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QUALIFICATION WORK

On the theme: **Development of English drama in the period of Restoration**

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INTRODUCTION

It is known that literature plays an important role in learning a foreign language. In rapidly developing contemporary world the level of learning foreign languages may have crucial effect on well-being of a personality and the whole society. Without good specialists who know foreign languages professionally this is impossible to have beneficial and effective negotiations. All spheres of contemporary social and economic life today demands global contacts.

The English language today serves as a means of contact between people and nations almost all over the world. That's why the importance of learning language was paid attention by the President of the Republic of Uzbekistan I. A. Karimov. In his speech in Samarkand on November 12, 2010 he pointed out the importance of learning and teaching English and gave priority to the learning of it.

Moreover, on December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree "On measures to further improvement of foreign language learning system".¹

It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

English language developed in the course of time in its birthplace – England and later in such countries as the USA, Australia, New Zealand. The development

¹ "On measures to further improvement of foreign language learning system" Xalq so'zi December 10, 2012.

of a language is determined by the development of literature. All the positive (and negative) features of a language can find their reflection in literature. Thus language is influencing the literature. In this point we can say that literature and language are intertwined and the learning of one demands the learning of the other one.

English literature has passed great and complicated way of development. It gave to the treasure of world literature such great names as Shakespeare, Chaucer, Byron, Shaw, Hemingway, Twain and so many others.

The theme of my qualification paper is “Development of English Drama in the period of Restoration”, hence, the given work is devoted to study the essential steps of drama, its etymology and outstanding representatives in this field.

The actuality of the work is directed to define the importance of studying literature, as it is a part of the learning language. Studying literature we enlarge our viewpoint, it 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 literature critics, particularly, Hakluyt Richard, Upham A.H, David Marriot, Dobree B., Chapman G.W., Arkins J., Verhovskiy N.P., Sidorchenko P.V., Reshetov A.N and Uzbek scholars J. Sharipov, G’Salomov, K.Musayev, J.Buronov, A. Abduazizov, M. Kholbekov and others.

The aim of the qualification paper is to observe and identify the stages of development of drama from etymological standpoint as well as stylistic , since it is considered the part of the literature and culture of English speaking countries. A number of great linguists and scholars ideas on the given theme were taken as the base of this qualification paper.

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

- to study major development steps of English drama.
- to study philosophical and didactical items of drama
- to analyze the style and theme of leading contributors of drama.

The object of investigation is the development of drama in Restoration period on examples of outstanding playwrights of the period.

The subject matter of the qualification paper is development of drama, the history of theatres, oeuvres of outstanding playwrights, the as it is considered the part of the literature and cultural heritage of English speaking countries. A number of great linguists and scholars ideas on the given theme were taken as the base of this qualification paper.

The method of research. Etymological and stylistic methods have been used in this qualification paper.

The 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. There have been attempted to make stylistic analysis of genre, general theme and language of Restoration drama.

The theoretical value of the work is that the theoretical results of the paper can increase the notions on various genres of drama. Etymological and stylistic investigations assist in comprehending intercultural aspects of the language.

The practical value of the work can serve as a material at the lectures of English literature of XVII-XVIII centuries as well as 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 the observation of drama , oeuvres of leading dramatists of the Restoration period in order to implement the complex analysis of 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 history of drama.

The second chapter is devoted to observing and analyzing Restoration drama, leading dramatists and their oeuvres .

Conclusion presents the results of the investigation.

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

CHAPTER I. HISTORY OF DRAMA

1.1. Major developments. The influence of Greeks to Western culture

Before speaking about the history of drama it is considered to point out to the notion of drama.

Drama – a literary composition involving conflict, action crisis and atmosphere designed to be acted by players on a stage before an audience. This definition may be applied to motion picture drama as well as to the traditional stage ².

Drama had its origin in the country of Greece around 500 B.C.

Drama, as a literary genre, is an art form that is meant to be performed.³

At the beginning it is considered appropriate to observe the earliest stage of drama. So it traced back to ancient Greek civilization.

The Greek Theatre or Greek Drama is a theatrical tradition that flourished in ancient Greece between c. 550 and c. 220 B.C. in Athens. Athens was the center of ancient Greek theatre. Tragedy (late 6th century B.C.), comedy (~486 B.C.) and satyr plays were some of the theatrical forms to emerge in the world. Greek theatre and plays have had a lasting impact on Western drama and culture.

The word *tragoidia*, from which the word ‘tragedy’ is derived means *trago* song and *idia* sing. The etymology indicates that first tragedies originated with fertile rituals. Moreover, to Greeks the spoken word was a living thing and infinitely preferable to the dead symbols of a written language, so, storytelling flourished in Greece as well. Historians know the names of many ancient Greek dramatists, not least Thespis, who is credited with the innovation of an actor ("hypokrites") who speaks (rather than sings) and impersonates a character (rather than speaking in his own person), while interacting with the chorus and its leader ("coryphaeus"), who were a traditional part of the performance of non-dramatic poetry (dithyrambic, lyric and epic).⁴

² Cambridge Advanced Learner’s Dictionary, third edition. Cambridge e-ver. 2006.

³Ranson House Webster’s College Dictionary. - New York, 1990.

⁴ Greek theatre. J.Hearst. California.1975.

Only a small fraction of the work of five dramatists, however, has survived to this day: we have a small number of complete texts by the tragedians Aeschylus, Sophocles and Euripides, and the comic writers Aristophanes and, from the late 4th century, Menander.⁵ Aeschylus' historical tragedy "The Persians" is the oldest surviving drama, although when it won first prize at the City Dionysia competition in 472 BC, he had been writing plays for more than 25 years. The competition ("agon") for tragedies may have begun as early as 534 BC; official records ("didaskaliai") begin from 501 BC, when the satyr play was introduced. Tragic dramatists were required to present a tetralogy of plays (though the individual works were not necessarily connected by story or theme), which usually consisted of three tragedies and one satyr play (though exceptions were made, as with Euripides' *Alcestis* in 438 BC). Comedy was officially recognized with a prize in the competition from 487 to 486 BC.⁶

Five comic dramatists competed at the City Dionysia, each offering a single comedy. Ancient Greek comedy is traditionally divided between "old comedy" (5th century BC), "middle comedy" (4th century BC) and "new comedy" (late 4th century to 2nd BC).

The earliest dramas were designed to worship to gods and goddesses, specifically Bacchus and Dionysus.

The Greek tragedies of Aeschylus, Sophocles and Euripides were performed annually at the spring festival of Dionysus, god of wine and inspiration. In 534 B.C a contest was won by Thespis in Athens.

He is the first recorded winner of this contest. Tragedy (the group word "tragoidia" began with the introduction of an actor, who played various roles by changing masks, whose actions the chorus commented on in song. Thespis according to Themistius's account,⁷ was the first "actor" and usually credited with

⁵ <http://www.onlineenglishliterature.com>

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

⁷ World Book Encyclopedia. - Chicago, London, Sydney, Toronto: A Scott Fetter Company, 1995.

“inventing” drama as we know it (actors speaking lines) –thus actors are known as Thespian.

The theatres were originally built on a very large scale to accommodate the large number of people on stage, as well as the large number of people in the audience, up to fourteen thousand. Mathematics played a main role in the construction of these theatres, as their designers had to be able to create acoustics in them such that the actor’s voice could be heard throughout the theatre, including the very top rows of seat. The plays had chorus from twelve to fifteen people, who performed the plays in verse accompanied by music, beginning in the morning and lasting the evening. The performance space was a simple circular space, the orchestra, where the chorus danced and sang. The orchestra, which had an average diameter of 78 feet, was situated on a flattened terrace at the foot of a hill, the slope of which produced a natural *theatron*, literally ‘watching place’. Later, the term theatre came to be applied to the whole area of theatron, orchestra, and skene,⁸

Drama went into a period of decline around A.D. 400 (Roman Empire) due to the Power of Christians. Acting has been deemed at times to be unchristian, idolatrous and depraved or, worse, boring. Actors themselves have frequently been seen to be one of the humbler classes, and only towards the end of the 19th century did their status start to improve.

Following the expansion of the Roman Republic (509–27 BC) into several Greek territories between 270–240 BC, Rome encountered Greek drama.⁹ From the later years of the republic and by means of the Roman Empire (27 BC-476 AD), theatre spread west across Europe, around the Mediterranean and reached England; Roman theatre was more varied, extensive and sophisticated than that of any culture before it. While Greek drama continued to be performed throughout the Roman period, the year 240 BC marks the beginning of regular Roman drama.¹⁰ From the beginning of the empire, however, interest in full-length drama declined

⁸ <http://www.onlineenglishliterature.com>

⁹ Каюмов О. Чет эл адабиёти тарихи. - Ташкент.: Укитувчи, 1979.

¹⁰ <http://www.education.uk.org/comedies> based on Greek subjects

in favour of a broader variety of theatrical entertainments. The first important works of Roman literature were the tragedies and comedies that Livius Andronicus wrote from 240 BC.¹¹ Five years later, Gnaeus Naevius¹² also began to write drama. No plays from either writer have survived. While both dramatists composed in both genres, Andronicus was most appreciated for his tragedies and Naevius for his comedies; their successors tended to specialize in one or the other, which led to a separation of the subsequent development of each type of drama.¹³ By the beginning of the 2nd century BC, drama was firmly established in Rome and a guild of writers (*collegium poetarum*) had been formed.¹⁴ The Roman comedies that have survived are all *fabula palliata*¹⁵ and come from two dramatists: Titus Maccius Plautus (Plautus) and Publius Terentius Afer (Terence). In re-working the Greek originals, the Roman comic dramatists abolished the role of the chorus in dividing the drama into episodes and introduced musical accompaniment to its dialogue (between one-third of the dialogue in the comedies of Plautus and two-thirds in those of Terence). The action of all scenes is set in the exterior location of a street and its complications often follow from eavesdropping. Plautus, the more popular of the two, wrote between 205 and 184 BC and twenty of his comedies survive, of which his farces¹⁶ are best known; he was admired for the wit of his dialogue and his use of a variety of poetic meters. All of the six comedies that Terence wrote between 166 and 160 BC have survived; the complexity of his plots, in which he often combined several Greek originals, was sometimes denounced, but his double-plots enabled a sophisticated presentation of contrasting human behavior. No early Roman tragedy survives, though it was

¹¹Baranovsky L. S., Kozikis D.D. Panorama of Great Britain. Historical Outline. Minsk: Vysheishaya Shkola Publishers, 1990.

¹² <http://www.onlineenglishliterature.com>

¹³World Book Encyclopedia. - Chicago, London, Sydney, Toronto: A Scott Fetter Company, 1995, 26 volumes.

¹⁴ Пуришев Б.И. Зарубежная литература средних веков. -Москва: Просвещение, 1975.

¹⁵<http://www.education.uk.org/comedies> based on Greek subjects

¹⁶ <http://www.englishliterature.com>

highly regarded in its day; historians know of three early tragedians—Quintus Ennius, Marcus Pacuvius and Lucius Accius.¹⁷

From the time of the empire, the work of two tragedians survives—one is an unknown author, while the other is the Stoic philosopher Seneca. Nine of Seneca's tragedies survive, all of which are *fabula crepidata* (tragedies adapted from Greek originals); his *Phaedra*, for example, was based on Euripides' *Hippolytus*.¹⁸ Historians do not know who wrote the only extant example of the *fabula praetexta* (tragedies based on Roman subjects), *Octavia*, but in former times it was mistakenly attributed to Seneca due to his appearance as a character in the tragedy.¹⁹

Medieval drama.

Hundreds of years later, was a new creation rather than a rebirth. The drama of earlier times having almost no influence on it. The reason for this creation came from a quarter that had traditionally opposed any form of theatre: The Christian church. The purpose of these play to teach religion, so all performance were played by preachers on special occasions like Christmas, baptizing and other rituals. Performance were mute or in ancient Latin accompanied by pantomime or hydrographic actions. In short, the first plays were created in order to teach religion which later brought to more realistic genre of drama – Medieval drama.

Medieval theatre refers to theatrical performance in the period between the fall of the Western Roman Empire in the 5th century A.D. and the beginning of the Renaissance in approximately the 15th century A.D. Medieval Theatre covers all drama produced in Europe over that thousand-year period and refers to a variety of genres, including liturgical drama, mystery plays, morality plays, farces and masques. Here are the five notable types of Medieval drama:

1- Mummings: a theatrical drama in which people represent the order of vegetation. Many of the performers dressed in costumes that signified that they

¹⁷ <http://www.englishliterature.com/historyofdrama>

¹⁸ Пуришев Б.И. Зарубежная литература средних веков. -Москва: Просвещение, 1975.

¹⁹ Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

were a plant of some sort. These dramas had a short plot and were often performed in the basement of a bar. They were meant to be humorous and as such there was always a clown.

2- Mystery play: a drama that explores the most known stories within the Bible. Mystery plays were extremely prevalent in the 15th century. They were heavily religious.

3- Miracle play: a drama that accounted the life of a saint. This drama focused on the miracles the saint either witnessed or performed. These dramas could either be real stories or fictitious ones.

4- Morality play: characters within the drama personify moral qualities to teach moral lessons. In these dramas the plot led to teaching the audience how to be a good Christian, or how to be a person worthy of Heaven. In other words, these dramas were allegories of correct Christian behavior.

5- Manners: the first secular dramas. These dramas were the beginning of breaking the tradition of keeping a religious purpose in the theatre world during the Medieval time period. Because of this genre of drama, mummings, mystery, miracle, and morality plays began to become obsolete.²⁰

Later performance went out of the church's walls, and roles performed by ordinary people in native English (Greek was not understood by most people, except for aristocrat layer). This kind of drama named miracle²¹ plays.

In XIII century was created another kind of drama 'sati and farce' and it lead to development of classic comedy. The subject of farce was everyday life events, criticizing mostly cheating priest, a liar quack, a dishonest judge, a greedy rich man and others. Actors performed their roles disguising under the huge masks.

The manner of presentation of the cycles²² varied much in different towns. Sometimes the entire cycle was still given, like the detached plays, at a single spot,

²⁰ <http://www.englishliterature.com>

²¹ Miracle play- plays based on myths describing the lives of saints

²² Cycles- a group of plays written by one person and connected with each other dealing with the same ideas or characters.

the market-place or some other central square; but often, to accommodate the great crowds, there were several 'stations' at convenient intervals. In the latter case each play might remain all day at a particular station and be continuously repeated as the crowd moved slowly by, but more often it was the spectators who remained, and the plays, mounted on movable stages, the 'pageant'-wagons, were drawn in turn by the guild-apprentices from one station to another. When the audience was stationary, the common people stood in the square on all sides of the stage, while people of higher rank or greater means were seated on temporary wooden scaffolds or looked down from the windows of the adjacent houses.

In the Middle Ages, drama in the vernacular languages of Europe may have emerged from religious enactments of the liturgy²³. Mystery plays were presented on the porch of the cathedrals or by strolling players on feast days. Miracle and mystery plays, along with moralities later evolved into more elaborate forms of drama, such as was seen on the Elizabethan stages. The various dramatic forms from the tenth century to the middle of the sixteenth at which we have thus hastily glanced—folk-plays, mumblings and disguisings, mystery plays, moralities - have little but a historical importance. But besides demonstrating the persistence of the popular demand for drama, they exerted a permanent influence in that they formed certain stage traditions which were to modify or largely control the great drama of the Elizabethan period and to some extent of later times. Among these traditions were the disregard for unity:

- *partly of action, but especially of time and place;*
- *the mingling of comedy with even in the tensest scenes of tragedy*
- *the nearly complete lack of stage scenery, with a resultant willingness in the audience to make the largest possible imaginative assumptions;*
- *the presence of certain stock figures, such as the clown;*
- *and the presentation of women's parts by men and boys.*

²³ Liturgy- particular set of words, music and actions used in ceremonies in some religions, especially Christianity.

Renaissance drama. Renaissance was a great cultural movement that began in Italy during the early 1330's. It spread to England, France, Germany, the Netherlands, Spain, and other countries in the late 1400's and ended early in the 17th century²⁴. The word "Renaissance" comes from the Latin word "rinascere" and means rebirth²⁵. The Renaissance was the period when European culture was at its height. At that time great importance was assigned to intellect, experience, scientific researches. The new ideology proclaimed the value of human individuality. This new outlook was called Humanism. The humanists were scholars and artists who studied subjects that they believed would help them better understand the problems of humanity. These subjects included literature and philosophy. The humanists considered that the civilizations of ancient Greece and Rome had excelled in such subjects and could serve as models.²⁶

During the Renaissance period (particularly 1485-1603) Middle English began to develop into Modern English. By the late 1500's the English people were speaking and writing English in a form much like that used today.

The Renaissance in England is usually studied by dividing it into three parts: the rise of the Renaissance under the early Tudor monarchs (1500-1558), the height of the Renaissance under Elizabeth I (1558-1603), and the decline of the Renaissance under the Stuart monarchs (1603-1649).²⁷

From scientific point of view English drama mainly consists of two major features – allegorical didacticism and Renaissance humanism.

At the end of the Late Middle Ages, professional actors began to appear in England and Europe. Richard III and Henry VII both maintained small companies of professional actors. Their plays were performed in the great hall of a nobleman's residence, often with a raised platform at one end for the audience and a "screen" at the other for the actors. Also important were Mummers' plays, performed during

²⁴ <http://www.englishliterature.com/historyofdrama>

²⁵ Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

²⁶ <http://www.englishliterature.com>

²⁷ Аникин Г.В., Михальская Н.П. История английской литературы,- Москва: Высшая школа, 1975.

the Christmas season, and court masques. These masques were especially popular during the reign of Henry VIII who had a house of revels built and an office of revels established in 1545.²⁸

At the end of the XVI century was the Elizabethan age or “Golden age of English literature”, there were development in most fields of human life, in drama as well. Theatrical plays began to perform in the houses of high rank people. Hydrographic actions, pun and metaphysical performance²⁹ were the main attribute of those plays, so they were a part of English culture.

A revival of interest in ancient Roman and Greek culture changed the tastes of the learned classes in the performing arts. Greek and Roman plays were performed and new plays were written that were heavily influenced by the Classical style. This led to the creation of Commedia dell'arte and other forms of Renaissance theatre.

In 1576, James Burbage built England's first playhouse, called The Theatre, in a suburb of London. Until this time, drama had been performed in the streets, at homes and palaces, and at English universities. After Burbage built The Theatre, other playhouses were constructed, which rapidly increased the popularity of drama. The construction of permanent theaters, such as the Blackfriars Theatre signaled a major turning point from reliance on church facilities, touring groups, and inns as stages. Permanent theaters allowed for more sophisticated staging and storytelling. Moreover, professional troupes that owned their own theatre had more resources with which to prepare their productions, which changed the theatre from a mostly amateur or traveling art form to a professional one with different practices and standards³⁰. Taking into consideration above mentioned facts we could briefly point out the most important items of development of English drama in the XVI century:

- *enhancing performing skills;*
- *building of the first theatres which replaced traveler performance;*

²⁸ <http://www.englishliterature.com/history>

²⁹ Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

³⁰ Азизов Р., Каюмов О. Чет эл адабиёти тарихи. (18-20 асрлар) - Тошкент: Укитувчи, 1987.

- *Increasing of spectaculars which brought to earn decent income for the theaters and actors as well;*
- *Theatrical plays were performed not only to aristocracy but they were available for ordinary people and it lead to increasing the interests for the theatre and assists to discover the young talents.*

The number of theatres reached to twenty, yet their activity were limited by Puritans, as they consider performance as ‘a devil play’ or extrabiblical. Nevertheless, theatrical activities continued developing. Here, should be pointed out contributors or in other words we could call them the founders of Early English drama – “university wits”³¹. Among them the most talented were Robert Green, Thomas Kyd, Christopher Marlow, etc.³² William Shakespeare, Ben Jonson and other more than a dozen first-rate playwrights also created their skillful dramas at that period. Blank verse, introduced into the language by Surrey, became the main form for writing tragedies and comedies.

Among the first contributors of English drama were Robert Green, Christopher Marlow and William Shakespeare.

One of the “university wits” Robert Green,(1558-1592) , wrote many stories, plays, especially comedies for the theatre but only six of them survived. Most of them were comedies: “The Comical Historie of Alphonsus, King of Aragon” (1587), “The Scottish Historie of King James the Fourth” (1591), “A Pleasant Comedie of George a Greene, the Pinner of Wakefield” (1599). The subject of his plays was everyday life events, criticizing mostly cheating priest, a liar quack, a dishonest judge, a greedy rich man and others. Most of his works has didactical impact, as love to motherland, patriotism, courage and justice . They depicted harmonious correlation of folklore which always have happy ending. The works of Green considered as major contribution of Renaissance period of English literature.

³¹A group of leading Elizabethan playwrights was known as the "University Wits" because they had attended the famous English universities at Oxford and Cambridge.

³² Baranovsky L. S., Kozikis D.D. Panorama of Great Britain. Historical Outline. Minsk: Vysheishaya Shkola Publishers,1990.

Later W. Shakespeare continued his style, we can see it in his works as “Winter tale”, “The storm”³³.

Christopher Marlowe (1564 – 1593) was an English playwright, poet and translator of the Elizabethan era. Marlowe was the foremost Elizabethan tragedian of his day. He greatly influenced William Shakespeare, who was born in the same year as Marlowe and who rose to become the pre-eminent Elizabethan playwright after Marlowe's mysterious early death. Marlowe's plays are known for the use of blank verse. ³⁴Marlowe's first play performed on the regular stage in London, in 1587, was Tamburlaine the Great, about the conqueror Tamburlaine, who rises from shepherd to war-lord. It is among the first English plays in blank verse, and, with Thomas Kyd's The Spanish Tragedy, generally is considered the beginning of the mature phase of the Elizabethan theatre. Tamburlaine was a success, and was followed with Tamburlaine the Great, Part II. The two parts of Tamburlaine were published in 1590.³⁵

Shakespeare was heavily influenced by Marlowe in his work, as can be seen in the re-using of Marlovian themes in Antony and Cleopatra, The Merchant of Venice, Richard II, and Macbeth (Dido, Jew of Malta, Edward II and Dr Faustus respectively). In Hamlet, after meeting with the travelling actors, Hamlet requests the Player perform a speech about the Trojan War, which has an echo of Marlowe's Dido, Queen of Carthage. In Love's Labour's Lost Shakespeare brings on a character "Marcade" (three syllables) in conscious acknowledgement of Marlowe's character "Mercury", also attending the King of Navarre, in Massacre at Paris. The significance, to those of Shakespeare's audience who had read Hero and Leander, was Marlowe's identification of himself with the god Mercury³⁶.

One of the great flowerings of drama in England occurred in the 16th and 17th centuries. Many of these plays were written in verse, particularly iambic

³³ <http://www.google.search.historyofdrama>

³⁴ Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

³⁵ <http://www.englishliterature.com/historyofdrama>

³⁶ Journal of English philology: Marlovian theory of Shakespeare authorship and Shakespeare authorship question 2.2.429–32

pentameter. In addition to Shakespeare, such authors as Christopher Marlowe, Thomas Middleton, and Ben Jonson were prominent playwrights during this period. As in the medieval period, historical plays celebrated the lives of past kings, enhancing the image of the Tudor monarchy. Authors of this period drew some of their storylines from Greek mythology and Roman mythology or from the plays of eminent Roman playwrights such as Plautus and Terence.³⁷

Drama continued to flourish in England under the Stuarts. Shakespeare's great tragedies were written during the reign of King James, and Shakespeare's acting company, taken under the patronage of the king, became known as the King's Men. The theatre in fact remained a popular form of entertainment until the puritan government closed all playhouses in 1649.³⁸

³⁷ <http://www.englishliterature.com>

³⁸ Аникин Г.В., Михальская Н.П. История английской литературы, - Москва: Высшая школа, 1975.

1.2. Restoration period of English literature.

To understand and deeply analyze Restoration period of English literature it is considered first briefly overview the history of Britain in the XVII century. 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 Puritanism³⁹.

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 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)⁴⁰.

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 1625⁴¹.

³⁹ The Cambridge bibliography of English literature: In 5 vol. / Ed by F.W.Bateson.-Cambridge univ. press, 1940-1957.

⁴⁰ <http://www.google.searchhistoryofdrama>

⁴¹ <http://www.google.onlineliterature.historyofdrama>

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' War⁴².

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.

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 parts⁴³.

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.

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

Hoping to crush the opposition of the bourgeoisie, 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

⁴² <http://www.google.online.literature.historyofdrama>

⁴³ The Cambridge bibliography of English literature: In 5 vol. / Ed by F.W.Bateson.-Cambridge univ. press, 1940-1957.

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)⁴⁴.

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 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. 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 nobility⁴⁵.

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

⁴⁴ Аникин Г.В., .Михальская Н.П. История английской литературы,- Москва: Высшая школа, 1975.

⁴⁵ Аникин Г.В., .Михальская Н.П. История английской литературы,- Москва: Высшая школа, 1975.

among the masses and the interaction of Renaissance and puritan trends in art and philosophy.

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, and others appear at that time and gain great popularity.

The Restoration period 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 past⁴⁶.

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 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.⁴⁷

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, honours, prefements, titles, countries, kingdoms, lusts, pleasures, wives, husbands, children, masters,

⁴⁶ Мюллер В.К. Драма и театр эпохи Шекспира. Л., 1925

⁴⁷<http://www.google.search.historyofdrama>

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.

In Elizabeth's time verse was the dominant form of literature. Poetry dominated in English literature of the early seventeenth century. The poet John Donne and his followers wrote what later was called metaphysical poetry, that is complex, highly intellectual verse filled with intricate and prolonged metaphors. Ben Jonson and his disciples, called "the sons of Ben" or "the tribe of Ben", developed the second main style of poetry. They wrote in a more conservative, restrained fashion and on more limited subjects than the metaphysical poets. A great poet of the century, John Milton had a style of his own, and he remained outside both Donne's and Jonson's influence.⁴⁸

In short, Restoration literature is the English literature written during the historical period commonly referred to as the English Restoration (1660–1689), which corresponds to the last years of the direct Stuart reign in England, Scotland, Wales, and Ireland. In general, the term is used to denote roughly homogeneous styles of literature that center on a celebration of or reaction to the restored court of Charles II. It is a literature that includes extremes, for it encompasses both *Paradise Lost* and the Earl of Rochester's *Sodom*, the high-spirited comedy of *The Country Wife* and the moral wisdom of *The Pilgrim's Progress*.

The dates for Restoration literature are a matter of convention, and they differ markedly from genre to genre. Thus, the "Restoration" in drama may last until 1700, while in poetry it may last only until 1666. In general, scholars use the term "Restoration" to denote the literature that began and flourished under Charles II, whether that literature was the laudatory ode that gained a new life with restored aristocracy, or the literature of rapid communication and trade that followed in the wake of England's mercantile empire⁴⁹.

⁴⁸ Аникин Г.В., .Михальская Н.П. История английской литературы,- Москва: Высшая школа, 1975.

⁴⁹ <http://www.google.search.historyofdrama>

CHAPTER II. DEVELOPMENT OF RESTORATION DRAMA

2.1. Main features of Restoration drama.

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.

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. Indeed, the return of Charles II to power in 1660 was a major event in English theatre history, drama recreated as well. Two theatre companies, the King's and the Duke's Company, were established in London, with two luxurious playhouses built to designs by Christopher Wren and fitted with moveable scenery and thunder and lightning machines⁵⁰.

In August, 1660, Charles issued patents for two companies of players, and performances immediately began. Certain writers, in the field before the civil war, survived the period of theatrical eclipse, and now had their chance. Among these were Thomas Killigrew and William Davenant, who were quickly provided with fine playhouses⁵¹.

Appearance of women on the stage.

It will be remembered that great indignation was aroused among the English by the appearance of French actresses in 1629. London must have learned to accept this innovation, however, for in one of the semi-private entertainments given during the Protectorate at Rutland House, the actress Mrs. Coleman took the principal part. The Siege of Rhodes, a huge spectacle designed by Davenant in

⁵⁰ Hume's influential *Development of English Drama in the Late Seventeenth Century*, 1976. Cambridge, p36-37

⁵¹ Compton-Rickett A. *A history of english literature*. In 2 vol.-London: Secker in Warburg 1963

1656 (arranged in part with a view of evading the restrictions against theatrical plays) is generally noted as marking the entrance of women upon the English stage. It is also remembered for its use of movable machinery, which was something of an innovation. The panorama of "The Siege" offered five changes of scene, presenting "the fleet of Solyman the Magnificent, his army, the Island of Rhodes, and the varieties attending the siege of the city⁵²."

Here, we considered to point on the first woman English playwright Alfa Behn (1640-1689), using the pen name "Astraea", she was the first woman to be accepted as a playwright in a male-dominated English theatre. She wrote fifteen plays and was best known as a dramatist in her own time.

After the phenomenal success of Elizabeth Barry in moving the audience to tears in the role of Monimia in Thomas Otway's *The Orphan* (1680), "she-tragedies" (a term coined by Nicholas Rowe), which focused on the sufferings of an innocent and virtuous woman, became the dominant form of pathetic tragedy. Elizabeth Howe has argued that the most important explanation for the shift in taste was the emergence of tragic actresses whose popularity made it unavoidable for dramatists to create major roles for them. With the conjunction of the playwright "master of pathos" Thomas Otway and the great tragedienne Elizabeth Barry in *The Orphan*, the focus shifted from hero to heroine. Prominent she-tragedies include John Banks's *Virtue Betrayed, or, Anna Bullen* (1682) (about the execution of Anne Boleyn), Thomas Southerne's *The Fatal Marriage* (1694), and Nicholas Rowe's *The Fair Penitent* (1703) and *Lady Jane Grey*, 1715⁵³.

While she-tragedies were more comfortably tragic, in that they showed women who suffered for no fault of their own and featured tragic flaws that were emotional rather than moral or intellectual, their success did not mean that more overtly political tragedy was not staged. The Exclusion crisis brought with it a number of tragic implications in real politics, and therefore any treatment of, for

⁵² Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁵³ Бояджиив Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

example, the Earl of Essex (several versions of which were circulated and briefly acted at non-patent theatres) could be read as seditious.

Disappearance of national types

Traditionally, Restoration plays have been studied by genre rather than chronology, more or less as if they were all contemporary, but scholars today insist on the rapid involvement of drama in the period and on the importance of social and political factors affecting it. The influence of theatre company competition and playhouse economics is also acknowledged, as is the significance of the appearance of the first professional actresses⁵⁴.

By the time the theaters were reopened in England, Corneille and Racine⁵⁵ in France had established the neo-classic standard for tragedy, which was in the full tide of success. These playwrights for a time supplied the English with plots. The first French opera, *Cadmus and Hermione*, by Lully and Quinault, performed in Paris in 1673, crossed the channel almost immediately, influencing Dryden in his attempts at opera. The romantic, semi-historical romances of Madame Scudéry and the Countess de la Fayette afforded a second supply of story material, while Spanish plays and tales opened up still another. Sometimes the plots of Calderón or Lope de Vega came to the English at second-hand through French versions. Whatever the case, it was now evident that the national type of play had ceased to be written. From this time on every European nation was influenced by, and exerted an influence upon, the drama of every other nation. Characters, situations, plots, themes--these things traveled from country to country, always modifying and sometimes supplanting the home product⁵⁶.

In the 1660s and 1670s, the London scene was vitalized by the competition between the two patent companies. The need to rise to the challenges of the other house made playwrights and managers extremely responsive to public taste, and theatrical fashions fluctuated almost week by week. The mid-1670s were a high

⁵⁴ <http://www.google.search.historyofdrama>

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

⁵⁶ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

point of both quantity and quality, with John Dryden's *Aureng-zebe* (1675), William Wycherley's *The Country Wife* (1675) and *The Plain Dealer* (1676), George Etherege's *The Man of Mode* (1676), and Aphra Behn's *The Rover* (1677), all within a few seasons.

From 1682 the production of new plays dropped sharply, affected both by a merger between the two companies and by the political turmoil of the Popish Plot (1678) and the Exclusion crisis (1682). The 1680s were especially lean years for comedy, the only exception being the remarkable career of Aphra Behn, whose achievement as the first professional British woman dramatist has been the subject of much recent study. There was a swing away from comedy to serious political drama, reflecting preoccupations and divisions following on the political crisis. The few comedies produced also tended to be political in focus, the Whig dramatist Thomas Shadwell sparring with the Tories John Dryden and Aphra Behn.⁵⁷

In the calmer times after 1688, Londoners were again ready to be amused by stage performance, but the single "United Company" was not well prepared to offer it. No longer powered by competition, the company had lost momentum and been taken over by predatory investors ("Adventurers"), while management in the form of the autocratic Christopher Rich attempted to finance a tangle of "farmed" shares and sleeping partners by slashing actors' salaries. The upshot of this mismanagement was that the disgruntled actors set up their own co-operative company in 1695.⁵⁸

A few years of re-invigorated two-company competition followed which allowed a brief second flowering of the drama, especially comedy. Comedies like William Congreve's *Love For Love* (1695) and *The Way of the World* (1700), and John Vanbrugh's *The Relapse* (1696) and *The Provoked Wife* (1697) were "softer" and

⁵⁷ Miner, Earl. *The Restoration Made from Milton to Dryden*. Princeton. N. J. 1974. P.294.

⁵⁸ Rothstein, Eric. *Restoration Tragedy*. Madison, 1967.

more middle class in ethos, very different from the aristocratic extravaganza twenty years earlier, and aimed at a wider audience⁵⁹.

If "Restoration literature" is the literature that reflects and reflects upon the court of Charles II, Restoration drama arguably ends before Charles II's death, as the playhouse moved rapidly from the domain of courtiers to the domain of the city middle classes. On the other hand, Restoration drama shows altogether more fluidity and rapidity than other types of literature, and so, even more than in other types of literature, its movements should never be viewed as absolute. Each decade has brilliant exceptions to every rule and entirely forgettable confirmations of it.⁶⁰

In tragedy, the attempt to imitate French neoclassical models spawned a number of high-flown works in rhyming verse, notably Dryden's *Tyrannick Love* (1669) and *Almanzor and Almahide* (1671). The only Restoration tragedies to enjoy regular revivals today are Dryden's *All For Love* (1678) and Thomas Otway's *Venice Preserv'd* (1682), both of which are in blank verse⁶¹.

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. Compared to Dryden they were nobodies in the literary world; but among them they contrived a hilarious burlesque called *The Rehearsal*, in which these showy but shallow productions were smartly ridiculed. Dryden is represented as Bayes (in reference to his position as poet laureate), and his peculiarities of speech and plot are amusingly derided. Though *The Rehearsal* was condemned as "scurrilous and ill-bred," yet it served a useful turn in puncturing an empty and overblown style⁶².

To sum up, we can see the impact of French style on Restoration drama. High rank authority and critics required the norm but it did not suit for English audience. The outstanding dramatist J. Dryden in one of his works reminds that

⁵⁹ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁶⁰ Rothstein, Eric. Restoration Tragedy. Madison, 1967

⁶¹ Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

⁶² Miner, Earl. The Restoration Made from Milton to Dryden. Princeton. N. J. 1974. P.294.

French style is too strict and 'correct' that it detracts the audience from feeling natural emotions of human being⁶³.

Another point social and political factors affected the quality of drama, most plays were produced to please aristocracy, so they didn't contain much intellectual ideas and aimed for entertainment only. Among these dramatists were Ben Johnson, Dryden, Dekker and others. But it would be a mistake if we say that all of their works were mediocre due to the fact that they also have masterpiece and contributed world literature heritage⁶⁴.

Heroic drama

Genre in Restoration drama is peculiar. Authors labelled their works according to the old tags, "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 lovers⁶⁵. 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.

I've thought, and blessed be you who gave me time;

My virtue was surprised into a crime.

⁶³ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁶⁴ Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

⁶⁵ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

*Strong virtue, like strong nature, struggles still,
Exerts itself, and then throws off the ill.*⁶⁶

In the 1670s and 1680s, a gradual shift occurred from heroic to pathetic tragedy, where the focus was on love and domestic concerns, even though the main characters might often be public figures.

Thomas Otway's "Venice Preserv'd" of 1682 was a royalist political play that, like Dryden's *Absalom and Achitophel*, seemed to praise the king for his actions in the meal tub plot. Otway's play had the floating city of Venice stand in for the river town of London, and it had the dark senatorial plotters of the play stand in for the Earl of Shaftesbury. It even managed to figure in the Duke of Monmouth, Charles's illegitimate, war-hero son who was favoured by many as Charles's successor over the Roman Catholic James. *Venice Preserv'd* is, in a sense, the perfect synthesis of the older politically royalist tragedies and histories of Dryden and the newer she-tragedies of feminine suffering, for, although the plot seems to be a political allegory, the action centres on a woman who cares for a man in conflict, and most of the scenes and dialogue concern her pitiable sufferings at his hands.⁶⁷

Comedy

Along with heroic drama developed comedies.

The heroes of the Restoration comedies were lively gentlemen of the city, profligates and loose livers, with a strong tendency to make love to their neighbors' wives. Husbands and fathers were dull, stupid creatures. The heroines, for the most part, were lovely and pert, too frail for any purpose beyond the glittering tinsel in which they were clothed. Their companions were busybodies and gossips, amorous widows or jealous wives. The intrigues which occupy them are not, on the whole, of so low a nature as those depicted in the Italian court comedies; but still they are sufficiently coarse. Over all the action is the gloss of superficial good breeding and social ease. Only rarely do these creatures betray the traits of sympathy,

⁶⁶Aureng-Zebe, Dryden (1. 461-464)Camb.pres.

⁶⁷Rothstein, Eric. *Restoration Tragedy*. Madison, 1967

faithfulness, kindness, honesty, or loyalty. They follow a life of pleasure, bored, but yawning behind a delicate fan or a kerchief of lace⁶⁸.

Restoration comedy is encouraged by Charles II personally and by the rakish aristocratic ethos of his court. The best-known plays of the early Restoration period are the unsentimental or "hard" comedies of John Dryden, William Wycherley, and George Etherege, which reflect the atmosphere at Court, and celebrate an aristocratic macho lifestyle of unremitting sexual intrigue and conquest. The Earl of Rochester, real-life Restoration rake, courtier and poet, is flatteringly portrayed in Etherege's *Man of Mode* (1676) as a riotous, witty, intellectual, and sexually irresistible aristocrat, a template for posterity's idea of the glamorous Restoration rake (actually never a very common character in Restoration comedy). Wycherley's *The Plain Dealer* (1676), a variation on the theme of Molière's *Le misanthrope*, was highly regarded for its uncompromising satire and earned Wycherley the appellation "Plain Dealer" Wycherley or "Manly" Wycherley, after the play's main character Manly. The single writer who most supports the charge of obscenity leveled then and now at Restoration comedy is probably Wycherley⁶⁹.

During the second wave of Restoration comedy in the 1690s, the "softer" comedies of William Congreve and John Vanbrugh reflected mutating cultural perceptions and great social change. The playwrights of the 1690s set out to appeal to more socially mixed audiences with a strong middle-class element, and to female spectators, for instance by moving the war between the sexes from the arena of intrigue into that of marriage. The focus in comedy is less on young lovers outwitting the older generation, more on marital relations after the wedding bells. In Congreve's plays, the give-and-take set pieces of couples still testing their

⁶⁸ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁶⁹ Бояджиев Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

attraction for each other have mutated into witty prenuptial debates on the eve of marriage, as in the famous "Proviso" scene in *The Way of the World* (1700)⁷⁰.

Restoration drama had a bad reputation for three centuries. The "unusual" mixing of comedy and tragedy beloved by Restoration audiences was decried. The Victorians denounced the comedy as too indecent for the stage⁷¹ and the standard reference work of the early 20th century, *The Cambridge History of English and American Literature*, dismissed the tragedy as being of "a level of dullness and lubricity never surpassed before or since". Today, the Restoration total theatre experience is again valued, both by postmodern literary critics and on the stage⁷².

The Restoration spectacular, or elaborately staged machine play, hit the London public stage in the late 17th-century Restoration period, enthraling audiences with action, music, dance, moveable scenery, baroque illusionistic painting, gorgeous costumes, and special effects such as trapdoor tricks, "flying" actors, and fireworks. From the start, these shows had ill reputations as vulgar and commercial threats to the witty, "legitimate" Restoration dramas. They drew Londoners in unprecedented numbers, however, and left them dazzled and delighted⁷³.

The revival of drama in England after the restoration of the monarchy (1660) is known as Restoration Drama. Its main features were:

- *the reopening of the theatres after the Puritan Interregnum,*
- *the formation of new acting companies,*
- *the first appearance of women on the English stage.*
- *The dominant genres of the era were the comedy of manners*
- *the heroic drama of Dryden and others, both of which show a strong French influence. This was encouraged by the king himself, who had become familiar with the works of Corneille and others while in exile in France.*

⁷⁰ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁷¹ The Cambridge History of English and American Literature. Cambridge pres.1990

⁷² Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

⁷³ Бояджиив Г.Н. Дживелегов.А.К. История западноевропейского театра от возникновения до 1789 Л.:

In the two decades without drama many actors, playwrights, and regular theatregoers had died. The early Restoration audience was made up largely of courtiers and of aristocrats, although the influence of the middle classes became greater as the era wore on. Charles himself kept a tight control on the new theatres, issuing patents to only Thomas Killigrew of the King's Men, who played at Drury Lane, and William Davenant of the Duke's Men at Lincoln's Inn fields Theatre. The new audience was so small, however, that it barely supported two theatres; the two companies merged in 1682 and separated again in 1695⁷⁴.

Because of their novelty value, the most famous performers tended to be women. By 1670 actresses were well established, the favourites being Nell Gwynn, Anne Oldfield, Elizabeth Barry, Anne Bracegirdle, and Mary Saunderson, the wife of the era's most renowned actor Thomas Betterton.⁷⁵

Everywhere in the Restoration plays are traces of European influence. The Plain Dealer of Wycherley was an English version of The Misanthrope of Molière; and there are many admirable qualities in the French play which are lacking in the English⁷⁶.

With this influx of foreign drama, there was still a steady production of the masterpieces of the Elizabethan and Jacobean periods. The diarist Samuel Pepys, an ardent lover of the theater, relates that during the first three years after the opening of the playhouses he saw Othello, Henry IV, A Midsummer Night's Dream, two plays by Ben Jonson, and others by Beaumont, Fletcher, Middleton, Shirley, and Massinger. It must have been about this time that the practice of "improving" Shakespeare was begun, and his plays were often altered so as to be almost beyond recognition. From the time of the Restoration actors and managers, also dramatists, were good royalists; and new pieces, or refurbished old ones, were likely to acquire a political slant. The Puritans were satirized, the monarch and his

⁷⁴ John Day, William Rowley, George Wilkins. *The Travailes of the Three English Brothers, Sir Thomas, Sir Anthony, Mr. Robert Shirley*// Day, John. *The Works*. Ed. By A. H. Bullen. In 2 vol. London, 1881, vol. II

⁷⁵ *The Cambridge History of English and American Literature*. Cambridge press. 1990

⁷⁶ Rothstein, Eric. *Restoration Tragedy*. Madison, 1967

wishes were flattered, and the royal order thoroughly supported by the people of the stage.

Richard Boyle, Earl of Orrery (1621-1679), seems to have the doubtful glory of re-introducing the use of rhymed verse. Boyle was a statesman, as well as a soldier and a dramatist. During the ten years or so following the Restoration, he wrote at least four tragedies on historical or legendary subjects, using the ten-syllabled rhymed couplet which (at the moment) he borrowed from France. It runs like this:

"Reason's a staff for age, when nature's gone;
But youth is strong enough to walk alone."⁷⁷

No more stilted sort of verse could well be contrived for dialogue. Monotonous as well as prosy, it was well suited to Orrery's plots. He took a semi-historical story, filled it with bombastic sentiments and strutting figures, producing what was known as "heroic drama." Dryden, who identified himself with this type of play, described it as concerned not with probabilities but with love and valor. A good heroic play is exciting, with perpetual bustle and commotion. The characters are extricated out of their amazing situations only by violence. Deaths are numerous. The more remote and unfamiliar the setting the better; and the speech should be suited to the action: hence the "heroic couplet." Pepys saw *Guzman*, by Orrery, and with his engaging frankness said it was as mean a thing as had been seen on the stage for a great while .

To sum up, we could point out that, The revival of drama in England after the restoration of the monarchy (1660) is known as Restoration Drama. Its main features were the reopening of the theatres after the Puritan Interregnum, the formation of new acting companies, and the first appearance of women on the English stage. The dominant genres of the era were the comedy of manners and the heroic drama of Dryden and others, both of which show a strong French influence.

⁷⁷ Compton-Rickett A. A history of english literature. In 2 vol.-London: Secker in Warburg 1963

This was encouraged by the king himself, who had become familiar with the works of Corneille and others while in exile in France⁷⁸.

In the two decades without drama many actors, playwrights, and regular theatregoers had died. The early Restoration audience was made up largely of courtiers and of aristocrats, although the influence of the middle classes became greater as the era wore on. Charles himself kept a tight control on the new theatres, issuing patents to only Thomas Killigrew of the King's Men, who played at Drury Lane, and William Davenant of the Duke's Men at Lincoln's Inn fields Theatre. The new audience was so small, however, that it barely supported two theatres; the two companies merged in 1682 and separated again in 1695.

Because of their novelty value, the most famous performers tended to be women. By 1670 actresses were well established, the favourites being Nell Gwynn, Anne Oldfield, Elizabeth Barry, Anne Bracegirdle, and Mary Saunderson, the wife of the era's most renowned actor Thomas Betterton.

The greatest achievement of the Restoration theatre was in comedy. The English comedy of manners was pioneered by Sir George Etherege, who took his cue from the works of Molière and other French and Spanish masters. The form was subsequently perfected by Congreve in such sophisticated works as *Love for Love* (1695) and *The Way of the World* (1700). Other writers to produce witty comedies of intrigue and sentiment included Aphra Behn and John Vanbrugh: the works of William Wycherley are darker and more satirical. George Farquhar, who enjoyed success with *The Beaux' Stratagem* in 1707, is usually considered the last true exponent of Restoration comedy⁷⁹.

In tragedy, the attempt to imitate French neoclassical models spawned a number of high-flown works in rhyming verse, notably Dryden's *Tyrannick Love* (1669) and *Almanzor and Almahide* (1671). The only Restoration tragedies to enjoy regular

⁷⁸ Michael Alssid "The Disign of Dryden's Aureng-Zebe" *Journal of English and Germanic Philology* (1965) 453-459p LXIV)

⁷⁹ Hume's influential *Development of English Drama in the Late Seventeenth Century*, 1976. Cambridge.

revivals today are Dryden's *All For Love* (1678) and Thomas Otway's *Venice Preserv'd* (1682), both of which are in blank verse⁸⁰.

The Restoration style of comedy fell out of favour in the early 18th century, when middleclass audiences began to reject its cynicism and licentiousness. The comedies were generally staged in bowdlerized form until the mid-20th century.:

- *The national taste was coming into harmony, to a considerable extent, with the standards of Europe;*

- *eccentricities were curbed;*

- *ideas, characters, and story material were interchanged;*

- *the plays, however, were not often mere imitations;*

- *in the majority of them there is original observation and independence of thought.*

- *the influence of Elizabethan drama*

It was this drama that kept the doors of the theater open and the love of the theater alive in the face of great public opposition.

⁸⁰Miner, Earl. *The Restoration Made from Milton to Dryden*. Princeton. N. J. 1974. P.294

2.3. The Influence of East culture on the West stage.

Priory, in XVI century with the development of science and geographic discovering new ways to the Orient curved out. Among the first travelers were John Newbery(1590) and Ralph Finches(1583-1591) . As the most travelers they reached India through Syria and Iran.⁸¹ During 1598- 1600 Hakluyt Richard published his book which was based on his experience "The Principal Navigations. Voyages. Traffics and Discoveries of the English nation". Later F. Bernie who had been living in the East, particularly in Syria and India more than eleven years, earned a fame with his historical masterpiece "The travel in the Great Mogul Empire". After publishing these books the legends about the East became more realistic. It was like "a fresh air" in the Restoration literature because it was new, not hackney⁸².

Eastern culture, loyalty, respect to the elderly people, the family value attracted European audience. These kind of historical manuscripts became vitally important resource which helped to clarify the real notions about the East moreover, they were highly valuable historical documents. Furthermore these kind of historical evidence brought to penetrating eastern culture, their traditions , excited European were more and more interested in Orient countries, hence, were translated thousands of books by Sadie Sheroziy, Umar Hayam and others.

The image of Amir Temur was formed with the help of these manuscripts. For instance, Marlow created his famous tragedy The Great Timurlane, 1587-1588) which later considered as an epic and founded the genre of classical tragedy all over Europe.⁸³

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

⁸¹ Конрад Н.И. Проблемы сравнительного литературоведения. В кн.: Запад и Восток. М.: Изд-во восточной литературы, 1972, с.290-303.

⁸² Michael Alssid "The Disign of Dryden's Aureng-Zebe" Journal of English and Germanic Philology (1965) 453-459p LXIV)

⁸³ Miner, Earl. The Restoration Made from Milton to Dryden. Princeton. N. J. 1974. P.294

(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.

In the 1670s and 1680s, a gradual shift occurred from heroic to pathetic tragedy, where the focus was on love and domestic concerns, even though the main characters might often be public figures. Earlier through Temur's image Ch. Marlow expressed the spiritual strength, intelligence and power of human being⁸⁴.

His masterpiece "Tamburlaine the Great" (1587-88) consists of two parts. In these parts we are shown the history of the conqueror Amir Temur. This historical person is interpreted by the dramatist in the spirit of Renaissance. Main aim of C. Marlowe was to depict the character of a strong personality, to reveal his manly value and individual self will. A. Temur is described in the tragedy as Scythian herdsman who reached unprecedented and fantastic might thanks to his intelligent will power and brevity as a result of his activeness. He is introduced to the readers as a titanic figure but Amir Timur's character is complicated and contradictory. This really fearless and courageous man he is invincible man, always wins at battles. His true love for Zenocrate - daughter of the Soldan of Egypt is high and strong⁸⁵.

⁸⁴ Hume's influential *Development of English Drama in the Late Seventeenth Century*, 1976. Cambridge.

⁸⁵ Miner, Earl. *The Restoration Made from Milton to Dryden*. Princeton. N. J. 1974.

Tamburlaine worships beauty he is a devoted friend of his countrymen; he is not tired of chasing and punishing earthly rulers. There does not exist authorities for him he courageously challenges Gods. He is a man who owns great knowledge ; so he skillfully relates his sons the rules of fortification and teaches them the secrets of state ruling. His individual nature of Tamburlaine ridden by fanatic striving for aspiration for power He does not come to a stop at anything in his striving for conquering Asia and becoming the ruler of the East. Christopher Marlowe shows Tamburlaine as a ruler according to whose orders whole inhabitants of the seized places are annihilated, cities and towns are raised to the ground, the captives are treated savagely. However, this great conqueror is wrongly described as a destroyer. This shepherd who ascended the power, turned out to be a haughty supercilious tyrant thinking only wars his fights are endless bloody battles, who sows everywhere death⁸⁶.

Tamburlaine - is a conqueror and despot who wants to subjugate the universe - is condemned by many heroes of this book who became the victims of his brutality. They call Tamburlaine is resisted withstood by real heroes courageous people who die in unequal battles defending their motherland.

“Tamburlaine the Great” was created when England had a fight with Spain. These facts explain the interests of the author to the problems of wars, heroic emotions and Heroic spirit and patriotism. In Christopher Marlowe’s activity too tragedy was filled with high social content and became the genre of great philosophical significance. The playwright pictures bright titanic characters; beautiful pathetic speech is characteristic for Marlowe’s heroes⁸⁷.

⁸⁶ Hume's influential *Development of English Drama in the Late Seventeenth Century*, 1976. Cambridge.

⁸⁷ Michael Alssid “The Disign of Dryden’s *Aureng-Zebe*” *Journal of English and Germanic Philology* (1965) 453-459p LXIV)

Being inspired by Christopher Marlowe XVII century classicist writers wrote number of tragedies based on Eastern culture, for example, Corneille "Cid", Racine's "Baizé", J. Dryden's "Aureng-Zebe". Later John Day, William Rowley, George Wilkins. "The Travailes of the Three English Brothers, Sir Thomas, Sir Anthony, Mr. Robert Shirley"⁸⁸(1607). Moreover, Eastern culture, loyalty, respect to the elderly people, the family value attracted European audience so, there was a huge demand for plays of Asian theme. This fact made playwrights to create more plays. Robert Baron wrote "Mirza"(1647), J. Dirham "The Sophy"(1642) Robert Baron (Mirza,1647), Thomas Sauterne "Loyal brother or the Persian Prince" (1682) etc.

William Davenant wrote his masterpiece "The Siege of Rhodes" (1656). This play was about the defence of Sultan Solyman and his army against Spanish naval forces. This heroic play consist of only 12 people and according to French style was shortened. William Davenant on example of Sultan Sulyman and his fleet depicted the brevity, eastern culture, loyalty, respect to the elderly people, and the family value. It is also remembered for its use of movable machinery, which was something of an innovation. The panorama of "The Siege" offered five changes of scene, presenting "the fleet of Solyman the Magnificent, his army, the Island of Rhodes, and the varieties attending the siege of the city."⁸⁹

The outstanding dramatist of Restoration Dryden very clear depicted eastern nature in his works. In his play "Aureng-Zebe" he wrote about recent events in India, distant enough from Dryden's audience in space to permit him considerable latitude in constructing a plot.

Heav'n seems the empire of the east to lay
On the success of this important day;
Their arms are to the last decision bent,
And fortune labors with the vast event.

⁸⁸ John Day, William Rowley, George Wilkins. The Travailes of the Three English Brothers, Sir Thomas, Sir Anthony, Mr. Robert Shirley// Day, John. The Works. Ed. By A. H. Bullen. In 2 vol. London,1881, vol I-II

⁸⁹ Hume's influential Development of English Drama in the Late Seventeenth Century, 1976.Cambridge.

She now has in her hand the greatest stake
Which for contending monarchs she can make.
Whate'er can urge ambitious youth to fight
She pompously displays before their sight;
Laws, empire, all permitted to the sword,
And fate could ne'er an ampler scene afford⁹⁰.

He used the latitude fully. The changes and additions he made show his craftsmanship, and reveal the essential features of his design.

As literature critic Michael Alssid comments in “The Design of Dryden’s Aureng-Zebe”⁹¹ there were tension in kingdoms for the throne in both countries.

*Too truly Tamerlane's successors they;
Each thinks a world too little for his sway.
Could you and I the same pretenses bring,
Mankind should with more ease receive a king.*

So, through his tragedy Dryden wished to express his thoughts, political events and solution. Indian Empire represented Charles II. A brief examination of the central action will demonstrate Dryden’s method. Even in the opening scene the Omrahs comment on the age and helplessness of the Emperor, and see Anreng-Zebe as the Atlas who will upload “our sinking state”. In return, he may expect “a parent’s blessing and a mistress’ love”: expectations the Omrahs deem natural and just.

In his work depicted loyalty and love to parent:

*My vows have been successful as my sword;
My pray'rs are heard: you have your health restored.
Once more 'tis given me to behold your face,
The best of kings and fathers to embrace.*

⁹⁰ Michael Alssid “The Disign of Dryden’s Aureng-Zebe” Journal of English and Germanic Philology (1965) 453-459p LXIV)

⁹¹ Michael Alssid “The Disign of Dryden’s Aureng-Zebe” Journal of English and Germanic Philology (1965) 453-459p LXIV)

*Pardon my tears; 'tis joy which bids 'em flow,
A joy which never was sincere till now.
That which my conquest gave I could not prize,
Or 'twas imperfect till I saw your eyes.*

Dryden described the honesty and courage of virtue with the following words:

“I’ll not betray the glory of my name”.

When the servant of virtue offered him to protect himself or just escape, as they were in difficult condition, hero replied in following way:

“Presence of mind and courage in distress are more than armies to procure success”.

The hero, then, is endowed with virtue and with love at the very start of the play. Aureng-Zebe is not an exploration of character developing through inner conflict toward self-knowledge, but a play demonstrating the proper conduct of a prince. We are not to identify with the hero as a realistic figure; we are to admire him as an ideal, as the paradigm of a governor. He is essentially a static character in the political action of the play: the major obstacles he must overcome are external, and the events of the play illustrate his character rather than develop from it. The structure, by consequence, is episodic, designed to exhibit the behavior of the hero under various stresses in both public and private roles. The outcome of the testing is never seriously in doubt, though Aureng-Zebe shows enough uncertainty and weakness-particularly in his relationship with Indamora-to make him a believable rather than a mechanical pattern.

Perhaps, eastern culture, loyalty, respect to the elderly people, the family value attracted European audience⁹². Indeed Western audience could find answer to their questions in west philosophy, oeuvres which have didactical impact on them.

⁹² Michael Alssid“The Disign of Dryden’s Aureng-Zebe” Journal of English and Germanic Philology (1965) 453-459p LXIV)

CONCLUSION

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

A number of great linguists and scholars' ideas on the given theme were taken as the base of this qualification paper.

There was attempted to investigate the etymology of drama. Research work on this theme showed the appearance of the early period.

Firstly we have attempted to clarify the notion of drama:

Drama – a literary composition involving conflict, action, crisis and atmosphere designed to be acted by players on a stage before an audience. This definition may be applied to motion picture drama as well as to the traditional stage.

Drama had its origin in the country of Greece around 500 B.C.

Drama, as a literary genre, is an art form that is meant to be performed.

Secondly, literature resources estimate that first drama traced back to ancient Greek civilization and produced for religion purpose.

The genre of drama flourished in Renaissance period. Taking into consideration above mentioned facts we could briefly point out the most important items of development of English drama in the XVI century:

- enhancing performing skills;
- building of the first theatres which replaced traveler performance;
- Increasing of spectacles which brought to earn decent income for the theaters and actors as well;
- Theatrical plays were performed not only to aristocracy but they were available for ordinary people and it led to increasing the interests for the theatre and assists to discover the young talents.

In the second chapter we have attempted to study the development of Restoration drama, particularly, the revival of drama in England after the restoration of the monarchy (1660) which is known as Restoration Drama. Its main features were :

- the reopening of the theatres after the Puritan Interregnum,
- the formation of new acting companies,
- the first appearance of women on the English stage.
- The dominant genres of the era were the comedy of manners and the heroic drama of Dryden and others, both of which show a strong French influence. This was encouraged by the king himself, who had become familiar with the works of Corneille and others while in exile in France.
- The significant point of the given qualification work is boldly point out Eastern impact on western culture. Eastern people, culture, loyalty, respect to the elderly people, the family value attracted European audience . Indeed Western audience could find answer to their questions in west philosophy, oeuvres which have didactical impact on them.

For example, Cornet wrote “Sid”, Racine’s “Baized”, J. Dryden’s “Aureng-Zebe” Robert Baron wrote “Mirza”(1647), J. Dirham “The Sophy”(1642), Robert Baron(Mirza,1647) and others.

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Annotatsiya

Ushbu bitiruv malakaviy ish restoratsiya davrida dramaning bosqichma-bosqich rivojlanishi va o'sha davr dramaturglari asarlari uslubi va mohiyatini o'rganishga bag'ishlangan.

Ishning dolzarbligi tilni o'rganish qanchalik muhim bo'lganligi singari adabiyotni o'rganish ham shunchalik muhim ekanligini ko'rsatishdan iboratdir.

Adabiyotni o'rganish nafaqat dunyo qarashimizni boyitadi, balki tilning tabiiyligi, tarixi va ingliz xalqlari ma'daniyatini his qilishimizga yordam beradi.

Muammoni o'rganilishi. Bu muammo ko'plab adabiy tanqidchilar, asosan Hakluyk Richard, Upham A.H, David Marriot, Dobree B, Chapman G. W, Arkins G, Verhovskiy N. P, Sidorchenko P.V, Reshetov A.N hamda o'zbek adiblari, J Sharipov, G Salomov, K Musayev, J Bo'ronov, A Abdiazizov, M Xolbekovlar tomonidan o'rganilgan.

Tatqiqot so'zboshi kirish va ikki bobdan iborat bo'lib, so'z boshida mavzuning tanlanishi, uning dolzarbligi, yangiligi, ishning nazariy va amaliy ahamiyati ta'kidlangan. Shu bilan birga bitiruv malakaviy ishning maqsadi, vazifalari va uning xulosasi yoritilgan.

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 dramaning kelib chiqish tarixi turli misollar yordamida o'rganib chiqildi. Shuningdek, Restoratsiya davrida dramaning rivojlanishi va o'sha davrning ko'zga ko'ringan dramaturglarining ijodiga bag'ishlangan.

Bitiruv malakaviy ishning ikkinchi bobida Restoratsiya dramasi va mashhur dramaturglarning noyob durdonalarini o'rganish va tahlil qilishga bag'ishlangan.

Xulosada esa, ishni kuzatishdan olingan natijalar bayon etildi.