



**THE MINISTRY OF HIGHER AND SECONDARY  
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**KARSHI STATE UNIVERSITY  
THE FACULTY OF FOREIGN LANGUAGES  
THE CHAIR OF ENGLISH LANGUAGE AND LITERATURE**

# **QUALIFICATION WORK**

**On the theme:** John Dryden's tragedies: his style and language of writing

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# CONTENT

<b>INTRODUCTION</b> .....	3-6
<b>CHAPTER I. John Dryden as a founder of Restoration drama.</b>	<b>7-25</b>
1.1. The history of Great Britain in the XVII th century.....	7-13
1.2. John Dryden. Parentage and Education.....	14-20
1.3. Age of Dryden.....	21-24
<b>CHAPTER II. Stylistic analysis of tragedy “All for love” and heroic tragedies.</b>	
2.1. John Dryden and his art of words.....	25-39
2.2. Heroic couplets.....	40-45
2.3. Stylistic devices in the tragedy “All for Love” and heroic plays....	46-48
<b>CONCLUSION</b> .....	<b>49-51</b>
<b>REFERENCE</b> .....	<b>52-58</b>

## INTRODUCTION

According to the Presidential decree “On measures to further improvement of the system of foreign languages teaching” №1875, adopted on December 10, 2012 by the President of Uzbekistan I.A. Karimov teaching the English Language is deepened in the sphere of education. On the basis of this it is up to us to prepare high skilled personnel in teaching English<sup>1</sup>. Consequently, the role and status of English in Uzbekistan is higher than ever, as evidenced by its position as a key subject of medium of instruction, curriculum.

Conditions of reforming of all education system the question of the world assistance to improvement of quality of scientific-theoretical aspect of educational process is especially actually set. As President Islam Karimov has declared in the program speech “Harmoniously development of generation a basis of progress of Uzbekistan”; “... all of us realize, that achievement of the great purposes put today before us, noble aspirations it is necessary for updating a society, today when we are celebrating the 23<sup>rd</sup> anniversary of the National Independence of our Motherland”.

The effect and destiny of our reforms carried out in the name of progress and the future, results of our intentions are connected with highly skilled, conscious staff the experts who are meeting the requirements of time<sup>2</sup>.

Under the guidance of President Islam Karimov a special attention is paid to formation of harmoniously developed, highly educated, modern thinking generation, able to take responsibility for the fate of the Homeland.

In consistent realization of the Law of the Republic of Uzbekistan “On Education”, National Program of Personnel Training, significant place is reserved for construction of new schools, academic lyceums, vocational colleges, higher education institutions, capital reconstruction and strengthening material-technical

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<sup>1</sup>Каримов И.А. Илмий –тадқиқот фаолиятини такомиллаштириш тўғрисида// “Халқ сўзи” газетаси, 2002 йил, 15 март

<sup>2</sup> Каримов И.А. Наша высшая цель –независимость и процветание Родины, свобода и благополучие народа// Доклад на первой сессии ОлийМажлиса Республики Узбекистан второго созыва от 22.01.2000.-Т.: Узбекистан.2000.Т.8.-С.322-340

base of the existing ones, their provision with modern educational equipment.

As the number of English learners is increasing there is a need in finding more effective and improved ways and methods of teaching foreign languages.

The following graduation paper is an attempt to substantiate the significance of English literature in learning foreign languages.

The given work is devoted to study the style and language of Dryden's tragedies, particularly, "All for Love", which was one of the disputable and important problems of stylistics and literature.

**The actuality of the work** is directed to define the necessity of studying literature, as it gives us a brilliant and clear panorama of that time, assess to feel the nature of the language as well as the history and culture of English speaking countries.

**Investigation of the problem.** The problem was investigated by many literary critics and scholars, particularly, J. Buronov, D.Gulamova, J. Sharipov, G. Salomov, N.Otajonov, M.Kholbekov, K.Musayev, K.Tojiyeva as well as Russian and English scholars Hakluyt Richard, Upham A.H, David Marriot, Dobree B., Chapman G.W.,Arkins J., Verhovskiy N.P., Sidorchenko P.V., Reshetov A.N

**The aim of the work** isto analyze the style of Dryden and the ways of expressing language, genre and theme of his creativeness.

According to the general aim there put forward the following particular tasks:

- to study philosophical items in the literary career of J. Dryden;
- to analyze the style of his tragedies on examples "All for love" and "The Great Mogul";
- to study didactical points in his works.

**The object of investigation** is the tragedy "All for Love" and heroic drama "The Great Mogul".

**So the subject matter** of the qualification paper is creative works of Dryden , particularly his tragedies, style and structure .

**Method of research.** Comparative and stylistic methods have been used in this qualification paper.

**Methodological basis** of the work is based on Presidential decree 1875 which was signed on December 10, 2012 “On measures to further improvement of the system of studying of foreign languages” and Law of the Republic of Uzbekistan “On Education”, National Program of Personnel Training.

**Theoretical basis of the work** is considered the research works, scientific articles and the Internet web sites which are given in the bibliography that follows the conclusion.

**Scientific novelty and the distinctive peculiarities of the work.** In the following graduation paper have been attempted to analyze his works from the stylistic standpoint as well as to investigate his genre and language.

**The theoretical value of the work** is that the theoretical results of the paper can increase the notions on various genres of Dryden and deeply understanding of his philosophic viewpoint.

**The practical value of the work** can serve as a material at the lectures of English literature of XVII century as well as at seminars on stylistic and literature.

**The degree of study of the paper.** While investigating the given qualification work the researcher has widely used the works of well-known literature critics, scholars and the Internet web sites which are given in the bibliography that follows the conclusion.

**The novelty of the graduation project paper** is that the observation of oeuvre of Dryden in order to implement the complex analysis of his style and genre.

**The structure of the paper:** it consists of introduction, two chapters, conclusion and bibliography. *The first chapter* is devoted to the study of life and literary career of the author. *The second chapter* is devoted to observing and

analyzing his drama oeuvre . Total amount of the work is 58 pages.

Introduction deals with the aim , tasks, actuality, novelty and practical value of the qualification paper.

The results achieved during the investigation are summarized in conclusion.

**Bibliography** lists all the scientific and internet sources and references used for investigation.

## **CHAPTER I. JOHN DRYDEN AS A FOUNDER OF RESTORATION DRAMA.**

### 1.1. The history of Great Britain in the XVII<sup>th</sup> century

John Dryden was born on August 9, 1631 and he was an influential English poet, literary critic, translator, and playwright who dominated the literary life of

Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden. Walter Scott called him "Glorious John."<sup>3</sup> He was made Poet Laureate in 1667. His life was not easy, political events, social conditions of the country didn't leave him indifferent. Before pointing out his life it is considered more reasonable to maintain historical events of XVIIth century in Britain. Due to the fact that knowledge of one's background gives the opportunity to understand many things that were around.

The 17th century was one of the most tempestuous periods in English history. It was a period when absolute monarchy impeded the further development of capitalism in England and the middle class – bourgeoisie could not longer bear the sway of landed nobility.

The contradictions between the feudal system and the middle class- bourgeoisie had reached its peak and resulted in a revolutionary outburst<sup>4</sup>.

The English bourgeois revolution was the most significant social event in the England of the 17th century. The antagonism between the monarchy of Charles 1, who ascended the throne in 1625, and the majority in Parliament reached a breaking point.

The period from 1603 to 1640 was the time of the personal monarchy of the Early Stuarts in English history. It is said that James I and Charles I had had to bear the rising spirit of independence characteristic of England in the seventeenth century. The growing desire of Parliament for independence, for sharing in the control of government was closely connected with the growth of Puritanism<sup>5</sup>.

The greatest religious question of the sixteenth century had changed from whether England should be Roman Catholic or not to whether it should be Anglican or Puritan.

One of the most bright and well-known illustrations to the fact that the

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<sup>3</sup> Journal of English and Germanic Philology, Volume LXIV, Number 3, July, 1965: The Authorship of St. Erkenwold; Boethius, King Lear, and "MaystressePhilosophie"; The "Christian" Context of Measure for Measure.

<sup>4</sup> Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

<sup>5</sup>Hume's influential Development of English Drama in the Late Seventeenth Century, 1976.Cambridge

Roman Catholics didn't leave their attempts to gain back their influence on the English church, was the so-called Gunpowder Plot, a failed attempt to blow up the Parliament building and kill both the king and all the members, and to set a Roman Catholic government. The explosion was supposed to take place on 5 November, 1605, but had been discovered on the same day. Since that time 5 November has been widely celebrated in Britain as the Guy Fawkes Day (named so after the executed leader of the Plot).

Along with the religious conflict between the Anglicans and the Puritans, a great political conflict arose – a conflict between the unrestricted powers of the king on the one hand and the equal or even superior powers of the people represented by Parliament on the other. The views of Parliament held by James didn't allow to it much power. Finally, the discord between James and the Parliament led to the disease and the soon death of the king in 1625<sup>6</sup>.

James I did a lot in order to unite Scotland and England during his reign, but was unsuccessful. In foreign affairs James showed a tendency to establish peaceful relations with other countries. He brought the long war with Spain to a close, and avoided a temptation to take part in the Thirty Years' War<sup>7</sup>.

If the reign of Elizabeth had been the wonderful time of exploration and sea expeditions, the reign of James became a period of settlement, when Englishmen began to found colonies in America, West India, and in the East Indies.<sup>8</sup>

Charles I, the son of James I, started his reign with launching a new war against Spain with no logical reason and mainly due to the personal ambitions. Soon England drifted into the one more war with France which brought no positive effect for any of the confronting parts.

The middle of the seventeenth century was marked by the formation of the political parties. The earliest parties were informal groups supporting powerful members of Parliament. By the year 1640 there were two parties in Parliament,

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<sup>6</sup><http://www.onlineenglishliterature.com>

<sup>7</sup>Baranovsky L. S., Kozikis D.D. Panorama of Great Britain. Historical Outline. Minsk: VysheishayaShkola Publishers, 1990.

<sup>8</sup>Hume's influential Development of English Drama in the Late Seventeenth Century, 1976. Cambridge

known as the Cavaliers and the Roundheads. The first one supported Charles I, and the Roundheads were their principal political opponents. By the end of seventeenth century these parties had evolved into two definite political formations, the royalists and those supporting parliamentary supremacy. The Royalists were called Tories by their opponents (it was a term of abuse for the original Tories being Irish bandits), and the Tories called the Parliamentarians Whigs after a group of Scottish cattle thieves. Much later these parties became known as the Conservatives and the Liberals<sup>9</sup>.

As it mentioned above, Charles dissolved Parliament but was again compelled to call it in 1640. This new Parliament lasted up to 1653 and is known in history as the Long Parliament. In 1642 the king left the capital and began mustering troops to bear fight against the unruly Parliament. The civil war lasted from 1642 till 1649 when the monarchists were defeated by the revolutionary army headed by Oliver Cromwell (1599-1658). King Charles I was taken prisoner and put to death by order of the High Court of Justice, a Parliamentary body which denounced him as a tyrant, a murderer, a traitor and an enemy of the state. A little prior to that England had been proclaimed a republic (the Commonwealth)<sup>10</sup>.

In 1689 James II landed in Ireland, where he had an army ready to hand. In July 1690 William III defeated James at the battle of Boyne. This event has been celebrated since by Orangemen, as Protestants of Northern Ireland belonging to the Orange Order call themselves. In October 1691 the Irish troops finally surrendered; as a condition of surrender William promised religious toleration for the Irish Catholics, but the promise was immediately broken by the passing of Penal Laws which deprived the Catholics of all civil and religious rights.

In Scotland the new regime faced no much opposition. The expulsion of James was welcomed, and by 1692 William III's sovereignty was undisputed throughout the British Isles. After William of Orange and Mary had been declared

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<sup>9</sup>Baranovsky L. S., Kozikis D.D. Panorama of Great Britain. Historical Outline. Minsk: VysheishayaShkola Publishers, 1990.

<sup>10</sup> Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

king and queen, Parliament added a number of new acts to the laws of constitution. Among them were the Triennial Act of 1694 that obliged the king to summon Parliament at least every three years, and the Septennial Act of 1715 which increased the normal term of Parliament's existence from three to seven years .

Mary II and William III had no surviving children, and William was succeeded by Queen Anne, Mary's younger sister. The major event of Queen Anne's reign was the formation of the Kingdom of Great Britain. The Kingdom of Great Britain was formed in 1707 by the Act of Union between England and Scotland. Queen Anne had no surviving children. She was succeeded by her nearest Protestant relative, the elector of Hannover, who came from Germany in 1714 and was accepted as King George I of Great Britain. The first years of George I's reign were marked by the Jacobite Rebellion of 1715 raised by followers of Queen Anne's half-brother, James Edward Stuart. In 1708 James had already attempted to invade Scotland with the help of French troops, but the invasion failed. In 1715 he wasn't lucky again <sup>11</sup>.

The revolution was headed by the bourgeois class and despite the prominent role played in it by the popular masses; they were not destined to reap the fruits of the victory. It is a significant fact that the greater part of the revolutionary bourgeoisie was adherents of the religious doctrine of Puritanism which found support in the broad masses of poor peasantry and town people. Puritans, or adepts of 'pure' Christian faith as opposed to the "perverted" Christianity of the Church of England which supported monarchy were people of strict morals and severe life. They wielded their puritan doctrines as the chief ideological weapon in their struggles against the royalists, giving religious clothing to revolutionary ideas.

The greatest literary works of the 17th century were closely connected with religious matters, linking them with contemporary events.

In 1653 Oliver Cromwell imposed a military dictatorship on the country; after his

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<sup>11</sup> Мюллер В.К. Драма и театр эпохи Шекспира. Л., 1925

death monarchy was again restored (1660). Charles II, son of the executed king, ascended the throne. The reasons that brought about the Restoration are clear enough; the people were dissatisfied with the results of the revolution which did not rid them of poverty and misery; the ruling classes realized the need of vigorous – energetic measures, a ‘strong hand’ which would be able to keep the people in submission<sup>12</sup>.

Although the Stuarts tried their best to retain power, resorting even to terror, they were unable to restore the former order of life and the so-called ‘Glorious revolution’ of 1688 ended their rule and established a constitutional monarchy based on a compromise between the bourgeoisie and the landed nobility.

The main factors influencing English literature of the 17th century were the strife of the bourgeoisie and aristocracy for power, the growth of revolutionary ideology among the masses and the interaction of Renaissance and puritan trends in art and philosophy<sup>13</sup>.

Pre-revolutionary literature includes works reflecting the rising movement directed against monarchy. The most prominent figures in the literary field were Ben Jonson and young Milton. During the revolution the spirit of struggle against feudalism finds a strong reflection in literature. The pamphlets of John Milton, Gerrard Winstanley (1609-cir1652) and others appear at that time and gain great popularity<sup>14</sup>.

The Restoration period (the sixties and seventies) is marked by the appearance of such remarkable works as John Milton’s epic poems and ‘The Pilgrims’ Progress’ by John Bunyan (1628-1688). Though outwardly they treat of religious and moral matters, they are imbued with the spirit of contemporaneity and help to give a correct estimation of the events of recent past.

Milton and Bunyan continued to defend in their works the ideas of struggle and Revolution, expressing at the same time the reactionary forces that reigned in their

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<sup>12</sup>Baranovsky L. S., Kozikis D.D. Panorama of Great Britain. Historical Outline. Minsk: VysheishayaShkola Publishers, 1990.

<sup>13</sup> Hume's influential Development of English Drama in the Late Seventeenth Century, 1976. Cambridge

<sup>14</sup> <http://www.onlineenglishliterature.com>

country. Restoration created a literature of its own, that was often witty and clever, but on the whole immoral and cynical. The most popular genre was that of comedy whose chief aim was to entertain the aristocrats. John Dryden (1631-1700), critic, poet and playwright was the most distinguished literary figure of that time<sup>15</sup>.

Progressive English literature of the 17th century reflects the ideas of the pre-revolutionary, revolutionary and post-revolutionary periods. These ideas can be most effectively traced in the works of the prominent writers of the time: Milton and Bunyan. In his great allegorical work "The Pilgrim's Progress" (a novel) (1678-1684) John Bunyan describes the ordeals of the hero, named Christian. The greatest ordeal awaits high-minded Christian in the town of Vanity, where he is seized, beaten and brought to trial. At the fair of the town of Vanity-Vanity Fair one could buy everything "houses, lands, trades, places, honors, preferment, titles, countries, kingdoms, lusts, pleasures, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones and what not." The whole is a scathing satire on the customs and manners of Restoration<sup>16</sup>.

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<sup>15</sup> Hume's influential *Development of English Drama in the Late Seventeenth Century*, 1976. Cambridge

<sup>16</sup> Аникин Г.В., Михальская Н.П. *История английской литературы*, - Москва: Высшая школа, 1975.

## 1.2. John Dryden. Parentage and Education.

Dryden was born in the village Aldwinckle near Thrapston in Northamptonshire, where his maternal grandfather was Rector of All Saints. He was the eldest of fourteen children born to Erasmus Dryden and wife Mary Pickering, they were Puritan landowners. He was also a second cousin once removed of Jonathan Swift.

As a boy Dryden lived in the nearby village of Titchmarsh, Northamptonshire where it is also likely that he received his first education. In 1644 he was sent to Westminster School as a King's Scholar. Having recently been re-founded by Elizabeth I, Westminster during this period embraced a very different religious and political spirit encouraging royalism and high Anglicanism.<sup>17</sup> Many years after his death a house at Westminster was founded in his name.

Dryden's early years which were spent at Westminster greatly influenced in his literary career. As a humanist grammar school, Westminster maintained a curriculum which trained pupils in the art of rhetoric and the presentation of arguments for both sides of a given issue. This skills helped Dryden and impacted his later writings and thinking, as much of it displays these dialectical patterns. The Westminster curriculum also included weekly translation assignments which developed Dryden's capacity for assimilation. This was also to be exhibited in his later works. His years at Westminster were not uneventful, and his first published poem, an elegy with a strong royalist feel on the death of his schoolmate Henry, Lord Hastings from smallpox, alludes to the execution of King Charles I, which took place on 30 January 1649.<sup>18</sup>

Further education Dryden continued at Trinity College, Cambridge, here he mostly studied religion as well as other subjects as mathematics, classics, rhetoric including political ethos. In 1654 he obtained B.A degree, in June of the same year

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<sup>17</sup>Upam A.H. The Typical Forms of English Literature. NY, Oxford Univ. Press, 1917, P. 237-238

<sup>18</sup>The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995. P. 226

Dryden's father died, leaving him some land which generated a little income, but not enough to live on.

From early childhood Dryden was interested in literature hence, one of his earliest poems were written during his study at University. Historical standpoint estimates that Dryden was a Puritan. His first work *Heroic Stanzas (A Poem upon the Death of His late Highness Oliver, Lord Protector of England, Scotland and Ireland, 1659)* which brought him a fame was dedicated to Cromwell's death that is cautious and prudent in its emotional display. In this poem Dryden compared Cromwell to ancient Greek heroes who served for his country and protected citizens in the cost of his life. However, two years later in 1660 Dryden celebrated the Restoration of the monarchy and the return of Charles II with *Astraea Redux*, an authentic royalist (*To His Sacred Majesty, a Panegyrick on His Coronation, 1661*)<sup>19</sup>.

In this work the interregnum is illustrated as a time of anarchy, and Charles is seen as the restorer of peace and order. Historical events shows that Dryden always was against the war and violence, he really adore his country and people, due to this fact he supported both leaders, and it is not because he preferred to stay in a safe side. He was only peace lover and humanitarian with healthy view point.

After the Restoration, Dryden quickly established himself as the leading poet and literary critic of his day and he transferred his allegiances to the new government. So, his famous poems "*Astraea Redux*", *To His Sacred Majesty: A Panegyric on his Coronation (1662)*, and *To My Lord Chancellor (1662)* suggest that Dryden was looking to court a possible patron, but he was to instead make a living in writing for publishers, not for the aristocracy, and thus ultimately for the reading public. After the death of Davenant he became the Poet Laureate<sup>20</sup>.

Young poet had many ideas but no penny in the pocket. He planned to write one or two plays, and eventually his fortune seemed to be turning to him, he was

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<sup>19</sup>Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963.

<sup>20</sup><http://www.onlineenglishliterature.com>

elected a member of Royal Society in 1662. There he was introduced to Sir Robert Howard, son of the first Earl of Berkshire. Their acquaintance turned to friendship as Sir Robert, too had poetical propensity and Dryden assisted the knight in his literary composition, particularly in a play entitle “Indian Queen”.<sup>21</sup>

It is known from history that Puritans prohibited any performance considering them as the devil’s play, and as the result all theatres were closed, actors had to escape in order to provide their living. No sooner than Cromwell passed away and Charles mounted the throne, than from the darkest recesses of the stews and the taverns, from Paris poor actors, the whole tribe of dancers, fiddlers, playwrights returned to Britain<sup>22</sup>.

Theatres reopened and were crowded. Mostly Johnson’s and Shakespeare’s plays were popular, the vast tribe of play-goers, who had been counting the hours since a Falstaff had made them laugh, an Ophelia made them weep, and a Lear made them tremble<sup>23</sup>.

With the reopening of the theatres Dryden started to write the composition of plays. His first play, *The Wild Gallant* appeared in 1663 and was not successful, but he was to have more success, and from 1668 on he was contracted to produce three plays a year for the King's Company in which he was also to become a shareholder. During the 1660s and 70s theatrical writing was to be his main source of income. He led the way in Restoration comedy, his best known work being “*Marriage A-la-Mode*” (1672), as well as heroic tragedy and regular tragedy, in which his greatest success was “*All for Love*” (1678). Dryden was never satisfied with his theatrical writings and frequently suggested that his talents were wasted on unworthy audiences. He thus was making a bid for poetic fame off-stage. In 1667, around the same time his dramatic career began, he published *Annus Mirabilis*, a lengthy historical poem which described the events of 1666; the English defeat of the Dutch naval fleet and the Great Fire of London. It was a

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<sup>21</sup>Холбеков М. Чет эл адабиётиклассиклари. Қўлланма. - Самарқанд: СамДУнашри, 1993

<sup>22</sup>Қаюмов О. Чет эл адабиётитарихи. - Тошкент: Ўқитувчи, 1973

<sup>23</sup>Аникин Г.В., Михалская Н.П. История английской литературы. – М.,: Высшая школа., 1982

modern epic in pentameter quatrains that established him as the preeminent poet of his generation, and was crucial in his attaining the posts of Poet Laureate (1668) and historiographer royal (1670)<sup>24</sup>.

When the Great Plague closed the theatres in 1665 Dryden retreated to Wiltshire where he wrote *Of Dramatick Poesie* (1668), arguably the best of his unsystematic prefaces and essays. Dryden constantly defended his own literary practice, and *Of Dramatick Poesie*, the longest of his critical works, takes the form of a dialogue in which four characters – each based on a prominent contemporary, with Dryden himself as ‘Neander’ – debate the merits of classical, French and English drama<sup>25</sup>. The greater part of his critical works introduce problems which he is eager to discuss, and show the work of a writer of independent mind who feels strongly about his own ideas, ideas which demonstrate the incredible breadth of his reading. He felt strongly about the relation of the poet to tradition and the creative process, and his best heroic play "Aureng-zebe" (1675) has a prologue which denounces the use of rhyme in serious drama. His play *All for Love* (1678), was written in blank verse, and was to immediately follow *Aureng-Zebe*.

Dryden’s greatest achievements were in satiric verse: the mock-heroic *MacFlecknoe*, a more personal product of his Laureate years, was a lampoon circulated in manuscript and an attack on the playwright Thomas Shadwell. It is not a belittling form of satire, but rather one which makes his object great in ways which are unexpected, transferring the ridiculous into poetry. This line of satire continued with *Absalom and Achitophel* (1681) and *The Medal* (1682). His other major works from this period are the religious poems *Religio Laici* (1682), written from the position of a member of the Church of England; his 1683 edition of *Plutarch’s Lives Translated from the Greek by Several Hands* in which he

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<sup>24</sup>История всемирной литературы том-4 Издательство «Наука» Москва 1987

<sup>25</sup>Мюллер В.К. Драма и театр эпохи Шекспира. Л., 1925

introduced the word biography to English readers; and *The Hind and the Panther*, (1687) which celebrates his conversion to Roman Catholicism<sup>26</sup>.

When in 1688 James was deposed, Dryden's refusal to take the oaths of allegiance to the new government left him out of favors at court. Thomas Shadwell succeeded him as Poet Laureate, and he was forced to give up his public offices and live by the proceeds of his pen. Dryden translated works by Horace, Juvenal, Ovid, Lucretius, and Theocritus, a task which he found far more satisfying than writing for the stage. In 1694 he began work on what would be his most ambitious and defining work as translator, *The Works of Virgil* (1697), which was published by subscription. The publication of the translation of Virgil was a national event and brought Dryden the sum of £1,400.<sup>27</sup> His final translations appeared in the volume *Fables Ancient and Modern* (1700), a series of episodes from Homer, Ovid, and Boccaccio, as well as modernized adaptations from Geoffrey Chaucer interspersed with Dryden's own poems. The Preface to *Fables* is considered to be both a major work of criticism and one of the finest essays in English.<sup>28</sup> As a critic and translator he was essential in making accessible to the reading English public literary works in the classical languages.

As it was mentioned above Dryden at his late years he had to leave his post as a Poet laureate and deprevated from monthly pension. His difficult social position he described in his one of the most famous tragedy "The Great Mogul".

*Had we but lasting youth and time to spare,  
Some might be thrown away on fame and war.  
But youth, the perishing good, runs on too fast,  
And, unenjoyed, will spend itself to waste;  
Few know the use of life before 'tis past.  
Had I once more thy vigor to command,  
I would not let it die upon my hand.*

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<sup>26</sup><http://www.onlineenglishliterature.com>

<sup>27</sup>Upham A.H. *The Typical Forms of English Literature*. NY, Oxford Univ. Press, 1917

<sup>28</sup>Journal of English and Germanic Philology, Volume LXIV, Number 3, July, 1965: The Authorship of St. Erkenwald; Boethius, King Lear, and "Maystresse Philosophie"

*No hour of pleasure should pass empty by;*

*Youth should watch joys, and shoot 'em as they fly*<sup>29</sup>.

Ёшлигимиз ўтаркан кўзочиб юмгунча.

Исроф этамиз умримиз ё жангда, ё шуҳрат ортидан югургунча.

Ҳар лаҳзаси жонга тенг умрим, бўлди сўлиган ғунча

Умр қисқа, шодликни бердодини .

Қадрига етмоқ даркорэкан давру-давронни.

Гар куч-қувватинг берилганида такрор,

Сўнишига йўлқўймасдим беҳуда зинҳор.

Ўтар эди умрим хурраму-шодликда

Ҳар лаҳзасин авайлаб, айлардим кўнгил хушликда<sup>30</sup>.

Dryden died in 1700 and is buried in Westminster Abbey. He was the subject of various poetic eulogies, such as *Luctus Britannici: or the Tears of the British Muses; for the Death of John Dryden,* and *The Nine Muses.*

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<sup>29</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995

<sup>30</sup>Muallif tarjimai

### 1.3. The age of Dryden.

*"Dryden taught to join  
The varying pause, the full resounding line,  
The long majestic march, and energy divine."*

(Alexander Pope, Epistle II.I.)

John Dryden was a poet, dramatist, literary critic who has been attracting a huge number of researchers, scholars in the field of literature all over the world. His glorious works dominated the literary life of Restoration England to such a point that the period from 1660 till 1700 came to be known in literary circles as the Age of Dryden. Walter Scott called him "Glorious John." He was made Poet Laureate in 1667. His life was not easy, political events, social conditions of the country didn't leave him indifferent. He was talented writer, dedicated citizen and peace love human who lived between two ages, who had described himself in following way,

*Let him retire bewixt two Ages cast,  
The first of this, and hindmost of the life*<sup>31</sup>

Dryden was the dominant literary figure and influence of his age. He established the heroic couplet as the standard meter<sup>32</sup> of English poetry, by writing successful satires, religious pieces, fables, epigrams, compliments, prologues, and plays in it; he also introduced the alexandrine and triplet into the form. In his poems, translations, and criticism, he established a poetic diction appropriate to the heroic couplet — Auden referred to him as "the master of the middle style"<sup>33</sup> — that was a model for his contemporaries and

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<sup>31</sup>Сидорченко Л.В. Александр Поуп и художественные искания в английской литературе первой четверти XVIII века, Моск. 1992

<sup>32</sup>Meter-The regular arrangements of syllables in poetry according to the number and types of beats in a line.

<sup>33</sup>Journal of English and Germanic Philology, Volume LXIV, Number 3, July, 1965: The Authorship of St. Erkenwold; Boethius, King Lear, and "MaystressePhilosophie

for much of the 18th century. The considerable loss felt by the English literary community at his death was evident from the elegies which it inspired.<sup>34</sup> Dryden's heroic couplet became the dominant poetic form of the 18th century. The most influential poet of the 18th century, Alexander Pope, was heavily influenced by Dryden, and often borrowed from him; other writers were equally influenced by Dryden and Pope. Pope famously praised Dryden's versification in his imitation of Horace's Epistle :

*“Dryden taught to join  
The varying pause, the full resounding line,  
The long majestic march, and energy divine”.*<sup>35</sup>

Samuel Johnson summed up the general attitude with his remark that "the veneration with which his name is pronounced by every cultivator of English literature, is paid to him as he refined the language, improved the sentiments, and tuned the numbers of English poetry."<sup>36</sup> His poems were very widely read, and are often quoted, for instance, in Tom Jones and Johnson's essays<sup>37</sup>.

Johnson also noted, however, that "He is, therefore, with all his variety of excellence, not often pathetic; and had so little sensibility of the power of effusions purely natural, that he did not esteem them in others. Simplicity gave him no pleasure."<sup>38</sup>

Here, we should mention that author had political opponents, who tried to criticize his works. Moreover, later year some literature critics also tried to criticize him. One of the first attacks on Dryden's reputation was by Wordsworth, who complained that Dryden's descriptions of natural objects in

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<sup>34</sup> История всемирной литературы том-4 Издательство «Наука» Москва 1987.

<sup>35</sup> Alexander Pope "Horace Epistle II" Journal of English and Germanic Philology, Volume LXVI, Number 7, Oct, 1974.

<sup>36</sup> Сидорченко Л.В. Александр Поуп и художественные искания в английской литературе первой четверти XVIII века, СПб., 1992.

<sup>37</sup> Холбеков М. Чет эл адабиётиклассиклари. Қўлланма. - Самарқанд: СамДУнашри, 1993

<sup>38</sup> Литературно-энциклопедический словарь. Под ред. В.М.Кожевникова и П.А.Николаева. М., 1987. 492.

his translations from Virgil were much inferior to the originals. However, several of Wordsworth's contemporaries, such as George Crabbe, Lord Byron, and Walter Scott (who edited Dryden's works), were still keen admirers of Dryden. Besides, Wordsworth did admire many of Dryden's poems, and his famous "Intimations of Immortality" ode owes something stylistically to Dryden's "Alexander's Feast." John Keats admired the "Fables," and imitated them in his poem *Lamia*. Later 19th century writers had little use for verse satire, Pope, or Dryden; Matthew Arnold famously dismissed them as "classics of our prose." He did have a committed admirer in George Saintsbury, and was a prominent figure in quotation books such as *Bartlett's*, but the next major poet to take an interest in Dryden was T. S. Eliot, who wrote that he was 'the ancestor of nearly all that is best in the poetry of the eighteenth century', and that 'we cannot fully enjoy or rightly estimate a hundred years of English poetry unless we fully enjoy Dryden.'<sup>39</sup> However, in the same essay, Eliot accused Dryden of having a "commonplace mind." Critical interest in Dryden has increased recently, but, as a relatively straightforward writer (William Empson, another modern admirer of Dryden, compared his "flat" use of language with Donne's interest in the "echoes and recesses of words"<sup>40</sup> his work has not occasioned as much interest as Andrew Marvell's or John Donne's or Pope's.

Dryden had formed a connection with the theatre, and continued to maintain it. In his thirtieth year, on the very morrow of the restoration, indeed Dryden was a great playwright, he achieved great result by writing plays. After reopening of the theatres, he began to write plays. His first play "The Wild Gallant" appeared in 1663 but was not so successful and from 1668 he was contracted to write three plays a year for the King's company and it led to develop his career as a dramatist. During these years, writing theatrical plays

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<sup>39</sup> Don Sebastian Works, ed. Saintsbury, Cambridge, 1992. vol. VII, p. 307

<sup>40</sup> A Parallel of Poetry and Painting Essays, ed. Ker, vol. II, London 1986. p. 152

was his main source of income. His later the most successful work was “Marriage A’la Mode”. His is heroic drama “All for love” was the best-known and most performed play as well as it gain the fame to the author. However Dryden never satisfied with his theatrical writing and he thought that his talent was wasted on unworthy audience.

Dryden made his earliest known attempt as a playwright. His dramatic productivity slackened very much during the latter half of his literary life; but he cannot be said to have ever wholly abandoned this form of production; indeed, in his very last year, he contributed some new matter on the occasion of the revival, for his benefit, of one of Fletcher’s plays<sup>41</sup>. Within this period, he tried his hand at most dramatic forms in actual use, and, for a time, identified himself with the most conspicuous new development. In view, however, of the assertion deliberately made by him in his later days, that “his genius never much inclined him to the stage,” and of the general course of his literary career, which shows him rather falling back from time to time on play-writing than steadily attracted by it, the fact that he was the author, in whole or in part, of nearly a score and a half of plays, would be surprising, were it not for the extraordinary promptitude and adaptability of his powers. It will be most convenient, before returning to his other literary labours, to survey briefly his dramatic work as a whole. From the scholars viewpoint it is estimated that the restoration drama, is only so much as is necessary to make the general course of Dryden’s productivity as a dramatist intelligible<sup>42</sup>.

This, of course, is not to say that Dryden failed to enrich English dramatic literature by much magnificent writing—more especially in his heroic plays—or to deny that at least one comedy (as we may call *The Spanish Fryar*) and one tragedy (*All for Love*) from his hand permanently hold their own among dramatic masterpieces of their respective kinds. It is of greater

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<sup>41</sup>The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995.

<sup>42</sup><http://www.google/search.johndryden>

importance that, in Taine's words<sup>43</sup>, Dryden's work as a dramatist "purified and clarified his own style" by teaching him closeness of dialectics and precision in the use of words; that, in it and by it, under the guidance of Corneille, he learnt the art of political oratory and debate, and, at the same time, attained to that mastery of the heroic couplet of which he was to make superb use in his satirical poems. Dryden, who, in these poems, was to show an unsurpassed power of drawing character, rightly recognized in its presentation the supreme function of the dramatist; but, the secret of exhibiting the development of character by action he was not able, unless exceptionally, to compass, and it was thus that he came to fall short of the highest dramatic excellence.

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<sup>43</sup> История всемирной литературы том-4 Издательство «Наука» Москва 1987.

## CHAPTER II. STYLISTIC ANALYSIS OF TRAGEDY “ALL FOR LOVE” AND HEROIC PLAYS.

### 2.1. John Dryden and his art of words.

Dryden was a great playwright, he achieved incredible result by writing plays. After reopening of the theatres, he began to write plays. His first play “The Wild Gallant” appeared in 1663 but was not so successful and from 1668 he was contracted to write three plays a year for the King’s company and it lead to develop his career as a dramatist. During these years, writing theatrical plays was his main source of income. His later the most successful work was “Marriage A’la Mode”. His heroic drama “All for love” was the best-known and the most performed play as well as it gain the fame to the author. Yet, Dryden never satisfied with his theatrical writing and he thought that his talent was wasted on unworthy audience. So, in this chapter we attempted to analyze drama career as well as motives.

John Dryden was a great playwright, he achieved an incredible result due to his unique style and art of words. Perhaps his life circumstance forced him to write for bread but he made a really great contribution in drama as well as English literature. Although his first attempts were not so successful and he never satisfied with his plays, they have been source of investigations for the scholars all over the world. Dryden took a final leave of heroic tragedy with *The Great Mogul* (acted 1675, and printed in the following year).<sup>44</sup> As the prologue, one of the noblest of Dryden’s returns upon himself, confesses, he was growing “rhyme”

*Grows weary of his long-loved mistress, rhyme.*

*Passion's too fierce to be in fetters bound,*

*And nature flies him like enchanted ground.*

*What verse can do, he has performed in this,*

*Which he presumes the most correct of his;*<sup>45</sup>

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<sup>44</sup>The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995. P.

<sup>45</sup>The Works of John Dryden: All for Love. Ware, Hertfordshire, 1995. .

His heroic drama “All for love” was the best-known and the most performed play. In 1663 he began writing for the stage, yet really success came in 1667. He attempted nearly all the current forms of drama<sup>46</sup>.

Thus, he published “Annus Mirabilis” (1666), celebrating the English naval victories over the Dutch, so it brought him in 1670 the Poet Laureateship. He had, meantime, begun the writing of those admirable critical essays, represented in the present series by his prefaces, which showed his capacity not only as a critic but the first master of modern English prose style.

With “Absalom and Acidophil”, a satire on the Whig leader Shaftesbury, Dryden entered a new phase, and achieved what is regarded as ‘the finest of all political satires’<sup>47</sup>. This was followed by “Medal”, again directed against the Whigs. Dryden’s achievements were in satiric verse. His mock- heroic satiric work is “Mac Flecknoe” where he criticized Thomas Shadwell for his offence against literature.<sup>48</sup>

After triumphing in the three fields of drama, criticism, and satire, Dryden began writing religion poems, particularly, defending Roman church “The Hind and Panther”.

Dryden was a founder of three types of comedies, the comedy of humor, the comedy of intrigue, and the comedy of manners. Moreover he developed the somewhat bombastic type of drama known as a heroic play, and brought it to its height in his “Conquest of Granada”, he also cultivated the French classic tragedy imitating to the form of Racine<sup>49</sup>.

The play “All for love” was a conversion of W. Shakespeare’s tragedy “Antony and Cleopatra” which was published along with its prologue in 1678. Here Dryden dared to challenge comparison with his master Shakespeare. Professor Noyes<sup>50</sup> has said, “this fresh from Shakespeare’s “Antony and Cleopatra”, we can still read

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<sup>46</sup> История всемирной литературы том-4 Издательство «Наука» Москва 1987.

<sup>47</sup><http://www.google.search/johndryden>

<sup>48</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995. P.

<sup>49</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995

<sup>50</sup> A Parallel of Poetry and Painting Essays, ed. Ker, vol. II, London 1986.

with intense pleasure Dryden's version of the story." The tragedy "All for Love" was dedicated to Earl of Danby, one of his majesty honorable Privy council.

Observing the play we could see the contrast between social and private life, Dryden very often call Antonio 'imperator' and allow the reader to judge whether he worth to be an ideal leader.<sup>51</sup> Antonio has variety of talents, yet he doesn't use his talent on controlling Rome empire, as he totally is busy with his private life. Octavian, on contrast is really responsible but has no much priorities. Here Antony compered to women lover Charles II, Cleopatra to French countess Portsmouth and Octavian to Louis XIV. In the tragedy author criticized unlawful love which is completely against human moral<sup>52</sup>.

Dryden had many political opponents who really wished to find his faults and criticize his works. It was seen in his prologue to the tragedy "All for Love":

*What flocks of critics hover here to-day,  
As vultures wait on armies for their prey,  
All gaping for the carcase of a play!  
With croaking notes they bode dire event,  
And follow dying poets by the scent.*

*Ours gives himself forgone; y' have watched your time;*

*He fights this day unarmed, - without his rhyme;*

*And brings a tale which often has been told;*

*As sad as Dido's, an almost as old.*<sup>53</sup>

As it was mentioned above Dryden in 1667 was under impact of French critics, hence in contrast to Shakespeare he tried to suit the norms. So he admit in his preface to the tragedy the followings: - *'The fault my enemies have found are rather cavils concerning little and not essential decencies'*.<sup>54</sup>

To the French critics accusation he replied,

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<sup>51</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995

<sup>52</sup> <http://www.search/restorationdrama>

<sup>53</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995

<sup>54</sup> Аникин Г.В., Михалская Н.П. История английской литературы. - М.,: Высшая школа., 1982.

- *'Yet, though French models are regular, they are too little for English tragedy. The French poets, I confess, are strict observers of these punctilios: They would not, for example have suffered Cleopatra and Octavia met, or if they had met, there must have only passed betwixt them some cold civilities, but no eagerness of repartee, for fear of offending...'*<sup>55</sup>

In his prefaces to his works author often reminds that French style is too strict and 'correct' that it detracts the audience from feeling natural emotions of human being. The most important for Dryden was the plot, and in "All for Love" is 'high virtue moral' and unique style<sup>56</sup>.

Combining the unities of classical theatre and the style of Shakespearean drama, Dryden creates an elaborately formal production in which fashionable philosophies of the time could be discussed and debated in a public atmosphere. Dryden used the theatre as a forum for testing problematic philosophical, moral and political questions. The results of these investigations were to form the basis of his later works. All for Love; also called, The World Well Lost is a tragedy where John Dryden deals with the same subject as that of Shakespeare's Antony and Cleopatra. Whilst, however, the elder poet "diffused the action of his play over Italy, Greece, and Egypt," Dryden laid every scene in the city of Alexandria. Moreover, he "contents himself with the concluding scene of Antony's history, instead of introducing the incidents of the war with Pompey, the negotiation with Lepidus, death of his first wife, and other circumstances which, in Shakespeare, only tend to distract our attention from the main interest of the drama" (Sir Walter Scott). Dryden, says Saintsbury, "*omits whatever in the original story is shocking and repulsive from the romantic point of view.... The best pieces of All for Love cannot, of course, challenge comparison with the best pieces of Shakespeare ... but the best passages of this play, and, what is more, its general facture and style,*

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<sup>55</sup>Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963.

<sup>56</sup>Dryden John. Essays of John Dryden./ Ed. by W.P. Ker. Dryden John. Literary Criticism of John Dryden Ed., by ArDryden John: Four Tragedies. Ed. by L.A. Beaurline and Rymer Thomas. The Critical Works of Thomas Rymer. Ed. by Vol. 1-2. Oxford 1926.

*equal, with certain time-allowance. Antony's military and political strength are inextricably tied to his strong loyalties to the Roman empire*<sup>57</sup>.

Every character in this play is influenced both by personal and political motivations from the powerful Marc Antony. Personal and political motives affect the central themes of love and honor. In play Antony has conflict in choosing between his family, his wife Octavia, two daughters and Cleopatra. In the end Marc Antony, Cleopatra die and Octavia wins.

Dryden admit his imitation to Shakespeare,

*'- In my style, I have professed to imitate the divine Shakespeare, which that I might perform more freely, I have disencumbered myself from rhyme. Not that I condemn my former way but that is more proper to my present purpose*<sup>58</sup>.

Although, Dryden imitated the plot, certainly exists some contrasts between the plays, particularly, Dryden more widely described the panorama of empire and the feelings of Antony:

*His hero, whom you wits his bully call,  
Bates of his mettle, and scarce rants at all,  
He's somewhat lewd; but a well-meaning mind,  
Weeps much, fights little, but wond'rous kind  
In short, a pattern, and companion fit,  
For all the keeping Tonies of the pit  
I could name more: a wife, and mistress too;  
Both (to be plain) too good for most of you:  
The wife well-natured, and the mistress too;  
Now, poets, if your fame has been his care,  
Allow him all the candour you can share.  
A brave man scorns to quarrel once a day  
Like Hectors in at every petty fray.*<sup>59</sup>

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<sup>57</sup> Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963.

<sup>58</sup>M.Alssid "Design of Dryden in All for love" Nebraska 2003.

In Shakespeare Cleopatra is shameless while Dryden depicts her ‘as a **silly harmless household dove**’. Dryden used half of Shakespeare’s design, in act one Antony is in morrow because he lost a battle against Actium and lost his Egypt mistress. Here author adds his own contribution, he starts the first act describing the political background and conversation between Alexas and Serapion:

Serapion:

*Portents and prodigies have grown so frequent  
That they have lost their name. Our fruitful Nile  
Flowed ere the wonted season, with a torrent  
So, unexpected, and so wondrous fierce,  
That the wild deluge overtook the haste  
Even of hinds that that watched it: Men and beasts  
Were born above the trees, that grew  
On the utmost margin of the water-mark.  
Then, with so swift an ebb the flood draw backward,  
It slipt from underneath the scaly herd:  
Here monstrous phocae panted on the shore;<sup>60</sup>*

Every character in this play is influenced by both personal and political motivations from the powerful Marc Antony to the rest of the cast. Personal and political motives affect the central themes of love and honour. Marc Antony has an internal conflict in choosing between his family, Octavia and his two daughters, and his mistress, Cleopatra. The main character, Marc Antony, shirks his political duty for the sake of his love relationship with Cleopatra. His peers deem Marc Antony's actions to be irresponsible and believe will be the cause of his downfall. In the end, Marc Antony dies <sup>61</sup>, Cleopatra dies, and Octavius wins the war. In the

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<sup>59</sup>Dryden John. *Essays of John Dryden.* / Ed. by W.P. Ker. Dryden John. *Literary Criticism of John Dryden* Ed., by ArDryden John: *Four Tragedies.* Ed. by L.A. Beaurline and Rymer Thomas. *The Critical Works of Thomas Rymer.* Ed. by Vol. 1-2. Oxford 1926.

<sup>60</sup>Dryden John. *Essays of John Dryden.* / Ed. by W.P. Ker. Dryden John. *Literary Criticism of John Dryden* Ed., by ArDryden John: *Four Tragedies.* Ed. by L.A. Beaurline and Rymer Thomas. *The Critical Works of Thomas Rymer.* Ed. by Vol. 1-2. Oxford 1926.

<sup>61</sup>All for Love by J. Dryden edit. by Thomas Rymer. Volume V. Oxford 1926.

end, Marc Antony and Cleopatra, who cared more about personal matters, die, while Octavius, who cares more about political power, becomes Caesar.

The deaths taking place within this plot is "All for Love." They show "love" for one's country and loved ones. Antony kills himself after falling under the false pretense that Cleopatra is dead. His servant, in an act of loyalty and honour to his country and master, kills himself before Antony. Cleopatra distraught over the death of her beloved Antony, applies the asp's venom to her arm and falls to eternal death on Antony's chest. The Egyptian servants decide to follow their Queen in death<sup>62</sup>.

Throughout "All for love," Dryden illustrates the vast cultural differences. Rome is characterised by its military predominance. The Egyptian culture focus more on domestic affairs instead of political matters. Antony's presence in Egypt represents Rome's political culture, while Cleopatra's presence reflects the personal or domestic aspects of Egyptian society. Their deaths symbolise their cultures.

Despite holding great positions of power, both Antony and Cleopatra are weakened by their overwhelming love for one another. Antony's ability to fulfill his military and political duties is hindered by his consistent emotional preoccupation with his love, Cleopatra. Cleopatra rejects offers of other kingdoms, prevents Egypt's growth, neglects her queenly duties, and throws her country into submission to the Romans all because of her infatuation with Antony.

Antony betrays Caesar by going back to Cleopatra and not staying with Octavia. Antony leaves his troops behind during battle to follow Cleopatra; complete betrayal to his own troops.

Jealousy is predominately demonstrated in the interactions of Cleopatra towards Octavia. We can see through the passages that Cleopatra is jealous not only of Octavia's affiliation with Mark Antony, but additionally her great beauty. Power in this play is exhibited in many ways. In the beginning Cleopatra

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<sup>62</sup>All for Love by J.Dryden ed.by Thomas Rymer. Preface. O x f o r d 1926.

tries to get power over Antony. There are many types of power exhibited, such as the power of beauty and the power over the people.

There are two types of strategies in this play, the strategy of war and the strategy of love. The strategy of love is more important in this play than the strategy of war. The strategy of war is based on the relationships that all the main characters share with other powerful countries. In Antony's case, his army is spread out all over the Middle East and lacks a Navy, so these two factors severely hurt his army's chances of winning against the Romans. Antony and Cleopatra are trying to make their love work. The people around are using any means possible to pull the lovers apart<sup>63</sup>.

John Dryden dedicated his play "All For Love" to the leader of the anti-French movement at court, Thomas Osborne, Lord Treasurer and Earl of Danby. The Dedication critiques Whiggery and "republican" politics, or political practices which strove to continue the Reformation in England<sup>64</sup>. The Dedication also critiques the aggressive and intolerant Anglicanism present in England. Danby was himself prejudiced against Catholics. This prejudice led to his opposition of Charles II's alliances with the Catholic French. When the Dedication was published in 1678, Danby was at a difficult point in his career. Shortly before the fall of Ghent to Louis XIV's forces, and the signing of a peace treaty at Nijmegen between the Dutch Republic and France, Danby was attempting to arrange an unpopular Anglo-Dutch alliance against the French. Using his Dedication, Dryden took advantage of this political turmoil by attempting to befriend Danby, one of the most powerful members of the Cabinet. There were many potential benefits for Dryden's decision to dedicate his play to Danbury. One reason for Dryden's choice was the economic advantages he incurred. As treasurer, Danbury had the opportunity to monetarily reward underpaid poets. Danbury paid Dryden his full salary as poet laureate from 1673–77 even though the treasury was heavily

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<sup>63</sup>Dryden John. *Essays of John Dryden.* / Ed. by W.P. Ker. Dryden John. *Literary Criticism of John Dryden* Ed., by ArDryden John: *Four Tragedies.* Ed. by L.A. Beaurline and Rymer Thomas. *The Critical Works of Thomas Rymer.* Ed. by Vol. 1-2. Oxford 1926.

<sup>64</sup><http://www.google.search/dramaofdryden>

depleted at the time. However, Dryden's choice of dedicatee also allowed him to highlight the political, as well as romantic, follies within the play. Dryden uses the Dedication to advise Danby to adopt a more moderate political stance. Additionally, Dryden uses the Dedication to demonstrate the similarities between his patron's life and the characters in *All for Love*<sup>65</sup>.

The Dedication was written in the winter of 1678, at a time when Danby was voicing his opposition to King Charles' affections for both French and Catholic subjects. Danby was given the position of treasurer following the forced resignation of Thomas Clifford in 1673. He immediately tried to convince King Charles to reinstate a nationalistic line of politics, which had proven beneficial for England from 1669–71.<sup>66</sup> Danby and his ally Lauderdale attempted to shift the King's support from foreign to native advisors. They met in October 1674, for the first of what would become a series of meetings with Anglican bishops to prepare for the Parliamentary session in the spring of 1675. The religious leaders agreed with Danby's anti-Catholic sentiments, stating that the laws against popery and dissent would prove satisfactory if they were enforced. Danby then convinced a hesitant King Charles to both revoke the preaching licenses given to dissenters in 1672 and more strictly reinforce the laws against Catholics. Dryden was opposed to Danby's avid support for policies such as these, which severely limited the rights of non-Protestants living in England. He was able to foresee the potentially negative impact that such exclusionary policies may present for Danby's political career. Dryden therefore uses the Dedication to advise Danby to adopt a more moderate viewpoint<sup>67</sup>.

Despite his expected opposition, in 1676 Danby was made aware of a secret treaty between Charles and Louis XIV. The document bound the two monarchs to convene for discussion before either country could sign treaties with the States General of the Dutch Republic. Danby attempted to nullify the treaty, despite

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<sup>65</sup>Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

<sup>66</sup> Dryden John. *All for Love*. Ed. by David Vieth. London, 1972.

<sup>67</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995. P

having helped negotiate its conditions. However, while trying to nullify the treaty, Danby was attempting to negotiate French bribes for himself. Despite Danby's seemingly conflicted dealings with the French, in 1677 he became more aggressive in his anti-French and anti-Catholic political stance. Danby felt his calls for war would win him the support of the Opposition members of Parliament, increase Britain's commercial concessions from Spain and the Netherlands, and situate Charles as a renowned Protestant King, able to salvage Europe from Catholic influences and King Louis. King Charles however began to grow displeased with Danby's anti-French sentiments because they interfered with both his efforts to increase sympathy for Catholics in England and his desire to collect French bribes<sup>68</sup>.

With his Dedication, Dryden attempts to restore Danby and King Charles' relationship. To achieve this goal, Dryden uses biographical information about his patron to highlight the noble aspects of Danby's career. In the Dedication, Dryden discusses how Danby managed to bring order to the chaotic treasury department he inherited. While Dryden does celebrate Danby's character strengths, he also uses the Dedication to offer Danby advice, demonstrating his own authority at being able to advise the Lord Treasurer. For example, Dryden critiques Danby's habit of conforming to the pressures of his inferiors and surrendering some of his political aspirations in the name of bureaucracy.<sup>69</sup>

The biographical information Dryden provides, not only serves to advise Danby, but also accentuates his similarities to characters in *All for Love*. Danby was elected to office because of his reputation for being an independent thinker, not easily swayed by the majority. However, by the time Dryden composed the Dedication, Danby's only independent policies focused on efforts to increase anti-Catholic and anti-French sentiments. Dryden offers a solution to Danby's political struggles. He suggests that were Danby to assume a position between king and

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<sup>68</sup> Dryden John. *All for Love*. Ed. by David Vieth. London, 1972

<sup>69</sup> *The Works of John Dryden* With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995.

servant, he would no longer be subjected to the conflict between independence and political duty. In other words, Dryden recommends in the Dedication that Danby replicate the king's behavior without overstepping his authority, while maintaining a connection with the British subjects without compromising his status. By advocating moderation, Dryden also effectually demonstrates his support for King Charles' policies of tolerance within government and the church, condemning Danby's aggressive anti-French and anti-Catholic sentiments.<sup>70</sup> Dryden also portrays the benefits of political moderation in the plot and character dynamic of his play *All for Love*. Within the play, the more reasonable, moderate and compassionate character of Dollabella is ultimately a more valuable advisor for Antony than the militant and aggressive Ventidius. Dryden combines his own political philosophies with character portrayals and the plot line from his play *All for Love* to provide his patron, the Lord Treasurer with advice.<sup>71</sup>

Dryden alludes to the many correlations between Danby's personal life and the characters in *All for Love*. However, the presence of a Cleopatra figure in Danby's life is noticeably absent from the Dedication. In reality, at the time the Dedication was written Danby was carrying on an affair with the duchess of Portsmouth, Louise de K roualle who also happened to be French-Catholic.<sup>72</sup> Dryden strategically does not mention the duchess in the Dedication to avoid highlighting the hypocrisy of Danby's staunch anti-Catholic and anti-French political position. Despite Dryden's omission, several known historical facts demonstrate the similarities between Danby and de K roualle's relationship and the relationship of Antony and Cleopatra as portrayed in Dryden's play *All for Love*. For example, from 1670 until he was impeached, Danby used his position to procure money and jewels for de K roualle. This illicit distribution of wealth is not dissimilar from the exchange of goods that takes place between Antony and Cleopatra in *All for Love*. Cleopatra presents Antony with various ornaments; such as the ruby bracelet she

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<sup>70</sup> I. Rohester, J.W. *Collected Works of John Wilmot Earl of Rochester*. — London, 1926. — P. 56.

<sup>71</sup> Dryden John. *All for Love*. Ed. by David Vieth. London, 1972

<sup>72</sup> Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

gives him before he enters into battle. Cleopatra gives Antony these jewels in an effort to maintain his affections and presence in Egypt. Danby also presents de K roualle with gifts in an effort to secure her as his mistress. In both the real world relationship between Danby and de K roualle and the relationship between Antony and Cleopatra in Dryden's *All for Love*, jewels are exchanged in an attempt to bind clandestine affairs. Another parallel between the two relationships is that in both affairs, the male figures attempt to use their love for political gains. In *All for Love*, Antony attempts to use Cleopatra's Egyptian military to assist in his battle against Caesar. Similarly it is known that Danby and Lauderdale used de K roualle, and her influence as one of Charles' mistresses, to defeat their political opponent Shaftesbury and therefore remain top advisors to the king. Though Dryden strove to disguise Danby's relationship with de K roualle in the Dedication to hit the hypocrisy of his relationship with a French-Catholic woman, many satirists at the time were not so forgiving.

Dryden uses the Dedication to not only offer advice on political matters, but he also seems to offer advice on how Danby should navigate his romantic relationship. In Dryden's play *All for Love*, it is implied that Cleopatra's foreign country, religion and appearance all contribute to her allure for Antony. Biographical information indicates that her foreign beauty is also what attracted Danby to de K roualle. Dryden implies that a more acceptable relationship for Danby might resemble Dollabella's relationship with Cleopatra. Dollabella respects Cleopatra's beauty and admits to his past love for her; however he is no longer actively pursuing her during the play, stepping aside instead for Antony. Dryden seems to suggest that Danby replicate Dollabella's model of moderation, and love de K roualle from afar while allowing her to be mistress solely to King Charles.

In the Dedication, Dryden offers his benefactor, Lord Treasurer Danby, both political and love advice that emphasises the value of moderation. Dryden's advice also corresponds with the predominant plot lines throughout his play *All for Love*. By counselling moderation, Dryden is suggesting that both politically and

romantically, Danby should become more like Dollabella and less like the militant Ventidius and the impassioned Antony.

To sum up Dryden is the great representative figure in the literature of the latter part of the seventeenth century, dramatist, literary critic who exemplified in his work most of the main tendencies of the time. Through his works he expressed political events, culture, death, love, loyalty, emotional weakness, betrayal, jealousy, power, beauty, in short all aspects of human life. His language and style combined so harmoniously that it could make the reader feel every sense with the spiritual philosophy of the play.

## **2.2. John Dryden and his heroic couplets**

Genre in Restoration drama is peculiar. Authors labeled their works into three categories: "comedy" and "drama" and, especially, "history", but these plays defied the old categories. From 1660 onwards, new dramatic genres arose, mutated, and intermixed very rapidly. In tragedy, the leading style in the early Restoration period was the male-dominated heroic drama, exemplified by John Dryden's *The Conquest of Granada* (1670) and *Aureng-Zebe* (1675) which celebrated powerful, aggressively masculine heroes and their pursuit of glory both as rulers and conquerors, and as lovers. These plays were sometimes called by their authors' histories or tragedies, and contemporary critics will call them after Dryden's term of "Heroic drama". Heroic dramas centred on the actions of men of decisive natures, men whose physical and (sometimes) intellectual qualities made them natural leaders. In one sense, this was a reflection of an idealised king such as Charles or Charles's courtiers might have imagined. However, such dashing heroes were also seen by the audiences as occasionally standing in for noble rebels who would redress injustice with the sword. The plays were, however, tragic in the strictest definition, even though they were not necessarily sad.

Analyzing of heroic couplets in heroic drama have been doing for many centuries by various scholars in different literary direction. First of all was attempted to identify genre, source, impact, political features and intellectual content of the play.

English heroic couplets, especially in Dryden and his followers, are sometimes varied by the use of the occasional alexandrine<sup>73</sup>, and triplet<sup>74</sup>. Often these two variations are used together to heighten a climax. The breaking of the regular pattern of rhyming pentameter pairs brings about a sense of poetic closure. Here are three examples :

### *Alexandrine*

Her lofty courser, in the court below,  
Who his majestic rider seems to know,  
Proud of his purple trappings, paws the ground,  
And champs the golden bit, and spreads the foam around.<sup>75</sup>

### *Alexandrine and Triplet*

My Tyrians, at their injur'd queen's command,  
Had toss'd their fires amid the Trojan band;  
At once extinguish'd all the faithless name;  
And I myself, in vengeance of my shame,  
Had fall'n upon the pile, to mend the fun'ral flame.<sup>76</sup>

As we know Dryde was very well educated,he was aware of Greek, Rome and French which was much dominated literature of that time. So, it is difficult to say that he invent heroic couplets. Heroic couplets were presented in literature more earlier.Other writers, Davenant, Etherege, and Sir Robert Howard, had also produced specimens of heroic plays, and by the time *The Conquest of Granada* reached the stage these clever gentlemen had grown tired of the species.

<sup>73</sup> Аникин Г.В., Михальская И.П. История английской литературы. М.: Высш. школа, 1985

<sup>74</sup> Dryden John. All for Love. Ed. by David Vieth. London, 1972.

<sup>75</sup> Book IV of Dryden's translation of the Aeneid.(II.190-193)

<sup>76</sup> Dryden John. All for Love. Ed. by David Vieth. London, 1972

To say that this couplet could not have received its actual firm establishment without Dryden would, perhaps, be less philosophical than to say that the necessity of its establishment in its turn necessitated the arising of a poet like Dryden. If Pope and he had changed places, it is pretty certain that the domination of the form would have been much shorter than it actually was. For Dryden had by no means Pope's attachment to the couplet, the pure couplet and nothing but the couplet; and his own form of it was much affected by precedent poetry, thereby, as it were, gearing the new vehicle on to the old. He took from Fairfax and Waller the sententious tramp of the stopped measure; he took from Cowley the alexandrine licence with its powers of amplification and variation; he took—perhaps from nobody in particular—the triplet with its similar reinforcement. He early adopted the use of the same word, emphatically repeated in different places of consecutive or neighbouring lines so as to give relief to the unvarying smoothness and the clockwork balance of the strict Wallerian type.<sup>77</sup> Above all, after he wrote his first batch of couplet poems near the time of the restoration itself, and before he wrote his great satiric and didactic pieces in the same measure twenty years later, he had an enormous amount of practice in it through his heroic plays. The actual poetic value of them does not here matter at all. A man of Dryden's metrical gift could not have written even ten or twenty thousand verses without becoming a thorough master of the metrical capacities of his instrument. But, as a matter of fact, little as the couplet may be suited to the necessities of the stage, those necessities themselves force it to display capacities which it would not otherwise show. For the reader it may seem strange "The Indian Queen" and "Tyrannic Love", "The Conquest of Granada" and "Aureng-Zebe". But it is as certain as any such thing can be that, without his practice in these plays, Dryden's couplet would never have attained the astonishing and unique combination of ease and force, of regularity and variety, which it displays in "Absalom and Achitophel" and "Mac Flecknoe", in "ReligioLaici" and "The Hind and the Panther". Nor was it merely in the couplet

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<sup>77</sup>Dryden John. All for Love. Ed. by David Vieth. London, 1972

itself that Dryden maintained that unceasing and unstereotyped variety of practice, which made his last examples of this particular metre in the Fables perhaps the capital instances of their particular kind. He took good care never to allow himself the sterilising indulgence of the single string. Reference has been made to the excellence of his smaller lyrics (far too often not so much undervalued as ignored) and of his larger; the stately dignity of his decasyllabic quatrains in *Annus Mirabilis*, though somewhat stiffer than it would have been if written at a later date, is admirable in itself; he shows himself, rarely as he tried them, a master of easy octosyllables; and his blank verse, when he returned to it in *All for Love*, is of really splendid kind prosodically, and has seemed to some almost the last English example of the form (except certain still more splendid but much rarer and briefer flashes of Lee) which really unites poetical and dramatic quality<sup>78</sup>.

All this practice, with its variety and its excellence, is reflected in, and, probably, to no small extent contributed to, the peculiar quality of what, after all, is Dryden's main poetic instrument—the couplet. This couplet is not, like Pope's, “bred in and in” and severely trained and exercised to a typical but somewhat limited perfection. It is full-blooded, exuberant, multiform, showing, sometimes, almost the rush of the anapest, though it seldom—perhaps never intentionally—admits the foot itself, and sometimes almost the mass of the blank verse paragraph<sup>79</sup>, though its pairs or occasional triplets are usually complete in themselves. Dryden attains his effects in it not merely by the special devices already noted—alexandrine, triplet, repetition of emphasized word in different place—but by an omnipresent and peculiar distribution of the weight which, almost self-contradictorily destitute of heaviness, characterizes his verse. He poises and wields and flourishes it like a quarterstaff with shifting load inside it. In doing this, he necessarily often neglects the middle pause, and, not unfrequently, breaks his line into sections brought about by pauses

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<sup>78</sup> Аникин Г.В., Михальская И.П. История английской литературы. М.: Высш. школа, 1985

<sup>79</sup> Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

and half pauses, which are superadded to, and, in a way, independent of, the strict metrical division. Thus, a line partly quoted already

To set | tle the | success | sion of | the state

is perfectly normal—five-footed or five-accented—to all but those who deny the possibility of length or accent to “the” and “of,” while even they can manage the fivefold subdivision in other ways. But, in addition to this, Dryden has communicated to it a threefold rhetorico-prosodic arrangement

To settle—the succession—of the state,

which, as do other things like it in other lines, entirely frees the general context from the objection of mechanical jointing into merely equal lengths. He has also a great tendency to “bear up” the ends of his lines and his couplets with important words—especially when he uses middle pause—as in

They got a villain, and we lost a—fool,

or

Had more of lion in her than to fear.

But all this variation was strictly subjected, in Dryden’s case, to what he and his contemporaries, with almost everybody up to the early part of the nineteenth century, and not a few people since, called “smoothness” or “sweetness”—the origination of which they were wont to attribute to “Mr. Waller.” That is to say, you could never mistake the distinct iambic—and five-spaced iambic—distribution of the line. Monotony was avoided; but confusion of the base of the versification was avoided still more definitely and peremptorily. It is to this double avoidance that the differentia of the Drydenian couplet is due, and to it the astonishing hold which that couplet, in—but not exclusively in—the permutations which it underwent, maintained for nearly five generations after Dryden began, and for more than three after he had brought it to full perfection<sup>80</sup>.

It was natural that the somewhat tyrannous way in which its supremacy was exercised—the way in which, as may be seen later, measures of more strictly

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<sup>80</sup> The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995.

poetical quality than itself were ostracised or pooh-poohed—should make the revolt violent when that revolt came. It is natural that, even to the present day, vindication of its merits should seem like treason to these measures, in the eyes of well-meaning, but somewhat uncatholic, lovers of poetry itself. But no one who holds the balance true can share these feelings.<sup>81</sup> The couplet of Dryden and its follower, to which we have not yet come, the couplet of Pope, together with other still later varieties, blends of the two, are not the be-all and end-all of English prosody: they leave out much and even forbid something that is greater than they.<sup>82</sup> But the varieties constitute a very great metrical group in themselves. Fresh varieties of the stopped form—not much practised in the nineteenth century or in the twentieth, as yet—have been foreshadowed by Keats, in *Lamia*, and by Tennyson, in a brief but extraordinarily fine passage of *The Vision of Sin*. But, whatever has been and whatever may come, and whatever sins of omission and exclusion be on its head, it established in the English ear a firm sense of rhythm that is really rhythmical, and a notion—which may easily be carried too far, but which is eminently salutary in itself—that combinations of verse and arrangement of sense should obey some common law. It is no treason, it is only reason, to combine with enthusiasm for the prosody of Shakespeare and Milton and Shelley, admiration for the prosody of Jonson, of Pope and (above both) of Dryden.<sup>83</sup>

### **2.3. Stylistic devices in the tragedies “All for Love” and heroic play**

What Dryden achieved in his poetry was not the emotional excitement we find in the Romantic poets of the early nineteenth century, nor the intellectual complexities of the metaphysical poets. His subject-matter was often factual, and he aimed at expressing his thoughts in the most precise and concentrated way possible. Although he uses formal poetic structures such as heroic stanzas and

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<sup>81</sup>Dryden John. *All for Love*. Ed. by David Vieth. London, 1972

<sup>82</sup>

<sup>83</sup>The Works of John Dryden With an introduction by David Marriot and Bibliography. Ware, Hertfordshire, 1995.

heroic couplets, he tried to achieve the rhythms of speech. However, he knew that different subjects need different kinds of verse, and in his preface to *ReligioLaici* he wrote:

*“...the expressions of a poem designed purely for instruction ought to be plain and natural, yet majestic...The florid, elevated and figurative way is for the passions; for (these) are begotten in the soul by showing the objects out of their true proportion....A man is to be cheated into passion, but to be reasoned into truth.”*

Observing the style of Dryden we see how his language is rich, colorful and free. We dared to analyze his plays :

- play written in rhymed couplets necessarily interposes the arbitrary decisions of an editor between author and reader. They are heavily pointed, often in ways not clear to a reader today, especially, punctuation, number of commas, and have used other marks as often as possible .Thoroughly inconsistent in the matter of contraction for metrical purposes. Forms like **pow’r** and **Heav’n** regularly appear, but not invariably;

- his plays are rich in quotation (We have taken them from tragedies “All for Love” )

*Love is not in our choice but in our fate*

Sengi bu tanlov emas, balki taqdir.

*Love is love’s revard*

*But love’s a malady without cure*

Sevgi – bu bedavo kasallik

*Pains of love be sweeter for than all other pleasures are.*

Sevgi azobi barcha huzur halovatdan ham shirinroqdir.

*For they conquer who belived they can*

Asl g’olib boshqalarni ishontirib ergashtirolgan

*We first make our habits, and then our habits make us.*

Dastlab biz xatolarqilamiz, biroqkeyinbuxatolarbizgao’zhukminiko’rsatadi.

*Secret guilt is by silence revealed.*

Yashirilgan ayb, jimgina fosh bo'ladi.

*It is easier to forgive an enemy, than to forgive a friend.*

Do'stni kechirishdan ko'ra dushmanni kechirish qiyinroq

- Use of carefully articulated comparison or in stylistic term we name it simile:

*Unmoved she stood, and deaf to all my prayers,*

*As seas and winds to sinking mariners.*

*But seas grow calm, and winds are reconciled;*

*Her tyrant beauty never grows more mild.*<sup>84</sup>

the height of passion, the language becomes more informal and the rhythms more turbulent, but the distance and the sense of calculated art remain:

Ah, traitress! Ah, ingrate! Ah, faithless mind!

Ah, sex invented first to damn mankind!

Nature took care to dress you up for sin:

Adorned without, unfinished left within.

Hence by no judgment you your loves direct;

Talk much, ne'er think, and still the wrong affect.

So much self-love in your composures mixed

That love to others still remains unfixed.

Greatness and noise and show are your delight,

Yet wise man love you in their own despite;

And finding in their native wit no ease,

Are forced to put your folly on to please<sup>85</sup>.

To say that this is not the language of the heart is to miss the point.

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<sup>84</sup>The Great Mogul Vol. II 266 -269 lines.

<sup>85</sup>A Parallel of Poetry and Painting Essays, «All for Love» Dryden (4. ii. 100-111) ed. Ker, vol. II, London 1986

## CONCLUSION

In this graduating paper was made an attempt to analyze Dryden's the most famous works "All for love" and his heroic dramas, plays. As it mentioned above, Dryden wrote various plays for theater. Among them "All for Love" is very successful. It is heroic drama which was written in 1678. This play is a tragedy written in a blank verse. It is an acknowledged imitation of Shakespeare's "Antony and Cleopatra", and focused on the last hours of lives of hero and heroine. Having observed Dryden's plays and considered all historical events which were given above we have enumerated and characterized them flowingly:

### ***1<sup>st</sup> – historical events were depicted:***

Looking though Dryden's tragedies which were created in 60-70s, it is patiently seen the historical and political events of that time. Though his tragedies author expressed the nation woes, ambitious viewpoint as well as aspiration to the power and wealth<sup>86</sup>. It is undeniable fact that most of them reflected historical chronologic events.

***2<sup>nd</sup> - adaptation of Shakespeare work.*** In 1667 Dryden approached with the oeuvre of W. Shakespeare. Together with the famous dramatist Davenant he reworked Shakespeare's libretto "The Tempest, or the Enchanted Island", later "The State of Innocence, and Fall of Man" (1677). "All for love" is also was adaptation of Shakespeare's tragedy "Antony and Cleopatra".

***3<sup>rd</sup>–Vain to say, he wrote theatrical plays mostly for aristocracy.***

Dryden lived between two centuries and was witness of political event. Life circumstances forced him even to change his religion and political viewpoint. Hence, some of his works were written as a source of income, however they were in created in high degree. He never satisfied with them.

*Our author by experience finds it true,*

*'Tis much more hard to please himself than you;*

*And out of no feigned modesty, this day,*

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<sup>86</sup> Michael Alssid "The Disign of Dryden's tragidies" Journal of English and Germanic Philology ( 1965 ) 453-459p LXIV)

*Damns his laborious trifle of a play.*

**4<sup>th</sup> He represented his heroes on examples of Greek gods and heroes:**

This Atlas<sup>87</sup> must our sinking state uphold;

In council cool, but in performance bold<sup>88</sup>.

**5<sup>th</sup>- The existence of hero who saves the world.**

We see, as in Dryden's case, what we are forced to consider either a deliberate and systematic attempt to poison the sources of virtue. On the example of his hero Dryden expressed loyalty, pure love, friendship, patriotism and brevity

Studies of the heroic play have derived the form from sources as various as Caroline court drama, French romance, Racine and Corneille, Tasso and Ariosto, and Beaumont and Fletcher. And indeed, a case can be made for all these, so long as the plays are not seen as rigid conflicts of love and honor, celebrations of Byronism, or philosophical commentaries on Plato, Epicurus, Descartes, and Hobbes; and so long as one takes into account the great differences among particular examples of the form. Dryden's insistence that the classical and Renaissance epics were his models is primary. The concept of epic in the period explains the nature of the hero, the episodic and often coincidental structure, the elevated rhetoric, and the public-often political-theme interwoven with the love story.

To sum up, Dryden's plays, are the best, not only in sureness of design and richness of language, but in the economy of its plot and the thematic relevance of its strands of action.

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<sup>87</sup> Atlas – Atlandgreek hero who saved his people and county in the war

<sup>88</sup>A Parallel of Poetry and Painting Essays: «All for Love» Dryden (4. ii. 100-111) ed. Ker, vol. II, London 1986.

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## ANNOTATSIYA

Ushbu bitiruv malakaviy ish restavratsiya davrining buyuk namoyondasi Jon Drayden tragediyalari va adibning uslubini o'rganishga bag'ishlangan.

Izlanishning maqsadi Jon Drayden tragediyalari , yozuvchi uslubini , mavzusi va asarning asosiy falsafiy g'oyalari, o'ziga xos tili va mahoratini o'rganishni o'z oldimizga maqsad qilib qo'yganmiz. Draydenning bir qancha asarlari tahlil ostiga olinib, mashhur fojiasi "Barchasi sevgi uchun" chuqur tahlil qilingan.

Shu maqsad yo'lida muallifning ingliz tilidagi asl manbalardan, o'ndan ortiq komediyalari, tragediyalari stilistik va qiyosiy tahlil qilindi.

Tadqiqot so'zboshi, kirish va ikki bobdan iborat bo'lib, so'zboshida mavzuning tanlanishi , uning dolzarbligi, yangiligi, ishning nazariy va amaliy ahamiyati ta'kidlanadi va shu bilan birga bitiruv malakaviy ishining maqsadi, vazifalari va uning asosiy xulosasi yoritilgan.

Uning kirish qismida tili o'rganilayotgan davlatning madaniyati va tarixining qanchalik muhimligi , shuningdek, ularning ilmiy adabiyotlarda va darsliklarda qay darajada o'rganilganligi ko'rib chiqildi. Ilmiy tadqiqotning nazariy asoslari va uslublari belgilandi.

Ilmiy tadqiqotning birinchi bobida Restavratsiya davri va o'sha davrda yashab ijod qilgan yorqin namoyondalar, xususan Jon Draydenning hayoti va ijodi o'rganib chiqildi. Ilmiy ishning ikkinchi bobida Drayden tragediyalari stilistik va qiyosiy jihatdan tahlil qilinib o'rganildi.