

- **Sentimental comedy:**

This form becomes popular in 18th century. Sentimental comedy is related to our emotions. It appeals especially to our feelings of sorrow, pity, and compassionate sympathy. It reflected contemporary philosophical conceptions of human as inherent good but capable of being led astray through bad examples. By an appeal to his noble to his sentiments, a man could be reform and set back on the path of virtue.

Richard Steele was pioneer of sentimental comedy and the best known sentimental comedy is 'The Conscious Lover'. In contrast 'anti-sentimental' comedy returns to comedy of manners.

- **Anti- Sentimental Comedy**

An anti-sentimental comedy is also called "Comedy of Manners". When Sentimental comedy did not last long, that time anti-sentimental comedy was created by "Oliver Goldsmith" and "Richard Sheridan". It is an artificial comedy, arose during 18th century. The dramatist of this period wrote plays according to middle class family and their interest.

It is kind of comedy representing complex and sophisticated code of behaviour current in fashionable circles of society, where appearance count for more than true moral character. Its plot usually revolves around intrigues of lust and greed, the self-interested cynicism of the characters being masked by decorous pretenses. Oliver Goldsmith's "SHE STOOPS TO CONQUER" and Richard Brinsley Sheridan's "THE RIVALS" & "SCHOOL FOR SCANDAL" are from the Anti-sentimental comedy.

## ❖ Characteristic of Anti- Sentimental Comedy

### ➤ Anti – Sentimental Comedy:

Anti-Sentimental comedy is reaction against sentimental comedy. The pioneer of anti sentimental comedy is Oliver Goldsmith, who criticized the sentimental comedy in his essay 'Essay on the theatre' or 'A comparison between Laughing and sentimental comedy'. Oliver Goldsmith writes that the true function of a comedy was to give a humorous exhibition of the follies and vices of men and women and to rectify them by exciting laughter. Goldsmith opposed sentimental comedy because in place of laughter and humour, it provided tears and distressing situations, pathetic lovers, serious heroines and honest servants.

Sentimental and Anti sentimental comedy is written by Goldsmith and Sheridan. The sentimental comedy of 18th century was in fact reaction against the comedy of manners. Sentimental comedy a kind of comedy that achieved some popularity with respectable middle class audience in 18th century. Anti-sentimental comedy is reactions against sentimental comedy.

Generally the Anti-Sentimental comedy deals with the, and it is always focus on major character as lover. And it is divided into subplot like the dramatic way and the relations with the pathos.

So, let's discuss the Anti-Sentimental comedy with its characteristics .So here it is AntiSentimental comedy.

**1. The Rival**

**2. The school for scandal**

**3. She stoops to conquer**

➤ **She Stoops to Conquer**

This wonderful comedy by genius playwright, Oliver Goldsmith, in its time ; Healing the era of laughing comedies and being contemporary to other plays. The story revolves around the family of Hardcastle and their friends. Goldsmith brings out the comic effect in depicting this character, their foibles and schemes and in which lend them in more troubles .in the very beginning of play in the first scene speech by Mr.Hardcastle....

***“I love everything that is old ; Old friends, old times, old manners Old books, old wine, and I believe, Dorothy , you’ll own I have been Pretty fond of an old wife ”***

Though not written by Goldsmith, the play's prologue is useful in the way it provides insight into Goldsmith's purpose in the play. Obviously, the most explicit purpose is to make the audience laugh. The speaker – Mr. Woodward, who would have been portrayed by a different actor – comes out in mourning, already having been crying, which in a way poses a challenge to the play. If we, as actors and audience, are in a state of sadness, can the play lift our spirits? However, most relevant is the state of affairs sculpted here.

The prologue mirrors the trend in theatre that writers like Goldsmith was desperately trying to change. At the time of She Stoops to Conquer, popular theatre comedy was separated into what was commonly termed "sentimental comedy" and "laughing comedy." The former was concerned with bourgeois (middleclass) morality and with praising virtue. The latter, which dated back to the Greeks and Romans and through Shakespeare, was more willing to engage in “low” humour for the sake of mocking vice.

Woodward suggests that a certain class of actor (and by extension, then, audience and writer) were dying out as sentimental comedy became more popular. So Goldsmith's play has an extra purpose: it must rejuvenate the joy taken in "laughing comedy," which could be willing to be more stupid, to dramatize base characters and characteristics, and to mock even the characters who profess to be moral. It's worth reviewing the "About 'An Essay on the Theatre'" section of this Classic Note that explains in more detail the context of the theatre of the time, since it will provide an even more indepth understanding of the purpose suggested in this prologue. But even without such extensive historical research, the prologue brings the audience in with a particular question: can this play remind us that true comedy, which is willing to be silly and unpretentious, is the most entertaining of all? Though in this play Goldsmith presented image through the character.love is central theme, but for money also. There are amusing intrigues and plans in the play, it is also satirical one .

### ➤ *The Rivals by Sheridan*

The play is set in Bath, Somerset England in the mid-century and revolved around two reach young lovers, Lydia and Jack, who reads a lot of popular novels of the time, wants a purely romantic love affair. Lydia is enthralled with the idea of eloping with poor soldier in spite of her guardian. Mrs. Malaprop is the chief comic figure of the play.

In the end of the play Jack is presented to Lydia by Mrs. Malaprop as son to sir Antony and heir to his wealth, where he secretly assures Lydia that he is only masquerading as sir Antony's son so that he may marry her after that he meet up with Lucius and gets in a quarrel with him and they agree to meet Beverly. At the end, all secrets are found out at the duel because Mrs.Malaprop rushes to the duel in fear for their lovers' lives trying to stop it before it starts. Lucius discovers that Mrs.Malaprop has been disguises herself as Delia and both infuriated and embarrassed and leaves. Lydia admits her love for Jack and Julia makes up with her

lover Falkland. In the end acres invites everyone to a party and they all go to celebrate.

➤ ***The school for scandal***

Lady Sneerwell, who in her youth was the target of slander, has set her life upon a course to reduce the reputations of other women to the level of her own. Aided by her intimate, Snake, she intrigues to involve the Teazles in scandal, to bring Joseph Surface's true character to light, to wreck the love between Charles and Maria, and to gain Charles for herself along with Sir Oliver's fortune. To her the world consists of nothing but scandal and scandalous intrigues, and she does her best to make her vision a reality. She is not successful, however, when she abuses Charles Surface to Sir Peter Teazle's ward Maria, who refuses to listen to her.

Instead, Maria trustingly confides in Lady Candour, whose defense of a reputation ensures its complete annihilation. Sometimes Sir Peter Teazle ponders the wisdom of his marriage to Lady Teazle, doubting the judgment of an old bachelor in marrying a young wife. Lady Teazle is a countrybred girl who is enjoying London life extravagantly and to the full. Sir Oliver Surface is concerned about his two nephews, his problem being the disposal of his great fortune. Sir Oliver has been abroad for the past fifteen years and feels that he does not know his nephews' real natures; he hopes by some stratagem to catch them unawares and thus be able to test their characters.

One day, Sir Peter and Lady Teazle quarrel because Sir Peter violently objects to her attendance at the home of Lady Sneerwell. Lady Teazle accuses Sir Peter of wishing to deprive her of all freedom and reminds him that he has promised to go to Lady Sneerwell's with her. He retorts that he will do so for only one reason, to look after his own character. When they arrive, Lady Sneerwell's rooms are full of people uttering libelous remarks about their enemies and saying even worse things about their friends. Sir Peter escapes as soon as possible. When the rest of Lady

Sneerwell's guests retire to the card room, leaving Maria and Joseph alone, Joseph once more presses his suit.

He insinuates that Maria is in love with Charles and is thus running counter to Sir Peter's wishes. Lady Teazle walks in just as Joseph is on his knees avowing his honest love. Surprised, Lady Teazle tells Maria that she is wanted in the next room. After Maria leaves, Lady Teazle asks Joseph for an explanation of what she has seen, and he tells her that he was pleading with Maria not to tell Sir Peter of his tender concern for Lady Teazle. Sir Oliver consults Rowley, Sir Peter's shrewd and observing servant, in an attempt to learn more about his nephews' characters. Rowley himself believes that Joseph does not have as good a character as his reputation seems to indicate and that Charles has a better one. Sir Oliver also consults Sir Peter, who declares that he is ready to stake his life on Joseph's honor. He is much put out, therefore, when Maria once more refuses to marry Joseph. Sir Peter, Sir Oliver, and Rowley plan to test the worthiness of the nephews. Charles is, as usual, in dire need of money, and Sir Oliver arranges to accompany a moneylender who is going to see Charles;

Sir Oliver goes again to see Joseph. Still believing that his uncle is Mr. Stanley, Joseph is showing him out just as Charles enters. Charles, surprised to see the man he knows as Mr. Premium in his brother's apartment, also insists that he leave, but at that moment Sir Peter Teazle arrives and addresses Sir Oliver by his right name. Both Sir Oliver and Sir Peter are now aware of Joseph's real character. Charles, promising to try to reform, gets Maria and his uncle's inheritance as well. Lady Sneerwell is exposed by Snake, who is paid double to speak the truth, and Lady Teazle returns her diploma to the School for Scandal, of which Lady Sneerwell is president. Everyone is happy except Lady Sneerwell and Joseph Surface.

These three plays are the best examples of the Anti-Sentimental Comedy .yes it is form of literature and it has a own place in Literature . These kind of Plays presented with Harsh Reality of Society and it is also came with farcical elements and in this way criticise society in bitter way .