



John Dryden's *All for Love* as a Play of the Perfection of the Good

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Abstract

At the point when the Restoration happened in England, there were essentially no new stage plays. The essayists returned to old works, for example, Anthony and Cleopatra. The paper indicates how Dryden's All for Love comes back to breaking down the sentimental legend. It is Dryden's best-known and most performed play. It is a catastrophe written in clear stanza and is an endeavor on Dryden's part to revitalize genuine show. Dryden bargains in this play with a similar subject as that of Shakespeare's Antony and Cleopatra. In this play the conceptual components drive the play forward as opposed to solid ones. Dryden likewise move theoretical components into the solid by the characters encompassing Antony symbolize various feelings and roles.all the characters here are impacted by political and individual inspiration. It is one of the focal topics of the play. Antony has an interior clash between picking his affection or his position. Therefore, the article focuses on the perfection of the good in the play.

Keywords: John Dryden, *All for Love*, Perfection of the Good

Dryden guarantees in his introduction to *All for Love* that his play is for "the perfection of the good; for the central individual displayed, were popular examples of unlawful love; and their end appropriately was lamentable". The play does not have any desire to indicate criminal love rebuffed for transgression. It demonstrates an otherworldly love for which the world is all around lost. Toward the finish of the play the legend and the heroin get our compassion in view of their energy. We don't pass judgment on them too. There was a contrast between what Dryden composed and what his genuine intention was. The thing that matters is logical and after that a more clear picture of what he expected to state would rise, in the event that we think about that Dryden's concept of composing dramatization was experiencing change as of now and the introduction to *All for Love* indicates more impact.

Dryden in his epistle to *Aureng-Zebe* states his disappointment with the stage;" I am exhausted with illustration the deformations of life, and lazars of the general population, where each figure of defect takes after me that it can do others.. In case I'm sentenced to rhyme, I should discover some simplicity in my difference in discipline. I chose to be never again the Sisyphus of the stage, to job up a stone with unending work, to job up a stone with interminable work, and which is ceaselessly tumbling down again". Dryden needed to move far from the courageous play with its epic hypothesis, French vision and Caroline mind. He assaulted his rival on account of their judgment of his play by methods for French principles



of etiquette. He said about the perfect legend of French drama: "their Hippolitus is so trustworthy in purpose of tolerability, that he will rather open himself to death, that blame his progression mother t his dad; and my pundits I am certain will remark him for it.; yet we of grosser misgiving are well-suited to think, that this abundance of liberality isn't practicable, however we tricks and crazy people. "Behind his assault on dignity, there are significant basic suppositions .one of them is that the feelings brought up in the crowd could easily compare to the formal structure of show. He trusted that the significant impact of the disaster is o make feel sorry for the legend.

In the event that *All for Love* owes its capacity to procedures which gain our compassion toward Antony and Cleopatra, it is somehow or another less tasteful than Dryden's different plays for the very reason. Feeling is a ground-breaking weapon for writing which must go connected at the hip with knowledge. Without knowledge workmanship is just delicate and obscure, plot become subjective and characters not adequately propelled in their activities and interests. Knowledge here methods the entire identity of the creator; his sentiments, assessments, convictions and understanding into man.

When we handle the possibility that Antony's adoration prevails upon his obligation, there would be no genuine clash left to connect with our brain. Caesar's job has been decreased to a notice of the least alluring of Roman qualities.

O, 'tis the coldest youth upon a charge,
The most deliberate fighter! If he ventures
'tis when he can not chuse,
When all the world have fixed their eyes upon him;
And then he lives on that for seven years after,
But, at a close revenge he never fails. (*All for Love* 2, I, 19.)

Octavia offered a genuine clash to Antony among enthusiasm and obligation; however Dryden expected that she reduces the favors of the group of onlookers toward Antony and Cleopatra so he made her a wet blanket to whom joy is a wrongdoing.

Far be their knowledge from a roman lady,
Far from a modest wife. Shame or our sex,
Dost thou not blush, to own those black endearments
That makes sin pleasing? (*All for Love* 3, I, 43)

We cannot ensure which issue is truly in question, Antony's adoration of Cleopatra's trustworthiness. Regardless of the enthusiastic language numerous scenes are not spurred enough. After Ventidius influenced Antony to do battle, Cleopatra endeavored to pick up him once more;

How shall I plead my cause, when you, my judge
Already have condemn'd me? shall I bring
The love you bore me for my Advocate? That now is turned against me, that
destroys me,
For love once past, is, at the best, forgotten;
But after sours to hate: 'twill pleas my Lord



To ruin me, and therefore I'll be guilty (*All for Love* 2, I, 25)

It is fundamental for her to demonstrate an idea from Caesar that she has won't, and after that his reason would be defeated again by affection. We can consider it that why Antony required Dollabella to give Cleopatra his goodbye aside from the very reason that Dryden felt it was a pitiful touch. These were utilized to draw opinions from the gathering of people. Furthermore, they come up short on Dryden's standard knowledge to pick up feeling. There is likewise stuff for spoof, the conclusions of which would be quickly annihilated in thee courageous plays by unexpected symbolism and even the suicide scene is a progression of unbalanced nostalgias.

See; see how the lovers sit in state together,
As they were giving laws to half mankind,
Th' impression of a smile left I her face,
Shows she dy'd pleas'd with him for whom she lived,
And went to charm him in another world (*All for Love* 5, I, 45)

Generally, the play succeeded in the dominance of passion over reason. It raises our emotions, and the sympathy for the errors of the main characters. If we see the raise or our emotion as Dryden's intention, then many of our confusions disappear, like the suicide of Ventidius, the cold virtue of Octavia and also the lack of moral judgment add to the sympathy Dryden hope to achieve. *All for Love* misses greatness because its purpose is just to raise the emotion of the audience rather than showing the imperfection of life. *All for Love* lacks the pressure of intelligence upon its subject matters, and we eventually are left with a sense of being cheated. And at the end this question remains that why Dryden said that he wrote this play for the excellence of its moral. We can find that this period for him was a period of transition when he had unsettled principles and he searched to find less constricting rules. After he has broken up with formulas of the heroic play he was both influenced by those elements in Rapin's epic theory which was a sort of justification for the romantic side of drama and also the moralizing influence of Le Bossu.

Dryden wrote about Rapin's observation that the purpose of tragedy is to agitate the viewers pity for the misfortunes of the distressed;" when the souls become agitated by fear for one character, or hope for another then it is that we are pleased in tragedy" his statement can be applied to *All for Love*. Dryden also wrote about Le Bossu: "the first rule that Bossu prescribes to the writer of a heroic poem, and which hold too by the same reason in all dramatic poetry, is to make the moral of the work; that is, to lay down to yourself what that percept f morality shall be, which you would insinuate into the people; as namely, Homer's was, that union preserves a commonwealth, and discord destroys it. Sophocles in his *Oedipus* says that no man is to be accounted happy before his death."

Therefore and despite of these facts that Dryden had Le Bossu's concept of drama in mind but applied it to a play which was upon a different critical theory .the very reason is clear in the paragraph quoted above because "that union preserves a commonwealth and discord destroys it, and *All for Love* shows the unfortunate ends of unlawful lovers. This was the start of Bossu's influence upon him and we can clearly see it in his other plays after it.



Reference

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