

JOHN DRYDEN'S CONTRIBUTION TO THE DRAMATURGY OF RENAISSANCE CLASSICISM

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Abstract: The article deals with the development of the classicism movement in European literature, the contribution of European writers to the artistic direction of classicism, the role of dramaturgy in Dryden's creative work, John Dryden's enrichment of English literary heritage through his works, as well as the interpretation of the philosophical and aesthetic views expressed in the drama "Aureng-Zebe", its ideological concept, and the theoretical features of classicist dramaturgy are examined.

Keywords: Classicism, Renaissance Classicism, Dramaturgy, Restoration period, Heroic tragedy, Stylistic convergence, Personification, Metaphor, Intertextuality, Allusion, Orientalism

Abstract: Ushbu maqolada Yevropa adabiyotida klassitsizm oqimi taraqqiyoti, Yevropa yozuvchilarining klassitsizm badiy yo'nalishiga qo'shgan hissasi, Dryden ijodida dramaturgiyaning tutgan o'rni, Jon Drydenning Angliya adabiy merosini o'z asarlari bilan boyitganligi hamda "Avrangzeb" dramasiidagi falsafiy-estetik qarashlar talqini, g'oyaviy konsepsiyasi, klassitsizm dramaturgiyasining nazariy xususiyatlari tadqiq qilingan.

Абстракт: В данной статье исследуются развитие течения классицизма в европейской литературе, вклад европейских писателей в художественное направление классицизма, роль драматургии в творчестве Драйдена, обогащение английского литературного наследия своими произведениями, а также интерпретация философско-эстетических взглядов в драме «Аврагзеб», а также идейная концепция и теоретические особенности драматургии классицизма.

Kalit so'zlar: Klassitsizm, Renessans klassitsizmi, Dramaturgiya, Restav-ratsiya davri, qahramonlik tragediyasi, Stilistik konvergensiya, Personifikatsiya, Metafora, Intertekstuality, Alluziya, Sharq motivlari

Ключевые слова: Классицизм, классицизм Ренессанса, Драматургия, Эпоха Реставрации, Героическая трагедия, Стилистическая конвергенция, Олицетворение, Метафора, Интертекстуальность, Аллюзия, Восточные мотивы

The essence of classicism has been clarified in a number of scientific studies, and its genesis goes back to the Middle Ages. The aesthetic phenomenon observed in European art from the 17th century to the beginning of the 19th century, the literary trend that took the leading position in the literary process of this period” [1]. This movement has dominated Western literature for more than two centuries, giving birth to famous figures and shaping literature on the basis of creative mimesis and strict obedience to laws. For this reason, this stream is considered the successor and developer of traditions. At the same time, some writers were able to develop their individual style by breaking the rules of classicism and blending the laws of classical literature with stylistic uniqueness.

Dryden’s work has a philosophical-didactic character, and his dramatic text shows epic features corresponding to the classical and Renaissance periods. All his works embody the politics of that time, the harmony of love and historical stories, and his perspectives on events and society. Dryden has gained great fame and secured a place in world literature not only for his rhetorical, unrepeatable, and rhyming poems but also for his rich vocabulary, the harmony of events, and the spiritual significance of his works.

John Dryden’s drama “Aureng-Zebe” depicts the political events in Great Britain. Although the drama tells the story of the kingdom of Shah Jahan, metaphorically it hints to the period of Restoration.

In the XVII and XVIII centuries, English intellectuals also began to study the life, literature, science, and culture advancing in the East. In particular, the translation of the famous historical books of the East, the fact that mature English writers published works on this topic, and the sensational plays of the Elizabethan era are all evidence of our point of view. This custom persisted until 1648, when theatres were banned in England.

By the XVII century, attitudes toward the East had shifted toward the positive. Based on the research of several English scientists, including T.Bayoli, G.McLean, V.Pinto de Sola, E.Sayid, E. Haywood, and others, they all agree that the science and culture advancing in the East have interested Europeans in every way, and because of this, the theme of the East has become the main leading theme (the primary form of dramaturgical art) of dramatists. Scholars

and literary critics have undoubtedly called the period between the 16th and 17th centuries a “golden age” focused on the study of the life, culture, and history of the East.

Works by François Bernier (1620–1688), “The History of the Late Revolution of the Empire of the Great Mogul” (1671), “Travels in the Mongol Empire” (1656–1668), “François Bernier’s Travelogue containing a description of the Great Mogul State, India, the Kingdom of Kashmir, etc. (1699), were in great interest in Europe. Bernier, who lived in India for eleven years and witnessed the power, rich borders, way of life, and political events of the “Great Mogul Empire”, published his impressions in the form of a book after returning to France.

Political implications and motives in the drama “Aureng-Zebe” discuss the reasons why John Dryden, the most famous literary critic, talented playwright, and court poet of his time, wrote a drama about our ancestors, the fifth generation of the Baburi dynasty, Shah Aurangzeb, and referred to him as a “model” to English society.

The dramatist met the requirements of “heroic tragedy” artwork in the direction of classicism, attempting to “entertain and educate”. He illuminated the spiritual, educational, and political interpretation of the tragedy of “Aureng-Zebe”, which is enriched with carefully thought out ideas [2]. The writer was primarily interested in issues of history related to spirituality: the struggle for power, the problem of succession in power, the usurpation of power by force, heroic courage, and virtue, without which, according to the author, a person cannot fulfill his role in history, cannot afford to ensure the prosperity of the country, and a stable peace cannot be established in the state. As a result, he attempted to convey his ideas to the public through his dramatic works.

As a representation of a political ideal, Aureng-Zebe is depicted as a didactic figure. In the drama, philosophical ideas as well as features of classical and Renaissance epic were portrayed. The politics of the era, the combination of love and historical stories, society, and the view of events are all embodied in the core of all his works. In addition to being a rhetorical, distinct, and last rhyming poem, “Aureng-Zebe” is also known for its extraordinarily rich language, harmonic events, and spiritual importance, all of which are supported by textual analysis.

We analyzed the stylistic convergences used in John Dryden’s drama “Aureng-Zebe”. The analyses were carried out on the basis of the investigations of M.Riffater, A.P.Skovorotnikov, I.V.Arnold, V.M.Nelkenbaum, S.A.Kuzmenko, G.A.Kopnina, and the Uzbek researchers N.Normurodova, F.M. Khajieva, and others.

Convergence is divided into *single-focused* convergence (in which a certain trope acts as the main meaning) and *multi-focused* convergences (in this type of convergence, all stylistic devices have the same position, and there is no dominant trope or image) [3].

From the perspective of this theory, we shall attempt to analyze the single-focused stylistic convergences in John Dryden's drama "Aureng-Zebe".

A stylistic device called personification, which is often found in Dryden's drama "Aureng-Zebe", is widely used trope in the drama. When analyzing the text, personification is observed from the point of the category of gender which helps the writer to convey sociolinguistic, psychological, and cultural concepts more effectively to the reader.

During the investigation, we mostly witnessed the personification of abstract concepts (love, fate, courage, death, beauty, night, day), celestial bodies (sun, star, moon, sky), natural objects (sea, river), and plants. At the same time, in stylistic convergence, the trope of personification is harmonized with other stylistic devices: metaphor, hyperbole, irony, and symbols. First, we will focus on other lexical stylistic devices gathered around the stylistic device of personification.

ARIMANT

Fortune seems weary grown of Aureng-Zebe,
While to her new-made favorite, Morat,
Her lavish hand is wastefully profuse,
With fame and flowing honors tided [4].

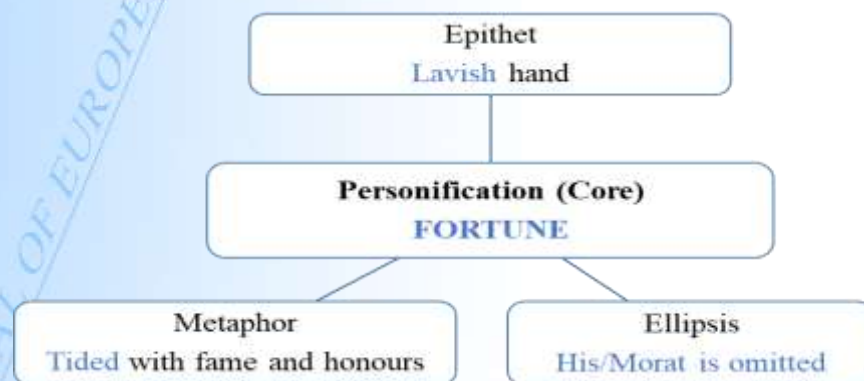
In the speech delivered by the courtier Arimant, the nucleus is personification. In other words, the abstract concept of "fortune" personifies as a generous and kind angel (woman). The phrase "Seems weary grown" depicts the personified fortune, and like a human, she turns away from Aureng-Zebe. Thus, this trait mirrors human behavior. Similarly, in this context, the concept of "fortune" embodies the grammatical gender category, representing a female figure. The pronoun "her" is subsequently used to refer to "Fortune" later in the drama. Why female? Because women are more prone to volatility and change compared to men. Their nature tends to adapt to circumstances. John Dryden attributes this facet of womanhood metaphorically, employing an analogical tone. Due to the old king's affection for Indamora, she stripped the throne from Aureng-Zebe and bestowed it upon Morat. Personification, in this instance, injects drama and irony into the scene.

In the same passage, several tropes revolve around the core of personification. Epithet, metaphor, and ellipsis are also discernible here. In the phrase "Her lavish hand", "lavish" serves

as an epithet, signifying that the idea of “fortune” encompasses notions of wealth, throne, interest, respect, and dominance, while the “generous hand” of luck implies greater fortune. This notion is further expanded in the subsequent lines, suggesting that Morat is bestowed with succession to the throne, fame, and wealth through the metaphorical “generous hand of fate”.

The metaphor “tided” in the final verse of the passage is equally noteworthy. In Uzbek, “to tide” signifies “to be carried away by a wave”. The concept of “tide” generally conveys a positive connotation, representing an upward movement. This notion is also evident in the verses, where it is stated that Morat’s abrupt reign brings him satisfaction.

The implicit meaning of these lines is sarcastic, making mocks the acts of Aurangzeb’s aged father. Because, despite the savage nature of King Morat, who fell in love with Indamora, he was ready to give up his virtuous son and the future of India. This can be interpreted as a sign that the king has authority over “divine” destiny. Hence, the formula of personification (core) + epithet (periphery) + metaphor (periphery) + ellipsis (periphery) produced a single-core stylistic convergence.



In multi-focused stylistic convergence, all stylistic devices are in one place, and there is no dominant trope or image. Such convergence accumulates in one part of the text and serves to strengthen imagery and meaning.

In conclusion, in the history of English literature from the XVIIth century onwards, the principles of ancient classicism took the form of a literary method alongside global dramaturgy. Greek and Roman poetics, ethics, and aesthetics served as models for this cultural-educational literary process. These rules were integrated into literature to both “entertain and educate”, addressing social, cultural, and domestic concerns through literature, critiquing the unstable political system in England during that era, and cultivating civilized, patriotic English citizens.

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