

**THE ANTI-PURITAN VALUES IN SHAKESPEARE'S
*TWELFTH NIGHT OR AS YOU WILL***



A Thesis

*Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial
Fulfillment for the Requirement to Obtain Sarjana Degree in English*

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LEGITIMATION

THESIS

**THE ANTI-PURITAN VALUES IN SHAKESPEARE'S TWELFTH NIGHT
OR AS YOU WILL**

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It has been examined before the Board of Thesis Examination on 25th of August
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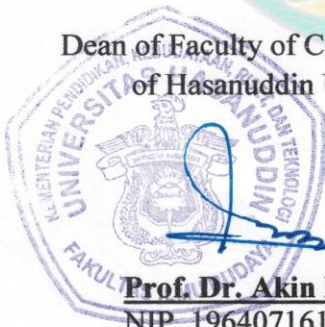
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On, 25th of August 2023, the Board of Thesis Examination has kindly approved a thesis by **Nadhifa Karyadi** (F041191149) entitled "*The Anti-Puritan Values In Shakespeare's Twelfth Night Or As You Will*" submitted in fulfillment one of the requirements to obtain Sarjana Sastra (S.S.) Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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Hereby, the writer declares that this thesis entitled:


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Is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

If in the future it is proven that there is a part or all of the contents of this thesis are plagiarized, the author is willing to accept the sanction for her action.

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First and foremost, the writer would like to express her sincere gratitude to Allah SWT for the blessings, opportunity and health that He gave so that the writer could finish this thesis with the title *“The Anti-Puritan Values in Shakespeare’s Twelfth Night or as You Will”*. This thesis is created to fulfill one of the requirements to complete the study and to obtain a sarjana degree in English.

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Nadhifa Karyadi

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ABSTRAK

Nadhifa Karyadi. 2023. *The Anti-Puritan Portrayal In Shakespeare's Twelfth Night Or As You Will.* (Dibimbing oleh **Fathu Rahman** dan **Abbas**).

Penelitian ini bertujuan untuk mengidentifikasi nilai-nilai Anti-Puritan yang terdapat dalam drama *Twelfth Night or As You Will*. Anti-Puritanisme mengacu pada penentangan atau kritik terhadap prinsip, kepercayaan, dan praktik Puritanisme. Drama ini bercerita tentang kisah cinta antara dua pasangan yang mengalami komplikasi dan kesalahpahaman.

Penulis menggunakan pendekatan struktural untuk menganalisis drama *Twelfth Night or As You Will*. Pendekatan struktural berfokus pada analisis unsur-unsur intrinsik yang meliputi alur, tokoh, latar, dan tema dalam karya sastra. Setelah menganalisis unsur-unsur intrinsik, penulis kemudian menggunakan temuan tersebut untuk membantu mengidentifikasi nilai-nilai Anti-Puritan dan konflik yang terjadi akibat nilai-nilai tersebut di dalam drama *Twelfth Night or As You Will*. Objek kajian utama dalam penelitian ini adalah drama *Twelfth Night or As You Will* dengan sumber lain berupa makalah dan kajian terdahulu yang berkaitan untuk mendukung obyek kajian utama.

Setelah menganalisis drama *Twelfth Night or As You Will*, penulis menemukan bahwa drama ini mengandung empat nilai Anti-Puritan. Nilai-nilai tersebut adalah perayaan kemeriahan dan humor, penggunaan peran gender yang tidak konvensional, pengejaran cinta di luar norma, serta penggunaan penyamaran dan penipuan.

Kata Kunci: Nilai Anti-Puritan, Pendekatan Strukturalisme, *Twelfth Night or As You Will*, William Shakespeare.

ABSTRACT

Nadhifa Karyadi. 2023. *The Anti-Puritan Portrayal in Shakespeare's Twelfth Night Or As You Will.* (Supervised by **Fathu Rahman** and **Abbas**).

This study aims to identify the Anti-Puritan values that can be found the drama *Twelfth Night or As You Will*. Anti-Puritanism refers to opposition or criticism against the principles, beliefs, and practices of Puritanism. The drama tells the story of the love story between two couples who went through complications and misunderstandings.

The writer uses a structural approach to analyze the drama *Twelfth Night or As You Will*. Structural approach focuses on analyzing the intrinsic elements which include plot, character, setting, and theme in the literature. After analyzing the intrinsic elements, the writer then proceeds to use the findings to help in determining the Anti-Puritan values and the conflicts that are caused by it in the drama. The main object of study in this research is the drama "*Twelfth Night or As You Will*" with other sources such as papers and previous study related to support the main object of study.

After analyzing the drama, the writer finds that *Twelfth Night or As You Will* contains four Anti-Puritan values. Those values are the celebration of festivity and humor, the use of unconventional gender roles, the pursuit of love beyond social norms and expectation and the use of disguise and deception.

Keywords: *Anti-Puritan Values, Structuralism Approach, Twelfth Night or As You Will, William Shakespeare.*

CHAPTER I

INTRODUCTION

The content of this chapter contains the explanation of the introduction of the research, consisting of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing by the writer.

1.1 Background of the Study

The origin of Anti-Puritanism can be traced back to the historical context of the Puritan movement itself. Puritanism emerged as a religious and social reform movement within the Church of England during the late 16th and early 17th centuries. Puritans sought to "purify" the church by eliminating what they perceived as remnants of Roman Catholic practices and doctrines. They advocated for a simpler and more austere form of worship, emphasizing the authority of the Bible, and promoting a strict moral code based on biblical principles.

However, as Puritan influence grew, so did resistance and opposition from various groups and individuals. The roots of Anti-Puritanism can be found in the several factors. Puritans faced opposition from other religious groups, including more traditional Anglicans who resisted Puritan reforms. Conflicts arose over matters of religious doctrine, worship styles, and church hierarchy. The strict moral and social restrictions imposed by Puritans were not universally welcomed. Some people felt oppressed by Puritan regulations on leisure activities, public behavior, and perceived attempts to control private aspects of life. Puritans were critical of the theater, music, and certain forms of art, considering them sinful or immoral.

This led to opposition from those who valued artistic expression and cultural entertainment. As a result of these factors and others, a growing sentiment of opposition to Puritanism emerged, which came to be known as Anti-Puritanism. This opposition varied in intensity and character, ranging from religious and political disagreements to cultural and social clashes.

The existence of Anti-Puritanism is well documented in literature works. An example of said literature work is a drama written by William Shakespeare titled *Twelfth Night or As You Will*. Written in 1601, it is considered as a romantic comedy and was played as an entertainment at the end of Christmas in 1602. This drama consists of five acts where Viola and her twin brother Sebastian have been shipwrecked. They each believe the other to be drowned. Viola then disguises herself as a young man and, under the name of Cesario, gets a job as a servant for the Duke, Orsino. Orsino is in love with Olivia, but she's mourning for her dead brother, so has rejected all his advances so far. He sends Cesario (disguised Viola) with love letters to woo Olivia on his behalf. Unfortunately for the Duke, Olivia is taken in by Cesario's disguise and falls in love with him. Viola has secretly fallen in love with Orsino, and Orsino is confused by his feelings for his new 'male' servant. To sum up, Viola loves Orsino, Orsino loves Olivia and Olivia loves Cesario (disguised Viola).

Olivia's butler, Malvolio, disapproves of all the other members of her household. Which consist of her drunken uncle Sir Toby Belch, his friend Sir Andrew Aguecheek and her servants, Maria, Feste and Fabian. Fed up with Malvolio constantly spoiling their fun, they decide to play a practical joke on him.

Malvolio is secretly in love with Olivia, and the others trick him into believing that these feelings are returned. Maria forges a letter to Malvolio, supposedly from Olivia, suggesting that she loves him and he should wear yellow stockings and smile all the time. Malvolio does as the letter suggests, and Olivia thinks he has gone mad, so has him locked up. Viola's brother, Sebastian, who believes his sister is dead, arrives with his friend and protector, Antonio, who rescued him from the shipwreck. Sebastian meets Olivia. She mistakes him for Cesario and asks him to marry her, he agrees. Lots of confusion follows around the mistaken identity of Sebastian and Cesario, and exactly who is promised to whom. Eventually all is revealed, the brother and sister are reunited and the love triangle is resolved into two couples, Sebastian and Olivia, and Viola and Orsino. Finally, Viola discovers the trick that has been played on Malvolio, and he's released from confinement.

After reading the drama *Twelfth Night or as You Will*, the writer is interested in conducting a study the values of Anti-Puritans in the drama because the writer has found that there is a lack of research that uses this drama as a research object. Hence, the reason the writer used the structuralism approach to create this study, which is entitled "The Anti-Puritan Values in Shakespeare *Twelfth Night or as You Will*".

1.2 Identification of the Study

Based on the explanation of the background research above, the writer has identified some problems in the drama *Twelfth Night or As You Will*, as follows:

1. The background and the definition of Puritanism.
2. The connection between the drama *Twelfth Night or As You Will* and the

Puritans.

3. The intrinsic elements of the drama *Twelfth Night or As You Will*.

4. The Portrayal of Anti-puritan Values in the drama *Twelfth Night or As You Will*.

1.3 Research Questions

Based on the scope of the problem, the writer has raised the question what are the Anti-Puritan Values that can be found in the drama *Twelfth Night or As You Will*?

1.4 Objective of the Study

Based on the statements above, the writer determines the objective of the study is to identify the Anti-Puritan values that can be found in the drama *Twelfth Night or As You Will*.

1.5 Sequence of the Writing

This research consists of five chapters. Chapter one is an Introduction consisting of Background, Identification of The Problem, Research Questions, Objectives of The Study, and Sequence of The Study. Chapter two is Previous Study which provides an overview of Related Research, and the theoretical framework used in this research. Chapter three is Methodology which contains Methodological Design, Method of Collecting Data, Method of Analyzing Data, and Research Procedure. Chapter four discusses data collection and the results of research. And Chapter Five is the closing chapter that consists of a conclusion of the research and suggestions from the writer

CHAPTER II

LITERATURE REVIEW

The content of this chapter contains the explanation of the literature review of the research, consisting of the Previous Study, Structuralism Approach and the Puritans.

2.1 Previous Study

Previous study holds an important role in the process of constructing a well-grounded research study. Accordingly, the writer has found three studies which are related to the writer's object of study, the drama *Twelfth Night* or *As You Will*. Those studies are conducted by Lewis (2021) from the University of Olivet Nazarene in Illinois, Betti and Khalaf (2021) from the University of Thi-Qar in Iraq, and Publius (2020) from the University of Alberta in Canada.

The first one is a study by Hannah Lewis (2021) titled "Gender Roles Reviewed through Shakespeare's *Twelfth Night* with 21st Century Applications". In her study, Lewis aimed to emphasize the importance of gender equality in the 21st century through a comparison of the original Shakespeare's *Twelfth Night* drama and its modern adaptation. Her study uses the genetic structuralism approach where she explains about gender roles in Elizabethan and the present times as well as explaining about the characterization of the main characters Viola and Orsino and their counterpart Vivian and Owen. As a result of her studies, Lewis found that both the main character in the original drama and the adaptation drew attention to gender roles and that William Shakespeare's moral truth is still applicable to the present century.

The second one is a study by Mohammed Jasim Betti and Noor Sattar Khalaf (2021) titled "A Pragma-Stylistic Study of Implicature in Shakespeare's Hamlet and Twelfth Night". In their studies, Betti and Khalaf aimed to identify the implicatures in the drama Hamlet and Twelfth Night by William Shakespeare. Their study used a variety of pragmatic theories, specifically Implicature and Grice's Maxims. The result of their studies are that the implicature in Hamlet is larger than the number of implicatures in Twelfth Night and that the generalized conversational implicature are the type of implicature that is used the most.

The third one is a study by Xavia Publius (2020) titled "Diffraction Patterns of Homoeroticism and Mimesis between Twelfth Night And She's the Man". Publius aimed to identify and compare the elements of homoeroticism in the drama Twelfth Night by William Shakespeare and the film She's the Man. In His study, Publius uses the Comparative Literature theory to examine the homoerotic elements. As a result of His study, Publius found that the film She's the Man' successfully translates both the possibilities and limitations of Twelfth Night's gender disruption by relocating the homoerotic elements in different moments of the story and by virtue of its mainstream popularity..

The writer concludes that the previous related study does have similarities with the writer's study. All of the previous related study uses the same object of study which is the drama Twelfth Night or As You Will. What makes the writer's study different from the previous related studies is that the writer will use the structuralism approach to identify the Anti-Puritan values in the drama *Twelfth Night or As You Will*.

2.2 Structuralism Approach

A general theory of culture and methodology known as structuralism contends that components of human culture must be understood in connection to a larger system. The early twentieth century Swiss linguist, Ferdinand de Saussure, was credited as the founder of Structuralism due to the theories he wrote in his book “Course in General Linguistics” which was published in 1916 (Dosse, 1997:43). Additionally, there are other intellectuals who have been associated with structuralism. Dubbed as ‘the five musketeers’, they are Michel Foucault, Louis Althusser, Roland Barthes, Jacques Lacan, and Claude Lévi-Strauss (Dosse, 1997:23-24). The word ‘structuralism’ itself first appeared in the work of French anthropologist Claude Levi-Strauss titled “The Elementary Structures of Kinship” (1949) in France. And then in 1966, A French literary theorist called Roland Barthes published an essay titled “An Introduction to the Structural Analysis of Narrative” and it went on as one of the most influential essays in structural literary analysis theory. Barthes took the structural linguistic ideas and he applied them to the study of literature earning the nickname ‘The Mother of Structuralism’ (Dosse, 1997:71-75).

According to Hawkes (2003:6-7), structuralism is a way of thinking about the world that is associated with the perception and description of structure. Suwondo in Jabrohim (2003:55) stated that structuralism literary studies reject the interference of outsiders; instead it understands literary works through the elements that build its structure. Structural analysis is one way to determine the quality of literature, and is a bridge to analyze the meaning contained in literary works. In

using the structuralism approach, the work of literature is considered as a form of structure which consists of the intrinsic elements of said literary work.

The application of the structural approach is by examining and reviewing its structure which in this case is its intrinsic elements. Within the scope of fiction, Stanton (1965: 11-36) describes the structural elements of literary works as follows. The building blocks of the structure consist of story facts and literary tools. The facts of the story itself consist of plot, character, setting and theme; while literary tools consist of point of view, style of symbols, images, and also methods of selecting titles.

2.2.1 Character and Characterization

Character is the element that works directly with every other element. It is the one that runs the plot and it interacts with its setting to deliver the message or the theme that an author wants to convey. Gill (1995:127) mentioned in his book that a character is a figure that is created by the author of a story. Another definition of character by Roberts (1983:41) is that a character is a widely spoken representation of humans, especially in determining himself through thoughts, speech, and behavior. Abrams (1998:34) stated that a character is an element of prose that describes a type of person. According to DiYanni (2001:54), there are several types of character which are major and minor characters, protagonist and antagonist character.

1. Major character is the center of the story, this type of character also appears from the very beginning of the story up until the end of story. In most of the stories, Major characters have an objective or a goal that they

are chasing and the process of this pursuit becomes the center of the story and it's what attracts the audience to the story.

2. Minor characters however, are the ones supporting the major characters in their pursuit. They make the major characters shine and are usually unchanging.
3. Protagonist is the character who is at odds with an antagonist. Nurgiyanto mentioned in his book (2010:178-179) that a protagonist is a character that is admired by the reader. It is the type of character that the reader can relate to therefore the protagonist is usually viewed by the reader in a positive light.
4. Antagonist is the type of character that thrives in conflict. According to DiYanni (2001:54), the meeting of a protagonist and an antagonist will cause a spark of conflict to appear.

Characterization is the way the author breathe life into a character. It is the trait of a character. According to Gill (1995:135-145), the characterization of a character can be determined by looking at their way of speaking and thinking, by how they dress and appear, by their social standing, by their names, by their company and by their action.

The writer concludes that both characters and characterization are an important part of a story and that it helps to send the message of the story through the behavior and expression of the character.

2.2.2 Plot

Plot is an element that determines the audience's amount of interest towards a work of literature. According to Stanton (1965:14-16), plot is a series of "causally linked events" that makes up a story. Forsters (1927:130) stated that "plot is also a narrative of events" but it depends on the causality of the story. In a translated version of his book, Freytag (1900:114) mentioned that a plot is made up of "a pyramidal structure" which consists of five parts, the introduction or exposition, the rising action, the climax, the falling action or the resolution, and the last one is closing action.

1. Exposition

The first is exposition, also known as the introduction, where it is the beginning of the story that describes how an event or events begin. This part of the story is where the characters and settings are introduced. Related information that holds a significant amount of importance to the story can also be found in this part of the story. The conflict is not yet introduced in this part, instead it is introduced in between exposition and rising action where there is a part called inciting incident where the conflict is introduced.

2. Rising Action

The second one is rising action or complication. This is the part where things began to complicate. During this part of the story, conflict begins to rise, challenges begins to appear. At this time, the protagonist begins to understand and to take action on their goal and how they will solve the challenges that appeared.

3. Climax.

The third one is climax which is the peak point of the conflict, the part when the conflict at the beginning of the story is now more complex or heated or resolved. Even though the climax is the breaking point of the action in the story it does not necessarily mean that it is the most exciting part of the story.

4. Falling Action

The fourth one is falling action or resolution, the part where the characters has found the solution to the conflict which begins to settle. During this part, the effect of the climax can be seen, and it is where the themes could be found.

5. Resolution

The fifth one is closing action or it can be called catastrophe, denouement or resolution, the ending of the story is located in this part. In this part, the outcome of the story is explained.

The writer concludes that plot is the base of a story's framework that determines how a story begins and how it ends where it consist of five parts, exposition, and rising action, climax, falling action and closing action.

2.2.3 Setting

The general understanding of setting is that it is the background of a story written in a descriptive way and that it encompasses the place where the story happens and the time when the story happens. According to Kennedy and Gioia (2002:109-110), setting includes the place, the time and the weather that was described in the story. Indrawati (2009:64) stated that setting is the place, time and atmosphere that are used in a story. On the other hand, setting itself can be seen in

a much broader way just like how Gill (1995:148) thought. He mentioned that the setting encompasses the place where the characters appear, what the social context of the character was, the customs or the belief of the society in the story, and the atmosphere or the feel that was created in the story. The following is the explanation about the types of settings:

1. Setting of Place

Setting of place refers to a location where the story takes place. It could be located in a place that exists in real life or it could be fictional place that is made up by the author. It could also refer to the location where the event in the story occurs, such as 'the bedroom' or 'the garden'.

2. Setting of Time

Setting of time refers to the time when the story takes place. It could be a date or it could be a specific moment such as 'at noon' or 'in the morning'.

3. Setting of Atmosphere

The setting of the atmosphere is a description of the conditions being faced by the characters when facing something, such as being 'cheerful' or 'sad'.

4. Social Setting

The social setting is the description of social and cultural environment that take place in a story. For example, in a story there is a description of the way the monks lives in a monastery.

From the previous definitions of setting, the writer concludes that setting is the element that helps to breathe life into a story and is divided into, time, place atmosphere and the social setting.

2.2.4 Theme

Theme is an element that can only appear when all the other elements are written this is supported by Gill (1995:189), who stated, “*a theme emerges in and through the development of characters, dialogue, settings and the movement of a plot*”. Stanton (1965:19) has stated that theme is something that illuminates the aspects of life that can be found in the story and has values outside the story itself. Another definition of theme is that the theme is the idea that underlies a story so that it also acts as the starting point for the author in describing the fictional works he creates (Aminudin, 1995:91). The theme is the main idea that interweaves the structure of the drama content. The theme relates to the process of the storyline of a drama. Some examples of drama themes include humanity, nationalism, compassion, friendship, and so on. How a drama is delivered will depend on how the theme of the drama is chosen by the writer.

In conclusion, theme can be considered as the meaning that is hidden inside the story itself. Other parts of the story such as characters and settings plays a part in delivering the theme that the author wanted to convey to the audience.

2.3 The Puritans

During the reign of King Henry VIII, there were two sides to his court advisors, protestant and Catholics. At the time, Protestants made up a small minority in England and were mostly located in the counties surrounding London.

Being a protestant wasn't completely safe since King Henry wasn't sure how far he intended to take the newly freed Church of England away from Catholicism. Watson (1944:81-82) stated that Henry alternated between the opinions of his Protestant counselors and those of his religious conservative advisors, who clung to their inherited Catholic rituals and beliefs. This kept on going until He died in 1547.

Henry VIII was succeeded by Edward VI who, unlike his father, was serious about Protestantism which meant that the control of Catholicism in the English court began to wane. Protestant councilors appointed by Edward began to gradually eradicate the last Catholic practices in England. They prohibited religious processions and allowed priests to marry and lose their celibacy, which dehumanized them. They started destroying what they believed to be the idolatrous images that were overflowing the churches. Wall paintings were bleached and frequently replaced with English translations of the Bible, sculptures' heads were broken off if they were too difficult to remove, and stained-glass windows depicting biblical tales were destroyed and replaced with clear glass. The cleric turned to face his congregation now rather than ignoring them and spoke in English rather than Latin (Gee, 1909:109). The reformers also replaced the elaborate stone altars that priests had allegedly used to recreate Christ's death with simple wooden communion tables. These changes were welcomed by the people due to the friendly ways of preaching that the Protestants did. Though, the changes reverted back to Catholicism when Mary was chosen as Edward VI successor.

Mary was a devout catholic and she was determined to root out the changes that happened (Gee, 1909:174). During her reign, many Protestants were forced to convert to Catholicism to avoid the danger of being a protestant one of them being Elizabeth I who would then ended up being the Queen of England two years after Mary abdicated.

During the reign of Queen Elizabeth, there was a situation that happened which was similar to one that happened during King Henry VIII reign. There was tension between the Roman Catholicism that was designated as the official religion by Mary and the people of England who were mostly protestant. According to Melly (1911:56-57), early acts of nonconformity between Puritans and the authorities included singing metrical psalms and skipping parts of the ceremony to make more time for the sermon. Some Puritans refused to use wedding bands, the organ, the cross sign during baptism, or to bow when the name of Jesus was mentioned. But the necessity that clerics wear the white surplice and clerical cap was the principal gripe of the Puritans. Puritan clerics wanted to dress professionally in black. Church authorities tried to impose the wearing of clerical vestments during the garments controversy, but they were unsuccessful.

To ease the tension, Queen Elizabeth made the religious settlement in 1559 which consisted of two things, The Act of Supremacy and The Act of Uniformity. The Act of Supremacy stated that the monarch will be appointed as the head of the Church of England while The Act of Uniformity stated that the official religion of England was Protestant and a revised prayer book was released where the content was made to satisfy both the Roman Catholic and the Protestant (Fuller, 1845: 262-

264). While the religious settlement invited a lot of hate from the Roman Catholics immediately after, it is different with the protestant. At first the people who were Protestant accepted Elizabeth's changes. Many fled abroad when Mary I, a Catholic, became queen, but started to return when Elizabeth, a Protestant, ascended the throne (Gee, 1909:207). Elizabeth's Religious Settlement means the country is now officially Protestant, but allows some Catholic worship traditions. After the acceptance of the protestant, they started feeling there were more things that could've been done. Therefore they started organizing campaigns to make the religion more Protestant (Winship, 2019:41-43). It was then that the term 'Puritan' started appearing. At first, it was a taunt directed at members of the recently reformed Elizabethan church. However, a number of people quickly adopted the term and used it to disparage the religious. Bishops incensed with priestly inappropriateness began to use the term "Puritan" as a convenient insult. Puritans believed that the Church of England had not undergone a thorough reformation and needed to move closer toward the Protestant faith. One of the Puritan principles is that since man was created before woman, the world was designed with men in mind. Similar to how God constructed a hierarchy with divine order, they also had their own hierarchy, with the family coming in first, followed by the church, and the commonwealth in third (Westerkamp, 1993:573).

Their main objective was to rid the Church of England of Roman Catholic customs. Early in the seventeenth century, the term "Puritanism" had come to stand for a particular kind of Protestant politics, social behavior, and religion. The term

"Puritan" was seldom used after the turn of the 18th century, and Puritanism itself was never a formally recognized religious subgroup within Protestantism.

2.4 Anti-Puritanism

The emergence of Anti-Puritanism can be traced back to the early modern period in Europe, particularly in England, when the Puritans emerged as a dominant religious and political force. The Puritan movement, which originated in the late 16th century, sought to purify the Church of England from what they perceived as corrupt practices and vestiges of Catholicism (Morris, 2008:70). Embracing a strict interpretation of Protestantism, Puritans advocated for a simplistic and austere form of worship, rejecting any ceremonial elements and promoting the authority of scripture. Their emphasis on personal piety, moral conduct, and the pursuit of divine grace propelled them to exercise considerable influence within English society.

As the Puritans gained momentum, their convictions became increasingly rigid, leading to a growing backlash from those who dissented from their strict interpretation of religious doctrine. This disapproval formed the basis of Anti-Puritanism. While the Anti-Puritans did not necessarily adhere to any particular unified movement, they collectively rejected the puritans' approach and sought to challenge their influence in both religious and political spheres.

The origins of Anti-Puritanism can be seen in the discontentment of those who resisted the imposition of Puritan practices and regulations (Collinson, 2008:19). Many viewed the Puritans as overly strict, intolerant, and opposed to any form of enjoyment or recreation, viewing music, theater, and dancing as sinful

distractions from religious duties. This puritanical outlook clashed with the more traditional practices of the time, and as a result, many began to rally against the perceived infringements on personal freedom .

Furthermore, Anti-Puritan sentiment often stemmed from the social and economic implications of Puritan doctrine. Puritans placed emphasis on hard work, thrift, and financial success as signs of divine favor, which, for many outside the movement, seemed to perpetuate social inequalities and reinforce a sense of unworthiness among those who were economically less fortunate. The resentment towards this perceived elitism fueled the growth of Anti-Puritanism, attracting those who sought a more inclusive and egalitarian society.

Like any reactionary movement, Anti-Puritanism was not without its excesses. Some individuals, eager to break free from the perceived constraints of Puritanism, developed a libertine stance, indulging in various vices and immoral behaviors (Collinson, 2008:27). Their actions were a direct rebellion against the puritanical values of self-discipline and moral righteousness, embodying a rejection of the very principles upon which Puritanism was founded.

The tension between Puritans and their opponents reached a peak during the English Civil War (1642-1651), a conflict fueled not only by political rivalries but also by religious strife. The Puritans, led by Oliver Cromwell, fought for their vision of a godly society, while the anti-puritans rallied around those who advocated for religious tolerance, diversity, and the preservation of traditional customs (Morril, 2008:67). Ultimately, the anti-puritan movement played a pivotal

role in undermining the political and religious authority of the Puritans, leading to the eventual restoration of the monarchy in 1660.

In conclusion, the origin of Anti-Puritanism can be attributed to a combination of discontent with Puritan practice and a rejection of the stringent moral code advocated by the Puritans. While Anti-Puritanism did not operate as a unified movement, the collective efforts of those who opposed Puritan ideology played a significant role in challenging and countering the influence of the Puritans during this transformative period in European history.