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Answer To The Question No-1

Congreve who was born in Yorkshire went to Kilkenny and Trinity College where he met Swift a friend for the rest of his life. Subsequent to going to graduate school in London he turned into an essayist. The first novel ever written is *Incognita* which was published in 1691. His four comedies helped him achieve fame. He mastered the Restoration Comedy of Manners with sexual intrigue and delicate exploration of fundamental emotions in *Love for Love*, *The Way of the World*, *The Double Dealer* and *The Old Bachelor* frequently the plays are brought back to life. Congreve's plays are still performed on stage and he is regarded as the greatest Restoration dramatist.

The first critical man of letters to be born after the Restoration was William Congreve. It is said that he started the eighteenth-century literature in a certain way. William Congreve was a poet and playwright during the Restoration era. He is notable for his splendid mocking composition and effect on the habits parody of the time. He was also a member of the British Whig Party. Congreve was the most talented dramatist in the Restoration comedy of manners. He shaped the English comedy of manners by using satire and well-written dialogue. Five plays were composed by Congreve before he turned 30. His most important play *The Old Unfastened Male* was a phenomenal achievement at Drury Way in 1693. During his healing Congreve played games to keep him occupied. It would appear that Congreve was a man who earned the affection and respect of his various friends. Dryden who compared Pope's translation of the *Iliad* to Shakespeare's received a special dedication from Pope in 1715. Congreve was one of the reclamation parody's *The Enormous Five*. Congreve was given life in Bardsey Close, Ledston, Yorkshire, when he was born. His father was a warrior and a descendant of an early English family with some Staffordshire property. In 1681, Congreve was sent to Kilkenny School where he met Jonathan Swift who would become his lifelong friend. Congreve enlisted at Dublin's Trinity School in 1686. Congreve went to a lot of theaters in Dublin and saw some of the most well-known plays and shows like *Volpone* by Ben Jonson and *The Lodging* by Thomas Duffey. When Congreve started going to plays and theaters he was much younger than his peers. Congreve and his family returned to their Staffordshire home for two years following the glorious Revolution in 1688. In 1691 Congreve chose to concentrate on regulation

at the Center Sanctuary in London in light of the fact that as per him the abstract local area in London ended up being more interesting to him. When he published the novel *Incognita or Love and Duty Recouncil'd* in 1692 under the pseudonym Cleophile he established his reputation as a brilliant and talented writer. He quickly became John Dryden's friend, literary mentor, and legal counsel. Due to his educational level, Congreve was able to contribute as a translator to Dryden's editions. Because he knew Congreve had talent, Dryden said that Congreve would become a great, gifted writer. During his lifetime, Congreve was well-known for having affairs with prominent noblewomen and actresses. He never got married. Anne Bracegirdle was one of them. She was a conspicuous entertainer in his plays, and he composed the significant parts in every one of his plays for her. He also had genuine relationships with John Churchill's daughter, Henrietta Godolphin, second Duchess of Marlborough. Henrietta's daughter, Mary, was the only child he had left over. Congreve's status as a minor political figure in both the Whig and Conservative gatherings was counterbalanced by his gout-related actual shortcoming and bombing sight. He also had a cataract in one eye and gout. He had a carriage mishap in 1728 from which he won't ever recuperate. In addition, the accident is said to have caused him internal injuries. He succumbed to these injuries and internal wounds on January 19, 1729. The Old Bachelor, Congreve's first play, was published in 1693. Betterton, Mrs. Mary, and Bracegirdle, the leading actors and actresses, participated in the production at the Theatre Royal in Dury Lane after Dryden had revised it. This play ran for quite a long time and was a tremendous achievement. Congreve rushed to submit *The Double Dealer* as his second play because he was so inspired by the success of his first play. The play had a lot of moving parts. It was better planned and constructed than the first play, but it was not received well. Exactly when Congreve was creating his third parody play, *Love for Reverence*, the fundamental performers of his age opposed the Theater Magnificent as it was the primary scene in London, and they permitted to construct another exhibition community at Lincoln's Inn Fields. The play *Love for Affection*, which is viewed as quite possibly of his best work, was acted in 1695 when the theater opened. This play made Congreve one of the most important screenwriters of his time and had a huge impact on his career. He also became the theater's manager and agreed to perform a new play there. He was unable to donate the play to the theatre. Nevertheless, he presented the organization with the misfortune *The Grieving Lady* in 1697. It had a plot and brilliant dialogue. It

exposed the deceptions martial arts and social values of high society. The most generally performed misfortune of the Reclamation period is this play. That same year he published an unsuccessful response to Collier's charges against the stage. He made the parody *The Behavior* that most people find acceptable in 1700. Congreve strolled off the stage after it fizzled. His last play was this one. After he left the stage he wrote the librettos for two operas *Semele* and *The Judgment of Paris*. He was a member of the Whig Unit Kat club and switched careers to politics. He was appointed commissioner for wines in 1705, a position he held until 1714. He was given the place of secretary for Jamaica in 1714. He started writing verse while he was living in Jamaica and in 1710, he published three volumes of it. He translated Horace, Juvenal, Homer and Ovid. Writer Congreve had perhaps of the most brief profession in writing. On the other hand as public opinion and taste in comedy changed his plays gave the impression to the audience that they were immoral. He decided to leave the stage and enter politics as a result. He wrote a lot of verse and interpretations after that but he wasn't involved in his later works. Among the Rebuilding Parody scholars Congreve is for certain the most notable. His work is a perfect example of manners comedy. His plays accurately depict the life of the upper class during his time, but their obvious immorality is kept from being offensive by a fictitious mind a rough conclusion and a lack of reality. Congreve has a remarkable sense of beat and cadence and his prose is sharp and concise. He is unquestionably an expert writer whose genius is obvious. The appeal of style the unpretentious change in vernacular to character and circumstances and the interest of joke artist talk all contribute to Congreve's comedies value and importance. In each page of Congreve's play is stacked with unbelievable prides issues and direct inverse that are a pleasure to the group.