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## REFLECTION OF ATTACHMENT OF LOVE IN JOHN DRYDEN'S (CLEOPATRA AND ANTONY) ALL FOR LOVE

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### ABSTRACT :

*The present research paper intends to study Dryden's play 'All for Love' in the light of Psychologist Zick Rubin's. 'Attachment theory of Romantic Love.' Psychologist Zick Rubin proposed that romantic love is made up of three elements 1. Attachment 2. Caring and 3. Intimacy. Rubin believed that sometimes "we experience a great amount of appreciation and admiration for others. We enjoy spending time with them and want to be around them, but this doesn't necessarily qualify as love or a liking.' Attachment is the need to receive care, approval, and physical contact with the other person. Caring involves valuing the other person's needs and happiness as much as our own." This feeling of attachment is explored in Dryden's 'All for Love.' The analytical method of research has been used.*

**KEYWORDS :** Attachment, love psychologist, romantic, appreciation, admiration, physical, valuing.



### INTRODUCTION:

John Dryden (1631-1700) was born at Aldwinkle, All Saints, Northamptonshire, in 1631. He was educated at Westminster and at Trinity College, Cambridge, and settled in London about 1657. The 'Heroic' Stanzas on the Death of Oliver Cromwell (1659) is the poem of any importance that he wrote soon after this; and then 'Astrea Redux' (which indicates his rapid change of front) in celebration in the happy restoration of Charles II. In 1663 he began to work for the stage, and for some fifteen years playwriting continued to be his chief occupation. In 1670 he was made poet Laureate, and in 1681 he wrote the first of his great satires in verse 'Absalom and Achitophel'. He also wrote two theological poems 'Religio Laici' — a poem in defence of the Church of England, and 'The Hind and the Panther' — an elaborate argument in favour of Roman Catholicism, to which in the meantime he had been converted. As a result of this change of religion the revolution of 1688 came upon him as a heavy blow. He lost his position of poet Laureate and then devoted himself to literature. He produced five more plays, translation of Juvenal Persius and Virgil and a Volume of 'Fables'. These were published in November, 1699. Six months later in May, 1700 he died.

As a poet, Dryden ripened very slowly. His early poems are 'Heroic Stanzas' and 'Annus Mirabilis'. The poems have the masculine vigor and lucidity and reveal an immense development in the writer's genius. He wrote some political satires — Absalom and Achitophel, The Medal and Macflecknoe, His Religion Leica and The Hind and The Panther are two great doctrinal poems. His 'Fables' show him as the best story-teller in verse. Alexander's Feast is his very remarkable ode. As a poet he gives us many passages of wonderful strength and eloquence. He holds an important place as a satirist and a reasoner in verse. He lifted

the classical couplet as the accepted measure of serious, English poetry. There if are also some plays to his credit — The Wild Gallant is his first play followed by Tyranny Love and Conquest of Granada — all written in the Heroic Couplet. He soon got weary of the Heroic Style and produced his great play 'All for Love' in blank verse. All for Love is regarded as a master-piece in its own right, which contains some of Dryden's noblest passages of lyrical poetry.

Dryden made use of various metrical patterns with singular mastery. Whatever the theme and whichever? the metrical form, the result was generally genuine poetry. His poems are thus known for fervour of passion or sentiment and harmony of songs. His zest and metrical fluency and elasticity are evident in almost all his poetry. His verbal mastery and impeccable metrical craftsmanship give ever delight to the reader and compel his admiration.

### CLEOPATRA AND ANTONY

There are four passages in the text that have been included under the title 'Cleopatra and Antony'. They are all taken from his best known play 'All For Love' written in 1678. The inspiration for the play came from Shakespeare's play 'Antony and Cleopatra' as well as from 'Tragedy of Cleopatra' an Elizabethan play by Samuel Daniel. In the words of a Critic, 'Conflicts of love and honour, decisions that held empire and joy in the balance, great personages, undying loyalties — all these were present in a story certified by history and glorified by Shakespeare'. The play is written in blank verse and it is Dryden's best play and is undoubtedly the most popular tragedy of the Restoration period. The use of blank verse in it is brilliant, clear, disciplined, easy and supple. The first passage in the text "How shall I plead my cause, when you, my judge, already have condemned me?" etc. is taken from scene I, Act II of 'All For Love'. Antony has resolved to leave for Syria, but at the message of Alexas, Cleopatra's Eunuch, he decides to bid one last farewell to her. When Cleopatra herself comes to see him, Antony asks her to listen to him in silence. Then he makes a retrospective narration of his adventures with her as well as his trials and tribulations, all on account of his love for her, culminating in his shameful flight from Actium to follow her.

Cleopatra is dumbfounded at first, but soon regains her composure and meets Antony's accusations with her confessions of absolute love for him." She wonders how she should plead her cause when her judge Antony has already condemned her. His love for her is her best advocate; but now it has turned against her and thus almost destroyes her. She feels hurt that Antony should thus pry into her faults and accuse her so narrowly. She admits that perhaps she might deserve such a treatment at the hands of Antony. She, however, asks him a question if it suits him to give it." Cleopatra thus outwits Antony with all the histrionics a woman can command. This makes Antony's resolution to leave her into thin air. Cleopatra thus embodies for him 'all that's excellent' and she sets his love above the price of kingdoms. Antony now feels convinced that Cleopatra has refused a kingdom for him.

The second passage beginning with 'O horror, horror ! Egypt has been; our latest hour has come' is taken from Scene I of Act Vtli It is Scapion, the Priest of Isis who speaks thus. tie tells Cleopatra the most shocking news of the treachery of the Egyptian navy that goes over to Caesar. He exclaims that Egypt has been a horror now and if is their latest hour. Cleopatra, once the queen of nations, is sunk forever in the hell. Time has played an upper hand and the volume of her glories has been closed up. He wants to suggest that something fateful has happened.

The third passage in the t&xt beginning with ' O fiat I less could fear to lose this being' is taken from the first scene of the 5th Act and is spoken by Alexas, Cleopatra's Eunuch. Cleopatra is extremely angry with Alexas for creating jealousy in Antony which has resulted in her banishment. He is accused of pushing her 'boat to open sea'. She therefore whips out a dagger and tries to vent her anger against Alexas. But Alexas is too cunning to be beaten, for he still hopes to win Antony back for Cleopatra and regain the queen's confidence. Alexas says that he is not worried of his own life. He. compares his own life with as nowball in his coward hands; the more it is grasped, the faster it melts away. He. wonders that Antony and Cleopatra, whom he describes as 'two long lo'vers, soul and body', should fear their final separation. He is so selfish and cunning that he does not care about what happens to Cleopatra;- but thinks of the way to save himself from death at the hands of the queen. The last passage in the text is taken from the first scene of the first Act of 'All For Love'. It is Ventidius, Antony's General and friend, who speaks thus of Antony, 'Lie there, thou shadow of an emperor.' Vcntidius, Antony's devoted

lieutenant in the East, arrives to see his master with the intention of raising his drooping spirits. He sees Antony in dire trouble. He intends to free Antony from Cleopatra's charms. The scene, from which the lines are taken, presents Antony thinking over his meteoric career, overshadowed now by the challenge of Octavio's. Ventidius, who has been watching Antony, comes out to interrupt his master's soliloquy over Actium, which is a bitter memory now. He finds Antony throwing himself down on the earth. Antony is not aware of the presence of Ventidius. It is a well-known Soliloquy of Ventidius in which he describes Antony as a shadow of a emperor. He laments that the place that Antony presses on the earth is now all his empire. Now it contains Antony, but in future after Antony's death it will be too large for him. He will be nothing but a few cold ashes in an urn which Octavia, Antony's wife, will carry in her widowed hand because he feels that Cleopatra will not live to see it. Then Octavius Caesar will weep; Ventidius compares Octavius to a Crocodile, that will shed insincere tears to learn the news of his enemy's death. In the end, however, Ventidius succeeds in reminding Antony of his duty. The scene helps to reveal Antony's personality which has lost its grip over the ropes of life.

### TO THE MEMORY OF MR. OLDHAM

The poem is dedicated to the memory of Mr. Oldham John Oldham (1653-83) a contemporary poet of Dryden. Dryden is seen to the best advantage in this elegy as a lyric poet. It is a flawless poem, pure and restrained and clear. It is an almost perfect poem into which Dryden artistically fuses regret, remembrance, admiration and literary criticism. The poem shows Dryden's perfect command over prosody, his perfect control over rise and fall. The well-known memorial verses on Oldham serve as the best illustration of this quality of Dryden. The tone of the poem is exactly right. He expresses the emotion as is required for the purpose in the poem — less emotion would have been ineffective whereas more emotion would have been pretence. Dryden, in this poem, does not attempt to wring a tear from the reader, nor pretend himself to wet the paper he writes on. He tells his readers why he regrets Oldham and makes them also feel the loss.

Edmund Gosse compliments Dryden as "the strongest poet of the age of prose,, the most vigorous verse-man between Milton and Wordsworth." His versification has fluency and finish. Critics admire his intellectual vigour and painstaking craftsmanship that produced an amazing poem like 'Oldham'. However, we must remember that politics and didacticism cannot be the stuff of great poetry. Dryden's verse is a vehicle for the communication of ideas, not inspired passion. It is, therefore that Mr. Lewis calls him "a great poet, certainly, but not one of the greatest, a 'great, flawed poet'. Many of his poems are occasional and hence they lack the rounded completeness of true works of art; but he also is an indubitable poet, in spite of the flaws, a great poet, one of the undoubted glories of English Literature.

The poem To the Memory of Mr. Oldham laments the untimely death of Oldham, Dryden's contemporary poet. Dryden feels sorry that he came to know him rather too lately. He points out the similarities between the two, and says that Oldham was cast in the same poetic mould in which he was cast. They struck the common note as lyric poets. They both disliked alike the knaves and fools and in their studies they drove to the same goal. Dryden compares Oldham with Nisus, who according to Greek mythology, a friend of Euryalus. They both take part in the boat race as described in the 5th book of Aeneid. Nisus could not win the race as he fell upon the slippery place, whereas his friend Euryalus won the race. The reference is to an untimely death of Oldham who could not win the race of life. In spite of his young age, he was fully matured as a poet. He was, however, not without his faults. Dryden calls Oldham as 'Marcellus of our tongue' on account of his comparatively early death. Marcellus was Marcus Claudius. Marcellus, nephew and adopted son of Augustus, who died at the age of 20, and is celebrated by Virgil at the end of the 6th book of the Aeneid. Once again, Dryden bids Oldham farewell. Though he has been garlanded with ivy and laurel flowers i.e. though he has won reputation and honour, has been encircled unfortunately by Fate and gloomy night.

### CONCLUSION:

Attachment, Caring and Intimacy. Rubin believed that sometimes "we experience a great amount of appreciation and admiration for others. We enjoy spending time with them and want to be around them, but this doesn't necessarily qualify as love or a liking.' Attachment is the need to receive

care, approval, and physical contact with the other person. Caring involves valuing the other person's needs and happiness as much as our own."

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