurence Sterne: The Life and Opinions of Tristram Shandy, Gent, A Sentimental Journey Through France and Italy.

 20] Horace Walpole: The Castle of Otranto.

 21] Fanny Burney: Evelina, Cecilia.

 22] Two character writers: Joseph Hall and Thomas Overbury

 **One mark question optional English**

1]When was Charles II restored to the English throne?

Ans:1660.

2] Who first applied the epithet "Augustan" to the Age of Pope?

Ans: Pope's friend Atterbury.

 3]Who said ,"the proper study of mankind is man"?

Ans: Alexander Pope.

4]Who called 18th century. "Age of prose and Reason"?

Ans: Matthew Arnold.

5]What does the term Augustan Mean?

Ans: The period of Augustus Caesar was the "Golden Period" of Roman literature.

6] Which form of literature developed during the Age of Pope?

Ans: Satire.

7] Name the important works of Alexander Pope.

Ans: The Rape of the Lock, Dunciad, Essay on Criticism.

8]Who is the author of the "Beggars Opera"?

Ans: John Gay.

9]Who started the 'Tatler'?

Ans:Richard Steele.

10] Who worked together for the 'Spectator'?

Ans: Steele and Addison.

11]Name the tragedy of Addison?

Ans: Cato.

12] Whose character Addison made famous?

Ans: Sir Roger De Coverley.

13] Name the famous works of Jonathan Swift.

Ans:The Battle of Books, A Tale of a Tub.

14] Who is the author of the "Vanity of Human Wishes"?

Ans: Dr. Johnson.

15]Who is the autor of the "Deserted Village" and the "Traveller"?

Ans: Oliver Goldsmith.

16]Who is the author of the "Elegy Written in the Country Churchyard"?

Ans: Thomas Gray.

17]Who were the precursors of the Romantic Revival?

Ans: Collins, Burns and Blake.

18]Mention two writers of the Sentimental Comedy.

Ans: Colley Cibber, Hugh Kelly, Richard Steele.

19]Who is the author of the "Good Natured Man"?

Ans: Oliver Goldsmith.

20]What is the form of Goldsmith's "She Stoops to Conquer"?

Ans: It is a comedy.[subtitled--Mistakes of a Night]

21]Name two plays of R. B. Sheridan.

Ans:The School For Scandal, The Rivals.

22]Mention two periodicals of Dr. Johnson.

Ans: Rambler and Idler.

23]Name two critical works of Dr. Johnson?

Ans:The Lives of the Poets and Preface to Shakespeare.

24]Name the biographical work of James Bosswell.

Ans: Life of Dr. Johnson.

25]Who is the author of the "Decline and Fall of the Roman Empire"?

Ans: Edward Gibbon.

26]Name two Memoir writers .

Ans: Horace Walpole and Lady Montague.

27]Who is the father of the English novel?

Ans: (Henry Fielding) Samuel Richardson

28]Who is the author of Pamela[ subtitled-Virtue Rewarded]

Ans: Samuel Richardson.

29]Name two novels of Henry Fielding.

Ans: Joseph Andrews, Tom Jones, Amelia.

30]Who is the author of Tristram Shandy?

Ans: Lawrence Sterne.

31]Mention two Women novelists of the 18th century.

Ans: Fanny Burney, Sarah Fielding.

31]What is the poetic form of the "The Rape of the Lock"?

Ans: Mock-epic.

32]Who influenced the Restoration comedy?

Ans: Moliere, Corneille, Racine.

33] Who is the author of the Mac Flecknoe?

Ans: John Dryden.

34]Name two satires of Dryden.

Ans: Absalom and Achitophel, The Rehearsal.

35]Whom does Butler satirize in Hudibras?

Ans: The Puritans.

36]Who was the first great English critic?

Ans: John Dryden.

37]Who is the author of "Essay on Dramatic poesy"?

Ans: John Dryden.

38]Name two tragedies of John Dryden?

Ans: Tyrannic Love, Aurangzeb, The Indian Emperor. All For Love.

39] Mention two plays of William Congreve.

Ans:The Way of the world, The Old bachelor, Love For Love, The Double Dealer.

40]Name two plays of Etherege.

Ans: Love in a Tub[the Comical Revenge],The Man of Mode.

41]Mention two works of William Wycherley.

Ans: The Plain Dealer, Country wife, Love in a Wood.

42]Who is the author of ,"The Provoked Wife"?

Ans: Sir John Vanburgh.

43]Mention two plays of George Farquhar?

Ans: Love in a Battle, The Recruiting Officer.

44]Who is the author of the Pilgrims Progress and Grace Abounding.?

Ans: John Bunyan.

45]Name two diary writes of the Age of Dryden.

Ans: John Evelyn and Samuel Pepys.

**Restoration Comedy of Manners**

The Restoration period begins with the restoration of King Charles II in 1660. Its literature is primarily known for the comedy of manners. The Restoration comedy was greatly influenced by French dramatist Moliere and the Spanish dramatist Calderon. Moliere provided the ideas for plot and comic characterization. The Spanish drama encouraged the love for intrigue and comic situations.

Elizabethan comedy was partly romantic and partly realistic. Greene and Shakespeare cultivated the Romantic comedy. Ben Jonson, Beaumont and Fletcher wrote realistic comedy. The Restoration comedy was realistic in character.

The Restoration writers made the Restoration comedy glorious in English literature. These writers were influenced by Beaumont, Fletcher and Ben Johnson. The comedy of manners reflected the gaiety, foppery, insolence and intrigue of an aristocratic Group. The scenes were generally laid in London cafes, chocolate house, clubs and gambling centres. These comedies are remarkable for their sparkle of wit. They are interesting because they depict a picture of life of the time.

Realism is the chief characteristic of this period. In the school of Etherege and Wycherley idealism entirely disappeared. The dramatists aimed to copy minutely the manners of domestic life. Vice and folly were photographed. Realism was everything, morality nothing.

The hero in these comedies is the licentious young gallant. He is man of good breeding and ready wit. The heroine’s vivacity is made more acceptable than her virtue. The favorite theme is the out-witting of a more or less dull husband, guardian or father by unscrupulous dexterity. This comedy has been criticised for its licentiousness, obscenity and immorality. But it really provided the audience the much needed laughter.

The following are the main comedians of the period.

**1 George Etherege:** He established the comedy of manners. It was later followed by Congreve and Sheridan. His dialogues are sparking. His plays are faithful realistic presentations of the Restoration court circles. His character Sir Flopping Flutter attained great fame upon the stage. His comedies have a true picture of the graceful, heartless and licentious upper classes of the period. His three famous plays are:

1TheComical Revenge or Love in a Tub.

2 She would If She Could.

 3 The Man of Mode.

**2 William Wycherley:** He is generally put next to Congreve. His plays have natural and brilliant dialogues. His contemporaries called his plays manly. There is boisterous indecency in his plays. His four plays are:

1 Love in a Wood

2The Gentleman Dancing Master

3The Country Wife

 4 The Plain Dealer

**3 William Congreve :** He was the greatest comedy writer of the age. He showed the fops and the gallants on the stage. His supremacy is seen in the matter of treatment of love and intrigues. His characters look more real and natural. His plots are well constructed and the dialogues are sparking. His best works are:

1. Old Bachelor.
2. The Double Dealer
3. Love for Love.
4. The Way of the world.

The play “Love for Love” is his masterpiece. The play, The Way of the World is the best comedy of repartee in English. But it is marred by its imperfect plot. There is somewhat inhuman atmosphere. The character of Milamant is easily the most life like figure in Congreve’s gallery.

**4 Sir John Vanburgh:** His plays deal with unhappy marriages. There are more farcical elements in his plays. He explored various comic situations. His plays lack the art and elegance of Congreve. But they are full of energy and genial humour. His three best comedies are;

1 The Relapse

 2 The Provoked Wife

3 The Confederacy.

1. **George Farquhar:** He broadened the scope of the comedy of manners. His plays show the problems of the unhappy marriage. He focused more on the humble folk. His plays present a more diversified life. His dialogues lack the polish and wit of Congreve. His heroes are good natured and lively. His popular plays are:

1 The Twin Rivals

2The Recruiting Officer

3 The Beaux Stratagem

1. **Thomas Shadwell**

He wrote plays for twenty years. His plays lack the wit and grace in style. There are farcical and also some sentimental elements in his plays. His well known plays are:

1The Sullen Lovers

2 Bury Fair

3 The Volunteers

4 The Squire of Alsatia.

These writers enriched the English drama vividly.

 **Literature and Science**

Literature and science are fundamentally two different activities of the human mind. But the two activities have always gone side by side. They have influenced each other. Literature cannot remain untouched by the scientific progress of times. The science too cannot remain aloof from the poetic vision of great seers and poets.

Science and literature are not two separate entities. Many great scientists like Newton. H.G. Wells, Archimedes and others, were greatly interested in the art of letters. Science simply does not mean something that happens in a laboratory. It is a method of thought which is exact, rational, experimental & verifiable. Many people think the men of science don’t like literature. Some scientists see no use of poetry. And there are poets like Charles Kingsley who said science means ‘making nasty smells in a laboratory’. But this is the extreme view of some poets and scientist.

Literature and science are like two eyes making one sight. We cannot separate these two. They are complementary to each other and not contrary. Many great writers in English literature had greater interest in scientific activities. There were some scientist who had shown keen interest in the study of literature. So literature and science are the two faces of a coin.

Science quickens our sensibilities and takes us to higher consciousness. Literature throws light on man’s affections and feelings, emotions and sensibilities. The inner providence of human life in not at all touched by science. It does not take into account affections & sympathies, love and friendship, hopes and fears, good and evil, freedom and justice. These things are outside the scope of science. An artist is creator of emotions, feelings, imagination and ideals. A man of science is the product of the intellect and reason, experiment and analysis.

In spite of these fundamental differences literature and science have existed side by side. Both are activities of human life existence.

**Literature and Morality**

There has been always a debate on the issue of moral values in literature. Literature is an artistic expression of the best that is thought and known in the world. Great literature comes spontaneously. It does not so much teach us as it thrills. It emerges directly out of life and ultimately merges into it.

Among the Greeks Plato believed in the moralistic view of literature. According to Plato the real purpose of art was to impart moral values. Art was to be tolerated only if it served the cause of morality and virtue. He was particularly hostile to art devoted to more beauty, sensual charms. He did not have any place for poets and painters in his ‘Republic’.

Among the Chinese Confucius, the great philosopher upheld the moralistic view of art. Among the Russians it was Tolstoy of the 19th century and Marxists of the present day communist regime are all for the moral values of literature.

In English the attitude of critics towards art and its relation to morality has been of varied characters. Some have strongly supported the moralistic view of literature, while others have supported the theory of ‘art for arts sake’. Among the writers who believed in the moralistic and didactic view of literature, 18th century poets must be given a place of pride. In 16th century Philip Sidney said ‘art must interest as well as delight’. But he too was not a didactic artist like Shakespeare and Spenser. It was John Milton who first time employed poetry for moral preaching, then it was Dryden who laid emphasis on didacticism. Dr. Johnson also said poetry must by rule didactic, Wordsworth said he would like to be known as a teacher or nothing else. It was Ruskin among the Victorians who supported the moralistic view of art.

On the other hand the people who supported the theory of ‘art for arts sake’ are in France Victor Cousin and Gautier. In England it was John Keats, Oscar Wilde, Walter Pater, George Moore, who supported the theory of “Art for art’s sake”. Thus we see two different schools supporting two different views. So we can conclude with the statement that, ‘art is neither moral nor immoral but it is a moral’.

**Literature and Culture**

Literature is a social product. Culture is the way of life. It is the manifestation of ideas, values, beliefs customs and social behavior of particular people or society. Literature is an expression of life of particular ages and generation of mankind. It reflects the spirit of the age. The greatest masterpieces are true to time and space. Hence we have the Elizabethan, Augustan, Restoration, Romantic, Victorian and Modern ages of literature.

Each generation has its problems of life. Literature is an expression of set of ideas through which life is seen and lived. The spirit of adventure is reflected in the writings of Spenser, Marlowe and Shakespeare. The protest against extremism is in the works of Milton, the spirit of moderation in Dryden, the spirit of urban life in Pope and Johnson The spirit of romantic rebellion in Byron and Shelley. The spirit of doubt and dis-trust is seen in the works of Tennyson and Arnold. The modern literature shows the spirit of disillusionment, disintegration and dissatisfaction in the writings of T. S. Eliot.

Literature is an instrument of culture. Literature reflects the plight of culture. The march of culture is displayed in literature. The task of literature and culture is to express the all compelling power.

Literature is the tool of culture. It is shaped by culture. But there is some dimension of literature which is independent of the spirit of the times. It derives its permanence from the universal qualities of the human consciousness. Keats’ Ode on a Grecian Urn does not reflect the spirit of the age.

Literature takes its color and tone from the life of the age. It also inspires the ideals of its society Shelley called the poets unacknowledged legislators of mankind. Stalin called writers the ‘engineers of the human soul’. Maxim Gorky said social and cultural progress develops normally when the hands teach the head. Literature is an institution. It grows with other social institutions. It gives expression to its convention, standards, usages, norms, symbols and myths. It also obeys the pressure of social organization which includes technology, structure, economic and political foundation of life.

George Eliot said literature is the nearest thing to life. It amplifies our experience. It extends our contacts with the mighty minds. Behind every book there is a man. Behind every man there is a race. The race reflects the social and natural environments. Literature tells us what writers have seen, experienced and thought and felt.

**1 Tragedy**

The word drama is from the Greek word,"dran". It means to do. Tragedy and Comedy are the two major types of drama. Comedy deals with the lighter side of life. Tragedy deals with the serious or darker side of life. Most classical Greek tragedies deal with universal themes such as right and wrong, justice and injustice, life and death, sin and punishment.

The term tragedy is from the Greek word, "tragodia". It means a ‘goat song’. There was a ritual to sacrifice a goat to the goddess Dionysus, the God of fields and the vine yards. It was the spring time festival of the death and resurrection of the God. Writing tragedies became a part of the ceremonies.

Aristotle in his, "Poetics", defined tragedy as, "an imitation of an action that is serious, complete and of certain magnitude. It needs to be in the form of action not narration. The language of tragedy needs to be embellished. It should arouse the sense of pity and fear in the spectators. The tragic hero has some frailty or a flaw. This leads him to move from happiness to misery, and ultimately to death.

According to Aristotle plot, character, thought, action, spectacle and song are the elements of tragedy. He said plot is the soul of tragedy. The tragic hero should belong to high class. Tragedy in Greek drama dealt with the fate of characters of high birth and station. The main characters were kings, princes and warriors. Even Shakespeare's all tragic heroes, Hamlet, King Lear, Macbeth, Othello and Julius Caesar, are men of high status. But in later literature we have tragedies of lowly life.

Tragedy represents important events or series of events in the life of some person or persons. The style is grave and dignified. The treatment is stately and impressive. The atmosphere in tragedy is sombre and serious. The ending is unhappy. Shakespeare wrote five classic tragedies. They are Hamlet, Macbeth, King Lear, Othello and Julius Caesar.

The Greek tragedy involved the religious ideas of sin and punishment. Fate and Fortune played important role in the life of the hero. In Shakespeare, the message is,"Character is destiny". The Greek masters of tragedy; Aeschylus, Sophocles and Euripides tell us how," unnatural deeds do breed unnatural troubles".

 **2 Biography**

 Biography as an art form is comparatively recent development. It was Dryden in 1683 who, first used the term Biography. He defined it as “The history of particular men’s lives” The Oxford Dictionary defines it as “history of lives of individual men as a branch of literature”. Harold Nicolson said “biography is a truthful record of an individual, composed as work of art”.

 Biography differs from history. It is record of the life of one individual. It studies its subject from both within and without. It is an account of his achievements and of his personality.

The Biography should be faithful picture of its subjects. It should be dispassionate study of both virtues and faults. It should be a work of art. It should not be mere collection of odds and ends to satisfy idle curiosity. It should create a sustained and lasting impression on the mind of the reader.

The biography must strive for truth and beauty. It comes from a perfect synthesis and portrayal of his subject.

**Pure and impure biography.**

A pure biography gives perfect picture of the development of both external and the inner life of its subject. A biographer should give equal weight-age to achievements and failures, virtues and vices. He should highlight all facts candidly. There should not be obtrusion of the authors own views and prejudices. A biographer should stand away from his subject. He must have only professional interest as a doctor has in his patient. His own likes and dislikes, opinions and preferences should be avoided.

Pope said “the proper study of mankind is man”. The basis of biography is man’s absorbing interest in man. The biographer captures individuality of his subject and the common touch of humanity.

The difficulty of a biographer is he cannot constantly live with his subject. The early life of his subject is unknown to the biographer. Another difficulty is the whole life of the subject cannot be covered in a book. It is very difficult to give equal attention to physical, intellectual moral and spiritual aspects of one’s life.

Plutarch wrote “The Lives”. It is comparative and contrasting study of the famous Greeks and Romans. Lytton Strachey wrote the ‘Eminent Victorians’, James Bosswell wrote the ‘Life of Johnson’.

**3 Essay**

The popular literary form essay does not have any satisfactory or comprehensive definition. Dr. Johnson defined it as “a loose sally of the mind. It is an irregular, indigested piece. It is not a regular and orderly performance”. The Oxford dictionary explains it as “a composition of moderate length”. It may be on any particular subject or branch of a subject. Saintsbury loosely described it as “a work of prose art”. It is also described as “the after dinner monologue of an interesting and well informed man”.

The word essay means ‘an attempt’. The origin of essay has been attributed to the Roman writers Cicero and Seneca. Their epistles are regarded as essays. Bacon said “the word is late but the thing is ancient”. For the intimate personal essay we are indebted to the French writer Montaigne.

 But none of these definitions define essay comprehensively. They do not cover the scope of the essays of Charles Lamb, E.V. Lucas, G.K. Chesterton, Robert Lynd, Macaulay and Francis Bacon. The essay is more easily distinguished by its manner than by its matter.

The theme of essay can be any department of human thought. It may be scientific or philosophic, historical or critical. W.H. Hudson said, “The true essay is essentially personal. It belongs to the literature of self expression”. Treatise and dissertation may be objective; the essay is subjective. We do not turn to essayists for facts and doctrines but for the contact with the appealing personality.

Bacon followed different line from Montaigne. His aim was self revelation. Charles Lamb is regarded as the father of subjective or personal essay. Bacon gave essay an objective or impersonal turn. In the early part of the 17th century the essay took the form of character sketches. During the Restoration period, Dryden introduced a new variety called the critical essay. His best known essay of ‘Dramatic Poesie’ is in dialogue form.

With the rise of journalism in 18th century, the essays appeared in periodicals. These essays were about the men and manners of the time. The essay form was used to serve a distinctly social purpose. Addison and Steele wrote essays in ‘Tattler’ and ‘Spectator’. During 19th century many notable writers used the essay to reveal and exploit their own personality. Today the daily, weekly, monthly papers and periodicals have provided unlimited scope for this form. The well known essayists in English are Charles Lamb, Hazlitt, A.G. Gardiner, R.L. Steveson and E.V. Lucas.

**4 Satire**

The satire is found in both poetry and prose. It has no set literary form. A verse satire might be written as an ode, an elegy, a ballad, or anything else. Some plays and novels with satirical basis have remained popular for long period.

The satire is of classical origin. The plays of Greek writer Aristophanes are masterpieces in this vein. Its chief exponents in Latin were Horace, Persius and Juvenal. They set the model for Elizabethan and Augustan satire in England.

Etymologically a satire means unpolished verse. It is a literary composition whose principle aim is to ridicule folly or vice. It is light form of composition. It intends to keep reader in good humor. According to Dryden “the true end of satire is the amendment of vices by correction”.

Some of the notable satires in English poetry are Dryden’s Absalom and Achitophel, Macflecknoe, Butter’s Hudibras, Pope’s The Rape of the Lock and Dunciad, Byron’s Vision of Judgment.

The satire may be inspired by either a personal grievance or a passion for reform. It is an attack on a person or a group of persons. Sometimes its target is a social evil or folly. It is primarily light literature. It is intended to ridicule and not to abuse. A good satire needs to be outspoken and forceful. It needs to take the shortest route to its target.

The satirist’s trade is to censure. He condemns whatever he does not approve. Each age has certain vices to ridicule. The satire, like drama holds the mirror up to nature. It lashes out at contemporary follies and foibles. Chaucer attacked corruption in the church, lawyers and traders dishonesty. Dryden and Pope attacked the men and manners. Today the social conditions and problems, different aspects of modern civilization offer countless subjects to the satirists. Shaw used this form effectively in his plays.

**5 The Novel**

The germ of the novel lay in the medieval romance. There were tales of adventure and love. In 1350, Boccaccio wrote the world famous collections of love stories, Decameron in prose. In Italian language such stories are called “Novelle”. The term originally meant a “fresh story”. Later on it was applied for a story in prose.

 F. Marian Crawford described the novel as a “pocket theatre”. It contains all the accessories of drama minus the stage representation. It is defined as “a long narrative in prose detailing the actions of fictitious people”. George Meredith called it “a summary of actual life”. Fielding loosely described it as a “comic epic in prose”. It is the loosest form of literary art. But it gives fuller representation of real life.

Many novels appear every year. The novel has in fact no rigid framework. It affords unlimited freedom to the writer. W.H. Hudson said “any one can write a novel who has pen, ink and paper at command and a certain amount of leisure and patience”.

Novel is an effective medium of the portrayal of human thought and action. Depending on the themes, location, setting we have-

1) Social Novel 2) Political Novel 3) Historical Novel 4) Religious Novel 5) Scientific Novel 6) Realistic Novel 7) Detective Novel 8) Regional Novel 9) Philosophical Novel

 There has been always some experiment in the technique of novel writing. We have –

1) Descriptive Novels 2) Epistolary Novels 3) Stream of Consciousness Novels

4) Narrative Novels

 Novel, like a play, needs a plot, character, thought, and dialogue. But the story in the novel need not be symmetrical in exposition, crisis and denouement.

 Thomas Hardy and R.K.Narayan have written regional novels. Dickens, Thackeray, H. G. Wells, Disraeli used novel to expose the social evils. James Joyce and Virginia Woolf changed both style and content of the novel. Charles Kingsley, Antony Trollope wrote political novels. Today we have many novels dealings with feminist themes. Some of the other famous novelists in English are R.L.Steveson, Fielding, Richardson, Golding, Conrad, Galsworthy, Meredith, Huxley, Lawrence, E.M.Forster and Thomas Hardy. Richardson is regarded as the father of English novel.

**6 The Short Story**

The short story a comparatively recently developed form in English literature. There were short stories in verse during Chaucer’s period. But there were no stories in proper prose form. Chaucer’s ‘Canterbury Tales’ are in verse. His friend in Italy Boccaccio had written tales in prose. In 18th century Addison and Steel evolved the tale with purpose to drive home a moral. But these stories were different from present tales of impression and idea. It was in 1830 a decisive step was taken by Nathaniel Hawthorne and E.A.Poe to formulate the modern theory of short story. They stressed on the final impression besides the plot. They said a short story must have an impression or an idea to communicate.

 The short story is not shortened form of novel. It has constituents of a novel such as plot, character and setting. The plot needs to be significant, characters indispensable and suggestive settings. The language of short story should be model of economy. Every word should contribute to the final impression of the story. There is no scope for lengthy and descriptive details in short story.

A novel is like a test match but short story is like a 20:20 match. The short story is a favorite form of present day writing. It requires less time to read the stories. The rise of journalism and Broadcasting have played important role in its popularity. The famous short story writers in English are R.L.Stevenson, Rudyard Kipling, Hemingway, Galsworthy, Conrad, Lawrence and Huxley. In India we have stories by Tagore, R.K.Narayan, Mulk Raj Anand and Raja Rao.

**18th Century Drama**

By 1700 tragedy had died with Dryden and Otway. The witty comedy of manners brought to perfection by Congreve was also on wane. In 18th century was the period of decline for the drama. There was no originality, vigour, flexibility and brilliance of the restoration period. Certain dramatists like Vanbrugh and Farquhar continued to flourish in the first half of the 18th century. But there was general decline of the drama. The reasons for this were

1) The rise of the novel 2) The age of players 3) the revival of old plays

4) Moral restraint 5) Political restraint 6) Classical restraint

7) No Sport of Royalty.

 There were various forms of drama in 18th century

1) Pseudo-classical tragedy 2) The domestic play 3) Ballad opera

4) Burlesque 5) Farce

 18th century tragedy was influenced by the fashion of France. Not a single great tragedy was written throughout the century. Domestic play was a new type of drama. This kind of tragedy did not attain the sublimity, nobility and grandeur of great tragedies. Some farces were written during this period Gay’s ‘Beggar’s Opera’ is famous opera of this age.

 The record of comedy in the 18th century is also dull. The fine plays were written only by Goldsmith and Sheridan. In general the wit was dead. The comedy of manners was replaced by the comedy of sentiment. This new type of comedy moved the audience not to laughter but to tears. The sentimental comedy wanted to propagate something moral and pathetic. The writers who popularized sentimental comedy were.

1) Colley Cibber 2) Hugh Kelly 3) Richard Cumberland 4) Sir Richard Steel

 Colley Cibber led comedy to moral ending. His two famous plays are love’s last shift and provoked husband. Hugh Kelly carried on the sentimental comedy. His two plays false delicacy and the school for wives brought him enormous success. Sir Richard Steel wrote the play the conscious lovers. Thomas Holcroft was another famous writer of sentimental comedy his famous play is ‘Road to Ruin’.

 There was strong reaction to this sentimental comedy. There was the revival of the comedy of manners by Goldsmith and Sheridan. Goldsmith criticized sentimental comedy for not admitting humour. He wrote his famous plays the ‘Good Natured Man’, ‘She Stoops to Conquer’ (The Mistakes of the Night). He preferred the old laughing comedy to the sentimental type.

 Sheridan also reacted against the sentimental comedy. He ridiculed the sententious moralizing of weeping sentimental comedy in his play. His plays are: The Rivals, The Critic, The School for Scandal, The Knight of the Burning pestle and The Rehearsal. His all works have charming qualities and sparking dialogues. He enjoyed high reputation during his time.

 Thus the 18th century drama shows less fertility in the tragedy form and the revival of comedy of manners by Sheridan and Goldsmith.

**The Restoration Tragedy**

Restoration period is well known for comedy of manners. But there was also new form of tragedy popularized by Dryden. The “Heroic Play” form was introduced by Sir William Davenant. It was perfected by Dryden. He stated a heroic play ought to be an imitation of a heroic poem. Love and valour ought to be the subject of it.

 A great heroic figure is treated as person of superhuman personage. The themes chosen need to be of epic magnitude. The heroes and heroines figures need to be of superhuman stature. The purpose of heroic play was to advance the character of virtue in the shape of valour and conjugal love. The purpose was didactic. The scenes were laid in the distant lands. The plays were governed by an air of exaggeration. There was the treatment of heroic metre.

Dryden used heroic couplets. He said common words and actions of human did not suit the heroic plays. He said heroic play must be tragedy. The subject needs to be love and honour. For some 20 years heroic play enjoyed enormous popularity.

Dryden wrote five heroic plays 1) Indian Emperor 2) Tyrannick Love 3) Conquest of Granada 4) Aurengzbe. These plays have speeches couched in a style of inflated bombast. There are occasionally fine lines and fine passages.

Nathaniel Lee wrote many tragedies. His prominent works are: The Rival Queen, Nero, Sophonisha, Mithridates

The other dramatists alongside Dryden were Elkanath Settle who wrote The Empress of Morocco.

Thomas Otway wrote two rhymed plays Alcibiades and Don Carlos. He wrote perfect heroic plays.

These heroic plays enjoyed popularity for very short period. There was condemnation of heroic tragedy. There was the development of blank verse tragedy. Dryden wrote his ‘All For Love’ in imitation of Shakespeare’s style. Otway produced two masterpieces, ‘The Orphan’ and ‘Venice Preserved’. Both Dryden and Otway imitated divine Shakespeare in writing blank verse plays.

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**Literary Tendencies of the Restoration Age**

The period from 1660 to 1700 is known as the Restoration Age or the Age of Dryden. In the year 1660 Charles II was restored to the throne of England. The nation was wearied of the strict rule of Cromwell. Charles II ruled for 25 years. With the coming of Charles II a great change came in the social and political life of English people. There was a dawn of new age. A new society and new literature began in 1660.

The social life, literary traditions, manners all underwent a process of transformation. In the social life a marked change was noticed. There was strong reaction against the Puritanism. The atmosphere of gaiety and cheerfulness was restored. The theatres were reopened. People showed interest in sports, music and dancing.

The morals of the people were entirely changed. There was great reaction against the stern morality of the puritans. Charles II himself was dissolute and selfish. Licentiousness gained the upper hand. Immoral and indecent activities were encouraged.

In the political field, there were signs of strife between the Whigs and the Tories. The politics gained upper hand. There was a rapid development of science. There was the establishment of the Royal Society. The French influence was predominant during the restoration period. The influence was seen upon fashions and manners of the people

Literary tendencies of the Restoration age:

1) Break from the Elizabethan Tradition 2) Imitation of the ancients

3) Imitation of the French 4) The critical School

5) The correct School 6) Realism

7) Directness and simplicity of expression

 The spirit of Restoration literature was different from the Elizabethan. Subject and style took on a new spirit and outlook. There was the new spirit of realism and search for fact. The author of the time turned to the great classical writers for guidance and inspiration. Pope once wrote “To copy nature is to copy the ancients rules” The writers were greatly influenced by the French writers like Pascal, Corneile, Racine, Moliere. Comedy was greatly influenced by Moliere. France had become the world’s arbiter of taste.

 The critical spirit dominated during the Restoration period. There was the rise of wit, intellect and rationality in place of imagination and emotion. There was tendency to deal with manners and superficialities of life.

 Emphasis was laid on the correctness of rules and regulations both in writing of prose and poetry. The literature of the age was marked by the tendency of realism. It was more concerned with life in London, with details of dress and manners. The writers painted realistic pictures of a corrupt court and society.

 There was a new vigor in the field of comedy. There was the birth of comedy of manners. In the hands of Etherege, Congreve and Wycherley comedy form reached its peak. There was also cultivation of the Heroic tragedy based on the heroic themes as in epic.

 These are some of the literary tendencies of the Restoration age.

**18th Century Novel**

The complex 18th century is marked by three main literary phenomena

1) The reign of so called classicism

2) Revival of romantic poetry

3) The discovery of the modern novel.

The novel form is the most modern. It is the most widely read and influential type of literature. The idea of modern novel is solely gift of the English soil. In 18th century there was shift from the adventure story to the novel. Fiction was used for teaching morality and fostering virtues. Fielding and Richardson are known for their character portrayals. Goldsmith popularised the domestic novel.

The genuine novel is found in the 18th century. The factors responsible for the rise of the novel were:

1) The rise of the middle class. 2) No cramping limitations of the classicism

3) The rise of the democratic government 4) Wider scope for the novel

5) The rise of the periodical essay 6) Decline of the drama

 The important novelties of the 18th century are Goldsmith, Defoe, and the four wheels Richardson, Fielding, Smollet and Sterne.

 **1** **Daniel Defoe** was essentially a journalist. The English fiction really begins with Defoe. His masterpiece is ‘Robinson Crusoe’. It has a subject of provincial interest. There are wonderful characters and enchanting scenes. It is the story of an island. He is known for his narrative skill.

 **2** **Samuel Richardson** was the greatest of the 18th century novelists. He imparted a new touch and tone to English fiction. He made case study of feminine heart in his novels. He discarded the element of romance and added realism to the novel. His great ability lay in his characterization. His wrote three novels:

1 Pamela or Virtue Rewarded.

2 Sir Charles Grandison

3 Clerrisa Harlowe

 Pamela is the story in the form of series of letters. It is the story of a young maid servant Pamela Andrews. Clarrisa is the story of heroine Clarrisa told in the form of letters by her friends Miss Howe and Richard Lovelace. The novel contains more than 500 letters.

 **3** **Henry Fielding** is another great novelist of the period. He imparted touch of ralism to the English novel. He studied the English life around him from an objective standpoint. He made novel an instrument of social reform. He had reformist zeal. He wished to purge off the rampant evils in the society. His first great novels are:

1 Joseph Andrews.

2 Jonathan Wilde

3 Tom Jones

4 Armelia

 Fielding despised the morality of Richardson’s novels. Joseph Andrews is an excellent real picture of contemporary life. It is in the vein of burlesque. His second novel is Jonathan Wild. It is a loose narrative. The author’s purpose here is to expose the true meaning and reward of greatness as distinct from goodness. His masterpiece is Tom Jones. It consists of 18 books. The plot of the novel is masterly creation. The last novel of Fielding highlights the various social evils of the time. Fielding was a great thinker, a moralist and a philosopher. He said novel is a “comic epic prose”.

 **4 Tobias Smollett** was a Scottish physician. He introduced the picaresque novel. He is known for his sarcastic presentation of life. His important works are:

1 The Adventures of Roderick Randon.

2 Peregrine Pickle.

3The Adventure of Ferdinanad Count Fathom

4 The Adventures Of sir Lancelot Greaves

5 Humphry Clinker

 The first novel is a sea novel. It gives picture of the British navy and British sailor of the day. His second novel is a picturesque novel. There are many amusing characters in the novel. His third novel is a tale of terror. The scene is the robber’s cottage in the forest. He wrote his last and the greatest novel, The Expedition of Humphrey Clinker. It is in the form of letters. It is about the adventures of Mr. Mathew Bramble’s family party in England and Scotland.

 **5** **Laurence Sterne** was another great novelist of the 18th century. He introduced the impressionistic method of storytelling. His characters are humourous. He wrote two novels:

1 Tristram Shandy

 2 A Sentimental Journey through France and Italy. The Sentimental journey is in two volumes. It is about the experience of a sentimental travellar through France.

 **6** **Oliver Goldsmith** is known for his famous novel, The Vicar of Wakefield. The story is told by Rev. Dr. Primrose, the vicar. The novel appeals more to the heart than to the head. His work presents the picture of the country side.

 Fanny Burney and Horace Walpole were the two other famous novelists of the period. Thus the 18th century wonderfully began and enriched the English novel.

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**Literary terms**

1 **Fable**: The term is from Latin ‘fabula’. It means a story. It is a short tale in verse or prose to teach a moral lesson. It is often derived from folklore, illustrating some truth. Its characters are often animals and birds speaking like humans. The ‘Panchantra Tales’ and ‘Aesop’s Fables’ have moral truths in them. Examples- 1) ‘The Mountain and the Squirrel’ 2) ‘Thirsty Crow’.

**2 Pun**

 It means a play on words or phrases that are alike or nearly alike in sound but differ in meaning. The historical name of this figure is paronomasia. It is from the Greek ‘para’ - near and ‘onoma’ -a name.

Example: Life depends on the liver.

**3 Hyperbole**

It is from a Greek word meaning excess. It is a figure of speech in which emphasis is achieved by deliberate exaggeration. It can be found in literature and oral communication too.

Example: The bag weighed a ton.

**4 Climax:** The term is from the Greek word ‘Klimax’ meaning a ladder. It is arrangement of series of ideas or expressions in ascending order of importance or emphasis. The last term of arrangement is culmination.

Example: I came, I saw, I conquered.

**5 Anit-climax or Bathos**

 It is a sudden descent (drop) from a comparatively noble or lofty tone to one noticeably less exalted. If the drop is sudden, the effect is often comic.

Example: ‘Bacon was the wisest, brightest and the meanest of mankind’. (Pope – Essay on Man)

 6 **Personification**

 It is a kind of metaphor. It is one of the common resources of poetry. It represents inanimate objects or abstract ideas as persons, or endowed with personal attributes.

Example: ‘Death lays his icy hand on kings’.

**7 Allusion**

 The term is derived from Latin ‘ad’ and ‘ludere’ meaning ‘to play’. It is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literal or political significance. In Milton’s ‘Paradise Lost’ there are many Biblical allusions.

**8 Catharsis**

 It is derived from Greek word, ‘Kathairein’ meaning to clean, to purify. It was used by Aristotle in his description of the effect of tragedy- the purgation or purification of emotions. It is welcome relief from tension or anxiety.

**9 Heroic Couplet**

It is rhyming couplet in iambic pentameter. It is so called because it was used for epic or heroic poetry. Dryden first showed mastery of the heroic couplet. It was perfectly used by Pope, Johnson and Goldsmith.

**10 Alliteration**

 The literary term alliteration is derived from Latin term ‘Latire’. It means ‘letters of alphabet’. It is a stylistic device in literature. It is the repetition of identical sounds or similar sounds at the beginning of words. Alliteration does not depend on letters but on sounds. The phrase ‘not knotty’ is alliterative but ‘challenging character’ is not.

Example: The lovely lady loved lotus.

**Restoration poetry**

 The Restoration poetry made a new advance in poetry. It was different from the Elizabethan poetry. The matter and style differed from the Elizabethans. There was the influence of the metaphysical poetry. The important poets of the period were John Dryden, John Denham, Sir Edward Waller, Samuel Butler. The poetry of this period had the following traits;

 1]Balance, exactness, ardour and polish.

 2]The lyrical element was absent .

 3]The poetry was more satirical.

 4]It became satirical and didactic.

 5]There was intellectual vigour, irony and wit.

 6]Heroic couplet was preferred to blank verse.

 7]Realism became the marked feature of the poetry.

 8]Narrative element was predominant.

 Edmund Waller was the earliest restoration poet. He made poetry plain, neat and clear. His songs and love poems are marked with a note of smoothness and sweetness. Dryden said he gave the excellence and dignity to the English verse.

 John Denham was great pioneer of classicism. His poems were didactic. His best known work is ,Copper's Hill. He sought to teach moral lessons.

 John Dryden was the poet of first rank. He earned his livelihood by writing. He is known for his brilliant satires. His famous works are; Absalom and Achitophel, Mac Flecknoe, Religio Laici, The Hind and the Panther, The Essay on Dramatic Poesy. His poems are satirical, didactical, orational and conversational. He was a great translator. He translated the whole of Virgil.

 Samuel Butler was another verse satirist. His Hudibras is a long mock-epic. It is full of irony and epigrams.

These are some of the Restoration poets.

**Poetry of the age of Johnson**

 The age of Dr. Johnson is also called the age of Transition. The poets like Dr. Johnson Goldsmith, and Crabbe followed the school of Pope. The poets like Gray, Cowper, Collins, tried to abandon the school of Pope.

 The transitional poets reacted against the neo-classical form,. They returned to nature, There began the cult of romance and feelings. James Thomson was poet of high rank. He loved nature and natural beauty. His famous works are; Seasons, Liberty, The Castle of Indolence. He restored natural element to poetry.

 William Cowper presented realistic pictures of life. He had great knowledge of the realistic world. His famous works are; The Castaway, The Task, The Sofa. His poems have many romantic traits.

 Samuel Johnson and Churchill were the two great poets of the age. His early poems are in Juvenal style. Johnson's first poem was 'London'. It is written in the heroic couplets. It presents the vanities and sins of the city life. His most famous work is, "The vanity of Human Wishes". The poem is full of maxims.

 Goldsmith was another poet of the period. His famous works are; The Traveller, The Deserted Village, Vicar of Wakefield, The Hermit. His poems show his sweet and lovely mind. His poems have rare beauty and charm. He wrote some elegiac poems. His poems have philosophical and didactic elements. Some of his poems have sharp, pungent, satirical tone.

 Thomas Gray was another great poet of the period. He is known for his Elegy Written in the Country Churchyard, The Bard, The Progress of Poesy. He was the most original poet. He is the least productive of the great English poets. His poems are full of emotion and sentiment. His poetry is also intellectual and rational. His poems show his love of humanity, rusticity. There is note of melancholy and love of nature.

 These are some of the transitional poets.

**18th Century age of prose and reason**.

 Matthew Arnold summed up the 18th century as , the 'age of prose and reason'. It was not an age of great poetry. The literature of this period was the product of reason and intellect. It was an age of understanding and enlightenment. The supremacy of reason was unchallenged. There was advancement of human mind. It produced the poetry of argument. It was commonly critical, didactic and satirical. There was criticism of politics and personalities. The manners of the age were coarse, scandalous and corrupt .

 It was the age of reason. It was an age of prose and satire. Dryden was a poet but he was great prose writer and critic. Swift and Addison followed Dryden. Matthew Arnold declared pope and Dryden classics of prose. Swift , Addison, Steele, Defoe wrote graceful and elegant prose works. Edward Gibbon and Edmund Burke were writers of high rank. Burke's orations are unparallel.

 There was the development of modern prose. There was the rise of periodical literature and growth of essay. The periodicals Tatler, Spectator and Coverly Papers enriched the prose literature. Swift's Gulliver's Travels ,Pope's Dunciad and Addison's and Steele's Spectator Papers are the best satirical works. Swift's The Battle of Books, A Tale of Tub, The Journal of Stella are the best prose pieces.

 The critical spirit prevailed during the age. It opposed to individual initiatives in art, science and social progress. It was period of false appearances, self interest. The period was against the excessive emotionalism, sentimentalism, eccentricity and even imagination. There was search for the rationality .There was reign of reason and common sense. There was literature of intelligence, wit and not of emotion and passion. There was mania for elegance and correctness. Spontaneity and simplicity were sacrificed.

 The poetry of the age did not travel beyond the world of town, coffee houses, drawing rooms. It was an era of stable government. The best poets copied the ancients. To copy nature was to copy them. Edith Sitwell said the mood of the age was of reason and intellectuality.

 There was the call ,"First Follow Nature", It was not to describe the sights and scenes of nature.But it was to see the rational and intelligible moral order in the universe. Nature for them meant normal course of the world, ideal truth guiding the art. Subjective and individual feelings were not glorified.

 The school of Dryden derived rules from the ancients. These were strictly followed .Literature became formal and artificial. The poetry lacked the fire, fine feelings and spontaneity.

 Thus Matthew Arnold aptly termed this age as ,"age of prose and reason".

**The Rape of the Lock is a mock-heroic poem.**

The mock epic poem is a parody of epic form. The epic structure is used for a mean or trivial subject. The purpose of mock-epic is satirical. The mock epic poem targets a person or persons, an institution or institutions or the whole society. The granted treatment of a trivial subject naturally arouses laughter.

The poem contains the parodies of Homer, Virgil, Aristo, Spenser, Valmiki and Vyas. The central incident in the Rape of the Lock is the theft of a lock of hair. The quarrel arises between the two families. Pope describes this trivial incident on epic scale. There is full pomp and splendor of an epic poem. A feather is lifted with great force. All the epic features are perfectly used in the poem. The trivial incidents are described in a serious and dignified manner.

There is the opening invocation, mention of the theme, description of the heroine and her toilet, the weapons used in the combat, the journey to the Hampton court, war-like description of the game of Ombre. There is the role of the heavenly powers-gnomes, nymphs, salamanders and sylphs. These are ‘the light militia of the lower sky’.

Except the dignity of the subject, the poem has all the epic conventions. There is perfect use of similes, the use of expression, ’He’ said”. There is the journey on the water and down to the underworld; there are speeches by the principal characters and comments by the poet. There is screaming like Homeric heroes, there is an altar and prayer too. There are threats and impending punishments. The following are the mock epic elements in the poem.

Belinda’s voyage to Hampton court is parody of Aeneas’ ‘Voyage up the Tiber’.

The coffee party is parody of meals described in Homer.

 Belinda’s petticoat is the shield of Ajax. Her lament is of Virgil’s Dodo’s.

Clarissa’s plea for goodwill is a parody of Sarpendon’s speech.

The combat reminds us of the great fights in the epic poems.

The cave of spleen is parody of scene in Spenser.

The coffee table description reminds us of Virgil’s’ description of the bees.

Belinda’s screaming for the loss of hair is Homeric hero-like screaming.

The game of Ombre is parody of Greek warriors’ combats.

The Sylph’s threatening is on par with Jove’s.

Belinda’s dream reminds us of Eve’s in Paradise Lost.

Umbriel’s journey reminds us of Hanuman’s journey.

Belinda’s self worship reminds us of Eve in Paradise Lost.

Ariel’s helplessness is on par with the Angels in Paradise lost.

The arming of Belinda is on par with Achilles.

There is inflated treatment of the battle-ground. The velvet table reminds us of Troy and Carthage.

The battle of sexes is like the battle of gods and goddesses in Homer.

The trivial incidents are an altar of French romances and the heroine is Belinda. The two formidable weapons are a pinch of snuff and a bodkin.

Thus it is a perfect mock epic in English literature.

**The cave of Spleen**

Spleen is a sullen goddess. The term spleen refers to several ailments of body and mind. These ailments are results of humor - melancholy or black bile. She lives in an underworld cave. It is filled with constant vapor and ghostly figures. There are allegorical figures of ‘ill-nature’ and ‘Affectation’.

No cheerful breeze blew there. It is a gloomy region. The only wind there was the dreaded east wind. It only caused the fits of spleen. The cave is tightly protected against the air and sunlight. The goddess is seen reclined thoughtfully on her bed. She is seen sighing all the time. By her side there was Pain and at her head was Megrim, the two evil spirits causing severe headaches. The two maid servants attended Ill-nature and Affectation attended the goddess.

 A constant mist floats over the place. Strange ghostly figures rise with the mists. Some appear like heavenly figures and others like devils. Some people are turned into tea-pots, three legged stool, jars. There are men with hallucination of pregnancy.

Umbriel passes through the cave unharmed. He carried the plant of spleenwort. It was to keep off the diseases.

Spleen is the parent of female wit. She is the queen of ill-humour. She controlled the temper and disposition of all women from fifteen to fifty. She gives rise to melancholy and caused depression, fits of hysteria and poetic fits. She causes women to take medicine, write worthless plays and delay the visits to new neighbours. She causes strange fantastic effects. She has power of spoiling grace, raising pimples, changing complexion, rumpling petticoats and making cuckolds

She provokes the hysteric or poetic fit. She is the parent of female wit and of vapours. She makes some to take medicine and some to write plays. There are various bodies changed to various shape.

Umbriel says there is a woman who hates all your power. She herself remains cheerful and keeps others also cheerful. He says he has been her faithful spirit. She has been able to mar the beauty of women. She made beautiful women ugly by causing pimples. She caused the reddening of the cheeks. She made ladies lose color at losing game. She caused husbands suspect the loyalty of their wives. He discomposed the head dress and disordered the ladies bed leading to suspicion. She often rubbed off the cosmetics from the ladies lips. He caused the lap-dogs some serious diseases.

Umbriel asks Spleen to inflect Belinda with ill-humour. It would inflect half the world. Umbriel seemed like rejecting the offer .But finally she grants the request. She gives a bag filled with the strength and intensity all sighs , sobs, screams, outbursts of anger and loud quarrels. Another bag contained fainting fits, gentle sorrows, soft griefs and flowing tears.

Umbriel taking these bags flies upwards. He pours the content of the bag on Belinda’s head / All the wild and furious passions are released there.

 Pope has taken the concept of spleen and her works from Robert Burton’s ‘Anatomy of Melancholy’’. The inhabitants of this cave are caricatures of a fashionable melody. They enhance the mock-heroic effect.

**Game of Ombre**

Ombre is the name of a card game. It was very popular in 18th century. It is of Spanish origin. The name ombre signifies “the man”. It is a game of forty cards. It is a game played by three persons. It is a game of forty cards, red and black. These cards have different values while forming the trump suit. Sometimes the black cards too are trumps.

The game has nomenclature of its own. The Ace of spade is called Spadillio. The 7 of hearts and diamonds is called Manillio. The Ace of clubs is Basto. The Ace of red trump is Ponto. These are the chief cards. They are also known as matadors. Next come in order the king, queen and knaves. Each player starts with nine cards. The player of the dealer is called Ombre. He plays against the two opponents. There is the classical description of the game. Belinda is the Ombre. She holds Spadillo, Manillio, Basto and the king of spades, the king of clubs, and king and queen of hearts and two losing cards. Belinda wins the first four moves. But soon Fate favours lord Baron. He wins the next three moves. But finally Belinda is victorious.

The cards are described as a band of warriors. The description of the appearance of the kings, queens and the knaves is on epic scale. The card table is a velvety table. It reminds us of the war-field of Troy and Carthage.

Belinda wins the game .But her exultations and honors are short lived. Pope says human beings are thoughtless. They are too soon dejected or elated. The victory at the game of Ombre leads to Belinda’s loss of the lock of hair.

**Belinda**

 The Rape of the lock is a famous mock-epic poem. There are some human characters and some supernatural characters. Belinda is the principal character in the poem. She stands for the fashionable aristocratic ladies of the time. She is seen as a coquette, innocent, rival of the sun, sweet charmer and murderer of million. She is described as nymph, maid, the fair, virgin goddess All these words show the extremes of homage society pays to a beautiful lady. We see in her all the vanities and follies of the time.

Belinda is supremely beautiful and charming lady. The bewitching beauty provokes Lord Baron for the act. She is also the object of mockery, ridicule and condemnation.

Her charm and brightness eclipses the bright sun. She is late riser. Her pet dog Shock wakes her up by licking. The moment she opens her eyes, her sight falls on the love letters. She forgets her vision looking at them. She goes to her toilet and starts decorating herself. She is assisted by her maid servant Betty. She robes herself in white. She embellishes herself with cosmetics and jewelry. Like a warrior she gets ready for the battle. Her smiling awakens her grace and wonders of her face. There is lightening seen in her eyes. Her dressing table is full of puffs, powders, bibles and billet-doux. She is the rival of the sun beam. She wore a sparkling cross on her white breasts. She smiled at everyone without any special favour. She looked faultless due to her graceful ease and sweetness. The poet says:

“Belinda smiled and all the world was gay”

Her beautiful lock adds new glory to the shining sphere,

She is seen thirsty for fame. She engages herself in the battle with the two adventures knights. She is skilled in plying the game of Ombre. Her jubilant shouts fill the sky and resound. There is secret love for Baron in her heart. It causes her down fall. The sylphs warn her. They take pains to protect her. But an earthly lover lurks at her heart. She is also a furious lady. There we the flash of living lightening when Baron cuts her lock. Her cry for the return of the lock is compared with Othello’s demand for the handkerchief from his wife. She repents for her visit to the Hampton court. She recalls the omens she ignored. There is spiritual shallowness and moral void in her. She is seen more engaged in self-display and self –adoration.

Pope sometimes seems mocking her and at times seems admiring her.

**Lord Baron**

 Lord Baron, [Lord Petre] is the representative of the fops and dandies of the time. He is an “adventurous knight”. He looks, admires, loves and wins the bright locks of Belinda. It is a rich treasure for him. He little bothers the means by force or fraud. He means to say ‘all is fair in love and war’. He builds an altar of love. The altar consists of twelve vast French romances, three garters, half a pair of gloves. There are all the trophies of his former love. He lights the pyre with passionate love letters. He breathes three amorous sighs to raise the fire. He lies prostrate to show his humbleness. Half of his prayer is listened to by the deities the other half is blown with wind. He wins part of the game of Ombre. There is irony and satire in its description. The coffee fumes and its sipping make him to clip the lock. He boasts of his trivial achievement. He feels proud of the glorious prize. Sir Plume requests him to return the lock. But Baron swears by the lock and says he would never part with it. He vows to keep the lock forever with him. He worships his deities, chiefly Love. He is proud of his possession .He gets the reputation as a lady killer. His rhetoric is on par with the great epic heroes. He prays before the sunrise for the favour. Clarissa gives him a pair of scissors. He accepts them respectfully. He says his name, his glory and his fame would live as long as fish swim in the streams, birds fly in the sky and British ladies travel in horse drawn carriages. He wears the lock in a ring on his hand. Thalestris makes plea for the return of the lock. But nobody could touch the heart of Baron. When Belinda exults after defeating Baron with the snuff and the hair pin, he says to her not to feel proud. He says he is defeated him by rejecting his offer but she too will be defeated by some man rejecting her . He says his “noble” mind is not filled with sorrow at the thought of death. He was afraid of leaving her behind to be courted by others. He appeals her to let him live and burn in fire of love.

Thalestris is the fierce virago in the poem. She is friend of Belinda. She adds fuel to the wrath of Belinda. Lord Baron cuts the lock of Belinda. Thalestris reminds Belinda of the pains taken to nourish the lokcs. Belinda’s eyes are seen full of sorrow and her hair untied. Umbriel comes with a bag from the cave of Spleen. He pours the contents of the bag on Belinda’s head. Belinda becomes furious and wilde. Thalestris reminds Belinda of the pains taken for the nourishing of the locks. She used combs, hair pins oils and scents. She tied her locks in curl papers with curling tongs. Her delicate head bore the weight of ribbon bandages and lead fasteners. She says Lord Baron would make proud display of the lock. The lock would arouse envy among the fashionable gallant and feeling of shame among the ladies. She says women sacrifice ease, honor, virtue for name and reputation. She says she could visualize men and women making horrible remarks for the loss of Belinda’s honor. Nobody may offer toast to her. It may not be possible for her to defeat Belinda’s honour. It would be disgraceful to be friend of Belinda. The raped lock Baron would wear in a diamond ring. It will shine there. Pope makes fun of this esteemed Baron’s possession.

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 One mark question optional English B.A. 2 Semester

1]When was Charles II restored to the English throne?

Ans;1660.

2]Who first applied the epithet "Augustan" to the Age of Pope?

Ans; Pope's friend Atterbury.

 3]Who said ,"the proper study of mankind is man"?

Ans;Alexander Pope.

4]Who said 18th century. "Age of prose and Reason"?

Ans;Matthew Arnold.

5]What does the term Augustan Mean?

Ans;The period of Augustus Caesar was the "Golden Period" of Roman literature.

6]Which form of literature developed during the Age of Pope?

Ans;Satire.

7]Name the important works of Alexander Pope.

Ans;The Rape of the Lock,Dunciad,Essay on Criticism.

8]Who is the author of the "Beggars Opera"?

Ans; John Gay.

9]Who started the 'Tatler'?

Ans;Richard Steele.

10]Who worked together for the 'Spectator'?

Ans;Steele and Addison.

11]Name the tragedy of Addison?

Ans: Cato.

12]Whose character Addison made famous?

Ans; Sir Roger De Coverley.

13] Name the famous works of Jonathan Swift.

Ans;The Battle of Books, A Tale of a Tub.

14]Who is the author of the "Vanity of Human Wishes"?

Ans;Dr.Johnson.

15]Who is the author of the "Deserted Village" and the "Traveller"?

Ans;Oliver Goldsmith.

16]Who is the author of the "Elegy Written in the Country Churchyard"?

Ans;Thomas Gray.

17]Who were the precursors of the Romantic Revival?

Ans;Collins, Burns, and Blake.

18]Mention two writers of the Sentimental Comedy.

Ans;Colley Cibber, Hugh Kelly, Richard Steele.

19]Who is the author of the "Good Natured Man"?

Ans;Oliver Goldsmith.

20]What is the form of Goldsmith's "She Stoops to Conquer"?

Ans;It is a comedy.[subtitled--Mistakes of a Night]

21]Name two plays of R. B. Sheridan.

Ans;The School For Scandal, The Rivals.

22]Mention two periodicals of Dr.Johnson.

Ans;Rambler and Idler.

23]Name two critical works of Dr.Johnson?

Ans;The Lives of the Poets and Preface to Shakespeare.

24]Name the biographical work of James Bosswell.

Ans;Life of Dr.Johnson.

25]Who is the author of the "Decline and Fall of the Roman Empire"?

Ans;Edward Gibbon.

26]Name two Memoir writers .

Ans; Horace Walpole and Lady Montague.

27]Who is the father of the English novel?

Ans;Samuel Richardson[Henry Fielding].

28]Who is the author of Pamela[ subtitled-Virtue Rewarded]

Ans; Samuel Richardson.

29]Name two novels of Henry Fielding.

Ans;Joseph Andrews,Tom Jones,Amelia.

30]Who is the author of Tristram Shandy?

Ans;Lawrence Sterne.

31]Mnntion two Women novelists of the 18th century

Ans; Fanny Burney,Sarah Fielding.

31]What is the poetic form of the "The Rape of the Lock"?

Ans;Mock-epic.

32]Who influenced the Rastoration comedy?

Ans;Moliere,Corneille,Racine.

33]who is the author of the Mac Flecknoe?

Ans;Dryden.

34]Name two satires of Dryden.

Ans;Absalom and Achitophel,The Rehearsal.

35]Whom does Butler satirise in Hudibras?

Ans;The Puritans.

36]Who was the first great English critic?

Ans;John Dryden.

37]Who is the author of "Essay on Dramatic poesy"?

Ans;John Dryden.

38]Name two tragedies of John Dryden?

Ans;Tyrannic Love, Aurenzebe, The Indian Emperor. All For Love.

39] Mention two plays of William Congreve.

Ans;The Way of the World, The Old Bachelor, Love For Love, The Double Dealer.

40]Name two plays of Etherege.

Ans;Love in a Tub[the Comical Revenge],The Man of Mode.

41]Mention two works of William Wycherley.

Ans;The Plain Dealer, Country wife, Love in a Wood.

42]Who is the author of ,"The Provoked Wife"?

Ans;Sir John Vanburgh.

43]Mention two plays of George Farquhar?

Ans;Love in a Battle, The Recruiting Officer.

44]Who is the author of the Pilgrims Progress and Grace Abounding.?

Ans; John Bunyan.

45]Name two diary writes of the Age of Dryden.

Ans;John Evelyn and Samuel Pepys.

**Sentimental comedy**

 The sentimental comedy was a reaction against the comedy of manners. In comedy of manners we see light hearted fun, obscenity and trenchant dialogues. The aim is to make fun of pious and holy characters. Middle class morality is ridiculed. Satire, ridicule and fun dominate comedy of manners.

 In sentimental comedy laughter ,wit, humour are absent. It is full of pathos and pathetic situations. The sense of morality and virtue governs them.

 Oliver Goldsmith outlined the characters of the sentimental comedy. It tells men how they ought to be and not what they are. The gallants are faultless. The women are divine. The follies of fools are shrouded in the virtues and feelings.

 This comedy remained popular for fifty years. It drove out the genuine comedy from the English stage. It awakened tears in place of laughter. It appealed to the emotion of pity and sympathy. It remained away from realities of life. It was replete with improbable and unnatural situations. It avoided all that is low and vulgar. The characters are more or less abstractions.

 The 18th century sentimental comedy writers were.;

 1]Colley Cibber

 2]Hugh Kelley

 3]Richard Cumberland.

 4]Richard Steele

 5]Thomas Holcroft.

 Jeremy Collier attacked the comedy of manners. Colley Cibber was a close associate of Collier. The comedies of Cibber have all the features of sentimental comedy. His comedies end on moral note. His two plays, Loves Last Shift and Provoked Husband, are sentimental comedies. His plays lack originality and literary grace.

 Richard Steele popularized the periodical essay. He was also the greatest sentimental comedy writer. He made pathetic treatment of moral sentiment. His comedies have tone of morality, kindness and pathos. His sentimental comedies are;

 1]Lying Lover

 2]Tender Husband

 3]The conscious Lovers.

 Hugh Kelly's, False Delicacy ,was enormous success.His brother produced ,The married Philosopher. It was adaptation of the French sentimental work.

 Richard Cumberland wrote about thirty plays. He wrote some tragedies. He was fond of the moral tone. His best sentimental comedies are ;'The Brothers, The West Indian, and The Fashionable Lover. His characters have simple nature. It is the source of all virtues. The preaching of philosophy and charity are common in his plays.

 Thomas Holcroft was the chief sentimental comedy writer. His best comedy is; The Road to Ruin. He was popular in the every corner of the kingdom. The hero is high minded and noble spirited young man.

 These are some of the sentimental comedy writers.

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Literature and Morality

There has been always a debate on the issue of moral values in literature. Literature is an artistic expression of the best that is thought and known in the world. Great literature comes spontaneously. It does not so much teach us as it thrills. It emerges directly out of life and ultimately merges into it.

Among the Greeks Plato believed in the moralistic view of literature. According to Plato the real purpose of art was to impart moral values, art was to be tolerated only if it served the cause of morality and virtue. He was particularly hostile to art devoted to more beauty, sensual charms. He did not have any place for poets and painters in his Republic.

Among the Chinese Confucius, the great philosopher upheld the moralistic view of art. Among the Russians it was Tolstoy of the 19th century and Marxists of the present day communist regime are all for the moral values of literature.

In English the attitude of critics towards art and its relation to morality has been of varied characters. Some have strongly supported the moralistic view of literature, others have supported the theory of art for arts sake. Among the writers who believed in the moralistic and didactic view of literature, 18th century poets must be given a place of pride. In 16th century Philip Sidney said art must interest as well as delight. But he too was not a didactic artist like Shakespeare and Spenser. It was John Milton who first time employed poetry for moral preaching, then it was Dryden who laid emphasis on didacticism. Dr. Johnson also said poetry must by rule didactic, Wordsworth said he would like to be known as a teacher or nothing else. It was Ruskin among the Victorians who supported the moralistic view of art.

On the other hand the people who supported the theory of art for art’s sake are in France victor cousin and Gautier. In England it was John Keats, Oscar Wilde, Walter Pater, George Moore, who supported the theory of “ Art for art’s sake”. Thus we see two different schools supporting two different views. So we can conclude with the statement that, art is neither moral nor immoral but a moral.

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**Literature and Culture**

Literature is a social product. Culture is the way of life. It is the manifestation of ideas, values, beliefs customs and social behavior of particular people or society. Literature is an expression of life of particular ages and generation of mankind. It reflects the spirit of the age. The greatest master pieces are true to time and space, hence we have the Elizabethan, Augustan, Restoration, Romantic, Victorian and Modern ages of literature.

Each generation has its problems of life. Literature reflects the spirit of the period. It is an expression of set of ideas through which life is seen and lived. The spirit of adventure is reflected in the writings of Spenser, Marlowe and Shakespeare. The protest against extremism is in the works of Milton, the spirit of moderation in Dryden, the spirit of urban life in Pope and Johnson The spirit of romantic rebellion in Byron and Shelley. The spirit of doubt and distrust is seen in the works of Tennyson and Arnold. The modern literature shows the spirit of disillusionment, disintegration and dissatisfaction in the writings of T. S. Eliot.

Literature is an instrument of culture. Literature reflects the plight of culture. It is seen in the works of T. S. Eliot. The spirit of the age is reflected in the culture. The march of culture is displayed in literature. The task of literature and culture is to express the all compelling power.

Literature is the tool of culture. It is shaped by it. But there is some dimension of literature which is independent of the spirit of the times. It derives its permanence from the universal qualities of the human consciousness. Keats’ Ode on a Grecian Urn does not reflect the spirit of the age.

Literature takes its color and tone from the life of the age. It also inspires the ideals of its society Shelley called the poets unacknowledged legislators of mankind .Stalin called writers the engineers of the human soul. Maxim Gorky said social and cultural progress develops normally when the hands teach the head. Literature is an institution. It grows with other social institutions. It gives expression to its convention, standards. usages, norms, symbols and myths. It also obeys the pressure of social organization which includes technology, structure, economic and political foundation of life.

George Eliot said literature is the nearest thing to life. It amplifies our experience. It extends our contacts with the mighty minds. Behind every book there is a man, behind every man there is a race The race reflects the social and natural environments. Literature tells us what writers have seen, experienced and thought and felt.

 **‘Rape of the Lock’- a social satire.**

The poem ‘Rape of the Lock’ is wonderful satire on the men and manners of the age. The satire genre is used very effectively. The form befits the content. It holds mirror to the Restoration society. It exposes the manners and absurdities of the day. The satire is mainly focused on the aristocratic ‘ladies’ and ‘gentlemen’ of the day.

Pope has wittily conveyed the hypocrisy of the fashionable society. There is the comic attack on the superficiality of the day. He presents an amusing picture of the society. The vanities of the ladies never ended with their death. Pope makes fun of their late rising. They were greatly fond of the gilded chariots. They loved the game of Ombre. There is satirical division of ladies. It is based on their temperaments, fiery ladies, soft yielding, grave and prude and light coquettes. Pope mocks at the extravagant aspirations of the ladies. They imagined their alliance with peers and dukes. They dreamt of garters, stars and coronets. They rolled their eyes and blushed in a coquettish manner. The two phrases ‘moving toy shops’ and ‘varying vanities’ ridicule the fickle mindedness and superficiality of the youths.

 Belinda rises late. Her eyes first fall on the love letters. These letters contained wounds, charms and ardours. There is fun of desire for love letter and also of the vocabulary. The aristocratic women spent more time in self embellishment and self decoration. Belinda invokes the cosmetic powers. Her toilet table contained puffs, powders, patches, bibles and billet-doux. Ariel makes Belinda aware of the impending danger. There may be breaking of the Diana’s law or frail China jar. She may stain her honour or her new brocade. She may forget her prayers or miss a dance party. She may lose her heart or necklace. The calamities fused here are ridiculous. They throw light on the moral bankruptcy of the ladies. Honour or chastity did not matter to them. They made no difference between the masked ball and the religious prayers. The whole social system had become valueless.

Belinda seemed more worried about the curly hair than the honor and chastity. Some great English queens like Anne took tea at Hampton court. The three realms obeyed her. She went there to take some counsel. Ariel deserts Belinda for her hypocrisy and impurity. The loss of hair gives rise to flash of lightening and screams of horror. The domestic pets are equated with their husbands.

The line,” maids turned bottles, call aloud for corks” speaks about suppressed sexual desires There was craving for the sexual gratification. The bag given by Spleen causes sighs, soft-sorrows, melting griefs and flowing tears. Women quickly gave way to sorrows.

 Women easily sacrificed their chastity. They were more worried about their name and reputation. They sacrificed ease, pleasure and virtue for honour. The history of the bodkin is amusing. Thalestris equates men with monkeys, lap-dogs and parrots.

The youths of the day are mocked at in the poem. Lord Baron builds an altar of love. He sets fire to it with his amorous sighs and tender love letters. Sir Plume’s affectation is also ridiculed. There is his amber snuff box and spotted cane. Pope makes fun of his unthinking face and excessive swearing. Sir Dapperwit and Fopling are also laughed at. Pope said ,”one died in metaphor ,and one in song”.

The conversations of the gallants and ladies are empty and shallow. The topics there are dance parties, sex scandals and court visits. There at every word a reputation died. They killed time in snuff taking,, singing, ogling and laughing. The poet has not spared even the jury of the day. The hungry judges gave the judgement in hurry to reach their homes in time. The principal diversions of the day were game of Ombre and coffee drinking. There was the moral vacuum. The social absurdity exposed at various stages. No attention is paid to the serious concerns of life.

 Sometimes the satire looks pungent and cynical. But it is playful and humorous. Pope ridicules the trifling and artificial values. He ridicules the idleness, vanity, fillies, shallowness, hypocrisy, foppery affectations, obscenity and the false pride. There is the use of irony, wit, humour and sarcasm. Thus it is a perfect and brilliant satire on the men and manners of the age.

@@@@@@@@**18th Century Periodical Essays**

 The essay as a literary form was made popular by Bacon. Periodical essay is a piece of journalism. It reached its perfection in the hands Addison and Steele. It remained popular throughout the 18th century. Both writers and readers liked this form. All the major writers of this period used this genre.

 This form suited the genius and taste of the rising middle classes. Addison and Steele kept in their mind the requirements of the reading public. They presented the faithful picture of the life. Their aim was to amuse and to improve. They highlighted the moral temper of the age. They were opposed to lose living and loose thinking. They appealed to women, wrote for them and won their sympathy. They avoided the religious and political controversies. They highlighted the activities in trade and commerce. They essays were written in a simple clear and conversational style.

 The periodical essays were brief in size. Its brevity was an attraction. They were full of irony and humor. Addison and Steele refined morality. Steele started, "The Tatler". Both Addison and Steele brought out The Spectator. Nearly 555 essays were published in the Spectator. Addison contributed 274 essays. Both of them presented the faithful picture of the 18th century society. In the 35 Coverley papers, there is the portrayal of Sir Roger de Coverley and others.

 Dr.Johnson and Goldsmith also wrote some periodical essays. Dr.Johnson was primarily a moralist. His two periodicals were, The Rambler and The idler. They deal with a great variety of subjects. His preaching of morality was without wit and humour. They are fine examples of good mannerisms.

 Thus the periodical of 18th century richly enriched the English prose.

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