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Paper VIII: Essays ----- ma English part 2 essay notes on literature,m.a English piece 2 notes in pdf,ma English part 2 drama notes, m.a English notes part 2,notes for m.a English literature, ma English part 2 notes uos,m.a English part 2 linguistic notes,m.a English part 1 classical poetry notes,m.m.a English books part 2 IN 18TH CENTURY CENTURY , ENGLISH ROMANCE HAS SUDDENLY REACHED MATURITY. ELABORATE 18th century oversaw the emergence of the novel, which was a new literary genre at the time. There is no model in the history of English literature on which the novel was based, and before that there was nothing that could be classified as a novel. There have been other prosaic works that today we consider to be precursors of this literary form, but none of them can be classified as a novel without a certain qualification. There is also a general disagreement among literary historians regarding the first novel in English. Some critics have suggested that Bunyan's PILGRIM'S PROGRESS is Bunyan's first novel and in the same way claims stick out for many other prosaic fictions for the title. However, in the fully developed meanings of the term, we cannot accept their claims. In fact, the first two novelists of English literature Richardson and Filing. Cervantes DON QUIXOTE is also not a novel, as Defoe ROBINSON CRUSOE is not a novel. It is, however, not true to think that the novel appeared on being out of thin air. However, there is nothing in classical literature that could be closer to a novel. However, the various features of the characteristics of the novel can be seen both in earlier prose works and in poetry. Boccaccio DECAMERONE contains stories called novels in Italian, and these stories exhibit other actors and action representative real life. There is also a plot of more or less complexity. Similarly, Chaucer TROILUS AND CRISEYDA has lengthy conversations, complex plot and psychological truth. Then Thomas Mallory MORTE DE ARTHUR (1485), although no part of the imagination can be called a novel, but it also contains the seeds of it. By the time of Elizabeth (1558-1603) there were two kinds of fiction, one of which can be called romance, and mention of ARCADIA by Sir Philip Sidney (1590) and EUPHUES by John Lilley (1578). This kind of fiction was written in a very artificial form of prose and the setting was mostly classical or pastoral and the situation is usually far from real life. On the other hand, there was another kind of fiction that tried to keep his foot firmly planted on the ground. It was an attempt to present life in a realistic manner: and this interest was created mainly by journalism. Among them, some names are visible as Thomas Delaney (1547-1600) and Thomas Decker (1570-1632). In our writings, we element of realism, and they show interest in the real real and real events. Their language is not ornate or artificial as romance, but the usual language of ordinary people. We then approach Thomas Nash (1557-1601), who in some ways is the founder of a picaresque novel in English. HIS UNFORTUNATE TRAVELER or THE LIFE OF JACKWALTIN can be seen as a bad kind of novel. There is no unity in this novel, but a number of individual events are strung together simply because they happen to the main character. Cervantes DON QUIHOT (1605), John Bunyan PILGRIM'S PROGRESS and Defoe ROBINSON CRUSOE all contained the seeds of the novel. From this long list of books of prosaic fiction we see that the novel is a complete transition from the traditions of romance. It should be noted, however, that in English literature this shift of firm romance to realism was not sudden; it was gradual and came almost imperceptibly. In French literature, however, things were different, and there changes occurred with the revolutionary trumpet. There we see that romantic writers idealized human nature and, like rebellion against them, anti-romantic, the authors of Picardic novels deprecated it with this sardonic view of life. Appearing as an antidote to the creative and fantastical view of romantics, he spawned a new, sober intelligent and unbiased age of assessment, and the change was almost sudden and the result of rebellion, protest and sarcasm. In English literature, things are very different. GREENDA, INCOGNITA and STAY COVENT GORDON can show us which way the wind was blowing, but it couldn't stop the worn-out ways of writing and they didn't point to a new way of writing. This work to limit romance and extravagant had to do a long time Filing, Carry and Mrs. Lennox.At same volume can be made that it is no coincidence that the novel dates from the 18th century. Some factors were the reason for the emergence and rise of this form of literature, which were characteristic of the 18th century. Among them, first of all, there is a great demand for novels. In the 18th century, reading publications were greatly expanded, and especially married women had a lot of time in their hands to read stories about fiction. As a result, the novel, which pleased the taste of the public, was sold in repeated editions. The genius of the time found him almost certainly to earn a living by writing novels. Similarly, circulating libraries have also made the novel more popular with people. It was a time when most people preferred to read to play going. Second, the drama declined at that age and made way for the novel. Men have always loved to look at themselves in the mirror and drama provided such looking glass ever since. With the advent of the novel to their hand came a new and better mirror, which in many ways surpassed the drama. This provided a vast view and a larger human motifs and characters, where writers were not limited to the affair in his two-hour game. In addition, people are fed up with tasteless, dull and monotonous farces and scenes of plays of that time. The humour was almost banished from the stage, and while some intelligent playwrights tried to improve the drama, their hands were tied by the 1737 licensing act. This act was one of the reasons that Fielding turned to writing novels after the successful presentation of some of his plays. The Democratic Movement and the government of the time also contributed to the rise of the novel. There was a new class in society that claimed nobility because of its wealth. It was the bourgeoisie, the middle class, who demanded a form of literature, expressive of their hopes and ambitions. Finally, the novel enjoyed more freedom than other common forms of literature. Unlike tragedy and drama, it did not have a classical role model and provided free interaction of intelligence. Consequently, the genius of the time was attracted and helped in bringing the novel to maturity. Therefore, the novel in the hands of the great masters of the 18th century began to flourish quickly. Richardson created a novel of sensitivity with his belief that beautiful feelings are the indispensable basis of fine manners. In reality, however, he has paved the way for something more than sensitivity. He gave English literature the first example of personality novels, a history of struggle for self-fulfillment. Besides him, he brought to the novel a absorption in behavior and deportation. Filing gave the novel an intellectual realism that also like Richardson was brought to perfection after more than a century. His characters act in obedience to their own temperament, not for the sake of history, and yet he imposes a certain view of life on the story. The plot of TOM JONES shows us that kindness of heart, mercy, prudence and suffering have a real meaning in life. In addition, his plot is well connected. Smollett gave the English novel a power story, energetic style and power to allow his readers to visualize the scene. At the same time, he has the talent to tell the right amount of details. Finally, Lawrence Stern's approach is the exact opposite of Filing, while Tom Jones demonstrates intellectualism. Stern's works are expressive with feelings and impressionism. DISCUSS AND DEVELOP MAJOR CHARACTERISTICS IN AN 18TH CENTURY NOVEL. A novel in the 18th century has some notable characteristics. First, we can find a realistic attitude to life and characters in the novels of this century. The appearance of the novel can be defined as a realistic reaction to medieval romance and its court descendants of the 16th and 17th centuries. In a sense, romance was the spokesperson for feudalism and the ruling class, which owes its superiority to Land. This literature was unrealistic and aristocratic in nature. It was not intended to understand real life, but to move its readers to another, unrealistic and more pleasant world than their own. At the same time, this literature expresses and recommended approaches and reactions that supported the privileged position of landlords. It served two main purposes. First, it pleased and pleased the senses. Secondly, it seeks to



