Near East University

FACULTY OF ARTS AND SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

THE RESTORATION AND THE EIGHTEENTH CENTURY ENGLISH LITERATURE

UNDERGRADUATE THESIS

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Preface :

This graduation thesis has been written for BA. Degree in English Language and Literature department in Near East University.

I decided to write about « The Restoration and the eighteenth century (1660-1780) of english literature » because I feel a special interest for this particular period I tried to examine the topic from the historical point-of-view and literary point-of-view.

Thanks to our department chairperson Ass.Prof.Dr. Gül Celkan for being a guide in our graduation thesis.

Erol Deggin

The Restoration and The Eighteenth Century English Literature (1660-1780) :

The English classical period started late and ended quickly. After the prutanist rebellion in 1648 for twenty years the republicans ruled the country. Cromwell closed down the theatres, the bright English Renaissance period ended.

The eighteenth century in English literary history genarally opens with the restoration period as a kind of preface, which is held to prolong itself until the new century downs. There are reasons for this. The political U-turn of the Restoration itself was matched by changes in literature :The drama took on a new lease of life, prose fiction modulated into the novel proper, and poets turned more and more to the heroic couplet and to effects of clarity, balance and pointed but unflamboyant wit. The period is sometimes labelled the Age of Reason on the Augustan Age.

The Restoration:

Apparently, a sudden change of taste took a place about 1660, but the change was not so sudden as it appears. Like the English Renaissance, it was part of a general movement in European culture, seen perhaps at its most impressive in seventeenth century France. Described most simply, it was a reaction against the intricacy and occasional obscurity, boldness, and extravagance of European literature of the late renaissance, in favor of greater simplicity, clarity, restraint, regularity, and good sense. This tendency is most readily to be observed in the preference of Dryden and his contemporaries for "easy, natural" wit, which aims to surprise rather than to shock. It accompanied, though it was not necessarily caused by, the development of certain rationalistic philosophies and the rise of experimental science, as well as a desire for peace and order after an era of violent extremism.

Poets wished to work at the news of Charles the second's imminent return. Edmund Waller, who had twice praised, Cromwell in verse, compensated with an address to Charles on his happy return.

John Dryden (1631-1700) : who had commemorated Cromwell's death in heroic stanzas (1659), came forward with Astraia Redeux, a poem of grandiloguent conteits in which, as the king's ship draws near, the land moves from its glace to receive him.

Dryden's work for the theatre is uneven in quality. His tragedies for the most part exemplify those artificialities of style that are especially associated with Restoration tragedy. The Indian Emperor, The Conquest of Granada(in two parts) and Aureng-Zebe are carefully structured extravagansas, in rhyming couplets, whose central themes are those of honour and love. Service to honour is represented in a series of super heroes, performing gigantic military feats and exalting their own prowess in born-bastic rhetoric.

Love, the other value, is an over powering force, fatal and irresistable. Dryden manufactures a series of situations in which love and honour clash. Plots are complicated excessluely in order to produce such situations. When one such situation is cleaned-up, a further development (after a battle) produces different one. Events serve to fabricate situations of emotional tension according to standardized formulas. Thus the heroic drama of this period too often sacnifices naturalness and artistic discipline to supposed force of impact and it fails to purchase sympathy through over-selling astonishment. Restoration writers position their tragic characters on a lofty plane of contrived situational improbability and emotional extravagance.

Having created realms of remote make belive,succeeding dramatists,Like Lee,Otwey and Rowe,attempt frontal assaults on their audience's tear-ducts. The reliance upon love,in arousing pity,by passes tragedy's interest in man's conflict with destiny.

The flamboyant idiom in which Dryden's heroes expound their emotional dilemmas may be illustrated by Almanzor's reaction to the unreiling of Almanhide's beauty (in The Conguest of Granada)

« I'm pleas'd and poin'd,since first her Eyes I saw,
As I were stung with some Tarantula :
Arms and the dusty field I less admire,
And soften strangely in some new Desire.
Honour burns in me not so fiercely bright.
But pale as Fires when master'd by the Light.
Ev 'n while I speak and look,I change yet more.
And now am nothing that I was before.
I'm numb'd,and fix'd,and scarce my Eye balls move ;
I fear it is the Lethargy of Love ! »

That the greatest poetic craftsman of his age should have devoted so much energy to the portrayal of dramatic postures like this is astonishing. But then it is the same Dryden who polished up Chaucer's «rough »original in to smooth couplets and who turned «Paradise Lost » into a spectecular musical,with an Adam who,at the beginning of

Act 3, awakes « as newly created » on a bed of moss and flowers with a Cartesianism on his lips.

« What am I ? or from whence ? For that I am

I know, because I think ;but whence I came,

Or how this frame of mine began to be,

What other Being can disclose to me ?

I move, I see, I speak, discourse, and know,

Though now I am, I was not always so."

Dryden, the greatest poetic craftsman of his age have devoted so much energy to the portrayal of dramatic postures but then it is the same Dryden who polished up Chaucer's "rough" original in to smooth couplets and who turned Paradise Lost in to a spectacular musical, with an Adam who, at the beginning of Act 2, awakes "as newly created" on a bed of moss and flowers with a Cartesianism on his lips:

"But grieve not, while thou stay'st

My last disastrous Times:

Think we have had a clear and glorious day;

And Heav"n did kindly to delay the storm

Just till our close of Ev'ning."

"All for love" stands along among Dryden's tragedies, and it is easy to appreciate why George Villers(1628-87), the Duke of Buckingham(and the Zimri of Absalom and Achitopel), should have parodied passages from Dryden in his burlesgue of the heroic drama, The Rehearsal. Yet the extravagances of the form were even more excessive in the works of Nathaniel Lee(c.1649-92) than in those of Dryden. The blank-verse tragedy, The Rival Queens, explores the triangular relationship between Alexander the Great, his wife Statira and a former wife Roxana, who finally stabs her successor to death. The dying queen begs the life of her murderess:

"And, O sometimes amidst your Revels think
Of your poor Queen, and e'er the chearful Bowl
Salute your lips, crown it with one rich Tear,
And I am happy(Dies)."

An even more uplifting resilience in death is displayed by Titus in Lucius Junius Brutus, when Valerius has run him through:

"O bravely struck! Thou has it me to the Earth
So nobly, that I shall rebound to Heav'n,
Where I will thank thee for this gallant Wound."

Dryden collaborated with Lee in Oedipus and the Duke of Guise: he also collaborated with sir William D'Avenant(1606-68) in making an adaptation of Shakespeare's The Tempest D'Avenant, who had been active as a dramatist before the revolution, returned to the theatre after the Restoration and became a great "improver" of Shakespeare. Rumour had it that he was Shakespeare's illegitimate son.

In one case, that of All for love, or the World Well lost, Dryden brought on artistic discipline to bear that put it in a category of its own. The recipe for heroic drama is not jettisoned. But Dryden has evided exess.

He takes the story of Shakespeare's Anthony and Cleopatra and pares it down to the size of a personal drama in which Anthony is poised between the clausins of Cleopatra and those of Octavia and his own loyal followers. The tension is powerfull. The emotional tone unforced and the blank verse alive with dignity, sometimes with rare simplicity, even in those lost scenes which inevitably invite comparison with Shakespeare.

By the late 1690's, what the Victorian historian, Macaulay, later saw as the "hand-heartedness" of "Restoration" comedy was melting under the sun of benevolence. It was a form initially evolved to divart a jaded elite and to reflect on their manners and morals.

It was a form that flourished both because of the accuracy of the reflection and because of the cultivated artificiality of high society and the stage alike. When Dryden claimed that the new "refinement" of conversation was a direct result of the influence of Charles 2 and his court, he was impart thinking of the new "naturalism" of the stage. The King, he argued, had awakened the dull and heavy spirits of the English from their natural reservedness and had loosened their stuff forms, of conversation and mode then easy and pliant to each other in discourse. The wit of the period certainly follows the lead of the court in its hard-heartedness. It is in part a revolution against moral seriousness and the kind of piety that is worn on the sleeve, in part an echo of a new respect for clarity and reason.

The world of the seventeenth century had been turned upside down; crowns and metres had been knocked off heads only to be restored in a world that looked more cynically and questioningly at all forms of authority. The drama of the Restoration period ought, however, to be seen as an essential element in the literature of a revolutionary age.

Unlike much of its satirical poetry the comedies of the last forty years of the seventeenth century have retained an immediacy, a subversiveness and an ability to provoke the prejudices of audiences.

If scarcely revolutionary in themselves, the plays of the period are a response to revolution and to the seventeenth century's experimental reversal of values. The comedies do not after anything so pretentious as redefinitions but they do continue to irritate and laugh audiences in to reaching out for definitions.

Eighteenth Century Literature(1690-1780):

1)Eighteenth Century English Novel:

In this century the English novels is better than other nations. French novel is rather weak in this period. In this period England produced many intelligent writers. All starts of this point. All sorts of novels were written in this particular period:

Daniel Defoe's Robinson Crusoe is an example for a real and interesting adventure novel. Swift helped to create humorous and ridiculous novels.

Samuel Richardson and Oliver Goldsmith were the masters of psychological and social novels. Lawrence Sterne brought some insolence and true nature to his well written novels.

The eighteenth century is sometimes called England's Augustan Age. The referance is to the period of Roman history when the Emperor Augustus nuled and when the Roman Empire enjoyed great power, prosperity, and stability. Eighteenth century England had all these things too: Trade flourished, and empire was growing, two formidable rivals-Holland and France-had been soundly trounced, there was no more trouble between King and Parliament.

The middle class was firmly established and the Whig party dominated the century, but the middle class, through marriages in to the aristocracy, was drawing in something of aristocratic culture. It was an age of conflict, but of balance. The rule of reason seemed possible, progress was no empty myth and with some satisfaction man looked back to that sunlit Roman age where order and taste ruled, where in they saw clearly reflected an image of their own achievement.

In art, the spirit of the period was "classical". This not an easy term to define, but its implications are clear. Social conventions are more important than the individual convictions, reason is more important than emotion, form is more important than content. Despite the calm surface of order that ruled the eighteenth century, the apposite of the "classical" was slowly being prepared, to burst out at the time of the French Revolution. This opposite we call "romantic". And we associate it with the individual rebelling against society-against accepted good taste and good manners-and with an unwillingness to accept conventional artistic forms. The Romantic is much concerned with himself, highly emotional, and generally important of the restructions which a staple and society demands.

One expression that, nowadays, is sometimes heard in criticism of eighteenth century literature is" dissociation of sensibility". That is a hard expression, but it can be explained simply as follows: "The healthy human soul exhibits a perfect balance between intellect, emotion and body".

There is time for reason, a time for deep feeling, a time for yielding to the demands of the senses; but no one faculty ever get the better of the others for long. In Shakespeare which faculty rules ? Is Shakespeare a writer from the brain, the heart or the senses? The answer is from all three; All three are in perfect balance and more over, are capable of fusion, so that in a Shakespeare speech or sonnet we seem to be listening to thought and feeling and physical position at one and the same time. In John Donne, too, we get this fusion. Now, in the eighteenth century, reason and emotion no longer work together. Emotion is kept down, made in to an inferior. Emotion sometimes resents this and than decides to break out and have a kind of drunken spree. But having forgotten how to behave, emotion rarely makes a good job of expressing itself. Unchecked by taste, it gives us works of sentimentality, determined to get away from the town atmosphere, it broods on the abnormal, the wild and the rugged and produces, for instance, the gothic novels, trying to express itself, it can not find the right language and using instead the language of reason, produces something tasteless or even absurd.

So if in eighteenth century literature, we are told to expect the bright courage of reason, it is as well to remember that every join has two side.

The greatest poet of the period is Alexander Pope (1688-1744). Son of a prosperous merchant, he laks neither money nor leisure. Being a classical poet, he accepted the world as it was, participated in the life of society and worked off any resentment he may have felt about two accidents of birth into satire, or allowed it to melt into philosophical acceptance. Pope is essentially the singer of order in the universe and of order in society. Pope began to write verse very early.

His Ode to Solitude and his Pastorals belong to his early teens and The Essay on Criticism was produced at twenty. In a way Pope is Dryden's heir. He makes wise-if obvious- remarks like the following:

"A little learning is a dangerous day, Drink deep, or taste not, the Pierian spring. There shallow draughts intoxicate the brain, But drinking largely sobers us again." In fact, we can look for little originality of thought in Pope. His aim is perfection in the expression of the obvious:

"True wit is nature to advantage dress'd what

Oft was thought but ne'er so well express'd".

The Essay on Man, produced When Pope was fifty-one, hardly seems to show any advance on the formal virtues of the earlier essay. Pope is indeed the only English writer of whom the word "Perfection" can be used. Augustan view of art: the greatest artists are rarely perfect because they are always attempting too much, they are trying to venture into new worlds which they can not fully understand, they are always experimenting with new ways of using language. The Augustans wanted to be completely in control of what they already knew, experiment might mean failure, so they avoided experiment. Hence there is a tendency to repeat the same effects over and over again Hence that petrifaction of language which we call " Eighteenth century poetic diction," in which women are always nymphs, fishes always members of the "finny tribe", meadows always verdant, lips always ruby, love always equipped with darts.

Pope's An Essay on Man approaches the study of humanity scientifically, in relation to the cosmos:

"Placed on this isthmus of a middle state,
A being darkly wise, and rudely great
In doubt to deem himself a God, or Beast;
In doubt his Mind or Body to prefer,
Born but to die, and reasoning but to err."

Pope's Essay on man must seem too simple in its fundamental premises for us to take seriously as philosophy.

But as a collection of pithy couplets, summing up admirably the national notions of the day, it is superb. Some of the lines have become proverbial:

"An honest man's the noblest work of God.

Hope springs eternal in the human breast.

Man never is, but always to be blest.

And, rather wistfully, we must approve the good sense of

Know then thyself; presume not God to scan:

The proper study of mankind is man."

To many lovers of Pope's work, the most delightful poem is "The Rape of the Lock"; a story of the theft of a curl from the hair of a young Lady of fashion. Pope not only entertains, he has some sharps jobs at the society of this time.

Pope's gift of sharp satire is at its scantillating best in the Moral Essays, the Epistles and Satines and the immitations of Horace's. Pope translates Horace's satires but modernrises them completely, so that ancient Rome becomes contemporary London and the abuses of the two societies-seventeen hundared years apart- some how become identical. But Pope shows his own weakness when he attemps poems of passion, such as "The Elegy to the Memory of an Unfortunate Young Lady." Here we can see the inability of the language of the brain to express feeling. Pope is best when he refuses to feel any generous emotion.

As a translator, Pope interpreted Homer for the Age of Reason, as Dryden before him had interpreted Vigil. Pope became wealthy as well as famous with the translation of the Iliad. Pope's Iliad tells us little about Homer, but plenty about the Age of Reason. The influence of Pope lies heavy on the age of reason.

Oliver Goldsmith (1730-74) produced two long poems in heroic couplets_ "The Traveller and The Deserted Village, the second of which is perhaps the most popular of all eighteenth century poems". Goldsmith has a gentle humour than Pope, and a quality of comparison which reveals itself in his lament over the decay of English village life.

George Crabble (1754-1832) has become well known in our day as the author of the gruesome poem about the sadistic fisherman, Peter Grimes. Crabble's The Village and the Borough showed that country life was not idyllic, not a romantic dream and he bitterly attacked the complacecy with which town-dwellers viewed a lot of humble farmers, fishermen, agricultural labouress, painting vividly the squalor and poverty of their lives.

Another of the followers of Pope, of the exploiters of the rhythms of the heroic couplet, is Dr. Samuel Johnson (1709-84) whose two satires, London and The Varity of Human Wishes, modernised the Roman poet Juvernal as Pope had modernised Horace.

James Thomson (1700-48) a Scotsman who looked for fame in London. Like Crabble after him, Thomson wrote about the country, but unlike Crabble, he found more inspiration in Milton's blank verse than more in Pope's couplets. The Seasons is a minute description of the changing countryside, undersnow, spring rain, or summer sunlight, but it is not guide a Romantic poem. Thomson attempted the Spenserian stanza in the Castle of Indolence. Thomson manages the difficult stanza form with skill, and is the prophet of its revival with Scott, Byron, Shelley and Keats.

Thomas Gray(1716-71) is best known for his Elegy in a Country Churchyard, which uses the heroic quatrain of Dryden's Annus Mirabilis. The poem is loved perhaps chiefly because it appeals to that mood of self-pity which is always ready to rise in all of us.

William Collins(1721-59) is much more of a Romantic than Gray. He uses what seems to be a revolutionary stanza-form, but on closer inspection it is seen to be the form of Horace's Odes, thoroughly classical.

William Cowper(1731-1800) achieved a larger bulk of verse than either Gray or Collins. He is a poet of Nature. In his The Task, he becomes fairly close to Wordsworth in his insistence that Nature is the great friend and healer, than the town-far from beign an Augustan Paradise-is fundamentally wicked.

Cowper, however does not make a religion out of Nature. He is deeply Christian but we also discover in him something of the old Puritan sprit of Bunyan-fear of domnation looms large in his life. Cowper is capable of sentimentality.

Robert Burns(1759-96) a young peasant in Scotland was creating a Romantic Revolution on his own. Perhaps the first real poetic rebel of the century. He revolled, in his personal life, against the restrains of conventional morality and the repressive Presbyterian religion of Scotland. He shows himsels capable of aritiny masterfully in two distinct styles-the polite style of England, using heroic couplets and Spenserian stanza and the idiom of Pope, the rougher and more earthy style of his own land. There is nothing hypocritical about Burns. He has a strong sense of humour (seen at its best in Tom O'shanter)and a sympathy with the down-Arodden, whether man or Beast.

2) Precussors of Romanticism:

These poets were the bringers of good news of romanticism. They preferred to use their feelings rather than their wisdom. Poets should be sensetive and full of melancholy. Pre-Romantic poets were interested in nature instead of society. Instead of artistic poetry they preferred natural poetry, with no restrictions, English idealism gained superiouty.

The most important poets of this period were Macpherson-Ossian, Thomson, Gray, Young, and Burns.

A new interest in old poetry was aroused by Pencey's Religious of Ancient English Poetry, published in 1765. This opened up the world of the ballads, with their wild and concise vigour, to the Periwigged snuff takers and powdered Ladies. Two literary Rabrications are noteworthy:

James Macpherson(1736-96), a Scottish schoolmaster, pretended to have discovered some ancient poems written by a fictious Gaelic bard called OSSIAN, and he published prose translations of them. Thomas Chatterton (1752-70) pretended to have discovered a mediaveal poet called Rowley. Certainly, both Macpherson and Chatterton helped to prepare the way for a Romantic Revolution. Certain eccentriecs make their appearance in the eighteenth century.

Edward Young(1683-1765) for instance, with his Night Thoughts, a sombre set of meditations on death, graues, yew-trees, the end of life, the end of the world.

This set a brief fashion for gloomy poems-Blain's The Grave (1743) and Harvey's Meditations among theTombs(1745-6) and The Pleasures of Melancholy (1747) by Thomas Warton and Christopher Smart (1722-71) with his Song to David. It has been suggested that madness was one way out of the repressive rule of eighteenth century reason.

Certainly, Chatterton, Collins, Cowper as well as Smart were a little unbalanced.

Finally, there was William Blake(1757-1827) perhaps one of the greatest English poets, certainly, one of the most original. He is known as the author of the Songs of Innocence and such poems of " Tiger, Tiger, burning bright." But his achievement is massive and his aim is immense. He tried to built up a huge mythology of his own which should portray symbolically the forces always at war with each other in the soul of man. His great poems-Milton, Jerusalem. Blake rejects reason and law and conventional religion and says that mankind can be fulfilled only through the senses and the imagination. His Marriage of Heaven and Hell turns the existing eighteenth century world upside-down. Blake wants every human being to cultivate the inspiration to such an extend that it will be capable of perceiving ultimate truth without any help from reason; in fact, is dangerous, so is science, if we all live in a stable of unfattered individual freedom, uncorcerned with laws, relying on the power of insight and on a lower level, instinct, we shall achieve that heaven on earth which Blake calls "Jerusalem" in the Preface to his Milton:

" I will not cease from Mental Fight,

Nor shall my sword sleep in my hand

Till we have built Jerusalem

In England's green and pleasant land."

Blake spent his life fighting against the repressions of Law, religion, and science. His short poems are always remarkable:

"I saw a chapel all of gold
That none did dare to enter in,
And many weeping stood without
Weeping, mourning, worshipping."

"I saw a serpent rise between
The white pillars of the door,
And he forced and forced and forced,
Down the golden hinges tone."

"And along the pavement sweet,
Set with pearls and rubies bright,
All his slimy length he drew,
Till upon the altar white."

"Vomiting his poison out
On the bread and on the wine.
So I turned in to a sty
And laid me down among the swine."

Despite the interesting body of verse that the eighteenth century produced, the works that have worn best and that skill hold the general reader most are in prose. Defoe and Swift and Fielding hardly seem to have dated, while Pope and his followers seem artificial to modern readers, and requires to be looked at through the glass of historical perspective.

Daniel Defoe(1660-1731) was a journalist. Defoe is, in many ways, the father of the modern periodical, purveying opinion more than news, and The Review, which he founded in 1704, is the progenitor of a long line of "well-informed" magazines. Defoe himself was a Dissenter. His most interesting documentary works is the Journal of the Plague Year. But his memory is revered still primarily for his novels, written late in life: Robinson Crusoe, Moll Flanders, Roxana and others. The intention of these works is that the reader should regard them as true, not as fictions, and so Defoe deliberately avoids all art, al fine writing, so that the reader should concentrate only on a series of plausible events, thinking: "This isn't a story-book, this is autobiography." Defoe keeps up the straight-faced pretence admirably. In Moll Flanders we seem to be reading the real life-story of a "Bad woman", written in the style appropriate to her. In Robinson Crusoe, where appeal to the young can never die, the fascination lies in the bald statement of facts which are guide convincing-even though Defoe never had the experience of being cast away on a desert island and having to fend for himself.

The magic of this novel never palls. Other journalists were Richard Steele (1672-1729) and Joseph Addison(1672-1719).Steele started The Tatler and Addison later joined him and their writings in this periodical hard a moral purpose-They tried to improve manners, encourage tolerance in religion and politics, condemn fanaticism, and preach a kind of moderation in all things, including the literary art. Addison comes in to his own in the Spectator started in 1711. His big achivement is the creation of an imaginary club, its members representing contemporary social types and one member has became immortal-Sir Roger de Coverley. Sir Roger is the old type Tory. Addison himself, by the way, was a whig. If Addison has a fault , it has in a certain sentimentality; he likes to provoke tears, and his humour has sometimes an over-gentle cohimsicality that makes us long for stronger meat.

The greatest prose- writer of the first part perhaps the whole of the century's Jonathan Swift(1667-1745) A great humanist and a savage satirist, his meat is sometimes too powerful even for a healthy stromach.

He is capable of pure fun-but there is a core of bitterness in him which revealed itself finally as a mad hatred of mankind. Yet he strove to do good for his fellow-men, especially the poor of Dublin where he was Dean of St.Patrick's. the Draper's letters were a series of attacks on abuses of the carreng and the government heeded his sharp shafts. His greatest books are A Tale of a Tub and Gulliver's Travels. The first of these is a satire on the two main nonconformist religions- Catholicism and Presbyterianism. Swift tells the strory of three brothers and what they do with their inheritance. Gulliver's Travels hides much of its satire so cleverly that children still read it as a fairy story. It stands supreme; a fairy story for childen a serious work for men.

The first part of the century is also notable for a number of philosophical and religious work, which reflects the new "National Spirit." The Deists powerful in France as well as in England try to strip Christianity of its mysteries and to establish an almost Islamic conception of God. On the other hand, there were Christian writes like William Law (1686-1761) and Isaac Watts (1674-1748) who, the first in prose, the second in simple pious verse,

Tried successfully to stress the pure faith, even of mysticism, in relion. The religious revival which was to be initiated by John Wesley (1703-91) owes a good deal to this spirit, which kept itself alive despite the temptations of nationalism. Joseph Butter(1692-1752) used reason, not to advance the doctrine of Deism, but to affirm the truths of established Christianity. His Analogy of Religion is a powerfully argued book. The most important Philosopher of the early part of the century is Bishop Berkeley(1685-1753) who did not believe that matter had any real existence apart from mind. A tree exists because we see it, and if we are not there to see it, God is always there. Things ultimately exist in the mind of God, not of themselves. He was answered later by David Hume(1711-76) the Scots philosopher, who could not accept the notion of a divine system enclosing everything. He could see little system in the universe: We make systems according to our needs, but there is no system which really exists in an absolute sense. There is no ultimate truth, and even God is an idea that man has developed for his own needs- very different philosophy of Berkeley's mystical acceptance of reality's being the content of the " Mind of God".

3) Development of Novel:

In Queen Anne's reign and that of The Taller and Spectator, the novel meant a short story for popular reading, often issued in collections.

Many dramatists wrote them.

The novel really develops, after the death of Defoe, with Samuel Richardson(1689-1761), a professional printer who took to novel-writing when he was fifty. Richardson liked to help young women with the composition of their love letters for use on various occasions. He was inspired to write a novel in the form of a series of letters, a novel which should implant a moral lesson in the minds of its readers. This novel was Pamela or Virtue Rewarded, which describes the assaults made on the honour of a virtious housemaid by an unscrupulous young man. Clarissa Harlowe is a more remarkable novel than it sounds in which Richardson closely analysis the characters in his novel for the first-time in the history of the novel, looks forward to the great French novelists. Sir Charles Grandison is Richardson's third novel. Its hero, full of the highest virtues wondering which woman duty should compel him to marry, is anaemic and priggish.

The greatest novelist of the century is Hennry Fielding(1707-54) He started his novel-writing career, like Richardson, almost by accident. Moved to write a parody of Pamele, he found his Joseph Andrews developing write something far bigger than a mere skit. Fielding's' Jonathoan Will is truly picaresque, with its boastful, vicous here who extooks the greatness of his every act of villainy until he meets

his end on the gallows or tree of glory. Tom Jones is Fielding's masterpiece. It has its picaresque elements-the theme of the journey occupies the greater part of the book, but it would be more accurate to describe it as a mock-epic. Its style sometimes parodies, Homer:

"Hushed be every ruder breath. May the heathen ruler of the winds confine in iron chains the boisterous limbs of noisy Boreas, and the sharp-pointed nose of bitter-biting Eurus. Do thou, sweet Zephyrus, rising from thy fragrant bed, mount the western sky, and lead on those delicious gales, the charms of which call forth the lovely Flora from her chamber, perfumed with pearly dews..."

Tobias Smollett (1721-71)is the writer of Roderick Random, Peregrine Pickle and Humphry Clinker. Lawrence Sterne (1713-68)produced a remarkable and eccentric novel in his Tristran Shandy, which breaks all the rules, even of language and punctuation and deliberately excludes all suggestions of a plot so that despite the considerable length of the book nobody gets any where, nothing really happens and the hero does not even get himself born until half-way through!

Oliver Goldsmith also contributed to the development of the English novel a country idyll called The Vicar of Wake

field. The Wealth of Nations by Adam Smith (1723-90)can be praised for its brilliance of style.

Smith's book appeared in 1776, on the very day of the American Declaration of Independence, and as it says of the Americans: "They will be one of the foremost nations of the world."

The least decades of the eighteenth century were shaken by great political changes. America broke away from England and in 1789, The French Revolution took place. English thinkers and politicians were much agitated and a good deal of the prose of this Last period is concerned with such watch words as liberty, Anarchy and Justice.

William Godwin (1756-1836) wrote a book about political Justice. Tom Paine (1737-1800) had defended the revolt of America and later defended, in his Rights of Man, the Revolution in France. This period produced the great historical Edward Gibbon (1737-94) It is The Decline and Fall of the Roman Empire is written in the most polished, prose, of the age.

Fanny Burney (1752-1840) has written novels like Eveuna and Cecilia which are realistic, humorous and full of credible characters. But much more typical of the age are those novels of terror which Horace Walpole ushered in and novels which shaved the influence of the Frenchman Jean-Jacques Rousseau.

There were novels of mystery and imagination by writers like Mrs. Ann Radcliffe (1764-1822) and Matthew Gregory Lewes (1775-1818) who followed the example set in 1764 by. The Castle of Otranto-a gothic story by Horake Walpole (1717-97). The term Gothic is primarily an architectural one, denoting that kind of European building which flourished in the Middle Ages and showed the influence of neither the Greeks nor the Romans. Frankenstein by Mary Shelley (1797-1851) gave a new word to the language and become so well known among even the near-illiterate and its subject became a universal myth from a humble fiction.

Dr. Samuel Johnson (1709-84) is the man whose personality seems to dominate the whole of the Augustan Age. He attempted most of the literary forms of the day-drama, poetry both lyrical and didactic, the novel and the moral essay, as in The Rambler and The Idler. He wrote sermons, prayers and meditations, admirable biography (The Lives of the Poets) dedications, prologues, speeches, political pamphlets. His name as a scholar will live chiefly because of his Dictionary of the English Language and his critical writings. The Dictionary is a great achievement-a work that can still be consulted.

Conclusion:

In another words, English Tragedy in the Eighteenth Century was nothing but novel and poetry were very creative and advanced and this effected the following century.

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