DR. YASHASWINI M
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INTRODUCTION TO ENGLISH LITERATURE AND DRAMA

ALEXIS PRESS
JERSEY CITY, USA

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Published by: Alexis Press, LLC, Jersey City, USA
www.alexispress.us

First Published 2022

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication Data

Includes bibliographical references and index.

Introduction to English Literature and Drama by *Dr. Yashaswini M, Devendra Kumar Gora*

ISBN 978-1-64532-485-0

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CHAPTER 1

A BRIEF INTRODUCTION OF THE ENGLISH LITERATURE

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ABSTRACT:

English literature is the study of works published in English from all around the globe. A degree in English Literature will teach you how to examine a wide range of texts and write eloquently in a variety of styles.The study of English literature is primarily concerned with the examination, discussion, and critical theorizing of a huge number of published works, whether they be novels, poetry, plays, or other literary works.

KEYWORDS:

Bible Translation, English Language, English Literature, Geoffrey Chaucer, Old English.

INTRODUCTION

English literature is literature written in the English language from the United Kingdom, its Crown Dependencies and Overseas Territories, the Republic of Ireland, the United States, and the former British Empire. The English language has evolved over more than 1,400 years. Despite being set in Scandinavia, Beowulf is the most renowned book in Old English and has gained national epic status in England. However, after the Norman invasion of England in 1066, the written form of the Anglo-Saxon language fell out of favor. French became the main language of courts, parliament, and polite society under the influence of the new aristocracy The English used after the Normans arrived is known as Middle English. This type of English was prevalent until the 1470s, when the Chancery Standard (late Middle English), a London-based style of English, took over. Geoffrey Chaucer (1343–1400), author of The Canterbury Tales, was a pivotal figure in the establishment of the legitimacy of vernacular Middle English at a period when French and Latin were still the prominent literary languages in England. The printing press, invented by Johannes Gutenberg in 1439, as well as the King James Bible, all contributed to the standardization of the language[1].

William Shakespeare (1564 - 1616) is widely regarded as the greatest writer in the English language and one of the world's greatest dramatists. His plays have been translated into every major living language and are performed more frequently than those of any other playwright. Sir Walter Scott's historical romances inspired a generation of painters, composers, and writers throughout Europe in the nineteenth century.The English language spread around the globe as the British Empire expanded during the late 16th and early 18th century. At its peak, the British Empire ruled over 412 million people, or 23% of the world's population at the time. During the nineteenth and twentieth centuries, these colonies and the United States began to produce significant literary traditions in English. From 1907 to the present, more authors from the United

Kingdom, including the Republic of Ireland and Northern Ireland, the United States, and former British colonies have won the Nobel Prize for works in English than any other language[2].Old English literature, often known as Anglo-Saxon literature, refers to the literature created in Old English in Anglo-Saxon England after the arrival of the Saxons and other Germanic tribes in England (Jutes and Angles) c. 450, after the retreat of the Romans, and "ending soon after the Norman Conquest" in 1066. These works include epic poetry, hagiography, sermons, Bible translations, legal works, chronicles, and riddles. There are approximately 400 surviving manuscripts from the time.

Widsith, which appears in the late 10th century Exeter Book, lists kings of tribes in order of popularity and impact on history, with Attila King of the Huns coming first, followed by Eormanric of the Ostrogoths. It may also be the oldest extant work that tells the Battle of the Goths and Huns, which is also told in such later Scandinavian works as Hervarar's saga and Gesta. The Anglo-Saxon Chronicle is a compilation of Old English annals from the 9th century that documents Anglo-Saxon history. The poem Battle of Maldon also deals with history. This is an unknown period work commemorating the Battle of Maldon in 991, in which the Anglo-Saxons failed to halt a Viking invasion.The oral tradition was highly prominent in early English culture, and most literary works were intended to be performed. Epic poems were immensely popular, and several have survived to the current day, notably Beowulf. Despite being set in Scandinavia, Beowulf is the most renowned book in Old English and has gained national epic status in England. The Nowell Codex is the sole surviving text; its exact date is unknown, although most estimates put it around the year 1000. The traditional title is Beowulf, and its authorship dates from the 8thto the early 11th century[3].

Almost all Anglo-Saxon writers are anonymous: twelve are recognized by name from medieval sources, but only four are known with certainty from their vernacular works: Caedmon, Bede, Alfred the Great, and Cynewulf. Cdmon is the first known English poet, and his single known surviving work, Cdmon's Hymn, is from the late 7th century. The poem is one of the oldest documented instances of Old English poetry and is one of three possibilities for the first attested example of Old English poetry, together with the runic Ruthwell Cross and Franks Casket inscriptions. It's also one of the first instances of continuous poetry in a Germanic language. The poem, The Dream of the Rood, was engraved on the Ruthwell Cross.The Wanderer and The Seafarer are two late-tenth-century Old English poetry. Both contain a religious subject, and Richard Marsden defines The Seafarer as "an exhortatory and didactic poem, in which the miseries of winter seafaring are used as a metaphor for the challenge faced by the committed Christian ".Anglo-Saxon England did not forget classical antiquity, and some Old English poetry are adaptations of late classical intellectual works. King Alfred's (849-899) 9th-century version of Boethius' Consolation of Philosophy is the longest[4].

The written form of the Anglo-Saxon language became less widespread after the Norman invasion of England in 1066. French became the official language of courts, parliament, and polite society as a result of the new aristocracy's influence. As the invaders assimilated, their language and literature merged with the indigenous', and the ruling classes' Norman accents became Anglo-Norman. From then until the 12th century, Anglo-Saxon gradually gave way to Middle English. Because political authority was no longer in English hands, the West Saxon literary language had no more impact than any other dialect, and Middle English literature was composed in several dialects that related to individual authors' geography, history, culture, and background.Religious literature remained popular during this period, and Hagiographies were

written, adapted, and translated, for example, The Life of Saint Audrey, Eadmer's (c. 1060 - c. 1126). At the end of the 12th century, Layamon in Brut adapted the Norman-French of Wace to produce the first English-language work to present the legends of King Arthur and the Knights of the Round Table.

Middle English Bible translations, particularly Wycliffe's Bible, contributed to the development of English as a literary language. Wycliffe's Bible is the term given to a set of Bible translations into Middle English that were directed or initiated by John Wycliffe. They were published between 1382 and 1395. These Bible translations were the primary inspiration and cause of the Lollard movement, a pre-Reformation movement that opposed many of the Roman Catholic Church's beliefs.Another literary form, Romances, first emerges in English in the 13th century, with King Horn and Havelock the Dane, based on Anglo-Norman originals such as the Romance of Horn (c. 1170), although important authors in English first arrived in the 14th century. These were William Langland, Geoffrey Chaucer, and the so-called Pearl Poet, well known for Sir Gawain and the Green Knight[5].

Langland's Piers Plowman (written between 1360 and 1387) or Visio Willelmi de Petro Plowman (William's Vision of Piers Plowman) is an unrhymed alliterative narrative poem composed in Middle English.Sir Gawain and the Green Knight is a Middle English alliterative tale written in the late 14th century. It is one of the most well-known Arthurian legends of the "beheading game" genre. Sir Gawain emphasizes the virtues of honor and chivalry, drawing on Welsh, Irish, and English heritage. Three other poems, now generally accepted as the work of the same author, were preserved in the same manuscript with Sir Gawayne, including an intricate elegiac poem, Pearl.The English dialect of these poems from the Midlands is markedly different from that of the London-based Chaucer, and, though influenced by French in the scenes at court in Sir Gawain, there are many dialect words, often of Scandinavian origin, that belonged to northwest England.

Middle English persisted until the 1470s, when the Chancery Standard, a London-based version of English, gained popularity and the printing press began to standardize the language. Today, Chaucer is best known for The Canterbury Tales. This is a collection of Middle English tales (mainly in poetry, but some in prose) told as part of a story-telling contest by a group of pilgrims as they journey together from Southwark to the shrine of St Thomas Becket at Canterbury Cathedral. Chaucer is a pivotal character in the formation of the vernacular, Middle English, during a period when French and Latin were still the major literary languages in England[6].At this period, literature in England was published in a variety of languages, including Latin, Norman-French, and English: John Gower (c. 1330-1408), for example, exemplifies the multilingual character of the 14th-century audience for literature. Gower, a contemporary of William Langland and a personal friend of Chaucer, is best known for three major works: the Mirroir de l'Omme, Vox Clamantis, and Confessio Amantis, three long poems written in Anglo-Norman, Latin, and Middle English, respectively, which are linked by moral and political themes.

Julian of Norwich (c. 1342 - c. 1416) and Richard Rolle both produced significant religious writings in the 14th century. Julian's Revelations of Divine Love (about 1393) is said to be the earliest published book in English authored by a woman.Le Morte d'Arthur by Sir Thomas Malory, printed by Caxton in 1485, is a famous work from the 15th century. It is a collection of

various French and English Arthurian stories and was among the first books printed in England. It was well-liked and significant in the following rebirth of interest in Arthurian mythology.

Drama in Europe's vernacular languages may have developed from liturgical enactments throughout the middle Ages. On feast days, mystery plays were performed on cathedral porches or by roaming actors. Miracle and mystery plays, as well as morality plays (or "interludes"), developed into more intricate types of theater found on Elizabethan stages. Mummers' plays, a kind of early street theatre linked with the Morris dance, were another form of medieval theatre, focusing on subjects such as Saint George and the Dragon and Robin Hood. These were folk tales retelling ancient legends, and the performers performed them for their audiences in exchange for money and hospitality.In medieval Europe, mystery plays and miracle plays were among the first fully created plays. The portrayal of Bible tales in churches as tableaux with accompanying antiphonal singing was central to medieval mystery plays. They flourished from the 10th through the 16th centuries, reaching their peak in the 15th century until being made obsolete by the emergence of professional theatre[7].

There are four entire or almost complete English biblical collections of plays from the late medieval era that are still surviving. The York cycle of 48 pageants is the most comprehensive. They were played at York from the middle of the 14th century until 1569. At addition to the Middle English drama, there are three surviving Cornish plays known as the Ordinalia.The morality play is a type of allegory in which the protagonist is met by personifications of various moral attributes who try to prompt him to choose a godly life over one of evil. It evolved from the religiously based mystery plays of the middle Ages. During the 15th and 16th centuries, the plays were most popular in Europe.The Somonyng of Everyman (The Summoning of Everyman) (c. 1509-1519), sometimes known simply as Everyman, is an English morality drama from the late 15th century. Everyman, like John Bunyan's allegory Pilgrim's Progress (1678), explores the issue of Christian redemption via the employment of allegorical figures.

Early Modern English, Early Modern Britain, Elizabethan literature, and English Renaissance theatre are the main articles.The English Renaissance, as part of the Northern Renaissance, was a cultural and artistic movement in England from the late 15th to the 17th centuries. It is related with the pan-European Renaissance, which is generally thought to have begun in Italy in the late 14th century. England, like the rest of Northern Europe, witnessed nothing of these advancements for more than a century Renaissance style and ideas were sluggish to penetrate England. Many academics believe that the English Renaissance began during Henry VIII's reign, and the Elizabethan age in the second half of the 16th century is often considered as the pinnacle of the English Renaissance[8].

The poetry of Thomas Wyatt (1503-1542), one of the early English Renaissance writers, shows the influence of the Italian Renaissance. He was responsible for many innovations in English poetry, and together with Henry Howard, Earl of Surrey (1516/1517-1547), he introduced the sonnet from Italy into England in the early 16th century. After William Caxton introduced the printing press in England in 1476, vernacular literature flourished.

Sir Philip Sidney (1554-1586) was an English poet whose works included Astrophel and Stella, The Defence of Poetry, and The Countess of Pembroke's Arcadia. Edmund Spenser (c. 1552-1599) was one of the most important poets of the Elizabethan period, author of The Faerie Queene (1590 and 1596), an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. Poems meant to be put to music as songs, such as those by Thomas Campion

(1567-1620), gained popularity when printed literature became more generally available in homes. Another prominent character in Elizabethan poetry was John Donne.

Among the first Elizabethan plays are Sackville and Norton's (1561) Gorboduc and Thomas Kyd's (1558-1594) The Spanish Tragedy (1592). Gorboduc is notable for being the first verse drama in English to use blank verse, as well as for the way it developed elements from earlier morality plays and Senecan tragedy in the direction that later playwrights would follow.The Spanish Tragedy is an Elizabethan tragedy written by Thomas Kyd between 1582 and 1592, which was popular and influential in its time, and established a new genre in English literature theatre, the revenge play.

William Shakespeare (1564-1616) stands out as an unrivaled poet and playwright throughout this time period. Shakespeare composed plays in a number of genres, including histories (such as Richard III and Henry IV), tragedies (such as Hamlet, Othello, and Macbeth), comedies (such as Midsummer Night's Dream, As You Like It, and Twelfth Night), and tragicomedies (such as Hamlet, Othello, and Macbeth). In the Jacobean era, Shakespeare's career continues.Other notable Elizabethan theatrical personalities include Christopher Marlowe, Ben Jonson, Thomas Dekker, John Fletcher, and Francis Beaumont[9].Shakespeare composed the so-called "problem plays" in the early 17th century, as well as some of his best-known tragedies, including Macbeth and King Lear. In his last years, Shakespeare moved to romance or tragicomedy and finished three more significant plays, including The Tempest. These four plays, although less dreary than the tragedies, are graver in tone than the 1590s comedies, yet they finish with reconciliation and the forgiving of potentially fatal mistakes.

Ben Jonson (1572-1637) was the prominent literary figure of the Jacobean age after Shakespeare's death. Jonson's aesthetics harken back to the middle Ages, and his characters exemplify the notion of humours, which was based on current medical philosophy. Volpone (1605 or 1606) and Bartholomew Fair (1614) are two of his comedies. Beaumont and Fletcher, who created the classic farce The Knight of the Burning Pestle (possibly 1607-08), a parody of the growing middle class, followed in Jonson's footsteps.The vengeance drama, popularized in the Elizabethan period by Thomas Kyd (1558-1594), and subsequently refined by John Webster (1578-1632), The White Devil (1612), and The Duchess of Malfi (1613), was another popular kind of theatre during Jacobean times. Other vengeance tragedies include Thomas Middleton and William Rowley's The Changeling.

George Chapman (c. 1559 - c. 1634) is best known for his renowned translation of Homer's Iliad and Odyssey into English poetry in 1616. This was the first comprehensive translation of either work into English. The translation had a significant impact on English literature, inspiring John Keats' renowned poem "On First Looking into Chapman's Homer" (1816).Shakespeare popularized the English sonnet, which altered Petrarch's form significantly. In a 1609 quarto, a collection of 154 sonnets dealing with subjects like as the passing of time, love, beauty, and death was first published.Aside from Shakespeare and Ben Jonson, the major poets of the early 17th century included the Metaphysical poets: John Donne (1572-1631), George Herbert (1593-1633), Henry Vaughan, Andrew Marvell, and Richard Crashaw. Their style was distinguished by wit and metaphysical conceits, that is, far-fetched or unusual similes or metaphors.

The King James Bible was the most significant written work of the early 17th century. This was one of the most significant translation undertakings in English history, beginning in 1604 and ending in 1611. This is the climax of a history of Bible translation into English that started with

William Tyndale's efforts, and it became the Church of England's official Bible.After 1625, the metaphysical poets John Donne (1572-1631) and George Herbert (1593-1633) were still alive, and a second generation of metaphysical poets, including Richard Crashaw (1613-1649), Andrew Marvell (1621-1678), Thomas Traherne (1636 or 1637-1674), and Henry Vaughan (1622-1695), were writing. Another notable group of 17th-century poets were the Cavalier poets, who hailed from the classes that backed King Charles I during the English Civil War (1642-51). (King Charles ruled from 1625 until his death in 1649)[10].

Robert Herrick, Richard Lovelace, Thomas Carew, and Sir John Suckling are the most well-known Cavalier poets. They "were not a formal group, but they were all influenced by" Ben Jonson. With a few noteworthy exceptions, the majority of the Cavalier poets were courtiers. Robert Herrick, for example, was not a courtier, yet his style identifies him as a Cavalier poet. Cavalier's writings are inspired by Roman writers Horace, Cicero, and Ovid, and incorporate allegory and classical references. John Milton (1608-1674) "was the last great poet of the English Renaissance" He wrote many works before 1660, including L'Allegro, Penseroso, Comus (a masque), and Lycia's,. His biggest epic works, including Paradise Lost (1667), were, nevertheless, published during the Restoration era.

DISCUSSION

The Elizabethan age witnessed a significant blooming of literature, particularly theatre. The Italian Renaissance rediscovered the ancient Greek and Roman theaters, which aided in the formation of the new drama, which was then starting to diverge from the old mystery and miracle plays of the Middle Ages. Seneca (a famous tragic dramatist and philosopher who tutored Nero) and Plautus (whose comedic clichés, notably those of the boastful soldier, had a tremendous impact on the Renaissance and later) were particularly influential on the Italians.

However, the Italian tragedies followed a philosophy that contradicted Seneca's ethics: they displayed blood and violence on the stage. Such sequences were solely performed out by the characters in Seneca's plays. However, the Italian model piqued the interest of English playwrights: a noticeable population of Italian performers had moved in London, and Giovanni Florio had introduced much of the Italian language and culture to England. It is also true that the Elizabethan period was a violent one, and that the high number of political killings in Renaissance Italy (as shown by Niccol Machiavelli's The Prince) did nothing to allay worries of papal machinations. As a consequence, portraying such brutality on stage was likely more therapeutic for Elizabethan audiences. Following previous Elizabethan plays such as Gorboduc by Sackville and Norton and The Spanish Tragedy by Kyd, both of which provided a wealth of material for Hamlet, William English literature 3

Shakespeare shines out in this age as an unrivaled poet and dramatist. Shakespeare was not a professional writer and most likely had just a high school education. He was neither a lawyer nor an aristocrat like the "university wits" who dominated the English stage when he began writing. But he was very brilliant and adaptable, and he outperformed "professionals" like as Robert Greene, who scorned this "shake-scene" of humble origins. Though most of his plays were well-received, it was in his later years (marked by the early reign of James I) that he wrote what are considered his greatest plays: Hamlet, Romeo and Juliet, Othello, King Lear, Macbeth, Antony and Cleopatra, and The Tempest, a tragicomedy that incorporates a brilliant pageant to the new king within the main drama. Shakespeare also popularized the English sonnet, which altered Petrarch's form significantly.

Thomas Wyatt brought the sonnet into English in the early 16th century. Poems meant to be put to music as songs, such as those by Thomas Campion, became popular when printed literature became more readily available in homes. See English Madrigal School for more information. Other notable Elizabethan theatrical personalities include Christopher Marlowe, Thomas Dekker, John Fletcher, and Francis Beaumont. According to Anthony Burgess, if Marlowe (1564-1593) had not been wounded in a bar fight at the age of twenty-nine, he would have rivaled, if not equaled, Shakespeare in terms of lyrical skills. He was born barely a few weeks before Shakespeare, therefore he must have known him well.

Marlowe's subject matter, on the other hand, is distinct: it concentrates on the moral drama of the Renaissance man more than anything else. The vast possibilities afforded by modern science thrilled and scared Marlowe. He brought Dr. Faustus to England, a scientist and magician fascinated with knowledge and the ambition to push man's technical ability to its maximum, based on German legend. He has magical abilities, including the ability to go back in time and marry Helen of Troy, but at the conclusion of his twenty-four-year agreement with the devil, he must sacrifice his soul to him. His gloomy heroes may be influenced by Marlowe, whose death remains a mystery. He was notorious for being an atheist, living a lawless life, having several mistresses, and associating with ruffians: he was known for enjoying the 'high life' of London's underworld. Many assume that this was a cover-up for his work as a covert spy for Elizabeth I, implying that the 'accidental stabbing' was a planned murder by The Crown's adversaries. Beaumont and Fletcher are less well-known, although it is virtually certain that they assisted Shakespeare in writing some of his finest plays while also being highly famous at the period. It is also at this period that the city comedy genre emerges. English poetry in the late 16th century was distinguished by linguistic development and considerable connection to ancient mythology. Edmund Spenser and Sir Philip Sidney were two of the most renowned poets of this period. Elizabeth, a product of Renaissance humanism, wrote a few poems, including On Monsieur's Departure.

Following Shakespeare's death, the poet and playwright Ben Jonson became the main literary figure of the Jacobean period (James I's reign). However, Jonson's aesthetics are more reminiscent of the Middle Ages than the Tudor era: his characters exemplify the philosophy of humours. According to this modern medical theory, behavioral differences come from the body's four "humours" (blood, phlegm, black bile, and yellow bile) predominating over the other three; these humours correlate to the four elements of the universe: air, water, fire, and earth. As a result, Jonson exaggerates such disparities to the point of producing types, or clichés. Jonson is a style master and a talented satirist. His Volpone depicts how a gang of con artists are duped by a great con artist, vice being punished by vice, and virtue receiving its due.

Others who emulated Jonson's approach include Beaumont and Fletcher, who penned the great farce The Knight of the Burning Pestle, a satire of the growing middle class and, in particular, those nouveaux wealthy who claim to dictate literary taste while having no knowledge of literature. In the plot, a couple of grocers negotiate with professional actors to have their illiterate son play the lead in a theater. He transforms into a knight-errant, complete with a flaming pestle on his shield. Seeking to capture the love of a princess, the young man is mocked in the same manner as Don Quixote was. One of Beaumont and Fletcher's greatest achievements was seeing how feudalism and English literature 4 chivalry had devolved into snobbery and fantasy, and that new social strata were emerging.

The vengeance play, popularized by John Webster and Thomas Kyd, was another popular kind of theatre during Jacobean times. George Chapman created a few of sophisticated vengeance dramas, but he is most renowned for his famous Homer translation, which had a tremendous impact on all subsequent English writing, inspired John Keats to compose one of his greatest sonnets. The King James Bible, one of the most significant translation undertakings in English history up to that point, began in 1604 and was finished in 1611. It is the climax of a history of Bible translation into English that started with William Tyndale's efforts. It became the Church of England's official Bible, and some regard it as one of the greatest literary masterpieces of all time. This effort was led by James I personally, who oversaw the labor of 47 experts. Although many alternative English translations have been done, some of which are commonly regarded more accurate, many people prefer the King James Bible for its meter, which is designed to mirror the original Hebrew verse.

Aside from Shakespeare, whose stature dominated the early 17th century, the main writers of the period were John Donne and the other Metaphysical poets. Metaphysical poetry, influenced by continental Baroque and adopting as his subject matter both Christian mysticism and sensuality, use unorthodox or "unpoetic" images, such as a compass or a mosquito, to achieve surprise effects. In "A Valediction: Forbidding Mourning," one of Donne's Songs and Sonnets, the points of a compass symbolise two lovers, the lady who is home, waiting, being the center, and her lover sailing away from her being the farthest point. However, the greater the distance, the closer the compass hands are to each other: separation makes love grow fonder. The contradiction or oxymoron is a constant in this poetry, whose worries and concerns also speak of a world of spiritual certainties disturbed by contemporary geographical and scientific discoveries, one that is no longer at the center of the universe. Aside from Donne's metaphysical poetry, the 17th century is also remembered for its Baroque poetry. The goals of Baroque poetry and art were the same; the Baroque style is high, expansive, epic, and sacred. Many of these poets (notably Richard Crashaw) had an obviously Catholic sensibility and composed poetry for the Catholic counter-Reformation in order to build a sense of dominance and mysticism that would ideally encourage newly forming Protestant groups to return to Catholicism.

During Charles I's reign and the ensuing Commonwealth and Protectorate, the volatile years of the mid-17th century witnessed a blooming of political writing in English. Pamphlets published by sympathizers of every camp in the English civil war ranged from savage personal assaults and polemics to high-minded ideas to transform the country. Of the latter, Thomas Hobbes' Leviathan would prove to be one of the most influential books of British political thought. Hobbes' writings are among the few political works from the century that are still frequently reprinted, but Hobbes' primary critic, John Bramhall, is practically forgotten. The time also witnessed the emergence of news books, the forerunners of the British newspaper, with journalists such as Henry Muddiman, Marchamont Needham, and John Birkenhead expressing the opposing parties' ideas and actions. The numerous arrests of writers and the censorship of their works, which resulted in foreign or underground publishing, prompted the suggestion of a license system. John Milton's Areopagitica, a political treatise produced in opposition to licensing, is recognized as one of the most impassioned arguments of press freedom ever written.

Specifically during the reign of Charles I (1625 - 42), English Renaissance theatre reached its pinnacle. Ben Jonson's last works were performed and published, together with the final generation of prominent voices in the theatre of the time: John Ford, Philip Massinger, James Shirley, and Richard Brome. With the shutdown of the theatres at the commencement of the

English Civil War in 1642, play was silenced for a decade, only to be reintroduced in the transformed society of the English Restoration in 1660. Other genres of literature published during this time period are often assigned political undertones, or their creators are classified along political lines. The previous school of metaphysical poets influenced the cavalier poets, who were active mostly before the civil war. In the instance of Izaak Walton, the forced retirement of royalist officials after Charles I's death was a beneficial thing since it provided him time to write on his book The Compleat Angler. The book, nominally a fishing guide, was published in 1653, but it is much more: a meditation on life, leisure, and satisfaction. Andrew Marvell and John Milton were two of Oliver Cromwell's most significant writers, both of whom wrote works glorifying the new regime, like as Marvell's An Horatian Ode upon Cromwell's Return from Ireland. Despite their republican convictions, they were spared punishment until Charles II's Restoration, after which Milton composed some of his finest poetical works (with any conceivable political content veiled behind allegory). Thomas Browne was another era writer; a knowledgeable man with a large library, he wrote extensively on science, theology, medicine, and the occult.

CONCLUSION

Through superb narrative, rich imagery, and fascinating characters, English literature has the potential to inspire, prompt thinking, and elicit emotions. It allows us to comprehend and respect other cultures, identities, and experiences by providing a forum for many voices and opinions. English literature study fosters not just critical thinking and analytical abilities, but also empathy, compassion, and an appreciation for the power of words. It motivates us to have important dialogues, to question dominant views, and to delve into the depths of human emotions and wants.

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CHAPTER 2

RESTORATION PERIOD IN THE ENGLISH LITERATURE

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ABSTRACT:

The Restoration refers to the monarchy being restored when Charles II was returned to the throne of England after an eleven-year Commonwealth period in which the kingdom was administered by Parliament under the command of the Puritan General Oliver Cromwell.Aphra Behn, John Dryden, John Wilmot 2nd Earl of Rochester, Samuel Pepys, William Wycherly, Margaret Cavendish, and a few others were among the most popular authors of the Restoration period, as were some of their works.

KEYWORDS:

English Literature, Restoration Period, Political Economic, Pilgrim Progress, Romantic Movement.

INTRODUCTION

The Earl of Rochester's Sodom, the sexual comedy The Country Wife, and the spiritual wisdom of Pilgrim's Progress are all examples of Restoration literature. It witnessed the publication of Locke's Two Treatises on Government, the establishment of the Royal Society, Robert Boyle's experiments and holy meditations, Jeremy Collier's frantic assaults on theatres, Dryden's literary criticism, and the first newspapers. The official break in literary culture induced by censorship and severely moralist standards during Cromwell's Puritan administration established a vacuum in literary tradition, enabling all genres of writing to seem to have a new start following the Restoration. During the Interregnum, the royalist forces loyal to Charles I's court fled into exile with the twenty-year-old Charles II, trapping the nobles in the center of the continent's literary scene for nearly a decade.

Poetry

In 1667, John Milton released his theological epic poem Paradise Lost.One of the greatest English poets, John Milton, worked at a period of religious and political turmoil. Milton's most famous work is the epic poem Paradise Lost (1667). Other notable poems are L'Allegro (1631), Il Penseroso (1634), Comus (a masque) (1638), and Lycidas. Milton's poetry and prose reflect profound personal beliefs, a desire for liberty and self-determination, as well as the pressing concerns and political turmoil of his day. His famed Areopagitica, penned in denunciation of pre-publication censorship, is one of history's most significant and passionate defenders of free speech and press freedom. Satire was the most popular and influential poetry style of the age. Satire was often published anonymously because there were significant risks connected with being linked with satire[1].

John Dryden (1631-1700) was an eminent English poet, literary critic, translator, and playwright who dominated Restoration England's intellectual life to such an extent that the time became known in literary circles as the Age of Dryden. He popularized the heroic couplet as a type of English poetry. Dryden's best triumphs were in satiric poetry, such as the mock-heroic MacFlecknoe (1682). Alexander Pope (1688-1744) was highly affected by Dryden and often copied from him; other 18th-century poets were equally impacted by both Dryden and Pope.

Prose

The Restoration period's prose is dominated by Christian religious literature, but it also witnessed the birth of two genres that would come to dominate succeeding times: fiction and journalism. Religious writing often crossed over into political and economic literature, while political and economic writing indicated or explicitly addressed religion. During the Restoration, John Locke authored several of his philosophical writings.

His two Treatises on Government influenced philosophers throughout the American Revolution. Most of the harshest sectarian literature was tamed by the Restoration, although radicalism lingered beyond the Restoration. Puritan writers like John Milton were compelled to retreat from public life or adapt, while those who preached against monarchy and actively engaged in Charles I's regicide were largely silenced.

As a result, aggressive publications were driven underground, and many of those who had served during the Interregnum weakened their positions under the Restoration. John Bunyan stands out among religious writers of the day. The Pilgrim's Progress by John Bunyan is an allegory of personal redemption and a guidance to the Christian life[2].

The Pilgrim's Progress (1678) by John Bunyan

A broadsheet newspaper would have been the most usual way to acquire news throughout the Restoration era. A written, generally partisan, narrative of an event might be produced on a single, huge sheet of paper.It is hard to date the novel's commencement in English correctly. During the Restoration era, however, extended fiction and fictional biographies started to differentiate themselves from other genres in England. The established Romance literary tradition in France and Spain was popular in England. Aphra Behn, author of Oroonoko (1688), was not just the first professional female writer in England, but she may have been among the earliest professional novelists of any sex in England.

Drama

Drama quickly and abundantly recreated itself after the previous Puritan regime's ban on public stage representations was lifted. The most famous plays of the early Restoration period are the unsentimental or "hard" comedies of John Dryden, William Wycherley, and George Etherege, which reflect the atmosphere at Court and celebrate an aristocratic macho lifestyle of unrelenting sexual intrigue and conquest. After a steep decline in both quality and quantity in the 1680s, the mid-1690s witnessed a short revival of play, particularly comedy.

Comedies like William Congreve's The Way of the World (1700) and John Vanbrugh's The Relapse (1696) and The Provoked Wife (1697) were "softer" and more middle-class in tone, considerably different from the aristocratic extravaganza of the previous twenty years, and targeted at a broader audience.

18th century

Augustan literature (1700-1745)

The worldview of the Age of Enlightenment (or Age of Reason) was represented in 18th-century literature: a logical and scientific approach to religious, social, political, and economic matters that supported a secular view of the universe and a broad feeling of progress and perfectibility. Led by philosophers who were motivated by previous century discoveries like as Isaac Newton and the works of Descartes, John Locke, and Francis Bacon. They tried to identify and apply generally true principles that govern people, nature, and society. They criticized spiritual and scientific authority, dogmatism, intolerance, censorship, and economic and social constraints in diverse ways. They saw the state as the legitimate and reasonable agent of development. The age's severe rationalism and skepticism inevitably led to deism and also had a role in bringing about the subsequent response of romanticism. Denis Diderot's Encyclopédie exemplified the spirit of the time.

The name Augustan literature was coined by writers of the 1720s and 1730s in response to a moniker favoured by George I of Great Britain for himself. While George I intended the title to show his power, they regarded it as a mirror of Ancient Rome's transformation from crude to highly political and refined literature. It was an age of exuberance and scandal, of immense energy, invention, and anger, reflecting a period when English, Welsh, Scottish, and Irish people found themselves in the middle of a rising economy, decreasing obstacles to education, and the beginnings of the Industrial Revolution[3].

Poetry

During this period, poets James Thomson (1700-1748) penned the mournful The Seasons (1728-30) and Edward Young (1681-1765) composed Night Thoughts (1742), while Alexander Pope (1688-1744) was the most renowned poet of the era. It is also the age when there was fierce rivalry over the best pastoral model. Poets wrestled in critique with a philosophy of decorum, connecting correct words with proper meaning, and producing diction that fit the severity of a topic. At the same time, the mock-heroic was at its pinnacle, and Pope's Rape of the Lock (1712-17) and The Dunciad (1728-43) are now regarded as the best mock-heroic poetry ever written. Pope also translated the Iliad (1715-20) and the Odyssey (1725-26). Pope's legacy has been constantly re-evaluated after his death.

Drama

Early in the period, drama included the last plays of John Vanbrugh and William Congreve, both of whom continued the Restoration comedy with significant changes. However, the bulk of productions were of farces rather than serious and home dramas. Both George Lillo and Richard Steele created profoundly moral types of tragedy in which the characters and their concerns were entirely middle or working class. This indicated a significant shift in the audience for plays, since royal support was no longer a critical component of theatrical success. Furthermore, Colley Cibber and John Rich started to compete for bigger and bigger spectacles to show on stage. The character of Harlequin was introduced, and Pantomime Theater was born. This "low" humor was very popular, and the plays eventually became secondary to the production. Opera became popular in London as well, and there was substantial literary opposition to the Italian intrusion. With The Beggar's Opera, John Gay returned to the stage in 1728. The Licensing Act 1737

effectively ended most of the period's play, as the theatres were once again placed under governmental authority.

Prose, including the book

The growth of the English essay eclipsed the early portion of the time in prose. The Spectator, founded by Joseph Addison and Richard Steele, developed the structure of the British periodical essay. However, this was also the period when the English book first appeared. Daniel Defoe transitioned from journalism and writing imaginary criminal lives with Roxana and Moll Flanders to journalism and creating fictional criminal lives for the press. In addition, he authored Robinson Crusoe (1719).

Swift, Jonathan

If Addison and Steele dominated one sort of literature, Jonathan Swift, the author of the satire Gulliver's Travels, dominated another. Swift grudgingly defended the Irish people against the predations of colonialism in A Modest Proposal and the Drapier Letters. Riots and arrests ensued, but Swift, who had little affection for Irish Roman Catholics, was incensed by the injustices he saw.The Licensing Act of 1737 had the consequence of causing more than one ambitious dramatist to turn over to writing books. After his plays were censored, Henry Fielding (1707-1754) started writing prose satire and novels. In the meanwhile, Samuel Richardson (1689-1761) had published Pamela, or Virtue Rewarded (1740), and Henry Fielding had blasted the novel's ridiculousness in Joseph Andrews (1742) and Shamela. Fielding then satirized Richardson's Clarissa (1748) with Tom Jones (1749). With works like Roderick Random (1748) and Peregrine Pickle (1751), Tobias Smollett (1721-1771) elevated the picaresque novel[4].

Sensibility Period (1745-1798)

The Age of Sensibility is also known as the "Age of Johnson. Samuel Johnson (1709-1784), also known as Dr Johnson, was an English author who made lasting contributions to English literature as a poet, essayist, moralist, literary critic, biographer, editor, and lexicographer. Johnson has been described as "arguably the most distinguished man of letters in English history." Johnson's A Dictionary of the English Language, published in 1755 after nine years of work, had a far-reaching effect on Modern English and has been described as "one of the greatest single achievements of scholarship."

Three significant Irish writers emerged in the second part of the 18th century: Oliver Goldsmith (1728-1774), Richard Brinsley Sheridan (1751-1816), and Laurence Sterne (1713-1768). The Vicar of Wakefield (1766), a pastoral poetry The Deserted Village (1770), and two dramas, The Good-Natur'd Man (1768) and She Stoops to Conquer (1773) are among Goldsmith's works. The Rivals (1775), Sheridan's debut play, was a runaway hit at Covent Garden. With plays like The School for Scandal, he went on to become the most important London dramatist of the late 18th century. Both Goldsmith and Sheridan wrote plays in the Restoration style in response to the sentimental comedy of the 18th-century theatre.Between 1759 and 1767, Sterne published his renowned book Tristram Shandy in parts. In 1778, Frances Burney (1752-1840) produced Evelina, one of the earliest novels of manners. Fanny Burney's writings "were enjoyed and admired by Jane Austen."

Romanticism's Forefathers

The early 19th-century Romantic movement in English literature has its origins in 18th-century poetry, the Gothic novel, and the novel of sensibility.This includes the cemetery poets of the 1740s and later, whose works are marked by melancholy reflections on death. Later practitioners added a sense of the'sublime' and uncanny, as well as an interest in ancient English poetic forms and folk poetry. The poets include Thomas Gray (1716-1771), Elegy Written in a Country Churchyard (1751) in and Edward Young (1683-1765), The Complaint, or Night Thoughts on Life, Death, and Immortality (1742-45). Other precursors include James Thomson (1700-1748) and James

The sentimental novel or "novel of sensibility" is a genre that emerged in the second half of the 18th century. It honors feeling, sentimentalism, and sensibility as emotional and intellectual notions. Sentimentalism, as opposed to sensibility, was a fashion in both poetry and prose fiction that began in the 18th century in reaction to the Augustan Age's rationalism. Among the most famous sentimental novels in English are Samuel Richardson's Pamela, or Virtue Rewarded (1740), Oliver Goldsmith's Vicar of Wakefield (1766), Laurence Sterne's Tristram Shandy (1759-67), and Henry Mackenzie's The Man of

The Germans Goethe, Schiller, and August Wilhelm Schlegel, as well as the French philosopher and writer Jean-Jacques Rousseau (1712-1778), were significant foreign influences. Edmund Burke's A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757) was another important influence. The changing landscape, brought about by the industrial and agricultural revolutions, was another influence on the growth of the Romantic movement in Britain.Horace Walpole's 1764 book The Castle of Otranto established the Gothic literature genre in the late 18th century, combining elements of horror and romance. Ann Radcliffe introduced the brooding figure of the gothic villain, which evolved into the Byronic hero. Her work The Mysteries of Udolpho (1795) is often regarded as the first Gothic tale[5].

Romanticism (1798-1837)

Romanticism was an artistic, literary, and philosophical movement that began in Europe at the end of the 18th century. Romanticism spread subsequently in the English-speaking world.Because of the depopulation of the countryside and the fast expansion of congested industrial towns between 1750 and 1850, the Romantic era was one of enormous social upheaval in England and Wales. The movement of so many people in England was caused by two forces: the Agricultural Revolution, which involved the enclosure of the land and drove workers off the land, and the Industrial Revolution, which provided them with employment. Romanticism can be seen as a reaction to the Industrial Revolution, but it was also a revolt against aristocratic social and political norms of the Age of Enlightenment, as well as a reaction against scientific rationalization.The landscape is often included in this period's poetry, so much so that the Romantics, particularly Wordsworth, are commonly referred to as "nature poets." The lengthier Romantic 'nature poetry,' on the other hand, have a broader interest since they are frequently reflections on "an emotional problem or personal crisis."

Romantic poetry

Robert Burns (1759-1796) was a Romantic Movement pioneer who became a cultural hero in Scotland after his death. William Blake (1757-1827), a poet, painter, and printer, was another early Romantic poet. Though mostly unknown during his lifetime, Blake is today regarded as a

pivotal player in the development of Romantic-era poetry and visual arts. Songs of Innocence (1789) and Songs of Experience (1794) are among his most famous works, as are "deep and difficult 'prophecies' "such as "Jerusalem: the Emanation of the Giant Albion" (1804-c.1820).

Following Blake, the Lake Poets, including William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Robert Southey (1774-1843), and journalist Thomas de Quincey (1785-1859), were among the early Romantics. However, at the time, the most renowned poet was Walter Scott (1771-1832).

The earliest romantic credo in English literature, the "Preface" to Lyrical Ballads (1798), signalled the advent of the early Romantic Poets, who introduced a fresh emotionalism and introspection. Lyrical Ballads contains mostly poems by Wordsworth, though Coleridge contributed "Rime of the Ancient Mariner." Among Wordsworth's most important poems are "Lines Composed a Few Miles Above Tintern Abbey," "Resolution and Independence," "Ode: Intimations of Immortality from Recollections of Early Childhood," and the autobiographical epic The Prelude. Robert Southey (1774-1843) was another of the "Lake Poets" and Poet Laureate for 30 years, but his popularity has since been overtaken by William Wordsworth and Samuel Taylor Coleridge. Essayist William Hazlitt (1778-1830), friend of both Coleridge and Wordsworth, is most remembered today for his literary critique, particularly Characters in Shakespeare's Plays (1817-18)[6].

Second Generation

Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), Felicia Hemans (1793-1835), and John Keats (1795-1821) are among the Romantic poets of the second generation. Byron, on the other hand, was still influenced by 18th-century satirists and was perhaps the least'romantic' of the three, preferring "the brilliant wit of Pope to what he called the 'wrong poetical system' of his Romantic contemporaries."Shelley is most known for her works Ode to the West Wind, To a Skylark, and Adonais, an elegy composed after Keats' death. His intimate circle of admirers includes some of the most forward-thinking minds of the day. Shelley became an idol of the next three or four generations of poets, including important Victorian and Pre-Raphaelite poets like Robert Browning and Dante Gabriel Rossetti, as well as later W. Yeats, W. B.Though John Keats shared Byron and Shelley's radical politics, "his best poetry is not political," but is particularly noted for its sensuous music and imagery, as well as a concern with material beauty and the transience of life.

Keats has always been considered a significant Romantic poet, "and his stature as a poet has grown steadily through all changes of fashion."Despite adhering to its forms, Felicia Hemans began a process of deconstructing the Romantic tradition, which was continued by Letitia Elizabeth Landon, as "an urban poet deeply attentive to themes of decay and decomposition. Landon's novel forms of metrical romance and dramatic monologue were widely copied, contributing to her long-lasting influence on Victorian poetry.

DISCUSSION

Another important poet during this time period was John Clare (1793-1864), the son of a farm laborer who became known for his celebratory representations of the English countryside and his lamentation for the changes taking place in rural England. His poetry has been greatly re-evaluated, and he is now widely regarded as one of the most important 19th-century poets.George Crabbe (1754-1832) was an English poet who wrote "closely observed, realistic

portraits of rural life in the heroic couplets of the Augustan age" during the Romantic period. According to modern critic Frank Whitehead, "Crabbe, in his verse tales in particular, is an important—indeed, a major—poet whose work has been and still is seriously undervalued."Sir Walter Scott, whose historical romances inspired a generation of artists, musicians, and authors across Europe, was one of the era's most popular novels. Waverley, often regarded as the first historical book, established Scott's novel-writing career in 1814.Jane Austen's (1775-1817) works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism. Her plots in novels like Pride and Prejudice (1813) and Emma (1815), while fundamentally comic, highlight women's reliance on marriage to secure social standing and economic security.Mary Shelley (1797-1851) is well known for writing Frankenstein (1818).

The European Romantic movement made its way to America in the early nineteenth century. American Romanticism was as varied and idiosyncratic as European Romanticism. The American Romantics, like the Europeans, displayed a high degree of moral excitement, devotion to autonomy and the development of the self, a focus on intuitive perception, and the belief that the natural world was fundamentally good while human civilization was corrupt.Washington Irving's The Legend of Sleepy Hollow (1820) and Rip Van Winkle (1819) were early examples of Romantic Gothic literature. There are gorgeous "local color" themes throughout Washington Irving's writings and notably his trip novels. James Fenimore Cooper (1789-1851), a prolific and renowned author, started writing his historical romances of frontier and Indian life in 1823. However, Edgar Allan Poe's horror stories, which initially appeared in the early 1830s, and his poetry were more influential in France than in the United States[7].

Sage Writing

During these years, sage writing emerged as a new literary genre in which the author sought "to express notions about the world, man's situation in it, and how he should live." John Holloway identified writers of this type as Benjamin Disraeli (1804-1881), George Eliot (1819-1880), John Henry Newman (1801-1890), and Thomas Hardy (1840-1928). Foremost among them was Thomas Carlyle (1795-1881), a Scottish essayist, historian, and philosopher who rose to become "the undoubted head of English letters" in the nineteenth century. Known as the Sage of Chelsea, the prolific author criticized the Industrial Revolution, preached hero-worship, and rebuked materialism in a series of works written in Carlylese, the name given to his unique style. The early part of his career was devoted to aesthetics, championing Turner and the Pre-Raphaelite Brotherhood. He later turned to ethics, expounding his ideas on educational reform and political economy, which were to have great influence on practices in England and around the world. Matthew Arnold (1822-1888) was an Anglo-Scottish art critic and philosopher who wrote in a similar vein, regarding Carlyle as his master.

The Victorian book

The novel became the leading literary genre in English during the Victorian era (1837–1901). Women played an important role in this rising popularity, both as authors and as readers, and monthly serialising of fiction also encouraged this surge in popularity, further upheavals which followed the Reform Act of 1832". This was in many ways a reaction to rapid industrialization, and the social, political, and economic issues associated with it, and was a reaction to the Reform Act of 1832".

Dickens, Charles

Charles Dickens (1812–1870) emerged on the literary scene in the late 1830s and soon became probably the most famous novelist in the history of English literature. Dickens fiercely satirised various aspects of society, including the workhouse in Oliver Twist, and the failures of the legal system in Bleak House. An early rival to Dickens was William Makepeace Thackeray (1811–1863), who during the Victorian period ranked second only to him, but he is now known almost exclusively for Vanity Fair (1847). The Brontë sisters, Emily, Charlotte and Anne, were other significant novelists in the 1840s and 1850s. Jane Eyre (1847), Charlotte Brontë's most famous work, was the first of the sisters' novels to achieve success. Emily Brontë's (1818–1848) novel was Wuthering Heights and, according to Juliet Gardiner, "the vivid sexual passion and power of its language and imagery impressed, bewildered and appalled reviewers," and led the Victorian public and many early reviewers to think that it had been written by a man. The Tenant of Wildfell Hall (1848) by Anne Brontë is now considered to be one of the first feminist novels [8].

Elizabeth Gaskell (1810-1865) was also a successful writer, and her novel North and South contrasts the lifestyle in the industrial north of England with the wealthier south. Anthony Trollope (1815-1882) was one of the most successful, prolific, and respected English novelists of the Victorian era, and his novels depict the lives of the landowning and professional classes of early Victorian England.George Meredith (1828-1909) is best known for his novels The Ordeal of Richard Feverel (1859) and The Egoist (1879). "His reputation stood very high well into" the 20th century but then seriously declined. Thomas Hardy (1840-1928)'s novels, including The Mayor of Casterbridge (1886) and Tess of the d'Urbervilles (1891), show an interest in rural matters and the changing social and economic situation of the countryside.

Although John Ruskin's The King of the Golden River was published in 1841, the history of the modern fantasy genre is generally attributed to George MacDonald (1824-1905), the influential author of The Princess and the Goblin and Phantastes (1858). William Morris (1834-1896) wrote a series of romances in the 1880s and 1890s that are regarded as the first works of high fantasy.Wilkie Collins' epistolary novel The Moonstone (1868) is widely regarded as the first detective novel in the English language. Robert Louis Stevenson (1850-1894) was an important Scottish writer at the end of the nineteenth century, author of Strange Case of Dr Jekyll and Mr Hyde (1886), and the historical novel Kidnapped (1886).

The pre-eminence of literature from the British Isles began to be challenged by writers from the former American colonies by the mid-nineteenth century; a major influence on American writers at this time was Romanticism, which gave rise to New England Transcendentalism, and the publication of Ralph Waldo Emerson's 1836 essay Nature is usually considered the watershed moment at which transcendentalism became a major cultural movement. The romantic American novel began with Nathaniel Hawthorne's (1804-1864) The Scarlet Letter (1850), a stark drama about a woman cast out of her community for adultery. Hawthorne's fiction had a profound impact on his friend Herman Melville (1819-1891), who used an adventurous whaling voyage to examine such themes as obsession, the nature of evil, and human struggle against the elements in Moby-Dick (1851)[9].

The writings of Mark Twain, William Dean Howells, and Henry James helped to establish American realism literature in the 1870s.Mark Twain (pen name of Samuel Langhorne Clemens, 1835-1910) was the first major American writer to be born outside of the East Coast—in the border state of Missouri. His regional masterpieces were the novels Adventures of Tom Sawyer

(1876) and Adventures of Huckleberry Finn (1884).Although born in New York City, Henry James (1843-1916) spent most of his adult years in England, and many of his novels center on Americans who live in or travel to Europe. James confronted the Old World-New World dilemma by writing directly about it. His works include The Portrait of a Lady, The Bostonians (1886), and The Princess Casamassima (1886).

Sheridan Le Fanu was the premier ghost story writer of the nineteenth century, and his works include the macabre mystery novel Uncle Silas (1865), and his Gothic novella Carmilla (1872), which tells the story of a young woman's susceptibility to the attentions of a female vampire. Bram Stoker's horror story Dracula (1897) belongs to several literary genres, including vampire literature, horror fiction, gothic novel, and invasion literature.Arthur Conan Doyle's Sherlock Holmes is a brilliant London-based "consulting detective" famous for his intellectual prowess. Conan Doyle wrote four novels and 56 short stories featuring Holmes, which were published between 1887 and 1927. All but four Holmes stories are narrated by Holmes' friend, assistant, and biographer, Dr. Watson.Children's literature developed as a separate genre, with some works becoming internationally known, such as Lewis Carroll's (1865-1894) Alice's Adventures in Wonderland and its sequel Through the Looking-Glass. Robert Louis Stevenson's (1850-1894) Treasure Island (1883), is the classic pirate adventure. Beatrix Potter was an author and illustrator best known for her children's books, which featured anima[10].

CONCLUSION

During the English Restoration in 1660, General George Monck met with Charles and agreed to restore him in return for a promise of pardon and religious tolerance for his erstwhile opponents. On May 25, 1660, Charles arrived at Dover and four days later triumphantly entered London.The Restoration Period's two major contributions to English literature are realism and precision. Writers worked hard to provide a vivid and accurate depiction of the corruption they perceived in their society.Restoration tragedy is based on neoclassical principles, which makes it particularly imitative. These tragedies are usually reworkings of Shakespearean plays. During the Restoration, three sorts of comedy were prominent. These are the three types: humour, manners, and intrigue.

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CHAPTER 3

ENGLISH LITERATURE OF THE TWENTIETH CENTURY

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ABSTRACT:

Modernism was a prominent literary trend in the early twentieth century. Postmodern literature refers to specific trends in post-World War II literature.Technological innovations in the twentieth century enabled cheaper book manufacturing, leading in a huge increase in creation of popular and inconsequential writing, equivalent to similar changes in music.

KEYWORDS:

Early Twentieth, English Literature, First Professional, Nobel Prize, World War.

INTRODUCTION

The movement was inspired by the ideas of Charles Darwin (1809-1882), Ernst Mach (1838-1916), Henri Bergson (1859-1941), Friedrich Nietzsche (1844-1900), James G. Frazer (1854-1941), Karl Marx (1818-1883) (Das Kapital, 1867), and psychoanalytic theories.Thomas Hardy (1840-1928) was a famous British lyric poet of the early twentieth century. Though not a modernist, Hardy was a pivotal figure between the Victorian and twentieth centuries. Hardy, a renowned late-nineteenth-century writer, lived long into the third decade of the twentieth century, albeit he solely released poetry during this time. Henry James (1843-1916), another notable transitional character between Victorians and modernists, continued to write major novels into the twentieth century, notably The Golden Bowl (1904). Joseph Conrad (1857-1924), a Polish-born modernist author, released his first significant novels, Heart of Darkness in 1899 and Lord Jim in 1900. However, the extremely innovative poetry of Victorian Gerard Manley Hopkins (1844-1889) was not published until 1918, many years after his death, whilst the career of another prominent modernist poet, Irishman W.B. Yeats (1865-1939), started late in the Victorian period. Yeats was a major figure in twentieth-century English literature[1].

While modernism was to become a significant literary movement in the early decades of the new century, there were many outstanding authors who were not modernists, such as Thomas Hardy. Georgian authors such as Rupert Brooke (1887-1915) and Walter de la Mare (1873-1956) maintained a conservative approach to poetry in the early twentieth century by blending romanticism, sentimentality, and hedonism. Edward Thomas (1878-1917), another Georgian poet, is a First World War poet, along with Wilfred Owen (1893-1918), Rupert Brooke (1887-1915), Isaac Rosenberg (1890-1917), and Siegfried Sassoon (1886-1967). Irish playwrights include George Bernard Shaw (1856-1950) and J.M. Synge (1871-1909) and Seán O'Casey (1871-1909) were important figures in British play. Shaw's career started in the latter decade of the nineteenth century, but Synge's plays date from the first decade of the twentieth. The Playboy of the Western World, Synge's most renowned play, "caused outrage and riots when it was first

performed" in Dublin in 1907. George Bernard Shaw transformed the Edwardian theatre into a forum for discussion on crucial political and social problems.

Among the novelists who are not considered modernists are H. G. Wells (1866-1946), John Galsworthy (1867-1933), (Nobel Prize in Literature, 1932), whose works include The Forsyte Saga (1906-21), and E.M. Forster (1866-1946) are among the authors who have received the award. Forster's (1879-1970), though his work is "frequently regarded as containing both modernist and Victorian elements." Forster's most famous work, A Passage to India 1924, reflected imperialism's challenges, while his earlier novels examined the constraints and hypocrisy of Edwardian society in England. Rudyard Kipling (1865-1936), a very diverse writer of novels, short tales, and poetry, was possibly the most popular British writer of the early twentieth century.W.B. is not the only one. Other prominent early modernist poets besides Yeats were the American-born poet T.S. Eliot (1888-1965) Eliot was born and educated in America and became a British citizen in 1927. His most well-known compositions are "Prufrock" (1915), "The Waste Land" (1922), and "Four Quartets" (1935-42).

Other prominent early modernist novels following Joseph Conrad include Dorothy Richardson (1873-1957), whose work Pointed Roof (1915) is one of the first instances of the stream of consciousness style, and D.H. Lawrence (1885-1930), who released The Rainbow in 1915—though it was promptly confiscated by the police—and Women in Love in 1920. Then came Irishman James Joyce's significant modernist masterpiece Ulysses in 1922. Ulysses has been described as "a demonstration and summation of the entire movement" [2].

The Scottish poet Hugh MacDiarmid (1892-1978), who began publishing in the 1920s, and novelist Virginia Woolf (1882-1941), who was an influential feminist and a major stylistic innovator associated with the stream-of-consciousness technique in novels such as Mrs Dalloway (1925) and To the Lighthouse (1927), were both important British writers between the World Wars. T.S. Sweeney Agonistes was Eliot's first effort to restore poetic theatre in 1932, and it was followed by three more plays after the war. In 1937, author David Jones (1895-1974) released In Parenthesis, a modernist epic poem based on his experiences during World War I.

Beginning in the 1930s and 1940s, a tradition of working-class novels written by working-class background authors was a significant development. Coal miner Jack Jones, James Hanley, whose father was a stoker and who also went to sea as a young man, and coal miners Lewis Jones from South Wales and Harold Heslop from County Durham were among them.In 1932, Aldous Huxley (1894-1963) released his renowned dystopia Brave New World, the same year as John Cowper Powys's A Glastonbury Romance. In 1938, Samuel Beckett (1906-1989) published his first significant work, the book Murphy. Brighton Rock, Graham Greene's (1904-1991) first major book, was released the same year. Then, in 1939, James Joyce's Finnegans Wake was released, in which he establishes a specific language to convey the awareness of a dreaming figure. Another Irish modernist poet, W.B. Yeats passed away. W.H. Auden was a British poet. In the 1930s, another important modernist was W.H. Auden (1907-1973)[3].

Postmodernism (1940-2000)

In English literature, "When (if) modernism petered out and postmodernism began has been contested almost as hotly as when the transition from Victorianism to modernism occurred." In fact, a number of modernists were still living and publishing in the 1950s and 1960s, including T.S. Ezra Pound, T.S. Eliot, and Dorothy Richardson. Furthermore, Basil Bunting, born in 1901,

wrote nothing until Briggflatts in 1965, while Samuel Beckett, born in Ireland in 1906, continued to create substantial works until the 1980s, despite being considered a postmodernist by some.Among British authors active in the 1940s and 1950s were poet Dylan Thomas and novelist Graham Greene, whose works date from the 1930s to the 1980s, while Evelyn Waugh and W.H. Auden published into the 1960s.

Postmodern literature is both a continuation of the experimentation championed by modernist authors for example, focusing significantly on fragmentation, contradiction, problematic narrators, and so on and a backlash against Enlightenment concepts implied in Modernist writing. Postmodern literature, like postmodernism in general, is difficult to define, with little consensus on the precise traits, breadth, and significance of postmodern literature. Americans such as Henry Miller, William S. Burroughs, Joseph Heller, Kurt Vonnegut, Hunter S. Thompson, Truman Capote, and Thomas Pynchon are examples of postmodern authors.

Under the Volcano was published in 1947 by Malcolm Lowry, while Nineteen Eighty-Four was released in 1949 by George Orwell. Other novelists writing in the 1950s and later were: Anthony Powell, whose twelve-volume cycle of novels A Dance to the Music of Time is a comic examination of movements and manners, power and passivity in mid-century English political, cultural, and military life; Nobel Prize laureate William Golding's allegorical novel Lord of the Flies 1954, explores how culture created by man fails, using as an example a group of British schoolboys marooned on a deserted island Iris Murdoch, a philosopher, was a prolific writer of novels in the second half of the twentieth century, particularly with sexual relationships, morality, and the power of the unconscious[4].

Muriel Spark, a Scottish writer, pushed the bounds of realism in her works. The Prime of Miss Jean Brodie (1961) briefly transports the reader into the far future to see the numerous destinies that befall its protagonists. Anthony Burgess is most known for his dystopian book A Clockwork Orange (1962), which is set in the not-too-distant future.

The Raj Quartet (1966-1975), written by Paul Scott in the 1960s and 1970s, was a massive series about the final decade of British rule in India. Scotland produced several important novelists in the late twentieth century, including the author of How Late it Was, How Late, James Kelman, who, like Samuel Beckett, can make humour out of the most bleak situations, and Alasdair Gray, whose Lanark: A Life in Four Books (1981) is a dystopian fantasy set in a surreal version of Glasgow called Unthank.John Banville (born 1945) and Colm Tóibn (born 1955) are two important Irish authors. Other notable late-twentieth-century British authors include Martin Amis (1949), Pat Barker (born 1943), Ian McEwan (born 1948), and Julian Barnes (born 1946).

Kitchen sink realism or "kitchen sink drama", a phrase invented to characterize art, books, movies, and television plays, was a significant cultural trend in British theatre that emerged in the late 1950s and early 1960s. Members of this creative movement were often referred to as "angry young men."

It employed a social realism technique that depicted the household life of the working class to investigate social and political themes. The postwar drawing room dramas of Terence Rattigan and Noel Coward were challenged in the 1950s by these Angry Young Men, in plays such as John Osborne's Look Back in Anger (1956). In the 1950s, Irish playwright Samuel Beckett's absurdist play Waiting for Godot (1955) had a significant influence on British theatre. The Theatre of the Absurd inspired Harold Pinter (born 1930), whose works are typically marked by

dread or claustrophobia (The Birthday Party, 1958). Tom Stoppard (born 1937) was also inspired by Beckett (Rosencrantz and Guildenstern are Dead, 1966). Stoppard's works are famous for their high-spirited humor and the wide variety of intellectual themes that he addresses in his plays.

The commissioning of plays or the adaptation of existing plays by BBC radio was a significant new element in the realm of British theater since the advent of radio in the 1920s. This was notably essential in the 1950s and 1960s (and beginning with television in the 1960s). Many major British playwrights, in fact, either began their careers with the BBC or had works adapted for radio, including Caryl Churchill and Tom Stoppard, whose "first professional production was in the fifteen-minute Just Before Midnight programme on BBC Radio, which showcased new dramatists". John Mortimer made his radio debut as a dramatist in 1955, with his adaptation of his own novel Like Men Betrayed for the BBC Light Programme. Brendan Behan and author Angela Carter were two more prominent radio dramatists.Dylan Thomas's Under Milk Wood (1954), Samuel Beckett's All That Fall (1957), Harold Pinter's A Slight Ache (1959), and Robert Bolt's A Man for All Seasons (1954) are among the most notable radio works[5].

Major poets such as T.S. During this time, T.S. Eliot, W.H. Auden, and Dylan Thomas were still publishing. W.H. Auden's (1907-1973) career started in the 1930s and 1940s, although he released a number of volumes in the 1950s and 1960s. His place in contemporary literature has been debated, but from the 1930s forward, he was widely regarded as one of the three main twentieth-century British poets, successor to Yeats and Eliot.Philip Larkin (1922-1985) (The Whitsun Weddings, 1964), Ted Hughes (1930-1998) (The Hawk in the Rain, 1957), Sylvia Plath (1932-1962) (The Colossus, 1960), and Irishman (born Northern Ireland) Seamus Heaney (1939-2013) (Death of a Naturalist, 1966) were among the new poets who began their careers in the 1950s and 1960s. Northern Ireland has also produced a number of notable poets, such as Derek Mahon and Paul Muldoon. Martian poetry tried to escape the grasp of 'the familiar' in the 1960s and 1970s by depicting everyday objects in unexpected ways, as if seen through the eyes of a Martian, for example. Craig Raine and Christopher Reid are the poets most closely linked with it.

Another literary trend during this time period was the British Poetry Revival, which included performance, sound, and concrete poetry. The Mersey Beat poets were Adrian Henri, Brian Patten, and Roger McGough. Their work was a self-aware effort to create an English counterpart to the American Beats. R.S. Thomas, Geoffrey Hill, Charles Tomlinson, and Carol Ann Duffy are some notable late-twentieth-century poets. Geoffrey Hill (born 1932) is regarded as one of the most distinguished English poets of his generation; Charles Tomlinson (born 1927) is another important English poet of an older generation, though "since his first publication in 1951, has built a career that has seen more notice in the international scene than in his native England[6]."

Commonwealth of Nations Literature

From 1950 on a significant number of major writers came from countries that had over the centuries been settled by the British, other than America which had been producing significant writers from at least the Victorian period. There had of course been a few important works in English prior to 1950 from the then British Empire. The South African writer Olive Schreiner's famous novel The Story of an African Farm was published in 1883 and New Zealander Katherine Mansfield published her first collection of short stories, In a German Pension, in 1911. The first major novelist, writing in English, from the Indian sub-continent, R. K. Narayan, began publishing in England in the 1930s, thanks to the encouragement of English novelist Graham

Greene. Caribbean writer Jean Rhys's writing career began as early as 1928, though her most famous work, Wide Sargasso Sea, was not published until 1966. South Africa's Alan Paton's famous Cry, the Beloved Country dates from 1948. Doris Lessing from Southern Rhodesia, now Zimbabwe, was a dominant presence in the English literary scene, frequently publishing from 1950 on throughout the 20th century, and she won the Nobel Prize for Literature in 2007.

Salman Rushdie is another post-World War II writer from the former British colonies who permanently settled in Britain. His most controversial novel, The Satanic Verses 1989, was inspired in part by the life of Muhammad. V. S. Naipaul (born 1932), born in Trinidad, was another immigrant who wrote, among other things, A Bend in the River (1979), for which he received the Nobel Prize in Literature[7]. Nigerian writers with an international reputation for works in English include novelist Chinua Achebe and playwright Wole Soyinka, who won the Nobel Prize for literature in 1986, as did South African novelist Nadine Gordimer in 1995. Other South African writers with an international reputation for works in English include novelist J.M. Coetzee (Nobel Prize 2003) and playwright Athol Fugard. Carol Shields' novel The Stone Diaries won the 1995 Pulitzer Prize for Fiction, and another novel, Larry's Party, won the Orange Prize in 1998. Lawrence Hill's Book of Negroes won the 2008 Commonwealth Writers' Prize Overall Best Book Award, and Alice Munro became the first Canadian to win the Nobel Prize in Literature in 2013. Munro also received the Man Booker International Prize.

Agatha Christie (1890-1976) was an important and hugely successful crime fiction writer who is best remembered for her 66 detective novels as well as her many short stories and successful plays for the West End theatre. Christie, along with Dorothy L. Sayers (1893-1957), Ngaio Marsh (1895-1982), and Margery Allingham (1904-1966), dominated the mystery novel in the 1920s and 1930s, often referred to as "The Golden Age of Detective Fiction."The Riddle of the Sands (1903) by Erskine Childers is an early example of spy fiction. John Buchan (1875-1940), a Scottish diplomat and later Governor General of Canada, is sometimes regarded as the inventor of the thriller genre. His five novels featuring the heroic, Richard Hannay, are among the earliest in the genre. The first Hannay novel, The Thirty-Nine Steps, was made into a famous thriller movie by Alfred Hitchcock.

The historical romance genre was invented by novelist Georgette Heyer, and Emma Orczy's original play, The Scarlet Pimpernel (1905), about a "hero with a secret identity," became a favorite of London audiences, playing more than 2,000 performances and becoming one of the most popular shows staged in England to that date[7].

Among notable fantasy writers were J.R.R. Tolkien, author of The Hobbit and The Lord of the Rings, C.S. Lewis, author of The Chronicles of Narnia, and J.K. Rowling, author of the highly successful Harry Potter series. Lloyd Alexander, winner of the Newbery Honor and the Newbery Medal for his The Chronicles of Prydain pentalogy, is another significant author of fantasy novels for younger readers.Roald Dahl, known for his macabre, darkly comic fantasy works for children, became one of the best-selling authors of the twentieth century, and his best-loved children's novels include Charlie and the Chocolate Factory, Matilda, James and the Giant Peach, The Witches, Fantastic Mr Fox, and The BFG.Literary criticism gained traction in the twentieth century, when prominent academic journals were established to address specific aspects of English literature. Because most of these academic journals were published by university presses, they gained widespread credibility, contributing to a stronger connection between English literature and literary criticism in the twentieth century.

DISCUSSION

Both Paradise Lost and the Earl of Rochester's Sodom are examples of Restoration literature. The Country Wife's humor and Pilgrim's Progress' moral wisdom. It witnessed Locke's Two Treatises on Government. Government, the establishment of the Royal Society, Robert Boyle's investigations and spiritual thoughts, Jeremy Collier's frenzied assaults on theatres, Dryden's literary critique pioneering, and the first newspapers. Censorship and profoundly moralist norms precipitated an official rupture in literary culture. Cromwell's Puritan government produced a schism in literary tradition, enabling all genres of literature to seem to have a new start. Literature produced following the Restoration. During the Interregnum, the royalist soldiers loyal to Charles I's court went on the offensive. The aristocracy who fled into exile with the twenty-year-old Charles II were consequently housed for nearly a decade in the center of the continent's literary scene. Charles spent his time in France watching plays, and he I've taken an interest in Spanish plays. Those lords who lived in Holland also started to learn about commercial trading. As the tolerant, rationalist literary arguments that circulated in that ostensibly tolerant society. Satire was the most popular and influential poetry style of the day. Satire was widely published in general. Being connected with satire entailed significant risks. On the one hand, defamation legislation was a boon broad net, and it was difficult for a satirist to escape punishment if it was demonstrated that he had written a work that seemed to be satire. On the other hand, affluent people would often react to satire by having the Ruffians violently assaulted a suspected poet. John Dryden was persecuted only for being accused of having Satire about Mankind was penned. As a result of this anonymity, numerous poems, some of which are excellent, have been published[8].

The Restoration period's prose is dominated by Christian religious literature, although the Restoration also witnessed the rise of the origins of two genres that would come to dominate subsequent periods: fiction and journalism. Religious writing often deviated. Political and economic literature both inferred and explicitly addressed religion. The Many of John Locke's intellectual writings were also written during the Restoration period. Locke's empiricism proved influential. Try to comprehend the foundation of human knowledge and, as a result, devise a correct method for producing sound judgment. These same scientific approaches prompted Locke to write his three Treatises on Government, which influenced other thinkers the philosophers in the American Revolution. Locke, like his work on comprehension, begins with the most fundamental components of society toward the more complicated, and, like Thomas Hobbes, he stresses the social's dynamic aspect. For an era that has seen absolute monarchy abolished, democracy tried, democracy compromised, and absolute monarchy restored, only a flexible framework for governance could satisfy a restored limited monarchy. The Restoration was the most modest. However, radicalism survived after the Restoration, despite the more harsh sectarian literature. Puritan writers like John MiltonMilton was compelled to withdraw from public life or adapt, and those Digger, Fifth Monarchist, Leveller, Quaker, and others were forced to adapt.

Anabaptist writers who preached against monarchy and were intimately involved in Charles I's regicide were only partly silenced. As a result, many aggressive writers were pushed underground, and many of those who had their roles in the Restoration were weakened as a result of their service in the Interregnum. John Bunyan stood out from the crowd. Religious writers from the time. The Pilgrim's Progress by John Bunyan is an allegory of personal redemption and a guide to 6th grade English literature. The Christian way of life. Instead of emphasizing

eschatological or divine punishment, Bunyan speaks on how the individual saints may triumph over mind and body temptations that threaten damnation. The book has been written in a clear tale with influences from both play and biography, but it also demonstrates awareness. Edmund Spenser represents the magnificent allegorical heritage. The most common during the Restoration era. A broadsheet publishing would have been a good way to acquire news. A single, huge sheet of paper might include a written narrative of an event, frequently political in nature. However, this time period witnessed the birth of the first professional and Journalism in England that is published on a regular basis on a periodical basis. Journalism often emerges late. In the aftermath of William of Orange's accession to the throne in 1689. Whether by chance or intent, England started to have newspapers right as William arrived at court from Amsterdam, where newspapers were already being published[9].

It is hard to date the novel's commencement in English correctly. Long fiction, on the other hand, and fictitious. During the Restoration era in England, biographies started to differentiate themselves from other genres. A pre-existing the Romance literary tradition of France and Spain was popular in England. The "Romance" was regarded as the feminine form was taxed, and women were taxed for reading "novels" as a sin. One of the most influential persons on the ascent. Aphra Behn is the author of the Restoration era book. She was not only the first professional female author, but she was also the first professional female poet. This was a fictitious biography of an African monarch who had been enslaved in Suriname. Novels by Behn illustrate the impact of tragedy and her experiences as a playwright.

The play resurrected itself as soon as the previous Puritan regime's prohibition on public theatrical performances was overturned. The unsentimental or "hard" dramas of the early Restoration era are the most well-known. John Dryden's, William Wycherley's, and George Etherege's comedies, which mirror the mood at Court, and celebrate an aristocratic masculine lifestyle of constant sexual intrigue and conquest. Following a steep decline in both the mid-90s witnessed a short second blooming of the drama, particularly comedy, in terms of both quality and quantity. The Relapse (1696) and The Provoked Wife (1697) had a "softer" and more middle-class mentality than The Relapse (1696). Diarists John Evelyn and Samuel Pepys documented daily life in London as well as the cultural environment of the day.

CONCLUSION

The history of English literature is divided into many periods, including Old English or Anglo-Saxon, Renaissance, Victorian, Modern, and Postmodern. The Elizabethan era is a period in English history that occurred during the reign of Queen Elizabeth I (1558-1603). Historians often refer to it as the "Golden Age" of English history.They discuss key subjects such as anti-colonialism, democracy, socialism, nationalism, industrialization, nuclear weapons, and globalization, as well as their own interpretations of the century and their respective nations' experiences and historical memory of the period.

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CHAPTER 4

VICTORIAN LITERATURE IS ENGLISH LITERATURE

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ABSTRACT:

Victorian literature is the collection of poetry, novels, essays, and letters written during Queen Victoria's reign (1837–1901) and the period that bears her name. It bridges the gap between the authors of the romantic age and the modernist literature of the twentieth century.Victorian literature was distinguished by images of ordinary people, harsh lives, and moral messages. They were intended to be used for more than simply amusement. Victorians were fascinated by both heroes and folk art. These subjects were often explored in Victorian fiction.

KEYWORDS:

Post Victorian, Victorian Literature, Victorian Reign, Victorian Era, Victorian Periods.

INTRODUCTION

Victorian literature is English literature written during Queen Victoria's reign (1837-1901). Some regard the nineteenth century to be the Golden Age of English Literature, particularly for British novels. It was during the Victorian period that the novel became the dominant literary form in English. Famous novelists from this era include Charles Dickens, William Makepeace Thackeray, the three Bront sisters, George Eliot, Thomas Hardy, and Rudyard Kipling. While the Romantic period was characterized by abstract expressiveness and inner concern, essayists, poets, and novelists of the Victorian age started to concentrate on societal problems. Writers such as Thomas Carlyle drew attention to the dehumanizing effects of the Industrial Revolution and what he referred to as the "Mechanical Age." This awareness influenced the subjects of other authors, including poet Elizabeth Barrett Browning and novelists Charles Dickens and Thomas Hardy. Barrett's works on child labor cemented her success in a male-dominated world where women writers were frequently forced to use masculine pseudonyms. Dickens used humor and an approachable tone while addressing social issues such as wealth disparity. Hardy used his novels to question religion and social structures.During the Victorian period, poetry and theater were also popular. Victorian England's most renowned poets were Robert Browning and Alfred Tennyson. In terms of theatre, no notable works were created until the late nineteenth century. Gilbert and Sullivan, George Bernard Shaw, and Oscar Wilde were among the notable writers of the period[1].

Prose Fiction

The most well-known Victorian author is Charles Dickens. Dickens became enormously famous in his day and remains one of the world's most popular and read writers, thanks to his emphasis on great characterisation. His first book, The Pickwick Papers (1836-37), published when he was twenty-five years old, was an instant hit, and all of his following writings sold exceedingly well. His debut novel's humour has a sarcastic tone, which permeates his work. While most novels were published in three volumes at the beginning of the nineteenth century, monthly serialization

was reintroduced with the publishing of Charles Dickens' Pickwick Papers in twenty parts between April 1836 and November 1837. To keep the readers' interest, each episode had to introduce some new element, whether it was a plot twist or a new character.

Dickens worked tirelessly and prolifically to produce the entertaining writing that the public desired, but also to offer commentary on social problems and the plight of the poor and oppressed. Oliver Twist (1837-39), Nicholas Nickleby (1838-39), A Christmas Carol (1843), Dombey and Son (1846-1848), David Copperfield (1849-50), Bleak House (1852-53), Little Dorrit (1855-1857), A Tale of Two Cities (1859), and Great Expectations (1860-61) are among his most notable works. There is a progressive shift in his literature toward darker topics, which reflects a trend in many 19th-century writing.In the early part of Queen Victoria's reign, Dickens' main adversary was William Thackeray. He tended to represent a more middle-class milieu than Dickens did, with a comparable style but a somewhat more distant, sardonic, and stinging sarcastic perspective of his characters. He is best known for his work Vanity Fair (1848), subtitled a work Without a Hero, which is an example of a famous Victorian literary form: a historical fiction depicting recent events.The Bront sisters created literature that was much different from what was popular at the time[2].

Although not initially recognised by Victorian critics, Anne, Charlotte, and Emily Bront created noteworthy works of the era. Emily's lone work, Wuthering Heights (1847), is an example of Gothic Romanticism from a female perspective, examining class, myth, and gender. Jane Eyre (1847), written by her sister Charlotte, is another famous Gothic book from the nineteenth century. The Tenant of Wildfell Hall (1848), written in a realistic rather than romantic form, is often regarded as the first persistent feminist book.Later in this time, George Eliot (Mary Ann Evans) released The Mill on the Floss in 1860 and Middlemarch in 1872. She, like the Bronts, published under a male pen name.

In the late nineteenth century, novelist Thomas Hardy authored. Under the Greenwood Tree (1872), Far from the Madding Crowd (1874), The Mayor of Casterbridge (1886), Tess of the d'Urbervilles (1891), and Jude the Obscure (1895) are among his most famous works. Hardy's art, known for its sardonic but romantic depiction of pastoral life in the English countryside, fought back against the extensive urbanization that came to represent the Victorian era.Elizabeth Gaskell (1810-1865), Anthony Trollope (1815-1882), George Meredith (1828-1909), and George Gissing (1857-1903) were among notable authors of the time[3].

Poetry

In Victorian England, renowned poets included Robert Browning (1812-1889) and Alfred Tennyson (1809-1892). Thomas Hardy composed poetry throughout his life but did not publish a collection until 1898. Gerard Manley Hopkins (1844-1889)'s poetry was published posthumously in 1918. Algernon Charles Swinburne (1837-1909) is also regarded as a significant literary figure of the time, particularly for his poetry and critical essays. Early works by W. During Victoria's reign, B. Yeats was also published. Significant theatrical works were not created until the late nineteenth century, starting with Gilbert and Sullivan's (1870s) comedic operas, George Bernard Shaw's (1856-1950) plays of the 1890s, and Oscar Wilde's (1854-1900) The Importance of Being Earnest.

Elizabeth Barrett Browning and Robert Browning met via reading each other's poetry first, and both wrote poems inspired by their romance. Both Matthew Arnold and Gerard Manley Hopkins

created poems that fall midway between the romantic Poetry's exultation of nature and the Georgian Poetry of the early twentieth century. Hopkins' poetry, however, was not published until 1918. Arnold's writings predict some of the topics of these later poets, whilst Hopkins was inspired by Old English poetic forms such as Beowulf.The reclaiming of the past was a prominent component of Victorian writing, with an interest in both classical and medieval English literature. This trend may be traced back to Letitia Elizabeth Landon's poetry volumes, particularly The Troubadour. And The Golden Violet, which tells stories of romance and chivalry. The Victorians admired the epic, chivalrous legends of knights of old, and they aspired to reclaim some of that noble, courtly conduct and instill it in the people of the empire at large. The greatest example is Alfred Tennyson's Idylls of the King, which combined King Arthur legends, notably those by Thomas Malory, with modern problems and ideals. The Pre-Raphaelite Brotherhood also relied on myth and folklore for their work, with Dante Gabriel Rossetti being recognized as the group's leading poet at the time, but academics today consider his sister Christina to be a greater poet.

Drama

Farces, musical burlesques, extravaganzas, and comic operas competed alongside Shakespeare plays and serious drama by James Planché and Thomas William Robertson in the theater. In 1855, the German Reed Entertainments started a process of upgrading the standard of (previously risqué) musical theatre in Britain, which culminated in Gilbert and Sullivan's famed series of comedic operas and was followed by the first Edwardian musical comedies in the 1890s. The first play to get 500 consecutive performances was H. G. Wells's London comedy Our Boys. J. Byron, first published in 1875[4]. After W. S. Gilbert, Oscar Wilde became the leading poet and dramatist of the late Victorian period . Wilde's plays, in particular, stand apart from the many now-forgotten plays of Victorian times and have a closer relationship to those of Edwardian dramatists such as George Bernard Shaw, whose career began in the 1890s. The Importance of Being Earnest, Wilde's 1895 comedy masterwork, was the best of the plays in which he held a satirical mirror to the aristocracy while exhibiting virtuoso command of wit and paradoxical knowledge. It is still quite popular[5].

Children's Literature

The Victorians are credited with "inventing childhood," thanks in part to their attempts to end child labor and provide compulsory schooling. As children learned to read, the writing for children business grew, with not just renowned writers publishing works for children (such as Charles Dickens' A Child's History of England), but also a new generation of devoted children's authors. Authors such as Lewis Carroll (Alice in Wonderland), Anna Sewell (Black Beauty), and R. M. Ballantyne (The Coral Island) wrote mostly for children, however he did have an adult audience. Other authors, including Robert Louis Stevenson (Treasure Island) and Anthony Hope (The Prisoner of Zenda), wrote primarily for adults, but their adventure novels are now generally classified as for children. Other genres include nonsense verse, poetry that required a childlike interest (e.g., Lewis Carroll's "Jabberwocky"). School tales proliferated, with masterpieces such as Thomas Hughes' Tom Brown's Schooldays and Rudyard Kipling's Stalky & Co.

Rarely were these publications designed to pique a child's interest; however, with the increased use of illustrations, children began to enjoy literature and were able to learn morals in a more entertaining way. The compilation of folk stories by many writers on various themes allowed youngsters to study literature on a variety of topics that piqued their attention. There were books

and publications created for both boys and girls. Girls' tales tended to be domestic and focused on family life, while males' stories tended to be more adventurous.

Nonfiction

Throughout the Victoria period, and continuing today, Charles Darwin's treatise On the Origin of Species had tremendous impact on society.The Victorian era was a pivotal period in the evolution of science, and the Victorians set out to characterize and categorize the whole natural world. Much of this work is not considered literature, but one book in particular, Charles Darwin's On the Origin of Species, is well-known. Many of the Victorians' notions about themselves and their role in the world were challenged by the work's evolution thesis. Although it took a long time to gain widespread acceptance, it had a significant impact on future philosophy and writing. Thomas Henry Huxley, Darwin's younger contemporary who published extensively on the topic, did much of the job of popularizing Darwin's views[6].

A number of other non-fiction books of the time left their imprint on literature. John Stuart Mill's philosophical works addressed logic, economics, liberty, and utilitarianism. Thomas Carlyle's vast and famous histories, The French Revolution: A History (1837) and On Heroes, Hero-Worship, and the Heroic in History (1841), influenced political thinking at the period. Thomas Babington Macaulay's studies on English history helped codify the Whig narrative that dominated historiography for many years. John Ruskin authored a number of very significant books on art and art history, and he supported current personalities such as J. M. W. Turner's Pre-Raphaelites. The Oxford Movement of religious writer John Henry Newman sparked significant discussion within the Church of England, which was compounded by Newman's personal conversion to Catholicism, which he wrote about in his book Apologia Pro Vita Sua.

During this time period, a number of massive reference books were written, most notably the Oxford English Dictionary, which would go on to become the most significant historical dictionary of the English language. The Dictionary of National Biography and the ninth edition of the Encyclopaedia Britannica were both released in the late Victorian period.Henry David Thoreau's books and Susan Fenimore Cooper's Rural Hours (1850) were classic influences on Victorian nature literature in the United States. In the early Victorian era, two of the most popular nature writers in the United Kingdom were Philip Gosse and Sarah Bowdich Lee. The Illustrated London News, founded in 1842, was the world's first illustrated weekly newspaper and frequently published articles and illustrations dealing with nature; in the second half of the nineteenth century, books, articles, and illustrations on nature became widespread and popular among an increasingly urbanized reading public.

Literature of the supernatural and fantastic

The earliest instances of fantasy literature are the classic Gothic stories from the late nineteenth century. These stories often included larger-than-life characters like Sherlock Holmes, the famed investigator of the day, Sexton Blake, and other fictitious figures of the period like Dracula, Edward Hyde, The Invisible Man, and many more fictional characters who often had exotic opponents to foil. Gothic literature blends romance with horror in an effort to delight and scare the reader. It was popular in the 18th and 19th centuries. Foreign monsters, ghosts, curses, secret chambers, and witchcraft are all possible elements in a gothic story. Gothic stories are often set in locales such as castles, monasteries, and cemeteries, while gothic monsters sometimes make appearances in cities such as London.

Victorian Literature's Influence

Writers from the United States and the British colonies of Australia, New Zealand, and Canada were influenced by British literature and are often classified as Victorian writers, despite gradually developing their own distinct voices. Victorian writers of Canadian literature include Grant Allen, Susanna Moodie, and Catherine Parr Traill. Poets Adam Lindsay Gordon and Banjo Paterson, who authored Waltzing Matilda, are examples of Australian writing, while Thomas Bracken and Frederick Edward Maning are examples of New Zealand literature.

Among the greats of American literature during this period are Emily Dickinson, Ralph Waldo Emerson, Nathaniel Hawthorne, Oliver Wendell Holmes, Sr., Henry James, Herman Melville, Harriet Beecher Stowe, Henry David Thoreau, Mark Twain, and Walt Whitman.The challenge with categorizing "Victorian literature" is the large contrast between early works of the time and later works that had more in common with Edwardian authors, and many writers straddle this line. People like Arthur Conan Doyle, Rudyard Kipling, H. G. Wells, Bram Stoker, H. Rider Haggard, Jerome K. Jerome, and Joseph Conrad all wrote during Victoria's reign, yet their sensibilities are often seen as Edwardian[7].

DISCUSSION

The book rose to prominence in English literature during the Victorian period (1837–1901). Most authors were now more concerned with pleasing a big middle-class reading audience than aristocratic clientele. The Bront sisters' emotionally compelling works; William Makepeace Thackeray's satire Vanity Fair; George Eliot's realism novels; and Anthony Trollope's penetrating representations of the lifestyles of the landowning and professional classes are among the most recognized works of the period.

In the 1830s, Charles Dickens appeared on the literary scene, reinforcing the trend toward serial publishing. Dickens wrote eloquently about London life and the problems of the poor, but in a lighthearted manner that appealed to readers of all social groups. His early writings, notably as The Pickwick Papers, are comic classics. Later, his paintings got darker, although he never lost his talent for caricature.

The Bronte sisters were English authors who lived in the 1840s and 1850s. Their books sparked outrage when they were originally released and were later inducted into the canon of great English literature. They had been writing obsessively since infancy and were initially published as poets in 1846 under the pseudonyms Currer, Ellis, and Acton Bell. The book received little notice and just two copies were sold. The sisters returned to writing the next year, each publishing a book. After a lengthy hunt for publishers, Charlotte's Jane Eyre, Emily's Wuthering Heights, and Anne's Agnes Grey were published in 1847. The novels of Thomas Hardy, Elizabeth Cleghorn Gaskell, and others show an interest in rural problems and the changing social and economic circumstances of the countryside. Alfred Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Dante Gabriel Rossetti, and Christina Rossetti were all important poets.

Children's literature evolved as a distinct genre. Some compositions, such as those of Lewis Carroll and Edward Lear, who both employed nonsensical poetry, became internationally famous. Adventure books, such as those by Anthony Hope and Robert Louis Stevenson, were originally published for adults but are now more often associated with children. Helen Beatrix Potter was an English novelist and artist who wasmost known for her children's books featuring

animal characters towards the end of the Victorian era and beginning of the Edwardian era. Potter, when in her forties, released the very acclaimed children's novel The Tale of Peter Rabbit in 1902. Potter went on to become a wealthy lady after publishing 23 children's books. Her novels, like Lewis Carroll's, are being read and published today[8].

The English literary modernism movement sprang from a broad disenchantment with Victorian literature. Certainty, conservatism, and absolute truth were period attitudes. The movement was heavily inspired by Romantic notions, Karl Marx's political works, and Sigmund Freud's psychoanalytic theories of the subconscious. The continental art movements of Impressionism and later Cubism were also significant influences on modernist authors.

Although literary modernism peaked during the First and Second World Wars, the movement's attitudes first surfaced in the mid to late nineteenth century. Gerard Manley Hopkins, A. E. Housman, and the poet and novelist Thomas Hardy were among the main early modernists writing in Victorian England. Several key works of modernism were released in the early decades of the twentieth century, including James Joyce's foundational short story collection Dubliners, Joseph Conrad's Heart of Darkness, and William Butler Yeats' poetry and play.

Between the wars, notable authors included Virginia Woolf, E. M. Forster, Evelyn Waugh, P.G. Wodehouse, and D. H. Lawrence. T. S. Eliot was the most famous English poet of the day. Across the Atlantic, poets Wallace Stevens and Robert Frost, as well as novelists William Faulkner and Ernest Hemingway, established a more American perspective on the modernist aesthetic in their work.

The American poet Ezra Pound was perhaps the most disputed character in the formation of the modernist movement. Both T. S. Eliot and James Joyce, whose stream-of-consciousness book Ulysses is regarded as one of the twentieth century's finest literary works, are credited with "discovering" them. Joyce's work has been called "a demonstration and summation of the entire [Modernist] movement." Pound also promoted imagism and free verse, which would come to dominate English poetry in the twenty-first century.

Gertrude Stein, an American exile, was also a huge literary force at the time, remembered for her phrase "Rose is a rose is a rose is a rose." H.D., Marianne Moore, Elizabeth Bishop, W. H. Auden, Vladimir Nabokov, William Carlos Williams, Ralph Ellison, Dylan Thomas, R.S. Thomas, and Graham Greene were among the other renowned authors of the time. Some of these authors, however, are more strongly linked with what has come to be known as post-modernism, a phrase that is sometimes used to include the varied spectrum of writers who followed the modernists.

Technological advancement had evolved faster than in previous years, and experiences had become more complicated, and the British were starting to see the negative repercussions of industrialization. Post-Victorian authors highlighted how the beautiful environment of Britain was being defaced by the construction of industries, as well as how industrialization harmed the lives of those who battled to exist in mining towns, for example. This is because, with the rise of industry, robots took over some of the activities formerly performed by humans, and lush Greenland gave way to industrial structures. Post-Victorian literature utilizes disjointedness rather than the linear and consistent storyline of Victorian literature. Disjointedness is more than just a writing style. It is a technique of demonstrating that life in our planet is not an organized process. Unrhymed verse was utilized by the poets. Morals were no longer taken into account.

Women in Post-Victorian literature became more prominent than in Victorian literature. The Victorian industrial revolution empowered many women; instead of staying at home as housewives and farmhands, women gained occupations in garment factories, food processing businesses, and so on. Post-Victorian English Literature represented women in terms of the potential for self-development they possessed in the contemporary world as a manner of expressing reality. In Howards Ends, for example, Helen Schlegel becomes a single mother with no plans to marry. She can care for herself without the help of a spouse. In summary, Post-Victorian authors expressed the individual and genuine experiences that existed in Britain as a consequence of the high degree of economic growth and the new methods and social battles of the people who lived in Britain. Themes such as the value of landscape and the soil, the mechanised, industrial world, and the role of women in a changing world were developed.

The portrayal of heroes and heroines was one of the features of Victorian literature that was kept. Individual accomplishments in various endeavors were nevertheless lauded by writers. Furthermore, Post-Victorian authors neglected to address the underlying sentiments of people; instead, they concentrated on depicting the characters' immediate surroundings. Post-Victorian authors continued to use the omniscient narrator, who knows everything about the individual and his surroundings. After the First World War, these preoccupations of Post-Victorian writing took on new forms to represent people's real life experiences.

Modern often implies current, therefore when the term "modernism" is stated, what comes to mind is "new ideas" or a period in history when new ideas are popular. Modernism in literature is not a chronological categorization; rather, it refers to literary work that exhibits certain loosely defined traits. It is a movement, and the tragedies of World War I, with their concomitant atrocities and senselessness, served as a trigger for the Modernist movement. Modernism is an essential literary trend in twentieth-century English literature that cannot be disregarded or glossed over in connection to this subject. Though experts have never agreed on a precise start date for modernism, it gained traction in the early 1900s and lasted into the 1930s.

Following the events that occurred after World War II, authors sought new methods to express these new realities. According to them, the world had gone through a highly perplexing experience that had fractured and broken the regular and calm flow of life and human connections, thus what was written would change, as would the manner of writing. These authors, according to Christopher Reed, sought texts "appropriate to the sensibilities of the modern outlook" . James Joyce, W.B Yeats, Ford Madox Ford, Gertrude Stein, Virginia Woolf, D.H Lawrence, T.S Eliot, Aldoux Huxley, Stevie Smith, and a slew of others are among them.

Literary modernism is defined as the significant change in aesthetics and cultural sensibility seen in post-World War I art and literature. It is primarily concerned with contemporary thinking, modern characteristics, modern styles, or modern activities that evolved as a result of the transformation that influenced the nature of human existence and interactions. Despite the fact that modernists built on the success of post-Victorian writing, modernism in literature emerged as a response against the Victorian literary heritage. Modernism therefore distinguishes itself from Victorian bourgeois morality by rejecting 19th-century optimism and providing a profoundly negative vision of a world in disorder. It seeks new aesthetics as opposed to conventional and old methods of writing since modernist authors considered traditional ways of writing as obsolete and insufficient.According to modernist authors, contemporary existence is marked by disjointedness, restlessness, absurdity, alienation, melancholy, misery, and

disturbance of the historically accepted way of life. According to modernist authors, institutions in which they previously believed are no longer trustworthy ways of giving purpose to life; they feel that individuals should turn to themselves to find solutions to life's questions. In other words, the world is best seen through the eyes of people. This animosity of conventional institutions constituted the foundation of modernist authors' literary arguments, and this idea made its way into their works and reflected in the contents and forms of their writings. To the modernists, the essence of literature is to expose reality in all its decadence and ugliness, to illustrate that man is disillusioned, bewildered, and marooned in a world devoid of order and serenity.

CONCLUSION

Victorian literature is English literature written during Queen Victoria's reign (1837-1901). Some believe the nineteenth century to be the Golden Age of English Literature, particularly for British novels. The book rose to prominence in English literature during the Victorian period.The realistic Victorian novel concentrated on people and issues such as the distress of the poor and the social mobility offered to a new middle class, and the emerging middle class eagerly devoured these works.The Victorian Era, which lasted from 1837 to 1901, is distinguished by growing horizons of education and literacy, as well as a greater inclination of the people to examine religion and politics.

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CHAPTER 5

A BRIEF OVERVIEW ON ORIGINS OF ENGLISH POETRY

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ABSTRACT:

According to researchers, the oldest forms of poetry were sung and handed down orally. These were often chants or prayers, but historical tales, directions for daily duties, and fiction may all be considered among the poetry.The first known English poem is a hymn to the creation, which Bede gives to Caedmon, an uneducated herdsman who created extemporaneous poetry in a monastery in Whitby. This is often regarded as the beginning of Anglo-Saxon poetry.

KEYWORDS:

Anglo Norman, Cavalier Poets, English Poetry, English Language, Romantic Movement.

INTRODUCTION

This page focuses on poetry published in English in the United Kingdom. The article excludes poetry from other English-speaking nations, especially Republican Ireland after December 1922.The oldest extant English poetry may have been written in Anglo-Saxon, the direct precursor of modern English, as early as the seventh century.The first known English poem is a hymn to the creation, which Bede gives to Caedmon (fl. 658-680), an uneducated herdsman who created extemporaneous poetry in a monastery in Whitby. This is often regarded as the beginning of Anglo-Saxon poetry.

Much of the period's poetry is difficult to date or even arrange chronologically; for example, estimates for the date of the great epic Beowulf range from AD 608 to AD 1000, and there has never been anything approaching a consensus. However, certain key moments can be identified. Some poems on historical events, such as The Battle of Brunan burh and The Battle of Maldon , appear to have been composed shortly after the events in question, and can thus be dated reasonably precisely.Anglo-Saxon poetry, on the other hand, is classified based on the manuscripts that exist rather than the year of writing. The four famous poetical codices of the late 10th and early 11th centuries, known as the Cdmon manuscript, the Vercelli Book, the Exeter Book, and the Beowulf manuscript, are the most significant manuscripts[1].

While the amount of poetry that has remained is modest, it is diverse. Beowulf is the only complete heroic epic that has survived, although parts of others such as Waldere and the Finnesburg Fragment demonstrate that it was not unique in its period. Other genres include considerable religious poems, ranging from devotional compositions to biblical paraphrases; elegies such as The Wanderer, The Seafarer, and The Ruin (sometimes interpreted as a description of the Bath ruins); and a plethora of proverbs, riddles, and charms.With one significant exception (Rhyming Poem), Anglo-Saxon poetry is structured using alliterative verse, and any rhyme contained is mainly decorative.

The Later Middle Ages and the Anglo-Norman period

Beginning with the Norman invasion of England in 1111, the Anglo-Saxon language declined fast as a written literary language. The new nobility mostly spoke Norman, which became the normal language of courts, parliament, and polite society. As the invaders assimilated, their language and literature merged with the natives': the upper classes' Ol dialect became Anglo-Norman, while Anglo-Saxon experienced a slow transformation into Middle English. While Anglo-Norman or Latin was chosen for high culture, English literature did not die out, and a number of major works demonstrate the language's evolution. Layamon authored his Brut at the turn of the 13th century, based on Wace's 12th century Anglo-Norman epic of the same name; Layamon's vocabulary is recognizably Middle English, while his prosody retains a significant Anglo-Saxon influence. Geoffrey Chaucer is regarded as one of England's finest poets. Other transitional works, like as romances and poems, were retained as popular amusement. The English language regained importance throughout time, and in 1362 it superseded French and Latin in Parliament and courts of law.

It was with the 14th century that major works of English literature began once again to appear; these include the so-called Pearl Poet's Pearl, Patience, Cleanness, and Sir Gawain and the Green Knight; Langland's political and religious allegory Piers Plowman; Gower's Confessio Amantis; and the works of Chaucer, the most highly regarded English poet of the Middle Ages, who was seen by his contemporaries as a successor to the great tradition of Virgil and Dante.Although Lydgate and Skelton are well researched, Chaucer's successors in the 15th century have suffered in contrast to him. A group of Scottish authors emerged who were previously thought to be inspired by Chaucer. The growth of Scottish poetry started with James I of Scotland's authoring of The Kingis Quair. This Scottish group's primary poets were Robert Henryson, William Dunbar, and Gavin Douglas. Henryson and Douglas introduced a savage satire that may have owed something to the Gaelic bards, and Douglas' Eneados, a Middle Scots translation of Virgil's Aeneid, was the first complete translation of any major work of classical antiquity into an English or Anglic language[2].

The English Renaissance

The Renaissance period and literature arrived in England slowly, with the commonly recognized start date being approximately 1509. It is also often assumed that the English Renaissance lasted until the Restoration in 1660. However, a variety of elements had been laying the groundwork for the introduction of new knowledge long before this start date. As previously stated, a lot of medieval poets were interested in Aristotle's concepts and the works of European Renaissance forefathers such as Dante.

Caxton's invention of movable-block printing in 1474 enabled the more rapid distribution of new or freshly rediscovered authors and ideas. Caxton also printed the works of Chaucer and Gower, which contributed to the concept of a national poetry heritage related to its European equivalents. Furthermore, the works of English humanists such as Thomas More and Thomas Elyot contributed to the dissemination of ideas and attitudes connected with new learning to an English audience.

The Reformation, Counter-Reformation, and the beginning of the age of English naval strength and abroad exploration and development were three major influences in the foundation of the English Renaissance. The founding of the Church of England in 1535 intensified the process of

challenging the previously dominant Catholic worldview in intellectual and cultural life. At the same time, long-distance maritime trips contributed to a new understanding of the nature of the cosmos, which culminated in the ideas of Nicolaus Copernicus and Johannes Kepler.

Poetry from the Early Renaissance

With a few exceptions, the early years of the 16th century are not very noteworthy. The Douglas Aeneid was finished in 1513, and John Skelton penned poetry in the late Medieval and Renaissance genres. Henry VIII, the new monarch, was a poet in his own right.Thomas Wyatt (1503–42), an early English Renaissance poet. He was responsible for many innovations in English poetry, and together with Henry Howard, Earl of Surrey, introduced the sonnet from Italy into England in the early 16th century. Wyatt's professed object was to experiment with the English tongue, to civilise it, to raise its powers to those of its neighbors. Wyatt borrowed themes from Petrarch's sonnets, although his rhyme systems are very different. Petrarchan sonnets begin with an octave (eight lines) rhyming ABBA ABBA, followed by a (volta) (a dramatic change in the meaning), and then a sestet with varied rhyme schemes. Petrarch's poetry were never concluded with a rhyming couplet. Wyatt uses the Petrarchan octave, but his most popular sestet rhyme scheme is CDDC EE, which introduces the English sonnet with three quatrains and a final couplet[3].

The Elizabethans

Elizabethan literature refers to works created during the reign of Queen Elizabeth I (1558-1603). It is distinguished by a number of usually overlapping trends in poetry. Among the most significant of these developments are the introduction and adaptation of themes, models, and verse forms from other European traditions and classical literature, the Elizabethan song tradition, the emergence of a courtly poetry often centered on the figure of the monarch, and the growth of a verse-based drama.Songs were written by a broad spectrum of Elizabethan writers, including Nicholas Grimald, Thomas Nashe, and Robert Southwell. There are also several existing anonymous songs from the same period. Thomas Campion was one of the finest songwriters of all time. Campion's studies with metres based on counting syllables rather than stresses are equally noteworthy. These quantitative meters were based on ancient models and should be considered part of the larger Renaissance resurgence of Greek and Roman aesthetic practices.

The songs were often published in miscellanies or anthologies, such as Richard Tottel's 1557 Songs and Sonnets, or in songbooks with printed music to permit performance. These performances were essential components of both public and private entertainment. By the end of the 16th century, a new group of composers, including John Dowland, William Byrd, Orlando Gibbons, Thomas Weelkes, and Thomas Morley, had helped to elevate the art of Elizabethan song to a new degree of musical sophistication.Iambic meters, based on a metrical foot of two syllables, one unstressed and one stressed, were often used in Elizabethan poetry and plays. However, considerable metrical innovation occurred throughout the time, and many songs, in particular, deviated significantly from the iambic standard.

Courtly poetry

With the strengthening of Elizabeth's rule came the emergence of a true court friendly to poetry and the arts in general. This aided the development of poetry directed at, and often set in, an idealized picture of the courtly environment.Edmund Spenser's The Faerie Queene, which is

practically a prolonged hymn of adoration to the queen, and Philip Sidney's Arcadia are two of the best known instances of this. This courtly style is also evident in Spenser's Shepheardes Calendar. This poem symbolizes the introduction of the classical pastoral into an English environment, a genre of poetry that presupposes an aristocratic audience with a certain attitude toward the land and peasants. The explorations of love found in William Shakespeare's sonnets and the poetry of Walter Raleigh and others also suggest a courtly audience.

Classicism

The effect of classicism on Elizabethan poetry may be seen in Virgil's Aeneid, Thomas Campion's metrical experiments, Spenser's Shepheardes Calender, and plays like as Shakespeare's Antony and Cleopatra. It was usual for poets of the time to draw on subjects from Greek mythology; examples include Shakespeare's Venus and Adonis and Christopher Marlowe/George Chapman's Hero and Leander.Translations of ancient poetry became increasingly common, with exceptional examples being Arthur Golding's (1565-67) and George Sandys' (1626) renditions of Ovid's Metamorphoses, and Chapman's translations of Homer's Iliad (1611) and Odyssey (c.1615)[4].

Poetry of the Jacobeans and Carolines, 1603-1660

After Elizabethan poetry, English Renaissance poetry may be divided into three strains: the Metaphysical writers, the Cavalier poets, and the Spenser school. However, the lines between these three groupings are not always apparent, and a poet may write in more than one style.Shakespeare also popularized the English sonnet, which altered Petrarch's form significantly.

Shakespeare's 154 sonnets, dealing with topics such as the passing of time, love, beauty, and death, were originally published in quarto in 1609.John Milton (1608-74) is regarded as one of the finest English poets, writing at a period of religious and political turmoil. He is often regarded as the final important poet of the English Renaissance, despite the fact that his most famous epic works, notably Paradise Lost (1667), were written during the Restoration period. Milton created many major poems during this time period, including L'Allegro in 1631, Il Penseroso in 1634, Comus (a masque) in 1638, and Lycidas in 1638.

The Metaphysical Poets

This group of poets who wrote in a clever, sophisticated manner emerged in the early 17th century. John Donne is arguably the most well-known Metaphysical. Others in this group include George Herbert, Thomas Traherne, Henry Vaughan, Andrew Marvell, and Richard Crashaw. John Milton fits under this category in his Comus. The Metaphysical poets fell out of favor in the 18th century, but were rediscovered in the Victorian period. The approval of T. restored Donne's reputation completely. T. S. Eliot in the early twentieth century.

Donne's metaphysical poetry, influenced by continental Baroque and adopting as his subject matter both Christian mysticism and sensuality, employs unorthodox or "unpoetic" images, such as a compass or a mosquito, to achieve surprise effects. In "Valediction: Forbidding Mourning," one of Donne's Songs and Sonnets, the points of a compass symbolise two lovers, the lady who is home, waiting, being the center, and her lover sailing away from her being the farthest point. However, the greater the distance, the closer the compass hands are to each other: separation makes love grow fonder. The contradiction or oxymoron is a recurring theme in this poetry,

whose worries and concerns also speak of a world of spiritual certainties disturbed by contemporary geographical and scientific discoveries, one that is no longer the center of the universe.

The poets of Cavalier

The Cavalier poets were another major group of poets at the period. Cavalier poets wrote in a more lighthearted, graceful, and artificial manner than Metaphysical poets. They were a significant group of authors who emerged from the classes that backed King Charles I during the Wars of the Three Kingdoms (1639-51). (King Charles ruled from 1625 until his execution in 1649). Ben Jonson, Richard Lovelace, Robert Herrick, Edmund Waller, Thomas Carew, Sir John Suckling, and John Denham were among the group's leaders. The Cavalier poets might be considered forerunners of the prominent poets of the Augustan age, who greatly respected them. They "were not a formal group, but all were influenced" by Ben Jonson. With a few noteworthy exceptions, the majority of the Cavalier poets were courtiers. Robert Herrick, for example, was not a courtier, yet his style identifies him as a Cavalier poet. Cavalier's writings include allegory and classical references, and they are influenced by Latin writers like as Horace, Cicero, and Ovid.

The Restoration and the Eighteenth Century

The first important poem to emerge in England after the Restoration was John Milton's Paradise Lost (1667), a tragedy of lost grandeur. In its years in France, Charles II's court had acquired a worldliness and refinement that distinguished it from the monarchy that had before the Republic. Even if Charles had sought to reclaim his divine right to the throne, the Protestantism and hunger for power that had developed in the intervening years would have made it impossible[5]. During this age of theological and political unrest, one of the greatest English poets, John Milton (1608-1674), penned. Though his main epic poems were written during the Restoration period, he is often regarded as the last important poet of the English Renaissance. Some of Milton's most notable works were composed before to the Restoration (see above). Paradise Regained (1671) and Samson Agonistes (1671) were two of his final important works. Milton's writings reflect his profound personal beliefs, a desire for independence and self-determination, as well as the pressing concerns and political turmoil of his day. He acquired worldwide notoriety during his lifetime, writing in English, Latin, and Italian, and his renowned Areopagitica (1644), penned in criticism of pre-publication censorship, is one of history's most important and passionate defenses of free speech and press freedom. In William Hayley's 1796 biography, he was dubbed the "greatest English author," and he is still widely considered as "one of the preeminent writers in the English language."

Satire

The emerging trend and skepticism promoted the art of satire. Satirical poetry was written by all of the main poets of the time, including Samuel Butler, John Dryden, Alexander Pope, and Samuel Johnson, as well as the Irish poet Jonathan Swift. Their satire often defended public order as well as the existing church and government. However, authors like as Pope exploited their knack for satire to produce caustic works in response to their adversaries or to criticize what they perceived as government societal crimes. Pope's The Dunciad is a satirical murder of two of his literary opponents (Lewis Theobald and Colley Cibber in a later version), conveying the notion that British society was morally, culturally, and intellectually going apart.

Classicism in the 18th century

The 18th century is frequently referred to as the Augustan era, because contemporaneous respect for the ancient world extended to current poetry. The poets not only aimed for a polished high style in imitation of the Roman ideal, but they also translated and emulated Greek and Latin poetry, resulting in metered rationalised exquisite language. Dryden translated all of Virgil's known works, while Pope wrote translations of the two Homeric epics. Horace and Juvenal were both frequently translated and copied, most notably by John Wilmot, Earl of Rochester for Horace and Samuel Johnson for Juvenal in The Vanity of Human Wishes[6].

18th-century female poets

During the Restoration era, notable female poets arose, including Aphra Behn, Margaret Cavendish, Mary Chudleigh, Anne Finch, Anne Killigrew, and Katherine Philips. Nonetheless, print publishing by women poets remained comparatively infrequent as compared to that of males, despite manuscript evidence indicating that much more women poets were practicing than previously supposed. However, disapproval of feminine "forwardness" kept many out of print in the early part of the era, and even as the century proceeded, women writers felt the need to explain their forays into the public realm by citing economic need or peer pressure. Throughout the 18th century, women authors were more active in all genres, and by the 1790s, women's poetry was thriving. Anna Laetitia Barbauld, Joanna Baillie, Susanna Blamire, Felicia Hemans, Mary Leapor, Lady Mary Wortley Montagu, Hannah More, and Mary Robinson were notable poets later in the time. There has been a significant amount of academic and critical work done on women poets of the long 18th century in recent decades: first, to recover them and make them accessible in current editions in print or online, and second, to appraise them and place them within a literary tradition.

The late 18th century

Poetry started to depart from rigorous Augustan ideals around the end of the 18th century, and a new focus on the poet's sentiments and emotions was developed. This tendency is likely most visible in urban poets' treatment of environment, with a shift away from poetry about formal gardens and landscapes and toward poems about nature as lived in. This new trend's major proponents include Thomas Gray, George Crabbe, Christopher Smart, and Robert Burns, as well as the Irish poet Oliver Goldsmith. These poets may be viewed as forerunners of the Romantic Movement.The latter quarter of the 18th century saw social and political upheaval in the United States, France, Ireland, and others. In the United Kingdom, there was a rising movement for social reform and a more equitable distribution of power. This was the context in which the Romantic movement in English poetry arose.

William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord Byron, and John Keats were the primary writers of this movement. The publication of Wordsworth and Coleridge's Lyrical Ballads in 1798 is typically seen as the beginning of English Romanticism. However, Blake had been writing from the early 1780s. Much of the attention paid to Blake occurred in the past century, when Northrop Frye studied his work in his book Anatomy of Criticism. Shelley is most known for classic anthology poetic works like Ozymandias, as well as extended visionary poems like Prometheus Unbound. Shelley's seminal poem The Masque of Anarchy advocates for nonviolent protest and political action. It is perhaps the earliest contemporary exposition of the idea of peaceful protest. Mahatma Gandhi's passive

resistance was informed and inspired by Shelley's lyric, and he often quoted it to large crowds.The Romantic Movement in poetry emphasized individual creative expression and the desire to create and establish new forms of expression. With the exception of Byron, the Romantics rejected the 18th-century poetic standards, and each of them looked to Milton for inspiration, yet each derived something different from Milton. They also place a high value on their personal uniqueness.

DISCUSSION

The Romantics believed that the moment of creation was the most significant in poetic expression and that it could not be recreated after it had gone. Because of this new focus, incomplete poems (such as Coleridge's "Kubla Khan" and "Christabel") were nonetheless included in a poet's body of work. This notion, however, was refuted in Zachary Leader's 1996 paper Revision and Romantic Authorship.Furthermore, the Romantic period saw a change in the usage of language. Wordsworth and his fellow Romantic poets focused on using poetic language for a wider audience, in contrast to the mimetic, tightly constrained Neo-Classic poems (although it is important to note that the poet wrote first and foremost for his/her own creative expression). Shelley asserts in "Defense of Poetry" that poets are "creators of language" and that the poet's task is to renew language for their culture[6].

The Romantics were not the only notable poets of the period. The late Augustan voice is merged with a peasant's first-hand experience in John Clare's writing to generate probably some of the best nature poetry in the English language. Walter Savage Landor is another modern poet who does not belong to the Romantic Movement. Landor was a classicist whose poetry bridged the gap between the Augustans and Robert Browning, who appreciated it much.The Victorian era saw significant political, social, and economic development. Following the loss of the American colonies, the Empire began a period of rapid growth. This expansion, along with increased industrialization and mechanization, resulted in an era of sustained economic prosperity. The Reform Act of 1832 marked the start of a process that would finally result in universal suffrage.

John Clare, Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Christina Rossetti, Dante Gabriel Rossetti, Robert Louis Stevenson, Oscar Wilde, William Butler Yeats, Rudyard Kipling, Thomas Hardy, and Gerard Manley Hopkins were among the major Victorian poets, though Hopkins was not published until 1918.John Clare became noted for his joyous depictions of the English countryside as well as his grief at its destruction. Clare, according to his biographer Jonathan Bate, was "the greatest working-class poet England has ever produced; no one has ever written more powerfully of nature, of a rural childhood, and of the alienated and unstable self."

Tennyson was the Spenser of the new era, and his Idylls of the Kings might be seen as a Victorian version of The Faerie Queen, that is, a poem that seeks to give a mythological basis for the concept of empire.The Brownings spent most of their time away from England, and much of their poetry explored European patterns and content. The dramatic monologue was Robert Browning's major invention, which he exploited to full effect in his epic verse masterpiece The Ring and the Book. Elizabeth Barrett Browning is most known for her poem Sonnets from the Portuguese, but her epic poem Aurora Leigh is a classic of nineteenth-century female writing.Wordsworth affected Matthew Arnold greatly, and his poem Dover Beach is frequently seen as a forerunner of the modernist movement. Hopkins wrote in relative obscurity, and his work was not widely distributed until after his death. His distinctive style (which included

"sprung rhythm" and a strong focus on rhyme and alliteration) had a significant effect on many poets of the 1940s. The Pre-Raphaelite Brotherhood was a mid-nineteenth-century artistic organization aimed to reforming what they saw as shoddy Mannerism painting of the time. Although primarily concerned with the visual arts, Dante Gabriel Rossetti was a poet of some ability, while his sister Christina Rossetti is widely regarded as a greater poet, whose contribution to Victorian poetry is comparable to that of Elizabeth Barrett Browning. Many of the themes of the Pre-Raphaelite movement are shared by the Rossettis' poetry: an interest in medieval models, an almost obsessive attention to visual detail, and an occasional inclination to fall into whimsy.Dante Rossetti collaborated with and influenced famous arts and crafts painter and poet William Morris. Morris shared the Pre-Raphaelites' passion in European Middle Ages poetry, even making several illuminated manuscript volumes of his work[4].

English writers started to take an interest in French symbolism around the end of the century, and Victorian poetry entered a decadent fin de siècle phase. The Yellow Book poets, who adhered to the ideals of Aestheticism and included Algernon Charles Swinburne, Oscar Wilde, and Arthur Symons, and the Rhymers' Club poets, who included Ernest Dowson, Lionel Johnson, and William Butler Yeats, arose.The Victorian age was rife with comic poems. Magazines such as Punch and Fun magazine brimmed with amusing invention and were intended at a well-educated readership. The Bab Ballads are the most renowned collection of Victorian comedy poems.

The Victorian period lasted into the early years of the twentieth century, and two personalities emerged as the major representatives of Victorian poetry to serve as a bridge into the new. It was Yeats and Thomas Hardy. Although Yeats was not a modernist, he learned a lot from the new poetry groups that arose around him and adapted his work to the new conditions. Hardy was a more conventional character in terms of technique, and he became a reference point for many anti-modernist responses, particularly from the 1950s forward.A. E. Housman (1859 - 1936) was a Victorian-era poet who initially wrote in the 1890s but only became well-known in the twentieth century. A Shropshire Lad (1896) is Housman's most famous cycle of poetry. This collection was turned down by several publishers, so Housman self-published it, and the work only became popular when "the advent of war, first in the Boer War and then in World War I, gave the book widespread appeal due to its nostalgic depiction of brave English soldiers". The poems' wistful evocation of doomed youth in the English countryside, in spare language and distinctive imagery, appealed strongly to late Victorian and Edwardian taste, and the in 1922, Housman released another extremely popular collection, Last Poems, and a third book, More Poems, was published posthumously in 1936.

The Georgian poets were the first significant post-Victorian grouping. Their work was published in a series of five anthologies called Georgian Poetry, edited by Edward Marsh and published by Harold Monro. Edmund Blunden, Rupert Brooke, Robert Graves, D. H. Lawrence, Walter de la Mare, and Siegfried Sassoon were among the poets represented. Their poetry, which inclined toward the romantic, was a response to the decadence of the 1890s.

Brooke and Sassoon went on to become well-known war poets, whereas Lawrence immediately distanced himself from the group and became connected with the modernist movement. Graves also separated himself from the group and began writing poems in response to his belief in a primordial muse known as The White Goddess. Other important war poets include Isaac Rosenberg, Edward Thomas, Wilfred Owen, May Cannan, and, from home, Thomas Hardy and Rudyard Kipling. Kipling wrote the classic inspiring poem. If, which evokes Victorian stoicism

as a typical British virtue. Although several of these poets expressed socially conscious opposition to the war, the majority remained technically orthodox and conventional[7].

Imagism is regarded as the first organized modernist literary movement in the English language. It was an early twentieth-century Anglo-American modernist poetry movement that favored precision of imagery and clear, sharp language, and it marked the start of a revolution in the way poetry was written. D. was one of the English poets that participated in this group. H. Lawrence, Richard Aldington, T. E. Hulme, F. S. Flint, Ford Madox Ford, Allen Upward, and John Cournos are among the cast members. T. was an influential figure in British modernism inspired by imagism. S. Eliot, who migrated to Britain in 1914 and authored "The Wasteland" in 1922 before becoming a citizen in 1927. Other English modernists include the Scot Hugh MacDiarmid, Mina Loy, and Basil Bunting, as well as the London-Welsh poet and painter David Jones, whose debut book, In Parenthesis, was one of the very few experimental poems to emerge from World War I.

The poets who emerged in the 1930s had two characteristics: they were all born too late to have any meaningful knowledge of the pre-World War I world, and they grew up in an era of social, economic, and political chaos. Perhaps as a result of these circumstances, themes of community, social (in)justice, and conflict seem to dominate the decade's poetry.Four poets dominated the decade's poetic space: W. H. Auden, Stephen Spender, Cecil Day-Lewis, and Louis MacNeice, albeit the last is at least as important in Irish poetry history. These poets were all politically engaged on the Left, at least in their early days. While they respected Eliot, they also signified a departure from the technological achievements of their modernist forefathers. A lot of other, less durable poets followed in his footsteps. Michael Roberts, whose New Country anthology exposed the group to a broader audience and gave them their moniker, was one of them.

In the 1930s, a new generation of English surrealist poets emerged, led by David Gascoyne, Hugh Sykes Davies, George Barker, and Philip O'Connor. These poets resorted to French models rather than New Country poets or English-language modernism, and their works demonstrated the significance of later English experimental poets by broadening the breadth of the English avant-garde tradition.Other notable poets of the time were John Betjeman and Stevie Smith, who stood outside of all schools and organizations. Betjeman was a gently sarcastic Middle English poet who was skilled in a variety of poetry approaches. Smith had a completely unique one-off voice. The 1940s began with the United Kingdom at war, and in response, a new generation of war poets formed. Keith Douglas, Alun Lewis, Henry Reed, and F. were among them. Prince, T. These poets' work, like that of the First World War poets, may be considered as an intermission in the history of twentieth-century poetry. Many of these war poets owed much to the poets of the 1930s, but their work arose out of the specific conditions in which they found themselves living and fighting.

The New Romantic movement, which includes Dylan Thomas, George Barker, W. S. Graham, Kathleen Raine, Henry Treece, and J. D. Salinger, was the dominant tendency in postwar 1940s contemporary poetry. Hendry, F. These authors regarded themselves as rebelling against the New Country poets' classicism. They looked to Gerard Manley Hopkins, Arthur Rimbaud, and Hart Crane for inspiration, as well as James Joyce's wordplay. Thomas, in particular, aided the emergence of Anglo-Welsh poetry as a distinct force.Lawrence Durrell, Bernard Spencer, Roy Fuller, Norman Nicholson, Vernon Watkins, R. S. Thomas, and Norman MacCaig were among the other notable poets who emerged in the 1940s. Watkins and Thomas in Wales, Nicholson in

Cumberland, and MacCaig in Scotland illustrate a movement toward regionalism with poets writing about their respective locations[8].

The 1950s were dominated by three groups of poets: The Movement, The Group, and poets defined by the phrase Extremist Art, coined by A. Sylvia Plath, an American poet, is described by Alvarez.The poets of the Movement first came to public attention in Robert Conquest's 1955 book New Lines. Philip Larkin, Elizabeth Jennings, D. J. Enright, Kingsley Amis, Thom Gunn, and Donald Davie formed the heart of the group. They were associated with anti-modernism and anti-internationalism, and they looked to Hardy as a model. However, both Davie and Gunn eventually changed their minds.

The Group, as their name suggests, was a group of poets who met for weekly conversations under the direction of Philip Hobsbaum and Edward Lucie-Smith. Martin Bell, Peter Porter, Peter Redgrove, George MacBeth, and David Wevill were among the other poets in the Group. Hobsbaum taught in Belfast for a period and had a formative influence on young Northern Irish poets such as Seamus Heaney.Plath's ex-husband Ted Hughes, Francis Berry, and Jon Silkin were among the other poets involved with Extremist Art. These poets are frequently likened to the German Expressionist School.

During this decade, a number of new poets writing in a modernist spirit began to publish their work. Charles Tomlinson, Gael Turnbull, Roy Fisher, and Bob Cobbing were among them. These poets are today recognized as forerunners of some of the key breakthroughs that occurred during the next two decades.With the advent of Seamus Heaney, Tom Paulin, Paul Muldoon, and others in the early 1960s, the center of gravity of mainstream poetry shifted to Northern Ireland. In England, the most coherent groups may be found to cluster around what can be roughly considered the modernist tradition and rely on both American and indigenous models.

The British Poetry Revival was a wide-ranging collection of groupings and subgroupings that embraces performance, sound, and concrete poetry, as well as the legacy of Pound, Jones, MacDiarmid, Loy, and Bunting, the Objectivist poets, the Beats, and the Black Mountain poets, among others, in the late 1960s and early 1970s. Among the leading poets affiliated with this movement is J. Lee Harwood, H. Prynne, Eric Mottram, Tom Raworth, Denise Riley, and H. Prynne.Adrian Henri, Brian Patten, and Roger McGough were the Mersey Beat poets. Their work was an overt effort to create an English counterpart to the Beats. Many of their poems were written in opposition to the existing social order and, in particular, the fear of nuclear war. Although Adrian Mitchell is not a Mersey Beat poet, he is often identified with the group in critical debate. They have also been likened to contemporary poet Steve Turner. Geoffrey Hill, who died in 2016, was regarded as one of the most distinguished poets of his generation." Hill was first published in the 1950s, and the last three decades of the twentieth century saw a number of short-lived poetic groupings, including the Martians, as well as a general trend towards what has been termed 'Poeclectics,' namely an intensification within individual poets'

Bloodaxe Books' The New Poetry published in 1993, included Simon Armitage, Kathleen Jamie, Glyn Maxwell, Selima Hill, Maggie Hannan, Michael Hofmann and Peter Reading. The New Generation movement of the 1990s and early 2000s, included Don Paterson, Julia Copus, John Stammers, Jacob Polley, David Morley and Alice Oswald. A new generation of innovative poets has also sprung up in the wake of the British Poetry Revival movement of the 1960s and 1970s, notably Caroline Bergvall, Tony Lopez, Allen Fisher and Denise Riley. Major independent and experimental poetry pamphlet publishers include Barque, founded 1995, Flarestack, Knives,

Forks and Spoons Press, established in 2010, Penned in the Margins, Heaventree (founded in 2002 but no longer publishing) and Perdika Press (founded 2006). Throughout this period, publishing initiatives such as Salt Publishing and Shearsman Books promoted poetic diversity, while independent poetry presses such as Cinnamon press and Enitharmon Press have made available original work from (among others) Dannie Abse, whose first collection was published in 1948, Martyn Crucefix, Jane Duran, first collectin 1995, U. A. Fanthorpe, whose career began in the 1980s, Mario Petrucci, first collection 1996, and Kathleen Raine, first published in 1943.

CONCLUSION

Poetry is a style of writing that uses a focused, lyrical arrangement of words to express a message, depict a scene, or tell a tale. Poems may be arranged using rhyming lines and meter, which refers to the rhythm and emphasis of a line based on syllable beats. Poems may also be freeform, meaning they have no formal structure.Poetry is classified into three types: narrative, dramatic, and lyrical. It is not always feasible to differentiate between them. An epic poem, for example, might have lyrical portions, while a lyrical poem can include narrative sections.The earliest known 'poetic' work is "Hymn to the Death of Tammuz," which dates from 2500 to 3000 years BC3. The similarly old Gilgamesh Epic has been preserved on inscribed tablets going back to about 1200 BC. Writing was a novel technology that took at least two millennia to dominate.

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CHAPTER 6

ORIGIN AND ROLE OF THE BRITISH LITERATURE

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ABSTRACT:

The era has often been classified into three periods: "Early" (1832-1848), "Mid" (1848-1870), and "Late" (1870-1901) or into two phases: Pre-Raphaelites (1848-1860) and Aestheticism and Decadence (1880-1901). Epic poetry, hagiography, sermons, Bible translations, legal writings, chronicles, riddles, and other genres are included. There are around 400 extant texts from the time period. Early English culture had a strong oral heritage, and most literary works were intended to be recited.

KEYWORDS:

Anglo Saxon, British Literature, Great Britain, Mystery Play, Middle English.

INTRODUCTION

British literature is written in the United Kingdom of Great Britain and Northern Ireland, as well as the Isle of Man and the Channel Islands. This page is about English-language British literature. There is some discussion of Latin and Anglo-Norman literature, as well as literature in both languages that relates to the early development of the English language and literature. The primary debate is in the different Scottish literature entries, however there is some short mention of significant persons who wrote in Scots.The article Literature in other languages of Britain focuses on works published in languages other than English that are or have been utilized in Britain. There are other entries on Latin literature in Britain, Anglo-Norman, Cornish, Guernésiais, Jèrriais, Latin, Manx, Scottish Gaelic, Welsh, and other literatures.

Irish authors have played an essential role in the development of literature in England and Scotland, yet despite the fact that Ireland was officially part of the United Kingdom from January 1801 to December 1922, describing Irish literature as British may be problematic. For some, this includes works by Northern Irish writers.Over time, the nature of British identity has changed. The island that includes England, Scotland, and Wales has been known as Britain since the time of the Roman Pliny the Elder (c. 23 AD-79). English as a national language began with the Anglo-Saxon invasion that began around AD 450. Prior to that, the inhabitants primarily spoke various Celtic languages. The major component parts of the current United Kingdom came together at various eras. The Kingdom of England absorbed Wales by the Acts of Union of 1536 and 1542. However, the Kingdom of Great Britain did not exist until 1707, when England and Scotland signed a treaty. In January 1801, it joined with the Kingdom of Ireland to establish the United Kingdom of Great Britain and Ireland. Celtic languages were extensively spoken in Scotland, Wales, Cornwall, and Ireland until relatively recently, and these languages still exist, particularly in portions of Wales[1].

As a result of Irish nationalism, the island of Ireland was partitioned in 1921, therefore literature from the Republic of Ireland is not British, whilst literature from Northern Ireland is both Irish and British.Since the twentieth century, works published in English by Welsh authors, particularly when the subject matter is about Wales, have been recognized as a unique entity. The concurrent growth of contemporary Welsh-language literature prompted the need for a distinct identity for this kind of writing.Because Britain was a colonial power, the use of English spread throughout the world; beginning in the 19th century or earlier in the United States, and later in other former colonies, major English writers began to appear beyond the borders of Britain and Ireland; later, these included Nobel laureates.

Although the Romans left Britain in the early fifth century, Latin literature, largely religious, continued to be published, including Chronicles by Bede (672/3-735), Historia ecclesiastica gentis Anglorum; and De Excidio et Conquestu Britanniae by Gildas (c. 500-570). Many British people spoke several Celtic languages at the period. Y Gododdin and the Mabinogion are two of the most significant literary texts that have survived. Vikings and Norse immigrants, as well as their successors, colonized sections of what is now modern Scotland from the eighth to the fifteenth century. Some Old Norse poetry from this time exists, notably the Orkneyinga saga, a historical record of the Orkney Islands' history from their seizure by the Norwegian monarch in the 9th century until about 1200.

Old English literature, often known as Anglo-Saxon literature, refers to the surviving literature produced in Old English in Anglo-Saxon England between the arrival of the Saxons and other Germanic tribes in England (Jutes and Angles) about 450 and "soon after the Norman Conquest" in 1066. These works include epic poetry, hagiography, sermons, Bible translations, legal writings, chronicles, riddles, and other genres. There are around 400 surviving manuscripts from the time.

Oral tradition was particularly prominent in early English culture, and most literary works were intended to be performed. Epic poems were therefore immensely popular, and several have survived to the current day, notably Beowulf.Despite being set in Scandinavia, Beowulf is the most renowned book in Old English and has gained national epic status in England.Almost all Anglo-Saxon writers are anonymous: twelve are recognized by name from medieval sources, but only four are known with certainty from their vernacular works: Caedmon, Bede, Alfred the Great, and Cynewulf. Cdmon is the first known English poet. Cdmon's sole known surviving work is Cdmon's Hymn, which comes from the late 7th century[2].

Chronicles comprised a variety of factual and literary narratives, with the Anglo-Saxon Chronicle being a famous example. The poem Battle of Maldon also deals with history. This is the term given to an unknown period work commemorating the genuine Battle of Maldon in 991, in which the Anglo-Saxons failed to resist a Viking invasion.Anglo-Saxon England did not forget classical antiquity, and some Old English poetry are adaptations of late classical intellectual works. King Alfred's (849-99) version of Boethius' Consolation of Philosophy is the longest.The islands' linguistic diversity led to a great range of creative expression throughout the medieval period, making British literature unique and inventive.

Some works were still produced in Latin, such as Gerald of Wales' late-12th-century book Itinerarium Cambriae about his beloved Wales. Following the Norman Conquest in 1066, Anglo-Norman literature flourished, adopting literary traditions from Continental Europe such as the chanson degeste. However, in compared to continental literature, the local growth of Anglo-

Norman literature was rapid.Geoffrey of Monmouth (c. 1100 - c. 1155) was a pivotal player in the creation of British history and the popularity of King Arthur legends. He is well known for his 1136 chronicle Historia Regum Britanniae (History of the Kings of Britain), which popularized Celtic elements.Wace (c. 1110 - after 1174), the first known poet from Jersey, wrote in Norman-French and developed the Arthurian legend.) At the end of the 12th century, Layamon in Brut adapted Wace to create the first English-language work to use the legends of King Arthur and the Knights of the Round Table. It was also the first English-language historiography since the Anglo-Saxon Chronicle.

The 15th century saw the publication of Sir Thomas Malory's Le Morte d'Arthur (1485), a famous and important collection of various French and English Arthurian stories. Caxton produced it as one of the first books in England.In the late medieval era, a new dialect of English known as Middle English emerged. This is the oldest form that current readers and listeners can understand, but not readily.Middle English Bible translations, particularly Wycliffe's Bible, contributed to the development of English as a literary language. Wycliffe's Bible is the term given to a set of Bible translations into Middle English that were directed or initiated by John Wycliffe. They emerged between around 1382 and 1395.

Piers Plowman, also known as William Langland's Visio Willelmi de Petro Plowman (William's Vision of Piers Plowman), is a Middle English allegorical narrative poem composed between 1360 and 1387. It is composed in unrhymed alliterative poetry and separated into "passs" (Latin for "steps").Many experts regard Piers as one of the early major works of English literature, alongside Chaucer's Canterbury Tales and Sir Gawain and the Green Knight during the Middle Ages.Sir Gawain and the Green Knight is a Middle English alliterative tale written in the late 14th century. It is one of the most well-known Arthurian legends of the "beheading game" genre. Sir Gawain emphasizes the virtues of honor and chivalry, drawing on Welsh, Irish, and English heritage. "Preserved in the same manuscript with Sir Gawayne were three other poems, now generally accepted as the work of its author, including the intricate elegiac poem, Pearl[3]."

Geoffrey Chaucer (c. 1343 – 1400), recognized as the Father of English Literature, is usually regarded as the finest English poet of the Middle Ages and was the first poet to be buried in Westminster Abbey's Poet's Corner. Chaucer is best known today for The Canterbury Tales, a collection of stories written in Middle English (mostly in verse, but some in prose) and presented as part of a story-telling contest by a group of pilgrims traveling together from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. Chaucer is a pivotal figure in the development of the vernacular, Middle English, during a period when French and Latin were the prominent literary languages in England[4].

The example of John Gower (c. 1330 - October 1408) exemplifies the multilingual character of the 14th century literary readership. Gower, a contemporary of Langland and a personal friend of Chaucer, is best known for three major works: the Mirroir de l'Omme, Vox Clamantis, and Confessio Amantis, three long poems written in Anglo-Norman, Latin, and Middle English, respectively, and united by common moral and political themes.Women authors, such as Marie de France in the 12th century and Julian of Norwich in the early 14th century, were also active. Julian's Revelations of Divine Love (circa 1393) is thought to be the first published book written by a woman in the English language. Margery Kempe (circa 1373 – after 1438) is known for writing The Book of Margery Kempe, which some consider to be the first autobiography in the

English language.Henrysoun, Dunbar, Douglas, and Lyndsay were among the major Scottish authors of the 15th century. Chaucer's writings had an impact on Scottish authors.

Drama in European vernacular languages may have evolved from religious enactments of the liturgy throughout the middle Ages.On feast days, mystery plays were performed on cathedral porches or by roaming actors.Miracle and mystery plays, as well as moralities and interludes, developed into more intricate types of theatre, such as those found on Elizabethan stages. Mummers' plays, a kind of early street theatre linked with the Morris dance, were another form of medieval theatre, focusing on subjects such as Saint George and the Dragon and Robin Hood. These were folk tales that retold ancient legends, and the players would travel from town to town presenting them for their audiences in exchange for money and hospitality.

In medieval Europe, mystery plays and miracle plays were among the first fully created plays. In churches, mystery plays concentrated on the depiction of Bible tales as tableaux with accompanying antiphonal singing. They flourished from the 10th through the 16th centuries, reaching their peak in the 15th century until being made obsolete by the emergence of professional theatre.There are four entire or almost complete English biblical collections of plays from the late medieval era that are still surviving. The York cycle of forty-eight pageants is the most comprehensive. They were played at York from the middle of the 14th century until 1569. at addition to the Middle English drama, there are three surviving Cornish plays known as the Ordinalia.

The morality play is a type of allegory in which the protagonist is confronted by personifications of various moral attributes who try to persuade him to choose a godly life over one of evil. It evolved from religiously based mystery plays. During the 15th and 16th centuries, the plays were most popular in Europe.The Somonyng of Everyman (The Summoning of Everyman) (c. 1509 - 1519), sometimes known simply as Everyman, is an English morality drama from the late 15th century. Everyman, like John Bunyan's allegory Pilgrim's Progress (1678), tackles the issue of Christian redemption via the employment of allegorical figures.

Renaissance style and ideas were slow to spread in England and Scotland, and the Elizabethan age (1558-1603) is often considered to represent the pinnacle of the English Renaissance. However, many experts believe it began in the early 1500s, during Henry VIII's reign (1491-1547).The sonnet form was brought into English by Thomas Wyatt in the early 16th century, and was improved by Henry Howard, Earl of Surrey, (1516/1517 - 1547), who also introduced blank poetry into England with his translation of Virgil's Aeneid in c.1540.

The development of printing had an impact on the transmission of literature across Britain and Ireland. In 1473, William Caxton's own translation of Recuyell of the Historyes of Troye was printed overseas, followed by the creation of the first printing press in England in 1474.Long after the Reformation had established vernaculars as liturgical languages for the elites, Latin remained in use as a language of study.Thomas More's (1478-1535) masterpiece of fiction and political theory, Utopia, was published in 1516. The book is written in Latin and is essentially a framing tale presenting a fictitious island community and its religious, social, and political conventions. English poetry in the late 16th century employed intricate vocabulary and many references to ancient tales.The Faerie Queene, an epic poem and fantasy allegory praising the Tudor dynasty and Elizabeth I, was written by Sir Edmund Spenser (1555-99). Sir Philip Sidney (1554-1586), a poet, courtier, and soldier, wrote Astrophel and Stella, The Defence of Poetry,

and Arcadia. Poems designed to be put to music as songs, such as those by Thomas Campion, gained popularity when printed literature became more readily available in homes.

Great poetry and play were created during the reigns of Elizabeth I (1558-1603) and afterwards James I (1603-25) by a London-centered culture that was both courtly and popular. The Italian model piqued the interest of English playwrights: a visible colony of Italian performers had established in London. John Florio (1553-1625), a linguist and lexicographer whose father was Italian, was a royal language instructor at the Court of James I and a likely companion and influence on William Shakespeare. He introduced much of the Italian language and culture to England. He was also Montaigne's English translator. Sackville and Norton's (1558-94) vengeance tragedy Gorboduc (1561) and Thomas Kyd's (1558-94) revenge tragedy The Spanish Tragedy (1592) are among the first Elizabethan dramas. The Spanish Tragedy, which was very popular and influential at the time, introduced a new genre in English literary theatre, the vengeance play or revenge tragedy.The first person to translate Euripides into English was Jane Lumley (1537-1578). Her translation of Iphigeneia at Aulis is the earliest known theatrical work in English by a woman.William Shakespeare (1564-1616) stands out as an unrivaled poet and playwright throughout this time period. Shakespeare composed plays in several genres, including histories, tragedies, comedies, and late romances, often known as tragicomedies.

Shakespeare's career continued during King James I's reign, and in the early 17th century he wrote the so-called "problem plays," such as Measure for Measure, as well as a number of his best-known tragedies, including King Lear and Anthony and Cleopatra. The plots of Shakespeare's tragedies frequently hinge on fatal errors or flaws, which overturn order and destroy the hero and those he loves. These four plays, although less dreary than the tragedies, are graver in tone than the 1590s comedies, yet they finish with reconciliation and the forgiving of potentially fatal mistakes[5].

Christopher Marlowe (1564-1593), Thomas Dekker (c. 1572 - 1632), John Fletcher (1579-1625), and Francis Beaumont (1584-1616) were all prominent characters in Elizabethan and Jacobean drama. Marlowe's subject matter differs from Shakespeare's in that it is more concerned with the moral drama of the Renaissance man. Doctor Faustus (about 1592), his play, is about a scientist and magician who sells his soul to the Devil.Beaumont and Fletcher are less well-known, yet they were popular at the period and may have assisted Shakespeare in writing some of his finest plays. The Knight of the Burning Pestle (1607), a comedy by Beaumont, satirizes the increasing middle class, particularly the nouveaux wealthy.

Ben Jonson (1572-1637) was the prominent literary figure of the Jacobean age after Shakespeare's death. Jonson's aesthetics harken back to the middle Ages, and his characters exemplify the notion of humours, based on current medical theory, yet the stock types of Latin literature had an equal influence. Volpone (1605 or 1606) and Bartholomew Fair (1614) are two of his main plays.The vengeance play, popularized earlier by Thomas Kyd (1558-94) and subsequently expanded by John Webster (1578-1632) in the 17th century, was a popular type of theatre in Jacobean times. The White Devil (1612) and The Duchess of Malfi (1613) are two of Webster's most renowned plays. Other vengeance tragedies include Thomas Middleton and William Rowley's The Changeling.

Shakespeare also popularized the English sonnet, which altered Petrarch's form significantly. In a 1609 quarto, a collection of 154 sonnets dealing with subjects like as the passing of time, love, beauty, and death were first published.Other important poets of the early 17th century outside

Shakespeare were metaphysical writers John Donne (1572-1631) and George Herbert (1593-1633). Donne's metaphysical poetry, influenced by continental Baroque and adopting as his subject matter both Christian mysticism and sensuality, employs unorthodox or "unpoetic" images, such as a compass or a mosquito, to accomplish surprise effects.George Chapman (1559-1634) was a renowned dramatist best known for his translation of Homer's Iliad and Odyssey into English poetry in 1616. This was the first full translation of either poem into English, and it had a significant impact on English literature.

Sir Francis Bacon (1561-1626) created the term "Knowledge is Power" in his utopian book New Atlantis.The Man in the Moone by Francis Godwin, published in 1638, is widely considered as the earliest piece of science fiction in English literature.The translation of liturgy and the Bible into common languages during the Reformation created new literary models. The Book of Common Prayer (1549) and the Authorised King James Version of the Bible have had enormous influence. The King James Bible, one of the largest translation undertakings in English history up to that point, began in 1604 and was finished in 1611. It carried on the tradition of Bible translation into English from the original languages begun by William Tyndale. (Previous English translations had relied on the Vulgate). It became the Church of England's official Bible, and some regard it as one of the greatest literary masterpieces of all time[6].

During this time, metaphysical poets continued to write. After 1625, both John Donne and George Herbert died, but there emerged a new generation of metaphysical poets, including Andrew Marvell (1621-1678), Thomas Traherne (1636 or 1637-1674), and Henry Vaughan (1622-1695). Their language was funny, with metaphysical conceits – far-fetched or unique similes or metaphors, such as Marvell's analogy of the soul to a drop of dew, or Donne's comparison of the effects of absence on lovers to the operation of a pair of compasses.The Cavalier poets were another major group of poets at the period. They were a significant group of authors from the classes that backed King Charles I during the Wars of the Three Kingdoms (1639-51). (King Charles ruled from 1625 until his death in 1649). Robert Herrick, Richard Lovelace, Thomas Carew, and Sir John Suckling are among the most well-known of these poets. They "were not a formal group, but all were influenced" by Ben Jonson. With a few noteworthy exceptions, the majority of the Cavalier poets were courtiers. Robert Herrick, for example, was not a courtier, yet his style identifies him as a Cavalier poet. Cavalier's writings include allegory and classical references, and are inspired by Latin writers like as Horace, Cicero, and Ovid.

John Milton (1608–74) was a renowned English poet who worked at a period of religious and political turmoil. Though his finest epic poems, notably Paradise Lost (1671), were written during the Restoration period, he is often regarded as the final important poet of the English Renaissance. L'Allegro (1631), Il Penseroso (1634), Comus (a masque), 1638, and Lycidas (1638) are among them. Paradise Regained (1671) and Samson Agonistes (1671) are two of his latter important works. Milton's writings reflect his profound personal beliefs, a desire for independence and self-determination, as well as the pressing concerns and political turmoil of his day. He acquired worldwide notoriety during his lifetime, writing in English, Latin, and Italian, and his renowned Areopagitica (1644), penned in criticism of pre-publication censorship, is one of history's most important and passionate defenses of free speech and press freedom.In William Hayley's 1796 biography, he was referred to as the "greatest English author," and he is still widely considered as "one of the preeminent writers in the English language." The translation of Rabelais' Gargantua and Pantagruel into English by Thomas Urquhart (1611-1660) has been hailed as "the greatest Scottish translation since Gavin Douglas' Eneados." The Restoration of the

Monarchy in 1660 marked a new beginning for writing, both in celebration of the king's new worldly and amusing court and in resistance to it. Theatres in England reopened after being shuttered under Oliver Cromwell's protectorship, Puritanism faded, and the bawdy "Restoration comedy" established a distinctive form. Restoration comedy refers to English comedies composed and performed during the Restoration era, which lasted from 1660 to 1710. Women were also permitted to participate on stage for the first time[7].

With the restoration of the monarchy in Ireland, Ogilby was able to resume his post as Master of the Revels and establish the first Theatre Royal in Dublin at Smock Alley in 1662. Katherine Philips moved to Dublin in 1662 to finish a translation of Pierre Corneille's Pompée, which was performed with great success in 1663 at the Smock Alley Theatre and printed the same year in both Dublin and London. Despite the fact that previous women had translated or written plays, her translation of Pompey was the first rhymed rendition of a French tragedy in English and the first English play written by a woman to be played on a professional theatre.Aphra Behn (one of "The fair triumvirate of wit" women authors) was a prolific playwright and one of the first English professional female writers. Her most famous theatrical triumph was The Rover (1677).

Behn's portrayal of Willmore in The Rover and the clever, poetry-reciting rake Dorimant in George Etherege's The Man of Mode (1676) are both considered as satires on John Wilmot, 2nd Earl of Rochester (1647-1680), an English libertine poet and Restoration court wit. His contemporary Andrew Marvell described him as "the best English satirist," and he is widely regarded as the most significant poet and the most learned of the Restoration wits. His a Satyr against Reason and Mankind is thought to be a Hobbesian critique of rationalism. Rochester's poetic work varies greatly in form, genre, and content. He was a member of a "mob of gentlemen who wrote with ease,"who continued to write poetry in manuscript rather than publish it. As a result, part of Rochester's writing deals with current issues, from satires of courtly matters in libels to parodies of his contemporaries' styles, such as Sir Charles Scroope. Voltaire, who described Rochester as "the man of genius, the great poet," loved his satire for its "energy and fire" and translated certain lines into French to "display the shining imagination his lordship only could boast."

John Dryden (1631-1700) was an English poet, literary critic, translator, and playwright who dominated Restoration England's intellectual life to such an extent that the time became known in literary circles as the Age of Dryden. By producing effective satires, religious pieces, fables, epigrams, compliments, prologues, and plays with it, he established the heroic couplet as a regular form of English poetry; he also brought the alexandrine and triplet into the genre. He constructed a poetic language suitable to the heroic couplet in his poetry, translations, and criticism.

Dryden's best works were in satiric poetry, such as the mock-heroic MacFlecknoe (1682).W. H. Auden referred to him as "the master of the middle style," which was a model for his contemporaries and for much of the 18th century. The significant loss felt by the English literary community at his death was evident from the elegies that it inspired. Alexander Pope (1688-1744) was heavily influenced by Dryden, and often borrowed from him; other 18th century writers were equally influenced by both Dryden and Pope.Though Ben Jonson was poet laureate to James I in England, this was not a legal post at the time, and the actual title of Poet Laureate, as a royal office, was first bestowed on John Dryden by letters patent in 1670. The job was thereafter established as a regular British institution.

DISCUSSION

Diarists John Evelyn (1620-1706) and Samuel Pepys (1633-1703) documented daily life in London as well as the cultural environment of the period. Their writings are among the most significant primary sources for the Restoration era in England, and include firsthand descriptions of many major events, including the Great Plague of London (1644-5) and the Great Fire of London (1666).The Pilgrim's Progress established Puritan preacher John Bunyan (1628-88) as a prominent writer. The Pilgrim's Progress by John Bunyan is an allegory of personal redemption and a guidance to the Christian life. Bunyan speaks on how the individual might overcome the temptations of the mind and body that threaten eternal damnation. The work is written in a plain narrative style, with influences from both theatre and history, but it also displays an understanding of Edmund Spenser's vast allegorical legacy.

In English literature, the late 17th and early 18th centuries (1689-1750) are known as the Augustan Age. Writers of the period "greatly admired their Roman counterparts, imitated their works, and frequently drew parallels between" the modern world and the reign of Roman Emperor Augustus (27 AD - BC 14). Jonathan Swift (1667-1745), William Congreve (1670-1729), Joseph Addison (1672-1719), Richard Steele (1672-1729), Alexander Pope (1688-1744), Henry Fielding (1707-54), and Samuel Johnson (1709-84) were among the notable authors of this time[8].

The Union of the Parliaments of Scotland and England in 1707 to create a single Kingdom of Great Britain, and the establishment of a unified state via the Acts of Union, had minimal influence on English literature or national feeling among English authors. The situation in Scotland was different: the desire to preserve a cultural identity while reaping the benefits of the English literary market and standard language led to what has been termed as the "invention of British literature" by Scottish authors. If English writers thought of Britain at all, they assumed it was simply England writ large; Scottish writers, on the other hand, were more clearly aware of the new state as a "cultural amalgam comprising more than just England." James Thomson's "Rule Britannia!" is an example of Scottish championing of this new national and literary identity.

Tobias Smollett (1721-71) was a Scottish pioneer of the British novel, exploring the prejudices inherent within the country's new social structure through comic picaresque novels, in contrast to the English novel of the 18th century, which continued to deal with England and English concerns rather than exploring the changed political, social, and literary environment. His The Adventures of Roderick Random (1748) is the first major book written in English to have a Scotsman as the hero, and the cosmopolitan voices represented in the story address anti-Scottish prejudice, despite its publication barely two years after the Battle of Culloden[9].The Expedition of Humphry Clinker (1771) brings together characters from Britain's extremes to question how cultural and linguistic differences can be accommodated within the new British identity, and influenced Charles Dickens. Richard Cumberland wrote patriotic comedies depicting characters drawn from the "outskirts of the empire," and his most popular play, "The West Indian" (1771), was performed in North America and the West Indies.

The growth of the English essay eclipsed the early portion of the time in prose.The Spectator, founded by Joseph Addison and Richard Steele, and pioneered the form of the British periodical essay, developing the position of the detached spectator of human existence who may contemplate on the world without urging particular changes in it. However, it was also during

this period that the English novel, which first appeared during the Restoration, emerged as a prominent art form.Daniel Defoe transitioned from journalism and writing imaginary criminal lives with Roxana and Moll Flanders to journalism and creating fictional criminal lives for the press.The English novel is generally regarded as beginning with Daniel Defoe's Robinson Crusoe (1719) and Moll Flanders (1722), though John Bunyan's The Pilgrim's Progress (1678) and Aphra Behn's Oroonoko (1688) are also contenders. Other major 18th-century British novelists include Samuel Richardson (1689-1761), author of the epistolary novels Pamela, or Virtue Re.

If Addison and Steele dominated one sort of literature, Jonathan Swift, the author of the satire Gulliver's Travels, dominated another. Swift grudgingly defended the Irish people against the predations of colonialism in A Modest Proposal and the Drapier Letters. This sparked rioting and arrests, but Swift, who disliked Irish Roman Catholics, was appalled by the injustices he saw.William Hogarth (1697-1764), an English graphic satire and editorial cartoonist, is credited with pioneering Western sequential art. His art spanned from realistic portraiture to a comic-book-style sequence of images titled "modern moral subjects." Much of his work satirizes current politics and practices.

CONCLUSION

English literature focuses on a few similar themes that define virtually all of its tales, many of which are shared with Western literature. Overcoming the monster, poverty to riches, the quest, journey and return, and boy meets girl are the five most regularly recognized and employed.Studying English Literature helps you to get a deep awareness of literary history, theory, and criticism, as well as a broad comprehension of cultures and intellectual traditions.The five major literary forms are poetry, fiction, nonfiction, drama, and prose. Writers may then further divide their work into subgenres.

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CHAPTER 7

ORIGIN OF THE ENGLISH ROMANTIC LITERATURE

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ABSTRACT:

The term "English Romantic literature" refers to a literary movement that arose in the late 18th century and thrived in England into the 19th century. It was a reaction to the Industrial Revolution, urbanization, and Enlightenment rationality. Individualism, creativity, passion, nature, and the supernatural were all stressed in Romantic literature, which challenged the dominant social and cultural standards of the period.

KEYWORDS:

English Literature, Lyrical Ballades, Romantic Movement, Second Half, Visual Arts.

INTRODUCTION

William Blake is regarded as a major figure in the development of Romantic poetry and visual arts.Romanticism was a European artistic, literary, and philosophical movement that began at the close of the 18th century. Scholars consider the publication of William Wordsworth's and Samuel Coleridge's Lyrical Ballads in 1798 to be the start of the movement, and the coronation of Queen Victoria in 1837 to be the end. Romanticism arrived later in other parts of the English-speaking world; in the United States, it arrived around 1820.The Romantic era in England saw significant social upheaval as a result of rural depopulation and the fast rise of congested industrial centers between 1798 and 1832. The movement of so many people in England was caused by two forces: the Agricultural Revolution, which involved enclosures that drove workers and their families off the land, and the Industrial Revolution, which provided employment "in the factories and mills, operated by machines driven by steam-power. "Indeed, Romanticism can be seen as a reaction to the Industrial Revolution, though it was also a revolt against aristocratic social and political institutions[1].

The early 19th-century Romantic movement in English literature has its roots in 18th-century poetry, the Gothic novel, and the novel of sensibility. This includes the graveyard poets, a group of pre-Romantic English poets writing in the 1740s and later, whose works are characterized by their gloomy meditations on mortality, "skulls and coffins, epitaphs and worms" in the context of the graveyard. Some major Gothic poets include Thomas Gray (1716-71), whose Elegy Written in a Country Churchyard (1751) is "the best known product of this kind of sensibility" William Cowper (1731-1800); Christopher Smart (1722-71); Thomas Chatterton (1752-70); Robert Blair (1699-1746), author of The Grave (1743), "which celebrates the horror of death "and Edward Young (1683-1765).

The sentimental novel or "novel of sensibility" is a genre that emerged in the second half of the 18th century. It honors feeling, sentimentalism, and sensibility as emotional and intellectual notions. Sentimentalism, as opposed to sensitivity, was a poetry and prose fiction fad that arose

in response to the Augustan Age's rationality. Sentimental novels rely on emotional reactions from both readers and characters. There are many scenes of anguish and compassion, and the story is structured to progress emotions rather than action. As a consequence, "fine feeling" is elevated, with the characters serving as models for refined, sensitive emotional impact. The ability to express feelings was thought to reveal character and experience, as well as to shape social life and relations. Among the most famous sentimental novels in English are Samuel Richardson's Pamela, or Virtue Rewarded (1740), Oliver Goldsmith's The Vicar of Wakefield (1766), Laurence Sterne's Tristram Shandy (1759-67) and A Sentimental Journey (1768), Henry Brooke's The Fool of Quality (1765-70), Henry Mackenzie.

The Germans Goethe, Schiller, and August Wilhelm Schlegel, as well as the French philosopher and writer Jean-Jacques Rousseau (1712-78), were significant foreign influences. Edmund Burke's A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757) was another important influence. The changing landscape, brought about by the Industrial and Agricultural Revolutions with the expansion of the city and depopulation of the countryside, was another influence. The bad working conditions, increasing class disputes, and environmental degradation prompted a backlash against urbanization and industrialization, as well as a renewed focus on the beauty and importance of nature.

Horace Walpole's 1764 book The Castle of Otranto established the Gothic literature genre, which blends themes of horror and romance. Ann Radcliffe, a pioneering gothic author, presented the brooding character of the gothic villain, who evolved into the Byronic hero. The Mysteries of Udolpho (1795), her most famous and influential work, is generally recognized as the prototypical Gothic book. William Beckford's Vathek (1786) and Matthew Lewis' The Monk (1796) were two more early works in the gothic and horror literary genres. In the United Kingdom, the earliest short stories were gothic tales like Richard Cumberland's "remarkable narrative" The Poisoner of Montremos (1791).The physical landscape is significant in this period's poetry. The Romantics, particularly Wordsworth, are often referred to as "nature poets." These "nature poems," however, indicate broader concerns in that they are often musings on "an emotional problem or personal crisis[2]."

William Blake (1757-1827) was a pioneering poet, painter, and printer. Blake was largely ignored by the main streams of literature of his day, and he is now regarded as a crucial figure in the history of both the poetry and visual arts of the Romantic period. Contemporaries thought Blake was insane because of his eccentric ideas, while subsequent reviewers praised him for his expressiveness and ingenuity, as well as the metaphysical and spiritual undercurrents in his work. Songs of Innocence (1789) and Songs of Experience (1794) are among his most notable works, as are "profound and difficult 'prophecies'" such as Visions of the Daughters of Albion (1793), The Book of Urizen (1794), Milton (1804-1810), and Jerusalem the Emanation of the Giant Albion (1804-1820).

Following Blake, the Lake Poets were a small circle of friends that included William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Robert Southey (1774-1843), and writer Thomas De Quincey (1785-1859). However, at the time, the most renowned poet was Walter Scott (1771-1832). Scott's large narrative poem The Lay of the Last Minstrel received instant popularity in 1805, followed by the whole epic poem Marmion in 1808. Both were set in the distant past of Scotland. The early Romantic poets introduced a new type of emotionalism and introspection, and their birth is highlighted by the Preface to Lyrical Ballads (1798), the first

romantic manifesto in English literature. Wordsworth explores the ingredients of a new sort of poetry in it, one based on the "real language of men" and avoiding the flowery diction of most 18th-century poetry. Wordsworth defines poetry as "the spontaneous overflow of powerful feelings" that "takes its origin from emotion recollected in tranquillity."

The majority of the poems in Lyrical Ballads were written by Wordsworth, though Coleridge contributed one of the great poems of English literature, the long Rime of the Ancient Mariner, a tragic ballad about one sailor's survival through a series of supernatural events on his voyage through the South Seas, and includes the symbolically significant slaying of an albatross. Coleridge is also known for Kubla Khan, Frost at Midnight, Dejection: An Ode, Christabel, and his greatest prose work, Biographia Literaria. His critical work, particularly on Shakespeare, was highly influential, and he contributed to the introduction of German idealist philosophy to English-speaking culture. Coleridge and Wordsworth, along with Carlyle, were major influences on American transcendentalism through Emerson. The Prelude was written in 1799, but it was first published posthumously in 1850. Wordsworth's poetry is notable for how he "inverted the traditional hierarchy of poetic genres, subjects, and style by elevating humble and rustic life and the plain into the main subject and medium of poetry in general" and how, in Coleridge's words, he awakens in the reader a "freshness of sensation" in his depiction of familiar, commonplace objects.

Robert Southey (1774-1843) was another of the so-called "Lake Poets," serving as Poet Laureate for 30 years from 1813 until his death in 1843, albeit his renown has long been overshadowed by that of his contemporaries and companions, William Wordsworth and Samuel Taylor Coleridge. Thomas De Quincey (1785-1859) was an English writer best known for his autobiographical description of his laudanum addiction and its impact on his life, Confessions of an English Opium-Eater (1821). Another prominent writer at this period is William Hazlitt (1778-1830), a friend of both Coleridge and Wordsworth, but he is best remembered today for his literary criticism, particularly Characters of Shakespeare's Plays (1817-18)[3].

Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), and John Keats (1795-1821) are among the Romantic poets of the second generation. Byron, on the other hand, was still influenced by 18th-century satirists and was perhaps the least "romantic" of the three, preferring "the brilliant wit of Pope to what he called the 'wrong poetical system' of his Romantic contemporaries". Byron was dubbed "undoubtedly the greatest genius of our century" by Goethe. A tour to Europe resulted in the first two cantos of Childe Harold's Pilgrimage (1812), a mock-heroic epic about a young man's exploits in Europe, but also a biting satire of London society. The poem contains elements that are thought to be autobiographical, as Byron derived some of the storyline from his travels between 1809 and 1811. However, despite the success of Childe Harold and other works, Byron was forced to leave England for good in 1816 and seek asylum on the Continent, due, among other things, to his alleged incestuous affair with his half-sister Augusta Leigh. This short narrative was inspired by Lord Byron's life and his poem The Giaour (1813). Between 1819 and 1824, Byron released his unfinished epic satire Don Juan, which, while being first lambasted by critics, "was much admired by Goethe, who translated part of it."

Shelley is most known for poems like Ozymandias, Ode to the West Wind, To a Skylark, Music, When Soft Voices Die, The Cloud, The Masque of Anarchy, and Adonais, written after Keats' death. Shelley's early atheism, expressed in the book The Necessity of Atheism, resulted in his expulsion from Oxford and labeled him as a radical agitator and thinker, establishing an early

pattern of marginalization and ostracism from intellectual and political groups of his day. Similarly, Shelley's 1821 essay A Defence of Poetry exhibited a radical view of poetry, in which poets act as "the unacknowledged legislators of the world" because, of all artists, they best perceive the underpinning structure of society. Works such as Queen Mab (1813) reveal Shelley "as the direct heir to the French and British revolutionary intellectuals of the 1790s." Shelley became an idol of the following three or four generations of poets, including important Victorian and Pre-Raphaelite poets such as Robert Browning and Dante Gabriel Rossetti, as well as later W. Yeats, B. Shelley's classic poem The Masque of Anarchy (1819) advocates nonviolence in political protest and action. It is perhaps the earliest contemporary exposition of the idea of peaceful protest. Shelley's lyric impacted and motivated Mahatma Gandhi's passive resistance, and Gandhi often quoted the poem to large crowds.

Though John Keats shared Byron and Shelley's radical politics, "his best poetry is not political," but is particularly noted for its sensuous music and imagery, as well as a concern with material beauty and the transience of life. Among his most famous works are The Eve of St. Agnes, Ode to Psyche, La Belle Dame sans Merci, Ode to a Nightingale, Ode on a Grecian Urn, Od. Clare was the son of a farm labourer who became known for his celebratory representations of the English countryside and his lamentation for the changes taking place in rural England. His poetry underwent a major re-evaluation in the late 20th century and he is often now considered to be among the most important 19th-century poets. His biographer Jonathan Bate states that Clare was "the greate" 19th-century poet. Nobody has ever written more strongly about nature, a rural upbringing, or the alienated and insecure self." Female writers were increasingly active in all genres throughout the 18th century, and by the 1790s, women's poetry was flourishing, with notable poets later in the period including Anna Laetitia Barbauld, Joanna Baillie, Susanna Blamire, and Hannah More[4].

Other women poets include Mary Alcock (c. 1742 - 1798) and Mary Robinson (1758-1800), both of whom "highlighted the enormous discrepancy between life for the rich and the poor",In recent years, there has been increased attention in Dorothy Wordsworth (1771-1855), William's sister, who "was modest about her writing abilities, [but] she produced poems of her own; and her journals and travel narratives certainly provided inspiration for her brother". There has been significant scholarly and critical work done on women poets of this period in recent decades, both to make them available in print or online, and second, to assess and position them within the literary tradition. In particular, Felicia Hemans, while adhering to its forms, began a process of undermining the Romantic tradition, a deconstruction that was continued by Letitia Elizabeth Landon (1802-1838).

The plot of Frankenstein (1818) is said to have come from a waking dream she had in the company of Percy Shelley, Lord Byron, and John Polidori, following a conversation about galvanism and the feasibility of returning a corpse or assembled body parts to life, as well as on the experiments of the 18th-century natural philosopher and poet Erasmus Darwin, who was said to have animated dead matter.Jane Austen's works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism. Her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Austen brings to light the hardships women faced, since they usually did not inherit money, could not work and were largely dependent on their husbands. She reveals not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow. This she does with wit and humour and with endings where all

characters, good or bad, receive exactly what they deserve. Her work brought her little personal fame and only a few positive reviews during her lifetime, but the publication in 1869 of her nephew's A Memoir of Jane Austen introduced her to a wider public, and by the 1940s she had become accepted as a major writer. The second half of the 20th century saw a proliferation of Austen scholarship and the emergence of a Janeite fan culture. Austen's works include Sense and Sensibility (1811), Pride and Prejudice (1813), Mansfield Park (1814), Emma (1815), Northanger Abbey (1817) and Persuasion (1817).

Byron's plays, along with dramatizations of his poems and Scott's novels, were much more popular on the Continent, particularly in France, and several were turned into operas, many of which are still performed today.Wales had its own Romantic movement, particularly in Welsh literature (which was seldom translated or recognized beyond Wales). The Welsh scenery and history influenced the Romantic imagination of Britons, particularly in travel writings and Wordsworth's poetry.The "poetry and bardic vision" of Edward Williams (1747-1826), better known by his bardic name Iolo Morganwg, bear the hallmarks of Romanticism. "His Romantic image of Wales and its past had a far-reaching effect on the way in which the Welsh envisaged their own national identity during the nineteenth century[5]."

James Macpherson was the first Scottish poet to gain an international reputation. Claiming to have found poetry written by the ancient bard Ossian, he published "translations" that acquired international popularity, being proclaimed as a Celtic equivalent of the Classical epics. Fingal, written in 1762, was speedily translated into many European languages, and its appreciation of natural beauty and treatment of the ancient legend have been credited, more than any single work, with bringing about the Romantic movement in European, and especially in German literature, through its influence on Johann Gottfried von Herder and Johann Wolfgang von Goethe. It was also popularised in France by figures that included Napoleon. Eventually it became clear that the poems were not direct translations from the Gaelic, but flowery adaptations made to suit the aesthetic expectations of his audience. Both Robert Burns (1759–96) and Walter Scott (1771–1832) were highly influenced by the Ossian cycle. Robert Burns (1759–1796) was a pioneer of the Romantic Movement, and after his death he became a cultural icon in Scotland. As well as writing poems, Burns also collected folk songs from across Scotland, often revising or adapting them. His Poems, chiefly in the Scottish Dialect was published in 1786. Among poems and songs of Burns that remain well known across the world are, Auld Lang Syne; A Red, Red Rose; A Man's A Man for A' That; To a Louse; To a Mouse; The Battle of Sherramuir; Tam o' Shanter and Ae Fond Kiss.

One of the most important British novelists of the early 19th century was Sir Walter Scott, who was not only highly popular, but "the greatest single influence on fiction in the 19th century [and] a European figure".Scott's novel writing career was launched in 1814 with Waverley, often called the first historical novel, and was followed by Ivanhoe. The Waverley Novels, including The Antiquary, Old Mortality, The Heart of Midlothian, and whose subject is Scottish history, are now generally regarded as Scott's masterpieces. He was one of the most popular novelists of the era, and his historical romances inspired a generation of painters, composers, and writers throughout Europe, including Franz Schubert, Felix Mendelssohn and J. M. W. Turner. His novels also inspired many operas, of which the most famous are Lucia di Lammermoor (1835) by Donizetti, and Bizet's La jolie fille de Perth, The Fair Maid of Perth (1867).However, today his contemporary, Jane Austen, is widely read and the source for films and television series, while Scott is comparatively neglected.The European Romantic movement arrived in America in

the early nineteenth century, and American Romanticism was just as multifaceted and individualistic as it had been in Europe. Like the Europeans, American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, whereas human society was corrupt.

The prolific and popular novelist James Fenimore Cooper (1789-1851) began publishing his historical romances of frontier and Indian life, to create a unique form of American literature, beginning with Washington Irving's The Legend of Sleepy Hollow (1820) and Rip Van Winkle (1819); there are picturesque "local color" elements in Washington Irving's essays and especially his travel books.By the mid-nineteenth century, the pre-eminence of British literature was being challenged by writers from the former American colonies, including one of the creators of the new genre of the short story and inventor of the detective story, Edgar Allan Poe (1809-49). Romanticism was a major influence on American writers at this time[6].

The Romantic Movement gave rise to New England Transcendentalism, which portrayed a less restrictive relationship between God and the Universe. The publication of Ralph Waldo Emerson's 1836 essay Nature is usually regarded as the watershed moment at which transcendentalism became a major cultural movement. The new philosophy presented the individual with a more personal relationship with God.The romantic American novel began with Nathaniel Hawthorne's (1804-1864) The Scarlet Letter (1850), a stark drama about a woman cast out of her community for adultery. Hawthorne's fiction had a profound impact on his friend Herman Melville (1819-1891), who used an adventurous whaling voyage to examine such themes as obsession, the nature of evil, and human struggle against the elements in Moby-Dick (1851).

DISCUSSION

The term "Romantic" is indispensable as a term to cover the most distinctive writers who flourished in the last years of the 18th century and the first decades of the 19th: there was no self-styled "Romantic movement" at the time, and the great writers of the period did not call themselves Romantics. It wasn't until August Wilhelm von Schlegel's lectures in Vienna in 1808-09 that a clear difference was made between the "organic," "plastic" elements of Romantic art and the "mechanical" quality of Classicism.

Nonetheless, many of the age's leading authors believed that something new was occurring in the world's affairs. William Blake's declaration in 1793 that "a new heaven is begun" was echoed a century later by Percy Bysshe Shelley's "The world's great age begins anew." "These, these will give the world another heart, / And other pulses," wrote John Keats, alluding to Leigh Hunt and William Wordsworth. New values emerged; in particular, the long-cherished English concept of liberty was being expanded to all spheres of human endeavor. As that concept spread across Europe, it seemed natural to imagine that the period of dictators was drawing to a close.

The growing importance of individual thinking and personal experience in poetry is the most striking element of the period. Whereas the dominant tendency in 18th-century poetics was to exalt the general, to consider the poet as a representative of society addressing a cultured and homogenous audience with the final goal of conveying "truth," the Romantics located the source of poetry in the specific, individual experience. The attitude is expressed with remarkable vehemence in Blake's marginal note on Sir Joshua Reynolds' Discourses: "To Generalize is to be

an Idiot." The poet was regarded as a unique character differentiated from his contemporaries by the depth of his observations, with the workings of his own mind serving as his primary subject matter. Poetry was thought to express its own truth; sincerity was the standard by which it was assessed[7].

The focus on emotion, probably most apparent in Robert Burns' poetry, was a continuation of the older "cult of sensibility," and it is worth recalling that Alexander Pope complimented his father for knowing no language save the language of the heart. However, sentiment had started to gain special attention and may be seen in the majority of Romantic definitions of poetry. Wordsworth defined poetry as "the spontaneous overflow of powerful feeling," and in 1833 John Stuart Mill defined poetry as "feeling itself, employing thought only as the medium of its utterance." It followed that the best poetry was that in which the greatest intensity of feeling was expressed, and thus a new importance was attached to the lyric. Another distinguishing feature of Romantic literature was its departure from the mimetic, or imitative, assumptions of the neoclassical age in favor of a fresh emphasis on imagination. Samuel Taylor Coleridge saw the imagination as the greatest poetic quality, a quasi-divine creative energy that elevated the poet to the status of a deity. Samuel Johnson defined poetry as "invention, imagination, and judgement," but Blake wrote, "One Power alone makes a Poet: Imagination, the Divine Vision."

The poets of this period accordingly placed great emphasis on the workings of the unconscious mind, dreams and reveries, the supernatural, and the childlike or primitive view of the world, the latter regarded as valuable because its clarity and intensity had not been overlaid by the rest. The Romantic approach toward form is another indication of the reduced emphasis on judgment: if poetry must be spontaneous, honest, and passionate, it should be fashioned largely according to the dictates of the creative imagination. Wordsworth advised a young poet, "You feel strongly; trust to those feelings, and your poem will take its shape and proportions as a tree does from the vital principle that actuates it." This organic view of poetry contrasts with the classical theory of "genres," each with its own linguistic decorum, which led to the impression that poetic sublimity was unattainable except in short passages.

A need for new techniques of writing went hand in hand with the new understanding of poetry and the emphasis on a new subject matter. Wordsworth and his contemporaries, notably Keats, thought the prevalent poetic language of the late 18th century to be stale and stiff, or "gaudy and inane," and completely unsuitable for expressing their feelings. It couldn't be the language of emotion for them, therefore Wordsworth attempted to return poetry's vocabulary to that of everyday speech. Wordsworth's actual language, on the other hand, often deviates from his idea. Nonetheless, by the time he wrote his prologue to Lyrical Ballads in 1800, the moment had come for a shift: the agile diction of earlier 18th-century poetry had solidified into a purely conventional language.

While tracing the common components in Romantic poetry is useful, there was little consistency among the writers themselves. It is deceptive to interpret the earliest Romantics' poetry as though it was intended exclusively to reflect their emotions. Their main objective was to alter the intellectual milieu of the day. Since childhood, William Blake had been unhappy with the existing condition of poetry and what he saw as the irreligious drabness of modern thinking. His early development of a mocking humour shield to face a world in which science had become trivial and art insignificant is visible in the satirical An Island in the Moon (written around 1784-

85); he then took the bolder step of setting aside sophistication in the visionary Songs of Innocence (1789).

His thirst for regeneration led him to see the advent of the French Revolution as a watershed point. In writings such as The Marriage of Heaven and Hell (1790-93) and Songs of Experience (1794), he criticized the age's hypocrisies and impersonal cruelties caused by the supremacy of analytic reason in modern philosophy. As it became clear that the Revolution's ideals were unlikely to be realized in his lifetime, he redoubled his efforts to revise his contemporaries' view of the universe and to construct a new mythology centered not on the God of the Bible, but on Urizen, a repressive figure of reason and law whom he believed to be the deity actually worshipped by his contemporaries. The tale of Urizen's ascension was told in The First Book of Urizen (1794) and, more ambitiously, in the unfinished work Vala (later redrafted as The Four Zoas), which was composed between 1796 and 1807[8].

Meanwhile, William Wordsworth and Samuel Taylor Coleridge were delving into the consequences of the French Revolution. Wordsworth, who lived in France in 1791-92 and fathered an illicit child there, was upset when Britain waged war on the republic shortly after his return, splitting his loyalty. He was to ruminate on those events for the remainder of his career, attempting to build a perspective of mankind that would be loyal to his double sense of the sadness of individual human tragedies and the unmet potentialities in humanity as a whole. The first component appears in his early manuscript poems "The Ruined Cottage" and "The Pedlar" (both of which were part of the later Excursion); the second emerged in 1797, when he and his sister, Dorothy, were living in the west of England and had frequent contact with Coleridge. The poems gathered in Lyrical Ballads (1798) were inspired by Dorothy's immediacy of emotion, as shown in her Journals (written 1798-1803, published 1897), and by Coleridge's creative and speculative talent. The collection began with Coleridge's "The Rime of the Ancient Mariner," continued with poems celebrating nature's powers and ordinary people's humane instincts, and concluded with Wordsworth's meditative "Lines Written a Few Miles Above Tintern Abbey," an attempt to articulate his mature faith in nature and humanity.

His research of the link between nature and the human mind continues in The Prelude (1798-99 in two books; 1804 in five books; 1805 in 13 books; reworked constantly and released posthumously, 1850). He identified the importance for a poet of being a kid "fostered alike by beauty and by fear" by a wonderful upbringing here. The Prelude is the most important English statement of the Romantic self-discovery as a matter for art and literature. The poem also emphasizes the work of memory, a theme explored in the "Ode: Intimations of Immortality from Recollections of Early Childhood." By contrast, in poems such as "Michael" and "The Brothers," written for the second volume of Lyrical Ballads (1800), Wordsworth emphasized the pathos and potentialities of ordinary lives.

Coleridge's poetic growth matched Wordsworth's throughout these years. After briefly combining images of nature and the mind in "The Eolian Harp" (1796), he devoted himself to more public concerns in poems of political and social prophecy such as "Religious Musings" and "The Destiny of Nations," but after becoming disillusioned with his earlier politics and encouraged by Wordsworth, he returned to the relationship between nature and the human mind. Poems like "This Lime-Tree Bower My Prison," "The Nightingale," and "Frost at Midnight" (today known as "conversation poems" but collected by Coleridge as "Meditative Poems in Blank Verse") mix delicate depictions of nature with sophisticated psychological commentary.

"Kubla Khan" (1797 or 1798, published 1816), a poem Coleridge said came to him in "a kind of Reverie," represented a new kind of exotic writing, which he also exploited in the supernaturalism of "The Ancient Mariner" and the unfinished "Christabel." At the same time, his lyrical production became irregular. "Dejection: An Ode" (1802), another introspective work that began as a verse letter to Wordsworth's sister-in-law, Sara Hutchinson, vividly evokes the suspension of his "shaping spirit of Imagination[9]."

The ascent of Napoleon led both writers' efforts back to national matters during these years. Wordsworth devoted a series of sonnets to the patriotic cause in 1802. The death of his brother John, a merchant navy captain, in 1805 served as a harsh reminder that, while he was living in retirement as a poet, others were prepared to sacrifice themselves. The topic of obligation would become prevalent in his poems from this point forward. Concerning the Relations of Great Britain, Spain, and Portugal...as Affected by the Convention of Cintra (1809), his political article, concurred with Coleridge's periodical The Friend (1809-10) in lamenting the collapse of principle among policymakers. When The Excursion was first published in 1814 during Napoleon's first exile, Wordsworth announced it as the central section of a larger planned work, The Recluse, "a philosophical Poem, containing views of Man, Nature, and Society." The plan was not realized, and The Excursion was left to stand alone as a poem of moral and religious consolation for those who had been disappointed by the failure of French revolutionary ideals.

Wordsworth and Coleridge both profited from the Regency, which ushered in a revived interest in the arts in 1811. Coleridge's Shakespeare lectures grew popular, his play Remorse was staged briefly, and his collection of poetry Christabel; Kubla Khan: A Vision; The Pains of Sleep was published in 1816. In his narrative of his own evolution, Biographia Literaria (1817), he linked philosophy with literary criticism in a novel manner, making a lasting and significant contribution to literary theory. Coleridge moved to Highgate in 1816, where he was known as "the most impressive talker of his age" (in the words of writer William Hazlitt). His latter theological works had a significant influence on Victorian audiences.

Blake's poetry was unknown during his lifetime. Sir Walter Scott, on the other hand, was regarded as a significant poet for his vivacious and evocative verse tales The Lay of the Last Minstrel (1805) and Marmion (1808). Other poetic authors were likewise held in high regard. Coleridge enthusiastically embraced Charlotte Smith's Elegiac Sonnets (1784) and William Lisle Bowles' Fourteen Sonnets (1789). Thomas Campbell is best known for his patriotic lyrics such as "Ye Mariners of England" and "The Battle of Hohenlinden" (1807), as well as the critical preface to his Specimens of British Poets (1819); Samuel Rogers was known for his brilliant table talk (published after his death in 1856 as Recollections of the Table-Talk of Samuel Rogers), as well as his exquisite but demanding poetry. Thomas Moore, whose Irish Melodies first appeared in 1808, was another popular poet of the time. His sarcastic poems and richly colored story Lalla Rookh: An Oriental Romance (1817) were also very successful. Charlotte Smith was not the only important female poet during this time period. Poems by Helen Maria Williams (1786), Poetical Sketches by Ann Batten Cristall (1795), Sappho and Phaon by Mary Robinson (1796), and Psyche by Mary Tighe (1805) are all important works.

Robert Southey was close to Wordsworth and Coleridge, and was considered a significant part of the "Lake school" of poetry. His ballads and nine "English Eclogues," three of which were first published in the 1799 volume of his Poems, with a prologue explaining that these verse sketches of contemporary life bore "no resemblance to any poems in our language." His "Oriental"

narrative poems Thalaba the Destroyer (1801) and The Curse of Kehama (1810) were successful in their own time, but his fame is based on his prose work the Life of Nelson. George Crabbe composed poetry of a different sort: his sensibility, ideals, much of his language, and heroic couplet verse form are all 18th-century. However, he varies from previous Augustans in his subject matter, focusing on realistic, unsentimental portrayals of the lives of the poor and middle classes. In his collections of poetic stories (in which he predicts several short-story approaches), he has remarkable storytelling abilities as well as extraordinary skills of description. In 1783, he published The Village, an antipastoral novel. Following a lengthy period of inactivity, he returned to poetry with The Parish Register (1807), The Borough (1810), Tales in Verse (1812), and Tales of the Hall (1819), which earned him widespread acclaim in the early nineteenth century[10].

The poets of the next generation shared their forefathers' zeal for liberty (now framed in a new light by the Napoleonic Wars) and were able to benefit from their experiments. Percy Bysshe Shelley, in particular, was passionately engaged in politics, falling under the spell of William Godwin's anarchist beliefs in 1793, when his Enquiry Concerning Political Justice was published. Shelley's revolutionary zeal led him to assert in his critical essay "A Defence of Poetry" (1821, published 1840) that "the most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry," and that poets are "the unacknowledged legislators of the world."

This zeal pervades the early Queen Mab (1813), the long Laon and Cythna (retitled Shelley considered himself as both a poet and a prophet, as seen by the excellent "Ode to the West Wind" (1819). Despite his understanding of real politics, looking for concreteness in his poetry, where his focus is with nuances of perception and the underlying forces of nature, is a mistake: his most typical pictures are of sky and weather, lights and flames. His literary posture inspires the reader to react with an outward desire of their own. It clings to Rousseau's idea in an underlying spirit in humans, one that is more genuine to human nature than the behavior shown and sanctioned by society. In that respect, his subject matter is transcendental and cosmic, and his presentation is entirely suitable. He is a poet of enthusiasm and intensity who has considerable technical talent.

In contrast, John Keats was a sensual and physically specific poet whose early work, such as Endymion (1818), may have an over-luxuriant, cloying affect. However, as his early poem "Sleep and Poetry" shows, Keats was determined to discipline himself: even before February 1820, when he first began to cough blood, he may have known that he didn't have much time left, and he devoted himself to the expression of his vision with feverish intensity. He experimented with many types of poems: "Isabella" (published 1820), an adaptation of a Giovanni Boccaccio story, is a tour de force of artistry in its effort to recreate a medieval atmosphere while still being a poem concerned with modern politics. His epic fragment Hyperion (begun in 1818 and abandoned, published 1820; later begun again and published posthumously as The Fall of Hyperion in 1856) has a new spareness of imagery, but Keats soon found the style too Miltonic and decided to give himself up to what he called "other sensations." Some of these "other sensations" are found in the poems of 1819, Keats's annus mirabilis: "The Eve of St. His great letters demonstrate the breadth of intellect at work in his poems.

Lord Byron, who diverged from Shelley and Keats in subjects and style, was on the same page with them in reflecting their turn toward "Mediterranean" issues. After throwing down the gauntlet in his early poem English Bards and Scotch Reviewers (1809), in which he scorned

poets of sensitivity and avowed his devotion to Milton, Dryden, and Pope, he produced a poetry of dash and flare, sometimes with a stunning hero. His two longest poems, Childe Harold's Pilgrimage (1812-18) and Don Juan (1819-24), his masterwork, furnished him with alternate personae, one a bitter and lonely exile amid Europe's historic monuments, the other a picaresque adventurer enjoying a series of romantic escapades. The gloomy and misanthropic vein was mined further in dramatic poems like Manfred (1817) and Cain (1821), which helped secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings like Beppo (1818), in which he first used the ottava rima form. The casual, careless, incisive manner he established there became a devastating technique in Don Juan and his Southey parody The Vision of Judgment (1822).

Poems Descriptive of Rural Life and Scenery (1820), The Village Minstrel (1821), and The Shepherd's Calendar (1827) were early successes for John Clare, a Northamptonshire man of modest origins. In the late 1830s, both his reputation and mental health began to deteriorate. He spent the last years of his life in a Northampton institution, and the poetry he produced there was rediscovered in the twentieth century. His inherent simplicity and clarity of language, concentrated observation, almost classical elegance, and unpretentious dignity in his approach to life make him one of the most quietly affecting English poets. Thomas Lovell Beddoes, whose violent imagery and obsession with death and the macabre recall the Jacobean dramatists, represents the opposite pole of imagination; metrical virtuosity is displayed in the songs and lyrical passages from his over-the-top tragedy Death's Jest-Book (begun 1825; published posthumously, 1850). George Darley, another minor writer who sought inspiration in the 17th century, has several of his songs from Nepenthe (1835) still in anthologies. Thomas Hood, the comedic writer, also composed social protest songs like "The Song of the Shirt" (1843) and "The Bridge of Sighs," as well as the beautiful Plea of the Midsummer Fairies (1827). "Casabianca," Felicia Hemans' best-known poem, debuted in her collection The Forest Sanctuary (1825). This was followed by the more extensive Records of Woman in 1828.

Henry Brooke's The Fool of Quality (1765-70), Henry Mackenzie's The Man of Feeling (1771), and Charles Lamb's A Tale of Rosamund Gray and Old Blind Margaret (1798) continued the sentimental heritage of Richardson and Sterne into the 1790s. Novels of this kind, however, were progressively derided by reviewers in the late 18th century. Fielding and Smollett's humorous realism continued in a more intermittent manner. John Moore infused the worldly knowledge of his predecessors Zeluco (1786) and Mordaunt (1800) with a cosmopolitan flavor. With the books Evelina (1778), Cecilia (1782), and Camilla (1796), Frances Burney introduced the comedic realism style into the sphere of female experience. Her recognition of the comedic and pedagogical possibilities of a storyline tracing a woman's journey from the nursery to the altar would be influential for many generations of female authors.

More noticeable than these continuations of past forms was Horace Walpole's development of the Gothic novel in The Castle of Otranto (1764). The objective of Walpole was to "blend" the magical storyline of "ancient romance" with the realistic characterisation of "modern" (or novel) romance. Characters would react with dread to exceptional circumstances, and readers would participate vicariously. Walpole's concept was not widely reproduced until the 1790s, when a flood of similar works emerged, perhaps because the brutality of the French Revolution generated a thirst for an equally harsh manner of fiction. Ann Radcliffe, the most influential writer of these tales, differentiated between "terror" and "horror," claiming that terror "expands the soul" via the use of "uncertainty and obscurity," but horror is concrete and particular.

Radcliffe's own writings, particularly The Mysteries of Udolpho (1794) and The Italian (1797), exemplified fear fiction. Vulnerable heroines stranded in crumbling castles are scared by supernatural dangers that turn out to be illusions.

Matthew Lewis, on the other hand, wrote horror fiction. The hero of The Monk (1796) commits both murder and incest, and the heinous details include a lady being imprisoned in a vault filled of decaying human corpses. Later instances of Gothic literature have more complex objectives. Frankenstein; or, The Modern Prometheus (1818) by Mary Shelley is a story of ideas that foreshadows science fiction. The Private Memoirs and Confessions of a Justified Sinner (1824) by James Hogg is a sophisticated examination of religious frenzy and split personality. Even in its most heinous manifestations, Gothic literature may address major political and psychological themes metaphorically.

By the 1790s, realistic fiction had taken on a polemical function, expressing the principles of the French Revolution but losing much of its humorous punch. Robert Bage, a practitioner of this form of fiction, is best known for Hermsprong; or, Man as He Is Not (1796), in which a "natural" hero opposes current society's standards. Thomas Holcroft, a radical, authored two novels inspired by William Godwin's beliefs, Anna St. Ives (1792) and The Adventures of Hugh Trevor (1794). In Things as They Are; or, The Adventures of Caleb Williams (1794), Godwin created the greatest example of this political fiction, adopting tropes from the Gothic novel to enliven a story of social tyranny.Women authors made significant contributions to this ideological argument. Individual rights were lauded by radicals such as Mary Wollstonecraft (Mary, 1788; Maria; or, The Wrongs of Woman, 1798), Elizabeth Inchbald (Nature and Art, 1796), and Mary Hays (Memoirs of Emma Courtney, 1796). Jane West (A Gossip's Story, 1796; A Tale of the Times, 1799), Amelia Opie (Adeline Mowbray, 1804), and Mary Brunton (Self-Control, 1811) were anti-Jacobin novels who emphasized the perils of societal upheaval. Some authors were more partisan, such as Elizabeth Hamilton (Memoirs of Modern Philosophers, 1800) and Maria Edgeworth, whose career spanned Letters for Literary Ladies (1795) through Helen (1834). Castle Rackrent (1800), her pioneering regional book, was a warmly hilarious portrayal of life in 18th-century Ireland that informed Scott's later writing.

Jane Austen is on the conservative side of this ideological fight, but in works that infuse anti-Jacobin and anti-Romantic principles so quietly into love tales that many readers are ignorant of them. Three of her books were written in the late 1790s: Sense and Sensibility (first published in 1811; originally named "Elinor and Marianne"), Pride and Prejudice (1813; originally "First Impressions"), and Northanger Abbey (released posthumously in 1817). Between 1811 and 1817, three further novels were written: Mansfield Park (1814), Emma (1815), and Persuasion (1817, together with Northanger Abbey). Austen mostly employs two common storylines. In one of these, a righteous but ignored heroine is eventually recognized as correct by those who previously looked down on her (for example, Fanny Price in Mansfield Park and Anne Elliot in Persuasion). In the other, a gorgeous but deluded heroine such as Emma Woodhouse in Emma or Elizabeth Bennet in Pride and Prejudice finally emerges from her state of mistake and is rewarded with the spouse she previously loathed or disregarded. On this shaky foundation, Austen builds a compelling argument for the Augustan qualities of common sense, empiricism, and logic against the new "Romantic" ideals of imagination, egoism, and subjectivity. Fielding's comedic genius and beautiful narrative design return to the English book with Austen, along with a unique and lethal sarcasm.

Another brilliant author, Thomas Love Peacock, blended extensive understanding of Romantic concepts with a critical attitude toward them, but in comedic arguments rather than traditional plots. Headlong Hall (1816), Melincourt (1817), and Nightmare Abbey (1818) are astute depictions of contemporaneous intellectual and cultural trends as the two far later novels in which Peacock repeated this effective formula, Crotchet Castle (1831), and Gryll Grange (1860-61). Sir Walter Scott is the only English writer who can really be described as a Romantic novelist. Following a successful career as a poet, Scott transitioned to prose fiction in 1814 with the first of the "Waverley novels." In the first phase of his work as a novelist, Scott wrote about 17th and 18th century Scotland, charting its gradual transition from the feudal era to the modern world in a series of vivid human dramas. The classics of this time include Waverley (1814), Guy Mannering (1815), The Antiquary (1816), Old Mortality (1816), Rob Roy (1817), and The Heart of Midlothian (1818). Scott moved on to works set in medieval England in a second period, starting with Ivanhoe in 1819. Finally, in 1823, he introduced European settings to his historical repertory with Quentin Durward. Scott mixes a comedic sense of social observation with a Romantic sense of landscape and epic grandeur, expanding the scope of the novel in ways that position it to become the dominating literary genre of the late nineteenth century.

The French Revolution sparked a heated discussion over social and political ideals, which was carried out in ardent and sometimes eloquent polemical rhetoric. Edmund Burke's conservative Reflections on the Revolution in France (1790) and Wollstonecraft's A Vindication of the Rights of Men (1790) and A Vindication of the Rights of Woman (1792) responded to Richard Price's Discourse on the Love of Our Country (1789), the latter of which is an important early statement of feminist issues that gained greater recognition in the following century. Much of the Romantic period's literature, notably criticism and the classic essay, reflects the focus on individuality. William Hazlitt, a forthright and subjective critic whose most characteristic work can be found in his lecture collections On the English Poets (1818) and On the English Comic Writers (1819), as well as in The Spirit of the Age (1825), a series of valuable portraits of his contemporaries. Charles Lamb, an even more personal writer, presents a carefully crafted portrayal of himself—charming, amusing, humorous, emotional, and nostalgic in the Essays of Elia (1823) and The Last Essays of Elia (1833).

However, as his superb Letters demonstrate, he was capable of mordant mockery on occasion. Another example of the beauty and humour of the familiar essay in this time is Mary Russell Mitford's Our Village (1832). Thomas De Quincey capitalized on the rising interest in writing about the self by publishing Confessions of an English Opium Eater (1821, updated and extended in 1856), a colorful account of his early experiences. His unusual gift for evoking states of dream and nightmare is best seen in essays like "The English Mail Coach" and "On the Knocking at the Gate in Macbeth"; his essay "On Murder Considered as One of the Fine Arts" (1827; expanded in 1839 and 1854) is an important forerunner of the Victorian Aesthetic movement. Walter Savage Landor's distant, lapidary style shines through in a few short poems and a series of sophisticated Imaginary Conversations that started in 1824.

The Whig quarterly The Edinburgh Review (begun 1802), edited by Francis Jeffrey, and its Tory competitors The Quarterly Review (begun 1809) and Blackwood's Magazine (begun 1817) dominated the era's critical dialogue. Though their assaults on current authors might be scathingly political, they established a high bar for brave and independent journalism. Similar independence was demonstrated by Leigh Hunt, whose outspoken journalism, particularly in his Examiner (begun 1808), had a wide influence, and by William Cobbett, whose Rural Rides

(collected in 1830 from his Political Register) paints a vivid picture of the English countryside of his day in forceful and clear prose.

CONCLUSION

William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord Byron, John Keats, and Mary Shelley are among the most famous English Romantic authors. Their works, which include Wordsworth's "Lyrical Ballads," Coleridge's "The Rime of the Ancient Mariner," Shelley's "Ode to the West Wind," and Keats' "Ode to a Nightingale," illustrate the themes and aesthetics of English Romantic literature. English Romantic literature influenced succeeding literary trends and is still revered for its investigation of the human spirit, appreciation of nature, and timeless themes of love, beauty, and the search of personal independence and authenticity.

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CHAPTER 8

ORIGINS OF ENGLISH POETRY

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ABSTRACT:

The first known English poem is a hymn to the creation, which Bede gives to Caedmon (fl. 658-680), an uneducated herdsman who created extemporaneous poetry in a monastery in Whitby. This is often regarded as the beginning of Anglo-Saxon poetry. According to researchers, the oldest forms of poetry were sung and handed down orally. These were often chants or prayers, but historical tales, directions for daily duties, and fiction may all be considered among the poetry.

KEYWORDS:

Anglo Saxon, Cavalier Poets, English Language, Twentieth Century, War Poets.

INTRODUCTION

The oldest extant English poetry may have been written in Anglo-Saxon, the direct precursor of modern English, as early as the seventh century.The first known English poem is a hymn to the creation, which Bede gives to Caedmon (fl. 658-680), an uneducated herdsman who created extemporaneous poetry in a monastery in Whitby. This is often regarded as the beginning of Anglo-Saxon poetry.Much of the period's poetry is difficult to date or even arrange chronologically; for example, estimates for the date of the great epic Beowulf range from AD 608 to AD 1000, and there has never been anything approaching a consensus. However, certain key moments can be identified. Some poems on historical events, such as The Battle of Brunanburh (937) and The Battle of Maldon (991), appear to have been composed shortly after the events in question, and can thus be dated reasonably precisely.

Anglo-Saxon poetry, on the other hand, is classified based on the manuscripts that exist rather than the year of writing. The four famous poetical codices of the late 10th and early 11th centuries, known as the Cdmon manuscript, the Vercelli Book, the Exeter Book, and the Beowulf manuscript, are the most significant manuscripts.While the amount of poetry that has remained is modest, it is diverse. Beowulf is the only complete heroic epic that has survived, although parts of others such as Waldere and the Finnesburg Fragment demonstrate that it was not unique in its period. Other genres include considerable religious poems, ranging from devotional compositions to biblical paraphrases; elegies such as The Wanderer, The Seafarer, and The Ruin (sometimes interpreted as a description of the Bath ruins); and a plethora of proverbs, riddles, and charms[1].

Beginning with the Norman invasion of England in 1111, the Anglo-Saxon language declined fast as a written literary language. The new nobility mostly spoke Norman, which became the normal language of courts, parliament, and polite society. As the invaders assimilated, their

language and literature merged with the natives': the upper classes' Ol dialect became Anglo-Norman, while Anglo-Saxon experienced a slow transformation into Middle English.

While Anglo-Norman or Latin was chosen for high culture, English literature did not die out, and a number of major works demonstrate the language's evolution. Layamon authored his Brut at the turn of the 13th century, based on Wace's 12th century Anglo-Norman epic of the same name; Layamon's vocabulary is recognizably Middle English, while his prosody retains a significant Anglo-Saxon influence. Geoffrey Chaucer is regarded as one of England's finest poets. Other transitional works, like as romances and poems, and were retained as popular amusement. The English language regained importance throughout time, and in 1362 it superseded French and Latin in Parliament and courts of law.It was with the 14th century that major works of English literature began once again to appear; these include the so-called Pearl Poet's Pearl, Patience, Cleanness, and Sir Gawain and the Green Knight; Langland's political and religious allegory Piers Plowman; Gower's Confessio Amantis; and the works of Chaucer, the most highly regarded English poet of the Middle Ages, who was seen by his contemporaries as a successor to the great tradition of Virgil and Dante.

Although Lydgate and Skelton are well researched, Chaucer's successors in the 15th century have suffered in contrast to him. A group of Scottish authors emerged who were previously thought to be inspired by Chaucer. The growth of Scottish poetry started with James I of Scotland's authoring of The Kingis Quair. This Scottish group's primary poets were Robert Henryson, William Dunbar, and Gavin Douglas. Henryson and Douglas introduced a savage satire that may have owed something to the Gaelic bards, and Douglas' Eneados, a Middle Scots translation of Virgil's Aeneid, was the first complete translation of any major work of classical antiquity into an English or Anglic language.

The Renaissance period and literature arrived in England slowly, with the commonly recognized start date being approximately 1509. It is also often assumed that the English Renaissance lasted until the Restoration in 1660. However, a variety of elements had been laying the groundwork for the introduction of new knowledge long before this start date. As previously stated, a lot of medieval poets were interested in Aristotle's concepts and the works of European Renaissance forefathers such as Dante.Caxton's invention of movable-block printing in 1474 enabled the more rapid distribution of new or freshly rediscovered authors and ideas. Caxton also printed the works of Chaucer and Gower, which contributed to the concept of a national poetry heritage related to its European equivalents. Furthermore, the works of English humanists such as Thomas More and Thomas Elyot contributed to the dissemination of ideas and attitudes connected with new learning to an English audience[2].

The Reformation, Counter-Reformation, and the beginning of the age of English naval strength and abroad exploration and development were three major influences in the foundation of the English Renaissance. The founding of the Church of England in 1535 intensified the process of challenging the previously dominant Catholic worldview in intellectual and cultural life. At the same time, long-distance maritime trips contributed to a new understanding of the nature of the cosmos, which culminated in the ideas of Nicolaus Copernicus and Johannes Kepler.With a few exceptions, the early years of the 16th century are not very noteworthy. The Douglas Aeneid was finished in 1513, and John Skelton penned poetry in the late Medieval and Renaissance genres. Henry VIII, the new monarch, was a poet in his own right.

Thomas Wyatt (1503–42), an early English Renaissance poet. He was responsible for many innovations in English poetry, and together with Henry Howard, Earl of Surrey, introduced the sonnet from Italy into England in the early 16th century. Wyatt's professed object was to experiment with the English tongue, to civilize it, to raise its powers to those of its neighbors. Wyatt borrowed themes from Petrarch's sonnets, although his rhyme systems are very different. Petrarchan sonnets begin with an octave (eight lines) rhyming ABBA ABBA, followed by a (volta) (a dramatic change in the meaning), and then a sestet with varied rhyme schemes. Petrarch's poetry were never concluded with a rhyming couplet. Wyatt uses the Petrarchan octave, but his most popular sestet rhyme scheme is CDDC EE, which introduces the English sonnet with three quatrains and a final couplet.

Elizabethan literature refers to works created during the reign of Queen Elizabeth I (1558-1603). It is distinguished by a number of usually overlapping trends in poetry. Among the most significant of these developments are the introduction and adaptation of themes, models, and verse forms from other European traditions and classical literature, the Elizabethan song tradition, the emergence of a courtly poetry often centered on the figure of the monarch, and the growth of a verse-based drama. Songs were written by a broad spectrum of Elizabethan writers, including Nicholas Grimald, Thomas Nashe, and Robert Southwell. There are also several existing anonymous songs from the same period. Thomas Campion was one of the finest songwriters of all time. Campion's studies with metres based on counting syllables rather than stresses are equally noteworthy. These quantitative meters were based on ancient models and should be considered part of the larger Renaissance resurgence of Greek and Roman aesthetic practices.

The songs were often published in miscellanies or anthologies, such as Richard Tottel's 1557 Songs and Sonnets, or in songbooks with printed music to permit performance. These performances were essential components of both public and private entertainment. By the end of the 16th century, a new group of composers, including John Dowland, William Byrd, Orlando Gibbons, Thomas Weelkes, and Thomas Morley, had helped to elevate the art of Elizabethan song to a new degree of musical sophistication.Iambic meters, based on a metrical foot of two syllables, one unstressed and one stressed, were often used in Elizabethan poetry and plays. However, considerable metrical innovation occurred throughout the time, and many songs, in particular, deviated significantly from the iambic standard[2].

With the strengthening of Elizabeth's rule came the emergence of a true court friendly to poetry and the arts in general. This aided the development of poetry directed at, and often set in, an idealized picture of the courtly environment.Edmund Spenser's The Faerie Queene, which is practically a prolonged hymn of adoration to the queen, and Philip Sidney's Arcadia are two of the best known instances of this. This courtly style is also evident in Spenser's Shepheardes Calendar. This poem symbolizes the introduction of the classical pastoral into an English environment, a genre of poetry that presupposes an aristocratic audience with a certain attitude toward the land and peasants. The explorations of love found in William Shakespeare's sonnets and the poetry of Walter Raleigh and others also suggest a courtly audience.

The effect of classicism on Elizabethan poetry may be seen in Virgil's Aeneid, Thomas Campion's metrical experiments, Spenser's Shepheardes Calender, and plays like as Shakespeare's Antony and Cleopatra. It was usual for poets of the time to draw on subjects from Greek mythology; examples include Shakespeare's Venus and Adonis and Christopher

Marlowe/George Chapman's Hero and Leander. Translations of ancient poetry became increasingly common, with exceptional examples being Arthur Golding's (1565-67) and George Sandys' (1626) renditions of Ovid's Metamorphoses, and Chapman's translations of Homer's Iliad (1611) and Odyssey.

After Elizabethan poetry, English Renaissance poetry may be divided into three strains: the Metaphysical writers, the Cavalier poets, and the Spenser school. However, the lines between these three groupings are not always apparent, and a poet may write in more than one style.Shakespeare also popularized the English sonnet, which altered Petrarch's form significantly. Shakespeare's 154 sonnets, dealing with topics such as the passing of time, love, beauty, and death, were originally published in quarto in 1609.John Milton (1608-74) is regarded as one of the finest English poets, writing at a period of religious and political turmoil. He is often regarded as the final important poet of the English Renaissance, despite the fact that his most famous epic works, notably Paradise Lost (1667), were written during the Restoration period. Milton created many major poems during this time period, including L'Allegro in 1631, Il Penseroso in 1634, Comus (a masque) in 1638, and Lycidas in 1638.

This group of poets who wrote in a clever, sophisticated manner emerged in the early 17th century. John Donne is arguably the most well-known Metaphysical. Others in this group include George Herbert, Thomas Traherne, Henry Vaughan, Andrew Marvell, and Richard Crashaw. John Milton fits under this category in his Comus. The Metaphysical poets fell out of favor in the 18th century, but were rediscovered in the Victorian period. The approval of T. restored Donne's reputation completely. T. S. Eliot in the early twentieth century[3].

Donne's metaphysical poetry, influenced by continental Baroque and adopting as his subject matter both Christian mysticism and sensuality, employs unorthodox or "unpoetic" images, such as a compass or a mosquito, to achieve surprise effects. In "Valediction: Forbidding Mourning," one of Donne's Songs and Sonnets, the points of a compass symbolise two lovers, the lady who is home, waiting, being the center, and her lover sailing away from her being the farthest point. However, the greater the distance, the closer the compass hands are to each other: separation makes love grow fonder. The contradiction or oxymoron is a recurring theme in this poetry, whose worries and concerns also speak of a world of spiritual certainties disturbed by contemporary geographical and scientific discoveries, one that is no longer the center of the universe.

The Cavalier poets were another major group of poets at the period. Cavalier poets wrote in a more lighthearted, graceful, and artificial manner than Metaphysical poets. They were a significant group of authors who emerged from the classes that backed King Charles I during the Wars of the Three Kingdoms (1639-51). (King Charles ruled from 1625 until his execution in 1649). Ben Jonson, Richard Lovelace, Robert Herrick, Edmund Waller, Thomas Carew, Sir John Suckling, and John Denham were among the group's leaders. The Cavalier poets might be considered forerunners of the prominent poets of the Augustan age, who greatly respected them. They "were not a formal group, but all were influenced" by Ben Jonson. With a few noteworthy exceptions, the majority of the Cavalier poets were courtiers. Robert Herrick, for example, was not a courtier, yet his style identifies him as a Cavalier poet. Cavalier's writings include allegory and classical references, and they are influenced by Latin writers like as Horace, Cicero, and Ovid.

The first important poem to emerge in England after the Restoration was John Milton's Paradise Lost (1667), a tragedy of lost grandeur. In its years in France, Charles II's court had acquired a worldliness and refinement that distinguished it from the monarchy that had before the Republic. Even if Charles had sought to reclaim his divine right to the throne, the Protestantism and hunger for power that had developed in the intervening years would have made it impossible.During this age of theological and political unrest, one of the greatest English poets, John Milton (1608-1674), penned. Though his main epic poems were written during the Restoration period, he is often regarded as the last important poet of the English Renaissance. Some of Milton's most notable works were composed before to the Restoration (see above). Paradise Regained (1671) and Samson Agonistes (1671) were two of his final important works. Milton's writings reflect his profound personal beliefs, a desire for independence and self-determination, as well as the pressing concerns and political turmoil of his day. He acquired worldwide notoriety during his lifetime, writing in English, Latin, and Italian, and his renowned Areopagitica (1644), penned in criticism of pre-publication censorship, is one of history's most important and passionate defenses of free speech and press freedom. In William Hayley's 1796 biography, he was dubbed the "greatest English author," and he is still widely considered as "one of the preeminent writers in the English language."

The emerging trend and skepticism promoted the art of satire. Satirical poetry was written by all of the main poets of the time, including Samuel Butler, John Dryden, Alexander Pope, and Samuel Johnson, as well as the Irish poet Jonathan Swift. Their satire often defended public order as well as the existing church and government. However, authors like as Pope exploited their knack for satire to produce caustic works in response to their adversaries or to criticize what they perceived as government societal crimes. Pope's The Dunciad is a satirical murder of two of his literary opponents (Lewis Theobald and Colley Cibber in a later version), conveying the notion that British society was morally, culturally, and intellectually going apart[4].

The 18th century is frequently referred to as the Augustan era, because contemporaneous respect for the ancient world extended to current poetry. The poets not only aimed for a polished high style in imitation of the Roman ideal, but they also translated and emulated Greek and Latin poetry, resulting in metered rationalised exquisite language. Dryden translated all of Virgil's known works, while Pope wrote translations of the two Homeric epics. Horace and Juvenal were both frequently translated and copied, most notably by John Wilmot, Earl of Rochester for Horace and Samuel Johnson for Juvenal in The Vanity of Human Wishes.

During the Restoration era, notable female poets arose, including Aphra Behn, Margaret Cavendish, Mary Chudleigh, Anne Finch, Anne Killigrew, and Katherine Philips. Nonetheless, print publishing by women poets remained comparatively infrequent as compared to that of males, despite manuscript evidence indicating that much more women poets were practicing than previously supposed. However, disapproval of feminine "forwardness" kept many out of print in the early part of the era, and even as the century proceeded, women writers felt the need to explain their forays into the public realm by citing economic need or peer pressure. Throughout the 18th century, women authors were more active in all genres, and by the 1790s, women's poetry was thriving. Anna Laetitia Barbauld, Joanna Baillie, Susanna Blamire, Felicia Hemans, Mary Leapor, Lady Mary Wortley Montagu, Hannah More, and Mary Robinson were notable poets later in the time. There has been a significant amount of academic and critical work done on women poets of the long 18th century in recent decades: first, to recover them and make them accessible in current editions in print or online, and second, to appraise them and place them

within a literary tradition. Poetry started to depart from rigorous Augustan ideals around the end of the 18th century, and a new focus on the poet's sentiments and emotions was developed. This tendency is likely most visible in urban poets' treatment of environment, with a shift away from poetry about formal gardens and landscapes and toward poems about nature as lived in. This new trend's major proponents include Thomas Gray, George Crabbe, Christopher Smart, and Robert Burns, as well as the Irish poet Oliver Goldsmith. These poets may be viewed as forerunners of the Romantic Movement.

The latter quarter of the 18th century saw social and political upheaval in the United States, France, Ireland, and others. In the United Kingdom, there was a rising movement for social reform and a more equitable distribution of power. This was the context in which the Romantic Movement in English poetry arose.William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord Byron, and John Keats were the primary writers of this movement. The publication of Wordsworth and Coleridge's Lyrical Ballads in 1798 is typically seen as the beginning of English Romanticism. However, Blake had been writing from the early 1780s. Much of the attention paid to Blake occurred in the past century, when Northrop Frye studied his work in his book Anatomy of Criticism. Shelley is most known for classic anthology poetic works like Ozymandias, as well as extended visionary poems like Prometheus Unbound. Shelley's seminal poem The Masque of Anarchy advocates for nonviolent protest and political action. It is perhaps the earliest contemporary exposition of the idea of peaceful protest. Mahatma Gandhi's passive resistance was informed and inspired by Shelley's lyric, and he often quoted it to large crowds[5].

The Romantic Movement in poetry emphasized individual creative expression and the desire to create and establish new forms of expression. With the exception of Byron, the Romantics rejected the 18th-century poetic standards, and each of them looked to Milton for inspiration, yet each derived something different from Milton. They also place a high value on their personal uniqueness.The Romantics believed that the moment of creation was the most significant in poetic expression and that it could not be recreated after it had gone. Because of this new focus, incomplete poems (such as Coleridge's "Kubla Khan" and "Christabel") were nonetheless included in a poet's body of work. This notion, however, was refuted in Zachary Leader's 1996 paper Revision and Romantic Authorship.

Furthermore, the Romantic period saw a change in the usage of language. Wordsworth and his fellow Romantic poets focused on using poetic language for a wider audience, in contrast to the mimetic, tightly constrained Neo-Classic poems (although it is important to note that the poet wrote first and foremost for his/her own creative expression). Shelley asserts in "Defense of Poetry" that poets are "creators of language" and that the poet's task is to renew language for their culture.The Romantics were not the only notable poets of the period. The late Augustan voice is merged with a peasant's first-hand experience in John Clare's writing to generate probably some of the best nature poetry in the English language. Walter Savage Landor is another modern poet who does not belong to the Romantic Movement. Landor was a classicist whose poetry bridged the gap between the Augustans and Robert Browning, who appreciated it much.

The Victorian era saw significant political, social, and economic development. Following the loss of the American colonies, the Empire began a period of rapid growth. This expansion, along with increased industrialisation and mechanisation, resulted in an era of sustained economic

prosperity. The Reform Act of 1832 marked the start of a process that would finally result in universal suffrage.John Clare, Alfred Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Christina Rossetti, Dante Gabriel Rossetti, Robert Louis Stevenson, Oscar Wilde, William Butler Yeats, Rudyard Kipling, Thomas Hardy, and Gerard Manley Hopkins were among the major Victorian poets, though Hopkins was not published until 1918.

John Clare became noted for his joyous depictions of the English countryside as well as his grief at its destruction. Clare, according to his biographer Jonathan Bate, was "the greatest working-class poet England has ever produced; no one has ever written more powerfully of nature, of a rural childhood, and of the alienated and unstable self."Tennyson was the Spenser of the new era, and his Idylls of the Kings might be seen as a Victorian version of The Faerie Queen, that is, a poem that seeks to give a mythological basis for the concept of empire.

The Brownings spent most of their time away from England, and much of their poetry explored European patterns and content. The dramatic monologue was Robert Browning's major invention, which he exploited to full effect in his epic verse masterpiece The Ring and the Book. Elizabeth Barrett Browning is most known for her poem Sonnets from the Portuguese, but her epic poem Aurora Leigh is a classic of nineteenth-century female writing.Wordsworth affected Matthew Arnold greatly, and his poem Dover Beach is frequently seen as a forerunner of the modernist movement. Hopkins wrote in relative obscurity, and his work was not widely distributed until after his death. His distinctive style (which included "sprung rhythm" and a strong focus on rhyme and alliteration) had a significant effect on many poets of the 1940s[6].

The Pre-Raphaelite Brotherhood was a mid-nineteenth-century artistic organization aimed to reforming what they saw as shoddy Mannerism painting of the time. Although primarily concerned with the visual arts, Dante Gabriel Rossetti was a poet of some ability, while his sister Christina Rossetti is widely regarded as a greater poet, whose contribution to Victorian poetry is comparable to that of Elizabeth Barrett Browning. Many of the themes of the Pre-Raphaelite movement are shared by the Rossettis' poetry: an interest in Medieval models, an almost obsessive attention to visual detail, and an occasional inclination to fall into whimsy.Dante Rossetti collaborated with and influenced famous arts and crafts painter and poet William Morris. Morris shared the Pre-Raphaelites' passion in European Middle Ages poetry, even making several illuminated manuscript volumes of his work.

English writers started to take an interest in French symbolism around the end of the century, and Victorian poetry entered a decadent fin de siècle phase. The Yellow Book poets, who adhered to the ideals of Aestheticism and included Algernon Charles Swinburne, Oscar Wilde, and Arthur Symons, and the Rhymers' Club poets, who included Ernest Dowson, Lionel Johnson, and William Butler Yeats, arose.The Victorian age was rife with comic poems. Magazines such as Punch and Fun magazine brimmed with amusing invention and were intended at a well-educated readership. The Bab Ballads are the most renowned collection of Victorian comedy poems. The Victorian period lasted into the early years of the twentieth century, and two personalities emerged as the major representatives of Victorian poetry to serve as a bridge into the new. It was Yeats and Thomas Hardy. Although Yeats was not a modernist, he learned a lot from the new poetry groups that arose around him and adapted his work to the new conditions. Hardy was a more conventional character in terms of technique, and he became a reference point for many anti-modernist responses, particularly from the 1950s forward.

A. E. Housman (1859 - 1936) was a Victorian-era poet who initially wrote in the 1890s but only became well-known in the twentieth century. A Shropshire Lad (1896) is Housman's most famous cycle of poetry. This collection was turned down by several publishers, so Housman self-published it, and the work only became popular when "the advent of war, first in the Boer War and then in World War I, gave the book widespread appeal due to its nostalgic depiction of brave English soldiers". The poems' wistful evocation of doomed youth in the English countryside, in spare language and distinctive imagery, appealed strongly to late Victorian and Edwardian taste, and the fa In 1922, Housman released another extremely popular collection, Last Poems, and a third book, More Poems, was published posthumously in 1936[7].

The Georgian poets were the first significant post-Victorian grouping. Their work was published in a series of five anthologies called Georgian Poetry, edited by Edward Marsh and published by Harold Monro. Edmund Blunden, Rupert Brooke, Robert Graves, D. H. Lawrence, Walter de la Mare, and Siegfried Sassoon were among the poets represented. Their poetry, which inclined toward the romantic, was a response to the decadence of the 1890s.Brooke and Sassoon went on to become well-known war poets, whereas Lawrence immediately distanced himself from the group and became connected with the modernist movement. Graves also separated himself from the group and began writing poems in response to his belief in a primordial muse known as The White Goddess. Other important war poets include Isaac Rosenberg, Edward Thomas, Wilfred Owen, May Cannan, and, from home, Thomas Hardy and Rudyard Kipling. Kipling wrote the classic inspiring poem If, which evokes Victorian stoicism as a typical British virtue. Although several of these poets expressed socially conscious opposition to the war, the majority remained technically orthodox and conventional.

Imagism is regarded as the first organized modernist literary movement in the English language. It was an early twentieth-century Anglo-American modernist poetry movement that favored precision of imagery and clear, sharp language, and it marked the start of a revolution in the way poetry was written. D. was one of the English poets that participated in this group. H. Lawrence, Richard Aldington, T. E. Hulme, F. S. Flint, Ford Madox Ford, Allen Upward, and John Cournos are among the cast members.T. was an influential figure in British modernism inspired by imagism. S. Eliot, who migrated to Britain in 1914 and authored "The Wasteland" in 1922 before becoming a citizen in 1927. Other English modernists include the Scot Hugh MacDiarmid, Mina Loy, and Basil Bunting, as well as the London-Welsh poet and painter David Jones, whose debut book, In Parenthesis, was one of the very few experimental poems to emerge from World War I.

The poets who emerged in the 1930s had two characteristics: they were all born too late to have any meaningful knowledge of the pre-World War I world, and they grew up in an era of social, economic, and political chaos. Perhaps as a result of these circumstances, themes of community, social in justice, and conflict seem to dominate the decade's poetry.Four poets dominated the decade's poetic space: W. H. Auden, Stephen Spender, Cecil Day-Lewis, and Louis MacNeice, albeit the last is at least as important in Irish poetry history. These poets were all politically engaged on the Left, at least in their early days. While they respected Eliot, they also signified a departure from the technological achievements of their modernist forefathers. A lot of other, less durable poets followed in his footsteps. Michael Roberts, whose New Country anthology exposed the group to a broader audience and gave them their moniker, was one of them.

In the 1930s, a new generation of English surrealist poets emerged, led by David Gascoyne, Hugh Sykes Davies, George Barker, and Philip O'Connor. These poets resorted to French models

rather than New Country poets or English-language modernism, and their works demonstrated the significance of later English experimental poets by broadening the breadth of the English avant-garde tradition.Other notable poets of the time were John Betjeman and Stevie Smith, who stood outside of all schools and organizations. Betjeman was a gently sarcastic Middle English poet who was skilled in a variety of poetry approaches. Smith had a completely unique one-off voice. The 1940s began with the United Kingdom at war, and in response, a new generation of war poets formed. Keith Douglas, Alun Lewis, Henry Reed, and F. were among them. Prince, T. These poets' work, like that of the First World War poets, may be considered as an intermission in the history of twentieth-century poetry. Many of these war poets owed much to the poets of the 1930s, but their work arose out of the specific conditions in which they found themselves living and fighting.

The New Romantic movement, which includes Dylan Thomas, George Barker, W. S. Graham, Kathleen Raine, Henry Treece, and J. D. Salinger, was the dominant tendency in postwar 1940s contemporary poetry. Hendry, F. These authors regarded themselves as rebelling against the New Country poets' classicism. They looked to Gerard Manley Hopkins, Arthur Rimbaud, and Hart Crane for inspiration, as well as James Joyce's wordplay. Thomas, in particular, aided the emergence of Anglo-Welsh poetry as a distinct force[8]. Lawrence Durrell, Bernard Spencer, Roy Fuller, Norman Nicholson, Vernon Watkins, R. S. Thomas, and Norman MacCaig were among the other notable poets who emerged in the 1940s. Watkins and Thomas in Wales, Nicholson in Cumberland, and MacCaig in Scotland illustrate a movement toward regionalism with poets writing about their respective locations.

The 1950s were dominated by three groups of poets: The Movement, The Group, and poets defined by the phrase Extremist Art, coined by A. Sylvia Plath, an American poet, is described by Alvarez.The poets of the Movement first came to public attention in Robert Conquest's 1955 book New Lines. Philip Larkin, Elizabeth Jennings, D. J. Enright, Kingsley Amis, Thom Gunn, and Donald Davie formed the heart of the group. They were associated with anti-modernism and anti-internationalism, and they looked to Hardy as a model. However, both Davie and Gunn eventually changed their minds.

The Group, as their name suggests, was a group of poets who met for weekly conversations under the direction of Philip Hobsbaum and Edward Lucie-Smith. Martin Bell, Peter Porter, Peter Redgrove, George MacBeth, and David Wevill were among the other poets in the Group. Hobsbaum taught in Belfast for a period and had a formative influence on young Northern Irish poets such as Seamus Heaney. Plath's ex-husband Ted Hughes, Francis Berry, and Jon Silkin were among the other poets involved with Extremist Art. These poets are frequently likened to the German Expressionist school.During this decade, a number of new poets writing in a modernist spirit began to publish their work. Charles Tomlinson, Gael Turnbull, Roy Fisher, and Bob Cobbing were among them. These poets are today recognized as forerunners of some of the key breakthroughs that occurred during the next two decades.

With the advent of Seamus Heaney, Tom Paulin, Paul Muldoon, and others in the early 1960s, the center of gravity of mainstream poetry shifted to Northern Ireland. In England, the most coherent groups may be found to cluster around what can be roughly considered the modernist tradition and rely on both American and indigenous models.The British Poetry Revival was a wide-ranging collection of groupings and subgroupings that embraces performance, sound, and concrete poetry, as well as the legacy of Pound, Jones, MacDiarmid, Loy, and Bunting, the

Objectivist poets, the Beats, and the Black Mountain poets, among others, in the late 1960s and early 1970s. Among the leading poets affiliated with this movement is J. Lee Harwood, H. Prynne, Eric Mottram, Tom Raworth, Denise Riley, and H. Prynne[9].

Adrian Henri, Brian Patten, and Roger McGough were the Mersey Beat poets. Their work was an overt effort to create an English counterpart to the Beats. Many of their poems were written in opposition to the existing social order and, in particular, the fear of nuclear war. Although Adrian Mitchell is not a Mersey Beat poet, he is often identified with the group in critical debate. They have also been likened to contemporary poet Steve Turner.Geoffrey Hill, who died in 2016, was regarded as one of the most distinguished poets of his generation." Hill was first published in the 1950s, and the last three decades of the twentieth century saw a number of short-lived poetic groupings, including the Martians, as well as a general trend towards what has been termed 'Poeclectics,' namely an intensification within individual poets'

DISCUSSION

Thomas Warton's The History of English Poetry, from the End of the Eleventh to the Beginning of the Eighteenth Century (1774-1781) was a groundbreaking and significant literary history. Only three complete volumes were ever published, covering the period from the late Middle Ages to Queen Elizabeth's reign, but their portrayal of English poetry in the Late Middle Ages and Renaissance was unparalleled for many years, and played a role in pushing British literary taste toward Romanticism. It is often regarded as the earliest narrative English literary history. Warton most likely started studying the History in the 1750s, although he did not begin writing seriously until 1769. He saw his work as chronicling "the transitions from barbarism to civility" in English poetry, but he also had a Romantic love of medieval poetry for its own sake. The first volume, published in 1774 and followed by a second edition the following year, is prefaced by two dissertations: one on "The Origin of Romantic Fiction in Europe," which he believed was in the Islamic world, and the other on "The Introduction of Learning into England," which deals with the revival of interest in Classical literature. Then the real History starts. Warton chose not to discuss Anglo-Saxon poetry, purportedly because it predated "that era, when our national character began to dawn," but more likely because his mastery of the language was insufficient to assist him. Instead, he started with the Norman Conquest's influence on the English language before going on to vernacular chronicles. Following that, there will be studies of numerous Middle English romances, Piers Plowman, and Early Scots historical literature. The book concludes with a lengthy and extensive examination of Geoffrey Chaucer's writings. The second book was published in 1778. It begins with John Gower, Thomas Hoccleve, John Lydgate, and the debate over the validity of Thomas Rowley's poetry (which, as Warton demonstrates, were forgeries by Thomas Chatterton), before going on to Stephen Hawes and other poets of Henry VII's reign. He spends some time studying the Scottish Chaucerians before returning to England and John Skelton. The book concludes with chapters on mystery plays, continental humanism, and the Reformation. The third book, published in 1781, opens with a dissertation on the Gesta Romanorum, one of many portions of the History that do not follow chronological order.

He continues with the Earl of Surrey, Thomas Wyatt, Tottel's Miscellany, John Heywood, Thomas More, and another out-of-order study, this time of the Middle English romance Ywain and Gawain. The Mirror for Magistrates is followed by Thomas Sackville, Richard Edwardes, and a comprehensive overview of Elizabethan poetry. His fourth book was never fully published, albeit 88 pages were printed in 1789. It is commonly assumed that antiquary Joseph Ritson's

attacks on the History were the reason Warton stopped publishing, but other theories have been proposed: that he found the wide variety of 16th century literature difficult to bring within a simple narrative structure; that he found himself unable to reconcile his Romantic and Classical attitudes toward early poetry; and that the further he left his greatest love, the era of romance, behind him, the less interested he became.

As medievalist study grew, the necessity for modification in Warton's History became more apparent. A fresh and extended version of the History was released in 1824, with additional comments by Joseph Ritson, George Ashby, Francis Douce, Thomas Park, and the editor, Richard Price, among others. Richard Taylor's 1840 edition included additional comments by Frederic Madden, Thomas Wright, Richard Garnett, Benjamin Thorpe, J. M. Kemble, and others. Finally, in 1871, William Carew Hazlitt re-edited the History. Frederic Madden, Thomas Wright, Walter Skeat, Richard Morris, and Frederick Furnivall all contributed to this rendition.

Warton's History has all the benefits and drawbacks of a pioneering book. Because it was almost the first publication to provide ordinary readers with information about Middle English poetry, the initial edition received a generally positive reaction. In its assessment of the first book, The Gentleman's Magazine called it "this capital historical piece," and said that "every connoisseur will be curious to view the original, and impatient for the completion of it." The third book, according to the same journal, "does equal credit to Mr. Warton's taste, judgment, and erudition, and makes us impatiently desirous of more." In The Decline and Fall of the Roman Empire, Edward Gibbon highlighted the History, claiming it was written "with the taste of a poet and the minute diligence of an antiquarian." However, the acclaim was not universal. Warton's practice of putting in graphic material indiscriminately irritated both Horace Walpole and William Mason.

A more dangerous attack came from Joseph Ritson, whose pamphlet Observations on the Three First Volumes of the History of English Poetry chastised Warton for the numerous mistranslations, misinterpretations, and errors of fact that his book inevitably contained as the very first attempt to map the Middle English world. This resulted in a lengthy and occasionally heated dialogue between Warton, Ritson, and their respective followers in the journals. Ritson continued the assault in subsequent publications for the remainder of his life, culminating in the venomous "Dissertation on Romance and Minstrelsy" in 1802.

By the time the dust cleared from this argument, everyone knew that the History could not be accepted implicitly, but it continued to be appreciated by a new generation whose taste for earlier English poetry had been developed by Warton's book, along with Percy's Reliques. The influence of those two books on the development of the Romantic spirit can be seen in Robert Southey's description of the History as "an enormous commonplace book from the perusal of which we rise, our fancy delighted with beautiful imagery and with the happy analysis of ancient tale and song," and in Walter Scott's description of the History as "an immense commonplace book...from the perusal of which we rise, our fancy delighted with beautiful imagery and with the happy analysis of ancient tale and song."

CONCLUSION

The earliest known 'poetic' work is "Hymn to the Death of Tammuz," which dates from 2500 to 3000 years BC3. The similarly old Gilgamesh Epic has been preserved on inscribed tablets going back to about 1200 BC. Writing was a novel technology that took at least two millennia to

dominate. Enheduanna is a remarkable character who wrote a series of songs devoted to the priestess Inanna. She was a Sumerian high priestess who lived roughly 1,500 years before Homer in the 23rd century BC. Enheduanna was a Sumerian moon deity Nanna priestess who resided in the city of Ur (modern-day Iraq). The earliest known "poems" are anonymous, such as the Hindu Rig Vedas, the Gilgamesh Epic, and the Song of the Weaver by an unnamed Egyptian of the Second Dynasty. The Psalms and The Iliad are both "attributed" to David and Homer, although careful research has never awarded them exclusive credit.

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CHAPTER 9

A BRIEF OVERVIEW ON ORIGIN OF THE AMERICAN LITERATURE

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ABSTRACT:

American literature is the result of a wide range of peoples, places, ideas, and lifestyles. Aside from the inherent joy and utility of learning more about the history of this literature, a concentration in American literature or American studies may assist students in a variety of ways.American literature offers a distinct view on the world. When recording the evolution of American literature, people explore many topics such as The American Dream, Coming of Age, Justice and Injustice, The Pursuit of Happiness, and Freedom and Dignity.

KEYWORDS:

American Literature, Book Award, Nobel Prize, Native American, National Book.

INTRODUCTION

American literature is defined as literature published or produced in the United States of America and its predecessor colonies. Thus, the American literary tradition is part of the larger tradition of English-language literature, but it also includes literature from other traditions produced in the United States and in other immigrant languages. Additionally, Native Americans have a rich oral storytelling tradition.The political works of Benjamin Franklin, Alexander Hamilton, Thomas Paine, and Thomas Jefferson during the American Revolutionary Period (1775–1783) are important. William Hill Brown's The Power of Sympathy, published in 1791, is an early book. In the early-mid nineteenth century, writer and critic John Neal helped advance America's progress toward a distinct literature and culture by criticizing predecessors such as Washington Irving for imitating their British counterparts and influencing others such as Edgar Allan Poe. Ralph Waldo Emerson founded the important Transcendentalism movement, which inspired Henry David Thoreau, author of Walden[1].

The controversy around abolitionism inspired authors such as Harriet Beecher Stowe, as well as slave tales such as Frederick Douglass'. The Scarlet Letter (1850) by Nathaniel Hawthorne and Moby-Dick (1851) by Herman Melville both addressed the dark side of American history. Walt Whitman, Herman Melville, and Emily Dickinson were major nineteenth-century American poets. Mark Twain was the first significant American author born outside of the East Coast. With works such as The Portrait of a Lady (1881), Henry James acquired worldwide acclaim.

After WWI, modernist literature repudiated nineteenth-century structures and ideals. F. Scott Fitzgerald caught the carefree attitude of the 1920s, but John Dos Passos, Ernest Hemingway, who made his name with The Sun Also Rises and A Farewell to Arms, and William Faulkner experimented with forms. Among the American modernist poets were Wallace Stevens, T. S. Eliot, Robert Frost, Ezra Pound, and E. M. Forster. Cummings, E. John Steinbeck, author of The Grapes of Wrath (1939), was a Depression-era novelist. The United States' participation in

World War II impacted works like Norman Mailer's The Naked and the Dead (1948), Joseph Heller's Catch-22 (1961), and Kurt Vonnegut Jr.'s Slaughterhouse-Five (1969). Among the prominent playwrights of these years was Eugene O'Neill, who earned the Nobel Prize. Tennessee Williams and Arthur Miller, as well as the musical theater, dominated drama in the mid-twentieth century.

In the late twentieth and early twenty-first centuries, there has been increased popular and academic acceptance of literature written by immigrant, ethnic, Native American, and LGBT writers, as well as writings in languages other than English. Pioneers in these fields include Asian American authors such as Maxine Hong Kingston, Native American Louise Erdrich, and African Americans Ralph Ellison, James Baldwin, and 1993 Nobel Laureate Toni Morrison. Bob Dylan, a folk-rock artist, was awarded the Nobel Prize in Literature in 2016.Mythologies of the Americas' indigenous peoples, American Indian literary nationalism, Hawaiian literature, Indigenous literatures in Canada, List of authors from the Americas' indigenous peoples, Mesoamerican literature, and Mexican literaturePrior to the introduction of European colonists, numerous Native American tribes had oral literature. Some tribes' traditional areas cross national lines, and such literature is not homogenous, but rather represents the many traditions of these peoples.

The first publication in English by a Native American, A Sermon Preached at the Execution of Moses Paul, an Indian, by Samson Occom of the Mohegan tribe, was published in 1771 and went through 19 editions. The Life and Adventures of Joaquin Murieta (1854) by John Rollin Ridge (Cherokee, 1827-67) was the first Native American novel, and O-gi-maw-kwe Mit-I-gwa-ki (Queen of the Woods) (1899) by Simon Pokagon (Potawatomi, 1830-99) was "the first Native American novel devoted to the subject of Indian life"

The awarding of the Pulitzer Prize to N. W. Burroughs in 1969 was a watershed moment in the development of Native American writing in English. House Made of Dawn (1968) by Scott Momaday (Kiowa tribe).The Thirteen Colonies have long been seen to be the epicenter of early American writing. However, the first European settlements in North America had been established elsewhere many years earlier, and the English language's dominance in American culture had not yet become apparent. The first item printed in Pennsylvania was in German, and it was the largest book printed in any of the colonies before the American Revolution. Spanish and French had two of the strongest colonial literary traditions in the areas that now comprise the United States, and discussions of the two languages were common. Furthermore, among the many distinct Native American tribes on the continent, there was a plethora of oral literary traditions. Political developments, on the other hand, would ultimately make English the lingua franca and literary language of choice for the colonies as a whole. Among these events was the English takeover of the Dutch colony of New Amsterdam in 1664, when the English renamed it New York and switched the governmental language from Dutch to English[2].

Only roughly 250 distinct articles were printed from the main printing presses in the American colonies between 1696 and 1700. This is a minor amount when compared to the production of London printers at the period. Because London printers published New England writers' works, the corpus of American literature was bigger than what was published in North America. Printing, however, was developed in the American colonies before it was permitted in much of England. Printing in England has long been restricted to four cities where the government could oversee what was published: London, York, Oxford, and Cambridge. As a result, the colonies

entered the modern world before their provincial English equivalents. Some of the early American literature consisted of pamphlets and works promoting the virtues of the colonies to both European and colonial audiences. Captain John Smith, with his writings A True Relation of Such Occurrences and Accidents of Noate as Hath Happened in Virginia, might be regarded the first American novelist. The Generall Historie of Virginia, New England, and the Summer Isles (1608) and The Generall Historie of Virginia, New England, and the Summer Isles (1624). Daniel Denton, Thomas Ashe, William Penn, George Percy, William Strachey, Daniel Coxe, Gabriel Thomas, and John Lawson were among those who wrote in this style.

Religious conflicts that drove colonization in America were key subjects in early American literature. The History of New England, a diary authored by John Winthrop, detailed the theological origins of the Massachusetts Bay Colony. Edward Winslow also kept a journal of the first years after the landing of the Mayflower. "A Model of Christian Charity" was a Sermon given aboard the Arbella (the flagship of the Winthrop Fleet) in 1630 by John Winthrop, the first governor of Massachusetts. This paper defined the ideal society that he and the other Separatists would construct in order to achieve a "Puritan utopia." Increase Mather and William Bradford, author of the record published as a History of Plymouth Plantation, 1620-47, were among the other religious authors. Others, like as Roger Williams and Nathaniel Ward, pushed more vehemently for the separation of state and religion. Others, like as Thomas Morton, had little regard for the church; in his book The New English Canaan, Morton insulted the Puritans and argued that the surrounding Native Americans were superior people than them[3].

Other late publications by Daniel Gookin, Alexander Whitaker, John Mason, Benjamin Church, and Daniel J. Tan documented disputes and interactions with Indians. The Bible was translated into the Algonquin language by John Eliot in 1663 as Mamusse Wunneetupanatamwe Up-Biblum God. It was the first full Bible printed in the Western hemisphere; Stephen Daye produced 1,000 copies on the first printing press in the American colonies.Cotton Mather stands out among the second generation of New England immigrants as a theologian and historian who documented the history of the colonies with an eye toward God's work in their midst and linking the Puritan leaders with the great heroes of the Christian faith. His most famous works are the Magnalia Christi Americana (1702), Wonders of the Invisible World, and The Biblia Americana.

The Great Awakening, a religious awakening in the early 18th century that stressed Calvinist philosophy, was represented by Jonathan Edwards and George Whitefield. Thomas Hooker, Thomas Shepard, John Wise, and Samuel Willard are some more Puritan and religious authors. Samuel Sewall who published a journal detailing everyday life in the late 17th century and Sarah Kemble Knight who also maintained a diary were less rigid and serious authors. The colonies' writing was not limited to New England; southern literature was flourishing at the same period. Planter William Byrd's diary and The History of the Dividing Line (1728) described the expedition to survey the swamp between Virginia and North Carolina, but also commented on the differences between American Indians and white settlers in the area. In a similar book, Travels through North and South Carolina, Georgia, East and West, William Bartram described the Southern landscape and the Indian tribes he encountered; Bartram's book was popular in Europe,

As the colonies headed toward independence from Britain, J. Letters from an American Farmer (1782), by Hector St. John de Crèvecoeur, addresses the question "What is an American?" by moving between praise for the opportunities and peace offered in the new society and

recognition that the solid life of the farmer must rest uneasily between the oppressive aspects of urban life and the lawless aspects of the frontier, where the lack of social structures leads to the loss of civilized living. During the same time period, the poet Phillis Wheatley and the slave tale of Olaudah Equiano, The Interesting tale of the Life of Olaudah Equiano (1789), witnessed the birth of African-American literature. At the same period, American Indian writing flourished. Samson Occom wrote A Sermon Preached at Moses Paul's Execution and a famous hymnbook, Collection of Hymns and Spiritual Songs, which became "the first Indian best-seller."

Political publications during the Revolutionary War era included those by colonists Samuel Adams, Josiah Quincy, John Dickinson, and Joseph Galloway, the latter of whom was a loyalist to the monarchy. Benjamin Franklin and Thomas Paine were two pivotal players. Franklin's Poor Richard's Almanack and The Autobiography of Benjamin Franklin are revered books because of their humor and effect on the establishment of a burgeoning American identity. Paine's book Common Sense and works in The American Crisis are credited with shaping the political tone of the period.Poems and melodies like "Nathan Hale" were popular throughout the Revolutionary War. John Trumbull and Francis Hopkinson were notable satirists. Poems on the War were also written by Philip Morin Freneau[4].

During the 18th century, literature changed from Winthrop and Bradford's Puritanism to Enlightenment concepts of reason. The concept that human and nature happenings were divine messages no longer corresponded with the emerging anthropocentric civilization. Many thinkers thought that the human mind could grasp the cosmos using Isaac Newton's physics rules. Cotton Mather was one of them. Mather's The Christian Philosopher (1721) was the first book published in North America that championed Newton and natural theology. The vast scientific, economic, social, and intellectual revolutions known as the Enlightenment of the 18th century affected the authority of church and scripture, paving the way for democratic ideas.

The growth in population accounted for the increased variety of thought in religious and political life, as reflected in contemporary literature. In 1670, the colonies had a population of around 111,000 people. Thirty years later, it had risen to more over 250,000. By 1760, it had risen to 1,600,000. As communities and hence social life grew, people were increasingly interested in the success of individuals and their shared experience in the colonies. The popularity of Benjamin Franklin's Autobiography reflects these new beliefs.Even before Franklin, there was Cadwallader Colden (1689 - 1776), whose book The History of the Five Indian Nations, published in 1727, was one of the first texts published on Iroquois history. Colden also wrote a botany book that drew the attention of Carl Linnaeus, and he maintained a long correspondence with Benjamin Franklin.

Thomas Jefferson acquired his position in American literature in the postwar period via his writing of the Declaration of Independence, his effect on the U.S. Constitution, memoirs, Notes on the State of Virginia, and several correspondence. Alexander Hamilton, James Madison, and John Jay's Federalist writings provided a crucial historical debate on American government structure and republican ideas. Political essays and orations by Fisher Ames, James Otis, and Patrick Henry are likewise highly regarded.Early American literature struggled to forge a distinct voice within established literary genres, and this tendency was mirrored in novels. European styles were extensively reproduced, although the imitations were typically deemed inferior by critics.

The earliest American novels were written in the late 18th and early 19th centuries. These stories were too long to be printed for public consumption. Publishers took a bet on these books, hoping they would sell well and need reprinting. Because male and female literacy rates were improving at the time, this program was eventually effective. Thomas Attwood Digges' Adventures of Alonso, published in London in 1775, and William Hill Brown's The Power of Sympathy, published in 1789, were among the earliest American books. Brown's work tells the sad love tale of two brothers who fell in love without realizing they were connected.

Important female authors wrote books throughout the following decade. Susanna Rowson is best known for her book Charlotte: A Tale of Truth, which was first published in London in 1791. The work was republished in Philadelphia in 1794 under the title Charlotte Temple. Charlotte Temple is a third-person seduction story that cautions against succumbing to the voice of love and advises resistance. She also published nine novels, six plays, two collections of poetry, six textbooks, and innumerable songs. With over a million and a half readers over a century and a half, Charlotte Temple was the best-selling author of the nineteenth century before Harriet Beecher Stowe's Uncle Tom's Cabin. Although Rowson was immensely popular at the time and is often included in histories of the early American novel's growth, Charlotte Temple is sometimes regarded as a romantic story of seduction[5].

Hannah Webster Foster's work The Coquette: Or, the History of Eliza Wharton was released in 1797 and was a huge success. The novel is about a lady who is seduced and abandoned and is told from Foster's point of view. Eliza is a "coquette" who is courted by two men who are extremely different: a priest who promises her a pleasant home life and a well-known libertine. She finds herself unmarried when both guys marry, unable to choose between them. She finally succumbs to the artistic libertine and has an illegitimate stillborn child at an inn. The Coquette has been lauded for demonstrating the contrasting ideals of femininity of the time, but it has also been attacked for delegitimizing protest against women's servitude.

Both The Coquette and Charlotte Temple are books that depict women's equality as a fresh democratic experiment. These are emotional books, with overindulgence in feeling, an appeal to listen to the voice of reason against deceiving impulses, and an optimistic overemphasis on humanity's intrinsic goodness. While many of these works were successful, the economic architecture of the period did not enable these authors to earn a living solely through their writing. Sentimentalism is frequently regarded to be a response to the Calvinistic conviction in the depravity of human nature.

Charles Brockden Brown was the first American author whose work is still widely read today. In 1798, he published Wieland, and in 1799, he published Ormond, Edgar Huntly, and Arthur Mervyn. The Gothic genre is represented by these books.Washington Irving was the first writer to be able to sustain himself solely on the proceeds of his works. In 1809, he finished his first major work, A History of New-York from the Beginning of the World to the End of the Dutch Dynasty.Hugh Henry Brackenridge published Modern Chivalry between 1792 and 1815; Tabitha Gilman Tenney released Female Quixotism: Exhibited in the Romantic Opinions and Extravagant Adventure of Dorcasina Sheldon in 1801; and Royall Tyler published The Algerine Captive in 1797.

William Gilmore Simms, who penned Martin Faber in 1833, Guy Rivers in 1834, and The Yemassee in 1835, is another prominent novelist. Lydia Maria Child authored The Rebels in 1825 and Hobomok in 1824. Keep Cool was published in 1817, Logan, A Family History in

1822, Seventy-Six in 1823, Randolph in 1823, Errata in 1823, Brother Jonathan in 1825, and Rachel Dyer (the first book based on the Salem witch trials) in 1828. A New England Tale was written in 1822, Redwood in 1824, Hope Leslie in 1827, and The Linwoods in 1835 by Catherine Maria Sedgwick. In 1830, James Kirke Paulding published The Lion of the West, The Dutchman's Fireside in 1831, and Westward Ho! In 1832. Omar ibn Said, a Muslim slave in the Carolinas, published an autobiography in Arabic in 1831, which is regarded as an early example of African-American writing. James Fenimore Cooper was a prominent novelist best known for his book The Last of the Mohicans, published in 1826. George Tucker published The Valley of Shenandoah in 1824, the first fiction of Virginia colonial life. In 1827, he published A Voyage to the Moon: With Some Account of the Manners and Customs, Science and Philosophy, of the People of Morosofia, and Other Lunarians, which was one of the country's earliest works of science fiction.

Following the War of 1812, there was a growing desire to create a distinctly American literature and culture. Washington Irving, William Cullen Bryant, and James Fenimore Cooper were among the literary heavyweights who supported the cause. Irving contributed to Salmagundi and Diedrich Knickerbocker's parody A History of New York (1809). Bryant's early romantic and nature-inspired poetry grew away from its European roots. Cooper's Leatherstocking Tales about Natty Bumppo (including The Last of the Mohicans, 1826) dealt with particularly American material in ways that were popular both in the new nation and in Europe[6].

Edgar Allan Poe was born in Boston but reared in Virginia, where he identified as a Southerner. In 1832, he started creating short tales that explore hidden layers of human psychology and stretch the frontiers of fiction, such as "The Masque of the Red Death," "The Pit and the Pendulum," and "The Fall of the House of Usher." Poe's "The Murders in the Rue Morgue" is widely considered to be the first detective narrative.In New England, humorous authors included Seba Smith and Benjamin Penhallow Shillaber, while on the American frontier, Davy Crockett, Augustus Baldwin Longstreet, Johnson J. Hooper, Thomas Bangs Thorpe, and George Washington Harris were popular.

In New England, the Boston Brahmins were a group of authors that included James Russell Lowell, Henry Wadsworth Longfellow, and Oliver Wendell Holmes, Sr.Ralph Waldo Emerson, who had resigned his priesthood, wrote his essay Nature in 1836, arguing that men should abandon organized religion and achieve a high spiritual condition by studying and connecting with nature. He widened his impact with his 1837 Cambridge speech "The American Scholar," in which he urged Americans to develop a distinctly American literary style. The country and the person should both proclaim their independence. Emerson's influence aided the development of what is now known as Transcendentalism. Emerson's buddy Henry David Thoreau, a nonconformist and critic of American commercial society, was among the founders. Thoreau wrote Walden (1854) after living primarily alone for two years in a small hut by a woodland pond. It is a memoir that encourages resistance to societal demands. Amos Bronson Alcott, Margaret Fuller, George Ripley, Orestes Brownson, and Jones Very were all Transcendentalists.

A book about America from this age, like one of the major masterpieces of the Revolutionary period, was written by a Frenchman. The two-volume Democracy in America (1835 and 1840) by Alexis de Tocqueville recounted his travels around the new country, making observations regarding the relationships between American politics, individualism, and community.Abolitionism influenced the works of William Lloyd Garrison and his newspaper

The Liberator, as well as poet John Greenleaf Whittier and Harriet Beecher Stowe in her world-famous Uncle Tom's Cabin (1852). The continuance of the slave narrative autobiography aided these attempts.

Twice-Told Tales, a work filled in symbolism and occult occurrences, was published in 1837 by the youthful Nathaniel Hawthorne (1804-1864). Hawthorne went on to compose full-length "romances," which are quasi-allegorical books about remorse, pride, and emotional suppression. The Scarlet Letter (1850), his masterwork, is a play set in Puritan Massachusetts about a lady expelled from her town for having an affair with a preacher who refuses to admit his own fault.Herman Melville (1819-1891) created a reputation for himself with his adventure stories Typee and Omoo, which were partially based on his own time at sea and jumping ship to live with south sea Indians[1].

Melville was inspired by Hawthorne's allegories and psychology after becoming acquainted with him in 1850, and Moby-Dick (1851) became more than just an exhilarating whaling story but an investigation of obsession, the essence of evil, and human battle against the elements. It was a critical and commercial flop, as were his subsequent works. He switched to poetry before returning to fiction with the short book Billy Budd. Which he left incomplete when he died in 1893. Melville dramatizes the opposing demands of duty and compassion on a warship. His more deep publications did not sell well, and he was largely forgotten by the time he died. In the early twentieth century, he was rediscovered.

Frederick Douglass's Narrative of the Life of Frederick Douglass, an American Slave (1845) and Harriet Jacobs' Incidents in the Life of a Slave Girl (1861) are examples of slave narrative autobiography from this time period. American Indian autobiography emerges at this period, most notably in William Apess's A Son of the Forest (1829) and George Copway's The Life, History, and Travels of Kah-ge-ga-gah-bowh (1847). Furthermore, minority authors were beginning to publish fiction, such as William Wells Brown's Clotel; or, The President's Daughter (1853), Frank J. Webb's The Garies and Their Friends (1857), Martin Delany's Blake; or, The Huts of America (1859-62) and Harriet E. Wilson's Our Nig: Sketches from the Life of a Free Black (1859) as early African-American novels, and John Rollin Ridge's The Life and Adventures of

Mark Twain (pen name of Samuel Langhorne Clemens, 1835-1910) was one of the first great American authors to be born outside of the East Coast, in Missouri. His regional works are the memoir Life on the Mississippi and the books Tom Sawyer and Huckleberry Finn (1884). Twain's style, which was inspired by journalism and tied to the vernacular, was straightforward and plain but also extremely evocative and irreverently hilarious. His characters talk like genuine people and sound uniquely American, using local dialects, new vocabulary, and regional accents.George W. Cable, Thomas Nelson Page, Joel Chandler Harris, Mary Noailles Murfree (Charles Egbert Craddock), Sarah Orne Jewett, Mary E. Wilkins Freeman, Henry Cuyler Bunner, and William Sydney Porter (O. Henry) were also interested in regional characteristics and accent. Local color regionalism with a focus on minority experiences can be found in the works of Charles W. Chesnutt (writing about African Americans), Mara Ruiz de Burton, one of the first Mexican-American novelists to write in English, and Abraham Cahan's Yiddish-inflected works.

Through his books, particularly The Rise of Silas Lapham (1885), and his work as editor of The Atlantic Monthly, William Dean Howells represented the realism school.Henry James (1843-1916) faced the Old World-New World dichotomy in his work. Despite being born in New York

City, James spent the most of his adult life in England. Many of his books are about Americans who reside in or visit Europe. James' novels may be intimidating, with its dense, highly qualified words and deconstruction of emotional and psychological subtlety. Daisy Miller (1878), about an American girl in Europe, and The Turn of the Screw (1898), a ghost tale, are two of his more accessible works.

In Maggie: A Girl of the Streets (1893), Stephen Crane (1871-1900), well known for his Civil War book The Red Badge of Courage (1895), depicts the lives of New York City prostitutes. Theodore Dreiser (1871-1945) portrays a rural girl who travels to Chicago and becomes a kept lady in Sister Carrie (1900). Frank Norris' (1870 - 1902) literature was mostly of the naturalist kind. McTeague: A Story of San Francisco (1899), The Octopus: A Story of California (1901), and The Pit (1903) are among his major works. Norris and Hamlin Garland (1860 - 1940) were naturalists who wrote on the hardships of American farmers and other social issues. Garland is most known for his novels about hardworking Midwestern farmers, such as Main-Traveled Roads (1891), Prairie Folks (1892), and Jason Edwards (1892)[7].

At the turn of the twentieth century, American authors were broadening fiction to include both high and low life, and they were sometimes associated with the naturalist school of realism. Edith Wharton (1862-1937) examined the upper-class, Eastern-seaboard milieu in which she grew up in her tales and novels. The Age of Innocence (1920), one of her best works, is about a guy who chooses to marry a conventional, socially acceptable lady rather than an intriguing outsider.Some authors' primary concerns at the period were social problems and corporate power. Upton Sinclair (1878-1968), well known for his scathing masterpiece The Jungle (1906), was a socialist. Through his works such as The Iron Heel and The People of the Abyss, Jack London (1876-1916) was also strongly dedicated to social justice and socialism. Edwin Markham (1852-1940) and William Vaughn Moody were two more political authors of the time. Journalists such as Ida M. Tarbell and Lincoln Steffens were dubbed "The Muckrakers." The school of Henry Adams (1907), a literary autobiography by Henry Brooks Adams, also featured a caustic picture of the school system and contemporary society. Race was also a recurrent theme in the work of Pauline Hopkins, who wrote five major pieces between 1900 and 1903. Sui Sin Far wrote about her experiences as a Chinese-American, while Maria Cristina Mena wrote about her Mexican-American experiences.Willa Cather (1843-1947) and Wallace Stegner (1909-1993) were prominent mid-western and western American authors, with significant works situated mostly in their respective areas.

Style and form experimentation quickly joined the new topic matter flexibility. Gertrude Stein (1874-1946), an exile in Paris at the time, released Three Lives in 1909, an original work of fiction inspired by her knowledge of cubism, jazz, and other developments in contemporary art and music. The "Lost Generation" was a group of American literary personalities who resided in Paris in the 1920s and 1930s.The 1920s saw significant developments in American literature. Many authors had firsthand involvement with the First World War, and they utilized it to frame their work. authors such as Henry James and Gertrude Stein, as well as poets such as Ezra Pound and H.D. and T. S. Eliot exemplify the expansion of an international viewpoint in American writing. American writers had long looked to European models for inspiration, but unlike the mid-nineteenth-century literary breakthroughs, which came from discovering distinctly American styles and themes, writers from this period were finding ways to contribute to a flourishing international literary scene, not as imitators but as equals. Back in the United States,

Jewish authors (such as Abraham Cahan) were using the English language to reach a worldwide Jewish readership[8].

Many of F. Scott Fitzgerald's writings and novels are set during the period of peace and debt-fueled economic boom that followed WWI. Fitzgerald, Scott (1896-1940). Fitzgerald's art captures the restless, pleasure-hungry, rebellious attitude of the 1920s, dubbed the Jazz Age by Fitzgerald. Fitzgerald's signature topic, articulated vividly in his masterwork The Great Gatsby, is the proclivity of youth's golden ambitions to disintegrate in failure and disappointment. Fitzgerald also focuses on the deterioration of long-held American ideals such as liberty, social unity, good governance, and peace, all of which were severely threatened by the pressures of modern early twentieth-century society. Three Soldiers, a famous anti-war novel by John Dos Passos, described scenes of blind hatred, stupidity, and criminality, as well as the suffocating regimentation of army life. He also wrote about the war in the U.S.A. trilogy, which extended into the Depression. Experimental in form, the U.S.A. trilogy weaves together various narrative strands, which alternate with contemporary news reports, snatches of the author'

As an ambulance driver during World War I, Ernest Hemingway (1899-1961) saw violence and death firsthand, and the devastation convinced him that abstract language was primarily hollow and deceptive. He reduced the number of words in his writing, streamlined the sentence structure, and focused on tangible things and activities. He followed a moral code that stressed elegance in the face of adversity, and his characters were powerful, quiet men who often interacted uncomfortably with women. The Sun Also Rises and A Farewell to Arms are widely regarded as his greatest books; he was awarded the Nobel Prize in Literature in 1954.

William Faulkner (1897-1962) was awarded the Nobel Prize in Literature in 1949. In Yoknapatawpha County, a Mississippian region he created, Faulkner embraced a diverse variety of humanity. He used a method known as "stream of consciousness" to reflect his characters' inner moods by recording their apparently uncensored utterances. He also mixed temporal sequences to demonstrate how the past, particularly the slave-holding age of the Deep South, persists in the present. Absalom, Absalom! Is one of his greatest masterpieces.as well as As I Lay Dying, The Sound and the Fury, and Light in August?

Literature during the Great Depression presented frank, honest societal critique. Many of John Steinbeck's (1902-1968) works are set in Salinas, California, where he was born. His approach was straightforward and expressive, which won him fans but not criticism. His low-income, working-class people strived to live good, honest lives. His masterwork, The Grapes of Wrath (1939), is a powerful, socially-oriented book about the Joads, a destitute family from Oklahoma, and their trip to California in pursuit of a better life. Tortilla Flat, Of Mice and Men, Cannery Row, and East of Eden are among his other well-known works. In 1962, he was awarded the Nobel Prize in Literature.Nathanael West wrote two short books that were subsequently deemed masterpieces during his brief life. Miss Lonely-hearts delves into the lives of a hesitant (and, to be fair, male) advice columnist who is unable to cope with the heartbreaking letters he gets. The Day of the Locust mocks Hollywood tropes as well as the grim realities of Hollywood life.

Let Us Now Praise Famous Men by James Agee is a nonfiction work that follows and recounts the lives of three impoverished tenant-farming families in Alabama in 1936. Agee offered an accurate and thorough assessment of what he had seen, as well as insight into his thoughts about the event and the difficulty of conveying it for a large audience, by combining factual reporting with lyrical beauty. He painted a lasting image of a practically unseen sector of the American

populace in the process.Written and published in Paris, Henry Miller's semi-autobiographical books of sexual exploration were judged obscene and were formally prohibited in the United States until 1962. Tropic of Cancer (1934) and Black Spring (1936) had already established an example that opened the way for sexually honest books of personal experience in the 1950s and 1960s at that point[9].

The last few realistic modernists, the passionately Romantic beatniks, and explorations of personal, racial, and ethnic issues dominated the time.Several notable books have been written on World War II, including Norman Mailer's The Naked and the Dead (1948), Joseph Heller's Catch-22 (1961), and Kurt Vonnegut Jr.'s Slaughterhouse-Five (1969). While the Korean War was a source of anguish for the protagonist of Walker Percy's National Book Award-winning novel The Moviegoer (1962), his endeavor to explore "the dislocation of man in the modern age."

Despite being born in Canada, Chicago-raised Saul Bellow became one of America's most prominent authors. Bellow's works, such as The Adventures of Augie March (1953) and Herzog (1964), presented vivid portrayals of Jewish life in America, paving the stage for subsequent work. In 1976, he was awarded the Nobel Prize in Literature. Other notable books include J.D. The Catcher in the Rye by J.D. Salinger (1951), the Bell Jar by Sylvia Plath (1963), and Lolita by Russian-American Vladimir Nabokov (1955). Harper Lee's immensely successful To Kill a Mockingbird (1960) was a less powerful work on racial inequity and white culpability.

The "Beat Generation" poetry and fiction of the 1950s emerged, first from a New York intellectual community and then more formally in San Francisco. The name Beat alluded to the countercultural rhythms of the Jazz scene, a feeling of revolt against postwar society's conservative strains, and a curiosity in new kinds of spiritual experience via drugs, alcohol, philosophy, and religion (particularly Zen Buddhism). Allen Ginsberg's Whitmanesque poem Howl (1956), which opens, "I saw the best minds of my generation destroyed by madness," established the tone. Among the Beats' novel achievements are Jack Kerouac's On the Road (1957), a soul-searching journey across the continent, and William S. Burroughs' Naked Lunch (1959), a more experimental work structured as a series of vignettes relating, among other things, the narrator's travels and experiments with hard drugs.

John Updike, on the other hand, examined American life with a more introspective but no less subversive viewpoint. His 1960 novel Rabbit, Run, the first of four chronicling the rising and falling fortunes of Harry "Rabbit" Angstrom over four decades against the backdrop of major events of the second half of the twentieth century, broke new ground in its characterization and detail of the American middle class, as well as its frank discussion of taboo topics such as adultery. Among Updike's notable breakthroughs were his use of present-tense storytelling, his rich, stylized language, and his emphasis on sensuous description. His art is also heavily influenced by Christian themes. The Pulitzer Prize for Fiction was given to both the last parts of the Rabbit series, Rabbit is Rich (1981) and Rabbit at Rest (1990). Other important works include the Henry Bech books (1970-98), The Witches of Eastwick (1984), Roger's Version (1986), and In the Beauty of the Lilies (1996), described by literary critic Michiko Kakutani as "arguably his finest."

The author Philip Roth is often associated with John Updike. Roth delves deeply into Jewish identity in American culture, particularly in the postwar period and the early twenty-first century. Roth's writing is believed to be extremely autobiographical, and several of Roth's primary

characters, most notably the Jewish author Nathan Zuckerman, are assumed to be alter egos of Roth. Roth analyzes the line between truth and fiction in literature while provocatively critiquing American society using these tools and his eloquent and fast-paced manner. The Zuckerman books, the contentious Portnoy's Complaint (1969), and Goodbye, Columbus (1959) are among his most well-known works. He is one of the most celebrated American authors of his time, having received every major literary prize in the country, including the Pulitzer Prize for his major work American Pastoral (1997).

DISCUSSION

In the world of African-American literature, Ralph Ellison's 1952 book Invisible Man was immediately regarded as one of the most powerful and significant works of the early postwar years. The book, which told the life of a black Underground Man in the metropolitan north, exposed the frequently suppressed racial tension that still existed while also excelling as an existential character study. The subsequent publication of his now widely studied short story, "The Man Who Was Almost a Man" (1939), and his controversial second novel, Native Son (1940), catapulted Richard Wright to fame, and his legacy was cemented by the 1945 publication of Black Boy, a work in which Wright drew on his childhood and mostly autodidactic education in the segregated South, fictionalizing and exaggerating some elements as he saw fit. The novel's concluding section, "American Hunger," was not published until 1977 because to its polemical themes and Wright's connection with the Communist Party.

William Gaddis, whose uncompromising, satiric, and enormous works such as The Recognitions (1955) and J R (1975), are presented mostly in the form of unattributed conversation that needs nearly unexampled reader engagement, was perhaps the most ambitious and demanding post-war American author. Forgery, capitalism, religious zealotry, and the judicial system are among Gaddis' principal topics, forming a prolonged polyphonic indictment of contemporary American society. Gaddis' work foreshadowed and impacted the development of such ambitious "postmodern" fiction authors as Thomas Pynchon, David Foster Wallace, Joseph McElroy, William H. Gass, and Don DeLillo, while being mostly disregarded for years. John Hawkes, whose surreal visionary fiction confronts issues of violence and sensuality and plays audaciously with narrative voice and style, was another overlooked and difficult postwar American author. The short nightmare book The Lime Twig (1961) is one of his most notable works.

The art of the short tale thrived once again in the postwar age. Among its most prominent practitioners was Flannery O'Connor, who created a particular Southern gothic esthetic in which characters functioned on two levels: as individuals and as symbols. As a devout Catholic, O'Connor frequently imbued her stories, including the widely acclaimed "A Good Man Is Hard to Find" and "Everything That Rises Must Converge," as well as two novels, Wise Blood (1952) and The Violent Bear It Away (1960), with deeply religious themes, focusing particularly on the search for truth and religious skepticism against the backdrop of the nuclear age. Katherine Anne Porter, Eudora Welty, John Cheever, Raymond Carver, Tobias Wolff, and the more experimental Donald Barthelme are among notable practitioners of the style.

Though its precise limitations remain debatable, postmodernism has been the most visible literary trend from the early 1990s to the present. Thomas Pynchon, a seminal practitioner of the form, drew on modernist fixtures like temporal distortion, untrustworthy narrators, and internal monologue in his work and combined them with distinctly postmodern techniques like metafiction, ideogrammatic characterization, unrealistic names (Oedipa Maas, Benny Profane,

etc.), plot elements and hyperbolic humor, deliberate use of anachronisms and archaisms, a strong focus on post Gravity's Rainbow, a seminal work in the genre, was released in 1973 and won the National Book Award as well as being unanimously nominated for the Pulitzer Prize in Fiction that year. V. (1963), The Crying of Lot 49 (1966), Mason & Dixon (1997), and Against the Day (2006) are among his other notable works.

Toni Morrison, winner of the Nobel Prize in Literature, released her controversial first book, The Bluest Eye, to critical acclaim in 1970. She writes in a particular lyrical prose style. The novel, which was published shortly after the signing of the Civil Rights Act of 1965, includes an elaborate description of incestuous rape and explores the conventions of beauty established by a historically racist society, painting a portrait of a self-immolating black family in search of beauty in whiteness. Since then, Morrison has experimented with lyric fantasy, as in her two best-known later works, Song of Solomon (1977) and Beloved (1987), for which she received the Pulitzer Prize for Fiction; along these lines, critic Harold Bloom has drawn favorable comparisons to Virginia Woolf,, and the Nobel committee to "Faulkner and to the Latin American tradition."

Cormac McCarthy seizes on the literary traditions of numerous parts of the United States and encompasses several genres, writing in a lyrical, flowing manner that eschews excessive use of the comma and semicolon, invoking William Faulkner and Ernest Hemingway in equal measure. In his Faulknerian 1965 debut, The Orchard Keeper, and Suttree (1979), he writes in the Southern Gothic aesthetic; in Blood Meridian (1985), which Harold Bloom calls "the greatest single book since Faulkner's As I Lay Dying," he writes in the Epic Western tradition, with grotesquely drawn characters and symbolic narrative turns reminiscent of Melville, calling the character of Judge Holden "short of Moby Dick, the most monstrous apparition in His books have achieved economic and critical success, and some of his works have been adapted for cinema.

Don DeLillo started his writing career in 1971 with Americana and ascended to literary notoriety with the release of his 1985 book, White Noise, a work that broached the issues of mortality and consumerism while also serving as a piece of comedic societal satire. Harold Bloom ranks him among the preeminent contemporary American writers, alongside Philip Roth, Cormac McCarthy, and Thomas Pynchon. His 1997 novel Underworld, which chronicles American life during and immediately after the Cold War, is widely regarded as his masterpiece. It was also the runner-up in a poll of authors who were asked to choose the most significant piece of fiction published in the previous 25 years. Among his other notable books are Libra (1988), Mao II (1991), and Falling Man (2007).

David Foster Wallace started his literary career with The Broom of the System, released to middling success in 1987, using the characteristically postmodern tactics of digression, narrative fragmentation, and intricate symbolism, and heavily inspired by the writings of Thomas Pynchon. His second novel, Infinite Jest (1996), a futuristic portrait of America and a playful critique of the media-saturated nature of American life, has consistently been ranked among the most important works of the twentieth century, and his final novel, The Pale King (2011), which was unfinished at the time of his death, has received much praise and attention.

He has wrote three notable short story collections, Girl with Curious Hair (1989), Brief Interviews with Hideous Men (1999), and Oblivion: Stories (2004), in addition to his novels. Jonathan Franzen, Wallace's friend and contemporary, came to popularity with the release of The

Corrections, his National Book Award-winning third book, in 2001. He began his writing career in 1988 with the well-received The Twenty-Seventh City, a novel set in his hometown of St. Louis, but he did not achieve national acclaim until the publication of his essay "Perchance to Dream" in Harper's Magazine, in which he discussed the cultural role of the writer in the new millennium through the lens of his own frustrations. The Corrections, a tragicomedy about the dissolving Lambert family, has been dubbed "the literary phenomenon of decade" and is regarded as one of the best novels of the twentieth century. In 2010, he wrote Freedom, which received widespread praise.

Other notable writers at the turn of the century include Michael Chabon, whose Pulitzer Prize-winning The Amazing Adventures of Kavalier & Clay (2000) tells the story of two friends, Joe Kavalier and Sam Clay, as they rise through the ranks of the heyday of the comics industry; and Denis Johnson, whose 2007 novel Tree of Smoke about falsified intelligence during Vietnam won the National Book Award and was a finalist for the Pulitzer Prize for Fiction and was called by c

The Bay Psalm Book (1640), a set of translations of the biblical Psalms, was one of the first books of poetry published; however, the translators' intention was not to create literature, but to create hymns that could be used in worship. Among lyric poets, the most important figures are Anne Bradstreet, who wrote personal poems about her family and home life; pastor Edward Taylor, whose best poems, the Preparatory Meditations, It was released the same year when anti-Puritan Charles II was restored to the throne of the United Kingdom. Two years later, he released God's Controversy with New England. Nicholas Noyes was also well-known for his witty poems.

The 18th century witnessed an increased focus on America as a suitable topic for its poets. This trend is most visible in the works of Philip Freneau (1752-1832), who is also notable for his unusually sympathetic attitude toward Native Americans, which reflected his skepticism toward American culture. However, late colonial-era poetry was generally influenced by contemporary European poetry. Rebecca Hammond Lard's (1772-1855) literature on the environment as well as human nature is still important today.

The Fireside Poets also known as the Schoolroom or Household Poets were among America's first great poets both at home and abroad. They were known for their easy-to-memorize poems due to their general adherence to poetic form standard forms, regular meter, and rhymed stanzas, and were frequently recited in the home hence the name as well as in school such as "Paul Revere's Ride", as well as working with distinctly American themes, including some political issues such as abolition. Henry Wadsworth Longfellow, William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, and Oliver Wendell Holmes, Sr. were among them. Longfellow received the greatest degree of recognition and is often regarded as the first globally recognized American poet, having been the first American poet to be honored with a bust in Westminster Abbey's Poets' Corner.

Walt Whitman (1819-1892) and Emily Dickinson (1830-1886), two of America's best nineteenth-century poets, were diametrically opposed in temperament and style. Walt Whitman was a laborer, wanderer, self-appointed nurse during the American Civil War (1861-1865), and poet. His finest masterpiece, Leaves of Grass, depicts the all-inclusiveness of American democracy via free-flowing lyrics and lines of varying length. Taking that idea a step further, the poet, without being conceited, compares himself to the enormous diversity of American

experience. Whitman, for example, states in Song of Myself, the lengthy, major poem in Leaves of Grass, "These are truly the thoughts of all men in all ages and lands, they are not original with me."Whitman, in his own words, was a poet of "the electric body." The English author D. H. Lawrence published Studies in Classic American Literature. Whitman, according to H. Lawrence, "was the first to smash the old moral conception that the soul of man is something 'superior' and 'above' the flesh."

Emily Dickinson, on the other hand, had the sheltered life of a respectable unmarried lady in small-town Amherst, Massachusetts. Her poetry is inventive, funny, and insightful. Her work was avant-garde for the period, and little of it was published during her lifetime. Many of her poems are about dying, frequently with a playful twist. One starts, "Because I couldn't stop for Death," and continues, "He kindly stopped for me." Another Dickinson poem begins, "I'm nobody! Who are you? / Are you nobody too?" She is a woman in a male-dominated world and an unknown poet.The early-to-mid twentieth century was perhaps the pinnacle of American poetry, with notable authors such as Wallace Stevens with his Harmonium (1923) and The Auroras of Autumn (1950), T. S. Eliot and The Waste Land (1922), Robert Frost and North of Boston (1914) and New Hampshire (1923), Hart Crane and The Bridge (1930), Ezra Pound and The Cantos (1917-1969). Marianne Moore, E. E. Cummings, Edna St. Vincent Millay, and Langston Hughes, as well as William Carlos Williams and his epic poem about his New Jersey city, Paterson. Pound's poetry is complicated and at times esoteric, with connections to different art forms as well as a wide spectrum of Western and Eastern literature. He inspired numerous poets, most notably T. S. Eliot. S. Eliot (1888-1965) was another exile. Eliot composed austere, analytical poetry supported by a rich symbol system. He represented a jaundiced perspective of post-World War I civilization in fractured, haunting imagery in The Waste Land. Eliot's poetry, like Pound's, can be very allusive, and some copies of The Waste Land have footnotes given by the author. Eliot was awarded the Nobel Prize in Literature in 1948.

Among the most well-known postwar American poets are: John Ashbery, a key figure in the surrealistic New York School of poetry, and his celebrated Self-portrait in a Convex Mirror (Pulitzer Prize for Poetry, 1976); Elizabeth Bishop and her North & South (Pulitzer Prize for Poetry, 1956) and "Geography III" (National Book Award, 1970); Richard Wilbur and his Things of This World, which won both the Pulitzer Prize and the National Book Award for Ammons, whose collection of poems Collected Poems 1951-1971 won a National Book Award in 1973 and whose long poem Garbage won another in 1993; Theodore Roethke and his The Waking (Pulitzer Prize for Poetry, 1954); James Merrill and his epic poem of communication with the dead, The Changing Light at Sandover (Pulitzer Prize for Poetry, 1977); Louise Glück for The Wild Iris (Pulitzer Prize for Poetry, 1993) and Faithful Mark Strand for Blizzard of One (Pulitzer Prize for Poetry, 1999); Robert Hass for Time and Materials, which won both the Pulitzer Prize and the National Book Award for Poetry in 2008 and 2007, respectively; and Rita Dove for Thomas and Beulah (Pulitzer Prize for Poetry, 1987).Although the American theatrical tradition can be traced back to Lewis Hallam's troupe in the mid-18th century and was very active in the 19th century, as evidenced by the popularity of minstrel shows and adaptations of Uncle Tom's Cabin, American drama did not achieve international status until the 1920s and 1930s, with the works of Eugene O'Neill, who won four Pulitzer Prizes and the Nobel Prize.

In contrast, American dramatic writing remained reliant on European models, but many writers attempted to adapt these forms to American issues and themes like as immigration, westward expansion, temperance, and so on. Simultaneously, American playwrights established various

long-lasting American character types, including the "Yankee," "Negro," and "Indian," as typified by the characters of Jonathan, Sambo, and Metamora. In addition, new theatrical forms such as the Tom Shows, the showboat theater, and the minstrel show were developed. James Nelson Barker's Superstition; or, the Fanatic Father, Anna Cora Mowatt's Fashion; or, Life in New York, Nathaniel Bannister's Putnam, the Iron Son of '76, Dion Boucicault's The Octoroon; or, Life in Louisiana, and Cornelius Mathews' Witchcraft; or, the Martyrs of Salem are among the best plays of the period.

Realism started to impact American play, thanks in part to Howells, but also to Europeans like Ibsen and Zola. Although realism was most influential in set design and staging—audiences loved the special effects provided by popular melodramas—and the growth of local color plays, it also appeared in the more subdued, less romantic tone that reflected the effects of the Civil War and ongoing social turmoil on the American psyche.The most ambitious effort to incorporate contemporary realism into theatre was James Herne's Margaret Fleming (1890), which tackled social determinism themes via realistic dialogue, psychological understanding, and symbolism. The play was a flop, as both reviewers and spectators believed it dwelled too much on taboo subjects and contained inappropriate sequences, such as the main heroine nursing her husband's illegitimate kid onstage.

The work of writers Tennessee Williams and Arthur Miller, as well as the maturing of the American musical, which had discovered a method to blend story, song, and dance in works such as Oklahoma!, dominated American theater in the mid-twentieth century. As well as West Side Story. Later important American playwrights include Edward Albee, Sam Shepard, David Mamet, August Wilson, and Tony Kushner.The surge in writing published by and about ethnic minorities other than African Americans and Jewish Americans was one of the changes in late-twentieth-century American literature. This development coincided with the expansion of the Civil Rights Movement and its sequel, the ethnic pride movement, which resulted in the establishment of Ethnic Studies departments at the majority of major colleges. These programs aided in the establishment of new ethnic literature as worthy objects of academic study, alongside women's literature, gay and lesbian literature, working-class literature, postcolonial literature, and the rise of literary theory as an important component of academic literary study.

American Jewish authors such as Saul Bellow, Norman Mailer, Joseph Heller, Philip Roth, Chaim Potok, and Bernard Malamud emerged in the second part of the twentieth century. The Chosen and The Promise, Potok's books about the coming of age of a young Jewish boy in New York, played an important role in this movement.After spending much of the twentieth century confined to cookbooks and memoirs, Asian American writing gained significant attention with Maxine Hong Kingston's fictitious memoir, The Woman Warrior (1976), and her novels China Men (1980) and Tripmaster Monkey: His Fake Book (1981). Ha Jin, a Chinese-American author, won the National Book Award in 1999 for his second novel, Waiting, about a Chinese soldier in the Revolutionary Army who has to wait 18 years to divorce his wife for another woman, all the while fearing persecution for his long affair, and twice won the PEN/Faulkner Award, in 2000 for Waiting and in 2005 for War Trash.

Amy Tan, best known for her book The Joy Luck Club (1989), which follows the lives of four immigrant families linked together by the game of Mahjong, and Korean American author Chang-Rae Lee, who has released Native Speaker, A Gesture Life, and Aloft, are two more renowned Asian-American novels. Poets such as Marilyn Chin and Li-Young Lee, Kimiko Hahn

and Janice Mirikitani, and playwright David Henry Hwang have all attained notoriety. Equally significant has been the work begun by Frank Chin and his colleagues to recover early Asian American writers; this endeavor has brought to prominence Sui Sin Far, Toshio Mori, Carlos Bulosan, John Okada, Hisaye Yamamoto, and others.

Jhumpa Lahiri, an Indian-American novelist, earned the Pulitzer Prize for Fiction in 1999 for her first collection of short stories, Interpreter of Maladies, and went on to publish a well-received book, The Namesake (2003), which was turned to cinema in 2007. Unaccustomed Earth, Lahiri's second collection of tales, was launched to significant commercial and critical acclaim and focuses on the lives of the second and third generations.Authors such as Sandra Cisneros, an icon of emerging Chicano literature whose 1983 bildungsroman The House on Mango Street is taught in schools across the United States, Denise Chavez's The Last of the Menu Girls, and Gloria Anzalda's Borderlands/La Frontera: The New Mestiza helped to popularize Latina writing.

Junot Daz, a Dominican-American novelist, won the Pulitzer Prize for Fiction in 2007 for his book The Brief Wondrous Life of Oscar Wao, which follows an overweight Dominican child growing up as a social outcast in Paterson, New Jersey. Julia Alvarez, another Dominican novelist, is widely known for her works How the Garca Girls Lost Their Accents and In the Time of the Butterflies. Oscar Hijuelos, a Cuban-American novelist, got a Pulitzer Prize for The Mambo Kings Play Songs of Love, while Cristina Garca garnered praise for Dreaming in Cuban.

Giannina Braschi, author of the Spanglish classic Yo-Yo Boing! Is a well-known Puerto Rican writer who writes in both English and Spanish? And Rosario Ferré, widely known for "Eccentric Neighborhoods" Puerto Rico has also produced major playwrights such as René Marqués (The Oxcart), Luis Rafael Sánchez (The Passion of Antigone Perez), and José Rivera (Marisol). Julia de Burgos (I was my own way fui), Giannina Braschi (Empire of Dreams), and Pedro Pietri (Puerto Rican Obituary) are major poets of the Puerto Rican diaspora who write on the lives of American immigrants. Pietri co-founded the Nuyorican Poets Café, a poetry reading venue.Lin-Manuel Miranda, a Nuyorican poet and writer, authored the hit Broadway musicals Hamilton and In the Heights.

Motivated by the success of N. Native American literature experienced explosive growth during this period, known as the Native American Renaissance, thanks to novelists such as Leslie Marmon Silko (e.g., Ceremony), Gerald Vizenor (e.g., Bearheart: The Heirship Chronicles and numerous essays on Native American literature), and Louise Erdrich (Love Medicine and several other novels that use a recurring set of characters and locations in the manner of Willie Nelson). The popularity of these authors has rekindled interest in previous generations of writers such as Zitkala-Sa, John Joseph Mathews, D'Arcy McNickle, and Mourning Dove.Arab American writing, which had mostly gone ignored since the New York Pen League of the 1920s, has lately gained prominence because to the work of Diana Abu-Jaber, whose novels include Arabian Jazz and Crescent, as well as the memoir The Language of Baklava.

CONCLUSION

American literature is a wide word that encompasses all writing (poetry, plays, short stories, novels, and more) published in the territory that is now known as the United States of America. Independence, individuality, freedom, nationalism, and slavery were major issues throughout this time period. American authors such as Thomas Jefferson and Patrick Henry employed similes and metaphors in their works to convince their audiences that independence from the United

Kingdom was essential.American literature has evolved as a result of the different impacts of Native American traditions prior to the introduction of writing, as well as the effects brought about by European invaders.There are two types of American literature: fiction and nonfiction. Historical records, articles, novels, and essays are examples of nonfiction. Poetry, short stories, novels, and plays are all types of fiction in American literature.

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CHAPTER 10

ADVANTAGES OF THE MIDDLE ENGLISH LITERATURE

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ABSTRACT:

The phrase Middle English literature refers to literature published in the Middle English dialect of the English language between the late 12th century and the 1470s. During this period, the Chancery Standard, a kind of London-based English, grew popular, and the printing press helped to standardize the language.Middle English was a transitional language between Old English and contemporary English. Many terms in Middle English were taken from other languages, notably Latin and French. Geoffrey Chaucer, author of The Canterbury Tales, was the most important Middle English writer.

KEYWORDS:

English Literature, English Language, French Latin, Middle English, Second Half.

INTRODUCTION

The phrase Middle English literature refers to literature published in the Middle English dialect of the English language between the late 12th century and the 1470s. During this period, the Chancery Standard, a kind of London-based English, grew popular, and the printing press helped to standardize the language. There was a shift to early Modern English between the 1470s and the middle of the next century. The qualities of the literary works published did not alter dramatically until the impacts of the Renaissance and Reformed Christianity were more evident during King Henry VIII's reign. Middle English literature is divided into three categories: religious, courtly love, and Arthurian, however most of Geoffrey Chaucer's work falls outside of these. The Katherine Group's publications, as well as those of Julian of Norwich and Richard Rolle, are among the numerous religious works.

Law French became the standard language of courts, parliament, and society after the Norman invasion of England. The Norman languages of the governing elites blended with the Anglo-Saxon of the populace to become Anglo-Norman, while Anglo-Saxon gradually evolved into Middle English. Layamon wrote in Middle English around the start of the 13 century. Other transitional works, such as romances and poems, were popular forms of amusement. The English language regained importance throughout time, and in 1362 it superseded French and Latin in Parliament and courts of law. The Ormulum and Havelock the Dane are early instances of Middle English literature. Major works of English literature, notably Chaucer's writings, started to emerge again in the fourteenth century. The second half of the 14th century also witnessed the establishment of English as a written language and the transition to secular writing. William Caxton printed four-fifths of his works in English in the late 15th century, which helped to standardize the language and increase its lexicon[1].

The written form of the Old English language remained in certain monasteries after the Norman invasion of England, although there are few literary works from this time. Law French became the official language of courts, parliament, and polite society as a result of the new aristocracy's dominance.As the invaders assimilated, their language and literature merged with the locals'. The governing classes' Norman accents became Anglo-Norman, while Old English gradually gave way to Middle English. Because political authority was no longer in the hands of the English, the West Saxon literary language had no more clout than any other dialect. Middle English literature is then written in the many dialects that correlate to the individual authors' history, culture, and background.

While Anglo-Norman or Latin was favored for high culture and government, English literature did not die out, and a number of noteworthy works show the language's evolution. Layamon authored his Brut at the turn of the thirteenth century, based on Wace's twelfth-century Anglo-Norman epic of the same name. Layamon's language is clearly Middle English, yet his prosody retains a significant Old English influence.Other transitional works, like as romances and poems, were retained as popular amusement. The English language regained importance throughout time, and in 1362 it superseded French and Latin in Parliament and courts of law. The Ormulum, Havelock the Dane, and Thomas of Hales' Love Rune are early instances of Middle English literature.The Mercian dialect flourished between the eighth and thirteenth centuries and was mentioned by John Trevisa in 1387. "For men of the est with men of the west accordeth more in sownynge of speche than men of the north with men of the south, therefore it is that Mercii, that beeth men of myddel Engelond, as it were partners of the endes, understondeth better the side langages, northerne and southerne, than northerne and southerne understondeth either other.

There is little surviving lyrical poetry from the thirteenth century, and even fewer secular love poems; "Foweles in the frith" is an example. Major works of English literature began to appear again in the fourteenth century, including the so-called Pearl Poet's Pearl, Patience, Cleanness, and Sir Gawain and the Green Knight; Langland's political and religious allegory Piers Plowman; John Gower's Confessio Amantis; and the works of Geoffrey Chaucer, the most highly regarded English poet of the Middle Ages, who was seen by his contemporaries as an English successor However, the Prick of Conscience has much more manuscripts than any other Middle English poetry [2].

The Kildare Poems are a rare example of Irish Middle English literature and provide insight into the evolution of Hiberno-English.The second half of the 14th century also witnessed not just the consolidation of English as a written language, taking over from French or Latin in certain regions, but also a significant change away from largely theological or religious topic matter and toward more secular subject matter. The quantity of books copied in vernacular book creation increased, both secular and religious. As a result, the second half of the 14th century might be considered one of the most important eras in the history of the English language.

In contrast to Chaucer, the reputations of his successors in the 15th century have suffered, despite the fact that Lydgate, Thomas Hoccleve, and Skelton are highly studied. The composition of The Kingis Quair by James I of Scotland at this time marked the beginning of Scottish poetry. This Scottish group's primary poets were Robert Henryson, William Dunbar, and Gavin Douglas. Douglas' rendition of Virgil's Aeneid is one of the early monuments of Renaissance literary humanism in English, while Henryson and Dunbar brought a tone of almost vicious mockery, which may have owed something to Gaelic bardic poetry.It was also a prolific period for

religious theatre, with numerous morality plays and miracle plays performed, with some scripts still surviving now. Another example of late Middle English literature is Sidrak and Bokkus.

William Caxton, the first English printer, printed four-fifths of his works in English in the late 15th century. He translated a vast number of books into English, 26 of which he translated himself. Caxton is credited with printing 108 volumes, 87 of which had distinct titles. However, the English language was constantly evolving throughout Caxton's time, and the works he was entrusted to print were in a wide range of styles and dialects. Caxton was a printer, not a writer, and he often encountered issues over linguistic uniformity in the books he produced. (He discussed this in the prologue to his Eneydos.) His successor, Wynkyn de Worde, encountered similar difficulties.Caxton is credited for standardizing the English language via printing (that is, homogenizing regional dialects). This aided the evolution of English vocabulary, intonation and grammar, and the ever-widening gap between the spoken and written word. However, Richard Pynson, a Frenchman who began publishing in London in 1491 or 1492 and preferred Chancery Standard English, was a more competent stylist who pushed the English language even farther toward standardization.

DISCUSSION

The Norman Conquest had little direct impact on either the English language or literature. Older poetry was reproduced until the end of the 11th century; two poems from the early 12th century, "Durham," which glorifies that city's cathedral and relics, and "Instructions for Christians," a didactic work, indicate that accurate alliterative verse could be created after 1066. However, even before the conquest, rhyme began to supersede rather than enhance alliteration in certain poems, which continued to utilize the ancient four-stress line, but with rhythms that varied from the established kinds used in classical Old English poetry. "The Grave," a postconquest example, features multiple rhyming lines; an Anglo-Saxon Chronicle ballad on the death of William the Conqueror, condemning his brutality and avarice, has more rhyme than alliteration[3].

By the end of the 12th century, English poetry had been so profoundly affected by French models that a work like Lawamon's great epic Brut (c. 1200) seemed antiquated for blending alliterative lines with rhyming couplets while rejecting French terminology. The Brut is mostly based on Wace's Anglo-Norman Roman de Brut turn based on Geoffrey of Monmouth's Historia regum Britanniae, but in Lawamon's hands, the Arthurian plot takes on a Germanic and heroic flavor that Wace lacks. The Brut is preserved in two manuscripts, one written just about 1200 and the other 50 years later. The fact that the subsequent version has been considerably modified and partly reduced demonstrates how quickly English language and literary preferences changed during this time period. The Proverbs of Alfred, written in the late 12th century, deliver conventional wisdom in a mixture of rhymed couplets and alliterative lines, and it is unlikely that any of the material they contain originated with the king whose wisdom they celebrate. The early 13th-century Bestiary combines alliterative lines, three- and four-stress couplets, and septenary (heptameter) lines, but the logic is clearer than in the Brut and the Proverbs, since the author was copying the diverse meters of his Latin source. The anonymous Poema morale in septenary couplets, in which an elderly man gives moral counsel to his presumably younger audience, has a more regular shape than these poems.

The Owl and the Nightingale, an example of the popular discussion genre, is by far the most outstanding poetry of this time. The two birds debate over everything from their hygiene habits, appearance, and songs to marriage, fortune telling, and the correct manners of devotion. The

nightingale represents the joyful elements of life, while the owl represents the solemn; there is no obvious winner, but the discussion concludes when the birds go to present their cases to one Nicholas of Guildford, a wise man. The poem was learnt in the clerical tradition, although the disputants spoke in colloquial and occasionally vulgar language. The Owl and the Nightingale, like the Poema morale, is metrically regular (octosyllabic couplets), but it employs French metre with a certainty uncommon in such an early work.

Long didactic poems offering biblical story, saints' biographies, or moral teaching for persons untutored in Latin or French gained popularity in the 13th century. The most eccentric is the Ormulum by Orm, an Augustinian canon in northern England. The work is important because the manuscript that survives it is Orm's signature and displays his rather meticulous attempts to reform and regularize English spelling. It is written in around 20,000 lines organized in unrhymed but metrically rigorous couplets. Other biblical paraphrases include Genesis and Exodus, Jacob and Joseph, and the massive Cursor mundi, which, as the title implies, is about the history of the globe. The South English Legendary, which started as a collection of saints' lives but was enlarged and reconstructed in the sequence of the church calendar by subsequent redactors, was a particularly popular work. Robert Mannyng's Handling Sin, a confessional manual whose anticipated dryness is alleviated by the inclusion of vivid anecdotes, and the Prick of Conscience, a popular synthesis of theology often credited to the mystic Richard Rolle, carried the didactic tradition into the 14th century.The 13th century saw the first appearances of verse romance, a genre that would stay popular throughout the Middle Ages[4].

Both King Horn and Floris, as well as Blauncheflour, are mentioned in a document from about 1250. King Horn, strangely written in short two- and three-stress lines, is a rousing story about a kingdom lost and reclaimed, with a subplot involving Horn's love for Princess Rymenhild. Floris and Blauncheflour is a more exotic story about a couple of royal lovers who go separated and then reunited after different adventures in eastern nations. Not long after these comes The Lay of Havelok the Dane, a story of princely love and adventure that is comparable to King Horn but better accomplished. Many more tales of this kind were written in the 14th century. Popular subgenres included "the matter of Britain" (Arthurian romances such as Of Arthour and of Merlin and Ywain and Gawain), "the matter of Troy" (antiquity tales such as The Siege of Troy and King Alisaunder), and the English Breton lays (stories of otherworldly magic modeled after those of professional Breton storytellers, such as Lai le Freine and Sir Orfeo). These crude books were created for a bourgeois readership, and the manuscripts that have survived are early instances of commercial book manufacture. The Fox and the Wolf, based on the Old French Roman de Renart, is the first funny beast epic to emerge in Britain in the 13th century. Dame Sirith, the first English fabliau, is found in the same manuscript as this piece. Another kind of comedy may be found in The Land of Cockaygne, which describes a better-than-heaven paradise in which rivers flood with milk, honey, and wine, geese fly about already roasted, and monks hunt with hawks and dance with nuns.

Old English poets were unfamiliar with the lyric. Poems called lyrics, such as "Deor" and "Wulf and Eadwacer," are thematically distinct from those that circulated orally in the 12th century and were written down in large numbers in the 13th; these Old English poems also have a stronger narrative component than later productions. Springtime and passionate love are the most common subjects in Middle English secular poetry; many recycle such themes tediously, while others, such as "Foweles in the frith" (13th century) and "Ich am of Irlaunde" (14th century), communicate intense feelings in a few lines. Two early 13th-century lines, "Mirie it is while

sumer ilast" and "Sumer is icumen in," have musical arrangements, and most of the others were undoubtedly intended to be sung. The primary tone of the religious songs is passionate: the poets lament Christ's crucifixion and the Virgin Mary, praise Mary's "five joys," and use words from love poetry to convey religious devotion. Early examples include "Nou goth sonne under wod" and "Stond wel, moder, ounder rode." Many of the lyrics are preserved in manuscript anthologies, the finest of which being British Library manuscript Harley 2253 from the early 14th century. Love songs in this book, known as the Harley Lyrics, such as "Alysoun" and "Blow, Northern Wind," are modeled after the lyrics of Provençal troubadours but are less formal, less abstract, and more vibrant. The religious lyrics are also excellent; however, "The Man in the Moon," far from being about love or religion, imagines the man in the Moon as a simple peasant, sympathizes with his hard life, and offers him some useful advice on how to best the village hayward (a local officer in charge of a town's common herd of cattle)[4].

A poem like "The Man in the Moon" reminds us that, while early Middle English poetry was increasingly influenced by Anglo-Norman literature produced for the courts, it is rarely "courtly." Most English poets, whether writing about kings or peasants, looked at life from a bourgeois perspective. Even though their work lacks complexity at times, it has the vibrancy that comes from being preoccupied with everyday issues. For more than a century after the Norman Conquest, Old English prose works were reproduced; Aelfric's homilies were particularly popular, and King Alfred's translations of Boethius and Augustine survive only in 12th-century manuscripts. An unidentified worker in Worcester offered glosses to key terms in a number of Old English manuscripts in the early 13th century, demonstrating that at this time the older language was starting to cause challenges for readers.

The writing of English literature also proceeded uninterrupted. For years after the conquest, two versions of the Anglo-Saxon Chronicle have extremely excellent writing, and one of them, the Peterborough Chronicle, survives until 1154. Two manuscripts dating from about 1200 include 12th-century sermons, while another has the workmanlike collection Vices and Virtues, also dating from around 1200. However, the English language faced fierce competition from Anglo-Norman (an insular dialect of French increasingly employed in monasteries) and Latin, a language understandable by speakers of both English and French. It was inevitable, therefore, that the quantity, if not the quality, of English writing would fall. The major literary works of this time were written mostly for persons who could only read English, particularly ladies. The Old English alliterative prose tradition remained very much alive in the West Midlands until the 13th century, when the Katherine Group of works was composed. The rhythms of St. Katherine, St. Margaret, and St. Juliana, discovered together in a single manuscript, are strikingly similar to those of Aelfric and Wulfstan. As the title of another devotional piece, The Wohunge of Ure Lauerd ("The Wooing of Our Lord") suggests, the prose of this time frequently has a rapturous, even sensual flavor, and, like the poetry, it frequently employs the language of love to express religious fervour.

The Ancrene Wisse ("Guide for Anchoresses," also known as the Ancrene Riwle, or "Rule for Anchoresses"), a handbook for the instruction of women recluses outside the traditional orders, is farther distant from the Old English prose tradition, but it is generally identified with the Katherine Group. This anonymous book is renowned for its humanism, pragmatism, and insight into human nature, but much more so for its magnificent writing. It was translated into French and Latin and remained popular until the 16th century. It utilizes alliteration as adornment, as did other writing of the period, although it owes more to new trends in preaching that developed in

colleges than to indigenous traditions. It achieves in English the effects that contemporaneous authors like John of Salisbury and Walter Map were attempting in Latin with its profoundly metaphorical language, rhetorically designed phrases, and rigorously logical divisions and subdivisions.

In the late 13th century, there was little notable literature produced. Dan Michel of Northgate published the Ayenbite of Inwit ("Prick of Conscience"), a translation from French, in Kentish in the early 14th century. The greatest literature of the period, however, is by the spiritual Richard Rolle, the hermit of Hampole, whose English tracts include, among other things, The Commandment, Meditations on the Passion, and The Form of Perfect Living. His fervent and styled language was among the most popular of the 14th century, inspiring works such as Walter Hilton's Scale of Perfection, Julian of Norwich's Sixteen Revelations of Divine Love, and the anonymous Cloud of Unknowing[5].

The particular linguistic condition in England at the start of the period was one of the most significant elements in the character and development of English literature between roughly 1350 and 1550. Bilingualism and even trilingualism were prevalent among the tiny percentage of the population who could be considered literate. English had to compete on unequal terms with Latin and the Anglo-Norman dialect of French extensively employed in England at the time, if it was regarded a significant literary medium at all. Furthermore, the considerable dialectal variation within English made it impossible for vernacular literature, regardless of literary ambitions, to travel very far beyond their local regions of origin, a disadvantage not shared by writings in Anglo-Norman and Latin. In the face of potentially crushing factors like the Black Death (1347-51), chronic external and internal military conflicts like the Hundred Years' War and the Wars of the Roses, and serious social, political, and religious unrest like the Peasants' Revolt (1381) and the rise of Lollardism (centered on the religious teachings of John Wycliffe), literary culture managed to survive and even flourish. All the more astounding, therefore, was the literary and linguistic upheaval that occurred in England between about 1350 and 1400 and was gradually and methodically reinforced over the next 150 years.

The introduction of unrhymed alliterative poetry in the mid-14th century is the most perplexing phase in the history of later Middle English literature. The debate over whether the group of long, serious, and sometimes learned poems written between around 1350 and the first decade of the 15th century should be considered a "alliterative revival" or rather the late flowering of a largely lost native tradition dating back to the Old English period continues. The oldest instances of the phenomena, William of Palerne and Winner and Waster, are both from the 1350s, although neither poem demonstrates all of the traits of the movement's somewhat later poetry. William of Palerne, commissioned condescendingly by a nobleman for "them that know no French," is a plain translation of a courtly Continental romance, the only poem in the group to take love as its fundamental focus. However, the poet's technical proficiency in dealing with the difficult syntax and diction of the alliterative style cannot be compared to that of Winner and Waster's author, who demonstrates complete command of the form, notably in descriptions of location and spectacle. The current preoccupation with social satire in this poem connects it largely to another, less formal group of alliterative poetry, of which William Langland's Piers Plowman was the primary representative and prototype. Indeed, Winner and Waster, with its feeling of societal duty and the odd apocalyptic gesture, may have inspired Langland himself.

The word "alliterative revival" should not be interpreted as a return to ancient Old English versification rules. The writers of the later 14th-century alliterative poetry either inherited or established their own norms, which only superficially resemble those of the Old English tradition. Later Middle English alliterative poetry had a unique syntax and diction, and the hunt for alliterating phrases and structures led to the significant use of archaic, technical, and dialectal vocabulary. Hunts, feasts, wars, storms, and landscapes were depicted with a stunning concretion of detail that has seldom been matched since, while the most accomplished poets also devised subtle modulations of the basic verse-paragraph to allow conversation, debate, and argument. Three poems crucial to the movement dealt with Alexander the Great's life and mythology, the colossal Destruction of Troy, and the Siege of Jerusalem[6].

The fact that they all came from Latin sources suggests that the anonymous poets were most likely clerics with a strong, if bookish, historical sense of their romance "matters." The "matter of Britain" was represented by an outstanding composition, the alliterative Morte Arthure, an epic portrayal of King Arthur's conquests in Europe and his eventual fall, which combined a strong narrative thrust with considerable density and subtlety of diction. A growing feeling of inevitability tempers the virile fulfillment of heroic ideals, and it is not unexpected that the poem was eventually utilized as a basis for Sir Thomas Malory's prose depiction of the Arthurian legend, Le Morte Darthur (finished about 1470). If not for four other poems now generally attributed to a single anonymous author: the chivalric romance Sir Gawayne and the Grene Knight, two homiletic poems called Patience and Purity or Cleanness, and an elegiac dream vision known as Pearl, all miraculously preserved in a single manuscript dated around 1400, the alliterative movement would be regarded as a curious but insignificant episode.

Sir Gawayne's poet considerably beyond the other alliterative poets in his grasp of form and style, and, although he wrote eventually as a moralist, human warmth and compassion sometimes in humorous form are equally central to his work. Patience tells the biblical account of Jonah as a human comedy in which petulance and irascibility clash with God's benign endurance. In a remarkable exhibition of literary virtuosity, Purity creatively re-creates numerous monitory episodes of human impurity and its consequences: the Flood, the destruction of Sodom, and Belshazzar's Feast. Sir Gawayne, however, was the poet's crowning effort, in which he exploited the usual gear of chivalric romance to engage in a serious investigation of moral behaviour in the face of the unknown. Gawain, a questing knight of Arthur's court, epitomizes a mix of the highest chivalric and spiritual ideals of the era, but rather than triumphing conventionally, he fails when tested (if unjustly) by strange supernatural forces. No paraphrase can hope to capture the creative powers revealed in the story's telling and the poem's structure as a work of art. Pearl is distinct from the alliterative movement as a whole. It was written in stanzaic style, as were many other poems of the day, with alliteration utilized for aesthetic effect. Technically, it is one of the most difficult poems in the language, an effort to express a parallel to the jeweler's craft in words. The jeweler-poet is granted a heavenly vision in which he sees his pearl, which is a subtle metaphor in the poem for a lost newborn daughter who has died to become Christ's bride. She consoles him theologically by expounding on the route of redemption and the position of human existence in a transcendental and extra-temporal perspective.

The alliterative trend was mostly restricted to northern and northwestern English poets who had little respect for courtly, London-based literary advancements. Alliterative poetry, under aristocratic patronage, most likely filled a void in provincial literary life produced by the demise of Anglo-Norman in the second part of the 14th century. Alliterative poetry was not unknown in

London and the southeast, but it did so in a modified form and in poems dealing with other subjects. Piers Plowman, William Langland's great alliterative poem, opens with a vision of the world as viewed from the Malvern Hills in Worcestershire, where the poet was born and raised, and where he would have been susceptible to the influence of the alliterative movement. If what he says about himself in the poem is genuine and there is no other source of information, he afterwards lived as an unbeneficed clergyman in London. Langland wrote in the unrhymed alliterative method, but he adjusted it to make it more accessible to a larger audience by loosening the metre and avoiding the obscure language of the provincial poets. Piers Plowman in its short early form, dating from the 1360s; B, a major revision and extension of A made in the late 1370s; C (1380s), a less "literary" version of B, apparently intended to bring its doctrinal issues into clearer focus; and Z, a conjectured version that calls the dating for A, B, and C into question[7].

The poem is written in the style of a sequence of dream visions that deal with the social and spiritual situation in late 14th-century England against a dark apocalyptic background. Realistic and allegorical components are combined in a phantasmagoric style, and the writer's spiritual and didactic impulses regularly undermine both the poetry medium and the framework. Passages of convoluted theological argumentation mix with scatological humour, and transcendent religious feelings coexist with straightforward political commentary. This makes it a work of extreme complexity, defying classification, yet Langland never fails to persuade the reader of his writing's passionate purity. His venomous assaults on political and religious corruption (particularly among the friars) rapidly enraged his contemporaries. Mum and the Sothsegger (c. 1399-1406), and Pierce the Ploughman's Creed (c. 1395), are two small works in the same genre. Piers Plowman was published as a printed text in the 16th century and was utilized for apologetic reasons by early Protestants.

With the exception of a few late and tiny reappearances in Scotland and the northwest of England, the alliterative trend died out before the first quarter of the 15th century. From about 1350, the second important thread in the evolution of English poetry proved much more persistent. The development and refining of human sensibility in regard to love, which was previously visible in earlier 14th-century texts such as the Harley Lyrics, established strong root in English court culture during Richard II's (1377-99) reign. English started to supplant Anglo-Norman as the language used at court and among the aristocracy, and evidence of royal and noble encouragement for English vernacular authors emerged. These processes probably established some of the circumstances for a writer of Chaucer's interests and temperament to thrive, but they were supported and guided by his talent in creating English as a literary language.

Geoffrey Chaucer was a bourgeois Londoner who worked as a courtier, ambassador, and government servant. His poetry typically though not always sarcastically reflects the perspectives and attitudes associated with the word courtly. It is difficult to explain his choice to write in English in certain respects, and it is not unexpected that his first important poems, the Book of the Duchess (c. 1370) and the House of Fame (1370s), were greatly influenced by contemporary French courtly love poetry of the period. The octosyllabic couplet utilized in these poems is also of French origin. Chaucer's renunciation of this intriguing but ultimately jejune metre in favor of a 10-syllable line (particularly, iambic pentameter) signaled a watershed event in English poetry. His command of it was first demonstrated in stanzaic form, most notably in the seven-line stanza (rhyme royal) of the Parliament of Fowls (c. 1382) and Troilus and Criseyde (c. 1385), and later

in the decasyllabic couplets of the prologue to the Legend of Good Women (1380s) and large parts of The Canterbury Tales (c. 1387-1400).

Though Chaucer created a number of moral and amatory poems that were copied by his 15th-century contemporaries, his primary accomplishments were in story poetry. Early influences were French courtly love poetry (particularly the Roman de la Rose, which he translated) and an interest in Italian literature. Chaucer was familiar with Dante's works and used a Petrarch narrative for the core of "The Clerk's Tale." Two of his greatest poems, Troilus and Criseyde and "The Knight's Tale," were based on Boccaccio's Filostrato and Teseida, respectively. Chaucer's most ambitious work, The Troilus, is a compelling narrative of love acquired and betrayed set against the backdrop of the Trojan War. It is a poem of great human compassion and understanding, but it also has a strong intellectual component drawn from Chaucer's study of Boethius' De consolatione philosophiae, which he also translated into prose. His mastery of narrative art, however, was most evident in The Canterbury Tales, an unfinished collection of tales claiming to be recounted by a group of pilgrims traveling from London to the shrine of St. Thomas Becket and back[8].

The refined and skilled cultivation of love, frequently characterized by the English word courtly love, is a recurring theme in Chaucer's works. Fine amour, a French phrase from Chaucer's period, provides a more realistic description of the occurrence; Chaucer's companion John Gower translated it as "fine loving" in his epic poem Confessio amantis (begun about 1386). The Confessio is a collection of example stories set within the premise of a lover's confession to a priest of Venus, running to around 33,000 lines in octosyllabic couplets. Gower differs from Chaucer in that the sober and genuine moral objective of Gower's work is always obvious, while Chaucer may be ambiguous and noncommittal. On the other hand, although Gower's poetry is typically fluent and enjoyable to read, it has a thin uniformity of texture that cannot compete with the color and breadth found in his great contemporary's language. By common standards, Gower was obviously exceedingly erudite, and many Classical myths (particularly those derived from Ovid's Metamorphoses) make their first appearance in English literature in the Confessio. Gower was also intensely concerned with the moral and social state of modern civilization, which he addressed in two substantial writings in French and Latin, respectively: the Mirour de l'omme (c. 1374-78; The Mirror of Mankind) and Vox clamantis.

The many Chaucer disciples of the 15th century continued to tackle the standard range of courtly and moralizing issues, but seldom with the knowledge and aesthetic competence of their illustrious forefathers. The canon of Chaucer's works started to amass lovely but spurious trifles such as "The Flower and the Leaf" and "The Assembly of Ladies" (both c. 1475), the former reportedly written by a woman, like a startling proportion of 15th-century poems of this sort. As part of the "game of love" represented in innumerable courtly poems, the standard characters of the impassioned but perpetually unsatisfied lover and the alluring yet contemptuous lady were developed. Vernacular literacy had grown fast among both men and women of the laity by the 15th century, with the influence of French courtly love poetry staying strong. Charles, duc d'Orléans (captured at Agincourt in 1415), his "jailer" William de la Pole, duke of Suffolk, and Sir Richard Ros (translator of Alain Chartier's influential La Belle Dame sans merci) were widely read and imitated among the gentry and bourgeois circles well into the 16th century.

Both Chaucer and Gower had received royal and aristocratic support to some degree, and the aggressive pursuit of patronage became a common aspect of the 15th-century literary landscape.

The Regiment of Princes (c. 1412), culled from an earlier work of the same name, was dedicated to the future king Henry V by Thomas Hoccleve, a minor civil servant who probably knew Chaucer and claimed to be his disciple. Most of Hoccleve's compositions appear to have been written with an eye to patronage, and, while they occasionally yield unexpected glimpses of his daily and private lives, they have little to recommend them as poetry. The tremendous opus of John Lydgate, a monk at the monastery of Bury St. Edmunds, quickly eclipsed Hoccleve's ambition to be Chaucer's successor, in sheer size if not necessarily in literary value. Lydgate, too, was energized by the opportunities provided by prominent patronage, and as a consequence, he created a number of extremely lengthy compositions that were well regarded at the time[9].

Lydgate, a devoted Lancastrian, dedicated his Troy Book (1412-21) and Life of Our Lady to Henry V, and his Fall of Princes (1431-38; eventually based on Boccaccio's De casibus virorum illustrium) to Humphrey Plantagenet, Duke of Gloucester. He also attempted courtly poems in Chaucer's style (The Complaint of the Black Knight and The Temple of Glass), but his attempts were seldom effective. Both Lydgate and Hoccleve loved Chaucer's "eloquence," by which they primarily meant his Latinate language. For more than a century, their excruciatingly polysyllabic language, known as the "aureate" style, was frequently mimicked. To summarize, the major 15th-century English poets were generally unremarkable as Chaucer's successors, and one must look to the Scottish courtly poets known as the makaris ("makers"), among whom were King James I of Scotland, Robert Henryson, and William Dunbar, for a significant but independent extension of his achievement.

Lydgate's popularity at court elevated him to a prominent position in 15th-century literary life, but the usual themes expressed in his poem do not set it apart from a vast corpus of religious, moral, historical, and didactic literature, most of it anonymous. A few well-known provincial authors turn out to have had local patrons, frequently among the rural elite. East Anglia may be claimed to have created a minor school via the works of John Capgrave, Osbern Bokenam, and John Metham, among others working in the mid-century. Anonymous lyrics and carols (songs with a refrain) on traditional topics such as the transience of life, the approach of death, Christ's sufferings, and other penitential themes include some of the most emotional and creative poetry of the period. John Audelay of Shropshire wrote several remarkable poetry in this manner, and his style was significantly inspired by the alliterative movement. Literary devotion to the Virgin Mary was especially prevalent, producing works of elegant simplicity such as the sonnet "I sing of a maiden that is makeless."

Outside of the courtly form, the art that hides art was also indicative of the finest popular and secular poetry of the time. Some of the shorter verse romances, mainly in a style known as tail rhyme, were far from insignificant: Ywain and Gawain, based on Chrétien de Troyes' Yvain; Sir Launfal, based on Marie of France's Lanval; and Sir Degrevant. A colorful corpus of writings includes humorous and bawdy songs, versified stories, folk songs, ballads, and others. Oral transmission was most likely prevalent, and most of what remains is a result of chance. The Percy Folio, a 17th-century antiquarian collection of such material, may be a good representation of the repertory of the late medieval itinerant entertainment.

Aside from a number of popular romances of the sort satirized long before by Chaucer in "Sir Thopas," the Percy manuscript also includes a number of outstanding ballads similar to those acquired from oral sources in the 18th and 19th centuries. The degree to which the poems gathered in Francis J. Child's English and Scottish Popular Ballads (1882-98) are medieval is

questionable. Several Robin Hood songs were probably known in the 15th century, and the ballads' typical laconically repeated and incremental form may also be observed in the cryptic Corpus Christi Carol, preserved in an early 16th-century London grocer's commonplace book. The Nut-Brown Maid, a masterfully controlled dialogue-poem about feminine constancy, is in the same manuscript but in a quite different tone.

Political poetry, of which much was produced in the 15th century, is a genre that does not neatly fall into the previously described categories. Much of it was blatantly and sometimes ruthlessly propagandist, notably during the Wars of the Roses, but a work like the Agincourt Carol demonstrates that it was already able to hit the distinctively English note of insular patriotism shortly after 1415. The Libel of English Policy on another quintessentially English topic of a similar type is particularly interesting: "Cherish merchandise, keep the admiralty, That we be masters of the narrow sea."

The continuation of a tradition in English prose writing, connecting the later with the early Middle English era, is more obvious than in poetry. For example, the Ancrene Wisse was copied and changed to fit changing preferences and situations.

However, spontaneous and spectacular creative events like as those seen in the works of Chaucer, Langland, and the author of Sir Gawayne are not present in prose. Instead, there was a continuous increase in the writing of different types of religious prose, as well as the first appearance of secular prose in any quantity.

The emergence of a sober, analytical, but still remarkable kind of contemplative or mystical language, typified by Walter Hilton's Scale of Perfection and the anonymous Cloud of Unknowing, was crucial. The writers of these works were undoubtedly familiar of their older, 14th-century predecessor Richard Rolle's harsher and ardent writings, and they responded to some degree to what they saw as excesses in the style and subject of his work. It is worth noting that the mystical tradition was carried on into the 15th century, although in quite different ways, by two female authors, Julian of Norwich and Margery Kempe. Julian, often considered as the first English lady of letters, had a series of mystical experiences in 1373, which she documented in her Sixteen Revelations of Divine Love, one of the most important works of English spirituality by any measure. The unusual autobiographical chronicle of a bourgeoise lady dictated to two clerks, The Book of Margery Kempe (c. 1432-36), was inspired by a variety of religious experiences. The nature and status of its spiritual elements are still debated, but its frequently appealing conversational language and vivid depiction of the medieval environment remain fascinating.

Translation of Continental Latin works was another key part of the contemplative movement in prose. The Mirror of the Blessed Life of Jesus Christ (c. 1410), Nicholas Love's translation of St. Bonaventure's Meditationes vitae Christi, is a classic exemplar and one of the best-loved medieval English novels of its day. The church saw Love's work as an orthodox antidote to the heretical inclinations of the Lollards, who embraced the ideas of John Wycliffe and his followers. The Lollard movement produced a significant amount of stylistically different prose work, yet since the Lollards were soon threatened with death by burning, practically all of it remained unidentified. A number of English writings have been assigned to Wycliffe, and the earliest English translation of the Bible has been credited to Wycliffe's follower John Purvey, although there is no substantial basis for these attributions. Despite being under theological suspicion, the Lollard Bible, which survives in a crude early form and a more impressive later

edition (allegedly Purvey's labor), was extensively read. It subsequently inspired William Tyndale's New Testament translation, finished in 1525, and, via Tyndale, the King James Version (1611).

Secular prose writings and translations grew to popularity in the final part of the 14th century, while their artistic achievement did not always equal that of the religious past. Chaucer's "Tale of Melibeus" and his two astronomical translations, the Treatise on the Astrolabe and the Equatorie of the Planets, were modest endeavors in comparison to John of Trevisa's massive efforts in translating from Latin both Ranulf Higden's Polychronicon (c. 1385-87), a universal history, and Bartholomaeus Anglicus' De proprietatibus rerum (1398; " According to the number of surviving manuscripts, The Voyage and Travels of Sir John Mandeville, the claimed adventures of Sir John Mandeville, knight of St. Albans, on his excursions across Asia, was the most frequently read secular prose book of the era. Though the work is today thought to be entirely imaginary, its exotic charm and oftentimes arch authorial manner remained popular with the English reading audience until the 18th century.

The 15th century witnessed the establishment of English prose as a credible medium for numerous types of serious literature. The anonymous Brut chronicle has survived in more manuscripts than any other medieval English work, and it played a significant role in forging a new sense of national identity. The Chronicle of England by John Capgrave (about 1462), and Sir John Fortescue's On the Governance of England by Sir John Fortescue (around 1470), were both part of the same tendency. At its finest, the style of such works may be energetic and direct, similar to the idiom of daily conversation seen in fortuitous survivals of private letters from the time. The letters of the Paston family of Norfolk are the most well-known and prolific, although the Celys of London and the Stonors of Oxfordshire also left substantial collections. The theological controversialist Reginald Pecock and John Skelton, whose aureate translation of Diodorus Siculus' Bibliotheca historica stands in stark contrast to the demotic exuberance of his poetry, were more unconventional prose stylists of the time.

Sir Thomas Malory's cycle of Arthurian stories was the pinnacle accomplishment of later Middle English prose literature, and it was given the title Le Morte Darthur by William Caxton when he printed his version in 1485. The identity of Malory, who styled himself as a "knight-prisoner," is still unknown, but the typical blend of chivalric nostalgia and sad sorrow that he filled his work with provided new energy to the tradition of writing on Arthurian themes. The nature of Malory's artistry is difficult to define, and the extent to which the effects he created were the result of intentional effort on his side is questionable. Much of Le Morte Darthur was adapted from prolix French prose novels, and Malory clearly chose and compacted his material with innate expertise as he went. Simultaneously, he cast narrative and conversation in the cadences of a virile and natural English writing that matched the dignity of both people and idea.

Because medieval English play manuscripts were generally transitory performance scripts rather than reading material, relatively few specimens have remained from what must have been a substantial dramatic literature. What little exists from before the 15th century contains some bilingual pieces, showing that the same drama may have been performed in English or Anglo-Norman, depending on the audience composition. From the late 14th century onwards, two major theatrical forms may be identified: mystery cycles and morality plays. The mystery plays were extended cycle dramas based on biblical tales about the Creation, Fall, and Redemption of humanity. They often contained a selection of Old Testament incidents (such as Cain and Abel

and Abraham and Isaac stories) but focused mostly on the life and Passion of Jesus Christ. They were invariably followed by the Last Judgment. Craft guilds often sponsored and performed the cycles, which were presented on wheels in town streets and squares.

Texts from the cycles produced at York, Chester, and Wakefield, as well as an unspecified site in East Anglia (the so-called N-Town plays), have survived, as have fragments from Coventry, Newcastle, and Norwich. Their literary level varies, but the York cycle (possibly the earliest) has an admirably realized account of Christ's Passion written by a playwright inspired by the alliterative poetry form. The Wakefield cycle has many notably great plays credited to the anonymous Wakefield Master, and his Second Shepherds' Play is one of medieval English literature's masterpieces. The morality plays were allegorical dramas that depicted the development of a single figure, who represented humanity as a whole, from the cradle to the death and occasionally beyond. Other dramatis personae may include God and the Devil, although they were mainly personified abstractions like the Vices and Virtues, Death, Penance, Mercy, and so on. The Macro Plays are a diverse mix of moralities (The Castle of Perseverance, Wisdom, and Mankind), but the single most remarkable work is Everyman, an English adaptation of a Dutch drama on the advent of death. The mystery and morality plays were both often renewed and performed far into the twenty-first century.

The 15th century saw a significant increase in lay literacy, which was accelerated by William Caxton's introduction of printing into England in 1476. Caxton published Malory's Le Morte Darthur in the same year (1485) that Henry Tudor ascended to the throne as Henry VII, and the period from this time until the mid-16th century has been referred to in English literature as the transition from medieval to Renaissance. Alexander Barclay, a translator, was a typical person. Eclogues (c. 1515), based on 15th-century Italian humanist sources, was an early essay in the popular Renaissance genre of pastoral, while The Ship of Fools (1509), based on Sebastian Brant's Narrenschiff, is a truly medieval satire on modern stupidity and corruption. Stephen Hawes' The Pastime of Pleasure (finished in 1506; published 1509), purportedly an allegorical story in the style of Lydgate, unexpectedly adumbrates the big Tudor topic of academic culture as an essential achievement of the courtly knight or gentleman.

Themes of education and good government predominated in the 16th century's new humanist writing, both in discursive prose (such as Sir Thomas Elyot's The Book Named the Governor and Roger Ascham's Toxophilus and drama (the plays of Henry Medwall and Richard Rastall). Sir Thomas More's Utopia (1516), the classic masterpiece of English humanism, was written in Latin and first published in English translation in 1551. John Skelton, teacher to Henry VII's sons and creator of an astonishing breadth of literature, often in an equally odd manner, was the most unique voice in the poetry of the day. His works include a major drama, Magnificence (1516), an allegorical satire on royal intrigue like his Bowge of royal (c. 1498), and intemperate satirical invectives like Collyn Clout and Why Come Ye Not to Court? Speak, Parrot (written 1521) and The Garland of Laurel (1523) are reflective essays on the role of the poet and poetry.

The first half of the 16th century was also a significant time for courtly lyric poetry, as defined by poems with musical arrangements like those found in the Devonshire Manuscript. This is the literary environment of the "courtly makers" Sir Thomas Wyatt and Henry Howard, Earl of Surrey, yet, although most of their literature is of medieval provenance, their most distinguishing accomplishments gaze forward. Poems like Wyatt's "They flee from me" and "Whoso list to hunt" vibrate with personal feeling at odds with the medieval convention of anonymity, while

Surrey's Aeneid translations introduced blank verse (unrhymed iambic pentameter) into English for the first time, laying the groundwork for Shakespeare and John Milton's achievements.

CONCLUSION

Discover how medieval literature deals with faith and religion, from tales about saints and devils to meditations on life and death, God, and redemption. Approach medieval literature through the prism of form and genre, such as dream visions, epic poetry, riddles, and mystery plays.The true significance of the Middle English era was how this expanded vocabulary became the major method of bringing new ideas and realms of conversation into the language, as well as providing creative ways of expressing known concepts within old fields of discourse.Geoffrey Chaucer and John Gower, two of the fourteenth century's most renowned poets, came from this urban merchant background in the later part of the fourteenth century. Chaucer is well-known for his Canterbury Tales, whereas Gower is well-known for his Confessio Amantis. Each is a collection of stories linked together by a frame story.

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CHAPTER 11

INTRODUCTION OF THE MAKAR AND SCOPE IN ENGLISH LITERATURE

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ABSTRACT:

The word "makar" comes from Scottish literature and is linked with the Scottish Renaissance. The makar was a poet or bard who specialized in lyrical poetry, often emphasizing on love, nature, and morals. The Scottish Renaissance makars, such as Robert Henryson and William Dunbar, were cultural leaders of their day and played an important part in creating Scottish literature. The name "scop" derives from Old English and refers to an Anglo-Saxon poet or bard. Scops were highly esteemed persons during the Anglo-Saxon era who produced and presented poetry, frequently in the form of oral storytelling. They played an important role in maintaining the community's history, customs, and cultural legacy. One of the most well-known pieces of Old English literature, Beowulf, was most likely written and performed by a scope.

KEYWORDS:

Court Poet, Early Sixteenth, Fifteenth Early, Old English, Old Norse.

INTRODUCTION

A makar is a Scottish literary word for a poet or bard, commonly seen as a royal court poet.Since the nineteenth century, the term The Makars has been used to refer to a group of poets from the fifteenth and sixteenth centuries in Scotland, particularly Robert Henryson, William Dunbar, and Gavin Douglas, who wrote a variety of works in Middle Scots during the Northern Renaissance.Literary commentators have often referred to the Makars as Scots Chaucerians. In current use, poets from the 18th century Scots renaissance, such as Allan Ramsay and Robert Fergusson, are also considered makars.Since 2002, the word "makar" has been resurrected as the designation for a publicly sponsored poet, first in Edinburgh, then in Glasgow, Stirling, and Dundee. The Scottish Parliament approved the office of Makar, or National Poet for Scotland, in 2004[1].

Middle English maker is comparable to Middle Scots makar (plural makaris). The word is a calque (literal translation) of the Ancient Greek phrase o (poits), which means "maker; poet." The phrase is often used to poets who write in Scots, however it is not limited to Scottish authors. For example, William Dunbar refers to the English poets Chaucer, Lydgate, and Gower as makaris. The work of the Makar in the fifteenth and early sixteenth centuries was distinguished in part by the adoption in vernacular languages of the new and greater variety in metrics and prosody that had become popular across Europe following the influence of figures such as Dante and Petrarch, a path that Chaucer followed in England.

Their work is usually distinguished from that of earlier Scottish writers such as Barbour and Wyntoun, who wrote romance and chronicle verse in octosyllabic couplets, as well as from the medieval alliterative or troubador traditions; however, one feature of Makar poetry is that features from all of these various traditions, such as strong alliteration and swift narration, remained a distinctive influence.Rosslyn Chapel; constructed in the makar century, its legendary complexity of carving shares much in spirit with the aureation in their language[2].

The first of the Makars proper in this sense, but maybe the least Scots owing to his schooling mostly in captivity at the English court in London, is widely regarded as James I (1394-1437), the probable author of the Kingis Quair. Aside from the above mentioned prominent individuals, literature by makars such as Richard Holland, Blind Hary, and Walter Kennedy exists, as does evidence indicating the presence of a considerable corpus of lost material. The overall quality of existing poetry, both small and important, reveals that Scotland had a robust poetic tradition throughout the time.

Henryson, widely regarded today as one of the greatest makars, is not known to have been a court poet, although the Royal Palace of Dunfermline, where he lived, was one of the Stewart court's homes.The Renaissance Court of James IV (1488-1513), today mostly identified in literary terms with William Dunbar, was a high point in cultural patronage. Douglas's Eneados (1513), the first comprehensive and accurate translation of a significant book of ancient antiquity into any Anglic language, was the pinnacle of literature during this period. Douglas is one of the first writers to clearly claim Scottis as his language. This was also the time when the use of Scots in poetry was at its most rich and successful. Dunbar's Lament for the Makaris (about 1505) includes a slew of makars, not all of them are Scottish, some of whom are now only known via his mention, demonstrating the tradition's broader reach.Many of these poets valued the mix of clever artifice with natural diction, concision, and speed (glegness) of expression in their poems. In The Lament (ll.74-5) for example, Dunbar hails his peer Merseir as one of his heroes[3].

"That did in luf so lifly write, So schort, so quyk, of sentence hie..." "That did in love so lively write, So short so quick, of sentence high..."

Some Makars, like as Dunbar, also incorporated more Latinate phrases into Scots prosody, or aureation, enhancing the creative tensions between the ornate and the natural in poetry language.Douglas's unprecedented level of skill in epic and translation was not followed up on in the next century, although other makars, such as David Lyndsay, leaned heavily on the work of fifteenth and early sixteenth century exponents. This influence may be traced all the way back to Alexander Scott and the numerous members of the Castalian Band in James VI's (1567-1603) Scottish court, which included Alexander Montgomerie and, once again, the monarch himself. The Reulis and Cautelis (1584), written by the king, provided a formalization of Scottish prosody and intentionally sought to pinpoint what was particular in the Scots tradition. The relocation of the Court to London under James in 1603 is typically viewed as the end of the uniquely Scottish tradition of poetry begun by the Makars, however figures such as William Drummond may be seen as forming a loose continuation into the seventeenth century[4].

Literary commentators have often referred to the Makars as Scots Chaucerians. While Chaucer's impact on fifteenth-century Scottish literature was undeniable, the makars relied heavily on a pre-Chaucer national heritage, as typified by Barbour, as well as French courtly literature. In the more wide sense of the term, poets of the Scots renaissance of the eighteenth century, such as Allan Ramsay and Robert Fergusson, may be considered. Other poets who have looked to

especially represent the makar traditions in recent times include Robert Garioch, Sydney Goodsir Smith, George Campbell Hay, and Norman MacCaig, among many others.Nicola Sturgeon and the new Makar 2021 Kathleen Jamie stands in front of the Scottish Poetry Library.

The Scottish Parliament created a post of national laureate, known as The Scots Makar, in 2004. The first nomination was made directly by Parliament that year, when Edwin Morgan was named Scotland's first official national poet. Liz Lochhead replaced him in 2011. In 2016, Jackie Kay was named the third person to fill this position. Prior to Kay's appointment, it was proposed that the position may henceforth be known to simply as the National Poet for Scotland, due to concerns that the term makar would have to be explained outside of Scotland. Kay claims that she fought to save the Makar name, which is still in use. Kathleen Jamie was named the fourth occupant of the position in August 2021.

The City of Edinburgh, Scotland's capital, established a makar position known as the Edinburgh Makar in 2002. Stewart Conn (2002), Valerie Gillies (2005), and Ron Butlin (2008, 2011) were the first three incumbents, and each term lasts three years. Hannah Lavery is the current incumbent (as of 2021). Alan Spence was the former Edinburgh makar. as well as Shetlandic dialect enthusiast and writer Christine De Luca.Other cities where Makar positions have been created include Glasgow (Liz Lochhead), Stirling (Magi Gibson), Aberdeen (Sheena Blackhall), and Dundee (W.N. Herbert). Makar is a fictional character in the video game The Legend of Zelda: The Wind Waker; for more information, see The Wind Waker characters.Makar is a New York indie rock band founded in 2002 by Mark Purnell and Andrea DeAngelis. Christine Orr, a well-known Scottish actress, presenter, and writer, formed the Edinburgh Makars Amateur Drama Group in 1932 [5].

A scop was a kind of poet in Old English poetry. The scop is the Old English equivalent of the Old Norse skald, with the crucial distinction that "skald" was used to refer to historical figures, while scop is mostly used to refer to oral poets in Old English literature. Scoops are poorly understood, and some historians deny their historical existence.The scop, like the comparable gleeman, was a poet reciter. The scoping, on the other hand, was usually linked to a court on a rather permanent basis. He most certainly got lavish prizes for his performances there. The concerts often included the recital of well-known literature, such as "old pagan legends of the Germanic tribes." However, the scop's responsibilities also included writing his own poetry in various settings and eulogizing his master. While some scops travelled from court to court, they were (usually) less nomadic than gleemen and had more secure employment.

While skop became English scoff, the Old Norse skald remains on in the Modern English term scold, which has a similarly derogatory sense. There is a similar Old High German scopf meaning "abuse, derision" (Old Norse skop, meaning "mocking, scolding", whence scoff), a third meaning "tuft of hair", and still another meaning "barn" (cognate to English shop). The sacred or heroic cannot be separated from the ecstatic or drunken state, and so crude jesting (compare the Lokasenna, where the poet humorously depicts the gods themselves as quarrelsome and malicious), qualities summed up in the concept of wuz, the namegiving attribute of Wdanaz, the god of poetry[6].

According to Seth Lerer, a literary researcher, "what we have come to think of as the inherently 'oral' quality of Old English Poetry be a literary fiction of its own." Scholars of Early English disagree on whether or not the Anglo-Saxon oral poet actually existed. Much of the surviving poetry has an oral aspect to it, although other academics think that this is a legacy from an earlier

Germanic time. If, as some scholars suggest, the Anglo-Saxon oral poet is based on the Old Norse Skald, it might be considered as a connection to the Germanic peoples' epic past. There is no confirmation that the "scop" existed, and it might have been a literary technique used to convey the appearance of orality and performance in poetry. This poet persona appears in period literature, whether real or imagined. Examples include the Exeter Book poems Widsith and Deor, which rely on the notion of the heroic age mead-hall poet and, together with the anonymous heroic poem Beowulf, convey some of the clearest lyrical linkages to oral culture in the period's literature.

In his introduction to his 1966 book The Earliest English Poems, Michael Alexander, an Old English poet researcher and translator, depicts the scop as a reality within an oral tradition. Because all of the material is customary, he adds, the oral poet gains mastery of alliterative poetry when the employment of descriptive half-line formulas becomes "instinctive," at which moment he may produce "with and through the form rather than simply in it." According to Alexander, the scop "becomes invisible, and metre becomes rhythm" at that time [7].

Hugh Magennis, another scholar-translator, addresses the nature of the scop in Beowulf in his work Translating Beowulf. He explores lines 867-874 of the poem, which describe "a man... mindful of songs, who remembered a multitude of stories from the whole range of ancient traditions, found new words, properly bound together" in his prose gloss. He observes that this provides "an image of the poetic tradition in which Beowulf participates," an oral culture, but that "in fact, this narrator and this audience are a fiction," since the narrator is missing when the Beowulf text is read aloud. So, although the poem seems to be a "oral utterance... using the traditional medium of heroic poetry," it is really "a literate work, which offers a meditation on its heroic world rather than directly coming from such a world."

DISCUSSION

The work of the Makar in the fifteenth and early sixteenth centuries was distinguished in part by the adoption in vernacular languages of the new and greater variety in metrics and prosody that had become popular across Europe following the influence of figures such as Dante and Petrarch, a path that Chaucer followed in England. Their work is usually distinguished from that of earlier Scottish writers such as Barbour and Wyntoun, who wrote romance and chronicle verse in octosyllabic couplets, as well as from the medieval alliterative or troubador traditions; however, one feature of Makar poetry is that features from all of these various traditions, such as strong alliteration and swift narration, remained a distinctive influence. Rosslyn Chapel; constructed in the makar century, its legendary complexity of carving shares much in spirit with the aureation in their language[8].

The first of the Makars proper in this sense, but maybe the least Scots owing to his schooling mostly in captivity at the English court in London, is widely regarded as James I (1394-1437), the probable author of the Kingis Quair. Aside from the above mentioned prominent individuals, literature by makars such as Richard Holland, Blind Hary, and Walter Kennedy exists, as does evidence indicating the presence of a considerable corpus of lost material. The overall quality of existing poetry, both small and important, reveals that Scotland had a robust poetic tradition throughout the time. Henryson, widely regarded today as one of the greatest makars, is not known to have been a court poet, although the Royal Palace of Dunfermline, where he lived, was one of the Stewart court's homes.

The Renaissance Court of James IV (1488-1513), today mostly identified in literary terms with William Dunbar, was a high point in cultural patronage. Douglas's Eneados (1513), the first comprehensive and accurate translation of a significant book of ancient antiquity into any Anglic language, was the pinnacle of literature during this period. Douglas is one of the first writers to clearly claim Scottis as his language. This was also the time when the use of Scots in poetry was at its most rich and successful. Dunbar's Lament for the Makaris (about 1505) includes a slew of makars, not all of them are Scottish, and some of whom are now only known via his mention, demonstrating the tradition's broader reach.

Douglas's unprecedented level of skill in epic and translation was not followed up on in the next century, although other makars, such as David Lyndsay, leaned heavily on the work of fifteenth and early sixteenth century exponents. This influence may be traced all the way back to Alexander Scott and the numerous members of the Castalian Band in James VI's (1567-1603) Scottish court, which included Alexander Montgomerie and, once again, the monarch himself. The Reulis and Cautelis (1584), written by the king, provided a formalization of Scottish prosody and intentionally sought to pinpoint what was particular in the Scots tradition. The relocation of the Court to London under James in 1603 is typically viewed as the end of the uniquely Scottish tradition of poetry begun by the Makars, however figures such as William Drummond may be seen as forming a loose continuation into the seventeenth century[9], [10].

Literary commentators have often referred to the Makars as Scots Chaucerians, despite the fact that the phrase is misleading. Although Chaucer was a major influence, the makars relied heavily on a pre-Chaucer local heritage, as shown by Barbour, as well as French courtly literature. In the more wide sense of the term, poets of the Scots renaissance of the eighteenth century, such as Allan Ramsay and Robert Fergusson, may be considered. Makar positions have also been created in Glasgow (Liz Lochhead), Stirling (Magi Gibson), and Aberdeen (Sheena Blackhall). The Scottish Parliament created a post of national laureate, known as The Scots Makar, in 2004. The first nomination was made directly by Parliament that year, when Edwin Morgan was named Scotland's first official national poet. Liz Lochhead replaced him in 2011.Other poets who have looked to especially represent the makar traditions in recent times include Robert Garioch, Sydney Goodsir Smith, George Campbell Hay, and Norman MacCaig, among many others.

It is a retelling of a portion of the Old English epic Beowulf from the adversary, Grendel's, point of view. Grendel is characterized as an antihero in the literature. The book explores the purpose of life, the power of literature and myth, and the essence of good and evil. Gardner stated in a 1973 interview, "In Grendel, I wanted to go through the main ideas of Western civilization, which seemed to me to be about... twelve? - and go through them in the voice of the monster, with the story already taken care of, with the various philosophical attitudes (though with Sartre in particular), and see what I could do, see if I could break out." He also said on another occasion that he "used Grendel to represent Sartre's philosophical position" and that "a lot of Grendel is borrowed from sections of Sartre's Being and Nothingness."

Grendel has become one of Gardner's most well-known and critically acclaimed novels. Emil Antonucci's pen and ink line drawings of Grendel's head appear in many versions of the story. The book was transformed into the 1981 animated feature Grendel Grendel Grendel ten years after its release. The fundamental narrative is based on Beowulf, an unknown author's epic poem written in Old English and preserved in a manuscript dated approximately AD 1000. The poem is about the heroic deeds of Beowulf, a Geat warrior who defeats three antagonists: Grendel,

Grendel's mother, and, later in life, an unidentified dragon. Gardner's version, on the other hand, tells the narrative from Grendel's existentialist point of view, delving into the individuals' pasts before Beowulf arrives. Beowulf himself has a minor part in the story, yet he is the only human hero capable of matching and killing Grendel. The dragon has a tiny role as an omniscient and bored creature whose knowledge is restricted to urging Grendel "to seek out gold and sit on it"; his only action in the book is to provide Grendel with the magical power to resist sword strikes (a trait Gardner discovered in the original). Gardner himself explained that his Grendel character is based on Jean-Paul Sartre, with whom he has a love-hate relationship: "He's a horror intellectually, figuratively, and morally, but he's a wonderful writer and anything he says you believe, at least for the moment, because of the way he says it... What occurred with Grendel was that I had the notion of portraying the Beowulf monster as Jean-Paul Sartre, and everything Grendel says has been expressed by Sartre in one mood or another.

CONCLUSION

In their different historical settings, the makar and scop both reflect the value of oral tradition and lyrical expression. They were crucial in developing and sustaining their cultures' literary and cultural heritage. While the makar appeared during the Scottish Renaissance and the scop during the Anglo-Saxon period, both individuals show the importance of poetry and narrative in English literature over time.

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CHAPTER 12

ORIGIN OF THE DRAMA IN THE ENGLISH LITERATURE

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ABSTRACT:

The beginnings of theater may be traced back to Athens, when ancient melodies known as dithyrambs were chanted in worship of the deity Dionysus. Later, these hymns were modified for choral processions in which participants dressed up in costumes and masks.Gorboduc (1561), by Thomas Sackville and Thomas Norton, is a chain of killing and vengeance written in close imitation of Seneca.Play is often thought to have three distinct origins: Greek tragedy, Greek comedy, and medieval European play. Drama may be described as an intelligible tale told in motion.

KEYWORDS:

British Theater, Bernard Shaw, Mystery Plays, Restoration Comedy, Victorian Periods.

INTRODUCTION

The Romans brought drama to Britain from Europe, and auditoriums were built all around the kingdom for this reason.However, England did not exist for hundreds of years after the Romans had departed.Mummers' plays, a kind of early street theatre related with the Morris dance, had emerged by the medieval era, focusing on subjects such as Saint George and the Dragon and Robin Hood. These were folk tales retelling ancient legends, and the performers performed them for their audiences in exchange for money and hospitality.Mystery plays and miracle plays which are often classified as two distinct forms, but are sometimes used interchangeably are among the oldest fully produced plays in medieval Europe. The portrayal of Bible tales in churches as tableaux with accompanying antiphonal singing was central to medieval mystery plays. They grew in prominence from the 10th through the 16th centuries, reaching their peak in the 15th century before being made obsolete by the emergence of professional theatre. The term is derived from the word mystery, which means "miracle," while another origin is misterium, which means "craft," as in a play presented by the artisan guilds[1].

There are four entire or almost complete English biblical collections of plays from the late medieval era that are still alive; while these collections are occasionally referred to as "cycles," it is currently thought that this word may give these collections more consistency than they really have. The York cycle of forty-eight pageants is the most comprehensive. From the middle of the thirteenth century until 1569, they were performed in York. There are also the Towneley plays, which were formerly regarded to be a real 'cycle' of plays and were most likely performed around the Feast of Corpus Christi in the town of Wakefield, England, between the late Middle Ages and 1576. The Ludus Coventriae also known as the "N Town plays" or the "Hegge cycle", which is now widely accepted to be a redacted synthesis of at least three previous, unconnected plays, and the Chester cycle of twenty-four pageants, which is now accepted to be an Elizabethan

reconstruction of older medieval traditions. There are also two pageants from a New Testament cycle performed in Coventry, as well as one each from Norwich and Newcastle upon Tyne. A fifteenth-century drama about Mary Magdalene, The Brome Abraham and Isaac, and a sixteenth-century play about Saint Paul's Conversion all come from East Anglia. Aside from Middle English Theater, there are three surviving Cornish plays known as the Ordinalia.

The topic of these biblical plays varies greatly. The Fall of Lucifer, the Creation and Fall of Man, Cain and Abel, Noah and the Flood, Abraham and Isaac, the Nativity, the Raising of Lazarus, the Passion, and the Resurrection are among the most common. The tale of Moses, the Procession of the Prophets, Christ's Baptism, the Temptation in the Wilderness, and the Assumption and Coronation of the Virgin were among the other pageants. The newly rising medieval artisan guilds financed the plays in certain cycles. The Doomsday pageant, for example, was sponsored by the York mercers. Other guilds presented scenes appropriate to their trade: the carpenters' guild presented the building of the Ark; the bakers' guild presented the miracle of the five loaves and fishes; and the goldsmiths' guild presented the visit of the Magi, with their offerings of gold, frankincense, and myrrh. While the Chester pageants are linked to guilds, there is no evidence that the N-Town plays are linked to guilds or performed on pageant carts. Wakefield's mystery plays are among the most well-known among current readers and viewers. Unfortunately, we do not know if the plays in the Towneley manuscript are the plays performed at Wakefield, but a reference to Horbery Shrogys in the Second Shepherds' Play (The Towneley plays line 454) is extremely suggestive.

The morality play is a kind of theatrical entertainment from the middle Ages and the early Tudor period. These plays were known as "interludes" at the time, a broader term for dramas with or without a moral theme. Morality plays are a type of allegory in which the protagonist is confronted by personifications of various moral attributes who attempt to persuade him to choose a Godly life over an evil one. During the 15th and 16th centuries, the plays were most popular in Europe. They signaled a transition away from the religiously centered mystery plays of the middle Ages and towards a more secular foundation for European theatre[2].

The Somonyng of Everyman, also known as The Summoning of Everyman, is a late 15th-century English morality drama. Everyman, like John Bunyan's 1678 Christian book Pilgrim's Progress, tackles the issue of Christian redemption via the employment of allegorical figures, and what Man must do to achieve it. The assumption is that God will tally one's good and wicked acts after death, much like a ledger book. The play is an allegorical description of Everyman's existence, who symbolizes all of humanity. Throughout the action, Everyman attempts to persuade other characters to follow him in the hopes of enhancing his account. All of the characters are metaphorical as well, personifying abstract concepts like Fellowship, [material] Goods, and Knowledge. The interactions between characters depict the fight between good and evil.

The Chandos picture depicts William Shakespeare, a key figure in the English Renaissance. The English Renaissance, which lasted from around 1500 to 1660, witnessed a blossoming of the play and all the arts. Nicholas Udall's Ralph Roister Doister (c. 1552) and the anonymous Gammer Gurton's Needle (c. 1566) are also possibilities for the oldest comedy in English.During the reigns of Elizabeth I (1558-1603) and subsequently James I (1603-25), great poetry and play were created in the late 16th and early 17th centuries by a London-centered culture that was both courtly and popular. The Italian model piqued the interest of English playwrights: a visible

colony of Italian performers had established in London. John Florio (1553-1625), a linguist and lexicographer whose father was Italian, was a royal language instructor at the Court of James I and a likely companion and influence on William Shakespeare. He introduced much of the Italian language and culture to England. He was also Montaigne's English translator. Early Elizabethan plays include Sackville and Norton's (1561) Gorboduc and Thomas Kyd's (1558-94) vengeance tragedy The Spanish Tragedy (1592), which inspired Shakespeare's Hamlet.

William Shakespeare shines out in this age as an unrivaled poet and playwright. Shakespeare was not a professional writer and most likely had just a high school education. He was neither a lawyer nor an aristocrat like the "university wits" who dominated the English stage when he began writing. But he was very brilliant and adaptable, and he outperformed "professionals" like as Robert Greene, who scorned this "shake-scene" of humble origins. He was a performer himself and was heavily engaged in the management of the theatrical group that staged his plays. At the period, most writers specialized in either histories, comedies, or tragedies. Shakespeare, on the other hand, is notable for producing all three forms. Tragedies, comedies, and history are among his 38 plays. In addition, Shakespeare composed "problem plays" or "bitter comedies" like as Measure for Measure, Troilus and Cressida, A Winter's Tale, and All's Well That Ends Well.

His early classical and Italianate comedies, such as A Comedy of Errors, with tight double plots and precise comedic scenes, give way to the romantic ambience of his finest plays, A Midsummer Night's Dream, Much Ado About Nothing, As You Like It, and Twelfth Night, in the mid-1590s. Shakespeare introduced prose comedy into the histories of the late 1590s, Henry IV, parts 1 and 2, and Henry V. This period begins and ends with two tragedies: Romeo and Juliet, and Julius Caesar, based on Sir Thomas North's 1579 translation of Plutarch's Parallel Lives, which introduced a new kind of drama[3].

Though most of his plays were successful, Shakespeare's best works were written in his latter years: Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. Shakespeare shifted to romance or tragicomedy in his last time, completing three more important plays: Cymbeline, The Winter's Tale, and The Tempest, as well as the collaboration, Pericles, Prince of Tyre. These four plays are less bleak than the tragedies, but they end with reconciliation and the forgiveness of potentially tragic errors.Shakespeare collaborated on two more surviving plays, Henry VIII and The Two Noble Kinsmen, most likely with John Fletcher.

Christopher Marlowe, Thomas Dekker, John Fletcher Francis Beaumont, Ben Jonson, and John Webster were among significant playwrights of the time.Christopher Marlowe (1564-1593), Thomas Dekker (c. 1572 - 1632), John Fletcher (1579-1625), and Francis Beaumont (1584-1616) were all prominent characters in Elizabethan drama. Marlowe (1564-1593) was just a few weeks older than Shakespeare and had to have known him. Marlowe's subject matter differs from Shakespeare's in that it concentrates on the moral drama of the Renaissance man rather than anything else. The vast possibilities afforded by modern science thrilled and scared Marlowe. In his play Doctor Faustus (c. 1592), he brought the narrative of Faust to England by drawing on German tradition. Faust is a scientist and magician who is consumed with the quest for knowledge and the ambition to push man's technical ability to its extremes.

He must submit his soul to the devil at the conclusion of a twenty-four-year pact with him. Beaumont and Fletcher are less well-known, yet they were popular at the period and may have assisted Shakespeare in writing some of his finest plays. One of Beaumont and Fletcher's greatest

achievements was seeing how feudalism and chivalry had devolved into snobbery and fantasy, and that new social strata were emerging. The Knight of the Burning Pestle (1607), a comedy by Beaumont, satirizes the increasing middle class, particularly those nouveaux wealthy who attempt to dictate literary taste without understanding any literature at all.

Ben Jonson (1572/3-1637) is most remembered for his satirical plays, including Volpone, The Alchemist, and Bartholomew Fair. He was also often commissioned to create courtly masques, extravagant performances in which the performers donned masks. Ben Jonson's aesthetics have Middle Ages origins, since his characters are founded on humour theory. However, the stock kinds of Latin literature had an equal impact. As a result, Jonson likes to develop types or caricatures. Characters in his greatest writing, however, are "so vitally rendered as to take on a being that transcends the type". He is a master of style and a superb satirist. Jonson's renowned play Volpone (1605 or 1606) depicts how a gang of con artists are duped by a top con artist, with vice punishing evil and virtue reaping its due. Others who emulated Jonson's approach include Beaumont and Fletcher, whose farce, The Knight of the Burning Pestle (c. 1607-08), satirizes the emerging middle class, particularly those nouveaux wealthy who try to dictate literary taste while understanding very nothing about literature. In the narrative, a grocer and his wife haggle with professional actors in order to have their illiterate son have a starring part in the play.

The vengeance play, popularized earlier in the Elizabethan period by Thomas Kyd (1558-94), and later refined by John Webster (1578-1632) in the 17th century, was a prominent type of theatre throughout Jacobean times. The White Devil (c. 1609 - 1612) and The Duchess of Malfi (c. 1612/13), two of Webster's main plays, are gruesome and unsettling masterpieces. Webster is known as the Elizabethan and Jacobean playwright with the most unsparingly dismal picture of human nature. Webster's tragedies give a terrifying image of humanity, and T. S. Eliot famously asserts in his poem "Whispers of Immortality" that Webster always saw "the skull beneath the skin." While Webster's theater was widely disregarded in the eighteenth and nineteenth centuries, there has been "a strong revival of interest" in the twentieth century[4].

Other revenge tragedies include Thomas Middleton and William Rowley's The Changeling, Cyril Tourneur's The Atheist's Tragedy, first published in 1611, Christopher Marlowe's The Jew of Malta, George Chapman's The Revenge of Bussy D'Ambois, John Marston's The Malcontent (c. 1603), and John Ford's 'Tis Pity She's a Whore. Other Shakespeare plays having at least some vengeance aspects, outside Hamlet, include Titus Andronicus, Julius Caesar, and Macbeth. George Chapman was a successful playwright who wrote comedies (his collaboration on Eastward Hoe led to his brief imprisonment in 1605 because it offended the King with its anti-Scottish sentiment), tragedies (most notably Bussy D'Ambois), and court masques (The Memorable Masque of the Middle Temple and Lincoln's Inn), but is best remembered for his translation of Homer's Iliad and Odyssey in 1616.

The Tragedy of Mariam, the Fair Queen of Jewry, a closet drama written by Elizabeth Tanfield Cary (1585-1639) and originally published in 1613, was the first original play written by a woman in English.The Puritans kept English theatres closed during the Interregnum (1649-1660) for religious and ideological reasons. When the London theatres reopened after the Restoration of the monarchy in 1660, they thrived thanks to Charles II's personal interest and support, as well as topical writing and the introduction of the first professional actresses (all female roles had previously been played by boys). The Restoration introduced new genres such as heroic drama, tragic drama, and Restoration comedy. This period's notable heroic tragedies include John

Dryden's All for Love (1677) and Aureng-zebe (1675), as well as Thomas Otway's Venice Preserved (1682). The Restoration comedies, such as George Etherege's The Man of Mode (1676), William Wycherley's The Country Wife (1676), John Vanbrugh's The Relapse (1696), and William Congreve's The Way of the World (1700), have piqued the curiosity of producers and viewers to this day. Aphra Behn, the first professional female writer, wrote several comedies during this time period, notably The Rover (1677). Restoration comedy is renowned or infamous for its sexual explicitness, which was supported directly by Charles II (1660-1685) and by his court's rakish aristocratic attitude.

The intellectual and challenging Restoration comedy fell out of favor in the 18th century, to be replaced by sentimental comedy, personal tragedy such as George Lillo's The London Merchant (1731), and an overwhelming interest in Italian opera. Popular entertainment grew more prevalent than ever during this time period. The predecessors of the English music hall, fair-booth burlesque and musical entertainment, thrived at the cost of traditional English play. By the early nineteenth century, few English tragedies were being written, with the exception of closet drama, which was meant to be performed secretly rather than on stage[5].

Farces, musical burlesques, extravaganzas, and comic operas competed alongside Shakespeare performances and serious drama by the likes of James Planché and Thomas William Robertson on the London stage throughout the Victorian period. In 1855, the German Reed Entertainments started a process of upgrading the standard of (previously risqué) musical theatre in Britain, which culminated in Gilbert and Sullivan's famed series of comedic operas and was followed by the first Edwardian musical comedies in the 1890s. W. S. Gilbert and Oscar Wilde were prominent poets and dramatists of the late Victorian period. Wilde's plays, in particular, stand apart from the many now-forgotten Victorian plays and have a much closer relationship to those of Edwardian dramatists such as Irishman George Bernard Shaw and Norwegian Henrik Ibsen.

During the Victorian era, the duration of theatrical runs varied drastically. As transportation improved, poverty in London decreased, and street lighting made nighttime travel safer, the number of prospective spectators for London's rising number of theatres climbed dramatically. Plays may run longer and still attract audiences, resulting in more income and higher production qualities. The first play to get 500 consecutive performances was the 1875 London comedy Our Boys. Its stunning new record of 1,362 performances was surpassed by Charley's Aunt in 1892. Several of Gilbert and Sullivan's comedy operas smashed the 500-performance barrier, starting with H.M.S. Pinafore in 1878 and Alfred Cellier and B. Dorothy, C. Stephenson's 1886 smash, ran for 931 performances.

Edwardian musical comedy dominated the London stage until World War I, when it was surpassed by more popular American musical theatre and comedies by Noel Coward, Ivor Novello, and his contemporaries. The film presented a challenge to the stage. Initially, films were silent, posing only a minor threat to theater. By the end of the 1920s, however, pictures like The Jazz Singer could be shown with synchronized sound, and critics pondered whether the cinema would completely replace live theater. Although some dramatists wrote for the new media, playwriting persisted.

George Bernard Shaw (1856-1950), an Irish dramatist, and J. M. Synge (1871-1909) was a major figure in British theater. Shaw's career started in the latter decade of the nineteenth century, and he authored over 60 plays during that time. Synge's plays were written throughout the first decade of the twentieth century. Synge's most famous play, The Playboy of the Western World,

"caused outrage and riots when it was first performed" in Dublin in 1907. George Bernard Shaw transformed the Edwardian theatre into an arena for debate about important political and social issues, such as marriage, class, "the morality of armaments and war," and women's rights. In the 1920s and later, Nol Coward (1899-1973) achieved enduring success as a playwright, Many of his plays, including Hay Fever (1925), Private Lives (1930), Design for Living (1932), Present Laughter (1942), and Blithe Spirit (1941), have stayed in regular theater rotation. During the 1930s, W. H. Auden and Christopher Isherwood collaborated on verse plays, the most renowned of which being The Ascent of F6 (1936) that owed much to Bertolt Brecht. T. S. Eliot began his effort to resurrect poetic theater in 1932 with Sweeney Agonistes, which was followed by The Rock (1934), Murder in the Cathedral (1935), and The Family Reunion (1939). Following the war, there were three more plays[6].

Kitchen sink realism (or "kitchen sink drama"), a word devised to characterize art (the name itself stems from an expressionist painting by John Bratby), literature, film and television plays, was a significant cultural trend in the British theatre that emerged in the late 1950s and early 1960s. Members of this creative movement were often referred to as "angry young men." It employed a social realism technique that depicted the household life of the working class to investigate social and political themes. The postwar drawing room dramas of Terence Rattigan and Noel Coward were challenged in the 1950s by these Angry Young Men, in plays such as John Osborne's Look Back in Anger (1956). Arnold Wesker and Nell Dunn also addressed societal issues on stage.

Waiting for Godot (1955) (originally En attendant Godot, 1952) by French resident Irishman Samuel Beckett greatly influenced British theater in the 1950s. The Theatre of the Absurd inspired Harold Pinter (1930-2008), whose works are typically marked by dread or claustrophobia. The Birthday Party, 1958). Tom Stoppard (Rosencrantz and Guildenstern are Dead, 1966) was also inspired by Beckett. Stoppard's works are famous for their high-spirited humor and the wide variety of intellectual themes that he addresses in his plays. Both Pinter and Stoppard had new plays produced into the 1990s. Other playwrights known for their use of language and ideas include Michael Frayn. Caryl Churchill (Top Girls, 1982) and Alan Ayckbourn (Absurd Person Singular, 1972) are two more important writers whose careers started later in the century.

The commissioning of plays or the adaptation of existing plays by BBC radio was a significant new element in the realm of British theater since the advent of radio in the 1920s. This was notably essential in the 1950s and 1960s (and for television beginning in the 1960s). Many prominent British writers, in fact, started their careers with the BBC or had their works adapted for radio. The majority of Caryl Churchill's early experiences with professional drama production were as a radio playwright, and, beginning in 1962 with The Ants, she had nine productions with BBC radio drama up until 1973, when her stage work began to be recognized at the Royal Court Theatre. Joe Orton's dramatic debut in 1963 was the radio play The Ruffian on the Stair, which was broadcast on 31 August 1964. But The Dock Brief, featuring Michael Hordern as a hapless attorney, was his first original play, initially aired in 1957 on BBC Radio's Third Programme, afterwards televised with the same cast, and later produced in a double bill with What Shall We Tell Caroline? In April 1958, it premiered at the Lyric Hammersmith before moving to the Garrick Theatre. Mortimer is most known for his work on Rumpole of the Bailey, a British television series starring Leo McKern as Horace Rumpole, an old London lawyer who defends everybody and everyone. It has spawned a number of short tales, novels, and radio

programs. Brendan Behan and author Angela Carter were two more prominent radio dramatists. From the early 1970s, novelist Susan Hill also wrote for BBC radio. Irish playwright Brendan Behan, author of The Quare Fellow (1954), was commissioned by the BBC to create a radio drama The Big House (1956); before, he had written two plays for Irish radio, Moving Out and A Garden Party.Dylan Thomas's Under Milk Wood (1954), Samuel Beckett's All That Fall (1957), Harold Pinter's A Slight Ache (1959), and Robert Bolt's A Man for All Seasons (1954) are among the most famous radio works. Embers, Beckett's radio drama, was originally aired on the BBC Third Programme on June 24, 1959, and later that year earned the RAI prize at the Prix Italia awards[7].

Three Girls is a three-part British television's real life drama series, written by screenwriter Nicole Taylor, and directed by Philippa Lowthorpe, that broadcast on three consecutive nights between 16 and 18 May 2017 on BBC One. The series is a dramatised version of the events surrounding the Rochdale child sex abuse ring, the miniseries Three Girls attempts to create awareness about how complex criminal process of child grooming takes place while sexually abusing children and describes how the authorities failed to investigate allegations of rape because the victims were perceived as unreliable witnesses. The story is told from the viewpoint of three of the victims: fourteen-year-old Holly Winshaw (Molly Windsor), sixteen-year-old Amber Bowen (Ria Zmitrowicz) and her younger sister Ruby (Liv Hill) According to lawyers Richard Scorer & Nazir Afzal, the drama Three girls helps in building awareness around child protection issues of 21st century. While few critics including whistleblower Sara Rowbotham and few victims appreciated accuracy of depiction; Ben Lawrence in The Telegraph found it to be too timid and not going deep down to investigate & expose root causes surrounding inappropriate behavior of perpetrators of Pakistani descent fully enough

DISCUSSION

A drama is a literary work that is performed on stage (or in a theater) in front of an audience by a professional actor. It is about disagreements, acts, and particular themes. Live performances are distinguished by impressive makeup, face expressions, and artist body language. Although many nations have diverse creative forms, theatre merits particular consideration in Britain because of its connections with numerous great writers, notably William Shakespeare. Read on for fascinating facts on the history, background, and beginnings of British theater.

In the Middle Ages, the Romans brought play to England. For this artistic event, multiple auditoriums were erected on the property. Mummers' plays about Morris dancing were a prominent kind of street theater during this time period. The story is based on the legends of St. George, Robin Hood, and the Dragon. The artist traveled from town to town performing these traditional stories. They were compensated with money and accommodation in exchange for their services. The medieval religious festival's riddles and moral performances were Christian-themed.

The English Renaissance, a cultural and artistic movement in England that spanned from the 16th to the early 17th centuries, set the way for British drama's domination. Queen Elizabeth I reigned at the birth of great poetry and play. William Shakespeare, Christopher Marlowe, Ben Johnson, and John Webster were among the notable playwrights of the period. Playwrights composed plays on history, humor, and tragedy. While most playwrights concentrate in one topic, Shakespeare evolved into an artist who wrote plays on all three. Puritans shuttered British theaters during the armistice for religious and ideological grounds. However, theatre resumed in

London immediately after the "Reconstruction" in 1660. The theater thrived under the backing of Prince Charles II. The works of contemporary writers, as well as the advent of professional actresses in plays (before, all female roles were male), gained popular attention[8].

It was a chance to introduce new genres into the drama, such as Yushin heroism and humor. Popular plays of the period included George Etheridge's Fashionable Man (1676), William Wycherley's Country Wife (1676), Aphra Behn's The Tramp (1677), John Dryden's All for Love (1677) and (AurengZebe) (1675), and Thomas Otway's Venice Preserved (1682). During the recuperation time, sexual frankness was the focus of the humor. Prince Charles II and his court's aristocratic mentality encouraged such performances, which started in 1660 and lasted until 1685. With the arrival of the 18th century, the British Restoration comedy, which started in the late 17th century, began to fade. This era's new tastes include family tragedy and emotional humor. During this time, burlesque and musical entertainment at the fair booth, which predated the British music hall, developed, lowering the appeal of legal British theater.

Shakespeare's plays competed with musical burlesques and comic operas throughout the Victorian period. In 1855, Reed Entertainment, a German business, attempted to establish a musical theater in England. In this nation, the first series of Edwardian musical comedies were produced in 1890. With the advancement of public transit, the audience shifted, and it is now feasible to attend a theatrical performance until late at night. The number of opportunities for English-language theatre has considerably expanded. As a consequence, theatrical performances started to get lengthier. As time passed, an increasing number of people started to attend the theater. This made drama a profitable industry. The increased viewership led to an increase in the drama's production value. As its popularity develops, this art genre has shown constant performance. W. S. Gilbert and Oscar Wilde, the main Victorian poets and playwrights, came to prominence at the close of the Victorian period. Wilde's plays are very similar to those of Edwardian playwrights such as George Bernard Shaw (Ireland) and Henrik Ibsen (Norway).

Andrew Lloyd Webber, who dominated the stage at the period, wrote many of the twentieth-century musical dramas. His work has been very successful. As a consequence, the play was performed on Broadway in New York and around the globe. Some have also been adapted into feature films. Postmodernism had a significant influence on the survival of British theatre towards the end of the twentieth century. However, there are several theaters in West London along Shaftesbury Avenue. The Royal Shakespeare Company, based in Stratford-upon-Avon (Shakespeare's hometown), presently presents the majority of the famed playwright's works[9], [10].

Shakespeare is known as the "Father of English Drama." He authored 18 comedies, ten tragedies, and ten historical novels. Shakespeare's period started with village theaters in the 16th century. He composed for contemporary theater and used his cunning and creativity to use the Elizabethan stage. William Shakespeare was an English playwright, poet, and actor who is often regarded as the greatest writer in the English language and the world's finest playwright. He is known as "The Bard of Avon" and Britain's national poet.

CONCLUSION

A drama is a piece of poetry or prose that is played on stage and tells a tale via speech and action, accompanied by gestures, costumes, and locations, much as in real life. The origins of drama are profoundly ingrained in humanity's religious inclination. The same is true for dramas

from other nations as it is for English dramas. The religious festivals of the people were the focus of ancient Greek and Roman theatre. There is no conclusive proof of its genesis. Many historians think that the Norman Conquest brought the play to England in 1066. After the Romans were in England, they erected a massive Amphitheater to stage plays, but after they departed, the theater vanished. The development of English play is an important component of the history of English literature.

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CHAPTER 13

KEY ELEMENTS OF THE DRAMA IN ENGLISH LITERATURE

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ABSTRACT:

Plot, character, suspense, language, and spectacle are all present in the finest plays, television series, and films. These ingredients are at the heart of each great drama, and it's fascinating to observe how various artists use them to convey a tale.Plot is the most critical ingredient of a story, as mentioned in the Creative Nonfiction and Fiction chapters. Likewise, it is undoubtedly the most significant aspect of a play.The message (meaning) meant to be communicated in the tale is referred to as the theme. In other words, it is the central principle or lesson to be drawn from the tale.

KEYWORDS:

Ancient Greek, Art Forms, Black Theater, First Play, Traditional Theatre.

INTRODUCTION

In this lesson, students will gain foundational understanding about the idea of theatre, its aspects, and the numerous types of theatre across the globe. They will use what they have learned in this lesson to critically evaluate theatre and drama. Literature stems from our inborn passion of telling stories, organizing words in appealing patterns, and conveying some unique facet of our human experience in words. There are other disciplines such as theatre, poetry, the book, and the short story; all of these are works of the imagination coming from man's ability to innovate. The basic goal of literature is to provide pleasure and entertainment to those who choose to read it. The term drama derives from the Greek for "to act, do, or perform," and it is in the several complex and diversified meanings of "to perform" that drama may be said to have begun.

Drama is a prominent genre of literature. It is created for the theater as a literary genre because characters are allocated parts and play out their roles as the drama unfolds on stage. It is difficult to distinguish drama from performance since drama authentically communicates life experiences to the audience throughout a play's stage performance. As a result, drama is delivered via conversation. 2 Drama is a life-like imitation. Drama differs from other kinds of writing due to its distinct qualities. It is read, but it is primarily written to be performed, therefore the ultimate goal of dramatic writing is to be presented on stage in front of an audience. This suggests that it serves as a means of communication. It aims to convey a message to the audience. This message is conveyed via the employment of actors[1].

Drama has been characterized in several ways. Let's look at some of them. "A play is a just and lively image of human nature, representing its passions and humours, as well as the changes of fortune to which it is subject for mankind's delight and instruction." - John Dryden "Drama is a composition in verse or prose intended to portray life or character or tell a story usually involving conflicts and emotions through action and dialogue and typically designed for

theatrical performance." - Webster's English Dictionary "Drama is a composition designed for performance in the theatre, in which actors take on the roles of the characters, perform the indicated action, and utter the written dialogue." Plot, character, conversation, conflict, staging, and topic are all components of drama. The specific examinations of each of these parts enable us to emphasize the distinctive qualities of drama in a practical manner.

Plot refers to the ordering of events in a tale, including the order in which they are recounted, the relative importance given to each occurrence, and the causal links between events. The plot of a play is the sequence of events that occur. For theatrical purposes, plot refers to a plan, strategy, or pattern. It may be characterized as an event pattern the manner in which events are ordered. It is concerned with the internal relationship of events or the manner in which episodes are blended or harmonized to generate a 'organic whole'. The occurrences must be organized into a storyline. It is also a story with an emphasis on causation. Plots might be boundless or unlimited, but their importance has no bounds, which is why Aristotle stated plot is the spirit of tragedy. Aristotle believed that action in play is complete in and of itself. It has three parts: beginning, middle, and end. At some points, action begins, then complications enter, which gradually leads to a peak point, technically known as the climax, followed by a crisis or the terming point what Aristotle 3 referred to as asperipety, which leads to the failure of the central character; the catastrophe is determined by discovery or anagnoris. The character is the next most crucial aspect of the play. Characters are essential to the drama[2].

Plot and characters are inextricably linked because while we read plays to find out what happens, we also read them to find out what happens to their characters. We are drawn to dramatic individuals for a variety of, often conflicting, reasons. Characters bring the game to life. Dramatic characters are characterized as major, minor, static, dynamic, flat, or round. A prominent character is a central person in the action and meaning of the play. One or more subordinate or lesser characters assist the main character and serve to enlighten the main character. Minor characters are often stagnant or unchanging; they basically stay the same throughout the play. Dynamic personalities, on the other hand, undergo a change in attitude, purpose, or conduct. Flat characters expose just one dimension of their human nature, and their conduct and speech are predictable; round characters are more personalized, reveal more than one element of their human nature, and their behavior and speech are unpredictable.

A dynamic/round character is one who varies depending on the events of the plot. He might be the protagonist or the hero. In most circumstances, he develops from innocence to maturity or from ignorance to knowledge, so he is always aware of his surroundings and the problems they bring, and he responds appropriately. Static / Flat / Stock Character is complicated and does not alter fundamentally during the tale. He is shown in broad strokes, with little individualization. He is generally steady and is called static because he has roughly the same viewpoint, attitudes, ideals, and dispositions from beginning to finish of the tale. He is the polar opposite of the round character, but his presentation is more sophisticated. Dialogue In its broadest definition, dialogue is simply talk between characters in a literary work; in its narrowest form, it refers to the speech of characters in a theater. A 'dialogue' as a literary genre is a work in which characters 4 argue a problem or concept. According to the definition, "dialogue is a conversation between two or more real or imaginary persons." According to drama critics, reading drama is basically reading conversation. Our examination of character and conflict leads us to an important component of theatrical characters: their speech or dialogue.

Dialogue contains two speakers, while monologue refers to one speaker's speech. The use of a soliloquy to depict a character's state of mind is an essential theatrical convention of conversation. A soliloquy depicts a character's thoughts so that the audience may understand what he or she is thinking at any given time. Asides, which are statements addressed directly to the audience in the presence of other characters but without those characters hearing what is said, should be separated from soliloquies. An aside, unlike a soliloquy, is generally a quick statement. Dialogue is a critical component. Dialogue exposes the characteristics of a character and also provides information about his relationships with the person speaking or with the person who is not there at the time of the discussion. J. L. Styan correctly defines dialogue as "dramatic speech." The protagonist's battle against destiny, nature, society, or another individual might be the source of the conflict. The tale is more interesting when there is conflict. Conflict refers to a competitive battle. The drama's attraction stems from its tension. There are two forms of conflicts: internal conflicts and external conflicts. Internal conflict, often known as psychological conflict, is concerned with man vs self. External conflict pits man against external forces. Staging / Stage Directions Drama differs from other forms of literature in that it is performed in front of an audience by actors who utilize a set, lighting, music, and costumes to convey a narrative.

Stage Directions are directions or ideas provided by the playwright in the script. They are the criteria for the producer and author to follow. In ancient play, stage instructions were straightforward. They provided the performers general guidance and the outline of the play's scenery. Stage instructions create a connection between the reader and the playwright. Historically, the choir performed these roles in theatrical literature. The playwright in contemporary theater strives to exert control over the production via the method of stage directions. On the stage, theater actors bring the playwright's vision to life. The audience reacts to the play and expresses their feelings about it[3].

The term theme refers to the major concept or purpose of a play expressed as a generalization. Because developing a play's topic entails abstracting a generalizable concept from it, the theme gradually drifts away from the exact intricacies of character and action that give the play life. This is not to say that attempting to discover a fundamental thought or group of ideas from plays is not gratifying or beneficial; rather, we should be conscious of the limits of our efforts. The term "theatre" is derived from the Greek word theatron, which means "seeing place" or "place where something is seen." It was first used in its modern form in 1576, when James Burbage called his playhouse the Theatre. Because Burbage's playhouse was among the earliest, if not the first, structures created expressly for the presentation of plays, the term "theatre" came to refer to both the buildings and the whole genre. The companion term 'drama' originates from the Greek word dran, which literally means "to do."

It is "something done." The words are sometimes used interchangeably, but the theatre always refers to the building where the performances are held as well as the group of actors that participate. The term "theatre" also refers to the designers, administrators, technicians, and others who collaborate to create plays, as well as the body of ideas that animates the artists and brings the plays to life. Drama is a more restricted phrase that usually refers to the plays that are presented. In other words, drama is the script; theatre is everything that comes together to bring that play to life. Drama, more than any other genre of writing, asks the reader to participate more. The reader must not only see and comprehend what is clearly stated and done, but he or

she must also be aware of all that is inferred or left unsaid. The history of theater may be traced back to 700BC and the Ancient Greek civilisation.

We know the Greeks adored musicals, but we don't have the music or know which pieces were most popular. However, the Ancient Greeks' passion of theater can still be seen in the Broadway and West End performances we know and love today. Theater was initially formed in Greece, just before the classical era of Ancient Greece, in what was then the city-state of Athens. Following the Great Destruction of Athens in 480 BCE, the rulers sponsored yearly festivals to worship the God Dionysus in order to encourage peace and community among six persons and other city-states. Individual poets typically performed their written compositions in the early concerts. These plays soon gained popularity, resulting in the drafting of lengthier scripts and individuals deliberately opting to play certain parts. It wasn't long before these productions had authors, directors, and an acting cast. Most plays in ancient Greece were also contests to see who could provide the finest performance. The first documented competition winner was Thespis, who became known as "The Father of Tragedy."

Thespis is also considered one of the founding fathers of theater, which is why contemporary performers are frequently referred to as thespians. Another essential component of these festivities was the presentation of Homer's writings, which lived between the 12th and 8th century BC. Around the beginning of the classical era in Ancient Greece, academics began to curate Homer's writings. Their performances at these exhibitions would be the first step in introducing Homer to the general public, and he is still respected today. Not alone did theatre and the theater flourish as Ancient Greece reached its classical era. The whole civilization had a "Golden Age," during which people were enthusiastic about expanding and producing art, architecture, literature, monuments, philosophy, and theatre. Greece was the birthplace of modern civilisation[4].

Many of the narrative elements and other literary skills utilized by Ancient Greek playwrights are still in use today and may be found in contemporary works. Although we don't know exactly what occurred at each performance, Ancient Greek tragedies have lasted the test of time. Tragedy, Comedy, and Satire came to define Ancient Greek Theater. Early plays were often tragedies, which is why the word "Greek Tragedy" is still extensively used today. Tragedies were popular because they were the most popular tales available at the time. Audiences preferred stories that ended in tragedy or had a sad lesson. According to Aristotle's works, dithyrambs influenced numerous theatrical tragedy plays. Dithyrambs were choral hymns chanted in honor of Dionysus during the festival each year. Tragedies were also often performed with the yearly ceremonies performed by the Ancient Greeks to worship Dionysus.

Citizens would dress up in masksand sacrifice animals, generally goats, while singing dithyrambs or acting out a sad poetry or drama. This connection led to Dionysus being adopted as the god of the theater, in addition to the other things for which the Ancient Greeks worshiped him. Comedies depicted everyday life in ancient Greece and the absurdities that may occur. Tragedies, on the other hand, were often set in the past and included visits from the gods. Aristophanes is credited with penning the majority of the earliest comic plays in Ancient Greece. In his works about the origin of the genre, Aristotle defines humor as characters that exist primarily to make the audience laugh. They commit a mistake, and the audience does not experience sorrow as a result of viewing it, which is the polar opposite of tragedy.

At the time, humour served as an alternative to sad tales and performances. Ancient Greek theater provides insights into Ancient Greek civilization, and humor provided a window into Ancient Greece's legal system, education, religious customs, and political structures. According to an analysis of Ancient Greek pottery patterns, performers have been donning costumes and doing ridiculous antics on stage for thousands of years. Satire sprung from tragedy and soon gained popularity. Satire in Ancient Greece was a blend of humor and drama, also referred to as tragi-comedy. Ancient Greek satire relied primarily on sexual themes and issues such as intoxication in order to elicit a large number of laughs from the audience. The writers intended for the characters' acts to shame people into changing by mocking them for things they do themselves. In ancient Greece, these were the primary distinctions between satire and comedy. Comedy was intended to be lighthearted, but satire utilized laughter combined with humiliation to convey social criticism and to influence individuals or society to change. Many limits were imposed in order to maintain the excellent quality of the plays. For example, only three performers were ever given speaking roles to guarantee that everyone knew their lines correctly. This arrangement also allowed the audience to readily identify between the performers. It also contributed to the fairness of the competitive festivals. However, the expenditures would have been too expensive for the state to bear on its own[5].

They recruited affluent residents to support production costs, and as a result, they were treated with immense respect. affluent folks controlled spending for Costumes, Musicians, Rehearsals, and Choir Singers. They were known as "choregos" (like today's choreographers) and were in charge of the costumes, musicians, rehearsals, and choir singers. Simultaneously, the state paid for professional actors to attend and participate. 8 Some of the finest architects of the period lived in Ancient Greece. They were always learning and improving their structures. The ancient Greek theatre are a sight to see. Their relics are still among the most famous tourist attractions in the nation. They were also used by the audience to enter and depart the theater before to and after the show. The earliest plays were played at the Theatre of Dionysus, which was erected in the shadow of the Acropolis in Athens around the beginning of the fifth century. These theatres were so popular that they quickly spread across Greece.

Dionysus was Zeus' son in Greek mythology. He is the only deity to be born of a god and a mortal father. He was the deity of alcohol, fertility, and good times. He was reared by satyrs, murdered, mutilated, and revived (reborn). Other gods had temples, but Dionysus' followers convened in the woods. It was thought that he might free and inspire mankind. It was also thought that he could bestow heavenly creativity on man. As a result, Dionysus became known as a patron of the arts. Pisistratus, the Athenian king, instituted the 'City Dionysia', a festival of amusement celebrated in honor of the deity Dionysus, in the sixth century BC. Competitions were held in music, singing, dancing, and poetry during this event. Tragedies were often staged in three acts. Satyr plays were interspersed between the three plays of the trilogy, in which satyrs (men disguised as half-goats) mocked the protagonists in the surrounding tragedies. A tragic fault is a weakness or error that causes the hero of a tragedy to fail. The Greek term harmartia, typically translated as "tragic flaw" actually is closer in meaning to a "mistake" or a "error," "failing, "rather than an innate flaw. The character's flaw must result from something that is also a central part of their virtue, which goes somewhat awry, usually due to a lack of knowledge. Satyr Plays: These were short plays performed between the acts of tragedies. They made fun of the plight of the tragedy's characters.

The satyrs were mythical half human, half-goat servants of Dionysus. Satyr and the Satyr plays spawned the modern word satire. All of the actors and playwrights were men. Women were not allowed to participate. The actors played multiple roles, so a mask was used as used to show the change in character or mood. Gestures and body movements were controlled and stately. If playing female role need for female appearance, wore the prosternida before the chest and the progastrida before the belly. These circumstances saw masks quickly 11 establish themselves as an art form and a necessity within the theater. The Muse of Comedy the two masks also were a nod to the muses of Greek mythology. Thalia, the Muse of Comedy, was depicted as a cheerful mask. She was young, full of energy, and always smiling. Many statues representing Thalia also include trumpets or other types of horns. Such imagery alludes to how these instruments were used to make an actor's voice carry in an ancient Greek comedy. Melpomene: The Muse of Tragedy On the other hand, Melpomene was the Muse of Tragedy. Her mask is sad, and she is often depicted with a weapon in her hand. Sometimes, she even holds the mask itself. Melpomene in art is also seen to be wearing the cothurnus, also known as buskins, which were boots only to be worn by actors performing in tragedies. She also wears a wreath made from a grapevine on her head, which derives from Dionysus[6].

Indian theater goes back to the 4th century B.C. All night dance-dramas, known yaksgana, are popular and held throughout India, particularly to mark major festivals. They combine song and dance and are based on the Hindu epics and mythology and typically feature a story with good winning out over evil. According to Indian terminology, the different types of theatrical traditions fall broadly into two basic categories, margi or classical (Natyshastra-related) and desi or folk/regional styles. Classical theater survives in only in a few cities, but folk theater thrives in almost every region. Professional theater is confined primarily to the cities. Early Indian Literature and Theatre Theatre and dance, which are inseparable art forms in Indian culture, are present even in the earliest works of Indian literature.

The Vedic literature or the four Vedas, which form the basis of early Brahmanism and later Hinduism, mentions dance and open-air theatrical performance. Otherwise, the Vedas mainly include invocations and hymns to the gods, ritual formulas, and short stories. The Vedic tradition evolved orally through the centuries and received its written form much later in the post-Vedic period. Towards the end of the Vedic period, various gods, which were originally rather simple personifications of aspects of nature, began 12 to acquire complicated mythologies, which personalized them. These mythologies were further elaborated in the early centuries A.D. by the Purana literature, whil[6]e at the same these mythical stories became the main theme for much of the Indian theatrical arts. Indian literary heritage includes several shastras or manuals (also code, theory, treatise) covering a vast range of subjects from cooking, elephant and horse breeding, and lovemaking, as well as several art forms, such as poetics, music, theatre, and dance. The earliest treatise for theatre and dance is the Natyashastra or the Drama Manual (a treatise on drama). Other shastra manuals also give information about theatrical practices, each according to their own specific viewpoint.

The Kamashastra (Kamasutra), the treatise on love, informs us about the kind of role that theatrical performances had in the life of the upper class educated male citizen. The Arthashastra, the treatise on politics and administration, on the other hand, gives detailed information about the role of different kinds of performers in the ideal, yet highly hierarchical, society described in this manual written in the 4th century B.C. Bhakti, Medieval Ecstatic Love Dr. Jukka O. Miettinen of the Theatre Academy of Helsinki wrote: During medieval times a new literary genre became a

popular, it was the ecstatic bhakti poetry. Bhakti was, and still is, an extremely popular form of Hinduism in which the complicated rituals, yoga systems etc. are replaced by loving devotion towards a god which is seen as the personal lover of the devotee, a bhakti poet, and the dancer enacting a bhakti poem. Among numerous poets it was the 12th century Jayadeva who was the definite trendsetter for the whole bhakti movement. His Song of the Dark Lord or Gita Govinda (also Geeta Govinda) has enjoyed phenomenal popularity and influenced all genres of bhakti art all over the subcontinent.

The most popular gods of the bhakti worship are Shiva and Krishna, the flute-playing dark, dancing youth who, in fact, is an avatar or incarnation of Lord Vishnu. Jayadeva wrote his poetic work, Gita Govinda, structured in 12 poems or cantos, in Sanskrit. It describes the passionate and stormy love life of Krishna and his main beloved, Radha. It is known that Jayadeva wrote it to be danced as a kind of offering to Lord Krishna. Bhakti poems are most often simply sung while a solo dancer enacts the poem and assumes both the roles of the devotee and the beloved god. These abhinaya, or mimetic sections, often alternate with pure nrtta dances, as will be discussed later in 13 connection with the famous lasya- style dance genres, such as Bharatanatyam, Mohiniattam, and Odissi. Bhakti poetry, however, also inspired actual drama literature, for example, in the case of the Krishnanatam of Kerala. It also served as a vital source for popular forms of pilgrimage theatre, such as Krishnalila and Ramlila. Ramlila, the Traditional Performance of the Ramayana Ramlila refers to a ritual tradition of religious tableaux or short plays performed in northern India in September and October during the birthday festival of Prince Rama, the hero of the Ramayana epic and an avatar of God Vishnu[7].

The highlights of Rama's life can be enacted as robust village theatre or as sketchy scenes performed by boy actors assisted by adult men. The most lavish Ramlila takes place in Varanasi and its outskirts, where the scenes are divided to cover one month and they are enacted in various locations appropriate to the content of the particular scene. The Ramlila tradition is inseparable from the famous Hindi version of the Ramayana, the Ramacharitmanas, by the poet Tulsidas (1523–1623). He was a devotee of Rama; he was a philosopher and a composer, and has been regarded as an incarnation of Valmiki, the author of the Sanskrit Ramayana. Tulsidas' vernacular Ramayana was strongly opposed by learned Brahmans. However, it gained enormous popularity, particularly in North India. Deeply inspired by Valmiki's Ramayana, he created his own version, which, in some details, slightly differs from the original one. Even during Tulsidas' time, the reciting of Ramayana was regarded as an act of devotion. After Tulsidas' death in 1623, his followers enacted the Ramacharitmanas during the Rama festival.

The tradition spread to other parts of the region, and gradually the originally five-day performance grew into a lavish pageant lasting up to one month. In 2005, the Ramayana and Ramlila, the traditional performance of the Ramayana was designated by UNESCO as one of the Masterpieces of the Oral and Intangible Heritage of Humanity. According to UNESCO: "Ramlila, literally "Rama's play", is a performance of then Ramayana epic, in a series of scenes that include song, narration, recital and dialogue. It is performed across northern India during the festival of Dussehra, held each year according to the ritual calendar in autumn. The most representative Ramlilas are those of Ayodhya, Ramnagar and Benares, Vrindavan, Almora, Sattna and Madhubani. For the performance, the boys' hands and feet are layered with sandalwood paste and their faces are covered with heavy make-up. Floral motifs decorated with glittering sequins are painted on their chins. They wear gilded crowns and an abundance of

flower garlands around their necks. In fact, they are just like live 14 versions of the religious imagery that is characteristic of the region.

DISCUSSION

Many characters, such as Hanuman and Ravana, are played by adult men wearing masks. In street performances the masks are often made of papier maché, while in more grandiose spectacles the huge masks, for example Hanuman's mask, are made of metal. The nucleus of the whole pageant is the recitation of Tulsidas' Ramayana. Ramlila bears all the marks of bhakti-related devotional rituals. The style of the performances can be that of melodramatic folk theatre influenced by Indian movies. They can involve dance sequences in various Indian classical and semi classical styles or even in the glittering style of Bollywood musicals. Although they still serve as reminders of Rama's virtues and victory, they are more entertaining in character than the devotional Ramlilas. Sanskrit Dramas 'Theatre' in Sanskrit is known as natya, although this term also covers 'dance' for the simple reason that the two arts were combined in classical India. Another term, nataka (or natakam), refers to 'drama' that is based on epic themes, although now it is used widely in most Indian languages to mean 'theatre' in the western sense[8].

Ancient Tamil literature refers to 'drama' using the Sanskrit term nataka, and several plays are mentioned in subsequent literature, though none survive. The Tamil term kuttu is used for more localised, regional and today's folk theatre traditions. Indian classical theatre, and all Sanskrit literature and many art forms, is guided by an aesthetic theory. The two key terms are bhava, the mood or emotion of the dancer, and rasa, the distillation of that mood that is evoked in a (discerning) audience. The eight different rasas (love, pity, anger, disgust, heroism, awe, terror and comedy) were also later used to describe music and poetry. Early fragments of a drama by Asvaghosa date from the 1st c. CE, although it seems likely that dramatic performance must have occurred earlier. Two early Sanskrit texts, the Mahabhasya and the Nātyaśāstra ('Treatise on Theatre), from about the same period, provide evidence of a developed drama form. The earliest extant complete plays are those by Bhasa, Kalidasa and Sudraka (all 5th c. CE).

Some scholars have detected Greek influence in early Indian drama, arguing that plays enacted at the courts of Indo-Greek kings (c. 250 BCE-50 CE) inspired Indian poets to develop their own form. Indeed, the curtain the divided the stage is called yavanika (from the Sanskrit word for 'Greek'). The famous 'The Little Clay Cart' also bears a superficial resemblance to the Late Greek comedy of the school of Menander. 15 Manuscripts of plays by both Kalidasa and Sudraka have been copied and transmitted throughout Indian literary history, but Bhasa's 13 plays had been lost for centuries and were known only from mention in other works. In 1912, however, palm-leaf manuscripts were found in an old Brahmin house in south India. None mentioned an author, but linguistic research eventually credited them to Bhasa. The Sanskrit dramas cover a wide range of subjects and types of play. They include full-length poetic love stories, political plays and palace intrigues, as well as shorter farces and one-act love monologues.

The foremost drama genre centred on the character of a noble hero. These "heroic dramas", often with plots derived from tradition, are called natakas. Another important type of drama is a kind of social play dealing with various kinds of human relationships. These plays, mostly invented by their authors, are called prakranas. The language of Sanskrit dramas is characterized by the blending of classical Sanskrit with local Prakrit languages. The royal heroes and Brahman priests, ascetics and high officials use Sanskrit, while women, children and all low-caste

characters speak Prakrit. Thus the plays, already at the level of language, reflect the social and gender hierarchies of their time.

This intermingling of languages may also have been intended to make the plays understandable for those spectators who did not understand Sanskrit. Another characteristic of the dramas is the blending of prose and verse. The verses are mainly In Sanskrit. The alternation of languages as well as prose and verse widens the scale of linguistic expression from "high" to "low", from noble to vulgar, and anything in between. Plays were performed by troupes of professionals, of both men and women, but amateur dramatics were not unknown (texts refer to performances at court by officials, kings and ladies of the harem). No physical theatre building survives, and it is assumed that plays were performed in palaces or in the homes of rich merchants. A curtain, through which actors emerged, divided the front from the back stage; no curtain divided the actors from the audience. Scenery was non-existent and props were few[9].

Conventional costumes were worn by stock figures, who also used the language of gesture to convey meaning. Plays began with an invocation to the gods, followed by a long prologue, in which the stage manager or chief actor often discussed with his wife or chief actress the occasion and nature of the event. Most of the play's dialogue was in prose, interspersed with verse, declaimed rather than sung. 16 Classical Indian drama, like most of Indian literature, did not hold with tragedy. Heroes and heroines might suffer defeat and loss, but a happy ending was not far away. There was, however, sufficient melodrama to satisfy the emotional needs of the audience. Innocent men are led toward execution, chaste wives are drive from their homes and children are separated from their loving parents. Bhasa, Kalidasa and Shudraka Very little is known about Bhasa, the earliest (and arguably the greatest) of the classical playwrights.

He is dated between 200 BCE and 200 CE, and all that is certain is that he pre-dated Kalidasa and that 13 plays are attributed to him. Many of those plays retell episodes from the Ramayana and Mahabharata, and some are tragedies, which was unusual in classical Indian theatre. For example, the Pratima Nataka tells the story of Kaikeyi from the Ramayana, usually considered the evil step-mother responsible for the sufferings of Rama and his father. Bhasa, however, shows how she herself suffered from her guilt. The best-known playwright of the classical period is Kalidasa (5th c. CE), who's fame rests also on his poetry. Three of his plays have survived: 'Malavika and Agnimitra' (a palace intrigue), 'Urvasi Won by Valor' (the Vedic story of Urvasi) and 'The Recognition of Shakuntala'. This last has always been considered his finest work and is still performed today, around the world. Shakuntala is a love story, between a king and Shakuntala, the foster-daughter of a hermit.

After their meeting and falling in love, much of the play describes their love-sickness, as they are unable to meet or marry. When they do meet again, the king gives her a ring to remember him by and to plight their troth. They marry but are cursed by an irascible Brahmin: Shakuntala will lose the ring, and the king will not remember her. In a tragic scene, Shakuntala, pregnant and veiled, is led before the king, who is unable to recall her. In folktale fashion, the lost ring is found by a fisherman inside a fish. The king recovers his memory and all ends happily. The only other surviving play of significance in this period is M□cchaka□ika ('The Little Clay Cart') written by Sudraka, a contemporary of Kalidasa. This story is one of the most realistic and the plot one of the most complicated in the large corpus of classical Sanskrit literature. The central narrative concerns a love affair between a poor Brahmin (whose son can only have a little clay cart instead of grander toys) and a virtuous courtesan, but quickly moves into political intrigue, stolen jewels,

a vivid court scene and the overthrow of a wicked king. With this moving story, 'The Little Clay Cart' is the most easily appreciated of classical dramas[10].

In rural areas, particularly in villages, when we heard a beat of a musical instrument, an expression enters into the mind which does not exist in the daily lives of people This is the expression of lives and beliefs of people, their joys, sorrows, their struggle against the forces of nature, then struggle for survival, which form an integral part of life. But an urban educated man calls this as "folk" or "traditional" as the way of their living is quite different from that of rural people. The traditional and folk theatre of India has not been discussed from the historical point of view so far. After Natyashastra of Bharata, a number of works on Drama and Theatre were written in Sanskrit by Abhinava Gupta, Dhananjaya, Sagaranandi, Sharada Tanaya, Nandikeshwara, but none of them gave the examples of folk type of plays performed in the villages.

We can see folk poetry in the Prakrit work of Hala but the folk and traditional dramatic forms have not been described in any of the books written on drama But very recently, Dr Raghavan, a Sanskrit scholar, has referred to some of the folk forms in his paper, 'Sanskrit Drama and Performance' . Indian traditional theatre, like its counterpart in any other country, is a very rich and important element of the traditional culture It is a comprehensive sense of the term it incorporates elements from poetry, music, dance, mime, graphic and plastic arts, religious and civil pageantry, and various decorative arts and crafts. It reflects the people's beliefs and social ways. For these, it can be said that India is very rich in culture and we have quite a number of folk art forms all over the country, from length and breadth of the country, which are being performed and are entertaining people and the delivery of dramatic speech.

Repetition, superimposition, simultaneous speaking and alternation of the speech between the character and the chorus arc sonic of the devices of speech delivery. The alteration between the singing of the chorus and presentation of brief dance sequences by the actors is so worked out that the dramatic piece becomes a conjunction of recitation, miming and dancing. In the scheme of dramatic structure, the use of the chorus is very important. There is a chorus in most of the forms of the traditional theatre, both in the secular forms like 'khval' and 'Terukoothu' and the religious forms like 'Rasleela' and 'Ramleela'. The chorus in Indian theatre has a different character from the Greek though it performs many similar functions. It is a group of singers attached to the play in a secondary' capacity and less involved in the action of the play than the Greek chorus. It sings the 18 narrative text and repeats or accompanies the actors in singing dramatic dialogues. It also sings the entry songs describing the costume, the qualities and dramatic functions of the characters. In villages, the actors will have some fans (favourites).

If a favourite actor is participating in a particular drama, the fans attend those programmes by taking all chances. The actors of traditional theatre are generally very popular in their field. That is why almost all the actors will have fans. Hence, audiences witness the performances from the beginning till end interestingly. Intimacy between the actors and the audience is a factor which vitally determines the nature of the Indian traditional theatre making it a most participative theatre. Intimacy is achieved through many devices and conventions. In one word, the traditional theatre actors are trained in all the fields related to them. Those who join the traditional theatre have to learn all the branches of that field.

After having been trained in all the branches, then only the new actors will be given the chance of acting on the stage. Indian traditional theatre is an actor-based theatre and the actor is

primarily a performer well versed in all the arts of the theatre acting, mime, dance, recitation, music and acrobatics. The actor stands on a bare stage disengaged from any kind of decor, creating the scenic illusion with his own dynamic presence. He keeps all the time intensely busy demonstrating skill in various arts, switching over from one art to another with greatest ease and facility In "Yakshagana" and "Terukoothu." The performance is set to a heightened pitch and the actors all the time move about in intensely dramatic gait to the accompaniment of drum music, even their sitting and standing poses are highly theatrical and eloquent.

Intermittently, they burst into song and lom the chorus and when the chorus sings their dialogues they dance in a circle with great gusto. In these modern days, people began forgetting the traditional folk forms except a few forms in certain areas of India such as Tamasha in Maharashtra, Jatra in Bengal, Ramleela and a few other forms are still in vogue, but the other forms have been vanishing from the scene for want of patronage, infrastructural facilities and the poor conditions of the artists. For the revival of the regional folk art forms, non-governmental organizations try to study the forms and perform them on par with dramas, from the Government side, the forms can be made part of the syllabus in schools so that there can be a possibility of knowing the form by young children and they can spark their interest towards these traditional folk-art forms in future. 19 Let's briefly see the various theatrical forms of different states of India. Bhand Pather (Jashin) Kashmir.

It is a unique combination of dance, music and acting. Satire, wit and parody are preferred for inducing laughter. Music is provided with surnai, nagaara and dhol. Since the actors are mainly from the farming community, the impact of their way of living, ideals and sensitivity is noticable. Swang – Haryana. It is mainly music-based. Gradually, prose too, played its role in the dialogues. Softness of emotions, accomplishment of rasa along with the development of character can be seen. Two important styles are from Rohtak and Haathras. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) Nautanki - Uttar Pradesh Most popular centres - Kanpur, Lucknow and Haathras. Today, folk theatre is considered an art form that keeps the basic elements of a drama intact, while taking on the stories and flavours of the region its stems from. This very aspect makes folk theater a vibrant and vital aspect of India's intangible cultural heritage.

The minstrel shows of the early 19th century are believed by some to be the roots of Black theatre, but they initially were written by whites, acted by whites in blackface, and performed for white audiences. After the American Civil War, Black actors began to perform in minstrel shows (then called "Ethiopian minstrelsy"), and by the turn of the 20th century they were producing Black musicals, many of which were written, produced, and acted entirely by African Americans. The first known play by a Black American was James Brown's King Shot away. William Wells Brown's The Escape; or, A Leap for Freedom, was the first Black play published, but the first real success of an African American dramatist was Angelina W. Grimké's Rachel.

Black theatre flourished during the Harlem Renaissance of the 1920s and '30s. Experimental groups and Black theatre companies emerged in Chicago, New York City, and Washington, D.C. Among these was the Ethiopian Art Theatre, which established Paul Robeson as America's foremost Black actor. Garland Anderson's play Appearances (1925) was the first play of African American authorship to be produced on Broadway, but Black theatre did not create a Broadway hit until Langston Hughes's Mulatto (1935) won wide acclaim. In that same year the Federal Theatre Project was founded, providing a training ground for African Americans.

In the late 1930s, Black community theatres began to appear, revealing talents such as those of Ossie Davis and Ruby Dee. By 1940 Black theatre was firmly grounded in the American Negro Theater and the Negro Playwrights' Company. After World War II Black theatre grew more progressive, more radical, and sometimes more militant, reflecting the ideals of Black revolution and seeking to establish a mythology and 23 symbolism apart from white culture. Councils were organized to abolish the use of racial stereotypes in theatre and to integrate African American playwrights into the mainstream of American dramaturgy. Lorraine Hansberry's A Raisin in the Sun (1959) and other successful Black plays of the 1950s portrayed the difficulty of African Americans maintaining an identity in a society that degraded them.

The 1960s saw the emergence of a new Black theatre, angrier and more defiant than its predecessors, with Amiri Baraka (originally LeRoi Jones) as its strongest proponent. Baraka's plays, including the award-winning Dutchman (1964), depicted whites' exploitation of African Americans. He established the Black Arts Repertory Theatre in Harlem in 1965 and inspired playwright Ed Bullins and others seeking to create a strong 'Black Aesthetic' in American theatre. During the 1980s and '90s August Wilson, Suzan-Lori Parks, and George Wolfe were among the most important creators of Black theatre. The origins of black theater in America can be traced back to the slave trade and the continuation of African performance traditions. Some of these traditions included the oral telling of folktales, improvisation, songs and dances like the get down and ring shout. In the early years of the slave trade, Africans were only able to put on private performances at plantations and the homes of their owners.

The first black characters to appear on stage, in the seventeenth and eighteenth centuries, were white people wearing 'blackface' make up. They would appear at intervals in white productions as comic relief, usually playing dim-witted servants. The use of blackface characters grew in popularity in the 1820s and so-called teams of 'Ethiopian delineators' would put on performances consisting of comic skits, variety acts, dance and 'Negro Songs.' The African characters were portrayed as racist caricatures: lazy, buffoonish, superstitious and stupid. The performances were usually burlesque and aimed at a low-brow audience but they soon infiltrated the opera house, first as entr'actes and eventually taking over completely to become America's first national art form. 24 In New York, a free black man from the West Indies, William Henry Brown, attempted to get a genuine black theater company off the ground. His African Grove Theater performed Shakespeare plays and launched the career of Ira Aldridge but was quickly shut down by the authorities on trumped up charges of boisterous behavior. The theater burned down five years after it first opened its doors.

During the African Grove's brief existence, Brown is believed to have published the first ever play by a black playwright, 'The Drama of King Shotaway' but no copies of this play are known to exist. Following the civil war, genuine blacks became regularly involved in Ethiopian Minstrelsy although they would generally follow the same conventions as the whites, including applying blackface. These included Bahamian-American Bert Williams and African-American George Walker who formed the Williams and Walker Co. In 1903, Bert Williams and George Walker starred together in 'In Dahomey', another Cook and Dunbar production and the first all-black musical comedy to play in a major Broadway theater. In 1907, Ernest Hogan became the first African American to both produce and star in a Broadway production when he presented 'The Oyster Man', a show often credited with popularizing the musical genre of ragtime. In 1916, Angelina W. Grimke's 'Rachel' became the first play authored by a black person and featuring a black cast to be presented to a mixed audience.

The play, which painted a bleak picture of racial discrimination, was a success but black theater still had a long way to go. From 1916 to 1940: The Flourishing of Black Theater This period saw African Americans create numerous experimental groups and theater companies in major cities like Chicago, Washington D.C. And, of course, New York. The Harlem Renaissance also saw Broadway present the first play to feature an all-black cast: Ridgely Torrence's 'Three Plays for a Negro Theatre' (1917). The plays were performed at both the New York's Garden City and Garrick theaters. According to author and civil rights activist James Weldon Johnson, this was the single most important event in the entire history of black theatre. In 1921, Eubie Blake and Noble Lee Sissle presented 'Shuffle Along' to a Broadway audience.

The musical was hugely popular and showed more than 500 times. It introduced Paul Robeson, an influential artist 25 and civil rights activist, to the world. Nevertheless, it was another six years before Garland Anderson's 'Appearances' (1925) became the first play of black authorship to make the Broadway stage. African American poet Langston Hughes' 'Mulatto: A Tragedy of the Deep South' (1935), produced and directed by Martin Jones, was the first play of black authorship to receive widespread success. Over the next two decades, African Americans continued to set up various professional and community theaters and launch the careers of exciting new actors such as Ossie Davis and Ruby Dee. The Federal Theatre Project, launched in 1935 with the aim of supporting racial integration, facilitated the opening of the American Negro Theater (ANT) by the actors Abram Hill and Frederik O'Neal. The ANT produced 19 plays in 9 years. The FTP's Negro Unit also supported left-leaning political playwright Theodore Ward as he created his first full length production, 'Big White Fog' (1938), in Chicago.Concerned by the increasingly controversial themes of its productions, Congress shut down the FTP, prompting Ward to move his play Off-Broadway to Harlem's Lincoln Theatre as the first play under his new project: The Negro Playwrights' Company. A year later, America entered World War II and African Americans were drawing uncomfortable parallels between the Nazism America was fighting abroad and the racism that they experienced at home. The black theater of the post-World War period grew to increasingly challenge this contradiction.

CONCLUSION

Members will be able to connect to varied events, contexts, and even cultures if they have a thorough understanding of the characters, roles, and subtext of plays. As a consequence, members are urged to cultivate empathy - the capacity to see the world through the eyes of another person without passing judgment.They let the reader to follow the plot and comprehend what is going on. Literary components are also important since they may elicit an emotional reaction in the reader. Literary aspects may make a tale more compelling and memorable by invoking certain emotions.A comedy is a kind of drama with a pleasant conclusion.

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CHAPTER 14

REALISTIC AND NATURALISTIC THEATRE IN ENGLISH LITERATURE

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ABSTRACT:

Realistic theater, also known as literary realism, attempted to depict common life and ordinary people in an honest and genuine way. It aimed to depict the world as it is, without idealization or romanticization. Realistic plays often showed contemporary struggles, conflicts, and social realities, reflecting societal changes caused by industrialization, urbanization, and social class dynamics.

KEYWORDS:

Angry Young, Middle Class, Poetic Play, Street Play, Third Theatre, Twentieth Century.

INTRODUCTION

You will be able to grasp the following dramatic concepts after studying this unit: realism and naturalism, poetic drama, furious theatre, street theatre, and one act play. These glances will educate you to appreciate and analyze theater as a literary form. The two schools of thought and subsequent trends in theatre were different and independent, however historical time lines and stylistic similarities blurred the distinctions. As a consequence, the transition to a more realistic type of drama on the stage in the mid-late nineteenth century is sometimes seen as a single era. Which of the two theatrical movements, realism or naturalism, emerged first? It all depends on who you read. But one thing was certain: the extravagant melodramas of the early to mid-nineteenth century would not be repeated. In terms of style, the phrases realism and naturalism are sometimes used interchangeably, yet they are not[1].

They are similar, but they are not the same. Realism arose in part as a reaction to these changing social and creative circumstances. The "movement" originated in France and had some broad principles by 1860. Truth is found in solid realities that we see with the five senses; truth is validated by science everything would be solved by the scientific technique of observation 3. Human issues were the most pressing in the home of science. According to the realism viewpoint, the objective of art was to enhance humanity. The creative endeavour to depict life as it is in the framework of an artistic medium is known as realism. Realism originated as an artistic trend in Europe and America in the 18th century, and as a late-nineteenth-century movement for theater on the theatre. Drama was to incorporate firsthand observation of human behavior; hence, current locales and time periods were required, and it was to deal with a transient existence and issues as themes.

Furthermore, the ordinary man and everyday events were dramatized, not simply the higher classes, monarchs, and queens. Psychological reality, individuals caught in social settings, hope in hopeless situations are all characteristics of realism. Characters are believable, everyday types Costumes are authentic. The realist movement in the theatre and subsequent performance style have greatly influenced 20th century theatre and cinema and its effects are still being felt today Triggered by Stanislavski's system of realistic acting at the turn of the 20th century, America grabbed hold of its own brand of this performance style (American realism) and acting (method acting) in the 1930s, 40s and 50s (The Group Theatre, The Actors Studio). Stage settings (locations) and props are often indoors and believable. The 'box set' is normally used for realistic dramas on stage, consisting of three walls and an invisible 'fourth wall' facing the audience Settings for realistic plays are often bland (deliberately ordinary). Dialogue is not heightened for effect, but that of everyday speech (vernacular). The drama is typically psychologically driven, where the plot is secondary and primary focus is placed on the interior lives of characters, their motives, the reactions of others etc.

Realistic plays often see the protagonist (main character) rise up against the odds to assert him/herself against an injustice of some kind (e.g. Nora in Ibsen's A Doll's House). Realistic dramas quickly gained popularity because the everyday person in the audience could identify with the situations and characters on stage. Norwegian playwright Henrik Ibsen (A Doll's House, Hedda Gabler) is considered the father of modern realism in the theatre Naturalism While Ibsen was perfecting realism, France was demanding a new drama based on Darwinism: all forms of life developed gradually from common ancestry; and evolution of species is explained by survival of the fittest. In the 1870s, Naturalism became a conscious movement in France; Emile Zola (1849-1902) was a Comte devotee and supporter of the scientific method. He believed that literature had to become scientific or perish; it had to explain the unavoidable principles of heredity and environment or record case studies.

To experiment with the same objectivity as a scientist, the writer may adopt the role of a doctor (finding the source of sickness in order to treat it, bringing the ailment into the open to be evaluated), hoping to cure societal evils. The book Thèrése Raquin, which was performed in 1873, was Zola's first big declaration; his introduction expresses his thoughts. He also wrote a few treatises on naturalism in the theater and the novel: he wanted art to detect "a scrap of an existence." Despite the fact that Thèrése Raquin failed to adhere to most of the principles of naturalism, except in the setting (it was mostly a melodrama about murder and retribution), his followers were even more zealous. The most famous phrase we hear about naturalism is that it should be "a slice of life," but we often forget what a later French writer said should be included with that phrase: "... put on the stage with art[2]."

The trend during the nineteenth century to present reality in as convincing and natural a way as possible, with an emphasis on the external details of scene setting and character portrayal. Costumes, props, and make-up were all given special attention to ensure that everything looked exactly perfect. However, by attempting to depict the world 'naturally,' popular naturalism often became engrossed in the minutiae and lost sight of the message. Structure and plot were crucial, with an emphasis on character enabling the 34-person audience to get emotionally engaged rather than detached.

In terms of style, naturalism is an extreme or heightened form of realism. As a theatrical movement and performance style, naturalism was short-lived. Stage time equals real time – e.g.

three hours in the theatre equals three hours for the characters in the world of the play. Costumes, sets and props are historically accurate and very detailed, attempting to offer a photographic reproduction of reality ('slice of life'). As with realism, settings for naturalistic dramas are often bland and ordinary. Naturalistic dramas normally follow rules set out by the Greek philosopher Aristotle, known as 'the three unities' (of time, place and action). The action of the play takes place in a single location over the time frame of a single day - jumps in time and/or place between acts or scenes is not allowed. Playwrights were influenced by naturalist manifestos written by French novelist and playwright Emile Zola in the preface to Therese Raquin (1867 novel, 1873 play) and Swedish playwright August Strindberg in the preface to Miss Julie (1888). Naturalism explores the concept of scientific determinism (spawning from Charles Darwin's theory of evolution) – characters in the play are shaped by their circumstances and controlled by external forces such as hereditary or their social and economic environment.

Often characters in naturalistic plays are considered victims of their own circumstance and this is why they behave in certain ways they are seen as helpless products of their environment. Characters are often working class/lower class as opposed to the mostly middle-class characters of realistic dramas. Naturalistic plays regularly explore sordid subject matter previously considered taboo on the stage in any serious manner (e.g. suicide, poverty, prostitution) Writers of Realism and Naturalism. In France, to Playwrights helped popularized the idea of realism but both clung to two inherent traditional morality and values: 35 Alexandre Dumas Fils (the fils stands for "son," and designates the "illegitimate son of Alexandre Dumas") (1824-1895). Camille, his book, was adapted into a play in 1849. The drama, about a "kept woman," was written in prose and dealt with modern issues. He eventually developed "thesis plays" addressing current societal issues.

Emile Augier (1820-1889) also created plays on current events. Norway's Henrik Ibsen (1828-1906) is regarded as the founder of contemporary realistic play. His plays satirized society's ideals and dealt with unusual issues in the guise of a well-crafted play causally connected. Ibsen developed the well-crafted play formula, and by using a recognizable structure, he was able to make his plays with frightening subject matter palatable. He cut out soliloquies, asides, and the like. The plays' exposition was driven, there were causally associated scenes, inner psychological motivation was highlighted, the setting had an impact on the characters' personalities, and everything the characters did and used reflected their socioeconomic milieu. He served as a role model for following realistic authors. Ibsen's plays explore a variety of topics, including euthanasia, the role of women, war and commerce, and syphilis.[3] A Doll's House 1879 at the conclusion of the play, Nora abandons her husband Torvald and her children; sometimes referred to as "the slam heard around the world," Nora's behavior must have been shocking to the Victorian audience. Later in life, Ibsen shifted to more symbolic and abstract works, but his "realism" influenced others and helped lead to realistic theatre, which has remained the dominant type of theatre until now, despite changes and rejections. George Bernard Shaw (1856-1950) - in England Known for his clever humor, Shaw used satire to educate and change society's perceptions.

Anton Chekhov (1860-1904) is most recognized in Russia for his lyrical poetry and symbolism, gripping psychological realism, characters stuck in societal conditions, and optimism in dismal situations. He claimed to have written comedies, while some believe they are sad and tragic. Chekhov's characters seem to have a destiny that is a direct outcome of who they are. His plays give the impression of having no storyline. Again, his realism influenced other writers, as did his

symbolic implications in the texts and names of his plays. From its beginnings in the mid-nineteenth century until the present, realism, like Naturalism, had a profound impact on contemporary theatrical development. Although it was not the only movement that influenced how spectators thought, it did have an impact on how shows were produced, performed, and presented. The consequences of expressionism started to manifest in the later work of authors like as Strindberg and Ibsen, and by the beginning of the twentieth century, new technologies such as film and subsequently television enabled whole new ways of experiencing and depicting the world.

The poetic drama is a contemporary era accomplishment. It combines great seriousness with a vernacular flavor. It is a synthesis of tradition and experimentation, of the old and the modern. It is both symbolic and challenging. It is written in blank verse or free poetry. In summary, poetry is its vehicle, imagery is its mechanism, myth is its essence, and musical pattern is its uniting power. English poetic theatre in the twentieth century evolved as a response to Ibsen, Shaw, and Galsworthy's realism prose play. By the second decade of the twentieth century, this prose play 37 had come to an end. Overall, this prose play, written in a decadent period following Shaw's finest work, fails to capture the depth, suspense, and complexity of modern life. It was just entertaining and did not sustain any great standards.

It was exclusively focused with social and economic matters, to the neglect of deeper and more basic ones. It sought for photographic realism, shunned romanticism and poetry, and had become too academic and sophisticated. It appealed to the intellect rather than the emotions. As a consequence, a number of authors who had earned their name as poets rather than dramatists attempted to resuscitate the legacy of verse play for the "Little Theatre," i.e. theatre for specialized audiences. Stephen Phillips' first poetic-play, Herod, was published in 1901, marking the beginning of the twentieth-century renaissance of poetic theatre. Irish playwrights such as W.B. Yeats, J.M. Synge, and Sean O'Casey all played important roles in the resurgence of verse theater. Other notable revivalists include John Masefield, Christopher Isherwood, W.H. Auden, Stephen Spender, and Christopher Fry[4].

It is, however, T.S. Eliot, who has had significant success in developing a tradition of poetic plays in the twentieth century via both his theory and practice of poetic theatre. Due to unfavorable circumstances, the 18th and 19th centuries contributed nothing to the development of poetic play. By 1920, there were traces of this drama's resurgence. However, it was unable to make any progress. The reason for this was that most dramatists of the time were engaged in realistic play. With the passing of time, a change was seen. Ibsen's students started to be eclipsed. Yeats attempted to resurrect poetic play at the Abbey Theatre. But he was unable to succeed. T.S. was the name. Eliot was the one who fully established it. He laid the groundwork for it by stating that the need for poetic drama is inherent in human nature.

He went on to say that poetry was the entire vehicle for theatre. Some dramatists attempted to cultivate a taste for poetic play before T.S. Eliot. This approach aided Eliot's significant explorations in poetic theatre. Among these playwrights are Stephen Phillis, Jon Masefield, Gordon Bottomley, Flecker, and John Drinkwater. They all dabbled with Poetic Drama and laid the groundwork for Eliot. Their plays fueled the development of poetic theatre. W.B. W. B. Yeats, Lady Gregory, and J.M. Synge founded the Abbey Theatre in Dublin to support poet-playwrights. Yeats attempted to recreate poetic play at this theater. Yeats authored roughly twenty-six verse plays, although he was more of a poet than a playwright. His plays are

poetically intense. Eliot complimented him for his contribution to poetic drama. The Resurrection and Deirdre are two of Yeats' most notable dramas.

T.S. Eliot developed the philosophy of the poetic theater. He was the one who founded its tradition in the twentieth century. His first full-length poetic drama is The Murder in the Cathedral. His other significant lyrical plays are The Family Reunion, The Cocktail Party, The Confidential Clerk, and The Elder Statesman. Through these plays, he developed a poetic manner of expression appropriate for the poetic theater. He abandoned the customary blank verse format. He was very cautious not to sound like Shakespeare. He investigated the dramatic potential of poetry and broadened the scope of poetic play. Auden and Isherwood: Auden wrote two plays on his own and three with Isherwood. The Dance of Death by Audern is a significant literary play. Ascension of F6 and Across the Frontiers by Christopher Isherwood are noteworthy plays. His plays use cartoon characters and symbolic situations. Stephen Spender is the author of Trial of a Judge. However, it cannot be regarded a lasting lyrical drama. Other poets who have contributed to the area of poetic theatre include John Masefield, Drinkwater, Macneice, Duncan, and Ridler. Christopher Fry's 'The Lady Is Not for Burning' is a significant attempt in both poetry and style. Fry employs simple lyrical language in 'Venus Observed'.

Eliot began creating plays later in his career, after establishing himself as a mature critic and poet. He had a thorough awareness of the nature of poetic drama, the distinction between verse drama and prose drama, the reasons for the failure of nineteenth-century verse dramatists, and the technical and other challenges that a modern-day verse play writer faces. Through his analytical essays, he attempted to dispel numerous myths about verse theatre, emphasized its superiority over prose play, and thereby established a favorable environment, "a current of fresh ideas," as Matthew Arnold described it, for the development of poetic drama. He demonstrated that verse theatre may be performed in the present day via his personal experience.

T. S. Eliot underlined that there are specific requirements that must be met before success in this sector can be reached. 39 First, it must be understood that the distinction between prose and poetry play is not only one of media. The two concepts are and must be distinct. Poetic drama has been regarded to be suited only for issues that cannot be adequately addressed by T.S. “no play should be written in verse for which prose is dramatically adequate," Eliot argues. The dramatic sufficiency therefore necessitates a painful topic, integrating symbolic people with creative atmosphere; this implies a return to the fundamental, emotional aspects of life as opposed to the socio-economic themes that comprise the world of the realistic prose play. Eliot handled the thematic challenge via his practice. His verse-plays are not concerned with socioeconomic issues; rather, they are focused with the inner emotional and psychological truths[5].

Thus, the core of his first play, Murder in the Cathedral, is the hero's psychic struggle with the temptations offered to him, and the psychological guilt-complex of Harry, the hero of the play, in The Family Reunion; The Cocktail Party is a study in the awareness of personal inadequacies of married life in the modern context. He has also emphasized the importance of religion to all human action in these plays. They are all Christian plays, with the dramatist's goal being "to train people to be able to think in Christian categories." In this way, "Eliot has been contributing to the creation of the kind of wholeness of outlook without which poetic drama cannot be accepted as the normal mode of drama." (D.E. Jones) Eliot distinguishes between false and true rhetoric and claims that the use of false rhetorical utterances is incompatible with the concept of poetry as a

the existence of false rhetoric not only draws attention to the distance between the rhetorical discourse and the spoken language, but it also exploits the emotions of the audience, destroying the dramatic detachment of the audience.

The argument that poetry should become a medium rather than a decoration implies that it should serve the following purposes: first, through poetic images as objective correlatives of the characters' states of mind, poetry should aid in the revelation of the characters' personality—pattern; second, through poetic symbolism, it should work out the implications of the theme; and third, the scenic setting of the play should be revealed through poetic manipulations of reference. According to Eliot, the fourth and last criterion for the effective rebirth of poetic play is a reorientation of the audience's mentality. The Elizabethan audience accepted the tradition of letting the lofty personage's converse in poetry and the poor in prose with "willing suspension of disbelief." There is no such state of mind nowadays, 40 so the audience's attention is diverted from the play to poetry the instant any character begins speaking in rhyme.

Ireland, which had a magnificent renaissance of dramatic writing, is the genuine home of the poetic play. The Abbey Theatre in Dublin was founded in 1904 because to the generosity of Miss Horniman, and its directors included the renowned Yeats, Synge, and Lady Gregory. These prominent playwrights had the notion of a national drama, the lrish drama, and they composed plays for this stage. It later drew other writers, but these three remain the most prominent personalities in the scene. They saw drama as an emotional phenomenon, and in response to present reality, they found their topics in Irish stories, folklore, and peasants. Poetry in its purest form may be found in their theatre. W. B. Yeats composed around twenty plays for this theater, putting aside his lyric poetry for the time being, in order to establish Irish drama on solid ground.

Among these literary plays are The Shadowy Waters (1900), The Golden Hemet (1910), Deirdre, and others. Lady Gregory had a gift for humor, although she didn't contribute much. Her finest play is definitely spreading the News. Her one-act play, The Rising of the Moon, with its blend of lofty patriotic earnestness and quixotic humor, will live on as both literature and theatre. Thus, Poetic theatre is a fusion of poetry and theatre. Because the characters' communication is in verse, the play becomes a mash-up of song, imagery, and ritual. Because of these features, poetry drama has a high intensity and dramatic impact, making it a significant aspect to investigate[6].

The beginnings of anger as a literary force in the 1950s may be traced back to a group known as the Movement. The Movement was a group of poets from the United Kingdom, including Philip Larkin, Kingsley Amis, Elizabeth Jennings, Thom Gunn, John Wain, D J Enright, and Robert Conquest. The Movement might be understood as an assertive, skeptical, nationalistic reaction to the 1930s and 1940s cosmopolitan elites. Modernism, avant-garde experimentation, romanticism, and the metaphorical pyrotechnics of poets such as Dylan Thomas were all rejected by the group. Their poetry was sardonic, down-to-earth, non-sentimental, and based on a nostalgic notion of 41 English identity. European sympathies were seen as unambiguous indicators of intellectual arrogance and moral turpitude.

Members of the Movement were Oxbridge educated (Oxford and Cambridge), white, primarily male Jennings was the only woman in the group, and she arrived late, middle-class, Europhobic, and mostly heterosexual. Nonetheless, they captured the atmosphere of their day, and Larkin and Amis, in particular, are undoubtedly significant personalities in English literature. The Movement published two anthologies, Enright's Poets of the 1950s (1955) and Conquest's New Lines (1956), but although Amis had some success with his poems while member of the group, it

was his breakthrough book, Lucky Jim (1954), that established his fame. Amis provided English literature an improbable new hero, Jim Dixon, who was very much in sync with the present day, with the novel's principal character. His Angry Young Men was inspired by a hatred against the class structure, the literary elite, and the Establishment. What is undeniable is that the Angry Young Men stirred things up and got themselves attention.

Look Back in Anger was a best-seller, Lucky Jim elicited powerful emotions, and the authors who followed Amis and Osborne made the literary establishment sit up and take attention. The Angry Young Men were noisy, brash, and sometimes unpleasant, yet they revitalized literature and helped theatre reclaim its significance in contemporary life. As a group of mostly working-class and middle-class British playwrights and novelists who rose to prominence in the 1950s. John Osborne and Kingsley Amis were among the founding members. The slogan was invented by the publicity officer of the Royal Court Theatre to promote John Osborne's 1956 drama Look Back in Anger. Their frustration and hatred were heightened by what they saw as the upper and middle classes' hypocrisy and mediocrity.

They were both openly critical of the British class structure, its historic network of pedigreed families, and the aristocratic Oxford and Cambridge institutions. They were similarly dismissive of the drabness of the postwar welfare state, and their works often conveyed raw rage and anguish as postwar reforms fell short of high ambitions for meaningful change. Many British authors and playwrights who appeared in the 1950s showed derision and dissatisfaction with their countries established sociopolitical system. Their frustration and bitterness were heightened by what they viewed as the upper and middle classes' hypocrisy and mediocrity. The Angry Young Men were a new breed of intellectuals, largely from the working or lower middle classes. Some had received state-funded education in postwar red-brick universities, albeit a handful were from Oxford [7].

They were openly critical of the British class structure, its historic network of pedigreed families, and the aristocratic Oxford and Cambridge institutions. They were similarly dismissive of the drabness of the postwar welfare state, and their works often conveyed raw rage and anguish as postwar reforms fell short of high ambitions for meaningful change. Another popular topic in this era is the representation of the role of youth in society. The authors often depicted the protagonist hero as disillusioned with life and unsatisfied with their profession, as well as a society in which he is unsuitable and denied regular rights. The Angry Young Men writing was passionately opposed to all established conventions and ideas.

The hero is often a rootless, lower-middle-class or working-class male personality with a university degree. He conveys his displeasure with society injustices via extreme rage and caustic humor. To escape the complications of life, he often engages in adultery and inebriation. In life, he embodies a disgruntled post-World War II generation. Let's take a quick look at some of the genre's most well-known masterpieces. Lucky Jim, by Kingsley Amis, relates the tale of Jim Dixon, a professor at one of Britain's new redbrick colleges. Dixon, particularly to current eyes, is an endearing Everyman; the everyday good person with a penchant for beer and music and an eye for gorgeous females. What he is not is an intellectual; it is Dixon's ordinariness and lack of heroic traits that distinguish him as a radical departure in English writing. He lives his life with the unheroic goal of maintaining his job while doing as little labor as possible. He is also skeptical of everything foreign and terrified of eccentricity, demonstrating Amis's origins in the Movement. Dixon contemplates tying his colleague, Professor Welch, to a chair and 'beating him

about the head and shoulders with a bottle until he revealed why, despite not being French himself, he'd given his boys French names'.

It reflected the new lower-middle-class threat to the status quo provided by both free secondary education and the burgeoning welfare state for the literary elite, including authors such as Evelyn Waugh and Somerset Maugham. In a Sunday Times essay, Maugham unleashed a rant not just against Jim Dixon, but also against the suburban world of the white-collar proletariat he imagined Dixon represented: "They do not go to university to acquire culture, but to get a job, and when they have one, scamp it." They have no manners and are hopelessly incapable of dealing with any social situation. They consider going to a public place and drinking six beers to be a celebration. They are cruel, nasty, and jealous. Charity, kindness, and generosity are virtues they despise. "They are scum," Maugham implied, referring to Kingsley Amis. For novel critics, Dixon's distrust of Continental, coffee-drinking intellectuals, as well as his interests in beer, popular music, and sex, mirrored his creator and heralded the rise of the intelligent outsider - the clever, work-shy chancer, eager to have fun and with no regard for the upper classes.

Look Back in Anger by John Osbourne Osborne's play was the first to address the issue of the "Angry Young Man," a postwar generation of artists and working-class men who typically subscribed to leftist, occasionally anarchist, politics and social ideas. Cultural analysts argue that these young men were not part of any organized organization, but rather individuals who were upset at a post-Victorian Britain that failed to accept their social and socioeconomic isolation. Jimmy Porter is often regarded as literature's quintessential illustration of the enraged young man. Jimmy is enraged at the social and political systems that he feels have prevented him from accomplishing his goals and objectives[8].

He aims his rage onto his pals, particularly his wife Alison. Look Back in Anger shook up the theatre in the same way that Lucky Jim shook up the fiction. Most new plays at the time were targeted at a self-consciously conservative audience. Terence Rattigan, author of popular dramas such as The Browning Version (1948) and The Deep Blue Sea (1952), personified this audience as 'Aunt Edna -a typical elderly theatregoer who knew what she liked and preferred to be entertained rather than shaken by something gritty, realistic, and possibly foul-mouthed.

The Angry Young Men Kingsley Amis found himself at the forefront of a new group of writers, the Angry Young Men, by combining the Movement's straightforward approach and loathing for snobbery with a portrayal of lower-middle class opportunistic charm in the character of Jim Dixon. The phrase 'Angry Young Men' was invented by the publicity secretary of the Royal Court Theatre to promote Look Back in Anger, a 1956 play by then-unknown writer John Osborne. The moniker stuck and came to describe youthful working-class and lower-middle-class authors disillusioned with conformity and the ruling classes' conservative ideals. As the title suggests, The Angry Young Men accomplished nothing for women. Their portrayal of female characters exposes a widespread, unavoidable misogyny: not only are women seldom the key protagonists, but they are also often treated horrifyingly aggressively as passive objects of the male characters' tirades.

'I want to stand up in your tears, swim about in them, and sing,' Jimmy snarls at his wife in Look Back in Anger. I'd want to be there when you grovel'. Shelagh Delaney, author of A Taste of Honey (1958), was undoubtedly labeled as a 'Angry Young Woman' by some, but she was the anomaly in a male-dominated company. Lindsay Anderson, a critic, drew a fundamental contrast between Delaney and the group, describing Delaney's central character, Jo, as being entirely

different from "the middle-class angry young man, the egocentric rebel": "Josephine is not a rebel; she is a revolutionary." This literary movement introduced a new notion that was completely compatible with the socio-political backdrop of the time. Though it only existed for a brief period, it had a significant influence on British writing. The momentum of the movement, like that of the Beat movement in the United States, peaked in the early 1960s.

Street theatre is a kind of theatrical performance and presentation in outdoor public locations that does not need a paying audience. These places may be found everywhere, including commercial malls, parking lots, leisure areas, college or university campuses, and street corners. They are most common in public places with a big number of people. Street theatre players vary from buskers to organized theatrical companies or organizations looking to experiment with performance settings or promote their mainstream work.

It was a source of information for people when there were no other means of information available, such as television or radio. Nowadays, street play is utilized to send a message to the audience. Because there is no microphone or loud speakers, street play is considered the most natural form of acting. Sometimes performers are commissioned, particularly for street festivals, children's plays, or parades, but most street theatre artists are unpaid or earn money by the audience putting a coin in a hat. The practicalities of street theatre need minimal costumes and props, and there is typically little or no amplification of sound, with performers relying on their inherent vocal and physical talent. To draw an audience, the performances must be very visible, loud, and easy to follow. Street theatre should be contrasted from other more formal outdoor theatrical events, such as those in a park or garden, where a distinct place has been set aside (or roped off) and a paid audience has been assembled[9].

Street theatre artists may be required to get a license or particular authorization from municipal or state governments in order to play. Street theatre is likely the oldest type of theatre in existence: most modern entertainment media, including religious passion plays and many other genres, can be traced back to its beginnings in street performance. Performers who would have earned their livelihood in variety theatres, music halls, and vaudeville a century ago today often perform professionally in the world's numerous well-known street performing places. Robin Williams, David Bowie, Jewel, and Harry Anderson are among the famous entertainers who started their careers as street performers. People who may never have seen or afforded to see conventional theatre may now do so via street theatre.

DISCUSSION

The audience consists of everyone and everyone who want to observe, and most performances are free of charge. Performance artists interested in social action may opt to stage their work on the street in order to address or engage the public directly. Lumiere and Son, John Bull Puncture Repair Kit, Exploded Eye, and Natural Theatre Company pioneered character-based street theatre in the 1960s and 1970s. The unexpected performances comprised actors who played out a pre-planned scenario, appearing beautiful or strange, or just engaging passers-by in conversation. They didn't try to fool the audience in the manner that Candid Camera does, but instead allowed the 46 people in the audience to pretend with them. No amount of preparation or practice could have predicted what would occur.

Natural Theatre's Pink Suitcase story is another example. A group of well-dressed individuals carrying bright pink bags enter a series of streets or buildings. They look for and miss their

friends. In their hunt, they take buses, hail taxis, and end up in store windows, among other things. By the time they meet at a pre-arranged location with the assistance of passers-by, perceptions of the region have shifted, and shopping has ended for at least a few seconds. The comedy is universal, and this work has been watched in over 70 countries. It is normally performed by four or five performers, although it has also been performed by twenty-five. However, street plays or street theaters emerged in the early twentieth century as a means to emancipate the working people and support revolt against the existing order. Its voyage started in India during the anti-colonial fight, mostly among left-wing theater activists.

Performance artists interested in social action may opt to stage their work on the street in order to address or engage the public directly. Other considerations include reaching out to the majority of individuals who cannot afford to purchase a stage ticket for their entertainment. Street plays are mostly used to promote the ideology of a certain group of individuals who have no link to education or moral etiquettes. Street theatrical and the Indian Scenario (Nukkad Natak) In the 1980s and 1990s, there was a surge in street theatrical activities in India. According to one survey, there are over 7,000 street theatre organizations throughout the nation, with the most concentrated in West Bengal, Andhra Pradesh, Tamil Nadu, and Kerala. Street theatre, also known as 'Nukkad Natak' in India, is mostly performed by teachers and students who are devoted to bringing about social change. Their financial and celebrity rewards are zero.

This kind of theater requires a significant amount of time. Every evening and weekend is spent practicing or performing. Preparing these plays takes a long time as well, depending on the subjects and motivations behind the play. They began playing a 'dholak,' or choral hymn, to entice the listeners. When the audience is arranged in a circle, one person narrates while the performers mimic. Because these plays are typically low-budget, the topic and costume must be kept basic, hence absolutely no makeup looks are preferred unless the performer is a mime. In a mime play, the face is painted white, and the eyes are accentuated in a black circle. As the concept must be conveyed in an exaggerated rendition, there is little room for decent acting. The use of microphones and sound boxes is determined by the size of the gathering[10].

The subjects or themes of an independent street play have always centered on bringing about constructive social change. The creator or playwright chooses subjects ranging from commonplace occurrences to world-changing events. For example, the Nirbhaya tragedy in 2013 that had a huge effect on India has been eloquently represented in a street play in Gurgaon illustrating the safety of women in India on a daily basis and the detrimental influence of drinking and smoking on human health invarious nukkad natak. Janam (Jann Natya Manch) is the venerable pioneer of Indian street theatre. It was founded over 40 years ago and popularized street theatre as activism. In India, a marathon of street play was organized in 2017. Manthan Mahotsav, performed by over 125 teams from 40 states in India as well as a few states from outside such as Brazil and Nepal, focuses on problems such as women empowerment, ragging, eve teasing, religious extremism, and so on in all significant locations across the city.

The biggest street theater festival in India began its tenth iteration on March 4. Manthan 2017, the idea of Verve, the street play society of Shaheed Sukhdev College of Business Studies, University of Delhi, made history by performing street plays at so many different sites throughout India, several of them simultaneously. Street play will never die since it is the oldest and most practical technique of spreading goodwill to the most difficult locations. It has the

ability to convince someone to alter their mind. Whatever the motivation for selecting the street, it is a location with a distinct set of options than a traditional theatrical area.

In India, the anti-fascist activity of the Communist Party of India, under the umbrella of the Indian People's Theatre Association (IPTA), launched a paradigm change from proscenium theatre to street theatre. The origins of street theatre in India may be traced back to the anti-fascist political philosophy of leftists and the progressive political theater of the 1940s in Kolkata. It arose as a means of emancipating the working class and bolstering the revolt against entrenched authority. Through these shared grave troubling themes, street plays focused on topics and tales directly concerned with the people like as food, famine, poetry, communal violence, feudal and colonial exploitation had an influence on a society strongly divided by class, caste, and religion. Even after independence, Indian Street theatre emerged as a method of voicing the ordinary man's concerns. This theatrical form rapidly struck a chord with the general public.

The audience for street theatre has not come prepared to attend a play, and they may not have much time on their hands. The parameters of the plays are determined by these constraints. They are brief. The dialogue is near, direct, and personal, and it is generally loud and bigger than life to be more powerful. The plays are hilarious in order to attract audiences from all walks of life. To add to the attractiveness, songs based on popular catchy melodies are incorporated. Following independence, street plays were popular in the 1950s and 1960s. It rose to national fame, however, amid the political turbulence of the late 1970s and early 1980s.

With the declaration of the Emergency by the central government, crackdown against Communists, and the revolutionary Naxalbari movement in Bengal, street theater entered a new era. Performers were often assaulted by cops. This movement of Indian street theatre was pioneered by Safdar Hashmi's Jana Natya Manch, which was founded in 1973. Street theatre, according to Hashmi, is "a militant political theater of protest whose function is to agitate the people and mobilize them behind fighting organizations." After Hashmi was assassinated during a performance in 1989, street theater had a watershed moment. Janam was performing Halla Bol ("Raise Your Voice") for a group of workers in Jhandapur, Sahibabad, on the outskirts of Delhi, as part of its effort to promote the CPI (M) in the local election campaign. A candidate from the opposing party, backed by a gang of hundreds of thugs armed with firearms and sticks, ordered JANAM to halt the performance, and as a result, Safdar Hashmi was killed in the ensuing commotion. His birthday, April 12th, is currently celebrated as National Street Theatre Day in India. Street plays, or "Nukkad Natak," were employed not just for political awareness, but also for battling social injustice in their early days of popularity in the 1980s.

The famous Mathura rape case in 1980 sparked several programs on the need to strengthen rape laws. Another well-known street drama of the period, "Om Swaha," dealt with dowry demands, which resulted in harassment and, in some cases, murder. There were various performances that provided a brief overview of a woman's life in India and examined a woman's wants and talents. By the early 1990s, various non-governmental organizations (NGOs) began using street plays to raise awareness in villages about topics such as HIV, 49 social equality, injustice against women, ecological consciousness, and so on. The "Nukkad Natak" was so famous that it was even adopted by firms to sell their goods in India. Big players like the UN, Goonj, CRY, and others utilize this approach for spreading their message to their target audience since it is an audience magnet and is intimately related to them.

Today, there are hundreds of professional theatrical companies in the nation who employ "nukkad natak" for social awareness. The significant tradition of street theater may be sensed in the National Capital of Delhi via university dramatics clubs. Hundreds of tournaments are held throughout the year, and almost every Delhi institution has a "Nukkad" team, each with a burning desire to correct the wrong and construct a better future. A street play artist's voice is a rebellious voice. Street play is the spark that ignites countless flames in our hearts, brains, and souls, including the fires of voice, initiation, and transformation.

Eugenio Barba, creator of the Odin Teatret in Denmark, created the phrase 'third theatre' in 1976, when UNESCO and the Institute International du Théâtre tasked him with arranging a conference on theatrical research. The "third theatre" combines modern theatrical methods with traditional customs. Cultures may be opened up by the will and desire required for these interactions to take place. Numerous puppeteers have recognized the theatrical benefits of combining expressive media and methods from other performing arts, provided that this mixing is done with the goal of achieving a particular dramatic impact and avoiding an incoherent "mish-mash" of styles. Badal Sircar was a significant and important writer and director in the contemporary Indian theatre movement in India.

He has written almost 50 plays and has received the Padma Shri, Sangeet Natak Akedemi Fellowship, and Sangeet Natak Akedemi Award. Inspired by Grotowski and Euginio Barba, he pioneered the 'Third Theatre' trend in Indian theatre. Badal Sircar rose to prominence as a theatrical director and writer who attempted to emancipate (liberate) himself and his work by breaking down barriers. He introduced new ideas and practices from the West to Indian theatre 50 and created a new style known as the "Third Theatre." Sircar was also influenced by Jerzy Grotowski's 'The Poor theatrical,' which saw an actor's body as the fundamental element in a theatrical performance. Grotowski built a 'theatre laboratory' to experiment with theatre's physical, spiritual, and ceremonial components. He attempted to understand this acting style/system by studying Indian Classical dance, Kathakali, and yoga.

Yoga remained ineffective for him since it concentrated on the inside, while performers needed the exteriority of emotions as well as actions. For him, motions have to be expressive and forceful enough to conquer the deficit that the shape knowingly inhabited. 'Poor Theatre' opposes the use of extravagance in theatre, such as elaborate sets and costumes. The emphasis of the performance shifts to the actor's body, which is accompanied by few props. The method was simplified and executed in any area, therefore rejecting conventional theatrical rooms or settings. Coming of the 'Third theatrical' Sircar, a skilled urban planner, never had any theatrical instruction. He struggled to stay steady in the start of his theatrical career, and he alternated between theater and town planning. Sircar evolved as a remarkable writer while working on plays in which he could perform. Solution X, based on the Hollywood film 'The Monkey Business,' was his debut play, published in 1956.

The play was began with no intention of playing on a formal stage and was performed with his office's 'Rehearsal Group'. Sircar, who was drawn to comedies and science fiction fantasies, authored six plays, among them Baro Pishima, Shonibar, and Ram-Shyam-Jadu. However, his drama EvamIndrajeet, created in the 1960s, opened doors to recognition and success. While in Nigeria in 1965, the drama was published in the newspaper 'Bahurupee' and performed by the theatrical company Shouvanik. Sircar's passion in theatre expanded as a result of his newfound

popularity, and he became actively engaged in theatre, forming his own company named 'Satabdi' of amateur actors eager to delight middle-class audiences in the proscenium theatre.

The split occurred when Sircar began to feel dissatisfied with proscenium theatre and was invited by the Government of India to tour three European nations in 1969, where he discovered experimental theatre. This gave Sircar the opportunity to meet Grotowski and the Poor Theatre. "For Sircar, poor theatre returned the theatre to its ritualistic form, reduced to the unadorned body of the performer." Following 51 his encounter with such ideas, the group began using minimalistic sets, lights, costumes, and even background music, rejecting mechanical and technological tools such as radio. The actor's body, like Grotowski's, played with mime, dance, movement, time, and space rather than words.

This new form was warmly received by both the'mass' audience and reviewers. Sircar applied these trials to his previously authored works with these experiments in mind. The first was 'Spartacus,' which he wrote for proscenium theatre and based on Howard Fast's book. The approach was intimately related with a workshop that investigated the capacities of artists. His legendary drama 'Spartacus' became the road via which Sircar worked towards his aim to achieve a tangible 'Third Theatre'. Sircar began conducting theatrical workshops in various locations of the nation to familiarize Indian theatre companies with his style. During the performance, the slave characters' surge of enthusiasm became the highlight for the local crowd, who responded with spontaneous clapping.

The uprising in the play was becoming the voice of the crowd outside the barrier. The performance was staged in an open area beneath a wooden cover, with locals and VIPs invited. Selling tickets began converting spectators into consumers for Sircar, therefore it maintained a tradition to keep the tickets extremely inexpensive by lowering the cost of theatre and without depending on money from the government or other corporate houses. The goal of establishing a 'Third Theatre' is to allow audiences to converse with one another about their roles, responsibilities, and rights as citizens. Spartacus discusses the exploitation of the marginalized population. Such performance therefore arouses a desire to change, in the form of protest by giving voice to the oppressed; not just via character portrayal in the script, but also through form. The 1960s were a watershed moment for the arts in many regions of the globe, including India. As the postcolonial period began, Indian theatre began to be defined in national terms. In India, theatre has traditionally been one of the most potent sensitization and social communication mediums. Communal violence and conflicts fueled by caste, religion, and gender identities have found a specific resonance and depiction in post-independence Indian theater.

The staging or performance of violence in theatre highlights several important characteristics of urban violence. When it comes to theatrical contributions, Badal Sircar's name stands out without a doubt. It has been recognized that Badal Sircar contributed to modern Indian theater as a 52 writer, director, and actor, changing the scene of current theatre. No other theatrical figure in post-independence India has had such a profound and widespread effect on theatre practice and philosophy as Badal Sircar. His work is an integral part of contemporary Indian theatre history as a writer of proscenium plays in the 1960s, all of which have been widely produced by leading directors in several Indian languages; as a pioneer of non-proscenium political theatre in the 1970s; and as a mentor to countless directors and theatre activists who have carried his ideas to far corners of the country. Third Theatre had become "free theatre" in three ways: first, it

emphasized direct and hence unrestrained connection; second, it was devoid of the accoutrements of traditional theatre; and last, it was free to the audience.

The gram parikrama was a natural progression that led to completely free theatre. A real people's theatre would have to go where the bulk of the population resided. In 1986, Satabdi embarked on its first parikrama, which lasted three days and two nights. It has subsequently attempted to do at least two such excursions every year. Many people referred to Sircar's theatre as "experimental" and "alternative" because of its drastic break from traditional realism theatrical traditions. Because both are flexible, portable, and affordable, free theatre and street theatre are sometimes used interchangeably. While Sircar has no issues to the conflation in general, he does clarify the difference. He and the other Satabdi members describe street theatre as a swiftly constructed brief show with some topical importance. So: "In a way, street theatre is Third Theatre." But not all Third Theatre is street theatre." Sircar's ideas in public space utilization have had a significant influence on Indian theater.

Even if experimenting for the sake of experimenting was never his objective, his example inspired many others to try with diverse techniques. However, in order for this intentional theatre to exist, it needed more than merely meddlers interested in its form. Third Theatre required a group of devoted practitioners who were invested in its content to take it forward. A movement erupted when the scripts for change were drafted. "The entire change process is based on the philosophy that the new language can only be established if it takes the form of a movement." To comprehend Sircar and Satabdi's role to the creation of the Third Theatre, one must first research Sircar and his ensemble Satabdi. It is a lengthy history of committed action, most of it away from the national limelight that has sometimes shone on him. His inquiry has never been driven only by a desire to explore for the sake of experimenting. He has never believed in maxims such as "art for the sake of art" or "theatre for the sake of theatre." Sircar, a true theatrical guy, has cultivated a company that is currently in its 45th year.

He has sparked a movement that continues to draw new follower's decades after Third Theatre has faded from the forefront of theatrical and critical attention. His effect is contagious. He collaborates with his group, who in turn inspire mimic arrangements. He conducts seminars for anyone who are inspired to create their own theater. As a consequence, parts of Third Theatre have spread far and wide, spanning language, class, culture, and nationhood barriers. Third Theatre has many distinguishing features. The third theatre is a fusion of two theaters, the rural and the urban.

Sircar had discovered the intrinsic characteristics of folk theatre throughout his investigation, i. e. A live performance and a direct communication style are used. And the focus on the players' bodies rather than the proscenium theatre's set-ups and mechanical equipment. Sircar blended the characteristics of the country and urban theater to create the third theatre as a synthesis of the two. Sircar discovered that the theatre is a human act while exploring it. Experience is the important term in all arts, and theatre is one such art form where people gather to have an experience. According to Badal Sircar, theater should be a collaborative practice that awakens and improves the social awareness of all participants, including the audience. As a result, he enjoyed conducting open-air theater where the audience could participate. Sircar has said of his own theater, "There is no separate stage the performance is on the floor; that is, performers and spectators are in the same environment." This is a small-scale production. The performers can easily see the viewer, approach him personally, talk in his ears, and even touch him if he wishes.

The third theatre is anti-proscenium in design. Expensive stage set-ups, props, spotlights, costumes, make-up, and so on are utilized in proscenium theatre to create the illusion of realism. However, in the Third Theatre, the focus is on the performer's body rather than the stage, props, and costumes. An elevated stage is utilized in proscenium theatre to keep the audience at a safe distance. However, the Third Theatre provides the spectator with openness. Third theater is portable since it can be transported anyplace. It is also flexible and inexpensive. It is portable since it does not need a large set-up, such as a spotlight, furniture, or costumes. The third kind of theatre is adaptable since plays may be played 54 anyplace and do not need a stage. A theater that can travel where the people are instead than waiting for them to arrive to a certain location. It is economical since it reduces the expense of theatre and may be provided for free. Sircar valued personal relationships over buyer-seller relationships. He thought that theater is a human act, not a means of making money.

At the Third Theatre, the focus is on acting rather than set-ups and costumes. Set-ups are the result of a group of people acting together. The human body is given complete attention. In the seminars, exercises are conducted to allow for the free flow of action games. Improve provides training to the performers. Instead of duplicating certain stage voices and motions, artists are trained to give more from within, replacing the phony in theatre with a sincere representation of the self. Sircar pushed the actors to express themselves physically by using motions, rhythm, mime, formations, and contortions, freeing them from the restrictions of accurate portrayal. The actor's body becomes the words.

The third theatre is open and receptive. Both Indian folk theatre and western experimental theatre inspired Sircar. Sircar used the Indian folk theatre's direct communication approach and live performance. From the west theatre, open performance with a focus on the performer's body. As a result, he merged these elements to create the Third Theatre. Sircar confesses that witnessing and occasionally collaborating with practitioners such as Jerzy Grotowski, Joan MacIntosh, Judith Malina, Julian Beck, and Richard Schechner taught him the most. But just seeing them is not the same as imitating them. Third or free theatre will never be like Grotowski's physical theatre, according to Sircar, since such performance circumstances are just not accessible in India. Sircar concentrated on acting rather than writing plays because he had a deep understanding of Indian civilization, which was riddled with physical, psychological, cultural, mental, political, and spiritual dichotomies.

Sircar utilized theater as a tool to effect change. He was aware that the cultural duality could not be resolved without a fundamental change in the socioeconomic condition, and he realized that it could not be done by theatre. Though he realized that theatre could never transform society on its own, he feels that theatre may be one of many parts of a movement that is required to bring about the desired change, which makes the concept of Third Theatre, a theatre of change, relevant to him.During the exploration, Sircar realized the existence of two cultural trends running parallel 55 to each other, creating a fundamental dichotomy between urban and rural lives. With this understanding, he came to realize the existence of two distinct types of theatre in rural and urban India. He felt tied to the city of Calcutta since he was essentially a middle-class guy from Calcutta. A metropolis of foreign culture built on English education, suppressing, misrepresenting, purchasing, and selling the country's true culture. Sircar had a deep awareness of the city's urban conscience and a thorough understanding of middle-class life, and he is seen exploring into the Calcutta middle-class psyche in practically all of his major plays.

Sircar wrote plays that addressed the rural-urban divide in order to forge a connection between the two theaters via his Third Theatre, a theatre of synthesis. 8. In the 1940s, during India's independence decade, Sircar was an active member of the united Communist Party of India. He claims he was suspended after criticizing the Party. Even after a year of suspension, he remained active in organized politics. Though he left politics in the early 1950s, never to return, his political worldview has not altered. As he said, the party had failed him, but Marxism's theory had preserved him alive. Sircar desired to work for society because he believed in Communism. He desired to affect change in the world. The shift from expressing middle-class alienation to writing about the lives of workers and peasants is undoubtedly a Marxist trend. It is best summed up in his 1977 drama Hattamalar Oparey (Beyond the Land of Hattamala).The narrative of two robbers, Kena (Bought) and Becha (Sold), who, evidently representing the horrors of capitalism, stumble across a country without money that functions on the Communist concept of everyone to the best of his ability and to each according to his need. After a series of misadventures, they decide shamefacedly to abandon their bad ways and settle in this new area, one as a mason and the other as a gardener. Hattamala concludes with the choir saying, "We'll share what we have." Come, let's enjoy everything together."

Throughout the 18th and 19th centuries, one-act plays were produced and presented as "The Curtain Raisers" or "The After Pieces." They were mostly comical and meant to entertain the audience before to the start of the real play or were presented for their entertainment after it had concluded. The well-known one-act play "Monkey's Paw" was initially performed as a "Curtain Raiser," and it proved to be more entertaining than the main drama. It is said to be the genesis of the contemporary one-act drama. The one-act play may be traced back to the beginnings of theater. Cyclops, Euripides' drama about the 56 woodland God, is an early example from ancient Greece.

The famous Norwegian playwright Ibsen was the first to include minute stage instructions into a one-act play. Before him, one-act plays were written in poetry, but he changed the medium to prose. In short, he made the drama more basic and authentic, bringing it closer to ordinary life. He established the contemporary one-act drama, and his model has been extensively emulated. Two of his most ardent supporters are George Bernard Shaw and John Galsworthy. Because one-act plays do not need expensive sets or costumes, they are ideal for amateur theatrical groups and clubs.

CONCLUSION

We've covered six crucial dramatic phrases in this section. Realism and naturalism are two theatrical traditions that have certain parallels and differences. Poetic drama is a twentieth-century phenomenon that saw a rebirth of poetry in play. Angry theatrical is a theatrical movement that arose in response to repressive societal structures. In the twentieth century, Street Theatre or Street Play, a potent medium for reaching the unreachable, began a new movement for the people. Third Theatre, like Street Theatre, is adaptable, portable, and low-cost. It was also used to spread political ideas among the have-nots. The section concludes with a one-act drama, its significance, and its growth and evolution through time.

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CHAPTER 15

A STUDY OF BERTHOLD BRECHT'S COURAGE AND HER CHILDREN

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ABSTRACT:

Bertolt Brecht, one of the twentieth century's most famous playwrights, changed the theatrical scene with his unique style and revolutionary approach to narrative. We will look at two of Brecht's significant works, "Courage" and "Her Children," and examine their themes, approaches, and the socio-political setting in which they were created.

KEYWORDS:

Courage Children, Epic Theatre, Recurring Officer, Swiss Cheese, Sings Song.

INTRODUCTION

Bertolt Brecht wrote the play Mother Courage and Her Children during his exile in Sweden in 1939. The play was initially published and performed in 1941, and it went on to become the most popular and influential anti-war drama of the twentieth century. The drama takes place in Europe during the Thirty Years War. The play is an example of the Brechtian approach of Epic Theatre and Alienating Effect, which became famous in European theatre throughout the twentieth century. The play was a huge hit on the theater and inspired many other authors at the time. The piece was first written in German. Mother Courage, the play's heroine, portrays an average lady who must endure the Thirty Years War with her children. Brecht recounts the misery of ordinary people throughout the war, as well as how war seemed as a commercial pitch and successful activity. The play's action takes place over 61 years and is portrayed in 12 scenes. Brecht's use of the Alienation method allows him to depict Mother Courage as a lady who is more concerned with profiting from the conflict. She is hardly an epic figure, but rather an opportunistic lady[1].

Bertolt Brecht (1898-1956) was born into a middle-class family in Ausburg, Bavaria. Throughout his life, he battled heart illness. His mother, a significant protagonist in several of his plays, provided him with a solid classical education and Bible training. After graduating from the University of Munich, he relocated to Germany. In 1924, he joined the Deustches Theatre and began composing and directing plays for the company. He composed three short plays, Baal, Drums in the Night, and In the Jungle, which brought him quick fame and a significant prize. Brecht was a Marxist and anti-Fascist who published his thoughts on these beliefs in newspapers. Due to his Marxist and anti-Fascist beliefs, he was forced to escape Germany and spend the next fifteen years in exile in Scandinavia and the United States. Karl Valentine and Charlie Chaplin, as well as German writer Karl Buchner, impacted his theatrical manner greatly. Brecht created the concept of "Epic Theatre," which was prominent in his plays. The Epic Theatre arose as a strong reaction to the consequences of WWII and Brecht's engagement with the political climate of his time.

The basic goal of Brecht's Epic Theatre was to educate the audience to view the action of the play critically from a distancing, detached, or alienated point of view rather than becoming emotionally involved in the play. He opposed Aristotle's concept of play, with its increasing action, exposition, and conclusion. Instead, he wished for his plays to be remembered as dialectical social commentary. Brecht created gestus, an acting style for his epic theater that involves bodily gestures or moods. He intended the actor to study the character and replicate the character's behaviors, but not to connect with the part. Brecht aspired for unexpected stage locations, interruption of action and conversation, music, the use of banners to mark scene changes, and the stage separated by half curtains to highlight the method of epic drama on stage. Brecht authored numerous hit plays during the war years, including Life of Galileo, Mother Courage and Her Children, The Good Woman of Schezwan, The Caucasian Chalk 62 Circle, The Three Penny Opera, and many more. Brecht founded his theatrical company, The Berliner Ensemble, in 1949 and spent the rest of his life creating and directing plays for them. Brecht died of a heart attack at the age of 58.

Mother Courage was originally created in Switzerland in 1941. Helene Wiegel, Brecht's second wife, took the lead character in the play's Berlin premiere in 1949. It is widely regarded as the finest drama of the twentieth century and the best anti-war play of all time. It has had countless theatrical and screen productions since its inception. The action of the play spans 12 years (1624-1636), as portrayed by 12 scenes. The drama depicts the lead character's unbreakable strength and spans her career without any pity or sympathy. Mother Courage, in contrast to the usual epic heroines, is relatively ordinary and far apart from the epic events that the heroes encounter. At the conclusion of the play, the role of Mother Courage does not inspire the audience, but rather makes us reflect on the foolishness of her acts. The drama is set in Europe, namely Sweden, Poland, and Germany, during the Thirty Years War, which lasted from 1618 to 1648. The drama begins with Mother Courage and her three children, Eilif, Kattrin, and Swiss Cheese. Mother Courage is a young lady who is shown with her wagon, hawking her wares for money and profit. Following that, the readers are introduced to the Recruiting Officer and Sergeant, both of whom lament their difficulties in recruiting recruits for the war. With the prospect of a deal, they lure Mother Courage and her cart to a corner, and the Recruiting Officer takes Eilif with him[2].

We find Mother Courage bargaining with the General's Cook over a capon two years later. The General praises Eilif on the opposite side of the stage for valiantly slaying several peasants and seizing their animals. Eilif performs "The Song of the Girl and the Soldier," to which his mother responds. She then chastises him for putting his life in jeopardy. Three years later, Swiss Cheese, Mother Courage's son, has accepted a position as the regiment's paymaster. The camp prostitute, Yvette Pottier, performs "The Song of Fraternization" to warn Kattrin about the dangers of a romance with a soldier. When the Cook and Chaplain come to visit Mother Courage with a message from Eilif, there is an unexpected Catholic attack. Swiss Cheese conceals the regiment's paybox as the Chaplain discards his robes.

The following evening, Swiss cheese is pursued and apprehended while attempting to return the paybox to his General. 63 Mother Courage mortgages her wagon to Yvette and uses the money to negotiate with the troops, but she bargains too long and Swiss Cheese is shot. Mother Courage refuses to identify his corpse when it is brought to her, so it is dumped into a pit. Mother Courage is waiting outside the Captain's tent to complain in the following scenario. She performs "Song of the Great Capitulation" to a young soldier who has come to protest to the Captain as well. The song's moral lesson "everyone gives in sooner or later" causes the troops to storm off,

and Courage herself decides she doesn't want to complain. Mother Courage does a stock check on her wares one day. She spends a long time talking with the Chaplain on whether the war should be continued or ended. He persuades her that it will continue, and she decides to buy additional goods for her cart.

The Chaplain proposes that Mother Courage marry him, but he is turned down. Kattrin reappears, terribly deformed, and returns to her mother with some items. Mother Courage therefore curses the war. In the scene that follows, Courage performs a song that hails the war as a good provider. For the time being, business is excellent. Two peasants wake up Mother Courage, attempting to sell her some bedding just as word of peace breaks. The Cook returns, underpaid by the troops, and sparks a fight between Mother Courage and the Chaplain. Yvette reappears, now a wealthy widow, much older and heavier, and admits that the Cook was once her boyfriend. Eilif is dragged along by soldiers as Mother Courage departs for town. He has slain several villagers and taken their animals once again, but all is now peaceful. He is executed as a result, but his mother is never informed. She returns with the news that the fighting has resumed, and she now goes back to work with the Cook in tow.

The globe is in a terrible state in the seventeenth year of the conflict, with nothing to sell and nothing to eat. The Cook inherits an inn in Utrecht and asks Mother Courage to co-manage it, but he refuses to accept Kattrin. Mother Courage is obliged to decline him, and the two part ways. Mother Courage and Kattrin are pulling the wagon by themselves when they hear an unknown voice singing about the joys of having enough. The Catholics have besieged the Protestant town of Halle, and Mother Courage is trading there. Kattrin is awoken while sleeping outside a peasant family's home by their search team, which includes one of the villagers as a guide. The peasant couple prays for the protection of the people in town, while Kattrin steals a drum from the cart and climbs onto the roof, unobserved. She plays the drum in an attempt to rouse the populace in time for the siege. 64 The soldiers return and shoot her, but she is able to rouse the village before she dies. Mother Courage sings a lullaby over her daughter's body the following morning, pays the peasants to bury her, then straps herself to the wagon by herself. The cart returns to action, but it is simpler to pull now that there is so little left to sell[3].

Mother Courage begins in the spring of 1624 in Dalarna. A Sergeant and a Recruiting Officer are looking for recruits for Sweden's assault in Poland. They are shivering on a highway just outside of town. The officer laments about the difficulties in recruiting troops among the untrustworthy citizens of the town. The Sergeant proclaims that the people are in desperate need of a good fight. There is no organization without conflict. On stage, a harmonica is heard, and a canteen cart arrives. Mother Courage sits on it, dragged around by her stupid daughter Kattrin and her sons Eilif and Swiss Cheese. She performs her signature song as she introduces herself to the police. It's a type of "sales pitch" in that it promotes the products that will assist the men march to their deaths. "Let all of you who still survive/ Get out of bed and look alive!" she exhorts the troops. The Sergeant requests to see her license.

Courage mocks his request by pulling out a bunch of documents. He bemoans the army's lack of discipline once again and inquires about the group's names. Courage exposes her family's pretty colorful ancestry, with each of her children the progeny of a different, and maybe forgotten, man of a different ethnicity. Eilif threatens to knock them out as the two cops mock her. Courage silences him and gives her stuff to the guys. The Recruiting Officer discloses his plans and seeks to get Eilif to join the army. Courage requires him to leave her children alone, eventually

drawing her knife. The Sergeant objects, claiming that while Courage lives off the war, the war should not expect anything in return. He has not been harmed by the conflict. Courage believes differently in the future. The Sergeant is a corpse on leave in her eyes. She makes the Sergeant pick his fate to prove her forecast. Courage places two pieces of paper in his helmet, one with a black cross drawn on it. He doodles while she mixes them. To his dismay, the Sergeant has opted to kill himself.

The Recruiting Officer has resumed his pursuit of Eilif, unbeknownst to Courage. Courage predicts the destiny of her children as Eilif reveals that he wants to join. Each person also makes a black cross. She bemoans their predicament. Eilif will die as a result of his overwhelming courage, Swiss Cheese as a result of his honesty, and Kattrin as a result of her charity. She prepares to go with sadness. The Sergeant is pressed by the Recruiting Officer to stop them. The Sergeant inspects one of Courage's belts before leading her behind the wagon. At the same time, the Recruiting Officer takes Eilif out for a drink. Kattrin, horrified, leaps from the wagon and begins screaming. Courage appears and comes to a halt, realizing she has lost her child. The family leaves bitterly. While watching over them, the Sergeant makes his own epigrammatic prophecy: "When a war gives you all you earn/ One day it may claim something in return!"

Mother Courage travels through Poland with the Swedish army. The action begins in the Swedish Commander's tent and the adjacent kitchen outside the besieged town of Wallhof. Courage and the Cook are arguing about the sale of a capon, a castrated rooster. She cries that the soldiers are starving, chasing field rats and drooling over boiled leather because there is no food left. The Commander will take the Cook's head if he does not buy the capon. The Cook, perplexed, begins to prepare an old cut of beef. The Commander, a Chaplain, and Eilif enter the tent, with the Commander congratulating the young man on a recent raid on local peasants. He yells angrily for meat. Courage, having overheard the conversation, rejoices at finding her son again and forces the capon on the Cook for a good price. Eilif describes the raid. When he discovered that the peasants had hidden their oxen, he began depriving his men of their meat rations in order to make them hungry. When his company launched an attack, they discovered that the peasants outnumbered them. Eilif has four corners[4].

He laughed as he bid on the oxen to confuse them, then retrieved his sword and chopped them up. "Necessity knows no law, huh?" he laughs. The Commander inquires of the Chaplain about his thoughts on the story. The Chaplain observes cynically that Jesus told men to love their neighbor when their bellies were full, but this is no longer the case. The Commander remarks that Eilif provided his men with meat, and that any act performed for the least of God's children is performed for God. He honors Eilif's bravery by referring to him as Julius Caesar and declares that he should be presented to the king. In the kitchen, Courage remarks that trouble must be afoot. If the Commander's campaign 66 were any good, he would not need brave soldiers. Indeed, great virtues always signal that something is amiss. The Commander declares that Eilif's father must have been a great warrior. The boy concurs and sings a song of warning Courage taught him called "The Song of the Wise Woman and the Soldier." It tells of a soldier who joins the fight against the advice of a wise woman and dies, vanishing like smoke and leaving nothing but glorious deeds that cannot console the living. Courage picks up the song from the kitchen, beating on a pan with a spoon. Eilif enters and embraces her. She boxes him on the ear for failing to back down when the peasants attacked him.

Three years later, Mother Courage and Kattrin fold washing on a cannon. At the same time, Courage bargains with an Ordinance Officer over a bag of bullets. Swiss Cheese, now in a paymaster's uniform, and Yvette Pottier, the camp prostitute, look on. Yvette's red boots stand nearby. Courage declares that she will not buy military property, reproaching the officer for selling ammunition when his soldiers have nothing to shoot with. The officer encourages her to sell them to another regiment and Courage buys the bullets. Giving Swiss Cheese his underwear, Courage enjoins her son to balance the regiment books. Even if the seasons do not come, the books must balance. He leaves with the Officer. Courage remarks to Yvette that the war is drawing in more countries, thus her business prospects improve as well. Yvette is desperate because of rumors that she is ill and none of the men will touch her. She starts recounting a familiar story of her Dutch army beau, Peter dubbed Piper for the pipe he always carried in his mouth. The story should harden Kattrin against love. Yvette sings it in "The Fraternization Song," telling of his arrival, their affair, and his departure. She has spent the past five in a futile search for her lover. She moves behind the wagon, and Courage warns her daughter against military affairs.

Eilif has requested money; Courage gives some to the Chaplain, chiding her son for speculating in maternal love. The Cook says she is too hard: her son may die at any moment. The Chaplain rejoins that to fall in a war of religion is a blessing to his skeptical interlocutors. The three move behind the cart, talking of politics. This campaign has cost the Swedish King a great deal. Neither the Poles nor Germans wanted their freedom from the Kaiser, forcing him to subjugate if not execute them. He got nothing but trouble for his outlays and so he had to levy an unpopular salt tax back home. 67 In any case, his justification by God kept his conscience clear. Without it, he could be accused of seeking profit alone. Courage and the Chaplain chastise their friend for his disloyalty and he eats the king's bread. The Cook disagrees; he does not eat his bread, but instead bakes it. While the three converse, Kattrin's dons Yvette's boots and imitates her sashay. Suddenly cannons, shots, and drums explode: the Catholics have launched a surprise attack. The Ordnance Officer and a Soldier enter and attempt to move the cannon. The Cook departs for the Commander, leaving his pipe behind. The Chaplain remains, wringing a cloak from the reluctant Courage to disguise himself. Discovering Kattrin, Courage rips off the boots and smears her face with dirt[5].

When a clean face appears before a soldier, another whore comes into the world. To her horror, Swiss Cheese arrives and stupidly hides the regiment cash box in the wagon. They quickly take down the regiment flag. Three days later, the remaining characters sit eating anxiously. Swiss Cheese worries that his sergeant is wondering about the cash box, and the Chaplain complains of having no one to preach to. Mother Courage has sworn herself a Catholic to keep the canteen safe. The Chaplain asks Swiss Cheese what he plans to do with the cash box. Spies are everywhere, the Chaplain even found a one-eyed fellow sniffing his excrement. Courage also commands her son to leave the cash box where it is. She leaves with the Chaplain, and Kattrin clears the dishes. Swiss Cheese resolves to return the cash box, daydreaming about his sergeant's reaction. Two men-an enemy Sergeant and the Man with the Bandage over his eye—confront Kattrin. They ask if she has seen a man from the Second Protestant Regiment and she flees in terror. The men withdraw after seeing Swiss Cheese. Oblivious to the imminent danger, Swiss Cheese prepares to leave. Kattrin does all she can to warn him but to no avail. When Courage and the Chaplain return, Kattrin desperately tells her mother what has happened. Suddenly the two men bring in a struggling Swiss Cheese. Mother and son pretend to not know each other.

Nevertheless, Courage strongly suggests that Swiss Cheese give up the cash box. The men take him away, and Courage follows. That evening, Kattrin and the Chaplain appear rinsing glasses and polishing knives. The Chaplain sings "The Song of the Hours," a song that recounts the passion of Christ. An excited Courage enters, declaring that they must buy Swiss Cheese's freedom.

Yvette has picked up a hoary old Colonel who might buy the canteen from her. Courage plans to pawn the wagon and 68 reclaim it after two weeks with the money from the cash box. Yvette seduces the Colonel into the purchase. He exits. Stopping her as she counts the merchandise, Courage sends Yvette to bribe One Eye with the 200 guilders. She thanks God men are corruptible, as corruption is their only hope. Yvette returns and reports that One Eye has agreed. She also relates that Swiss Cheese confessed under thumbscrews that he threw the cash box into the river when he was near capture. Courage hesitates and decides that she will not be able to reclaim the wagon. She asks Yvette to return with a new offer of 120 guilders. Courage sits to help polish the knives. She muses that they will get Swiss Cheese back, that the war will never end, and that she was once offered 500 guilders for her wagon. Kattrin flees, sobbing behind the wagon. Yvette returns, One Eye rejected her offer, and Swiss Cheese's execution is imminent. Desperately, Courage orders Yvette to tell him that she will pay 200. "I believe— that I've haggled to long" she murmurs. Drums roll in the distance.

Yvette appears and Swiss Cheese has eleven bullets in him. The army remains convinced that they are hiding the cash box. They are coming with the body. She asks if she should keep Kattrin away and Courage asks that she bring her. Two men enter with a stretcher with a sheet over the top. Raising the sheet, the Sergeant asks Courage if she can identify the body. Courage shakes her head. The Sergeant orders that the body be thrown into the carrion pit: "He has no one that knows him." Mother Courage appears outside an officer's tent, complaining to a Clerk that the army has destroyed her merchandise and charged her with an illicit fine. She plans to file a complaint with the captain. The Clerk responds that she should be grateful they let her stay in business. A Young Soldier enters, threatening the captain's murder. Apparently the captain has stolen his reward for rescuing the Colonel's horse, squandering it on food, drink, and whores. He is hungry and wants to eat. The Commander ordered the army into the fields the year previous, not thinking they would remain in the area. The soldiers ruined the crops, and famine has been the result. An Older Soldier tries to calm the younger one[6].

Courage tells him to quiet down, saying that the screamers never last long. His rage will not last. He wonders how much time it will take in the 69 stocks before he realizes that he can bear with injustice. Suddenly the Clerk announces the captain's imminent arrival and orders the group to sit. They follow and Courage remarks that it is better to not rise again. Courage then sings "The Song of the Great Capitulation." It tells of a proud man who joined the army and quickly came to submit to its discipline and ultimate capitulation. The soldier leaves and the Clerk informs Courage she can see the captain; she exits as well.

Two years have passed and the wagon crosses Poland, Moravia, Bavaria, Italy, and Bavaria again. In 1631, it stands in a war-ravaged village after Tilly's victory at Magdeburg. Mother Courage and Kattrin serve two soldiers at the counter. One wears a stolen women's fur coat. Victory marches play throughout the scene. Courage demands that the men pay and they protest that their "humane" commander was bribed and only allowed one hour for plundering. The Chaplain staggers in and there is another family of peasants in the farmhouse. He needs linen,

and an excited Kattrin tries to get her mother to fetch some. Courage refuses, as she has sold all her bandages and will not sacrifice her officer's shirts. The Chaplain brings in a wounded woman and peasant who stayed behind to protect their farm. All look to the unmoved Courage. Kattrin threatens her with a board.

The Chaplain lifts her off the wagon, takes out the shirts, and begins tearing them in strips. From the house comes the cry of a child in pain. Kattrin rushes into the collapsing building. Torn in two directions, Courage anxiously watches for Kattrin and warns the Chaplain to go easy on her linen. Kattrin emerges triumphantly with a baby. Courage commands that she return it to its mother. Kattrin rocks the baby and hums a lullaby. Courage demands that the victory marches stop; the victory has only cost her money. She sees a soldier trying to make off with a bottle of schnapps and snatches his fur coat as payment. The Chaplain murmurs that there is still someone in the farmhouse.

In 1632, the canteen sits before the Bavarian city of Ingolstadt during the funeral of Commander Tilly. Mother Courage and Kattrin take inventory while the Chaplain and a Clerk play draughts. They sit inside the canteen tent and outside it rains. 70 Counting her merchandise, Courage ruminates on Tilly's death. Courage confesses her pity for the Commander: men of his stripe undoubtedly leave special plans unaccomplished, something worthy of a monument. These plans are always spoiled by the "littleness" of the underlings who should carry them out. The Chaplain laughs at her subtly subversive speech. She asks him if he thinks the war will end; she needs to know if she should buy more supplies. The Chaplain responds that heroes grow on trees and that, though the war might be imperfect, someone will always pull it out of the hole. A Soldier at the counter begins singing a cynical call to battle. Scandalized, the Clerk asks the Chaplain what he thinks of peace. The Chaplain responds that war has its islands of peace. Moreover, it satisfies all needs. You can take a crap, drink, screw, nap, and onward. War is like love—it always finds a way[7].

Courage resolves to buy new supplies. Kattrin bangs a basket of glasses on the ground and runs out, distraught. Courage has promised her a husband come peacetime. Courage goes back and consoles her daughter. She then sends her to town with the Clerk to fetch some supplies and they exit. The Chaplain commends Courage on her courage. She replies that the poor need it because they need it to wake in the morning, plough their field during wartime, raise their children, face each other, and suffer rulers who would cost them their lives. She sits, smokes her pipe, and asks the Chaplain to chop her some wood. He comments on the pipe. Upon learning that it comes from the Cook, he jealously maligns its owner's character, angrily bringing the axe down on the chopping block. Courage warns him against breaking the block. The Chaplain laments that he has no talent for physical labor. He is a great preacher, rousing his listeners out of their senses and providing them with warmth. Courage responds that she needs her senses, and that firewood provides warmth best. Brandishing his ax, the Chaplain pursues his courtship: he wants to cement his bond with Courage. Courage refuses him laughingly.

DISCUSSION

Suddenly Kattrin enters with wound across her eye and forehead, dragging the supplies behind her. She was attacked en route and permanently scarred. Courage attempts to console her, giving her Yvette's boots. Kattin leaves the boots and enters the wagon. Counting the scattered merchandise, Courage bitterly curses the war. Courage appears at the height of prosperity, dragging the wagon and its new wares along a highway with the Chaplain and Kattrin. She wears

a necklace of silver coins. She declares that she will not let "you" spoil the war for her; war feeds its people. She sings "The Song of Mother Courage" anew.

It is 1632. An Old Woman and her son appear in front of the wagon on a summer morning, dragging a bag of bedding. They attempt to sell it to an unwilling Courage. Suddenly bells starting ringing, and voices from the rear announce Gustavus Adolphus's fall at the battle of Lützen. Peace has been declared. Courage curses: she has just purchased new supplies. Crawling out of the wagon, the Chaplain chooses to wear his pastor's coat. Suddenly the Cook, bedraggled and destitute, comes. Eilif is due at any time. Courage beckons Kattrin from the wagon, but she has learned to dread the light in the aftermath of her ugliness. Courage and Cook sit and converse, flirting as they describe their personal ruin.

The Chaplain emerges wearing his coat, and the Cook chastises him from pressing Courage to purchase fresh supplies. They begin to quarrel. As the Courage Model Book reveals, they are involved in a "fight for the feedbag." When Courage defends the Cook, the Chaplain names her a "hyena of the battlefield," a war profiteerer who has no regard for peace. Courage notes that the Chaplain has been living off her with little protest and advises they Part Company. Upon the Cook's advice, Courage hurries out to town to sell as much as she can. The Cook removes his boots and the wrappings on his feet. Poignantly, the priest begs the Cook not to dismiss him. Suddenly an older, fatter, and highly powdered Yvette appears with a servant in tow. The widow of a colonel, she has come to see Courage[8].

When she meets the Cook, she unmasks him as the Peter Piper that abandoned her years ago, alerting Courage of his background. Courage soothes her and brings her to town. Both guys are now certain that they are lost. They remember about brighter days in the service of the Commander. Eilif, now a beautifully clothed lieutenant, suddenly comes in fetters followed by two troops. He has come to meet his mother for the final time. He has been detained for another of his crimes of looting, now illegal under the new peace, one that left the wife of a farmer dead. He had no message for his mum. The troops carry him away and the Chaplain follows, advising the Cook to delay informing Courage for now. Uneasily, the Cook approaches the cart, asking Kattrin for food.

A cannon thunders. Courage comes, breathless, with her treasures in arms. The fighting resumed three days ago. They must depart with the cart; she wants the Cook to join her and takes hope that she will be seeing Eilif soon. With the Cook and Kattrin in the harness, Courage sings triumphantly: "Report today to your headquarters! If it's to last, this war needs you!" By the fall of 1634, the war had claimed half of Germany's population. A severe winter has arrived early. Everyone is famished, the cities are demolished, and only begging rather than business survives. Courage and the Cook come in rags at a half-ruined parsonage in Fichtelgebirge.They phone to beg for food, but there is no response. Courage advises that they sing for their alms. Abruptly the Cook informs her that he has received a letter from Utrecht: his mother had died of cholera and given him the family inn. Recounting the miseries of the region, Courage admits that she weary of travelling. "The world's dying out" the Cook answers, urging her to join him at the inn. She must, however, determine if she would join him immediately. Courage phones Kattrin and informs her of the plan. The Cook requests to have a chat with her alone. Once Kattrin has returned to the wagon, he informs her that they must leave Kattrin behind with the wagon.

There is no space for her, and the consumers do not want to gaze at ugly mutes. Courage does not know what to do; Kattrin overhears the talk. Calling to the parsonage, the Cook sings "The

Song of the Great Souls of the Earth." It recounts the fates of Solomon, Julius Caesar, Socrates, and Saint Martin, all of whom face their terrible destiny on account of their various virtues—that is, intelligence, courage, honesty, and mercy. Thus, a guy is better off without such traits. A voice beckons them inside. Courage decides she cannot leave her daughter, and they enter the parsonage. Kattrin climbs out with a package, dropping a skirt of her mother's and a pair of the cook's pants on the ground as a goodbye message. Courage enters with a dish of soup and stops her daughter. They dump the Cook's possessions on the ground, tether themselves to the cart, and go. The Cook arrives, still munching, and notices his abandoned belongings.

In 1635, Courage and Kattrin pursue the increasingly ragged army of central Germany. On the roadway, they come to a wealthy farmhouse. A voice within sings of the house's wealth as the seasons change. Courage and Kattrin pause to listen, then resume their journey. On a cold January night in 1636, the cart is parked outside a farmhouse outside the Protestant town of Halle. A Catholic Lieutenant and three troops in full armor emerge from the bushes. They've come from a town guide, and the Lieutenant has given them the order to murder anybody who makes a sound. They pounce on the Old Peasant Woman who opens the door.

An Old Peasant and his son are brought out by the army. Kattrin comes on the wagon, and her mother has gone to town to get supplies since the shops are leaving and selling at a low price. The troops demand a guide, but the son refuses, even when threatened with death. The troops then threaten to slaughter their livestock.

The boy agrees and leaves with the troops. The Old Peasant climbs the roof and sees a Catholic regiment that has slain the watchman and is preparing for a surprise assault on the town. With no other options, the Peasant Woman starts to pray, imploring God to protect their family members in town. Kattrin silently climbs on the roof after learning about the Peasant Woman's youngsters in town. She takes a drum from under her apron and starts to beat it. The villagers order her to halt and threaten to stone her. The troops reappear, threatening to murder everyone. The First Soldier cleverly tells Kattrin that they would spare her mother if she stops and follows them to town. She ignores them, as the young guy observes, and she does not beat just for her mother[9][10].

The Old Peasant starts maniacally cutting wood in order to mask her drumming with a harmless peaceful noise. The troops ponder setting fire to the property. Kattrin is listening and laughing. The Lieutenant, enraged, tells his troops to fetch a musket. The Peasant Woman advises smashing the cart. The Young Peasant strikes it a few times; Kattrin stops in pain but continues. Suddenly, he encourages her, and the soldier strikes him with his pike. The second soldier returns and shoots Kattrin, who is crying. Her last drumbeats blend with the roar of a cannon. She is credited for saving the community.

Mother Courage sits beside Kattrin's corpse in front of the wagon as the sun rises. The marching soldiers' drums and pipes may be heard. Courage must accompany her unit as the villagers order the parasite to go. Courage reacts by singing Kattrin a lullaby, assuming she has gone asleep. The peasants pull her back to reality.

Courage goes to the wagon to get a sheet to cover the corpse. She intends to see Eilif. The villagers propose burying her. Courage compensates them and attaches herself to the wagon. She is confident in her abilities: "I need to get back into business," she vows. The troops sing her trademark song as she shouts to the passing unit.

CONCLUSION

"Courage"is a drama created by Bertolt Brecht in the early years of World War II in 1939. It recounts the voyage of Anna Fierling, a cunning and opportunistic war profiteer, throughout the Thirty Years' War in the 17th century. Brecht addresses the catastrophic impact of war on regular people, the corruption of capitalist institutions, and the sacrifices individuals make to live in a dangerous environment via the figure of Mother Courage.

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CHAPTER 16

AN OVERVIEW OF SANSKRIT THEATER; KALIDASA'S SHAKUNTALA

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ABSTRACT:

Sanskrit theater is important in the history of Indian literature and play. Kalidasa's "Shakuntala" is widely regarded as a masterpiece of Sanskrit play. We will present an overview of the play, its ideas, and its lasting literary and cultural relevance in this chapter."Shakuntala" by Kalidasa is an enthralling Sanskrit drama that addresses themes of love, destiny, and self-realization. The drama continues to amaze spectators with its beautiful poetry and compelling plot, and it is a monument to the rich literary tradition of Sanskrit theater. The ageless beauty and universal themes of "Shakuntala" have firmly established it as a classic of Indian theatre, enthralling readers and theatergoers for generations.

KEYWORDS:

Dushyanta Shakuntala, King Dushyanata, Sanskrit Play, Sage Kanva, Signet Ring.

INTRODUCTION

In this chapter, we will present an overview of Sanskrit theater and its many forms. We will also discuss some of the key features of Sanskrit theatre. We shall briefly discuss Kalidasa's creative 86 works after discussing a few prominent Sanskrit playwrights. Following that, we will emphasize Nataka's traits as shown in Kalidasa's great drama Shakuntala, followed by Kalidasa's creative rendition of the Mahabharata story[1].

Sanskrit plays

In this part, we will look at the Natyashastra's relevance in Sanskrit play and theatre. Then we'll go through the key characteristics of Sanskrit plays. = Natyashastra and Sanskrit theater and theatre Classical Indian theater was profoundly impacted by the Sanskrit dramaturgy book, i.e. Bharatamuni is credited with the Natyashastra. The principles for composing a play are spelled forth in Natyashastra. On Mahendra's request, Lord Brahma took words from the Rigveda, music from the Samaveda, motions and make-up from the Yajurveda, emotional acting from the Atharvanaveda, and constructed the Natyaveda, the fifth Veda, accessible to all Varnas (castes). The first performance took place during Mahendra's flag-festival to commemorate his triumph over the demons. By paralyzing the performers, the enrageddemons disrupted the play. As a result, a natyavesham was built, and Lord Brahma appeased the demons by emphasizing that the Natyaveda reflected the ways of all three realms. Drama was classified as drishya kavya in classical Indian classification. 'Drishya' implies seeing or imagining, and 'kavya' signifies poetry that is heard. According to the Natyashastra, Indian classical theatre is divided into two

categories: lokdharmi (popular and realistic) and natyadharmi (conventional and theatrical, characterized by artificiality with songs, dances, asides, and soliloquies).

=Attributes and Types Plays were regarded as spectacles. As a result, the word preksaka refers to spectators rather than just the audience. Elite audiences and royal funding guaranteed that the plays reinforced upper-class ideals rather than serving as a source of popular enjoyment. For three key reasons, Sanskrit playwrights delved into the famed Indian epics Mahabharata and Ramayana. First and foremost, these epics were part of every Indian's shared tales, a treasure trove of religion and teaching. Second, the preksaka could relate to the play and enjoy the portrayal by the author. Third, the author may choose an occurrence and gently relate it to the governing King. The authors employed 87 dialogues to successfully excite the imagination of the preksaka. The holy or lofty characters spoke Sanskrit, whereas the others spoke Prakrit (colloquial languages). The mixture of lyrical stanzas (poetic language) with prose conversations gave the plays a poetic flavor. The poetic portions were designed to allow for criticism or meditation. All characters were set in Bharatvarsha (India) with no regard for location or time (day/month/year). The Sutradhara/stage-director/manager and a Vidushaka/ clown/ jester/ fool (a confidante) were two unique characters who were invariably Brahmins. The Sutradhara has various responsibilities. He presented the play and the author, as well as directing it. He was a performer, storyteller, and pundit at times. The Vidushaka offered humorous relief and had easy access to all areas, including the women's quarters. Preliminaries or purvaranga, which comprised of music, singing, or dance to appease the Gods and amuse the preksaka, preceded the main act[2].

The purvarangawas have nothing to do with the play. The Nandi, or the benediction to a god, was a prayer for the success of the performance. This was followed by the prastavna, or introduction to the play, the writer, and the hero (usually done by the Sutradhara). Rasa, or 'aesthetic feeling or sentiment,' was an essential component of Sanskrit plays. Death, curses, disgrace, expulsion, national catastrophes, biting, clawing, kissing, eating, or sleeping had no place on the stage. There is no tragedy, and only pleasant endings are followed by the Mangalastuti or a prayer for the kingdom. Sanskrit plays are divided into two categories: large Rupakas (Sanskrit word for drama) and lesser Uparupakas. Rupakam is defined as what is shown on stage and is further subdivided into Nataka, Prakarana, Bhana, Prahasana, Dima, Vyayoga, Samavaara, Vithim, Anka, and Ihamrga. According to M.R. Kale and Benegal, the three factors that differentiate Rupakas are plot (Vaastu), hero (Neta/Nayaka), and emotion/sentiment (Rasa). Of these, the two main types of drama are Nataka (stories about Kings and divine beings) and Prakarana (middle-class characters). Shakuntala by Kalidasa is a Nataka. Before we get to Kalidasa, let's take a look at some of the prominent Sanskrit playwrights.

Nataka and shakuntala

A brief summary of some of the most notable Sanskrit playwrights follows: Sudraka authored just one play in the prakaranaform, Mrichchakatikam (English translation - The Little Clay Cart). It portrays a societal upheaval, and the courtesan-heroine falls in love with a lowly Brahmin named Charudutta. Nataka, the greatest form of drama, was inspired by epic tradition. The theme was well-known, for example, a King was its hero. Heroic and erotica were the dominating emotions. The play ended happily. These three Nataka conditions are met by the drama Shakuntala. The tale was inspired by epic tradition, namely the story of Shakuntala from the

Mahabharata[3]. The valiant King Dushyanta was the hero, and the dominating emotion was sringara rasa, meaning love or valor.

Epic Source and Kalidasa's Innovative Retelling

Kalidasa drew on the Mahabharata's Sakuntalopakhyana from the Adi Parva. Refer to one of the translated versions to appreciate Kalidasa's portrayal of the epic story and to comprehend the distinction between narration and dramatization. According to Thapar, Kalidasa's choice of the dramatic form demonstrates a 'deliberate separation from the epic' since the epic and dramatic genres represent 'different literary and social objectives'. There are just four primary characters in the Vaisampayana's narration: King Dushyanta, Shakuntala, Bharata (son of King Dushyanta and Shakuntala), and Sage Kanva. Kalidasa's version of the Shakuntala story includes several created characters and elements. The blessing or Nandi is used by Kalidasa, followed by the Prologue (a discussion between the Stage Director or Sutradhara and the actress). These emphasize the many factors involved in the creation of theatre. In the part on the structure of the play, we shall learn more about the functions of the prologue. Whereas the forthright Shakuntala tells the account of her birth and abandonment in the epic narrative, Kalidasa adds two companions, Anusuya and Priyamvada, who tell King Dushyanta the story of the coy Shakuntala. The novel device of the love-letter (written with nails on a lotus leaf) allows Shakuntala to communicate her amorous sentiments for the King while also moving the plot ahead. In the epic story, King Dushyanta pretends to be unaware of his marriage pledge to Shakuntala out of concern that his followers would not accept Shakuntala's offspring as King. It needs a divine voice to calm the courtiers' fears[4].

In Kalidasa's recounting, three dramatic methods are used to make the King look noble: the curse, the loss of the ring, and the finding of the ring by the fisherman. Shakuntala, preoccupied with Dushyanta, does not provide hospitality to Sage Durvasa. The enraged sage condemns her for forgetting the person she was thinking about.

The curse is not heard by Shakuntala, but rather by her companion, who demands that the Sage remove the curse. The Sage calms down and assures the King that if he sees a token (ring), he will recall Shakuntala. Another intriguing tactic is the employment of a heavenly voice to notify Sage Kanva of Shakuntala's marriage and pregnancy, which we learn about via her friends' conversations. Under the influence of the curse, Dushyanta forgets Shakuntala and regains his memories when he sees the signet ring he gave to her. These fabricated scenarios elevate the King's stature and make the preksaka sympathize with him. Discover the multiple additions and deletions by reading the episode and the play[5].

Some Shakuntala Translations

Please bear in mind that we are studying Shakuntala in English translation, although the drama was originally written in Sanskrit. Indeed, William Jones' English translation of Shakuntala in 1789 introduced the West to Sanskrit literature. In the prologue to his English translation, Sir Monier Williams referred to Kalidasa as "the Shakespeare of India" and ranked him among the best literary luminaries in Sanskrit. The number of English translations of Shakuntala and the controversies around them continues to expand. They add to the repertory of play translations and give insight on the variants. Sir William Jones, William Moniers, M.R. Kale, C.S.R. Shastri, J.G. Jennings, Richard Pischel, and Arthur W. Ryder were among those who translated Abhignanasakuntalam from Sanskrit into English.

There are other more, which you may construct a list of. According to Thapar, we may better comprehend the play if we are acquainted of how the numerous translations redesigned it to present diverse views, enrich the text, or reflect the historical time. To bring your attention to the discrepancies in the various English translations, I'd like to share a few words from Act I when Dushyanta is envious of the bee that is bothering Shakuntala. Translation 1 is by William Jones, Translation is by Monier Williams, and Translation is by Arthur Ryder Dushm. How many times have I watched our court damsels turn their heads away from some roaming bug only to show off their graces? But this country charmer knits her brows and shifts her eyes elegantly out of dread, not art or affectation. Oh! Happy bee, who delightfully tremblest the corner of that eye; who, reaching the tip of that ear, murmurest as quietly as though whispering a secret of love; and who sippest honey from that lip, which holds all the riches of happiness [6].

Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lip, containing all the treasures of delight, of her waving her hand ; (whilst) we, bee! 'King (ardently) As the bee about her flies, Swiftly her seductive eyes Turn to follow his flight,' she says. She is practicing dayCoquetry and glances' playNot out of love, but out of fear. (Jealously.) Eager bee, you delicately skim Over the trembling rim of the eyelid, toward the quivering cheek. You seek Secrets to give, gently buzzing about her face and whispering in her ear. You sneak a kiss while her hands are that way and this Strike at you, honeymaker. I just know her name, not her caste or where she comes from - you, my opponent, take her.

DISCUSSION

We will obtain a deeper knowledge of Shakuntala in this unit by studying its structure, summary, characters, themes, references, and rasas. The play opens with a blessing (Nandi), a supplication to Lord Shiva's Ashtamurthi (eight apparent forms). The Bharatavakya, or epilogue, or blessings for the Kingdom, follows the prologue and seven acts. the play's action takes place in several geographical regions such as the woodlands (hermitage), palaces (cities), and mountains (abode of the Gods) in Bharatavarsha. There are three of them. Sage Kanva's hermitage is included in Acts I through IV, King Dushyanta's palace is shown in Acts V and VI, and Heavenly Mountains is featured in Act VII. Prologue Act I The Hunt Act II The Secret Act III The Love-Making Act IV Shakuntala's Departure Act V Shakuntala's Rejection Act VI (Scene I and Scene II) Separation from Shakuntala Act VII Reunion Scenery and stage properties are missing. The scenario is suggested or evoked by lively conversations rather than curtains, lighting, or announcements. In Act I, there is no chariot or deer, simply false theatrical customs[7].

King Dushyanta and his charioteer's descriptive account of the pursuit aids in recreating the action. There is no real bee assault in Act I, but the preksaka may vividly visualize the action thanks to the King's verbal description and Shakuntala's motions, both natural and conventional or stylized. More instances are Sage Durvasa's curse (recorded by her companions) and the trees bestowing garments and jewelry to Shakuntala (described by the hermits). Scholars have identified similarities and differences between the Acts. Dushyanta and his worldly charioteer arrive to Sage Kanva's hermitage. He obtains a blessing that he would have a son as magnificent as King Puru. He sees Shakuntala and inquires about her paternity with her companions. His identity is revealed by his signet ring.

Dushyanta and the heavenly charioteer Matali arrive to Sage Kashyapa's hermitage on the celestial mountains in Act VII. Dushyanta's identity as the young Bharata's father is revealed by

the amulet. Dushyanta returns home to see his wife Shakuntala and son Bharata. They are blessed by Sage Kashyapa and Aditi. Act II Dushyanta confesses to his buddy Madhavya his love (for Shakuntala) and wants to win her over. Dushyanta gets the chance to court and marry Shakuntala when the hermits come at his camp and ask him to remain behind to defend them from demons. Dushyanta regains his memories after viewing the signet ring in Act VI. In the garden with Madhavya, he paints Shakuntala's picture and weeps for her. Matali, the charioteer, notifies Lord Indra that he needs protection from demons. This opens the door for Dushyanta to reunite with his wife Shakuntala and son Bharata. Act III Dushyanta hides himself and discovers that Shakuntala also loves him. They get married in secret (gandharva marriage). When the hermit mother Gautami summons Shakuntala and the hermits beg Dushyanta for aid against the demons, they split off. Act V Gautami and his disciples Sharadvata and Sharngarva accompany a hugely pregnant Shakuntala to Dushyanta's palace. Dushyanta does not recognize her and abandons her and her kid. Shakuntala is abandoned in the palace, but an unseen fairy transports her away. There is a six-year gap between them[8].

The prologue, it is considered, reflects the theatrical vision portrayed in the Bhagavad Gita. The blessing to ward off impediments and the amusing discourse between the Sutradhara and the actress are two theatrical methods utilized. The Sutradhara's presence - between the worlds of the preksaka (hall) and the world of the play (stage) and his interaction links the two worlds, allowing a smooth transition from the lokdharmi (real) world into the natyadharmi (theatrical) world. 97 The first contact between the Sutradhara and the actress provides information about the play's staging (Shakuntala) and the author (Kalidasa). The actress's song is both a method to amuse the preksaka and a verbal indication of the summer season, the settings, times, and places, creating a comprehensive theatre.

The Sutradhara foreshadows the theme of forgetting by assuring the actress that she has enchanted him with her song (causing him to forget) and hints at the entry of King Dushyanta, who is chasing a deer, in Act I. As a result, the prologue creates 'a willing suspension of disbelief' and allows for intellectual engagement. King Dushyanta is hunting a deer in Act I. A hermit notifies the King that the deer belongs to Sage Kanva's hermitage, which is under the protection of the King. The King listens to the hermit who predicts the birth of a son as powerful as Puru. The hermit informs him that Shakuntala would meet the King in Sage Kanva's absence.

As the King enters the hermitage, he conceals himself and notices Shakuntala and her companions watering the trees. Dushyanta and Shakuntala are attracted to one other. His inquiries about her parents from her companions. He is about to offer his signet ring to rescue Shakuntala from the obligation of watering additional trees when he hears the hermits' warning of a wounded Elephant. In Act II, the King confesses to Madhavya his feelings for Shakuntala and gets a message from the Queen Mother. He sends Madhavya to the palace to defend the hermits from bad spirits. Act III begins with the King overhearing Shakuntala's love poetry and declaring his love. They marry in a gandharva marriage, and he promises to send for her. Shakuntala's companion reports about Sage Durvasa's curse and solution in Act IV.

Sage Kanva is informed about Shakuntala's marriage and pregnancy by a divine voice, and he prepares to send her to the palace. The King greets the hermits in Act V but denies any relationship with Shakuntala. She wants to remind him by showing him the ring, but it is gone. The hermits abandon the grieving Shakuntala at the palace, but she is carried away by a heavenly nymph. In Act VI, a fisherman finds the ring in the guts of a fish. In despair, the King regains his

memories and cancels the spring festivities. Mishrakeshi, Menaka's companion, observes the King while he paints Shakuntala's image and expresses his sadness at Shakuntala's departure. Matali, Lord Indra's charioteer, transports him to battle the demons. The King and Matali descend at Marica's hermitage after being honored by Lord Indra. The King notices a small child interacting with a lion cub[9]. The King's paternity is established when he picks up the miraculous amulet, and he is reunited with his wife Shakuntala and son Bharata. When the sage explains the curse and blesses them and their Kingdom, all misconceptions are straightened out[10]. The play represents the playwright's and his times' social-cultural and ecological concerns. Two of the four purushartas, namely dharma (duty), artha (material/meaning), kama (desire), and moksha (liberation), are addressed by the topic of love and duty. The second subject demonstrates Kalidasa's non-binary thinking, namely the peaceful coexistence of humans and non-humans in the devout hermitage. Dushyanta enjoys hunting but pauses when reminded of his responsibility to safeguard the hermitage. In Kanva's absence, he is obligated to pay his respects to Sage Kanva and meets Shakuntala. He falls in love at first sight, but he respects societal standards (here caste) and inquires whether Shakuntala is a Kshatriya (not a Brahmin) and if she plans to marry. After learning that she is a Kshatriya's daughter, he considers on the social order and offers gandarva-vivah marriage by mutual agreement. Shakuntala and her companions water the trees every day. She is obligated to provide hospitality to Sage Durvasa, but her forgetfulness causes her to fail in her duty, culminating in the curse and separation of the lovers.

Shakuntala is adorned with sirisha blooms and lotus bracelets. She waters plants that have finished blossoming as well as trees that are in bloom throughout the summer. As Miller observes, Shakuntala is depicted as an embodiment of the fertile nature, with her bodily parts equated with natural objects, and she refers to the spring-creeper as her sister and the young fawn as her adopted son. The mango-tree motions to her, and the jasmine vine selects the powerful mango-tree as her spouse (as a metaphor for Shakuntala and Dushyanta). The trees bestow presents (silk wedding gown, lac-dye for feet), unseen fairies bestow diamonds, and cuckoos sing a goodbye song. When she is separated from Kanva, Shakuntala uses natural images to communicate her anguish: "'I am torn from my father's breast like a vine stripped from a sandal tree on the Malabar hill

An allusion is a reference that is made indirectly or implicitly (to a person, place, event, or book) and delves into common stories. Let's have a look at some of the references. There is an allusion to God Shiva's everlasting hunt in Act I. This narrative is based on Sati's self-immolation and Shiva's pursuit of the sacrificial fire in the guise of a deer. The mention of Kaushika (Act I) recalls the account of Vishwamitra's seduction by the heavenly nymph Menaka and the birth of Shakuntala. Dushyanta's remark to an angry Shiva burning a love tree in Act II recalls one of the destructions of love-God Kama when Shiva opens his third eye. Kama interrupts Shiva's concentration by shooting an arrow in order to fill Shiva with love for Parvati. In Act IV, the mention of Puru not once, but three times and 'Sharmishtha, Yayati's wife and kingly son Puru' draws to mind the exchange of the curse of old age between father Yayayi and son Puru. Rasa denotes 'aesthetic feeling or sentiment' in Sanskrit and was an important part of Sanskrit plays.

This is a mind map that encompasses the nine rasas in Sanskrit dramaturgy: Slowly read the play and learn to savor the rasas. Remember that reading the play in Sanskrit allows you to feel the rasas more thoroughly! Let us look at a few examples of the many rasas in the play. The primary feeling of Sringara Rasa, which includes both unity and detachment. Dushyanta and Shakuntala have mutual attraction/love in Act I, and their extended absence strengthens them spiritually in

Act VII. When Dushyanta's right arm throbs, he has Adhbhuta Rasa and wonders whether love may develop in a hermitage. In Act IV, the parting gifts of the trees to Shakuntala exemplify Adhbhuta Rasa. When the wounded elephant or the flesh-eating demons disturb the hermits in Act III, Bhayanaka Rasa is sensed. Hasya Rasa is created by Madhavya's words in Act II. In Act V, after seeing the King's rejection of Shakuntala and Raudra Rasa, Sharngrava accuses the King of treason and suffers Bibitsa Rasa. When one sees the crying Shakuntala, who has been abandoned in the palace by her hermit-brothers and mother, one feels Karuna Rasa. Dushyanta's bravery in protecting the hermits and Lord Indra from the demons is an example of Veer Rasa. Act VII's joyful finale, culminating in a Bharatavakya or epilogue, leads to Shanta Rasa.

CONCLUSION

In conclusion, we discussed various Sanskrit playwrights. Then we discussed some of the key characteristics of Sanskrit plays as well as the many types of Rupakam. We highlighted the qualities of the play as a Nataka and Kalidasa's inventions after citing some of his works. Finally, we tried to show the distinction in certain western versions of the play. We gained a better grasp of Kalidasa's classic drama Shakuntala. We examined the overall arrangement and discussed why the prologue was included. We provided an overview of the synopsis and the characters, as well as expanded on some of the play's themes, references, and rajas.

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CHAPTER 17

A DOLL'S HOUSE BY HENRIK IBSEN

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ABSTRACT:

The revolutionary drama "A Doll's House" by Henrik Ibsen tackles topics of gender roles, marriage, identity, and social expectations. The drama follows Nora Helmer, an apparently happy and dutiful wife, as she navigates the complexity of her marriage and eventually faces the restrictive nature of her social position in 19th-century Norway. We will present a quick description of the play's storyline, ideas, and major contribution to the world of theater in this chapter.

KEYWORDS:

Doll House, Henrik Ibsen, Krogstad Bank, Start Paly, Throughout Play.

INTRODUCTION

Ibsen is sometimes referred to be "the father of Realism" and hence the second most important playwright of all time - after Shakespeare. In the late nineteenth century, the playwright Ibsen entirely revised the ideas of drama with realism that may still be seen in theaters today. He changed the theatre from what it had become - a toy and a diversion for the bored - and established a new order of ethical investigation. Brand, Peer Gynt, An Enemy of the People, Emperor and Galilean, A Doll's House, Hedda Gabler, Ghosts, The Wild Duck, When We Dead Awaken, Rosmersholm, and The Master Builder are among his greatest works. Henrik Ibsen was born in Skien, Norway, on March 20, 1828. He was deported to Italy in 1862, where he penned the tragedy Brand. Ibsen relocated to Germany in 1868, when he composed one of his most renowned works, A Doll's House. HeddaGabler was published in 1890. Ibsen had returned to Norway as a literary hero by 1891. On May 23, 1906, he died in Oslo, Norway[1].

Unlike his predecessors, Ibsen invited his audience inside real people's houses, where the bourgeois and upper-middle-class people kept their closely guarded secrets, without utilizing fairy tale characters and strange storylines. He then explored the problems that evolved as a result of confronting pre-conceptions and confrontations against a genuine middle-class backdrop, using incisive dialogue and painstaking attention to detail. He has earned his place in history as a result of this. A Doll's House is one of the most popular games on the globe. The drama concludes with Nora leaving her husband Torvald and her three children, which was unusual in 1879 when it was originally produced. It is still regarded as one of the most well-known gender politics events in global literature.

Nora's involvement is even iconic: Nora is described as "a symbol throughout the world, for ladies fighting for liberation and equality" in Unesco's Memory of the World registry. Ibsen's A

Doll's House is a three-act drama composed by the Norwegian playwright. It debuted on December 21, 1879, at the Royal Theatre in Copenhagen, Denmark, after being published earlier that month. The drama is set in a Norwegian village in 1879. The play is critical and contentious because of how it deals with the destiny of a woman, who at the time in Norway had little options for self-fulfillment in a male-dominated culture. Ibsen, however, denies having meant to create a feminist drama. It elicited a great sensational reaction at the time, resulting in a "storm of outraged controversy" that spilled over into the media and society. Once a source of public contention, defended exclusively by nineteenth-century avant-garde theatre critics, Ibsen's 105 prose dramas are today well-known as popular television plays and an integral component of repertory theaters worldwide. They no longer elicit enraged crowd outbursts and are now acceptable fare for the most conservative theatregoer.

The play A Doll's House by Henrik Ibsen begins with housewife Nora Helmer returning home after a Christmas shopping excursion. Torvald, her husband, welcomes her and makes a lighthearted remark about her extravagant spending. Nora claims that since Torvald was recently promoted at work, the Helmers now have greater financial security than in past years. The doorbell rings as they speak. Helene, the Helmers' maid, tells them that two visitors have arrived: Dr. Rank, an old and close family friend who is terminally sick, and Christine Linde, much to Nora's surprise. Dr. Rank and Torvald meet in Torvald's study after the visitors are admitted, while Nora and Mrs.

Linde stay in the living room. Nora feels sorry for Mrs. Linde, who is now a childless widow, and apologizes for not keeping in touch when she married Torvald. Mrs. Linde reveals that she has had a difficult life after her husband's death and feels adrift without somebody to care for and be concerned about. Mrs. Linde hopes Nora may persuade Torvald to give her a job or some work at the bank he now oversees, which Nora agrees to attempt. Nora then describes her first year of marriage, during which Torvald became unwell from overwork. The Helmers had to insist on an expensive journey to Italy to cure him and restore his health. Nora first says that the money was given to them by her affluent father. However, once Mrs. Linde implies that Nora does not comprehend actual sorrow, Nora discloses that she obtained the money by eliminating a loan—something she was not legally permitted to do. Nora and Mrs[2].

Linde are both uneasy when a junior bank employee called Krogstad enters and want to speak with Torvald. Dr. Rank, who joins Mrs.Linde and Nora to provide Torvald and Krogstad with privacy, refers to Krogstad as "morally sick." After Torvald and Krogstad's meeting concludes, Torvald, Dr. Rank, and Mrs.Linde leave the Helmers' house, leaving Nora to play with her children. Krogstad then returns to Nora for a private conversation, disclosing that he is the source of her debt. He also admits to knowing Nora fraudulently faked her father's signature on the bond. Torvald wants to fire Krogstad from the bank, so Krogstad uses Nora's fake evidence to 106 blackmail her into lobbying for him and defending his employment. When Torvald arrives home, Nora chats to him and tries to persuade him to remain with Krogstad at the bank. Torvald chastises her for defending Krogstad and informs her that the first offense that wrecked Krogstad's reputation was falsification. Torvald goes on to say that he despises those who lie, hold secrets, and defile their families. Nora is disturbed by this viewpoint.

Nora anxiously walks the front room as Act II begins. Her maid Anne-Marie enters with the outfit Nora will be wearing to a party the next night. During their conversation, Nora discloses that she has been avoiding visiting her children. She also regrets the fact that if she went

permanently, they would most likely abandon her. Mrs.Linde comes to help Nora with her celebration attire. She attempts to question Nora about her connection with Dr. Rank, indicating that Nora got the money from him. Nora rejects the claim but is fascinated by it. Torvalds's entrance interrupts their talk. Nora tries once again to persuade Torvald not to dismiss Krogstad. She expresses her concern that Krogstad will publish malicious and defamatory stories about the Helmers. Torvald reassures Nora that he would manage any consequences, which only adds to her anxiety. She chooses not to let Torvald hold her accountable for her deeds. Shortly later, Dr. Rank comes and tells Nora that he is very ill and will die shortly.

He begs Nora not to inform Torvald since Torvald isn't good with "ugly" things. During their conversation, Nora asks Dr. Rank if he might do her a favor. He agrees and adds that he would do anything for her since they are insane together. Nora scolds Dr. Rank for his words and refuses to tell him what favor she had intended to ask him for. A guest arrives, interrupting their talk. Nora wants Dr. Rank to remain knowing it's Krogstad. Torvald occupied herself, stating that she does not want her husband to see her in her final gown. Krogstad explains that he has received his letter of dismissal. He informs Nora that he will no longer publicly reveal her fake, but devises a scheme to blackmail Torvald into granting him a position at the bank in order to repair his image. Nora becomes terrified and offers to take her own life in order to save Torvald from the guilt, humiliation, and scandal, but Krogstad warns her that it would not alter anything. Torvald feels that a guy is always socially in control of his woman's activities. Krogstad puts a note explaining Nora's conduct in the Helmers' mailbox. Nora quickly explains everything to Mrs.Linde when Krogstad departs[3].

Mrs. Linde, shocked, tells Nora that she and Krogstad want to be romantically linked. Mrs.Linde vows to work hard to get Krogstad to return his letter. Nora, meantime, tries to prevent Torvald from reading the letter. She asks him to help her practice the dance she is going to perform at the party the next night. Torvald agrees indulgently. Mrs.Linde returns, informing her that Krogstad has left town and would not return until the next night. Mrs.Linde has left him a note and intends to speak with him when he returns. Nora, becoming more frantic, redoubles her attempts to divert Torvald's attention away from the letters. Act III starts the next evening. Mrs.Linde is waiting for Krogstad at a gathering where the Helmers are. When Krogstad arrives, he accuses Mrs.Linde of leaving him for a wealthier man. Mrs.Linde informs him that she done all she could to provide for her family. After disclosing their mutually sad circumstances, the two reconcile and agree to marry.

Krogstad reluctantly agrees to have his letter returned, but Mrs.Linde stops him. She feels it is critical for Nora to be truthful with Torvald. Krogstad then agrees to send a second letter stating that he would not use Nora's forgery against the Helmers. Soon later, Nora and Torvald return from the party. Mrs.Linde meets them and informs Nora that Krogstad has not returned the letter. Mrs. Linde then leaves, and Dr. Rank enters. He communicates with Nora via coded gestures that his condition has advanced to the point that he decides to shut himself away to die. Nora tells him to "sleep well" and begs him to wish her the same. Torvald checks the mailbox after Dr. Rank has left. Dr.Rank's death notification is the only letter he receives. Torvald is heartbroken to learn of his friend's imminent death. He goes back to his studies. Nora hastily prepares to leave the home. She has made the decision to take her own life.

Torvald confronts her about Krogstad's letter before she departs. Torvald yells angrily at Nora, who is terrified. He threatens to prevent her from seeing her children because he fears she would

corrupt them. Finally, rather than jeopardizing his reputation, he intends to comply with Krogstad's requests. Torvald abuses and humiliates Nora, who becomes chillier. She discovers he is not who she thought he was. The delivery of Krogstad's second letter interrupts Torvald's rant. The second letter carries Nora's bond as well as Krogstad's assurance that the Helmers have nothing to fear from him. Torvald is thrilled, and he declares that he has forgiven Nora for everything. However, after seeing Torvald's response to the first letter, Nora chooses to leave him. She accuses Torvald and her father of infantilizing her, of treating her like a "doll" rather than a sensible person. Torvald tries to persuade her to stay by highlighting the social, moral, and nonsecular consequences of her departure. Nora, on the other hand, is certain that she must gain independence and learn to think for herself. She or he claims that the regulations barring women from withdrawing debts are unreasonable, and that Torvald would have perished if she had not moved him to Italy. Despite Torvald's entreaties, Nora abandons him and her children. The last directive displays Nora closing the door behind her as she departs.

The title of the play is highly important. Nora is not the only doll in her home; she has also constructed dolls/puppets for her children. When they return from playing outside (just before Krogstad appears for a personal visit with Nora in Act 1), she calls Emmy "my sweet little babydoll" and all her children "my pretty little dollies," and she flies their coats and hats as if she were undressing dolls before playing hide and seek with them as if she were twiddling with dolls herself. The story's title, A Doll's House, is apt. She is the doll, and hence the house is her construction. At the very top, she recognizes this. She has allowed herself to be set inside the position of the doll - she has allowed her father to treat her in this manner, and she or he has enabled Helmer to attempt to do the same[4].

She has played the sport with them more than authorized, taking advantage of it. She is the creator of her home, and her choice to leave her marital house at the top represents her desire to leave the position she established for herself. Nora has no understanding of how to be a mother, having only Anne Marie to fill that function. Now, Anne Marie is still caring for Nora's children. Is Anne Marie also responsible for Nora's doll? Her delayed personality development is often ascribed to her father and Helmer, although the nurse also plays a part.

Foreshadowing and symbolism are two important literary techniques in Ibsen's A Doll's House. Foreshadowing occurs when a storyteller offers cues about events that will occur in later scenes. This is a common technique for creating suspense and continuity throughout a composition. A Doll's House makes extensive use of foreshadowing and symbolism. The play begins with various foreshadowing moments, such as when Nora lies to Torvald about eating macaroons and begs for money as a Christmas gift. These activities anticipate the reveal of Nora's secret to Torvald, that she has been repaying an illegal debt. Dolls are important symbols in the play because they show how the characters treat one other as if they are toys. Foreshadowing is used extensively in A Doll's House. The most noteworthy instance is when Nora consumes macaroons without her husband's consent.

A Doll's House takes place solely inside the bounds of the Helmer family; other locales are only referred to throughout the drama. Because the play's creator, Henrik Ibsen, was Norwegian, and the characters have names with a distinct Scandinavian flavor, it's presumed that their flat is in Norway. Setting is particularly essential in this case since it reflects not just the title of the piece but also various thematic components. The Helmer mansion is transformed into a dollhouse. It's nicely designed and maintained tidy and pleasant for their visitors' entertainment and to maintain

the appearance of a joyful, caring home. The main room is described at the start of the play as "furnished comfortably and tastefully, but not extravagantly," referring to the family's bourgeoisie lifestyle. It's winter, yet the home has carpeted flooring and a constant fire, making it a clumsy place for Nora and Torvalds's family and visitors.

Marriage, Family, and Love As a drama centered on Nora and Torvalds's marriage, A Doll's House is sometimes seen as a person's desire for affection and marriage, or, more fundamentally, if there is often love in marriage. Nora and Torvald look to be quite happy married at the opening of the play, even to themselves. At first glance, it seems like Nora and Torvald both enjoy performing the roles of husband and wife in a socially acceptable manner. However, Nora eventually admits to Mrs.Linde that she borrowed the money from Krogstad behind Torvalds's back, breaking both the law and hence the laws of marriage at the time. This raises a quandary: Nora violated marital norms, yet did so to spare a large portion of her husband's life a sincere gesture of devotion. Torvald refers to Nora with endearing pet names, and Nora expresses her love for him cheerfully.

Their wonderful marriage stands in sharp contrast to the lives of the opposing characters: Krogstad and Mrs.Linde marriages were unpleasant and backed need more than love. While Dr. Rank was never married, it is revealed that he had secretly loved Nora for many years. Despite the fact that Nora and Torvalds's marriage is founded on love rather than need (as was the case with Krogstad and Mrs.Linde), it is nonetheless bound by the severe standards of society that determined the duties of husband and wife. It is obvious that Nora is expected to follow Torvald and allow him to make choices for her; nonetheless, it is critical for Torvalds's job that he is prepared to brag a successful marriage to an obedient lady. However, this is often an act of affection that society condemns, elevating marital norms above love[5].

Within the last minutes of the play, it is revealed that Nora's anxiety of the key escaping is not based on her fear of being embarrassed and punished, but rather on her conviction that Torvald would protect her by accepting the blame, and thereby destroy himself. Nora is confident that underneath the mask Torvald is wearing, he loves her as much as she loved him when she covertly disobeyed social norms. Torvalds's reply, of course, demonstrates that he is not "playing a role" at all—he prioritizes his reputation, and he would never compromise it to protect Nora. What Nora mistook for role-playing was the whole reality. This solidifies Nora's dissatisfaction with her marriage, and with marriage in general—she comes to the conclusion that not only does Torvald love her, but that the institution of marriage as it is understood and performed in her culture. While Krogstad and Mrs.Linde joyful decision to marry suggests that the play does not totally agree with Nora. It is vital to note that their marriage does not adhere to any societal conventions. Mrs.Linde longs for the satisfaction that comes from receiving genuine care from someone she cares about, while Krogstad views Mrs.Linde as the source of his integrity's salvation.

The significance and stereotyping of man-woman interactions A Doll's House highlights the limited role of girls at the time of its composition, as well as the issues that result from a significant imbalance of power between men and women. The opposing characters treat Nora as if she were a kid throughout the play. Torvald refers to her as his "pet" and "property," implying that she isn't intelligent or responsible enough to be trusted with money. Neither Krogstad nor Drank take her seriously, and Mrs.Linde refers to her as a "child." While this treatment seems to irritate Nora, she plays along, calling herself "little Nora" and saying that she would never

conceive of defying her husband. There are hints, though, that she isn't wholly proud of her constrained status as a lady. When she reveals the key to how she borrowed money to finance the trip to Italy, she refers to it as her "pride" and says it was fun to be in charge of money, explaining that it was "almost like being a person." Although she regrets her decision to borrow money, Nora's dissatisfaction with her status as a lady grows throughout the play.

In the closing scene, she informs Torvald that she is not being treated as an autonomous person with her own thinking. Despite Torvald's assurance that he would change, her bold answer to the current problem is to abandon home life. Nora's choice implies that she, and hence the play, perceive the trouble as with Torvald only partly. The more underlying problem is that home life was conceptualized and practiced at the time in a manner that legally and culturally infantilized women and made it difficult for them to be acknowledged or respected as complete persons. Meanwhile, the actors in the play are supposed to fulfil a certain role[6].

Torvald and Krogstad are both very ambitious, motivated not simply by the need to provide for their families, but also by a desire to achieve seniority. Both are concerned about their reputations; when Nora's borrowing is discovered, Torvald's first concerns are for his reputation. Meanwhile, Krogstad is obsessed with success now that he has "gone straight," and he hopes to one day take over Torvald's position and lead the bank. The Importance of Money in Marriage Money is an issue that affects all of the major characters in A Doll's House. At the start of the play, it is revealed that Torvald was just promoted and would be receiving "a big fat income," yet he still chastises Nora for spending too much, claiming that they must take care of financially. Mrs.Linde is anxious for work after her husband's death, and after her replacement of Krogstad at the bank threatens to turn Nora in to get his job back.

Indeed, the bank serves as a metaphor for the characters' omnipresent use of currency. Money represents the characters' power and supremacy over one another in the play. Torvald's ability to regulate how much Nora spends on Christmas gifts in the opening scene demonstrates his dominance over her. Meanwhile, Nora's debt to Krogstad gives him authority over her and Torvald. Both Nora and Mrs.Linde are unable to earn great sums of money because they are women; their inability to acquire large sums of money is a means through which they are oppressed by the sexism of the day. The drama also demonstrates that, although money brings power, it can also be harmful. At the start of the play, Nora is thrilled that she "raised" the funds for her and Torvald's vacation to Italy. The debt she owes, on the other hand, quickly becomes a cause of horror, dread, and humiliation. The pleasures of earning money are therefore proven to have a disadvantage.

DISCUSSION

Lack of Trust in a Family Nora, a responsible mother and wife, spent the most of the play putting others ahead of herself. She is unconcerned about how her forgeries and debt to Krogstad effect her personally, preferring to be concerned about how they may influence the lives of her husband and children. Even at the end of the play, she prepares to kill herself not to conceal her guilt, but because she believes that if she is alive, Torvald would destroy himself trying to protect her. Mrs.Linde acknowledges in a similar vein that, without a spouse or any relatives to care about, she believes her existence is meaningless. As a result, these women find significance in their lives by helping others and fulfilling the loving, obedient roles that society expects of them. Throughout the play, Nora realizes that emphasizing her duties as a wife and mother would not offer her true pleasure. When it becomes evident that Torvald would never have given his

reputation to protect her, she learns that although she felt she was sacrificing herself to protect her love, no such love existed, and the structure of society renders the love she had claimed impossible.

As a result, she resolves to distance herself from him in order to forge her own identity. The drama concludes with Nora deciding to prioritize her privacy above society's expectations of her. Nora seems to be a faithful and honest wife at the start of the play, but it rapidly becomes clear that she is keeping a huge secret from him the undeniable truth that she stole money from Krogstad to pay a trip to Italy that she says saved Torvald's life. As a result, all of her claims about never defying him or concealing anything from him are deceptive. When she confesses her dishonesty to Mrs.Linde, Mrs.Linde insists that she confess to Torvald immediately, stating that a wedding cannot succeed if the husband and wife are not completely honest with one another.

A parallel occurs when it is revealed that Nora and Krogstad both committed forgery. Their lie causes both of their lives to unravel Krogstad's reputation is shattered, and Nora is forced to re-evaluate everything about herself and therefore the society around her, finally leading to her choice to leave her husband and family. In some aspects, deception is shown as a corrupting and corrosive force in people's lives; nevertheless, in Nora's case, it's evident that her dishonesty was motivated by love she lied to save her husband's life. Furthermore, her activities would not have had to be deceptive if society legislation had not said that women were not permitted to manage financial problems on their own. As a result, Nora's deception was not the result of a personal weakness, but rather the lone method of overcoming constraints in order to accomplish a good deed[7]. Individual Agonies vs. Society's Morality Throughout the play, it seems that Krogstad is more concerned about his reputation than with anything else. He wants to restore his credibility in the eyes of others after being punished by society for his fraud. His chat with Mrs.Linde in the third act, on the other hand, demonstrates that he would only find satisfaction by actually correcting himself and reclaiming the private integrity that he lost rather than external respectability. Krogstad realizes that society's opinion of him is pointless unless he respects himself.

Nora, a loyal mother and wife, occupies a significant portion of the play, putting others before of herself. She is unconcerned about how her forgeries and debt to Krogstad affect her personally, preferring to be concerned about how they may influence the lives of her husband and children. Even when she decides to commit suicide, it is not to conceal her guilt, but because she believes that if she is alive, Torvald would wreck himself trying to protect her. In a similar vein, Mrs.Linde acknowledges that she believes her existence is meaningless without a spouse or any relatives to care about. As a result, these women find significance in their lives by helping others and fulfilling the loving, obedient roles that society expects of them. Throughout the play, Nora realizes that emphasizing her duties as a wife and mother would not offer her true pleasure. When it becomes evident that Torvald would never have given his reputation to protect her, she learns that although she felt she was sacrificing herself to protect her love, no such love existed, and the structure of society renders the love she had claimed impossible.

As a result, she resolves to distance herself from him in order to forge her own identity. The drama concludes with Nora deciding to prioritize her privacy above society's expectations of her. Torvald Helmer Torvald Helmer may be a lawyer who has just been elevated to director at the start of the play. He is married to Nora Helmer and has three children with her. He doesn't seem particularly fond of his children, once saying that their presence makes the house "unbearable to

anyone except mothers." He loves and is extremely affectionate towards Nora, but often treats her more as a pet, child, or object than as a true person. Dr. Rank, who pays him a visit one day, is an ally. This camaraderie, however, is shown to be a ruse, as Torvald seems unconcerned and even pleased at the notion of Dr. Rank's death.

A same event occurs when he discovers Nora's hidden debt and immediately activates her until he understands his reputation is protected. Torvald's fixation with reputation and looks is shown by his expertise in status and being viewed as superior by persons such as Nils Krogstad. When Nora informs him that she is leaving him, Torvald immediately accuses her of being insane and behaving like a foolish kid. When Torvald discovers how steadfast she is in her choice, he promises to change his mind and urgently seeks for a way to stay with her. Torvald's grief when Nora left the stage at the conclusion of the play shows that, despite his arrogant and unfair treatment of her, he loves Nora. Mrs.Linde, as she is typically referred to by the opposing characters, is an old flame of Nora's. She may be a lady whose marriage was loveless and supported a need for financial stability, and she had no children[8].

She and Krogstad were insane at the time, but he couldn't maintain her family. She comes to town in quest of work in order to make money and live freely. In this regard, she seems to be a very contemporary lady. She tells Krogstad that she finds pleasure and significance in her job. In some aspects, though, she is more conventional. She tells both Krogstad and Nora that she is unhappy without somebody to take care of, fitting into the traditional role of females as caregivers and nurturers. This belief drives her to marry Krogstad. She strongly believes in honesty and prevents Krogstad from returning the letter he sent to Torvald, guaranteeing that Torvald discovers Nora's secret. Although this seems to be a betrayal of Nora at first, it appears to be a decision to Nora's advantage since it is only after Torvald discovers the debt that Nora is able to determine the actual nature of her marriage.

This twist validates Mrs. Linde's conviction that honesty is typically preferable than deception, albeit Mrs. Linde anticipated Nora's deception to be uncovered rather than Torvald's pride. Nils Krogstad Nils Krogstad is the play's antagonist. He is unethical and dishonest. After discovering that he is being dismissed from his position at the bank, he blackmails Nora, who borrowed money from him using a falsified signature. In the past, he, too, committed the crime of forgery, for which he did not go to jail but which wrecked his reputation and made it incredibly difficult to get a respectable work. Later in the play, it is revealed that he was previously madly in love with Kristine Linde, who ended up marrying another man in order to support her ailing mother and young brothers. This left Krogstad bewildered and disheartened, dissatisfied in his marriage, and is depicted as the source of his moral degradation. He first treats Nora without compassion since he believes no mercy has been offered to him in life; but, once he and Mrs.Linde decide to marry, he becomes happy and retracts his threats to Nora, stating that he regrets his actions. He is one of numerous instances in the play of a person being driven into morally problematic conduct as a consequence of society's strict and unmerciful pressures. Dr. Rank is a doctor who is great friends with Torvald and Nora, whom he sees one day. Dr. Rank has spinal tuberculosis, which he thinks was caused by his father's vices, such as adulterous relationships and excessive consumption of costly food and drink. Dr. Rank is single and lonely. It is shown that he is insanely in love with Nora. He is cynical about life, so when he learns that his disease is fatal, he rejoices, and demands that neither Torvald nor Nora visit him in his last days.

Ibsen and His Social Experiments Ibsenian theatre has become a part of the social history of the theater, and studying his work provides a unique perspective on current literature. As an example, the popular "theatre of the absurd," which expresses a private detachment from society, is merely another kind of social critique influenced by Ibsen. His plays are all intriguing because of their societal messages. Without Ibsen's exceptional competence as a technical, his tragedies would perish today. Each play is meticulously crafted into a logical structure in which people are defined and interconnected, and events have symbolic as well as literal importance. In Ibsen's plays, symbolism is never overused. The symbols are incidental and subservient to the authenticity and consistency of his depiction of life, having been carefully incorporated to unite the location, events, and character representations. Ibsen was always conscious of making correct observations because of his early love in painting[9].

As a playwright, he saw himself as a photographer as well, utilizing his talents of observation as a lens, and his final plays were evidence of a skilled darkroom technician. His vision abilities contribute to the authenticity of his plays. The authenticity of his characters, the immediacy of his topics, and his ability to the tiniest details are all the consequence of Ibsen's deliberate use of photography. Among the innumerable modifications he made for each play, he gave great attention to the correctness of his dialogue. He pulled forth the greatest meaning in the fewest words via repeated rewriting, striving to fit each speech into the character of the speaker. Furthermore, Ibsen's talent as a poet added a distinct elegance to his clear language.

Ibsen's Thoughts on a Woman's Lack of Love: The issues in Ibsen's social tragedies remain continuous throughout his work. In A Doll's House, he delves into the social passivity allotted to women in a male-dominated society. After examining Nora Helmer's condition, he studied what would happen if she stayed reception. Ghosts depicts the result of his thinking. His understanding of individual love is critical. Ibsen thought that denying any type of love is the greatest emotional sorrow. From this perspective, Torvald is an imperfect person because he prioritizes a criminal transgression against society above a sin against love.

Insights into Human Nature Ibsen's vision of democracy was politically prescient at an era when countries were struggling for independence. He thought that "right" did not belong to the mass majority, but rather to the educated few. He regarded the growth and enrichment of the individual as the lone hope of a highly educated and enlightened society. The theatre remained a vehicle of amusement until the later half of the nineteenth century. Insights into the human condition were only byproducts of the dramatist's craft. Ibsen, on the other hand, added replacement meaning to the play, which altered the current theatrical event. Finding dramatic material in daily events was the beginning of realism, which writers as disparate as Zola and Flaubert were already using. When Nora discreetly approaches her husband with "Sit down, Torvald, you and that I have much to say to each other," theater becomes more than just a distraction, but an event that has a direct impact on the lives of the audience members. With Ibsen, the theatre became a pulpit, and the writer exhorted his audience to reconsider societal norms[10].

CONCLUSION

"A Doll's House" is generally regarded as a seminal piece of theater since it was one of the first to openly examine and question society's patriarchal institutions. When it was published in the late 1800s, it stirred heated arguments and helped to advance the feminist cause. The play's ongoing relevance stems from its examination of individual agency, the intricacies of human

relationships, and the desire of authenticity and self-actualization. "A Doll's House" serves as a reminder of the continuous battle for gender equality, as well as the significance of challenging established norms.

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CHAPTER 18

A STUDY OF CHRISTOPHER FRY'S A PHOENIX TOO FREQUENT

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ABSTRACT:

"A Phoenix Too Frequent" by Christopher Fry is a compelling piece that combines aspects of humor and sorrow. The drama is set in ancient Rome and centers on Dynamene, a young widow who considers suicide after her husband dies. In this abstract, we will present a quick review of the storyline, themes, and prominent features of the play, highlighting Fry's lyrical language and investigation of human resilience.

KEYWORDS:

Court Martial, Fry Phoenix, Fry Paly, Phoenix Frequent, Virilius Corpse.

INTRODUCTION

Christopher Fry was a British poet and dramatist who lived from 18 December 1907 to 30 June 2005. Arthur Hammond Harris was born in Bristol, England, to Charles John Harris, a master builder who retired early to work full-time as a licensed Lay Reader in the Church of England, and his wife Emma Marguerite Fry Hammond Harris. Fry assumed his mother's maiden name as a child because he thought she was linked to the 19th-century Quaker jail reformer Elizabeth Fry. He subsequently conceded that the relationship with Elizabeth Fry was unfounded. Nonetheless, Fry inherited Elizabeth Fry's beliefs, becoming a Quaker and, as a result, a lifelong pacifist. Fry, a pacifist, was a conscientious objector during World War II and later served in the Non-Combatant Corps. According to reports, he cleaned London's sewers for a while.

It was during this tough era of conflict that Fry created a comedy, A Phoenix Too Frequent. (Nightingale) Fry was a prominent presence in the mid-twentieth-century British theatrical scene, well known for his verse play. Five of his main tragedies, as well as his translation of a Jean Anouilh play, received critical and public acclaim in the five years after the conclusion of World War II, starting in 1946. Fry is considered to be in the literary lineage of numerous notable postwar playwrights, including T. S. Eliot and Archibald MacLeish sought to revive verse play. The rich, lyrical grandeur of the genre is most clearly seen in Fry's The Lady's Not for Burning (1948), his best-known drama that is still presented on a regular basis[1].

Fry rose to prominence after being commissioned by Alec Cunes, the manager of London's Arts Theatre. This assignment resulted in the creation of The Lady's Not for Burning, which was originally performed in 1948 and directed by actor Jack Hawkins. The play was a huge success and was subsequently relocated to the West End for a nine-month run, starring John Gielgud, Richard Burton, and Claire Bloom. The Lady was revived on Broadway in 1950, once again starring Burton. The positive reviews and critical accolades that Fry's play garnered signaled an

indisputable return of public interest in lyrical theatre. The Lady is still one of Fry's most famous pieces, and it led British Prime Minister Margaret Thatcher to declare, "You turn if you want to — the lady's not for turning," during the Conservative Party convention in 1980.

Several adaptations and translations by Fry appeared in the 1950s, notably the modified translation of Jean Anouilh's Invitation to the Castle as Ring Round the Moon for director Peter Brook. During the same time period, Fry also penned Venus Observed, which Laurence Olivier staged at the St James's Theatre. Fry composed A Sleep of Prisoners shortly after, in 1951, and it was initially performed at St Thomas' Church on Regent Street, London, before going on tour with Denholm Elliott and Stanley Baker. Fry wrote The Dark is Light Enough, a winter drama starring Katharine Cornell and Edith Evans, in 1954. The third of a series of holiday plays, it included Leonard Bernstein's famous background music. This drama came after The Lady's Not for Burning in the spring and Venus Observed in the fall. A Yard of Sun, signifying summer, completed the foursome in 1970. Fry wrote a variety of works after these seasonal plays that were translations from French dramatists.

These plays included The Lark, an adaptation of Jean Anouilh's L'Alouette ("The Lark"). Fry translated both a Tiger at the Gates, based on Jean Giraudoux's La war de Troien'aurapas place, and Duel of Angels, based on Giraudoux's Pour Lucrèce, in 1955. In 1960, Fry returned to Giraudoux with his wife, Judith. Unfortunately, the depth of poetic drama like Fry's was fleeting. Following the popularity of numerous verse plays in the early postwar period, the setting and aesthetic preferences of contemporary English theatre turned to realism and simplicity. The existential minimalism of Samuel Beckett's and Harold Pinter's plays, as well as the emergence of John Osborne and the 'kitchen-sink' realists in the 1950s, all led directly to a drop in the appeal of lyrical language and theatrical grandeur. After his lyrical style of play went out of favor in the mid-1950s, Fry turned his attention to writing and working mostly for film in the 1960s.

He worked on various screenplays, including one with Denis Cannan for the film adaptation of John Gay's The Beggar's Opera (1953), directed by Peter Brook and starring Laurence Olivier. For many years, Fry's contribution as one of the writers of the enormously successful picture Ben-Hur (1959), directed by William Wyler, went unnoticed. Nonetheless, theater seemed to be Fry's first passion, and he continued to compose plays, including Curtmantle for the Royal Shakespeare Company in 1962 and A Yard of Sun for the Nottingham Playhouse in 1970, the fourth of his seasonal quartet noted previously. Fry's prominence, albeit fleeting in the stage, remains as an essential figure in the spread of play in verse[2].

"Poetry in the theatre, Christopher fry believes, is a reaction to thetwentieth-century desire for a new realism," writes Diane Gillespie, "and he follows in the footsteps of W. J. M. Synge, B. Yeats, and T. S. Eliot, as well as other English-speaking dramatists such as Archibald MacLeish. MaxwellAnderson. Frost, Robert. W. H. Auden, and Christopher Isherwood.However diverse and uneven their achievements are in practice, these men are remarkably consistent in theory: the realistic or naturalistictheatre dominated by imitators of Ibsen's social-problem plays, they insist, must be amplified or replaced' instead of mundane, trivial human lives lived in powerlessness and despair, they emphasize deeperemotion and sensitivity in man, or they insist that man and his efforts Poetry, they argue, communicates these complexities more effectively than prose.'

Fry's own emphasis is on the spiritual dimension in the human experience and poetic language that can say "heaven and earth in one word." Benedict Nightingale also suggests that Fry's plays were often spiritual at their core, and radiated an optimistic faith in God and humanity, evoking,

in his words, "a world in which we are poised on the edge of eternity, a The conversation in poetic play is written in poetry, and the forms of such verse vary according to languages and literary traditions. For example, in English, poetic theater is often written in blank poetry, which consists of unrhymed lines in iambic pentameter. In French, the alexandrine is a twelve-syllable line used in poetic play. For numerous centuries, verse play was the dominant style of drama in both European and non-European literary and aesthetic civilizations. Most dramatic works in Elizabethan and Restoration England were written in poetry, including Christopher Marlowe's and William Shakespeare's plays.

In Germany, among other things, Johann Wolfgang Goethe's greatly regarded and influentialFaust was a poetry play. Verse Theater has come to be linked with the seriousness, valor, and grandeur of tragedy due to its ongoing employment in literary works of the 'Golden Age,' particularly in England. Aside from its artistic and aesthetic appeal, Verse Theater has a more practical benefit in that lines in verse are typically simpler for performers to learn in their original, accurate form. The immediate era after the conclusion of World War II in the twentieth century proved to be a period suitable to the resurrection of verse play. The ravages of war, social and moral turmoil, and a broad longing for optimism made the theatrical scene fertile ground for the richness of lyrical plays.

In what David Daiches describes as "by far the most interesting development in dramatic literature in the first half of the twentieth century", authors like W. Yeats, B., and T. S. Eliot started their attempts to resurrect poetic play. Yeats, in particular, started by creating fantasy plays on Irish mythical subjects, but he quickly demonstrated a symbolic force in both action and imagery, implying heights of meaning the theatre had not attempted in a long time. The verse-drama of John Millington Synge, whose lyrical writing based on the speech rhythm of the Irish peasants gave him with some of the resources of his distinctive language, which in theater was both poetic and genuine, both rich and natural, was also popular during this time period[3].

T. Another veteran of this tradition, T. S. Eliot, strove to reintroduce ritual to theater; Eliot's Murder in the Cathedral (1935), perhaps remains his most effective play since the lyrical, melodic ceremonial aspect is inherent in the circumstances (Daiches 1101). With A Phoenix Too Frequent (1946), The Lady's Not for Burning (1948), and Venus Observed (1950), Christopher Fry continued in this tradition with an airy exuberance in both imagery and humour. The quick and strong popularity of such verse-drama was also in response to G.'s realistic 'problem' plays. B. Shaw or John Galsworthy wrote in simple style. While these plays presented a thorough awareness of the era's societal issues, their tone sometimes bordered on academic and did nothing to meet the emotive needs of the immediate post-war period. As societal narratives evolved and the ideas of fragmentation, minimalism, and alienation took hold in England and other neighboring countries, verse-drama fell out of favor, leaving the poetic plays of Yeats, Eliot, Synge, and Fry as the last of a rich and long tradition.

Following the end of World War II, in which Christopher Fry served in the Non-Combatant Corps, he wrote a comedy called A Phoenix Too Frequent, which was produced at the Mercury Theatre, Notting Hill Gate, London, in 1946, starring Paul Scofield. One of the theatre's missions was to showcase innovative and experimental plays. Before World War II and the following turmoil, plays by T. There were readings by T. S. Eliot, W. H. Auden, Christopher Isherwood, and many other verse dramatists of the day. Following the war, the Mercury resumed its mission of presenting new plays and types of theater. The theatre produced the first British production of

W. Shakespeare's The Resurrection in April 1946, just after the war ended. B. Yeats and the world premiere of Fry's comedy A Phoenix Too Frequent. Interestingly, both works featured a small cast, with just four actors in Yeats' play and three in Fry's. Christopher Fry was inspired by Jeremy Taylor's retelling of a Petronius tale for A Phoenix Too Frequent, while the title comes from Robert Burton's translation of lines from an epigram of Martial, lamenting his lost love, in comparison with whom a 'peacock's undecent, a squirrel's harsh, a phoenix too frequent'.

The play is a comedy based on Petronius' "Satyricon" narrative of the "Widow of Ephesus." The Widow, here called Dynamene, has pledged to join her husband Virilius in the afterlife by starving herself to death in his grave. Doto, her devoted servant, must accompany her mistress to the grave. Dynamene and Doto pass the time in the tomb by debating their mental states and remembering Virilius' exaggerated grandeur, establishing the play's comedic tone. When a Roman soldier, Tegeus, guarding six freshly hung convicts, follows the light inside the tomb and discovers the ladies, the situation gets complex. Doto is first smitten with Tegeus and strives to court him. Tegeus, on the other hand, is more interested in Dynamene.

Doto's voracious thirst for males, along with her impending mortality, becomes a source of amusement in these conversations. It's worth noting that Fry portrays Doto's affairs in a favorable light, with an air of celebration rather than moral superiority, and creates a distinctively secular tone for the play. Tegeus gives Doto and Dynamene wine, which causes the ladies to become more lively. Tegeus' unwavering respect for Dynamene's fidelity gradually evolves to love, while Dynamene is torn between her pledge and the prospect of new life. Tegeus walks out at the conclusion of the performance to check on the dead he is guarding and discovers one of them gone. Tegeus returns to the grave and informs Dynamene that he must kill himself honorably rather than be hung for misplacing a corpse. Here, Dynamene vows to save Tegeus' life by physically and metaphorically sacrificing Virilius[4].

Virilius is'resurrected' from the grave in order to give Tegeus a 'fresh life' and therefore assure Dynamene's survival. The false heroics of Dynamene's grieving of her husband in his tomb, and her reawakening to the pleasure of life by a beautiful soldier who enters the tomb to rest on a path of duty (Fry), provide both comedy and philosophy in Fry's play. Fry adds color and gaiety to the stage in the form of humour in A Phoenix Too Frequent, as well as numerous other of his plays, while also masterfully conveying myth and allegory via his rich poetry. The play is an artistic fusion of an ancient theatrical form with modern thematic and humorous approaches.

Understanding mid-century theatre requires a thorough examination of Christopher Fry's play, A Phoenix Too Frequent. The play provides insight not only into classical approaches and modern comedy, but also into the counter-points to the realists of the 1940s and 1950s. After a half-century gap, Fry's verse drama may be appreciated not merely for ushering in a certain style, but also for its fundamental merit. Fry's work continues to be a light of the dynamic, dialogic quality of play and literature in general. It is vital to credit Christopher Fry for not just introducing a neo-Elizabethan verbal rush to an increasingly arid theatrical landscape, but also for being the writer who introduced a refreshing warmth and to post-war Britain. Even at the time, critics maintained that Chekhov, Ibsen, and Shaw had established that prose was the ideal medium for modern theater. But, thanks to his suppleness and versatility, Fry remained a dominant figure in the English theatre of the early 1950s. For Kenneth Tynan, "he gave us access to imagined worlds in which rationing and the rest of austerity's paraphernalia could be forgotten."

Fry, who took a quiet pride in liberating the theatre from one-dimensional realist, often found his works sidelined due to escapism by the adherents of the " His poetry was increasingly considered as affectation and ornamentation. Despite critic Denis Donoghue's criticism of "wanton prancing of words", Fry continued to believe firmly in the value of poetic theater. Adam said in the journal, "In prose, we convey the eccentricity of things, in poetry their concentricity, the sense of relationship between them: a belief that all things express the same identity and are all contained in one discipline of revelation."

DISCUSSION

The one-act drama is set in the recently-dead Virilius' subterranean tomb near Ephesus. Dynamene, Virilius' bereaved widow, has resolved to stay in the tomb until she may join Virilius in the underworld. Doto, her maid, is accompanying her. Several human remains are hanging from trees outside the tomb. The drama begins in the middle of the night, when Doto and Dynamene flee. At 2 a.m., the two females are awakened. Tegeus, a neighboring soldier on watch, arrives to examine the activity in the tomb, lured by the light within. He was initially assigned to stand vigil over the remains of six convicts who were hung nearby. As Dynamene sleeps, Doto and Tegeus begin bantering and sharing wine. When Dynamene awakens, she is first offended by Tegeus' presence at her place of grief and regards him as a trespasser, but she slowly warms up to him. Dynamene renames Tegeus Chromis as their relationship becomes closer[5].

However, Tegeus must return to check on his guard position, which he has left unattended while in the tomb. When Tegeus arrives, he reports that one of the corpses from his position is gone, and that it was most likely chopped down by family members for a proper burial. He further claims that if his failure to do his obligations is detected, he would face court martial. Tegeus then decides to commit suicide rather than be dishonored in this way. Dynamene is confronted with the risk of losing her love for the second time. However, she advises that they use Virilius' corpse as a replacement for the body that went missing while Tegeus was watching. While Tegeus is first shocked, she eventually persuades him. As the play concludes, Dynamene, Tegeus, and Doto raise a glass to Virilius' memory, as Dynamene chooses life with Tegeus/Chromis over death with the entombed Virilius.

The characters in Christopher Fry's A Phoenix Too Frequent are few, yet they are rich in significance. Dynamene, whose name means "power/energy," is the central character of the drama. She has lately been widowed and has decided to join her spouse in the hereafter. Tegeus, on the other hand, interrupts her penance and thoughts, and she gradually becomes drawn to him. Dynamene, as her name implies, has great power over the rest of the characters in the drama. Doto is sentenced to death solely as a companion for Dynamene, and she also determines what to do with the deceased Virilius' corpse in order to rescue Tegeus, whom she renames Chromis. Doto, Dynamene's companion, is named for dowry, which might signify property. In this context, the term may be a reference to Doto's slave-like status under Dynamene. Doto is'meant to' die with Dynamene and comfort her in her grief. The nature of Doto's lack of choice and agency is therefore highlighted in the meaning of her name. Phonetically, Doto also sounds like 'doting,' as in she dotes on Dynamene and numerous of her own lovers, or 'dodo,' as in her humorous part in the play. Tegeus is the attractive soldier who intervenes in Dynamene and Doto's vow to lament till death. His name is phonetically related to the term 'tedious,' and may be interpreted as a reference to his (at first) tedious interruption of the two ladies' effort at death by

famine. Throughout the performance, he also serves them food and glasses of wine. Dynamene renames Tegeus Chromis, saying, "I shall call you Chromis."

It has a breadlike flavor; I see you as a crisp loaf." Tegeus' symbolism as color may be a marker of his involvement in restoring color to the prospects in Dynamene's, and indirectly Doto's, lives. He also offers them wine, which physically restores the color to their cheeks. The action takes place in the tomb of Virilius, whose name means 'virility'. However, his absence in the play, a satirical description of him by Dynamene, and his substitution by Tegeus give a somewhat hilarious impact to Virilius' link with virility. Dynamene states at one point, while grieving over Virilius, "I am lonely, /Virilius." Where is the watchful eye and the careful voice that made balance-sheets sound like Homer and Homer sound like balance-sheets?" These depictions of Virilius go counter to the standard understanding of virile masculinity, heightening the impact Tegeus' virility has on Doto, Dynamene, and the play's humorous irony. Virilius, on the other hand, might symbolically 'give life' to Dynamene and Tegeus when his body is used to avoid Tegeus' court martial and/or execution[6].

The Archetypal Dialectic of Life, Death, and Resurrection in Christopher Fry's A Phoenix Too Frequent, the saving and loss of one's life occur in a dialectical, reciprocal connection. Tegeus and Dynamene fall in love, and when one of the remains he was guarding goes missing, he decides to commit himself rather than be found in disgrace. Death therefore follows closely on the footsteps of Dynamene and Tegeus' renewed existence. Emil Roy observes that "the overt and concealed suicide attempts, a motif which Fry had observed in a hospital for shell-shocked patients after the war while he was considering the problem of acting Hamlet" can be found in a number of Fry's plays. Although he was thinking of the hesitant prince, his ideas highlight the tensions of most of his displaced searchers for identity", placing Fry's play's life-death dialectic in the context of its period, alongside its mythical meaning.

Dynamene's choice to employ Virilius' corpse as a surrogate determines Tegeus' destiny; the lover's dalliance in the tomb is "not regular and circular, but elastic and elliptical" between life and death, much like the Christian mythology from which Fry draws liberally. Unlike Virilius' "daily revolution of habit", the connection between the two new lovers, Dynamene and Tegeus, is marked by the occurrence of life and death. The title of the play becomes a key image in such a dialectic environment between life and death, as it refers to the phoenix, which comes back to life after dying. The phoenix bows to time and death, paradoxically liberating itself into a new existence. Dynamene and Tegeus' existence together emerges from time and (a) death: DYNAMENE. Time flows again; the vacuum is space again; space has life again; and Dynamene has Chromis. At the conclusion of the play, Tegeus and Dynamene learn that they do not have to be victims of death, but may instead harness it for their own profit and life. According to Alvin Vos, the life-death dialectic is explicitly tied to its Christian foundation.

The dead body of Virilius has the ability to rescue the erring soldier from his death. Virilius is to complete his mission in the same way as Christ did: by hanging from a holly tree. Furthermore, his substitutionary atonement is, in another sense, his resurrection from the dead. He metaphorically goes back into the world to ensure the happiness of the lovers (240). As a consequence of Virilius' resurrection, Dynamene and Doto's impending death in the tomb is averted, while Tegeus is granted a 'new life' by the use of Virilius' corpse. In a talk on "Death" at Chichester Cathedral, Fry emphasized that "the nature of love and the nature of death... are not

opposites, but correlatives. If death has the quality of mystery, it is only so because of the abundant mystery of life.

The characters in Fry's play are always caught in a moral and/or psychological bind. The deeds of Dynamene, the widow of Ephesus in Fry's play, serve as moral and philosophical markers for the themes of love, loyalty, atonement, and choice. Dynamene, who seems to have made a permanent decision to starve to death in Virilius' tomb, is presented with many options, particularly when confronted with the potential of a life with Tegeus. Even as she prepares to die, she admits her predicament to Tegeus and to herself.

Stop, stop, I'm going to be pulled apart! Why should the fates go to such lengths to prevent me from dying honorably? They must have grown tired of being honored in Elysium. It's horrible, Chromis, to be vulnerable to two opposing norths. I have the body of a whirlpool. Is it really that I'm whirling, or is it simply a sensation? When Tegeus arrives, she is pulled into discussion and given wine, and her resolve to hunger and grieve is called into question. Furthermore, while remaining in Virilius' tomb, she becomes drawn to Tegeus and fulfills her commitment to join him in death. Dynamene must choose between her earlier love for the deceased Virilius and her fresh love for the alive Tegeus, and she must also choose between death as per her pledge and life in what Tegeus has to give[7].

It is her determination to spend her life with Tegeus that enables her to navigate the decision to use Virilius' corpse to rescue Tegeus from the court martial and ensure her life with him. Doto, Dynamin's maid, is cheerful and enjoys her colorful existence, even if she is about to die. She makes no effort to forget the men she has had relationships with in the past, instead philosophizing about her choices in the aftermath of Tegeus' arrival. Although Doto promises Dynamene that she is "dying to be dead", her desire for her lovers repeatedly undermines her determination. She is constantly torn between her resolve to accompany Dynamene in her pursuit for death and her almost unbearable yearning to have the invader Tegeus as her lover.

Such a violation of moral 'propriety,' and its portrayal via Doto's funny philosophy of life, render the topic of physical desire ambiguous in Doto's thought and in the play. When she tells her mistress that she would not have let the soldier enter the tomb, she reveals her dilemma: DOTO. Maybe I could have kept him out, but guys get in before I do. I think rapidly enough, yet I lose track of what I should be saying. In my line of work, it's a form of stutter, Madam. Vos, on the other hand, says that Fry intends to celebrate Doto's "openness to the tension between flesh and spirit, death and love, and that her sexuality in the play is Fry's delightfully sarcastic emblem for the Phoenix-like life that the play affirms: DOTO .life is more than a bed and full of wonders and mysteries like One man meant for one woman, and so on. Lovely. I feel sang by a baritone, madam, in mixed company with everyone happy.

So I had to accompany you here, lady, for the last sorrowful chorus of me. Everything is new to me. Death's newfound interest in life Tegeus, the soldier, is likewise confronted with several moral quandaries from the time he enters the tomb. At first, he is confronted with Doto's love, which he ignores in order to foster his emotions for Dynamene. He is then forced to choose between loving the notion of Dynamene, produced by her sense of purity and sacrifice, and loving the real lady in the flesh. Tegeus has his most difficult decision at the conclusion of the play, when he must choose between facing dishonour after the court martial or dying honorably by his own hand before being discovered.

After deciding to commit suicide, Dynamene presents another conundrum by proposing that they avoid Tegeus' court martial by replacing the missing corpse on the tree with the deceased Virilius. It's worth noting that, although Doto and Tegeus are both presented with moral quandaries and life-changing decisions, Dynamene makes the ultimate decision, or heavily affects it. She decides to use Virilius' body as a surrogate, influencing the direction of Tegeus' life.

What about hanging your husband? It's bad, terrible, Dynamene. How little you comprehend. I preferred His life to His death. And now we have the ability to give his death the power of life. Not terrible: fantastic! Isn't that correct? That I should be able to sense Him moving throughout the earth again, achieving Our good? It's more than my sadness could bear. Furthermore, it is Dynamene's choice to not let Doto to die in the tomb, after which she tells Doto to leave: DYNAMENE. I'm begging you to leave me right now, as soon as possible, Doto, and let me forget My terrible thinking, which confidently anticipated you to accompany me to Hades. Now say goodbye (Fry 196). From the standpoint of gender norms and expectations, one could wonder why the widow bears the brunt of the moral quandary. The problem in the play, between the honor of dying for one's love and the decision of continuing to live with another, may be used to demonize Dynamene while Virilius and Tegeus' morality are unaffected. Doto, the only female woman in the play, is a 135-year-old lady who has had more boyfriends than she can count and is exploited as a source of hilarity. Thus, the play's moral issue is gendered by the characters' sexual politics[8].

Christopher Fry's A Phoenix Too Frequent straddles the line between irreverent secularism and Christian allegory. The metamorphoses of the characters' lives and choices also indicate various metaphorical levels. All of the characters in the play come to embody the erotic in their own manner. Dynamene, Doto, Tegeus, and even Virilius represent the yearning for life and love in their physiological and sexual forms, particularly when faced with death. Doto and Virilius, on the other hand, seem to symbolize a more physical yearning, as indicated by Doto's memories of the many men she has slept with and Virilius' name conjuring up images of sexual prowess. This physical longing is balanced by Dynamene and Tegeus' existential love, which is rife with imagery of recreation and resurrection. Fry, on the other hand, challenges any obvious symbolic distinction by using comedy and moral problems addressed towards Dynamene's newfound passions for Tegeus. Both Dynamene and Tegeus become symbols of existing outside of societal and statutory laws; Dynamene discovers that she is no longer expected to be wedded to the societal idea of sacrificing her life in grief over her husband, while Tegeus discovers that the Regulations are nothing more than demands that may be met by an unexpected substitute. In the legendary framework of the play, the bowl of wine shared by the three characters becomes an essential symbolic reference point[9], [10].

At first, the bowl of wine serves as a means of fostering goodwill among the live residents of the tomb. Furthermore, the wine's drunkenness causes Doto, and later Dynamene herself, to deviate from the initial choice to hunger till death and join Virilius in death. Dynamene and Tegeus's lowered inhibitions enable their love to grow. Furthermore, the bowl's design is notable for its mythical connotations: The wine bowl and Tegeus disrupt Dynamene's voyage to the underworld in much the same manner, as the tomb turns from a place of sadness and death to a place of love, resurrection, and life.

CONCLUSION

Christopher Fry's A Phoenix Too Frequent contributes to the resurgence of Verse Theater by masterfully rendering various complicated ideas via rich, amusing lines. The classic dialectics of life, death, and resurrection become intrinsic to the play's action. Fry's articulation of the dialectic between life and death indicates that they are complimentary rather than antagonistic to one another. It also exposes a phoenix-like concept about celebrating life, which is emphasized by the characters' moral quandaries and comedic depictions. Thus, studying Fry's play provides insight into one of the earliest forms of theatre in conjunction with a range of secular subjects and humor.

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CHAPTER 19

A BRIEF OVERVIEW OF THE ROMANTICISM IN ENGLISH LITERATURE

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ABSTRACT:

Romanticism is a literary trend that lasted approximately from 1790 to 1850. A celebration of nature and the average man, a stress on individual experience, an idealization of women, and an embracing of solitude and sadness defined the movement.Individualism, a stress on nature, passion over reason, freedom of form, and an investigation of the Gothic and unknown are characteristics of Romanticism.

KEYWORDS:

English Literature, Nineteenth Century, Science Fiction, Social Political, Twentieth Century.

INTRODUCTION

Although the documented history of Irish theatre dates back to at least 1601, the earliest notable Irish dramatists were William Congreve (1670-1729), one of the most interesting writers of Restoration comedies and author of The Way of the World (1700), and playwright, George Farquhar (?1677-1707), The Recruiting Officer (1706). (Restoration comedy refers to English comedies composed and performed during the Restoration era, which lasted from 1660 to 1710. Comedy of manners is a synonym for Restoration comedy.)In the 18th century, Anglo-Irish play also included Charles Macklin and Arthur Murphy (1727-1805). The censorship instituted by the Licensing Act 1737 effectively ended the heyday of Augustan drama. After 1737, writers with strong political or philosophical arguments to express would no longer go to the theatre as their primary chance of a livelihood, and novels started to have dramatic patterns involving mainly ordinary people, since the stage was cut off to serious authors. Prior to the Licensing Act of 1737, most wits preferred the theatre. Following that, the book was [1]

Alexander Pope (1688-1744) was the most distinguished poet of the period, with important works including The Rape of the Lock (1712; extended in 1714); a translation of the Iliad (1715-20); a translation of the Odyssey (1725-26); and The Dunciad (1728; 1743). Pope has been re-evaluated on a regular basis after his death. His sophisticated artifice, rigid prosody, and, at times, the sheer harshness of his satire were mocked by Romantic writers, and it wasn't until the 1930s that his reputation was restored. Pope is generally regarded as the leading lyrical voice of his generation, a model of prosodic grace, sharp wit, and a lasting, demanding moral force. The Rape of the Lock and The Dunciad are mock-epic masterpieces.During this period, poets James Thomson (1700-48) published the melancholic The Seasons (1728-30) and Edward Young (1681-1765) composed Night-Thoughts (1742). The "Age of Johnson" refers to the second half

of the 18th century.Dr. Samuel Johnson (1709-1784) was an English author who made significant contributions to English literature as a poet, essayist, moralist, literary critic, biographer, editor, and lexicographer. After nine years of work, Johnson's A Dictionary of the English Language was published in 1755; it had a far-reaching effect on Modern English and has been described as "one of the greatest single achievements of scholarship.".

Three prominent Irish writers emerged throughout the 18th century: Oliver Goldsmith (1728-1774), Richard Brinsley Sheridan (1751-1816), and Laurence Sterne (1713-68). In 1756, Goldsmith moved to London and wrote the book The Vicar of Wakefield (1766), a pastoral poetry The Deserted Village (1770), and two plays, The Good-Natur'd Man (1768) and She Stoops to Conquer (1773). Sheridan was born in Dublin, but went to England with his family in the 1750s. His debut play, The Rivals 1775, was an immediate hit at Covent Garden. With plays like The School for Scandal and The Critic, he went on to become the most important London dramatist of the late 18th century. Between 1759 and 1767, Sterne published sections of his renowned work Tristram Shandy.The sentimental novel, also known as the novel of sensibility, emerged in the second half of the 18th century. Among the most famous sentimental novels in English are Samuel Richardson's Pamela, or Virtue Rewarded (1740), Oliver Goldsmith's The Vicar of Wakefield (1766), and Laurence Sterne's Tristram Shandy (1759 - 67).

During this time, another book genre emerged. Frances Burney (1752-1840) authored Evelina, one of the earliest novels of manners, in 1778. Fanny Burney's writings "were enjoyed and admired by Jane Austen."The graveyard poets were a group of pre-Romantic English poets who wrote in the 1740s and later, whose works are distinguished by their gloomy meditations on mortality, "skulls and coffins, epitaphs and worms" in the context of the graveyard. Later practitioners added a feeling for the'sublime' and uncanny, as well as an interest in ancient English poetic forms and folk poetry.Other Romantic antecedents include the poets James Thomson (1700-48) and James Macpherson (1736-96), the Gothic novel, and the novel of sensibility[2].

Gothic literature, such as Horace Walpole's 1764 book The Castle of Otranto, also foreshadowed Romanticism. The Gothic fiction genre blends horror and romantic aspects. Ann Radcliffe, author of The Mysteries of Udolpho (1794), was a pioneering Gothic writer.Matthew Lewis's The Monk (1796) is another important early work in both the Gothic and horror genres.The first Scottish poet to achieve worldwide acclaim was James Macpherson (1736-96). Claiming to have discovered poetry penned by the old bard Ossian, he released translations that gained worldwide acclaim, claiming to be the Celtic equal of the Classical epics. The Ossian cycle affected both Robert Burns (1759-1896) and Walter Scott (1771-1832). Robert Burns (1759-1796) was a Romantic Movement pioneer who became a cultural hero in Scotland after his death. "Auld Lang Syne"; "A Red, Red Rose"; "A Man's A Man for A' that"; "To a Mouse"; "Tam o' Shanter" and "Ae Fond Kiss" are among Burns' poetry and melodies that are widely recognized across the globe.

Romanticism was a European artistic, literary, and philosophical movement that began at the close of the 18th century. Various dates are given for the Romantic period in British literature, but here the publication of Lyrical Ballads in 1798 is taken as the beginning, and the coronation of Queen Victoria in 1837 is taken as the end, despite the fact that William Wordsworth lived until 1850 and William Blake published before 1798. The authors of this era, however, "did not think of themselves as 'Romantics,'" and the word was coined by Victorian critics.

Because of the depopulation of the countryside and the fast expansion of congested industrial towns between 1785 and 1830, the Romantic era was one of enormous social upheaval in England. The movement of so many people in England was caused by two forces: the Agricultural Revolution, which involved the enclosure of the land and drove workers off the land, and the Industrial Revolution, which provided employment "in the factories and mills, operated by machines driven by steam-power."Indeed, Romanticism may be seen as a reaction to the Industrial Revolution, though it was also a revolt against aristocratic social and political norms. The landscape is often included in this period's poetry, hence the Romantics, particularly Wordsworth, are sometimes referred to as "nature poets." The lengthier Romantic 'nature poetry,' on the other hand, have a broader interest since they are frequently reflections on "an emotional problem or personal crisis."

William Blake (1757-1827), a poet, painter, and printer, was one of the earliest English Romantic poets. Blake, who was largely separated from the main streams of the time's literature, went mostly unnoticed during his lifetime, but is today regarded as a crucial figure in the history of both the poetry and visual arts of the Romantic Age. Songs of Innocence (1789) and Songs of Experience (1794) are among his most notable works, as are "profound and difficult 'prophecies'" such as Visions of the Daughters of Albion (1793), The First Book of Urizen (1794), and "Jerusalem: the Emanation of the Giant Albion". Following Blake, the Lake Poets were a small circle of friends that included William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Robert Southey (1774-1843), and writer Thomas De Quincey (1785-1859). However, at the time, the most renowned poet was Walter Scott (1771-1832).

Scott's large narrative poem The Lay of the Last Minstrel received instant popularity in 1805, followed by the whole epic poem Marmion in 1808. Both were situated in the distant past of Scotland.The earliest romantic credo in English literature, the "Preface" to Lyrical Ballads (1798), signalled the advent of the early Romantic Poets, who introduced a fresh emotionalism and introspection. Among Wordsworth's most important poems are "Michael", "Lines Composed a Few Miles above Tintern Abbey", "Resolution and Independence", "Ode: Intimations of Immortality from Recollections of Early Childhood" and the long, autobiographical epic The Prelude. Robert Southey (1774-1843) was another of the so-called "Lake Poets" and served as Poet Laureate for 30 years, from 1813 until his death in 1843. Despite the fact that his reputation has long been overshadowed by that of his contemporaries and friends William Wordsworth and Samuel Taylor Coleridge.Thomas De Quincey (1785-1859) was an English writer best known for his autobiographical description of his laudanum and its influence on his life, Confessions of an English Opium-Eater (1821).

Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), and John Keats (1795-1821) are among the Romantic poets of the second generation. Byron, on the other hand, was still inspired by 18th-century satirists and was possibly the least "romantic" of the three, preferring "the brilliant wit of Pope to what he called the'wrong poetical system' of his Romantic contemporaries".Though he shared Byron and Shelley's radical politics, "his best poetry is not political." He is best known for his sensuous music and imagery, as well as his concern with material beauty and the transience of life.

Percy Shelley was the third prominent romantic poet of the second generation, renowned to contemporaries for his extreme politics and affiliation with individuals such as Byron and Mary Wollstonecraft. Shelley was the daughter of radical intellectuals William Godwin and Mary

Wollstonecraft. Shelley is widely regarded as one of the finest English lyric poets, perhaps best known for poems such as Ozymandias, Ode to the West Wind, To a Skylark, and Adonas, an elegy written on the death of Keats. Mary Shelley (1797-1851) is remembered as the author of Frankenstein (1818), an important Gothic novel as well as an early example of science fiction.Despite adhering to its forms, Felicia Hemans began a process of deconstructing the Romantic tradition, which was continued by Letitia Elizabeth Landon, as "an urban poet deeply attentive to themes of decay and decomposition. Landon's novel forms of metrical romance and dramatic monologue were widely copied, contributing to her long-lasting influence on Victorian poetry. John Clare (1793-1864) was another famous poet during this time period. Clare was the son of a farm laborer who became noted for his joyous depictions of the English countryside as well as his mourning over the changes occurring in rural England.Jane Austen (1775-1817) and the Scotsman Sir Walter Scott (1771-1832) were major authors during this time period, and Gothic literature of many forms thrived as well. Pride and Prejudice (1813), Sense and sensitivity (1811), Mansfield Park (1814), Emma (1815), and Persuasion (1818) are among Austen's works that satirize the novels of sensitivity of the second half of the 18th century and are part of the shift to 19th-century realism[3].

The novel became the leading literary genre in English during the Victorian era (1837-1900).Women played an important role in this rising popularity, both as authors and as readers. Monthly serialisation of fiction encouraged this surge in popularity, due to a combination of the rise of literacy, technological advances in printing, and improved economics of distribution.Charles Dickens (1812–70) burst onto the literary scene in the late 1830s and quickly rose to prominence as the most renowned author in British literature history. Dickens satirized several parts of society, including the workhouse in Oliver Twist and the court system's shortcomings in Bleak House. Dickens' later books, such as Dombey and Son (1846-48), Bleak House (1852-53) and Little Dorrit (1855-57), Great Expectations (1860-1), and Our Mutual Friend (1864-65), have received the greatest attention in recent years.

Dickens' early adversary was William Makepeace Thackeray (1811-63), who rated second only to him throughout the Victorian period, although he is now considerably less read and is best remembered for Vanity Fair (1847).Emily, Charlotte, and Anne Bront were all important authors in the 1840s and 1850s. Their books generated a stir when they were originally released, but they have now been recognized as masterpieces.Charlotte Bront's (1816-55) novel Jane Eyre broke new ground in being written from an intensely first-person female perspective. Emily Bront's (1818-48) novel Wuthering Heights impressed, bewildered, and appalled reviewers, according to Juliet Gardiner. The third Bront novel of 1847 was Anne Bront's (1820-49) Agnes Grey, which deals with the lonely life of a governess.Elizabeth Gaskell (1810–65) was also a prominent writer, and her novel North and South compares life in the industrial north of England with life in the wealthy south.

Anthony Trollope (1815-82) was a successful, prolific, and well-respected Victorian English author. Some of his best-known novels, such as The Warden (1855) and Barchester Towers (1857), are situated in the fictional West Country county of Barsetshire. Trollope's works depict the lifestyles of early Victorian England's landowning and professional classes.George Eliot (Mary Ann Evans (1819-80) was a notable mid-Victorian author. Her works, particularly Middlemarch (1871-2), are important examples of literary realism, and are admired for their combination of high Victorian literary detail with an intellectual breadth that lifts them out of the narrow geographic confines they frequently depict, leading to comparisons with Tolstoy.

George Meredith is well known for his books The Ordeal of Richard Feverel (1859) and The Egoist (1879). "His reputation stood very high well into" the twentieth century, but subsequently fell precipitously.Thomas Hardy's (1840-1928) works show an interest in rural problems and the changing social and economic circumstances of the countryside. A Victorian realist in the tradition of George Eliot, he was also influenced by Romanticism, particularly William Wordsworth, in both his novels and poetry. He achieved fame as the author of novels such as Far from the Madding Crowd (1874), The Mayor of Casterbridge (1886), Tess of the d'Urbervilles (1891), and Jude the Obscure (1895).

George Gissing (1857-1903), who authored 23 novels between 1880 and 1903, is another important late-nineteenth-century writer. New Grub Street (1891) is his best-known book. The first book of Polish-born immigrant Joseph Conrad (1857-1924), an important predecessor of modernist writing, was also published in the late 1890s. Heart of Darkness by Joseph Conrad was released in 1899.There are early European examples of short stories published separately between 1790 and 1810, but the first true collections of short stories appeared between 1810 and 1830 in several countries around the same period. The first short stories in the United Kingdom were gothic tales like Richard Cumberland's "remarkable narrative" "The Poisoner of Montremos" (1791)[4].

Adventure books were popular, notably Sir John Barrow's detailed description of the Mutiny on the Bounty in 1831. The Lost World literary genre was inspired by true accounts of imperial explorers' archaeological finds.In 1885, Sir Henry Rider Haggard published King Solomon's Mines, one of the first instances. Anthony Hope's swashbuckling Ruritanian adventure tales The Prisoner of Zenda (1894) were influenced by contemporary European politics and diplomatic maneuverings.Kidnapped (1886), a historical book set in the aftermath of the Jacobite rising of 1745, and Treasure Island (1883), the classic pirate adventure, were both written by Robert Louis Stevenson (1850-94).

The Moonstone (1868) by Wilkie Collins is widely regarded as the first detective book in the English language, and it was shortly after that Sir Arthur Conan Doyle launched his Sherlock Holmes series about a London-based "consulting detective." Doyle published four novels and fifty-six short tales about Sherlock Holmes between 1880 and 1907, with a final case in 1914.H. G. Wells' (1866-1946) writing career began in the 1890s with science fiction novels like The War of the Worlds (1898), which describes a Martian invasion of late Victorian England, and Wells is regarded as a major figure in the development of the science fiction genre, alongside Frenchman Jules Verne (1828-1905).

The contemporary fantasy genre is thought to have begun with George MacDonald, the prominent author of The Princess and the Goblin and Phantastes (1858).William Morris was a well-known English poet who also created many fantasy books in the late nineteenth century. John William Polidori's "The Vampyre" (1819) was the first vampire novel. This short narrative was inspired by Lord Byron's life and his poem The Giaour. Bram Stoker, an Irish writer, wrote the famous horror novel Dracula (1897), which featured the vampire Count Dracula as the main adversary. Penny dreadful publications, which introduced the iconic Sweeney Todd, were an alternative to mainstream literature geared towards working-class teens. Sheridan Le Fanu, an Irish writer, was the leading ghost tale writer of the nineteenth century.

During the Victorian period, children's literature emerged as a distinct genre, with certain works becoming worldwide famous, such as Lewis Carroll's Alice's Adventures in Wonderland (1865).

At the close of the nineteenth century, Beatrix Potter was well-known for her children's novels featuring animal characters, such as The Tale of Peter Rabbit (1902). Illustration books of poetry and short tales published in the late nineteenth century by artists Randolph Caldecott, Walter Crane, and Kate Greenaway were forerunners of the contemporary picture book. These books contained a higher proportion of images to text than previous publications, and many of their illustrations were in color.F. Scott Fitzgerald's Vice Versa (1882). Anstey witnesses a father and son exchanging bodies – body swaps have been a common motif in many media since the book's publication[5].

Alfred, Lord Tennyson (1809-1892), Robert Browning (1812-89), Elizabeth Barrett Browning (1806-61), and Matthew Arnold (1822-88) were the greatest Victorian poets. This period's poetry was significantly affected by the Romantics, yet it also took its own paths. The emergence of the dramatic monologue, a genre adopted by numerous poets throughout this era but mastered by Browning, was particularly important.Tennyson served as Poet Laureate of the United Kingdom during the majority of Queen Victoria's reign. T characterized him. S. Eliot described him as "the greatest master of metrics as well as melancholia," with "the finest ear of any English poet since Milton."

While Elizabeth Barrett Browning was Robert Browning's wife, she had already established herself as a great poet before meeting him. Her most renowned work is the series of 44 sonnets "Sonnets from the Portuguese," which was published in Poems in 1850. Matthew Arnold's popularity as a poet has waned in recent years, and he is now best recognized for his critical writings, such as Culture and Anarchy (1869), and his 1867 poem "Dover Beach."Dante Gabriel Rossetti was a poet, illustrator, painter, and translator who lived from 1828 to 1882. He co-founded the Pre-Raphaelite Brotherhood with William Holman Hunt and John Everett Millais in 1848, and was later to serve as the primary inspiration for a second generation of painters and authors affected by the movement, most notably William Morris and Edward Burne-Jones.

While Arthur Clough (1819-61) was a lesser-known figure during this time period, he has been regarded as "a fine poet whose experiments in extending the range of literary language and subject were ahead of his time."George Meredith (1828-1909) is well known for his groundbreaking collection of poetry Modern Love (1862).English poets were interested in French Symbolism in the second part of the nineteenth century. In the 1890s, two groups of poets emerged: the Yellow Book poets, who adhered to the ideals of Aestheticism and included Algernon Charles Swinburne, Oscar Wilde, and Arthur Symons, and the Rhymers' Club poets, who included Ernest Dowson, Lionel Johnson, and Irishman William Butler Yeats. Yeats, an Irishman, went on to become a significant modernist in the twentieth century. A. was born in the 1890s as well. A Shropshire Lad was self-published by E. Housman (1859-1936). The poems' sad portrayal of destined youth in the English countryside, in simple language and unusual imagery, piqued the interest of late Victorian and Edwardian readers.

Edward Lear's nonsense poetry, along with Lewis Carroll's books and poems, is seen as a predecessor to surrealism. In 1846, Lear released A Book of Nonsense, a compilation of limericks that went through three editions and helped popularize the genre.Among those who wrote comedic poetry were the playwright, librettist, poet, and illustrator W. S. Gilbert (1836-1911), best known for his fourteen comic operas produced in collaboration with composer Sir Arthur Sullivan, the most famous of which include H.M.S. Pinafore, The Pirates of Penzance, and The Mikado, one of the most frequently performed works in the history of musical

theatre[6]. For much of the first half of the nineteenth century, drama in London and provincial theatres was restricted to Patent theatre companies by a licensing system, and all other theatres could only perform musical entertainments (though magistrates had the authority to license occasional dramatic performances). The Theatres Act of 1843 effectively ended the Patent theatres' monopoly on play.Dion Boucicault (1820-90) was an exceptionally famous Irish playwright of comedies who earned fame on the London stage with works such as London Assurance (1841) in the mid-nineteenth century. However, drama did not become popular as a genre until the end of the nineteenth century, and the principal characters were also Irish-born. Major playwrights appeared in the latter decade of the century, including George Bernard Shaw (1856-1950), Arms and the Man (1894), and Oscar Wilde (1854-1900), The Importance of Being Earnest (1895). With the exception of several works in French by Wilde, both of these Irish authors resided mostly in England and wrote in English.

Marked the establishment of the (predominantly Catholic) Irish Free State in the majority of Ireland, while Northern Ireland remained part of the United Kingdom. This division also raises the issue of how much Irish work previous to 1922 could be considered colonial literature. There are also others who debate whether Northern Irish literature is Irish or British. Nationalist movements in the United Kingdom, particularly in Wales and Scotland, impacted authors in the twentieth and twenty-first centuries.Around 1910, the Modernist movement started to have an impact on British literature. While their Victorian forefathers were typically satisfied to appeal to popular middle-class tastes, twentieth-century authors often felt estranged from them and reacted by creating more intellectually difficult works or pushing the bounds of acceptable material.

The short but influential Edwardian era began with the death of Queen Victoria in 1901 and lasted until the First World War. It was during this time that the world was introduced to Beatrix Potter's cozy and puckish animal characters, as well as the eternally youthful antics of Peter Pan (J.M. Barrie).Rudyard Kipling's Just So Stories For Little Children (1902) was a popular follow-up to his previous adventures with Mowgli and The Jungle Book (1894).Other notable books of the period, such as E.M. Forster's, had an optimistic yet critical tone. A Room with a View by E.M. Forster (1908).Here, Forster satirizes Victorian England's classism and xenophobia, utilizing his own travel experiences to criticize the "ingrained bias" of the preceding century. The Women's Suffrage Movement was also gathering steam during this era, and literature mirrored these themes. Fictional women were protagonists (not simply supporting characters) more than ever before, and they often transcended class and geographical borders via marriage or the quest of knowledge.

Heart of Darkness (1899) by Joseph Conrad is another (early but significant) illustration of the changing times during King Edward VII's reign. While Conrad's portrayal of local Africans in his novel is frequently criticized as deeply dehumanizing (for example, Chinua Achebe in An Image of Africa: Racism in Conrad's Heart of Darkness), others argue that this xenophobic characterization belongs to the fictional narrator (Charles Marlow), and that Conrad seeks to blur the lines between societies, demonstrating the ambiguity and darkness inherent in each.The work of war poets such as Wilfred Owen, Rupert Brooke, Isaac Rosenberg, Robert Graves, and Siegfried Sassoon mirrored the events of the First World War.In Parenthesis, an epic poem by David Jones originally published in 1937, is a noteworthy piece of originally World War literature that was inspired by Welsh traditions despite Jones's English birth. T. writes nonfiction writing. E. Lawrence's (Lawrence of Arabia) personal narrative of the Arab Revolt against the Ottoman Empire in Seven Pillars of Wisdom is significant[7].

Thomas Hardy (1840-1928) and Gerard Manley Hopkins (1844-89), two Victorian poets who produced little in the nineteenth century, have later come to be considered as great poets. While Hardy's name was built on novels in the late 1800s, he also published poetry throughout his career. However, since he did not publish his first collection until 1898, he is sometimes regarded as a 20th-century poet. Gerard Manley Hopkins's Poems were published posthumously in 1918 by Robert Bridges.

In the 1930s, the Auden Group, often known as the Thirties poets, was a significant group of ideologically left-wing authors that included W. H. Auden (1907-73) and Cecil Day-Lewis (1904-72) and Louis MacNeice (1907-1963), two Anglo-Irish authors. Auden was a great poet who influenced succeeding poets in the same way that W. Yeats, B., and T. S. Eliot had on previous generations.Keith Douglas (1920-1944) was known for his combat poems and his witty narrative of the Western Desert Campaign, Alamein to Zem Zem. During the Normandy invasion, he was killed in combat.Alun Lewis (1915-1944), born in South Wales, was one of the war's most well-known English-language poets. The Second World War has remained a motif in British writing.

DISCUSSION

While modernism would become an important literary movement in the early twentieth century, there were many outstanding authors who were not modernists, such as Thomas Hardy. Novelists include Rudyard Kipling (1865-1936), a poet as well as a novelist; H. G. Wells (1866-1946); John Galsworthy (1867-1933), (Nobel Prize in Literature, 1932), author of The Forsyte Saga (1906-21); Arnold Bennett (1867-1931), author of The Old Wives' Tale (1908); G. Wells (1866-1946). Chesterton, G.K. (1874-1936); E.M. Forster (1879–1970). Rudyard Kipling was possibly the most popular British writer of the early twentieth century, a highly diverse writer of novels, short tales, and poetry who was the youngest ever laureate of the Nobel Prize for Literature (1907).

H. G. Wells was a prolific novelist most renowned for his work in the science fiction genre. His most prominent science fiction works, published in the 1890s, were The War of the Worlds and The Time Machine. Forster's 1924 novel A Passage to India addressed imperialism's obstacles, while his previous writings, such as A Room with a View (1908) and Howards End (1910), probed the constraints and hypocrisy of Edwardian society in England. Virginia Woolf, who wrote in the 1920s and 1930s, was an important feminist and a prominent stylistic innovator linked with the stream-of-consciousness style. Mrs Dalloway was published in 1925, The Waves in 1931, and A Room of One's Own in 1929, which bears her famous aphorism, "A woman must have money and a room of her own if she is to write fiction." M. Forster was a member of the Bloomsbury collection, a very important collection of English authors, thinkers, philosophers, and artists.

Dorothy Richardson (1873-1957), whose book Pointed Roof (1915), is one of the first examples of the stream of consciousness method, and D. H. Lawrence (1885-1930), who wrote with insight about the social lives of the lower and middle classes, as well as the personal lives of people who could not adjust to his time's social conventions.Sons and Lovers, published in 1913, is largely recognized as his first masterpiece. The Rainbow, published in 1915, was followed by Women in Love, published in 1920.A significant development, starting in the 1930s and 1940s, was a tradition of working-class novels written by authors with a working-class background[8].

George Orwell was an essayist and writer whose writings are regarded as key social and political critiques of the twentieth century, dealing with problems such as poverty in The Road to Wigan Pier (1937) and totalitarianism in Animal Farm (1945).Malcolm Lowry wrote throughout the 1930s, but his most famous work is Under the Volcano (1947).Evelyn Waugh satirized the "bright young things" of the 1920s and 1930s, notably in A Handful of Dust, and Decline and Fall, while Brides head Revisited 1945, has a theological basis, aiming to examine the effect of divine grace on its main characters. Aldous Huxley (1894–1963) published his famous dystopia Brave New World in 1932, the same year as John Cowper Powys's A Glastonbury Romance. Brighton Rock, Graham Greene's (1904-91) first major book, was published in 1938.In English literature, "When (if) modernism petered out and postmodernism began has been contested almost as hotly as when the transition from Victorianism to modernism occurred." In fact, a number of modernists were still living and publishing in the 1950s and 1960s, including T. S. Eliot, Dorothy Richardson, and John Cowper Powys are among the authors. Furthermore, Basil Bunting, a Northumberland poet born in 1901, wrote nothing until Briggflatts in 1965.

Malcolm Lowry released Under the Volcano in 1947.Nineteen Eighty-Four, George Orwell's totalitarian satire, was released in 1949. Orwell's works as an essayist and novelist are significant social and political critiques of the twentieth century.Sword of Honour (1952-61) by Evelyn Waugh was released during this time period.Graham Greene's writings span the decades from the 1930s through the 1980s. He converted to Catholicism, and his works address the contemporary world's ambiguous moral and political dilemmas. Anthony Powell, A Dance to the Music of Time; Nobel Prize laureate Sir William Golding; Anglo-Irish philosopher Dame Iris Murdoch (who was a prolific writer of novels dealing with sexual relationships, morality, and the power of the unconscious); and Scottish novelist Dame Muriel Spark, The Prime of Miss Jean Brodie (1961).Anthony Burgess is well known for his dystopian book A Clockwork Orange 1962.Between 1946 and 1959, Mervyn Peake (1911-1968) released his Gothic fantasy Gormenghast trilogy.Angela Carter (1940-1992) was a feminist, magical realism, and picaresque author and journalist. From the 1960s until the 1980s, she wrote.

Sir Salman Rushdie is one of a handful of post-World War II authors from former British colonies who have permanently lived in the United Kingdom. Rushdie rose to prominence with his 1981 novel Midnight's Children. His most controversial work, The Satanic Verses (1989), was inspired in part by Muhammad's biography.Doris Lessing, who immigrated to England from Southern Rhodesia (now Zimbabwe), wrote her debut book, The Grass is Singing, in 1950. She began writing about her African experiences. Lessing quickly established himself as a dominating force in the English literary world, writing often and winning the Nobel Prize in Literature in 2007.Sir V. S. Naipaul (1932-2018) was another Trinidadian immigrant who received the Nobel Prize in Literature. George Lamming (1927-2022), who authored In the Castle of My Skin (1953), is also from the West Indies, as is Hanif Kuroshio, a dramatist, screenwriter, director, novelist, and short story writer from Pakistan. Kazuo Ishiguro was born in Japan, but his parents relocated to the United Kingdom when he was six years old, and he became a British citizen as an adult.Martin Amis (1949) is a well-known British author of the late twentieth and early twenty-first centuries.Pat Barker (1943) has received several honors for her literature. Ian McEwan (1948) is a well-known English author and screenwriter[9].

Kitchen sink realism (or "kitchen sink drama"), art, literature, cinema, and television plays were a major cultural trend in the British theatre that evolved in the late 1950s and early 1960s.

Members of this creative style were sometimes referred to as "angry young men." It employed a social realism technique that depicted the household life of the working class to investigate social and political themes. The postwar drawing room dramas of dramatists such as Sir Terence Rattigan and Sir Noel Coward were challenged in the 1950s by these Angry Young Men, in plays such as John Osborne's Look Back in Anger (1956).The Theatre of the Absurd influenced British dramatists again in the 1950s, particularly Irishman Samuel Beckett's play Waiting for Godot. Among those influenced were Harold Pinter (1930-2008), (The Birthday Party, 1958), and Tom Stoppard (1937) (Rosencrantz and Guildenstern are Dead, 1966).

The Theatres Act of 1968 ended the censorship of the theater that had existed in the United Kingdom since 1737. Howard Brenton's The Romans in Britain, initially presented at the National Theatre in 1980 and later the subject of a failed private prosecution in 1982, put the new freedoms of the London stage to the test.Other late-century playwrights include Sir Alan Ayckbourn (Absurd Person Singular, 1972), Michael Frayn (1933), dramatist and novelist, David Hare (1947), and David Edgar (1948).Dennis Potter's most memorable dramatic work was made for television.

Many great British playwrights started their careers with the BBC or had works adapted for radio throughout the 1950s and 1960s. Many major British playwrights, in fact, either began their careers with the BBC or had works adapted for radio, including Caryl Churchill and Tom Stoppard, whose "first professional production was in the fifteen-minute Just Before Midnight programme on BBC Radio, which showcased new dramatists". John Mortimer made his radio debut as a dramatist in 1955, with his adaptation of his own novel Like Men Betrayed for the BBC Light Programme. Brendan Behan from Ireland and author Angela Carter were two more prominent radio dramatists.Dylan Thomas's Under Milk Wood (1954), Samuel Beckett's All That Fall (1957), Harold Pinter's A Slight Ache (1959), and Robert Bolt's A Man for All Seasons (1954) are among the most notable works made for radio.While the poets T. Although T. S. Eliot, W. H. Auden, and Dylan Thomas continued to write after 1945, new poets emerged in the 1950s and 1960s, notably Philip Larkin (1922-85) (The Whitsun Weddings,1964) and Ted Hughes (1930-98) (The Hawk in the Rain, 1957).Northern Ireland has produced a number of notable poets, the most well-known of whom being Nobel Prize laureate Seamus Heaney. Heaney, on the other hand, saw himself as Irish rather than British. Other Northern Irish poets include Derek Mahon, Paul Muldoon, and James Fenton.

CONCLUSION

Around the middle of the 18th century, Western Europe saw the birth of Romanticism. The major artistic and cultural trend at the moment is Neoclassicism, which draws influence from the aesthetics of ancient civilizations. Order, self-control, and the promotion of ideal ideals are important to Neoclassicism.Romanticism affected political philosophy by encouraging participation in the cause of the poor and downtrodden, as well as ideas of social liberation and development. The individual was valued, but it was also believed that people owed it to their fellow-men: personal dedication to the collective was therefore crucial.

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CHAPTER 20

A STUDY OF AMIRA BARAKA'S RANGE HOME

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ABSTRACT:

Amiri Baraka, a notable figure in African-American literature, contributed significantly to the Black Arts Movement. His plays, such as "The Dutchman" and "Home," deal with issues of race, identity, and social injustice. This study will examine the narrative, characters, and overall themes of these two plays, giving insight on Baraka's examination of racial tensions and the battle for freedom.

KEYWORDS:

Amiri Baraka, Black Criminal, Black Arts, Family Membrane, Home Range.

INTRODUCTION

This lesson looks at the play Home on the Range by Amiri Baraka, an Afro-American dramatist. This section opens with a brief overview of the author and his contributions to Afro-American theater. It also focuses on the many stages of Amiri Baraka's literary career, which aids in understanding the events and movements that affected him as a black writer as well as his contribution to the AfroAmerican literary world. A brief examination of the play's content, characters, themes, symbolism, language, and style has been tried to assist readers in understanding and appreciating Amiri Baraka's Home on the Range as an AfroAmerican drama[1]. A list of possible questions and a bibliography have also been included to assist readers in furthering their research of Afro-American plays, the evolution and development of Black Theatre, and assessing their grasp of the same. LeRoi Jones (Amiri Baraka) was a poet, storyteller, playwright, political activist, art critic, and teacher who committed his writing career to investigating and articulating the experience and rage of Afro-Americans[2].

His literary efforts focused primarily at elevating the black voice in the country of the whites. Baraka's works served as a weapon against racism and, later in life, as an advocate for scientific socialism. He penetrated the American imagination not just as a multifaceted talent, but also as an event, a symbolic person, fusing the craft and ideas of Euro-American radicalism with the rebellious impulses of young Afro-Americans. He was a major exponent of the Black Aesthetic or Black Arts Movement and was held in high respect because he established a powerful force of awareness in the minds of Black Americans via his writing. His work's overarching subject depicts the initiation, renunciation, and reformation of Black people in America. LeRoi Jones, born in 1934 in Newark, New Jersey, attended Rutgers University for two years before transferring to Howard University, where he obtained his B.A. in 1954. The language is English. From 1954 until 1957, he served in the Air Force[3], [4].

Baraka's dramatic universe is vast. He writes his plays with zeal and attempts to raise social and cultural awareness among Black Americans. Through these, he represents himself as a radical rebel of the 1960s. He crafts plays with a strong message: he wants justice for Black Americans. His plays, like his poems, reflect the smart and pragmatic intellect of an American Black writer. His plays explore many aspects of Black culture, Black society, and Black mentality with a magical touch of the 1960s Black Arts Movement. The dichotomy between art and activism that Baraka has always sensed throughout his plays. His career as a writer was also highly influenced by Marxist-Leninist-Mao Tsu-Tung theory and ideas, since most of his plays emphasize the higher validity of the deed over the word. His plays also demonstrate the Maoists' effect on his thoughts and creativity[5], [6].

As a result, his works bear the Maoist concentration on "the unity of politics and art, on the fusion of revolutionary political content" and "the highest possible perfection of artistic form." The fact that Baraka achieves such tough tasks in his creative work demonstrates his dedication to follow and apply the ideas in which he firmly believes. Baraka the playwright, or more especially, Baraka the revolutionary dramatist, finds the socialist ideal particularly appealing. Brown adds in this regard: "Drama is the means of achieving that unity of political action and literary word that has always been crucial to Baraka." As a result, the focus in the word as act that dominates much of the later poetry culminates in theatre, particularly in the later plays.

The theatrical synthesis of language and action in these plays is both a symbolic and physical manifestation of Baraka's concept of the word as action. Indeed, in Baraka's drama, the concept of dramatic form is both an aesthetic principle and a political concept: the play as action is integral to the revolutionist's idealistic activism; dramatic form as motion through time and space is compatible with the revolutionary view of history as constant change. Baraka's dramatic art philosophy is so intertwined with his political ideals and activities that his accomplishment as a playwright is highly mixed. Indeed, according to those very socialist standards, which he himself invokes, he is "least effective as a dramatist in the revolutionary plays of his Black Nationalist and socialist periods." However, it is well known that all of his plays from the 1960s were written specifically for the purpose of the Black Arts Movement. According to William J. Harris, "Baraka's abilities as a playwright transcend particular artistic milieus is suggested by the fact that, although the Black Arts Movement is moribund, Baraka's influence and creativity persist" [7], [8].

Baraka's works have shown several phases of self-revelation and are nothing more than the result of his self-conscious sensitivity. Baraka's plays are composed in four chronological eras. The 'Beat Period' (1957-1962), 'Transitional Period' (1963-1965), 'Black Nationalist Period' (1965-1974), and 'Third World Marxist Period' (1974-2014) are the four periods. During the Beat Generation, he was heavily inspired by white avant-garde figures like as Charles Olson, 0' Hara, and Allen Ginsberg. He created poetry that was rich in imagery and spontaneous humour. Historical events such as the Civil Rights Movement, Martin Luther King Jr., and the late 1960s Black political resurgence also impacted him.

These events or situations influenced people's attitudes regarding races and arts. He became aware of his identity as a Black, or rather a Negro, and progressively rejected his previous concept of life and existence. Baraka's early plays include Dutchman, The Slave, The Baptism, and The Toilet. From the standpoint of Black Americans' social and cultural awareness, each play is a very effective study of American society with enormous radical importance. The Slave

and The Toilet are realistic and reactionary pieces, but The Dutchman and The Baptism are symbolic and metaphorical. These plays depict tensions or conflicts that exist among Black Americans. His compositions were manifestations of his racial and political awareness throughout the Transitional era. They conveyed Baraka's concept of Blackness and the politicization of art. During this time, he grew interested in Black Nationalism and eventually became a Black Nationalist. His hate for white people knows no bounds.

The killing of Malcolm X wounded him so much that he desired the annihilation of the white race. During this time, he also attempted to develop Black aesthetics, in which he attempted to convey his American experience in forms that arose from his own distinct culture, and that his work must be judged by criteria that arose from his own culture. Baraka denounced Black Nationalism as racist during the Third World Marxist Period and became a Third World Socialist. He battled as a Nationalist before becoming a Marxist. His socialist art is aimed towards the Black population, which he regards as having the most revolutionary potential in America[9]. As a result, Baraka swiftly gained the esteem of artists of all disciplines, notably authors associated with the so-called Beatnik movement. He might develop as a personality and leader, evolving from a Beat poet to the "Father of the Black Arts Movement." In the Preface to The Le Roi Jones/Amiri Baraka Reader edited by William J. Harris, Amiri Baraka writes, "My writing reflects my own growth and expansion, and at the same time the society in which I have existed throughout this longish confrontation." There is always a historical and time/place/condition connection that will attempt to explain precisely why I was stating both how and for what[10].

Home on the Range, a little one-act play that was read as part of the 1967 Black Communications Project, was staged at Spirit House in spring 1968. It has a lot of music, suspense, and absurdity. It takes place in an American household, with members "seated in a room watching television, eating popcorn, and chattering". The language used by family members such as the Father, Mother, Son, and Daughter is extremely significant, which the Black Criminal does not grasp. The Black Criminal, on the other hand, wishes to command them in a variety of ways. He seemed to be in a nasty and vindictive mood. However, his family members ignore him and continue to watch television.

"They all begin to mimic the laughing are wiggiling" and trembling, slapping each other and grasping themselves in a frenzy of evil pleasure when laughter sounds from the television set" (107-108). The Black criminal is perplexed by these peculiar behaviors and orders them to stop: "What the hell's wrong with you folks? Godamit, shutup, shutup". But his comments are ignored by the family members, who cry even louder. The criminal grows enraged and fires at the television. As a consequence, "the Family stops laughing as suddenly as the bullet shattering the set's tubes". However, the family members immediately begin dancing and singing in response to the criminal's confession that he has come to commit a crime. The perpetrator deduces from the insanity of the family members' acts that they are most likely panicked. As a result, he attempts to persuade them that "it is not the reign of terror" and brings them back to reality.

When he hears indistinct noises coming from a hidden loudspeaker, the Criminal becomes enraged and fires at it. Immediately after it, when the lights on the stage darken, go down, and ultimately turn off, the criminal sleeps for a bit before "waking up with a start". He listens to "the family singing: first a version of 'America the Beautiful/ then a soupy stupid version of the Negro National Anthem, lift Every Voice and Sing' and brings the action to a super dramatic

climax by "having been moved to tears, finally giving a super-military salute". The stage direction continues to describe the following situation: As they reach the highest point of the song, suddenly a whole

The criminal wheels around, at first, started, then he lets out a yell of recognition, and there is a general yowl from all the Black People, and they proceed to run around and once they take in the family, with second takes, over the shoulder Jibes, and stage whispered insult - inquiries, they race around and begin getting ready for a party. The party, dance and movement go on and everybody get absorbed in it. The criminal is absorbed in the party too. However, the Criminal then targets the audience. Gradually shifting his attention from the party to the audience, he continues showing his boldness and confidence. This is the tone of America. My country, 'tis of thee. He shoots out over the audience. This is the scene of the fall. The demise of the ungodly. He shoots once. Then quickly twice. This is the cool take over in the midst of strong rhythms, and grace. Wild procession, Jelly Beans. French Poodles. Razor Cuts. Filth. Assassinations of Gods. This is the end, He shoots. Run. Bastards. Run. You grimy mother fuckers who have no place in the new the beautiful the black change of the earth. Who don't belong in the mother puckering world? He shoots again three times. The same night brings another turn in the play as the Criminal keeps awake when others are fast asleep and listens to the father murmuring in his sleep, "I was born in Kansas city in 1920. My father worked for Fertilizer Company as the Vice President. We were phantoms before that He was waving to his family. Evil ghosts without substance" and repeats it again. In the meantime the criminal shouts "Come on, Come on" which Black girl compliments with "Good Morning" as morning arrives; symbolically suggesting the dawn of a new starting for the Black people.

A white family consisting of four members and the other set consisting of a Black Criminal and a crowd of Black people. The members of the white family are without any names. They are basically identified with the relation that they share amongst each other. Hence, the family members are identified as father, mother, son and daughter. The other set of characters consists of Black people. The leading character amongst them is the Black Criminal. He is also without any specific name. He is identified as the Black Criminal throughout the play. The Crowd of Black people is also anonymous. None of them has a name nor are they identified on the basis of their work or role as the Black Criminal is identified. The absence of name for the characters is very significant and befits the theme and structure of the play. The Black Criminal tries to reveal the psychological reality of a Black man as well as that of a white.

DISCUSSION

In this play, the Black Criminal shows self-assertion, a freedom of mind, daringness, protest and anger against the white family who is affected by mania, a sadist and the representative of careless white people. The boldness with which the Criminal tries to dictate on the white family and throws his weight in the domain of the Whites indicates that the Criminal has escaped the hideous past of the "slave mentality" and entered a history of slave rebellion. He is trying to subvert the hierarchies and trying to take the role of a white dictator with Black skin in a white household. However, the Criminal is without a name. He is known by his actions, that is his crime. His lack of a name in a way reflects his identity crisis. However, by taking control over the white family he tries to gain one. His identity as a Criminal that is used as his name can also be interpreted as he is seen in the eyes of a White man; a Black criminal and how the Negros are made to conceive of themselves and their identities; as the white wanted to see or perceive of

them. Other characters in the play besides the White family consisting of four members are also known as Black Man 1, Black Man 2, Black Man 3, Black Woman 1 and Black Girl.

The irony of the existence of these characters is that none of them has an individual existence. They are collectively identified as Black and hence to be recognised individually, they are attributed with a number. Amiri Baraka by not naming any of his characters like many other plays of his once more reiterates the fact that an individual's name is only a superficial creation of one's identity. According to Amiri Baraka, plays are the most suitable vehicle to raise Black consciousness in the Negros and fight for their due respect. Hence, he might have deliberately kept his characters nameless in order to convey how the Black people in America are perceived. Their names are not the signifiers of their individual identity. Through their nameless existence, Amiri Baraka attempts to convey the fact that a Black individual is actually known by the baggage of his ancestral history, the place of his origin, his race and his skin colour.

One of the major themes that can be discerned from the short but complex storyline of Home on the Range is the Black Criminal's desire to take revenge on the White family by plundering the White's household. Associated with it is a sense of fear that the Black Criminal manages to create in the members of the White family by commanding on them, shouting and screaming at them as and when they falter and eventually keeping them under gunpoint. Since the plot is loosely woven it creates a sense of mystery and not much is understood about the objectives of the Black Criminal's visit to the White household unless and until the Crowd consisting of the Black people actually ask him and makes it apparent to the readers/ audience.

The revenge that he intends to take is not an individual one but a collective one. More than looting the material possession of the family, he attempts at robbing the whites of their complacency and egoistic attitude. The White family initially tries to ignore his presence and keep themselves calm and composed. However, gradually their sense of all time power and authority start crumpling down in the presence of the Black Criminal and they become the subjects of his commands. The White family is eventually silenced by the Black Criminal and soon one by one all the family members fall flat on the floor while dancing. Their falling down flat on the floor and getting into a long sleep can be regarded as their waning power control and gradual acceptance of the over bearing power and authority of the Black criminal. The father's coming back to normal state and attempting to utter, though very faintly audible, "I was born in Kansas city in 1920. My father was the vice-president of a fertilizer company indicate his last attempt to claim his position and status as a White. The whole scene where the White father, fallen flat on the floor endeavours to claim his lost glory in the presence of the Black criminal and other Negros also symbolically depict the fall of the Whites and the rise of the Blacks.

Another major theme that the play deals with is identity crisis. The Blacks in the American land had lost their identity as humans. They were verbally, physically and psychologically abused and were treated as things. They were even refused basic needs of human beings and in order to inflict psychological pain and force them to internalize their condition as no better than inanimate things they were most often addressed as 'it'. There was a deliberate effort on the whites to keep the Black people nameless and call them as niggers. The Black people in Amiri Baraka's plays continuously fight against identity crisis and hence they are identified in his plays either through their actions or their relation with the others in the play. The Whites too in this play, quite surprisingly, are depicted as nameless people. This might be read as an artistic attempt of Amiri Baraka to hint at the subversion of roles that is depicted in the later part of the

play. The play also deals with another significant theme of power struggle. The Black Criminal who takes control on the White family wants to establish his power over the White family, sort of dream come true for him. Whereas, there are indications made by the White family that speak about their attempt to resist it, they ultimately fail.

The nonsensical language, the Father's utterance about his past in his sleep amply speaks about their attempts to give up and resist the dominance that the Black Criminal was trying to build over them. However, the involvement of the white family in the nigger dance ultimately establishes the dominance of the Black over the white, a future that the playwright tries to visualise. The play also deals, though very subtly, with the theme of despair, loss and shame on one hand and an overwhelming sense of contentment and satisfaction on accomplishing the desired objectives on the other hand. Home on the Range was written by Amiri Baraka in the late 1960s, when he had already achieved a heightened sense of Black consciousness and was almost successful in achieving a nationalistic spirit. The play through the 166 presence of the White family and the Black Criminal and later the crowd of black people depict the despair and sense of loss of control, position and respect of the White as they encounter the Black Criminal. The play also subverts the theme of assimilation.

The Afro-American literature always focused on the Black's conscious efforts to assimilate the White culture. However, in Home on the Range, Amiri Baraka interrogates the concept of assimilation as understood by the Blacks and subverts it by showing the White family trying to assimilate the Black culture in their endeavor to become a part of the Black Nigger Party and dance with them. It also symbolically indicates the end of White sophisticated culture and reign and the rise of the Blacks into power where they will be dictating on the Whites as happened in the White household. The play, Home on the Range, is a unique play of Amiri Baraka that is for the most of the part consists of dialogue that is beyond comprehension. In this play though the Black Criminal and the crowd consisting of Black people utter words that are clear and make sense the language of the White family is completely beyond comprehension. The words that they speak are meaningless and do not help in forming a sentence. Most of the time whatever they utter is monosyllabic and repetitive. Hence, the conversation that they engage into is also meaningless and leaves no clue of any kind of interpretation.

Though the words leave no clue of any kind of emotions that the White family possesses, Amiri Baraka's direction in parenthesis does the needful. The action words depicting their emotions and feelings leave sufficient clue to interpret the condition of the White family in the presence of the Black Criminal. It is only through the playwright's direction in parenthesis like (Rest of the family now up and moving concerned toward door. Are frozen when they see father and daughter under the Black criminal's gun) that the readers/audience come to know about the fear that the White family is experiencing under the gunpoint of the Black Criminal. Through the exchange of some incongruous monosyllabic sounds and words the play sets various types of tones. Home on the Range is a one act play, the action of which spans from one evening to next day early morning. However, in such a short span of time the play switches between that of authority and command to that of shock and surprise and again from that of helplessness and despair to a tone of accomplishment and satisfaction.

Amiri Baraka in Home on the Range had introduced a song and a dance that play a very significant role in reinforcing the theme of the play. Like his many other plays, song and dance has become an integral part of the play and indicates at a vital turn that is exclusive of this

particular play. Dance in Amiri Baraka's plays has a ritualistic significance. Like the play, Slaveship, dance in Home on the Range highlights the roots of African culture and its significance in the lives of the Negros. The Black Criminal who has entered the White family with the objective of looting, while taking control on the White family members, starts humming the beautiful and melodious song, "America the Beautiful", written and composed by Katherine Lee Bates.

This beautifully American patriotic song not only depicts the great beauty of America but also the spirit attached with the land. The Black Criminal, though started with it, quickly switches over to another very powerful song, "Lift Every Voice and Sing" composed 168 and sung by the Blacks. It was embraced as the Black National anthem. The song is a prayer of thanksgiving of fruitfulness and freedom. The Black Criminal probably sings this inspirational song to draw inspiration from its powerful lyric and organize his objectives of gaining prominence in White culture by overturning the power struggle. The song also embodies Afro-Americans' desire to break free from the slavery that they had were conditioned to think and internalize as encrypted on their fate. Therefore, when the Black Criminal sings this song, he not only tries to motivate himself to achieve his objective with which he has visited this place but also indicates a remarkable twist that he is about to bring. The Black criminal by insisting and almost forcing all the members of the White family to sing this Black National Anthem, actually tries to highlight on the role reversal of the Whites that he is trying to achieve.

The Whites' singing of this song can be symbolically treated as their acceptance and assimilation of the African culture; a move that actually brings their culture and power related with it towards a fading end. The Black Nigger Dance too emphasizes on the slow but subtle acceptance of the Black culture by the White family. Dance is an essential part of Afro-American culture. It signifies the inversion of the normative trend where the Blacks tried to assimilate the culture of the Whites to make some space for themselves in the society. The fact that the Head of the family and his daughter is so absorbed and possessed by the charm of the dance that they get lost dancing it for hours signify their gradual loss of power. The dance in a way is symbolic of the fall of the whites and the rise of The Blacks. Thus, the dance serves two vital functions.

First, it invites the members of the audience to act out the aggression and violence. Secondly, with its unifying force, it also celebrates the spiritual restoration of the Black criminal and the Black crowd. The final scene suggests that the primal energy of the Afro-American Black people is in the process of being reasserted. The song, 'Lift every Voice and Sing' and the Nigger dance actually help the readers to identify Amiri Baraka as a rebel writer with revolutionary aims and objectives and his play, Home on the Range as one of his revolutionary plays. Hence, the music and dance in the Nigger party can be interpreted as a form of protest as it subverts the normative notion of assimilation of American culture and celebrates Black Nationalism.

The play, Home on the Range, depicts the attitude of a Black burglar towards members of a White family. Baraka demonstrates his continuing awareness of the newest theatrical modes in this play. In this play the objectives of "the revolutionary theatre' are fully realized. There is no definite plot in the play. The playwright uses very little of moving speech and there is total absence of steady dialogue. All the theatrical elements are set towards creating a "atmosphere of feeling". The gibberish communication, the song and nigger dance party symbolize the future of the Blacks. It also symbolizes a step towards a more liberated soul and independence that the Blacks crave for. The ultimate scene with the head of the White family lying flat on the ground

trying to recollect his glorious past and the Black girl announcing the dawn of a new day is not only symbolic of the new future but also speaks a lot about the mind of the playwright, Amiri Baraka. The play through its short but evocative use of words, characters, setting and scene set the tone of a revolutionary play.

CONCLUSION

The revolutionary types of plays that Amiri Baraka gives a glimpse of the socio-cultural and political background of the Afro-American existence amongst the Whites. The play while focussing on the feelings of a Black burglar about a white family actually attempts to depict, though very subtly, the attitude of the Blacks towards the White. Through the interaction of the Black Criminal with the White, the playwright endeavours towards opening a new window to the future of the Black community.

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CHAPTER 21

A STUDY OF BADAL SIRCAR'S PLAY "PROCESSION"

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ABSTRACT:

Badal Sircar, a well-known personality in Indian theater, is noted for his original and socially important plays. "Procession" is a famous work in which he addresses issues of power relations, oppression, and resistance. We shall present a quick review of the play's storyline, socio-political backdrop, and relevance in the sphere of Indian theater in this chapter. The drama follows a group of people from many walks of life as they prepare for and take part in the parade.

KEYWORDS:

Badal Sarkar, Current Indian, Folk Theatre, Sircar Plays, Proscenium Theatre.

INTRODUCTION

The primary goals of this unit are to familiarize students with glimpses of Indian drama's origins, current Indian theatre, Badal Sircar as a notable figure in Indian theatre, his contribution to the third theatre, and Indian theatre in general. "The stage constitutes a very important chapter in the social and political history of people, and the bend of national genius cannot be fully comprehended without its study," it is well remarked. "It is not an exaggeration to say that a 'nation is known by its theatre'" [1]. On stage, drama / play depicts actual life. When characters play their roles on stage, it brings readers/audiences into their lives. We have a rich tradition of theater. It practically dates back over two thousand years. A. is a critic. According to Berriedale Keith, "Indian tradition, preserved in The Natyasastra, the oldest of the texts of the theory of drama, claims for the drama's divine origin, and a close connexion with the sacred Vedas themselves" [2].

According to popular belief, Indian theater derives from the ancient Four Vedas. The knowledge of dramatic art, according to Hindu religion, is produced by Lord Brahma, the Creator of the Universe. Lord Indra is said to have asked Lord Brahma to produce the Natya Veda. This Fifth 139 Veda draws heavily on the old Vedas. Lord Brahma delegated the responsibility of performing art to the Gods, and it was eventually passed on to Bharatmuni, the sage. Natyashastra by Bharatmuni has all theatrical components such as dialogue, storyline, topic, characters, plots, subplots, location, stage décor, language, music, and so on. Natyashastra evolved into 'Folk Theatre,' also known as the 'First Theatre,' throughout time. The Folk Theatre has its unique set of strengths and weaknesses[3].

Modern Indian drama originates mostly from current Proscenium theatre, which 'imports' a great deal from the colonisers' performative arts[4], [5]. The impact was so strong that it surpassed the conventional Indian Folk Theatre. According to critic Aparna Dharwadker, "the influence of

Western textual models produced a body of new "literary" drama and dramatic theory in several Indian languages, led to large-scale translations and adaptations of European as well as Indian canonical plays, and generated the first nationalist arguments about the cultural importance of a national theatre in India." The post-independence period saw a vast change in Indian drama as it developed rapidly in various regional languages in response to contemporary issues such as the afflicting impact of colonialism, traditional vs. modernism, the impact of industrialization, issues of independent country, and some dramatists made efforts to revive folk theatre[6], [7].

The regional language plays were well appreciated and translated into other languages, particularly English. However, the situation of Indian theatre altered during the 1960s, when prominent modern writers such as Vijay Tendulkar, Girish Karnad, Mohan Rakesh, and Badal Sircar appeared on the stage of Indian theatre. These are the dramatists who used new tactics to break away from the traditional traditions of Indian play. They included contemporary man's anxieties, worry, difficulties, and sense of meaninglessness into their plays. ", writes one critic. In terms of both thematic concerns and technical virtuosities, these playwrights have made bold innovations and fruitful experiments[8], [9].

Badal Sarkar was born on July 15, 1925, in an educated middle-class household. Sudhindra Sircar is Badal Sircar's true name. He earned his bachelor's degree in civil engineering from a reputable Bengal Engineering College in Shibur, Howrah, near Kolkata, and his master's degree in comparative literature from Jadavpur University. He began working as a town planner after finishing his Civil Engineering degree. But he never forgot his boyhood love of the theater. He afterwards became active in politics for a brief time. Disillusioned by the political stalemate, he focussed on his career as a civil engineer at Maithon, near Kolkata.

This was a period when he could devote himself to his boyhood love for theater. With the aid of his friends, Badal Sircar founded a 'Rehearsal Club' and began rehearsing the plays. However, he became aware of the scarcity of meaningful and important plays, which inspired him to develop play scripts. Another factor was Sircar's displeasure with how current Indian society was split into two classes--bourgeois and proletariat. He was determined to restore equilibrium to society, but he was unsure how to do it. Sircar thought that drama was a vital weapon for reforming society and making people aware of the need of bringing about change. He composed his plays having a certain intention / message in mind for the society. His majority of plays demonstrated his disapproval of modern authors' false realistic style.

He grudgingly agreed to 'Arts for the Sake of Art'. He completely changed his plays to fit his goal of social revolution. Sircar's unique topics and theatrical experimentation sparked a number of social movements in contemporary Indian theatre. Sircar highlighted the intrinsic desire to transform society for the better in his plays. As a result, his plays depicted the genuine truth of commoners' lives. The plays conveyed the true essence and senses of ordinary people's misery, troubles, and sufferings. The majority of his plays dealt with the sociopolitical condition in India, particularly Bengal. The National Academy of Performing Arts presented Badal Sarkar with India's highest honor in the world of theatre. "Sri Badal Sarkar receives the Sangeet Natak Academy Award for play writing for his eminence in the field of drama and his contribution to its enrichment." In 1969, he received the "Padmashree" award, India's highest national distinction for artists. Badal Sircar died on May 2011.

Badal Sircar was post-independence India's first-generation Bengali playwright. He was famous for his anti-establishment plays. Sircar began his career in the proscenium theatre, but quickly

abandoned it due to its characteristic British influence. Sircar worked as a town designer in India, England, and Nigeria. Later, he joined the theatre and rose to the rank. He gradually began directing plays and, eventually, became a writer. Many well-known reviewers praised his work and likened him to prominent current Indian playwrights such as Vijay Tendulkar, Mohan Rakesh, Girish Karnad, and others. Badal Sircar promoted a more equitable society. He was affected by a number of western authors, but he thought that influences would always exist; the key is whether one replicates them precisely or assimilates them to create something new to meet one's own requirements. Badal Sarkar never charged for the performances of his plays. He sought to increase people's consciousness to fight for a better life via his free concerts. He intended to convey an accurate image of the ordinary masses on stage, thus he created his own theatrical idea known as the "Third Theatre." He began his career composing in the proscenium theatrical style, but eventually abandoned it. Though Sircar's groundbreaking drama EbongIndrajit (Evam Indrajit, 1963) from the proscenium stage actually established him as a writer.

Other plays written for the proscenium stage by Sircar include That Other History (1965) and there is No End (1970). He did, however, explain why he was quitting the proscenium theatre. In one of the interviews, he said that he left the proscenium theatre because "when I came to the proscenium stage, I hadn't realized the strength of the theatre." I had no idea what theatre could achieve. In other words, there was already a thorough understanding of the theatre's limits. It was from that awareness that the issue of communication, space utilization, redefining the spectator-performer relationship, and the gradual realization that the distinguishing feature of theatre is that it is a live show that allows for direct communication, man-to-man communication, and thus the barriers between the two parties to the process, viz. The number of onlookers and performers should be reduced and, if feasible, eliminated.

As a writer, Badal Sircar's 'Third Theatre' solely created plays in his home language, Bangla. Almost all of his plays were later translated into other languages throughout the globe. To comprehend his enormous contribution to Indian Drama and Theatre, one must first comprehend his prolific work as a whole. Sircar began by writing a few comedies, including -Solution X (1956), Baropisima (The Elder Aunt, 1959), Sanibar (Saturday, 1959), Ram Shyam Jadu (Tom Dick Harry, 1961), Ballabhpurer Rupkatha (The Fairy Tale of Ballabhpur1963), and others. Sircar thought that his duties as a writer, director, and actor were important. "I wrote plays to perform them," he said. "I'm a theater person, that's all." His plays and daring use of theory outperformed current dramatists. Badal Sircar's unwavering devotion to the Theatre of Social Change after independence, particularly throughout the 1960s. The decade saw the emergence of art in various countries of the globe, including India.

Throughout the nation, plays in different regional languages were performed. However, Indian theater gained national recognition from one area to the next. Of course, Badal Sircar made significant contributions to Indian theater. Badal Sircar began his career writing pure Bengali comedy in the 1950s and 1960s. He rose to prominence in 1965 with his key book EbongIndrajit. Sircar's rebellious beginnings in the world of theatre were shown in the play. He never experimented just to experiment. His plays portrayed the governing elites and mass exploitation in a good light. Badal Sircar gave a specific vision, an optimistic tone for a brighter future, towards the conclusion of the play. The play's topic is a writer's hunt for a subject for his play. The play told the narrative of a man divided between his mother and his love, Manasi.

He sought inspiration from them, but he was unable to marry Manasi and was forced to marry someone he did not love. When it was initially produced, the play was a huge success, and it is now considered a landmark in Indian theatrical history. The drama emphasized the Indian educated middle-class man's uneasiness, agony, quandary, complexity, and nervousness. The play is an existentialist drama inspired by Albert Camus and Samuel Beckett's Theatre of the Absurd. The drama EbongIndrajit was notable because Badal Sircar used it to break free from the conventional, conservative, naturalist traditions that had bound the Indian Theatre. Badal Sircar abandoned modern set norms, montage of past and present, and presented fragmented sequences with linguistic experimentation. Sircar also ignored traditional theater elements such as 'unity of action,' 'unity of time,' and so on. His vast and perfectly pertinent use of poetry and caustic wit is another aspect of his play. G. is a contemporary notable Marathi dramatist and critic. P. Deshpande wrote on Badal Sircar's theatrical creativity[10], [11].

"Badal Sircar's Bangla is radically different from pre-Sircar Theatre speech in Bangla that it came close to actual speech is not its only achievement," the critic wrote, "the economy of words was unknown to several Theatre traditions in India." (Mitra). The play EbongIndrajit was an instant success on stage. The play has been translated into other languages, including Hindi, English, Marathi, Kannada, and Gujarati. The play was staged in many cities throughout India. From 1964 to 1967, Sircar authored a number of plays that cemented his reputation as a notable contemporary dramatist in Indian theatre. Sircar's plays on the topic of existentialism were BaakiItihas (The Other History), released in 1964, and Pagla Ghoda (Mad Horse), published in 1969.

The play BaakiItihas depicted the tragedy of a man who committed himself as a result of the weight of that "other history." In reality, it killed practically all humans, although no one spoke openly about it. Sircar's play emphasized the need of all humans bearing responsibility. The topic of the play Pagla Ghoda is four guys in a cemetery watching the creation of a girl who has committed suicide.

The drama traced each of their lives via recollections, demonstrating how these persons were directly or indirectly responsible for the girl's death. Sircar's plays were widely published and staged in high-profile performances. Badal Sircar became well-known, and his name became synonymous with Indian Modern Theatre. Despite his reputation and popularity, Badal Sircar was dissatisfied with the experiments he was doing in Indian theatre. This frustration was well articulated by Richard Schechner. "Badal knew that the modern Theatre of psychology, drama, spoken words, the proscenium stage, the box set, and the spectator, audience was dead," the critic remarked. Worse, it was decaying." (1972).

This comment reflected Sircar's disillusionment with modern theatre. He rejected First Theatre, also known as Folk Theatre, because of its orthodox views and strict, repetitive, boring themes. He criticized the second theatre for glorifying rural India. He also criticized Proscenium Theatre for importing European, particularly British, theatrical tendencies. Sircar refused to accept these major Indian theatres because he wanted to offer innovations that would aid to reflect contemporary man's life on Indian theatre. Badal Sircar's discontent with the First Theatre, i.e. The Indian traditional Folk Theatre, Second Theatre (Urban), and Proscenium Theatre inspired him to create his own unique theatre, which he dubbed the "Third Theatre." The traditional Theatre was remained occupied with exclusively traditional forms, whereas the second theatre was concerned with the projection of urban life, which had a small population.

As a result, Badal Sircar thought that a genuine Theatre of the People would have to move where the bulk of the population lived. As a drastic break from these well-established naturalists' theatres, the 'Badal Sircar Theatre' was seen as experimental and alternative. Sircar wanted to construct a theatre in which he could express his outrage at the colonisers' exploitation of Indians, and therefore in his 'Third Theatre,' he responded to and resisted the colonisers' language. He believed that the English language could not transmit his goals to the audience precisely as he desired. As a result, he used his native language, Bangla, in his plays. Of course, his plays were afterwards translated into English by others. These plays emphasize the meaninglessness of commoners' lives, their battle for survival, and the decline of human ideals. He aimed to make the oppressed classes aware of their exploitation by the bourgeoisie. Sircar's new Theatre provided a distinctive twist to Indian theatre. It was a theatre that drew inspiration from both the First and Second Theatres, but with his own distinct style. He staged his dramas and plays as "live performances." His scripts were performative scripts, which meant they were dynamic, multifarious, multidimensional, and multi-layered rather than rigid, limiting, and contained.

The Third Theatre was appropriate for the post-independence milieu and the developments occurring in and around India. Badal Sircar saw that the Proscenium Theatre was unable to convey all of the vibrancy of current life and therefore attempted to improve the relationships between the artists and the audience. He believed that the new theater should not present an illusion of reality, but rather reality itself. Sircar meant for the artists and the audience to share the same space and recognize one another's presence. The theatre was absolutely necessary for the artists' bodies on the one hand, and for the viewers' imagination on the other. Sircar's Third Theatre's three main characteristics were its low cost, mobility, and adaptability. Sircar never paid for his concerts; instead, at the conclusion of each one, the ensemble asked for charity and generous donations from the audience. The charity used to be the source of cash for future performance planning. Badal Sircar never utilized props or other expensive materials in his performances. His plays had an impact on the audience's inner self and emotions.

DISCUSSION

The specified play was first published in Bangla in 1972. It's called Michhilin its native language, which means "procession." Satabdi initially presented the drama on April 13, 1974, in the hamlet of Ramchandrapur. The play's peculiarity was that it lacked recognizable characters, storyline, or story thread. It was spherical and unfinished. The play was both well written and beautifully executed. It was performed in its native tongue in the majority of Bengal. People asked that the play and its performances be translated into many languages when it became so successful in such a short period of time. As a result, it was subsequently translated into 148 languages. Juloosin Marathi, Juloosin Hindi, and Procession in English were the titles of the play. The play projected a number of themes, including the consequences of colonization, their impact on Indians, particularly commoners, rising corruption, unstable governments and policies, class conflict, exploitation of the labor class, underprivileged and oppressed subalterns by leading and emerging industrialists, their increasing greed for money, and so on. Procession emphasizes disorder, meaninglessness in life, commoners' emotional, bodily, and financial anguish, and general anarchy in Indian culture and society.

The title Procession was highly fitting and relevant since it was based on the prevailing visual for Kolkata's moniker as "the city of procession." "I have always had a love-hate relationship with

Calcutta," Sircar recalled. In the early 1970s, I got the notion of creating a collage play about Calcutta. Because Calcutta is famed for its processions, Michhil looked like an acceptable name as well as a good setting for the play. So many young people and adolescents had been killed by the police in the preceding years, brutally and cruelly, secretly and openly, that the image of the man who is being killed every day was very strong in my mind, and I had a vague idea of a clownish old man, probably visualizing myself in the role". The projection of the mental abnormality (procession) is influenced, as well as how it was maintained. The drama portrayed contemporary man's desire for a true home. "Michhil has been an enormously successful play using the noisy, chaotic evocation of Calcutta's crowded streets in a theatrical setting that incorporates an audience arranged informally around the acting arena, in a fast-moving, satirical tragi-comedy of police repression, establishment hypocrisy, race riot, and personal loss of direction," wrote critics Brian Crow and Chris Banfield.

Badal Sircar previously said that he intended to stage the play even before it was written. He said, "It is one of the very few plays where I had the idea of the production even before I began writing it, particularly the procession idea. Michhil was a play with no clear storyline. It represented the journey of two people through different processions in pursuit of real procession. The drama represented rejection, resistance, protest, rights, and duties to families and society. It portrayed the futility of many processions, including those of refugees, strikes, poverty, politics, oppressed and oppressors, ideologies, joyous processions, condolences, and so on.

The character Khoka projected this difficult and unstable scenario by saying, "I'm lost in the color of the procession's flags, in the noise of the footsteps" Khoka was crossing through all phases but he was not getting his own real hope the road through to the true true home was lost. The concept of unresolved existence links is reinforced throughout the drama. The drama depicts the socio-political turmoil as well as the city of Kolkata, complete with storms and processions. The play was performed with scenes from Calcutta's streets, conversing in teashops, chats in coffee shops, and other situations in workplaces. These many processions effectively represented the meaningless life and unguided throngs looking for nothing, the exploiters abusing the downtrodden.

Badal Sircar's distinct characterization technique is that the characters are not stereotypes. They are both symbolic and representational. In the drama Procession, there are characters such as Dead Khoka, the Old Man, the Officer, and the Chorus- One, Two, Three, Four, Five (male), and Six is a girl and the spectators. When they don't have a performance on stage, they will sit among the audience, thus no admission from outside. The actors did not dress up as different roles. They acted out the parts of the characters without the costumes, make-up, and so on. To make it clear to the audience who is playing which role, the actors wore labels with the names of the characters they are portraying. To our amazement, the author did not identify any of the characters in the play. Because they represent any individual in the actual world. His characters were called One, Two, Three, Four, and so on. The characters linked hands with the audience at the conclusion of the performance, encouraging them to play their parts. In the parade, everyone, including the performers and onlookers, began singing a good song with an optimistic tone. Through the play, Sircar personally engaged and linked the audience.

Sircarfulfilled his objective of making audiences aware of his ideas and optimistic of changing the existing condition. Badal Sircar performed using his own body rather than pricey materials. He said that the human body is the most important instrument in the theater. The utilization of

human body motions, human voices as the chorus, wood branches, and bamboo sticks for music to create a totally distinct ambiance in the performance. Sircar disregarded the standard naturalistic theatre's performing style. He saw that the realistic theater replicates and applies, in short, it's all a ruse. This was referred to as 'acting'. However, the actors in his plays came down, got near, and seemed as the human beings that they were, to the human beings that the audience were. The characters in his play were no longer fictitious. The performer was required to put on his or her own mask and be himself or herself. Because the Third Theatre focused on human presence, other dramatic aspects and needs were obsolete. Lighting was kept to a minimum, makeup was natural, and props were deleted, resulting in a low-cost production. Of course, all of these advances in performance did not arrive at Satabdi-the performing house-all at once. Sircar thought that if he continued to experiment with theatre, they would be able to eliminate the expensive and heavy objects associated with theatre. As a result, a versatile, portable, and low-cost theater is rapidly emerging.

The play has several themes but no tale aspect or storyline. The drama showed the debilitating impacts on post-independence India's sectarian riots, conflict between political parties, oppressor and oppressed, partition's impact, unemployment, and so on. These were the play's main topics. Badal Sarkar beautifully emphasized the current burning sensitive topics such as strikes, loss of spirituality, growing hunger for material elements, family breakdown, poverty, and many more. The drama, on the other hand, concludes on a positive note. Procession is firmly founded in sociopolitical anarchic resistance and its critique of current practices.

The drama opened with the Chorus, which consisted of five men - One, Two, Three, Four, Five, and Six - on stage discussing the murder, assassination, abduction, and disappearance. When the play begins, we can hear the Chorus talking about power (current). 'One' informs 'Two' of the power outage. They spoke about load shedding. Everyday gloom has descended over the neighborhood. 'Five' advised others to keep their hands in their pockets. A piercing death cry is heard by the chorus. Chorus brought up the yelling here. They discussed murder with one another. The hunt for a 'torch'. One: Is there anybody with a torch? Is it a torch? Two: who in the city would carry a torch? The drama depicted a little child named Khoka who was slain on the highways every day, as well as an elderly man who became disoriented. Protest for revolutions, social-spiritual procession, festival procession, funeral procession, political procession, flood relief procession, military procession, unemployability procession, operation procession, unemployability march, and so on. Both the Khoka and the elderly man are looking for their true home. They looked for their house but couldn't locate the route. The young guy in quest of his home followed the parade blindly, hoping to find his own house. Nobody knew anything about their investigation. They just kept going and walking.

They are futilely following many processions in the hope that one of them would take them to their true home. Khoka was lost, murdered, and people were abducted. He worked hard to find his house. He expected to discover the road going to his new house, but he found himself back in the same spot, frustrated. Khoka symbolizes all those who died, just as the small children of Bengali parents during the riots. Khokamet the Old Man, who himself had lost his path attempting to locate his house searching the correct procession with hope because he felt, "if you're lost you can get search if you can search then you can find young Khoka believes on the old Man's opinion and tries to search for the new home." The drama seldom focused on city dwellers. It was favorably received by the underprivileged communities. The play was staged in many locations. Procession is popular and important because it provides a realistic impression of

processions. It has a strong connection with the audience since the play actively incorporates the audience in the performance. The drama march concludes with the actors joining hands, urging the audience to join the march and hope for a brighter future amid the bleak present. The drama emotionally interacts with the audience and provides hope for a brighter future. Badal Sircar's plays were never marketed or promoted. Satabdi was created in 1967, and the majority of the plays were produced under Sircar's direction as director, although his productions are still mostly overlooked by theatre intellectuals. The playwright has properly portrayed significant subjects such as suicide, execution, the dead or gone, regularly appearing and describing the challenges in surviving.

Badal Sircar's plays were a response to the proscenium theatre and the first (urban) as it is full of artificiality, and as a result, he considered that theatre in urban centers is an elitist minority. He often criticized the theatre of romanticizing rural landscapes. And then there's the second (folk) theater. He directed the majority of his plays. As a result, he was highly familiar with the kind of performances. He also directs the play procession. When it was played, it challenged the audience's imagination. Badal Sircar, the writer, director, and actor, believed that his plays should be watched by all members of the audience, regardless of their financial circumstances. He did not make his plays available for purchase.

Sircar wished to raise public awareness of his views. His primary concern was for the general public, impoverished people, who made up the majority of India's population. The cutthroat rivalry was brought about by technical advances throughout the period. Due to the exorbitant expense of theatrical tickets, the general public began to favor cinema. As a result, film became a dominating medium for reaching out to the public with all of its sumptuous riches. In such conditions, Badal Sircar considered topics such as props, sophisticated lighting, costly clothes, stage decorating, and stars, among others. It was an expensive affair that was tough to handle with my little salary. He was determined to provide something authentic that film could not, which is the notion of a "live show." For a noble purpose, he rejected all of them and founded his own Muktmanch for everybody. Sircar was certain that there had to be a direct link between what was occurring on stage and the emotions of the audience. In the Third Theatre, Badal Sircar modified the setting of his plays.

He considered that the construction of the proscenium theatre was incorrect. He said that all of the fans on one side pushed the final row back, affecting the last rows' understanding of the performance. As a result, in order to remedy this problem, he placed spectators on both sides of the theatre. He raised the stage performers to the level of the audience. It made it simple for artists to gain rapid response from the audience. Sircar's plays were heavily influenced by both audience and actor feedback. He was adamant on creating direct communication between both sides. In his plays, there were three sorts of communication: performer to performer, performer to spectator, and spectator to spectator. Badal Sircar bridged the gap between the two and was intimately involved with the drama unfolding on the stage. By incorporating highly unique ideas in his Third play, Badal Sircar brought every part of the play to life. The unique characteristic of this theater was that it was inexpensive for viewers. Anyone may see the plays that were staged in this theatre. By putting the 'live event' on stage, Badal Sircar demonstrated that "theatre is a human event, cinema is not." The drama Procession was played all throughout India at no cost to the public. The play was performed on the stage in front of an audience. During the 1970s, Badal Sircar's enterprise attracted a large number of young people. Sircar attempted to convey genuine realities onto the Indian stage. It was a time of great social and political turmoil in India. The

established tendencies were identified. During this time, new ideas were being developed. This tiny ensemble, managed by Badal Sircar, avoids proscenium performances. They pioneered the Anganmanch idea. The plays were staged in the anganmanch (houseyard). As a result, there is no demand for certain theatrical sites. Badal Sircar and his colleagues attempted to make theatre accessible to the general populace.

CONCLUSION

To summarize, Badal Sircar's plays were written by, for, and for the people. Sircar was a great believer in the power of theater to effect social change, stating, and "Let us be clear that theatre alone will not bring about social change, but it can be one of the tools in the movement He made a significant contribution to the dynamic development in Indian theater as well as current culture. Critics, on the other hand, assign both bad and good thoughts to him. For example, well-known novelist and filmmaker Sudhanwa Deshpande said, "Badal Sircar is cynical of political processes and has a slightly romantic notion of the villager's." Sircar's 'Third Theatre' accurately represented a modern youthful generation that seemed to be lost, as well as the complexity of current Indian culture. It enabled direct connection with the audience. The 'Badal Sircar Theatre' was a direct response to the dominating forms of Indian First, Second, and Proscenium Theatre. Of course, we can't dispute that Sircar drew much from Folk Theatre, including Jatra, Tamasha, and Nautanki, although in modified versions. Sircar actually revived these forms of traditional theatres and contributed rigorously to Indian Modern Drama and Theatre with his 'Third Theatre.'

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CHAPTER 22

STRUCTURE OF THE PLOT IN ENGLISH LITERATURE

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ABSTRACT:

In English literature, plot structure usually follows a traditional narrative framework that includes various elements such as introduction, rising action, climax, falling action, and resolution. These elements work together to create a cohesive and compelling story. However, it is important to note that different works of literature may deviate from this structure or use alternative narrative techniques for their particular purposes.

KEYWORDS:

Chronological Sequence, Cause Effect, Nonlinear Narrative, Interactive Narration, Sad Force, Three Act.

INTRODUCTION

The plot is the series of events in a literary work, film, or other narrative in which one occurrence impacts the next via the concept of cause and effect. A plot's causal events may be conceived of as a succession of occurrences connected by the connector "and so." Plots may range from basic as in a traditional ballad to intricate interconnected frameworks, with each component referred to as a subplot or imbroglio (Figure.1).Plot is similar in meaning to the term storyline. According to American science fiction writer Ansen Dibell the term plot can also serve as a verb, referring to either the writer's crafting of a plot devising and ordering story events or a character's planning of future actions in the story.However, in common parlance (for example, "movie plot"), the word plot might refer to a narrative summary or tale synopsis rather than a precise cause-and-effect sequence[1].

E. In the early twentieth century, English author E. M. Forster defined plot as the cause-and-effect link between tale events. According to Forster, "The king died, and then the queen died, is a story, while the king died, and then the queen died of grief, is a plot."Teri Shaffer Yamada, Ph.D., of CSULB, agrees that a plot does not include memorable scenes within a story that do not relate directly to other events but only "major events that move the action in a narrative." For example, in the 1997 film Titanic, when Rose climbs on the railing at the front of the ship and spreads her hands as if she's flying, this scene is memorable but does not directly influence other events, so it may not be considered as part of the plot. Another notable sequence that is not part of the storyline happens when Han Solo is locked in carbonite in the 1980 blockbuster The Empire Strikes Back.

The first occurrence is causally tied to the third, but the second, although descriptive, has no direct influence on the result. As a consequence, Ansen Dibell describes the plot as the first event

"and so" the final event, whereas the tale may be explained by all three events in order.According to Steve Alcorn, a fiction-writing tutor, the primary story components of the 1939 film The Wizard of Oz are simple to discover and include A tornado grabs a home and hurls it towards a witch.A young lady encounters some unusual traveling companions.A magician sends them on an assignment.They use a pail of water to melt a witch.Dramatic structure is the idea that governs how the tale is divided and conceived upon. This varies depending on ethnicity, geography, and historical period. This is applicable to novels, plays, and films. Aristotle, Horace, Aelius Donatus, Gustav Freytag, Kenneth Thorpe Rowe, Lajos Egri, Syd Field, and others have all addressed tale form. Some tale frameworks, such as Ta'zieh, are so ancient that the creator cannot be located.

The story framework is often turned into a treatment in order to sell a screenplay. This varies depending on location, but the three-act format is often employed throughout Europe and the European Diaspora. The set-up, confrontation, and resolution are the components of this framework (Figure.1). Acts are linked by two plot points or turning points, with the first connecting Act I to Act II and the second connecting Act II to Act III. The three-act structure was invented by American screenwriter Syd Field, who described plot structure in this tripartite way for film analysis.In addition, in order to market a book in the United States, United Kingdom, Canada, New Zealand, and Australia, the story structure is often divided into a summary. Again, the story structure may differ depending on the genre or drama form employed.

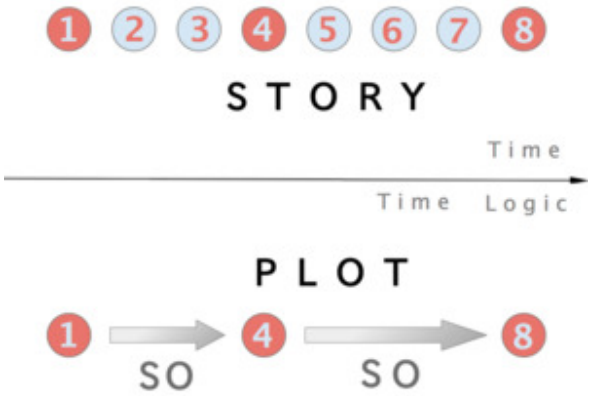

Figure 1: Plot structure: Diagram showing the overview of the plot of the story in English literature (Wikipedia).

Aristotle, the Greek philosopher, proposed in his Poetics, a theory regarding tragedies, that the play should replicate a single entire action. "A whole is what has a beginning, middle, and end" (1450b27). He divided the play into two acts: complexity and denouement. He based his reasoning on Sophocles.Two types of scenes are of special interest: the reversal, which throws the action in a new direction, and the recognition, meaning the protagonist has an important revelation. Reversals should happen as a necessary and probable cause of what happened before, which implies that turning points need to be properly set up. He ranked the order of importance of the play to be: Chorus, Events, Diction, Character, and Spectacle. And that all plays should be able to be performed from memory, long and easy to understand [2].

He was against character-centric plots stating "The Unity of a Plot does not consist, as some suppose, in its having one man as its subject." He was against episodic plots. He held that

discovery should be the high point of the play and that the action should teach a moral that is reenforced by pity, fear and suffering. The spectacle, not the characters themselves would give rise to the emotions. The stage should also be split into “Prologue, Episode, Exode, and a choral portion, distinguished into Parode and Stasimon. Unlike later, he believed that the morality of the play was important to its success. Contrary to common opinion, he did not devise the three-act structure.The German playwright and author Gustav Freytag published Die Technik des Dramas, a definitive study of the five-act theatrical structure, in which he drew down what has come to be known as Freytag's pyramid. The storyline of a tale is divided into five sections according to Freytag's pyramid.

Catastrophe, resolution, or revelation or "rising and sinking" Freytag is unconcerned about who of the fighting sides justice would favor; in both factions, good and evil, might and frailty coexist.After then, a drama is separated into five acts, which some refer to as a dramatic arc: exposition, rising action, climax, falling action, and disaster. Freytag adds three moments or crises to the five parts: the exhilarating force, the sad force, and the force of the ultimate tension. The thrilling force propels the growing action, the sad force propels the descending action, and the last tension propels the tragedy. Freytag believes that the exhilarating force is required, but that the sad force and the ultimate suspense are optional. They form the eight constituent components of the play.In establishing his case, he seeks to retcon much of the Greeks and Shakespeare by forming ideas about what they meant but did not express.He advocated for tension caused by conflicting emotions, but not for conflict. He also stated that character comes first in plays. He also laid the framework for what would later be known as the inciting event[3].

Overall, Freytag believed that the focus of a play is emotionality, and that the greatest method to acquire that emotionality is to juxtapose conflicting feelings. Unlike Aristotle, he lay part of the groundwork for centering the hero. He is often credited with putting conflict at the core of his plays, although he actively opposes ongoing war.The setting is established in a certain location and time, the tone is established, and characters are introduced. A background may be mentioned. Exposition may be delivered by conversation, flashbacks, character asides, background data, in-universe media, or the narrator providing a backstory.A thrilling force emerges soon after the exposition (introduction), escalating the increasing action in one or more phases toward the point of maximum interest. These occurrences are usually the most essential sections of the tale since they lead up the climax and, finally, the acceptable ending of the story itself.

The climax is the moment at which the protagonist's destiny is altered. If things were going well for the protagonist, the plot will turn against them, often revealing the protagonist's hidden weaknesses. If the story is a comedy, things will go from bad to good for the protagonist, often requiring the protagonist to draw on hidden inner strengths.A climactic storyline is one that has an exciting finale. An unsatisfactory scenario is referred to as anticlimactic.Return or Fall During the Return, the counter-party's hatred hammers on the hero's spirit. Freytag establishes two principles for this stage: the number of characters should be kept to a minimum, and the number of situations in which the hero falls should be less than in the rising phase. Although the disaster must be anticipated so that it does not look as a non sequitur, there may be a chance of relief for the doomed hero if the ultimate conclusion is uncertain.

The catastrophe is the point at which the hero meets his logical demise. Freytag cautions the writer not to spare the hero's life. More broadly, the denouement has been recognized in English

since 1705 as the end consequence of a work's major narrative. It includes everything from the conclusion of the descending action until the last scene of the play or story. Conflicts are resolved, restoring normalcy to the characters and providing the reader with a feeling of catharsis, or release of tension and anxiety. The French term dénouement is derived from the phrase dénouer, "to untie," from nodus, Latin for "knot," and refers to the unraveling or untying of the complexity of a story.

A plot device is a mechanism used to advance the storyline of a novel. It is often used to drive people, generate urgency, or settle a problem. This might be contrasted with using dramatic technique to move a tale along; that is, by having things happen because people behave for well-developed reasons. A story device would be when the cavalry arrives at the last minute and saves the day in a conflict. In contrast, a dramatic tactic might be an antagonistic character who has been battling with himself and saves the day due to a change of heart.

A plot outline is a prose tale that may be transformed into a screenplay. Because of its length, it is often referred to as a "one page" document. The roughs are a stage in the production of a comic book when the plot has been broken down very loosely in a method akin to storyboarding in film development. This stage is often known as layouts or storyboarding. This stage is known as the nemu (pronounced like the English word "name"). The roughs are rapid drawings that are put inside the framework of a recommended page layout. Roughs' primary aim are to:serve as a foundation for the following stage of development, the "pencil" stage, in which detailed drawings are created in a more refined arrangement, which will then serve as the foundation for the inked drawings[4].

A plot outline in fiction writing is a set of scenarios. Scenes include events, characters, and settings. As a result, the plot depicts the cause and consequence of these events. The story outline is a preliminary sketch of the scenes' cause and effect to set out a "solid backbone and structure" to demonstrate why and how things transpired as they did.A plot summary is a quick statement of what occurs in a work of literature. A plot summary should include the author and title of the book, and it should be no more than a paragraph lengthy while describing the important aspects of the story. A-Plot is a word used in film and television to describe the storyline that drives the drama. This does not necessarily imply that it is the most significant, but rather that it is the one that drives the majority of the activity.

DISCUSSION

Narrative structure is concerned with tale and plot: the substance of a story and the manner in which it is told. The term "story" refers to the dramatic action as it is narrated in chronological sequence. The plot describes how the tale is told. The story is about figuring out the important conflicts, main characters, place, and events. Plot is concerned with how and when the major conflicts are introduced and resolved. The first act begins with setup, which introduces all of the main characters and their basic situations, as well as the setting, and contains the primary level of characterization for both exploring the characters' backgrounds and personalities, their relationships, and the dynamics of the world they live [5].

Later in the first act, the protagonist is involved in a dramatic occurrence known as the inciting incident or catalyst. His or her earliest efforts to cope with this occurrence lead to the first narrative point, when the first act concludes with a dramatic question, such as "Will X disable the bomb?" or "Will Y get the girl?"This form considers the second act, or confrontation, to

comprise the majority of the plot. This is the section of the novel when the characters' conflict especially between the protagonist and antagonist is most explored, as well as any changes in values and personality that one or more characters may go through (known as character development, or a character arc. This leads to the second narrative point, at which moment the second act concludes and the protagonist returns to his or her normal life.

The third act, or resolution, is when the story's dilemma erupts, compelling the characters to face it and bringing all of the story's aspects together, culminating to the climax, the answer to the dramatic question, and the end of the struggle.Kishtenketsu is broken into four pieces, each of which has been defined and utilized differently in the three cultures where the form is most usually encountered. The first portion is typically seen as an introduction of sorts across all three readings, but in different ways by each. The second may refer to the progression or start of an activity linked to self-realization. The third segment revolves around a pivot point, a shift in direction, a reversal, or a twist. The fourth and last component is concerned with a result or conclusion, a result of something, or a 'coming to completion'[6].

The concept of narrative structure was first described in ancient times by Greek philosophers (such as Aristotle and Plato), but it gained renewed popularity as a critical concept in the mid-to-late twentieth century, when structuralism literary theorists such as Roland Barthes, Vladimir Propp, Joseph Campbell, and Northrop Frye attempted to argue that all human narratives share certain universal, deep structural elements. When poststructuralists like Michel Foucault and Jacques.Derrida contended that such universally shared, deep structures were logically impossible, this argument went out of favor.Northrop Frye's Anatomy of Criticism has significant discussion of what he refers to as spring, summer, autumn, and winter myths. Spring myths are comedies, or tales that finish happily after a difficult event. Twelfth Night by Shakespeare is one such narrative.Summer myths, like Dante's Paradiso, are utopian illusions.Fall myths are tragedies that move from excellent to disastrous conditions. Consider Hamlet, Othello, and King Lear, as well as the film Legends of the fall.Winter myths, such as George Orwell's 1984, Aldous Huxley's Brave New World, and Ayn Rand's novella Anthem, are dystopias.A U-shaped structure, or a tale that starts in equilibrium, falls to calamity, and then ascends to a new stable position. This is how a comedy takes form.

A tale with an inverted U-shape structure, in which the protagonist climbs to popularity and then falls from grace. This is how tragedy seems.The four primary types of narrative are linear narrative, nonlinear narrative, interactive narration, and interactive narrative.The most prevalent kind of narration is linear storytelling, in which events are generally shown in chronological sequence, describing the events in the order in which they happened.Nonlinear narrative, also known as fragmented narrative or disrupted narrative, is a storytelling method in which events are shown out of chronological sequence or in other ways that do not follow the straight causality pattern.The term "interactive narration" refers to a work in which the linear narrative is driven by the user's input rather than affected by it[7].

Interactive narrative is a kind of fiction in which users may make choices that change the story (for example, by resulting in alternate plots or endings) by their actions.Flashbacks, which are sometimes mistaken with genuine tales, are not sequential, although the notion is. Orson Welles' Citizen Kane is an example. Although some films seem to begin (very briefly) with the conclusion, flashback movies almost always return to the beginning of the tale and continue linearly from there. Usually, the film will continue beyond the purported "ending" displayed at

the opening.Cinema can only offer the illusion via fractured storytelling, as shown in the 1994 film Pulp Fiction. The film is nominally three short tales, but upon closer examination, they are really three pieces of one story with the chronology broken up; Quentin Tarantino creates the narrative without using traditional "flashback" tactics.Alain Resnais's 1993 French film Smoking/No Smoking is an even more ambitious effort at creating a film based on non-linear storytelling. The narrative incorporates parallel developments that speculate on what may have occurred if the protagonists had made other decisions.

Some books, in addition to films, portray their story in a non-linear form. In her 2019 book Meander, Spiral, Explode: Design and Pattern in Narrative, creative writing professor Jane Alison outlines nonlinear narrative "patterns" including spirals, waves, and meanders. The chapters in Chitra Banerjee Divakaruni's book Before We Visit the Goddess are organized in a manner that satisfies specific literary strategies rather than in a straight order of events. This gives the novel's protagonists a credible life history while yet applying the tactics that make a tale engaging.There is only one story in works of interactive narration, but the method of distribution forces the user to actively work to get the next piece of the narrative, or to piece together the pieces of the narrative that they have in order to build a cohesive narrative.Some current video games use this storytelling style. Before the story may continue, the player must achieve a goal, perform a task, solve a puzzle, or complete a level[8].

An interactive story has a branching structure in which a single beginning point may lead to many developments and conclusions. The premise behind all such games is that the player chooses choices that progress the tale at each stage, leading to a new set of options. In order to write a non-linear story or conversation, you must imagine an infinite number of parallel tales.In a gamebook, readers are directed to a certain page based on the option they desire to make in order to continue the tale. Typically, an action will be chosen above discussion. For example, if the hero hears a disturbance in another room, he must decide whether to open the door and investigate, flee, or ask for assistance. This kind of interactive narrative experience is achievable with video games and books, but less so with other types of entertainment. Improvisational theatre is equally open-ended, but cannot be described as created.

A simple graphic narrative, such as one found in comic books, has four stages: an introduction of the characters and a description of the situation, the introduction of a problem, an unexpected opportunity, or another complication into the situation, a resolution in the form of a partial or complete response to the problem by one or more of the characters, and the denouement, the aftermath of the response that reveals the success, partial success, non-success, or uncertain success of the response. This fourth stage of the story may also describe how the initial circumstance has evolved as a result of what happened in the Complication and Resolution phases [1], [9]. The four steps occur sequentially in a simple story. That is, the telling or presenting sequence follows the chronology of the told. The sequence of conveying a more complicated tale may differ. For example, such a tale may begin with the Denouement and then flashback to the Situation, Complication, and Resolution. However, this is not the case with a straightforward story.

CONCLUSION

It is important to note that not all stories follow a linear plot structure, and some works of literature may use non-linear or experimental narrative techniques. These alternative structures may include flashbacks, multiple points of view, fragmented narratives, or other unusual

approaches to storytelling. Plot structure in English literature is a framework that allows writers to effectively organize and present their stories, but it is also subject to artistic interpretation and experimentation.

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CHAPTER 23

ORIGIN OF THE SHORT STORY IN ENGLISH LITERATURE

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ABSTRACT:

Short-form storytelling has its roots in ancient traditions, mythology, folklore, and fables found in communities across the globe. Some of these tales were written down, but the majority were handed down orally.Early instances of short tales were published independently between 1790 and 1810, but the first real collections of short stories emerged in numerous nations between 1810 and 1830.The early Greeks made significant contributions to the breadth and art of short narrative. The moralizing animal fable was a frequent genre in Greece, as it was in India; many of these stories were collected as Aesop's fables, the oldest known collection of which dates from the 4th century bce.

KEYWORDS:

Contemporary Short, Short Story, Short Fiction, Story Authors. Short Narrative.

INTRODUCTION

A short story, sometimes known as a nouvelle, is a kind of prose fiction that can be read in a single sitting and concentrates on a single occurrence or sequence of related episodes with the goal of creating a particular impression or emotion. The short story is one of the earliest forms of writing, having existed in numerous ancient civilizations across the globe as legends, mythological stories, folk tales, fairy tales, tall tales, fables, and anecdotes. The contemporary short narrative emerged in the early nineteenth century. The short narrative is an art form in and of itself. Short tales, like novels, employ narrative, resonance, and other dynamic elements, although to a smaller extent. While the short story differs significantly from the book or novella/short novel, writers often use a similar set of literary approaches. The short tale is sometimes considered a genre[1].

Determining what constitutes a short tale has long been a source of contention. A typical definition of a short narrative is one that can be read in one sitting, a point emphasized most memorably by Edgar Allan Poe in his essay "The Philosophy of Composition" (1846). The objective of the short tale, according to H.G. Wells, is "the jolly art, of making something very bright and moving; it may be horrible or pathetic or funny or profoundly illuminating, having only this essential, that it should take from fifteen to fifty minutes to read aloud." A short tale is character-driven, according to William Faulkner, and a writer's task is to "...trot along behind him with a paper and pencil, trying to keep up long enough to put down what he says and does."

Some writers think that a short narrative must follow a certain format. The short narrative, according to Somerset Maugham, "must have a definite design, which includes a point of

departure, a climax, and a point of test; in other words, it must have a plot." Hugh Walpole agreed, saying, "A story should be a story; a record of things happening full of incidents, swift movements, unexpected development, leading through suspense to a climax and a satisfying denouement [2]."

Anton Chekov, who believed that a tale should not have a beginning or an end, disagreed with this concept of the short story as a completed work of art. It should just be a "slice of life" presented in a tempting manner. Chekov does not conclude his tales, instead leaving the readers to form their own conclusions. A short tale is described as "a brief prose narrative with an intense episodic or anecdotal effect" by Sukumar Azhikode. Flannery O'Connor underlined the need of understanding what the term short means. Writers of short stories may identify their works as creative and personal expressions of the genre. They may also try to avoid categorization based on genre and fixed formation.

The phrase "short story" gained its current meaning in the 1880s, having previously referred to children's fables. From the early to mid-twentieth century, the short story experienced much experimentation, complicating efforts to offer a complete description. Longer tales that aren't novels are occasionally dubbed "novellas" or "novette" and, like short stories, may be gathered into more marketable "collections" of previously unpublished or published, but elsewhere works. Authors who do not have the time or money to produce a novella or book opt to write short tales instead, striking out a contract with a prominent website or magazine to benefit from their publication. The contemporary short story is similar to songs, plays, novels, and essays across the globe, while consideration of it as a significant literary genre remains limited. Short tales normally range in length from 1,000 to 4,000 words; however, some exceed 15,000 words and are still classified as short stories. "Short stories" or "flash fiction" are terms used to describe works of less than 1,000 words [3].

There is no predetermined length for short tales. There is no recognized distinction between an anecdote, a short tale, and a book in terms of word count. Rather, the rhetorical and practical environment in which a certain tale is created and examined determines the form's boundaries, thus what makes a short story may change among genres, nations, periods, and commentators. The main structure of the short story, like the novel, reflects the needs of the available markets for publication, and the growth of the form seems to be intimately related to the evolution of the publishing business and the submission rules of its component houses. The Science Fiction and Fantasy Writers of America define short story length in the Nebula Awards for science fiction entry rules as having less than 7,500 words as a point of reference for the genre writer.

Short tales may be traced back to oral storytelling traditions that gave birth to epics like the Ramayana, Mahabharata, and Homer's Iliad and Odyssey. Oral traditions were sometimes delivered in rhyming or rhythmic poetry, with recurrent portions or, in the case of Homer, Homeric epithets. Such stylistic techniques were often used as mnemonics to aid in the story's recollection, recital, and adaption. Short poetry parts may concentrate on specific storylines that may be told in one sitting. Only through recounting numerous such pieces will the broader arc of the story emerge[4].

The short narrative has existed "since the most ancient times as the parable, the adventure-story of men, gods, and demons, the account of daily events, the joke," according to Azhikode. Almost all languages have had versions of short stories and tales from their origin. The short tale, which emerged in the 17th century from oral storytelling traditions, has come to cover a body of work

that defies simple categorization. "The short story as a carefully crafted literary form is of modern origin," Azhikode stated. The anecdote, another ancient kind of short fiction, was popular throughout the Roman Empire. Anecdotes served as a kind of parable, a small realistic story that embodied a message. Many surviving Roman stories were compiled as the Gesta Romanorum in the 13th or 14th centuries. With the publishing of Sir Roger de Coverley's fictitious anecdotal letters, anecdotes remained popular across Europe far into the 18th century.

The oral story-telling tradition in Europe started to take written form in the early 14th century, most notably with Geoffrey Chaucer's Canterbury Tales and Giovanni Boccaccio's Decameron. Both of these collections are made up of various short tales that vary from farce or hilarious anecdotes to well-crafted literary fiction, placed inside a broader narrative framework (a frame story), but not all authors used the frame-tale approach. At the close of the 16th century, the darkly sad "novella" of Matteo Bandello was among the most popular short tales in Europe, particularly in French translation.

In the mid-seventeenth century, writers such as Madame de Lafayette developed a sophisticated short novel, the "nouvelle." Traditional fairy tales started to be published in the late 17th century, with Charles Perrault publishing one of the most renowned collections. The Thousand and One Nights (or Arabian Nights) (from 1704; another version came in 1710-12) is the earliest modern translation of Antoine Galland's 1001 Arabian Nights, a repository of Middle Eastern folk and fairy stories. His translation had a huge impact on the 18th-century European short tales of Voltaire, Diderot, and others[5].

There is a rich tradition of old folktales in India, as well as a gathered corpus of short fiction that formed the sensibility of contemporary Indian short fiction. Panchatantra, Hitopadesha, and Kathasaritsagara are three well-known Sanskrit collections of stories, folktales, fairy tales, and fables. The Jataka Tales, originally written in Pali, are a collection of stories about Lord Gautama Buddha's former lives. The frame tale, also known as the frame narrative or story inside a story, is a literary style that is said to have originated in ancient Indian works such as the Panchatantra. The advancement of printing technology and the production of periodicals were among the elements that contributed to the growing relevance of short tale publications. Rudyard Kipling (United Kingdom), Anton Chekhov (Russia), Guy de Maupassant (France), Manuel Gutiérrez Nájera (Mexico), and Rubén Daro (Nicaragua) were among those who pioneered the genre's norms in the Western canon.

Early instances of short tales were published independently between 1790 and 1810, but the first real collections of short stories emerged in numerous nations between 1810 and 1830. The earliest short stories published in the United Kingdom were gothic tales such as Richard Cumberland's "remarkable narrative" "The Poisoner of Montremos" (1791). During this period, novelists such as Sir Walter Scott and Charles Dickens published important short tales. Germany quickly followed the United Kingdom's lead by publishing short tales; Heinrich von Kleist published the first collection of short stories in 1810 and 1811. Edgar Allan Poe was a cosmopolitan writer who became one of the first American short tale authors. His compact style, dubbed the "single effect," had a significant impact on the development of the contemporary short tale[6].

DISCUSSION

Periodicals such as The Strand Magazine and Story-Teller helped to popularize the short story in the United Kingdom. Several writers published short tales based on satire and comedy during this time period. Hector Hugh Munro (1870-1916), widely known by his pen name Saki, was one such novelist who created satirical short tales set in Edwardian England. In 1917, P.G. Wodehouse released his first collection of funny tales about the servant, Jeeves. Detective tales and thrillers were other popular genres of short fiction in England throughout the early to mid 1900s. Authors such as G.K. Chesterton, Agatha Christie, and Dorothy L. Sayers wrote several of these detective novels. Between 1929 and 1954, Graham Greene authored his collection of short tales, Twenty-One tales. Many of these short tales fall under the thriller, suspense, or even horror categories. During this period, the European short story movement was not limited to England. In 1914, James Joyce's short tale book Dubliners was released in Ireland. These tales, written in a more approachable form than his later works, are based on careful study of his native city's population.

Several high-profile American publications, including The Atlantic Monthly, Harper's Magazine, The New Yorker, Scribner's, The Saturday Evening Post, Esquire, and The Bookman, featured short tales in each issue throughout the first half of the twentieth century. F. Scott Fitzgerald often resorted to short-story writing to pay his various debts since the demand for exceptional short stories was so high and the money so good. Flappers and Philosophers, his debut collection, was published in book form in 1920. Ernest Hemingway's compact writing style was ideal for short stories. Hemingway's writing, influenced by the short stories of Stephen Crane and Jack London, "marks a new phase in the history of the short story." Blanche Colton Williams' "groundbreaking work on structure and analysis of the short story" and the publication of A Handbook on Short Story Writing (1917), described as "the first practical aid to growing young writers that was put on the market in this country," helped to establish the short story as an academic discipline [7]. □

Horacio Quiroga became one of the most prominent short story authors in the Spanish language in Uruguay. He had a tremendous aptitude in employing the supernatural and the odd to portray the battle of man and animal to exist, with an obvious influence from Edgar Allan Poe. He was also very skilled at depicting mental illness and hallucinogenic states. Saadat Hasan Manto, the maestro of the Urdu short tale, is venerated in India for his extraordinary profundity, irony, and sardonic wit. Manto, the author of about 250 short stories, radio plays, essays, reminiscences, and a book, is well-known for his investigations of violence, racism, prejudice, and the links between reason and unreason. Manto's paintings, which combine realism with surrealism and sarcasm, are artistic classics that continue to provide significant insight into the essence of human grief, brutality, and catastrophe. Another well-known Urdu writer is Ismat Chughtai, whose 1942 short tale "Lihaaf" (The Quilt), about a lesbian relationship between an upper-class Muslim lady and her maidservant, sparked outrage.

Following WWII, the aesthetic spectrum and quantity of short story authors expanded substantially. The New Yorker would go on to have a significant effect as a weekly short story magazine for more than a half-century, thanks in part to regular contributions from John O'Hara. Shirley Jackson's tale "The Lottery" (1948) generated the magazine's biggest reaction to that point in its history. During the 1940s, other regular writers were John Steinbeck, Jean Stafford,

Eudora Welty, and John Cheever, best known for his novel "The Swimmer" (1964), which wonderfully blends realism with surrealism[8].

Many other American short story authors had a significant impact on the growing form of the short story. J.D. Salinger's Nine Stories (1953), for example, experimented with point of view and voice, but Flannery O'Connor's well-known story, "A Good Man is Hard to Find" (1955), revitalized the Southern Gothic style. Cultural and social identity were important themes in many 1960s short fiction. Philip Roth and Grace Paley established unique Jewish-American voices. Tillie Olsen's "I Stand Here Ironing" (1961) had a very feminist stance. Going to Meet the Man (1965), a collection by James Baldwin, contained tales of African-American life. Ray Bradbury created a type of science fiction tales with a lyrical twist, which was a huge hit. In the 1960s and 1970s, Stephen King wrote several science fiction short tales in men's magazines. King is fascinated by the spooky and macabre. In the 1970s, Donald Barthelme and John Barth created works that exemplified the emergence of the postmodern short story. While traditionalism continued to have an impact on the form of the short story, minimalism gained traction in the 1980s, most notably via the work of Raymond Carver and Ann Beattie. Lydia Davis's distinctive and laconic style, like Carver's, helped bring in a "extreme minimalist aesthetic" and broaden the scope of the short story.

Jorge Luis Borges, an Argentine writer, is a well-known author of short tales in Spanish. "The Library of Babel" (1941) and "The Aleph" (1945) deal with challenging topics such as infinity. Borges rose to prominence in the United States with the publication of "The Garden of Forking Paths" in the August 1948 edition of Ellery Queen's Mystery Magazine. Adolfo Bioy Casares and Julio Cortázar, two of the most emblematic authors of the Magical realism genre, are also well-known Argentine short story writers. Other notable magical realism short story authors from the Hispanic world include Nobel Prize novelist Gabriel Garcia Marquez and Uruguayan writer Juan Carlos Onetti. Joo Antonio earned a reputation for himself in Brazil by writing about poverty and the favelas. Rubem Fonseca was in charge of the detective literature there. In the book Sagarana, Joo Guimares Rosa produced short stories in a complicated, experimental language based on oral tradition tales. The bimonthly journal Desh (first published in 1933) had an important influence in the development of the Bengali short story. Sharadindu Bandyopadhyay (founder of Byomkesh Bakshi) and Satyajit Ray (creator of Feluda) are two of Bengali literature's most prominent detective tale authors[2].

There are thousands of short tale authors in the twenty-first century. Female short story writers have earned critical acclaim, with British authors in particular embracing current feminist politics in their works.Short-story fiction is selling well. In the United Kingdom, sales increased by 45% in 2017, owing to collections from international names like Alice Munro, a large number of new writers to the genre, including famous names like actor Tom Hanks (plus those who publish their work using easily accessible, digital tools), and the revival of short story salons like those hosted by the short fiction company Pin Drop Studio.

In 2017, over 690,000 short stories and anthologies were sold in the United Kingdom, bringing in £5.88 million, the genre's biggest sales since 2010. Throughout the 2010s, there was much discussion about a possible "renaissance"; Sam Baker described it as a "perfect literary form for the twenty-first century." Pin Drop Studio established a regular short story salon in London and other major cities in 2012. Ben Okri, Lionel Shriver, Elizabeth Day, A.L. Kennedy, William Boyd, Graham Swift, David Nicholls, Will Self, Sebastian Faulks, Julian Barnes, Evie Wylde,

and Claire Fuller are among the short story authors who have been at the salon to read their work to live audiences. Authors of Canadian short stories include Alice Munro, Mavis Gallant, and Lynn Coady. Alice Munro was the first writer of just short stories to be awarded the Nobel Prize in Literature in 2013. Dance of the Happy Shades, Lives of Girls and Women, Who Do You Think You Are?, The Progress of Love, The Love of a Good Woman, and Runaway are among her award-winning short story collections. Each year, hundreds of entries are received for prestigious short story awards such as The Sunday Times Short Story Award, the BBC National Short Story Award, the Royal Society of Literature's V.S. Pritchett Short Story Prize, the London Magazine Short Story Prize, the Pin Drop Studio Short Story Award, and many others. Published and unpublished authors from all around the globe participate, sending in their tales. Alice Munro received the Nobel Prize in Literature in 2013; her citation said, "Master of the contemporary short story." She expressed her hope that the prize would increase awareness for the short story while also recognizing it as "something people do before they write their first novel." Short tales were also considered in the selection of several Nobel laureates, including Paul Heyse in 1910 and Gabriel Garcia Marquez in 1982[9].

The short story has been theorized about as a concentrated, concise form of narrative and descriptive prose fiction through the traditional elements of dramatic structure: exposition (the introduction of setting, situation, and main characters), complication (the event that introduces the conflict), rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action), climax (the point of greatest interest in terms of the conflict and resolution). Short tales, due to their shortness, may or may not follow this pattern. Modern short tales, for example, seldom feature exposition and instead begin in the midst of the action (in medias res). Short story plots, like larger story storylines, have a climax, crisis, or turning point. In general, short tales have either conclusive or open-ended ends. Ambiguity is a common motif in short tales, whether it's in the finish, the characters, or the length. As with any creative form, the specific elements of a short tale will differ depending on who created it.

CONCLUSION

Short tales may be traced back to oral storytelling traditions that gave birth to epics like the Ramayana, Mahabharata, and Homer's Iliad and Odyssey. Oral traditions were sometimes delivered in rhyming or rhythmic poetry, with recurrent portions or, in the case of Homer, Homeric epithets.The conclusion is the story's last and most powerful point. There, the conflict is resolved, and the reader understands the message or major idea. The main character overcoming the fundamental issue or conflict provides an effective finish or conclusion.It restates the introduction's major point, summarizes the evidence offered in the body of the essay, makes any conclusions based on that evidence, and brings a written creation to a logical closure.

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