THE WOMEN IMAGE IN THREE OF JOHN DRYDEN'S HEROIC PLAYS: THE INDIAN QUEEN, THE INDIAN EMPEROR AND AURENG-ZEBE.

A THESIS

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صورة المرأة في ثلاث من مسرحيات جون دريدن البطولية: الملكة الهندية، الإمبراطور الهندي و اورنج – زيب

رسالة مقدمة إلى مجلس كلية الآداب/ الجامعة المستنصرية كجزء من متطلبات نيل درجة الماجستير في الأدب الانكليزي.

من قبل الطالبة
ألاء موفق مصطفى الخزرجي
بإشراف
الدكتورة صباح عطا الله ضيائي

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خلاصة البحث باللغة العربية:

بسم الله الرحمن الرحيم

يعد عصر العودة (١٦٦٠-١٧٠٠) من العصور المهمة في تاريخ انكلترا، حيث شهد عهد جارلس الثاني (١٦٦٠-١٦٨٥) ، وجيمز الثاني (١٦٨٥-١٦٨٨)، و ويليام (١٦٨٨-١٦٨٥) الذي حكم مع زوجته ميري. لقد حصلت في هذا القرن تطورات كثيرة وضعت انكلترا على بوابة العصر الحديث. فتحولت الحياة فيها من نظام زراعي الى نظام صناعي. وافرزت هذه التطورات- بلآ شك – اثرا كبيرا على وضع المرأة وعلى مجالات الادب والفن والمسرح في المجتمع، فلأول مرة شهدت مسارح انكلترا ظهور ممثلات نساء على المسرح.

وقد كان جون درايدن (١٦٣١-١٧٠٠) من ابرز رواد الادب في ذلك العصر. أبرزت كتاباته الادبية احداث القرن السابع عشر ومعتقدات و قيم و مبادئ عصره. واحد ابرز انجازاته في الادب المسرحي هو تطويره للمسرحية البطولية، التي مضمونها قصة حب بين أمرأة و رجل من الطبقة الارستقراطية، يواجه حبهما صراعاً مع قيم الشرف والوطنية.

أن هدف هذه الرسالة هو تسليط الضوء على دور المرأة في ثلاث من مسرحيات درايدن البطولية/-

- الملكة الهندية (١٦٦٤)
- الامبراطور الهندي (١٦٦٥)
- أورنج-زينب (١٦٧٥)

و الاجابة على السؤال الاتي، ماهو دور المرأة في هذه المسرحيات؟

لذلك قسمت هذه الرسالة الى خمسة فصول ، تضمن الفصل الاول مقدمة عن حياة جون درايدن و اعماله وعصره فضلاً عن تعريف المسرحية البطولية، اما الفصل الثاني فتناولت فيه وضع المرأة و المسرح في المجتمع في ذلك العصر، وكرست الفصل الثالث لتحليل دور المرأة في مسرحية الملكة الهندية، وأنصب الفصل الرابع على تحليل دور المرأة في مسرحية الامبراطور الهندي، وكان الفصل الخامس خاصاً بتحليل دور المرأة في مسرحية أورينج- زيب ، وثبت في الخاتمة استنتاجاتي عن موضوع هذه الرسالة.

وأالله تعالى ولي التوفيق

خلاصة البحث باللغة الانكليزية:

ABSTRACT

The Restoration (1660-1700) was one of the most significant periods in the history of England. It included the reign of three monarchs Charles II (1660-1685), James II (1685-1688) and William of Orange (1689-1702), who ruled together with his wife, Mary. Many changes took place during this period that set England at the gate of modernism. The old, agricultural way of life gave way to a new, industrial one.

As a consequence, the position of women was affected, both in society and in drama. For the first time in England, women actresses appeared on stage.

John Dryden (1631-1700) was the most significant literary figure during that time. He was regarded as the spokesman of his age. In his writings he reflected the ideas, beliefs and events of his time. One of his most important achievements in literature was the development of a new form in drama, the "heroic tragedy".

Heroic tragedy is concerned with the love between the hero and heroine, who are both of noble ranks. They are put in a difficult situation, in which their passionate love conflicts with the demands of honour and patriotic duty.

The aim of this study is to shed the light on the role of women in three of Dryden's heroic plays: The Indian Queen (1664), The Indian Emperor (1665) and Aureng-Zebe (1675).

Chapter one gives a historical background of the age and the changes that it has brought about, especially in the morality and beliefs of people.

Chapter two shows the different views and attitudes held towards women during the Restoration, and the effects that they have brought about on the position of women both in society and theatre.

Chapter three contains an analysis of the women characters in The Indian Queen.

Chapter four gives an analysis of the women characters in The Indian Emperor.

Finally, chapter five gives an analysis of the women characters in Aureng-zebe.

The conclusion sums up the findings of the study.

تاريخ المناقشة: ٢٠٠٥/٥/٥

الكلمات المفتاحية:

John Dryden,

Indian Queen,

Indian Emperor,

Aureng-Zebe

نص الرسالة:

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CHAPTER ONE

INTRODUCTION

1-1 A Historical Background

The second half of the seventeenth century in England was a period of turmoil and instability. The political and religious strife that started during the early years of the century led to the outbreak of the civil war in 1642.[i] It was culminated by the execution of the Stuart King Charles I on the thirtieth of January, 1649[ii]. As a result the king's two sons, Charles and James fled to France. The Puritans[iii], who fought against the king during the war, took over the government and declared England as a republic. They made Oliver Cromwell (1699-1658) Lord Protector in the place of the king, in 1643.[iv] From then on, till the death of Cromwell in 1658, the period is called the "Commonwealth" or the "Puritan Age".

During that time, the English witnessed a great deal of injustice and persecution. The Puritans used military force to impose their beliefs on people. Following the French reformer, John Calvin (1609-1564) they believed in a return to the strict moral Code of the Bible.[v] Therefore, all enjoyments were to be strictly censored and, if necessary forbidden. [vi] Moral crimes, such as adultery and fornication were punished by death.[vii] Heavy fines were imposed against swearing.[viii] Drinking, gambling were forbidden. Church festivals, including Christmas and Easter were replaced by fasting days. [ix]Theatres were officially closed in 1642.[x] William Prynne (1600-1669) in his Historiomastix attacked popular amusements in general and stage plays in particular.

> That popular stage players are sinful,
> heathenish, lewd, ungodly spectecls,
> and most pernicious corruptions; condemned

in all ages as intolerable mischiefs.
… they are unlawful, infamous and
misesteeming Christians.[xi]

Gradually, people came to hate the Puritans. According to G.M. Trevelyan, "the Puritans made men eat religion with their bread, till the taste of it sickened them"[xii]. After the death of Cromwell, the English invited the exiled prince Charles to restore the throne of his ancestors and reign as Charles II of England.

The year 1660 in which Charles II ascended the throne, was of great significance. It meant not only a release from the Puritan repression but a hope for a brighter and prosperous future. Yet, soon people came to be disappointed. Though Charles II was keen and intelligent, yet, he was lazy and frivolous.[xiii] He was indulged in his personal pleasures rather than the welfare of his people. The Earl of Rochester (1647-1680) wrote of him, saying:

Here lies a great and mightily king
Whose promise none relies on;
He never said a foolish thing,
Nor even did a wise one.[xiv]

Thus, the old struggle went on. It resulted in the development of two main opposing parties, the Tories who supported the king and the Whigs who opposed him. [xv] There were many plots to assassinate the king, such as the "Popish Plot" (1678) [xvi] and the "Rye House plot" (1683) [xvii]. Besides, England had witnessed a number of disasters. The great Plague of London in 1665. The war with Holland (1665-1667). The great Fire that destroyed most of London in 1666. Samuel Pepys (1633-1703) in his Diary gave a picture of London at that time.

A great city in ruins and devastated
by fire, a society living in
suspicion and fear, men beaten
up and tortured for their political opinions…..[xviii]

Charles II died in 1685. His brother, the Duke of York, ascended the throne, and ruled England as James II. Soon, James II became unpopular among his people, because of the repressive acts he used against them.[xix] He severely punished those who were against him by death and imprisonment. Therefore, people invited William of Orange to take over the throne. William, who was the leader of Holland at that time, was also the husband of Mary, one of James II's daughters.[xx] William with an army landed in England in 1688. Deserted by his followers, James II realized that resistance was fruitless. Therefore, he fled to France. William and Mary were declared as King and Queen of England in 1689.[xxi] Except for the war with France (1688-1697), England during their reign witnessed order, security and prosperity[xxii]. The death of William in 1702, marked the end of the Restoration period.

1-1-1 The Immorality of the Age.

Many factors, infused together, led to the decline of morality during the Restoration period. The continuous wars that the country had to face, whether civil or foreign, "brought the worst out of people,"[xxiii] as K.M.P. Burton affirmed. The revolt against the severe morality of the Puritan military rule and the injustice practiced in the name of religion, turning England into a "prison-house," as Mathew Arnold said.[xxiv] Therefore, happy to be released, the England of the "Merry Monarch became a Heyday for alcoholism, astrology, flogging, gambling, religious paranoia, persecution and ritualized violence"[xxv]. Besides, pornography, obscenity and degraded bawdry prevailed.[xxvi]

In addition to the factors mentioned above, there was the immorality of Charles II and his court. During exile, Charles II and the younger generation of aristocracy had been demoralized, as Trevelyan showed,

> By the break-up of their education
> and family life, by exile and confiscation
> leading to the mean shifts of sudden
> poverty, by the endurance of injustice…
> by the constant spectacle of oaths

and covenants lightly taken and
lightly broken, and all the base
underside of revolution and counter
revolution of which they had been victims.[xxvii]

The result was a hard disbelief in virtue of any kind. Life came to be viewed as " nasty, brutish and short" [xxviii]. As John Dryden, through his hero, Aureng-Zebe, remarked,

Aureng-Zebe: when I consider life, 'tis all a cheat;
yet, fool'd with hope, men favour the deceit;
trust on, and think tomorrow will repay:
tomorrow's falser than the former day;
lies worse; a while it says, we shall be blessed
with some new joys, cuts off what we possest.[xxix]

The only truth was what was perceived by the senses. Religion was mistrusted. Reason and common sense became the rightful and most confident conductor of man. As Robert Sough said,

Reason …is the very crown and privilege
of our nature: a Ray of Divinity sent
into a mortal body: The star that guides
all wise men…[xxx]

1-1 Life and Works of John Dryden

John Dryden was one of the most important literary figures in the seventeenth century. He was a poet, playwright, essayist, translator and literary

critic. He was born on the nineth of August, 1631, at Aldwinkle in Northampton shire.[xxxi] He was the son of Erasmus Dryden and Mary Pickering, daughter of Henry Pickering.[xxxii] On both sides Dryden's family were Puritans and supporters of the Parliamentary party.[xxxiii] His father, a country gentleman of moderate fortune, gave his son a gentleman's education at Westminster school, under the headmaster Richard Busby, "who used the rod as a pedagogical aid in impating a sound knowledge of the learned languages and literatures of his charges"[xxxiv]. At Westminster his first published work appeared, which was an elegiac poem on the death of a schoolfellow, Lord Hastings,in 1649[xxxv]. The boy had died from smallpox, and Dryden wrote:

> Each little pimple had a tear in it to
> Wail the fault its rising did commit.[xxxvi]

From Westminster, Dryden went to trinity College, Cambridge, where he took his B.A,in 1654.[xxxvii] He held a minor post in Cromwell's' government, which he obtained through the influence of his cousin Sir Gilbert Pickering, a member of the protector's Council[xxxviii]. His first important and impressive poem, "Heroic Stanza" (1654) was written to commemorate the death of Cromwell.[xxxix] Dryden was always in favour of authority and of peace from civil strife, and consequently when disorder broke out upon Cromwell's death, he with the rest of the nation, welcomed the return of Charles II.[xl] He celebrated the king's return with this poem of " Astraea Redux" (1660), in which he already showed his mastery of the rhymed couplet.[xli]

On the first of December, 1663, he married Lady Elizabeth Howared, the eldest daughter of the Earl of Berkshire, and the sister of a literary intimate.[xlii] The marriage proved to be an unhappy one. Elisabeth was not a good wife. Her bad temper was the cause of the many quarrels that the pair had.[xliii] She once wished that she was a book, so that she might enjoy more of Dryden's company. "Be an almance then, my dear,"[xliv] said Dryden, " that I may change you once a year"[xlv]. But, towards their three sons, both Dryden and Elizabeth showed "open affection and frequent solicitude"[xlvi]

During the great plague in London, 1665, Dryden fled with his wife to Carleton. He lived there for two years, and during that time wrote three

productions that illustrate the three departments of literature to which he developed himself: " Annus Mirabilis" , a narrative and descriptive poem on the fire of 1666 and the sea fight with the Dutch, the "Essay on Dramatic Poesy", his first attempt at literary criticism in prose, and the Maiden Queen, a drama.

In "Annus Mirabilis" we find the best work yet done by him. "Marinist quainteness still clings here and there, he has temporarily deserted the classical distich for a quatrain stanza; "[xlvii] but here, for the first time, we state the Dryden of the Satires and the Fables. His "Essay on Dramatic Poesy" started modern prose. Hitherto, English prose had suffered from "long sentences, from involved sentences, from clumsy Latinism or too bald vernacular" [xlviii]. Dryden happily united simplicity with grace, and gave his readers plain, straightforward sentences, musically arranged in well-ordered periods[xlix]. This was the vehicle in which he introduced literary criticism, and he continued it in prefaces to most of his plays and subsequent poems.

At the same time he not only discussed the drama, but indulged in its production; and for a score of years from the early sixties he devoted himself almost exclusively to the stage. It was the most popular and the most profitable mode of expression. He began with the Wild Gallant, in 1662[l]. It was a poor play and was incontinently condemned. He then developed a curious series of plays, of which the Indian Queen, the Indian Emperor and Aureng-Zebe were examples .They were called "Heroic tragedies". They were ridiculed in the Duke of Buckingham's farce, the Rehearsal[li]; but their popularity was scarcely impaired.

Dryden was then the most prominent man of letters in London. In 1670 he had been appointed poet Laureate [lii] and Histographer Royal with a salary of two hundred pounds.[liii] He produced other heroic plays, such as Tyrannic Love (1669), the Conquest of Granada by the Spaniards (1671) and a Comedy, Marriage à la Mode (1673).

In 1678 Dryden showed a return to blank verse in All for Love. In the prologue to his Aureng-Zebe, Dryden declared that he had grown " weary of his long –lov'd Mistris, Rhyme"[liv]. All for Love was Dryden's masterpiece, a play based on the story of Antony and Cleopatra which he wrote to satisfy his own standards.[lv] It surpassed Shakespeare's Antony and Cleopatra, in its unity

of time and place. Dryden represented the two lovers as being more entirely under the domination of love than Shakespeare's Antony and Cleopatra. Shakespeare's Antony was moved by other impulses than the passion for Cleopatra; it was in his master motive, but it had to maintain a struggle for supremacy; " Roman thoughts"[lvi] stroke in upon him even in the very height of enjoyment of his mistress's love, he chafed under the Yoke and broke away from her of his own impulse at the call of spontaneously reawakened ambition. [lvii] Dryden's Antony was so deeply sunk in love that no other impulse had power to stir him; it took much persuasion and skilful artifice to detach him from Cleopatra even in thought, and his soul returned to her violently, before the rupture had been completed[lviii]. On the other hand, Dryden's Cleopatra was so completely enslaved by love for Antony that she was incapable of using the calculated caprices and meretricious coquetries which Shakespeare's Cleopatra deliberately practices as the highest were of love, the surest way of maintaining her empire over her great captain's heart.[lix] It was with difficulty that Dryden's Cleopatra would agree, on the earnest solicitation of a wily counselor, to feign a liking for Dolabella to excite Antony's jealousy, and she couldn't keep up the pretence through a few sentences.[lx] The characters of the two lovers were thus very much contracted, almost overwhelmed, beneath the pressure of one ruling motive.

By 1680, Dryden had given up writing for the stage. He was a Tory and a supporter of the Stuarts, and through satire he attacked his enemies and those of the king.[lxi] In 1681 he published the poem " Absalom and Achitophel," directed against the Earl of Shaftsbury. [lxii] A year later , in another poem, "Mcflecknoe", he made a devastating attack on Thomas Shadwell, who , as leader of the literary supporters of the Whig party, had attacked Dryden for his political position. [lxiii] When James II, a Catholic, ascended the throne, Dryden was converted to Roman Catholicism, and when the Protestant monarchs William and Mary came to the throne, he not only lost all his political offices but saw his old enemy Shadwell replace him as poet Laureate.[lxiv]

So in his old age, as in his youth, Dryden was forced to support himself by his writing. [lxv] He turned back to the theatre but found that his popularity had dwindled. In 1694, after the failure of Love Triumph, he abandoned the stage.[lxvi] His remaining years were devoted to translating from the classics:

Juvenal, Persius , Virgil (on whose works he spent three years), Ovid, Chancers, and Boccacio[lxvii]. Dryden died in London on the first of May, 1700 and was buried in Westminster Abbey.[lxviii] Twenty Years later a monument was erected in his memory.

1-3 Heroic Drama.

Heroic drama is a type of tragedy that flourished in England from 1664 to 1677. [lxix] As Dryden believes, "an heroic play ought to be an imitation, in little of an heroic poem: and, consequently, that love and valour ought to be the subjects of it."[lxx] Its hero is a person whose extraordinary courage and strength elevate him above ordinary men.[lxxi] Yet, being human he has some weaknesses. Dryden, describing his heroic hero, says:

> I have form'd a hero, I confess, not absolutely perfect:
> but of an excessive and over-boiling courage. But
> Homer and Tasso are my precedents. Both the
> Greek and the Italian poet has all considered
> that a tame Hero who never transgresses the
> Bounds of moral virtue, would shine but dimly
> in an Epic poem. The Strictness of those
> rules might well give precepts to the
> leader, but Would administer little of occasion
> to the writer[lxxii].

The hero is constantly torn between his passion for some lady (more than likely a captive princess or the daughter of his greatest enemy) and his honor or duty to his country. If he is able to satisfy the demands of both love and duty, the play ends happily for the hero and heroine and unhappily for the villain and villainess.[lxxiii] The heroine is always a paragon of virtue and honor, often torn between loyalty to her villain–father and her love for the hero. The villain is usually a tyrant and usurper with an overweening passion for power or else with a base love for some beautiful and virtuous lady. The villainess is the dark violently passionate rival of the heroine.[lxxiv] The hero's rival in love is sometime the villain and sometimes the hero's best friend.[lxxv]

The setting of the heroic play is usually a distant land, such as Mexico, Morocco or India. Its action is grand, often revolving around the conquest of some empire. The scenery used is elaborate. In the prologue to the Indian Queen, Dryden remarks,

> You see what shift we are enforc'd to try
> To help out wit with some variety;
> Shows may be found that never you were seen,
> 'Tis hard to fine such wit as ne'r has been:…
> 'Tis true you have marks enough, the plot,
> the show, the poet's scenes, may move the painters too.[lxxvi]

Dryden argues that, the use of scenery assists in raising "the imagination of the audience and to persuade them, for the time that what they behold on the theatre is really perform'd"[lxxvii]

The heroic play is usually written in verse, especially the heroic couplets (two successive rhyming lines that contain a thought). Dryden justifies the use of rhyme in tragedy, saying:

> The plot, the characters, the wit, the Passions,
> the descriptions, are all exalted above
> the level of common converse, as high as
> the imagination of the poet can carry them
> with proportion of versimilty. Tragedy we
> know is wont to image to us the minds and
> fortunes of noble persons, and to portray these
> exactly , heroic Rhime is nearest Nature as being
> the noblest kind of modern verse.[lxxviii]

Dryden also declares that his purpose is to delight and please his audience.

> 'Tis true that to imitate well is
> a poet's work; but to affect the
> soul, and excite the passions,
> and above all to move admiration
> a bare imitation will not serve.
> The converse therefore which a poet

Is to imitate, must be heighten'd
With all the Arts and Ornaments
Of Poesie; and must be such, as,
Strictly consider'd ,could never be
Supposed spoken by any without
Premeditation.[lxxix]

Heroic tragedy has had an effective influence upon its Restoration audience. It has provided them with what their ordinary life has lacked.“ The age was hungry for heroism,”[lxxx] as Bonamy Dobrée says,“and feeling itself balked of it in real life was happy to find it in its art”[lxxxi]. Professor Whitehead in his Science and the Modern World, writes:

Great art is the arrangement of the
Environment, so as to provide for
The soul vivid, but transient values.
Human beings require something which
absorbs them for a time, something
out of the routine which they can stare at.[lxxxii]

Thus, heroic tragedy introduces its audience into “ a land of No-where,”[lxxxiii] as Allardyce Nicoll asserts, where “ all things are beyond the common Words and Actions of human life”[lxxxiv] .

The purpose of heroic tragedy, Dobrée points out, is to instruct as well as to please. It functions as a remedy or a supply for the failings of the church.

By the harmony of words we elevate
the mind to a sense of devotion,
as our solemn music, which is
inarticulate poesy, does in churches.
And by the lively images of piety,
adorned by action, through the
senses allure the soul: which it
is charmed in a silent joy of what
it sees and hears, is struck at the
same time with a secret veneration
of things celestial, and is wound
up insensibly into the practice of

that which it admires.[lxxxv]

Notes

[i] M.H Abrams, et al., the Norton Anthology of English Literature (New York: Norton and Company, 1962), P.866

[ii] Ibid.

[iii] The name 'Puritans' indicates allegiance to a stern form of Protestantism, as brought back from the continent by those who fled Many Tudor, 'roundheads' refers to their short hair, as opposed to the long chrly hair of the Cavaliers.
Paulette Michel-Michot, et al. , History of English literature (1603- 1840)

[iv] Bruce King, Seventeenth Century English Literature (London: the Macmillan Press LTD, 1982), P.89.

[v] Plantagenet Somerset Fry, The History of the World (London: Hamly Publishing Grout limited, 1972), P. 326.

[vi] Ibid

[vii] G.M. Trevelyan, English Social History: A Survey of Six Centuries from Chancer to Queen Victoria (London: Longman Green and Co., 1942), P, 231.

[viii] G.M. Trevelyan, England under the Stuarts (London: Methuen and Co. LTD., 1942),p. 67.

[ix] Ibid.

[x] Allardyce Nicoll, British Drama (London: Harrp and Co. LTD, 1962), P.143.

[xi] HTTP:// Hometown.aol. com/claz3/chap.10. 134.

[xii] Trevelyan, Social History, P.255.

[xiii] Alan Dugald Mckillop, English Literature from Dryden to Burns (New York: Appleton Century-crofts, INC., 1943), P.2.

[xiv] Ibid.

[xv] Abrans, P.866.

[xvi] 'Popish Plot'it was that the Catholic attempted the death of Charles II. Though it come to prove its fague, yet it made people turn against the king, Charles II. Donald Thomas, A Selection from John Dryden (London: Longman, 1972),P. 6.

[xvii] The "Rye House Plot" is an attempt to assassinate the king, and his brother James, the Duke of York, in April,1683, on the road in front of the Rye House, when the two were returning from the races at Newmarket. It was foiled when thy returned a week ago.
http://www.lib.monash.ed.au/exhibitions/restoration/xrstact.htm.

[xviii] Arthur Bryant, Samual Pepys: The Years of Peril (London: The reprint Society LTD., 1952), P.xi.

[xix] Fry, P.340.

[xx] R.D.Trivedi, A Compendious History of English Literature (Delhi: Vikas Publishing House put ltd.), P.171.

[xxi] Ibid.

[xxii] Ibid.

[xxiii] K.M.P. Burton, Restoration Literature (London: Hutchinson University Press, 1958), P.14.

[xxiv] Leslie Stephen, English Literature and Society (London: Mathuen and Co LTD, 1963), P.17.

[xxv] Roger Thompson, Unfit for Modest Fears (London: the Macmillan Press LTD, 1979), P.215

[xxvi] Ibid.

[xxvii] G.M. Trevelyan, Illustrated English Social History, Vol.2 (London: Longman, 1942), P.119.

[xxviii] Burton, P.14.

[xxix] John Dryden, Aureng-Zebe, in, John Dryden: Four Tragedies, ed. L.A. Beaurline, et al. (Chicago: The University of Chicago Press, 1967), (IV,30-45)

[xxx] Burton, P.19.

[xxxi] A.W.Ward, the Cambridge History of English Literature (Cambridge: The Cambridge University press, 1968),P.2.

[xxxii] Ibid.

[xxxiii] David Wykes, A Preface to Dryden (London: Longman,1977), P.8

[xxxiv] Abrams, P.1351

[xxxv] Ward, P.2.

[xxxvi] Http://ww.ibiblio,org/gutenberg/extex05/7 paar 10.txt.

[xxxvii] Douglas Grant, Dryden: Poems and Prose (New York: Penguin Books, 1955), P.7.

[xxxviii] Abrams, P.1351.

[xxxix] Emile Legouis, A Short History of English Literature (Oxford: the Clarendon Press, 1934), P.180.

[xl] Http://www.newadvent.org/cathen/D5167b.htm.

[xli] Graham Parry, The Seventeenth Century: the Intellectual and Cultural Context of English literature (1603-1700) (London: Longman, 1989),P.109.

[xlii] Ward, P.8

[xliii] Thomas, P.3

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[li] Anne Righter," Heroic Tragedy," in , Restoration Theatre, ed. Edward Arnold (London : 1965).

[lii] 'Poet Laureat', a title conferred in Britain by the monarch on a poet whose duty is to write commemorative Odes and Verse, It is an outgrowth of the medieval English custom of Having versifiers and ministers in the King's retinue. Paulette Michel-Mishot,P.24.

[liii] Abrams, P.1352.

[liv] Aureng-Zebe, (Prologue, 8)

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[lix] Ibid.
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[lxxvi] Kirsch,P.19.
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CHAPTER TWO

WOMEN IN THE RESTORATION

2-1 Women in the Restoration Society.

During the Restoration the position of women in England marked a great decline. This was due to the rise of two main views, the Puritan and the court of Charle II's view.

2-1-1 The Puritans' View of Women

The Puritans viewed women as daughters of Eve, who led Adam astray by persuading him to eat the forbidden fruit.[lxxxv] Man on earth had to cultivate his soul rather than his body in order to gain salvation.[lxxxv] A woman was thus considered to be dangerous to Man. Her physical beauty reminded him of his carnal desires that would delude him from the right path. Her beauty was a snare.[lxxxv] One of the Puritan fathers said:

> Take from women their perwigs, their paintings,
> their jewels, their rowles, their bolsterings,
> and thou shall soon perceive that a woman is the
> least part of herself. When they be once robed of their robes, then will they appear so odious, so ugly, so monstrous, that thou wilt rather think them serpents than saints and so like hags, that thou wilt fear rather to be enchanted than enamored.[lxxxv]

Therefore, the Puritans believed that it was not right for a woman to be beautiful. They always preached against

> Face-painting, the wearing of suppositions, powdered,
> frizzled, Or extraordinary long hair, the inordinate affection
> of corporal Beauty, and women's manish, Unnatural
> impudent and unchristian cutting of their hair.[lxxxv]

Women were kept at home learning piety and housewifery. Usually, daughters of wealthy families had the chance to be educated. They were taught at home by their governess. Yet, they didn't receive the same education as that of boys. They were taught reading, writing, elementary arithmetics, religious knowledge and needlework. Those girls who were intelligent and curious, read extensively such as a Lucy Hutchinson, married to Colonel John Hutchinson. In her Memories she gave a picture of the Puritan women.

By the time I was four, I read English Perfectly…
when I Was about seven years of Age, I remember
I had at one time eight tutors in several Qualities,
language, music, dancing, writing and needlework;
But my genius was quite averse to anything but my
book,…My father would have me learn Latine, and
I was so act that I outstript my brothers who were
At school…, [lxxxv]

2-1-2 Charles II and His Court's View of Women.

Charles II and his courtiers perceived women as objects of desire. As John Langdon Davies asserted:

Women were not merely a temptation,
But a temptation to which one
Must incessantly and gleefully
succumb; a temptation, which
Could be thrown away or forgotten
Once it had served this useful
and solitary purpose.[lxxxv]

Women for them should be made beautiful and not at all educated. Learned women were the subject of caricature and mockery. They were taught how to look good by the use of make-up and provocative fashions. Patrick Morrah gave a description of the kind of dresses that women used to wear.

A wasp waisted bodice was worn
With an almost square, seemingly
On the point of sliding off the
Shoulders, the following skirt
Gave provocative glimpses of the
Under-petticoat, which…
Gave a seductive significance.[lxxxv]

Mary Astell rejected the idea that women should be merely decorative. In her Serious Proposal to the Ladies (1697), she put forward a scheme through which women can retreat from the world and become learned. [lxxxv] Exclusion from the right of education, also excluded them from employment and politics. [lxxxv] They were totally dependant on men for their living. Those women who had no families were exposed to the profession of prostitution.[lxxxv]

The chief end of a woman was to be married. The usual age for her marriage was thirteen to eighteen. [lxxxv] A woman was not free to choose her husband. [lxxxv] Marriage was arranged by parents or guardians on the basis of suitability of age, fortune, rank and reputation. [lxxxv] But, usually a wife was preferred to be rich, for nothing could strengthen a family more than a rich and influential marriage. A father or a guardian would not allow his son or ward to marry "a girl, however charming or attractive, who did not possess a portion proportionate to his estate"[lxxxv]. Therefore, mutual love and affection hardly existed between the married couples, only rarely did some couples fall in love after marriage. On the fourth year of his reign, king Charles II, wrote in a letter to his sister,

> I find the passion of love is very much out of fashion in this country, and that a handsome face without money has but few gallants, upon the score of marriages.[lxxxv]

Secret marriages and runaway matches became frequent, especially amoung those who loved each other but could n't marry legally.[lxxxv]

While a wife was to be chaste, and virtuous, infidelity in a husband was to be expected. Most husbands were attentive to their wives but, at the same time kept mistresses or patronized brothels. [lxxxv] A perfect wife was to endure her husband's infidelity with patience. The Marquis of Halifax, while deploring the double standard, advised the betrayed wife to suffer her husband's faults in silence. To his daughter he wrote,

> Remember that next to the danger of Committing the fault yourself, the

Greatest is that of seeing it in your
Husband, do not seem to look or
Hear that way: If he is a man of
Sense, he will reclaim himself the
Folly of it, is of itself sufficient to
Care him: if he is not so, he will
Be provok'd, but not reform'd.[lxxxv]

The countess of Rochester and the Duchess of Buckingham are good examples of such long-suffering wives. [lxxxv] The Duchess, as J.H Wilson affirmed, did not only endure her husband's waywardness but even remained friendly with his acknowledged mistress, the Countess of Shrewsburg. [lxxxv] Some wives were less patient, and some acquired scandalous reputations for their own reputed misdeeds. The first countess of Dorset, as Wilson reported, was an indiscreet woman if not a sinner, he also informed that, lady Sophia Bulkeley was notorious for her affairs.[lxxxv]

2-2 Women in the Restoration Theatre.

2-2-1 The Appearance of Actresses.

Before the official close of the theatres in 1642, female roles in drama were acted by boys on stage. Such a custom had its roots in the origin of modern drama during the Middle Ages. According to Vern L. Bullough, modern drama originated from two sources of strolling players and vagabonds and from church drama.[lxxxv] Both excluded women. Women who appeared in the strolling groups would have been despised as shameless and scorned as prostitutes, and since women could play no active part either in the services of

offices of the churches, they were usually prohibited from services as actresses in religious drama.[lxxxv] Sporadic attempts were made during the first half of the seventeenth century to introduce women actresses on the English stage. In 1629, as C. Hugh Holman asserted, French actress appeared on the stage in London. But, they were "jeered and pelted with apples".[lxxxv] In 1656 William Davenant (1606-1668) introduced the first English actress, Mrs. Coleman in his Opera, the Siege of Rhodes[lxxxv]. She played the part of Ianthe in it. The appearance of Mrs. Colman was regarded as a justification for the custom of having women (not professional actresses) take part in Masques.[lxxxv]

With the revival of the theatre in 1660, actresses became a permanent feature of the English stage. Hugh Hunt believed that, it was the right time to introduce women to the theatre. First feminism was so strong at that time, they had reached a great deal of freedom in custom and social influence. [lxxxv] Second, the Puritan view did not hold such a strong influence over society.[lxxxv] The people had more power over their own beliefs and opinions. [lxxxv] In addition during the exile of the king many people had become habituated to seeing women acting in the French theatre.[lxxxv] Thus, society had reached a point where women could easily make the transition into the theatre. Thomas Jordan in his tragedy the Moor of Venice , acted after the Restoration, wrote a prologue introducing the woman that came to act on stage.

> … I saw the lady drest:
> the women plays to –day; mistake
> me not, no man in gown, or page
> in petticoat; a woman to my knowledge
> 'Tis possible a virtuous women may
> Abhor all sorts of looseness, and yet play;
> Play on the stage-where all eyes are
> Upon her: shall we count that a
> Crime France counts as honour?
> In other kingdoms husbands safely trust 'em;
> The difference lies only in the custom.
> And let it be our custom, I advise;…[lxxxv]

Most actresses that were hired were of the lower class, as J.E. Cunningham asserted. [lxxxv] They were pretty and vivacious but, above all they were ambitious. For them, such a career provided them with the opportunity of either being famous or achieving liaisons with titled gentlemen and thus increasing their meager income.[lxxxv] One of the most famous actresses was Nell Gwyn (1650-1687), whose beauty and wit made her not only a favorite of the London audience, but eventually, a mistress of Charles II. As he was dying he said: "Don't let poor Nelly starve."[lxxxv] Another was Elizabeth Barry (1658-1713), who was the mistress of the Earl of Rochester. [lxxxv] Except for Anne Bracegirdle (1674-1748) who had the reputation of living a strict moral life.[lxxxv]

According to Cunningham, the theatre managers were faced by a special difficulty. These girls didn't know how to act, they lacked training and experience. [lxxxv] Besides, a large part of the audience were members of the higher class, and those actresses didn't have the nature of the aristocratic people.[lxxxv] Therefore, the actresses received extensive training. They were taught how to portray characters of the high class and the highly educated people. Hugh Hunt assured that the training involved teaching the actresses "the manners deportment diction, and pronunciation of the Aristocrats."[lxxxv]

Nevertheless, as Hunt observed, after the first female performance, there was not much time for training. There was an increase in the demand for women in the theatre. In order to reach the demands of the audience, Playwrights had to modify their plays to incorporate striking female roles.[lxxxv] Therefore, women were given roles based on such things as "quickness of wit, a good sense of mimicry, an immediate engaging manner and a pert and impudent approach to compensate for inexperience".[lxxxv]

Despite their popularity, women did not enjoy the same status as men in the theatre. Their pay did not equal that of their mail colleagues, and while many male actors became playwrights, very few women made the transition.[lxxxv]

2-2-2 Female Audience

The majority that constituted female audience were mostly of the upper class. As Daved Roberts said that, those women were Duchesses, royal mistresses, the wives, daughters, sisters and wives of members of Parliament, playwrights, professional men, craftsmen, merchants and shopkeepers. [lxxxv] Besides, a large contingent of ladies companions and maidservants also attended. Usually, ladies of aristocracy sat in the boxes, women of the middle class sat in the pit. Whereas, prostitutes sat in the gallery.[lxxxv]

Some of the female audience were ladies of high education and morality. As George McFadden observed, they were lovers of literature, they knew the world; “their personal lives were irreproachable; of a some what devout cast, despite their proximity to a scandalous court, they were sincerely religious”.[lxxxv] In their prologues and epilogues, dramatists addressed them with polite expressions, such as 'the softer sex', 'the shining circle', the 'fair ones who in judgment sit', they were invited to shed a pitying tear and to make the sorrows of the tragic hero and heroine their own. [lxxxv] Those women didn't attend the performance of comedies in the theatre, because of the immorality of the comedies. They only attended tragedies. As sir Courtly Nice said that, "comedies always crammed with our odious sex, whereas at tragedies, the house is all limed with beauty"[lxxxv].

Female roles in drama were reflections of the female audience. In comedy, women were pictured as objects of desire.[lxxxv] While in tragedy women were emblems of virtue, they were respected, given an importance and dignity that they were rarely accorded in comedy. [lxxxv] They were shown as capable of passionate love and heroic self-sacrifice.

2-2-3 women playwrights

Soon after the Restoration, women begun to appear as writers of drama. Mrs. Aphra Behn (1640-1689) was one of the first and most industrious English women playwrights. [lxxxv] Her family name was Amis (some writers say Johnson). As the wife of a wealthy Dutch merchant she lived for some time in Surinam (Britich Guiana). [lxxxv] Her novel, Oroonooko, furnished southern with the plot for a play of the same name. [lxxxv] After the death of her husband, Mrs. Behn was for a time employed by the British government in a political capacity. [lxxxv] She was the author of eighteen plays, most of them

highly successful and fully as indecent as any by Wycherley (1640-1716) or Vanbrugh (1664-1726). Mrs. Manly and Mrs. Susannnah Centlivere, both of whom lived well into the eighteenth century, also achieved success as playwrights. [lxxxv] The adaptations from the French, made by Mrs. Centliver, were very popular and kept the stage for nearly a century[lxxxv].

2-2-4 Orange Wenches.

Orange Wenches were women who sold oranges for the audience. They walked up and down the theatre advertising their fruit for sale. [lxxxv] They seemed to have been tolerated but not loved as their prices were often extortionate[lxxxv]. These women also passed on gossip around the theatre and on occasions acted as prostitutes. [lxxxv] They were as much a part of the Restoration theatre as the playhouse itself.

Writing about a visit to the theatre, Pepys gave an excellent account of the Orange Wench as possibility how they worked the audience.

> The orange woman did come to the
> Pit and challenge me for 12 oranges,
> Which she delivered by my order…
> to give to some ladies in the box
> Which was wholly untrue but yet,
> She swore it to be true. But however
> I did not pay her….[lxxxv]

2-2-5- Vizard Mask.

The vizard mask refers to the Restoration Fashion of wearing a face mask, which covered the entire face. Samuel Pepys bought his wife, Elizabeth a mask because it was fashionable. [lxxxv] It was worn by women who came to meet their lovers and didn't wish to be known so that their reputation might be stained. [lxxxv] It was also worn by the ladies who didn't want to risk their modesty when attending a new comedy. [lxxxv] Later the vizard Mask become associated with prostitution. It was synonymous for the 'Daughter of Venus', the prostitute.[lxxxv] Therefore, it was abandoned at the end of the century.

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CHAPTER THREE

THE INDIAN QUEEN.

The Indian Queen was John Dryden's first heroic play. He wrote it in collaboration with his brother-in-law, Sir, Robert Haward (1612-1298). It was first preformed in January, 1663[lxxxv]. John Evelyn (1620-1706), found that, the play was "a tragedy well written, so beautiful with rich scenes as the like had never been seen here, or elsewhere, on a mercenary theatre"[lxxxv].

The play is concerned with the love of Montezuma, a general in the Peruvian army and Orazia, the Peruvian princess. They are faced with many obstacles that endangers their love.

The play opens when Montezuma has just defeated the Mexican army. He brings Acacis, the Mexican prince as a prisoner to the Inca (King) of Peru. Flushed with victory, Montezuma asks the Inca's permission to marry Orazia. But, the Inca refuses arrogantly believing that such a gift is too expensive to be given to a stranger of an unknown race. The insult stings Montezuma's " mighty soul" to madness. Thus, in a moment of irrationality, he decides to avenge himself.

> Montezuma: I' le bear the conquest to the conquered side,
> Until this Inca for my friendship sues,
> And proffers what his pride does not refuse.[lxxxv]

He then joins the Mexican army and defeats the Inca's forces . As a result, the Inca and his daughter, Orazia are held as prisoners by the Mexicans.

On the other hand, Zempoala, the usurping queen of Mexico falls in love with Montezuma. While , Traxalla, her former general and suiter of her hand, falls in love with Orazia, who has also honorably smitted the heart of Acacis. Amidst such conflicts where different emotions clash together , Amexia, the rightful queen of Mexico appears . She turns out to be Montezuma's mother. Montezuma is therefore noble enough to marry Orazia. To clear the air of his sorrowful presence, the unhappy Acacis commits suicide, as does Zempoalla for shame, while Traxalla is slain by Montezuma.

In this play, Dryden introduces two kinds of women. The virtuous heroine, Orazia and the villainess, Zempoalla.

3-1- Orazia

Orazia represents the " Divine" [lxxxv] and "faultless"[lxxxv] beauty. She is chaste, virtuous, honest and obedient. She is prudent, as J.H. Wilson believes, and always in control of her passion.[lxxxv]

3-1-1 Orazia's Filial Obedience.

Orazia places her father's whishes above her personal-interest. In spite of her great love for Montezuma yet, she obeys her father's decision in refusing Montezuma as a husband.

> Orazia: How love and nature may divide a breast
> At once by both their pow'rs severely prest![lxxxv]

When Acacis offers to free her from imprisonment, she refuses. She doesn't want to leave her father alone in prison. Therefore, she returns back to him,

> Orazia: to prison I'le return,
> And there in fetters with my father mourn…
> Duty shall give what nature once must pay.[lxxxv]

When her father's life is endangered, she offers her life instead

> Orazia: Oh my dear father! Oh why may not I,
> Since you gave life to me for you now dye?[lxxxv]

At the end, her father's approval of marrying Montezuma, and his granted blessings crowns her happiness.

3-1-2 Orazia, as a Lover

As a lover, Orazia is faithful, honest and constant, once she has given her heart to Montezuma, it knows no alteration. She rejects Acacis' great love for her. She advises him, saying:

> Acacis do not hopeless love pursue,
> But live, and this self malady subdue.lxxxv

She over stands Traxall's attempt in persuading her to love him.

> Traxalla: Reward my passions, and you'l quickly prove
> There's none dare sacrifice what I dare love.lxxxv

Observing her constancy, Traxalla threatens to kill Montezuma.

> Traxalla: … take your choice, and bid him live or die;
> To both shew pity or shew cruelty:
> 'Tis you that must condemn, I'le only act;
> Your sentence is more cruel than my fact.[lxxxv]

Yet, Orazia, careless of the consequences, affirms her love for Montezuma.

Orazia: O Montezuma, can you be so careless of yourself, but more of me?
Though you have brought me to this misery,
I blush to say I cannot see you die.[lxxxv]

When Zempoalla threatens to kill her, Orazia is ready to face death rather than giving up Montezuma's love.

Orazia:… let love triumph;
Here, bind my hands: came Montezuma smile
At fortune; since thou suffers for my sake,[lxxxv]
Orazia will her captives chaines partake.

3-1-3 Orazia's Influence on Montezuma.

Orazia's influence on Montezuma is of great significance; she has led him to succeed and triumph in his battles. "Orazia! How that name has charm'd my sword!"[lxxxv] he says. He believes that, to win her is his only reward.

I beg no Empires, those my sword can gain;
But for my past and future services too,
What I have done, and what I mean to do;
For this of Mexico which I have won,
And kingdoms I will conquer yet unknown,
I only ask from fair Orazia's eyes
To reap the fruits of all my victories.[lxxxv]

But, the Inca's refusal enrages Montezuma making him act rashly. He becomes a rebel and "rebellion is a greater guilt then pride," [lxxxv] as the Inca, says. Seeking vengeance Montezuma brings distress not only to the Inca and Orazia but, to himself as well.

In the midst of his misery, Orazia reminds Montezuma of his mistake.

Orazia: O Montezuma, cou'd they love engage
Thy soul so litter, or make banks so low
About thy heart, that thy revenge and rage,
Like sudden floods, so soon shou'd over-flow!
Ye Gods how much was I mistaken here!
I thought you gentile as the gaulless Dove;
But you as humorsome as windes appear,
And subject to more passions then your love.[lxxxv]

She helps him to overcome his passions.[lxxxv] Through her, he learns obedience, pity, self-sacrifice and the concern for the good of others. [lxxxv] She awakens his soul to eternal happiness.

Montezuma: O my Orazia!
To what new joys and knowledge am I brought!
Are deaths hard lessons by a woman taught?[lxxxv]

She exceeds his courage that, death to him, becomes a "release" [lxxxv] from the worldly shackles. It is then that, Montezuma becomes worthy of the "Divin Orazia".[lxxxv]. His unity with her enables him to attain perfection.

Orazia's love is a kind of purgation for Montezuma. He becomes both worthy of her and of the crown.

3-1-4 Orazia's Influence on Acacis.

Orazia enables Acacis, who is noble and perfect to attain higher perfection.

> Acacis: I love Orazia, but a nobler way
> Then for my love my honor to betray.[lxxxv]
> Creat actions first did her affections move,
> And I by grater wou'd regain her love.[lxxxv]

Although, she doesn't promise him her love yet, he remains faithful and devoted to her. He serves both Orazia and her father whenever he can. He fights to release her from imprisonment. When her death becomes unavoidable he offers his life instead. He dies unrequited but, triumphant in Orazia's pity for him:

> Orazia weeps, and my parch'd soul appears
> Refresh'd by that kind shower of pittying trears;….
> -Kind death-
> to end with pleasures all my miseries
> shuts up your image in my closing eyes.[lxxxv]

3-1-5 Orazia's Generosity.

Orazia's generosity and kindness enables her to forgive those who are cruel to her. She forgives Montezuma for being the cause of her imprisonment and her countries defeat by the Mexicans.

> Montezuma: can my approaching Fate such pity move?
> The Gods and you at once forgive and love.[lxxxv]

She also forgives Zempoalla for her cruelty and her attempt to kill her. As she says: "I both forgive and pitty"[lxxxv].

3-1-6 Orazia's weakness

Although Orazia is perfect yet, she shows her weakness as a woman in being jealous. She is jealous of Zempoalla when the latter offers to spare Montezuma's life in return of his love. She prefers to see Montezuma dead rather than being kind to another woman.

Orazia: can Montezuma, live, and live to be just to another,
and unjust to me?
You need not be ungrateful; can she give a life to you,
if you refuse to live?
Forgive my passion, I had rather see you dead,
than kind to any thing but me.[lxxxv]

3-2 Zempoalla.

Zempoalla is the embodiment of evil. She is vicious, ruthless, faithless and selfish. For her, the concept of 'honour' is of no significance.

Zempoalla: Honour is but an itch in youthful blood,
Of doing acts, extravagantly good;
We call that virtue, which is only a heat
That reigs in youth, till age findes out the cheat.[lxxxv]

3-2-1 Zempoalla's Faithlessness.

In matters of religion, Zempoalla is faithless; she thinks of gods only in extremes and names them only in vows. She promises the god of vengeance that, if he makes her Mexicans win the war against the Peruvians then, she will offer all the prisoners of war as a sacrifice.

Zempoalla: Great God of vengeance,
Here I firmly vow,
Make but my Mexicans successful now,
And with a thousand feasts they flames I'le feed;
All that I take shall on they alters bleed;
Princes themselves shall fall and make they shrine,
Dy'd with their blood in glorious blushes shine.[lxxxv]

But, when the first to be sacrificed is Montezuma , the man she loves, she is compelled to reconsider her vow.

She seeks the god of Dreams to enlighten her with the meaning of a dream that has troubled her mind.

Zempoalla: I dream'd before the Altar that I led
A mightily Lion in a twisted thread;
I shook to hold him in so slight a tie,
Yet had not power to seek a remedy:

When in the midst of all my fears a Dove,
With hovering wings , descended from above, flew to the lion, and Embraces spread,
With wings , like clasping Arms about his head,
Making that murmuring noise that cooing Doves
Use in the soft expression of their loves.
While I, fix'd by my wonder, gaze'd to see
So mild a creature withy so fierce agree,
At last the gentle Dove turn'd from his head,
And speaking try'd to break the slender thred,
Which instantly she serv'd , and releas'd
From that small bond the fierce and mighty beast, who presently turn'd all his rage on me
And with his freedom brought my destiny.[lxxxv]

The god of Dreams refuses to tell her what her dream foretells. He advices her not to inquire future knowledge.

God: Seek not to know what must not be reveal'd;
Toot-buisie Man wou'd find his sorrows more,
If future Fortunes he shou'd know before;
For by that knowledge of destiny
He wou'd not live at all, but always die.
Enquire not then who shall from bonds be freed,
Who 'tis shall wear a crown, and who shall bleed:
All must submit to their appointed doom,
Fate and misfortune will not quickly come:…[lxxxv]

Zempoalla is raged with anger by the riddle that the god of Dreams has left her with.

Zempoalla: You Tirant Gods do you refuse to free
The soul you gave from its perplexity?
Why shou'd we in your mercies still believe,
Then you can never pity though we grieve?
For you have bound yourselves by harsh decrees:
Those, not you, are now the Deities.[lxxxv]

Zempoall's faithlessness is also revealed by her reliance on magic rather than the divine power. She visits the cave of a soothsayer, Ismeron asking her to compose a charm that may alter Montezuma's "Scornful Breast"[lxxxv] and make him love her.

Zempoalla:… compose a charm that may
Loves flames into the strangers brest convey,
The captive stranger, he whose sword and Eyes
Where ere they strike meet ready victories:
Make him but burn for me in flames like mine[lxxxv],….

3-2-2 Zempoalla, the Politician.

As a politician, Zempoalla is blasphemous and contemptuous of "dull successive Moarchs who mildly sway" [lxxxv]. She is respectful only of power. As she says:

> 'Tis powr to which the Gods their worship owe,
> which , uncontrol'd , makes all things just below.[lxxxv]

Therefore, motivated by her lust for power, she conspires against the king, who is also her brother.

> Zempoalla: He was my brother, yet I scorn'd to pay
> Natures mean debts, but threw those bonds away;
> When his own Issue did my hopes remove,
> Not only from his Empire, but his love.[lxxxv]

With the help of Traxalla, Zempoalla murders the king and usurps the throne of Mexico.

Zempoalla rules as a tyrant. She scorns her subjects . She treats them arrogantly calling them "slaves" [lxxxv]. She places her self-interest above the welfare of her people. Therefore, she is scorn'd by them. Besides, they know that she is not the rightful heir. When the rightful queen, Amexia apprears they turn against Zempoalla and join Amexia's army.

3-2-3 Zempoalla as a Mother

Zempalla is not a good mother for her son Acacis. Her crime of murdering the king griefs Acacis, making his life miserable.

> Acasis: my greaf, and rather wonder that I live;
> Unhappy in my title to a throne,
> Since blood made way for my succession;
> Blood of an uncle too, a prince so free
> From being cruel, it taught cruelty….[lxxxv]

Acacis is further disturbed by his mother's ill deed of arresting Montezuma and Orazia. Therefore, he attempts to free them. But, when knowing , Zempoalla accuses him of treachery.

> Zempoalla: shame of my blood, and traytor to they own,
> Born to dishonor, not commend a throne;
> Hast thou with envious eyes my Triumph seen?
> Or coul'd not see thy Mother in the Queen?
> Cou'dst thou a Stranger above me prefer?[lxxxv]

Acasis replies:

> It was my Honour made my Duty erre;

I could not see his prisoners force'd away
To whom I ow'd my life and you the day.[lxxxv]

Zempoalla doesn't care of her son's wishes. She thinks only of her personal interests. She stands deaf to Acacis' demands to spare Orazia's life.

Zempoalla: Why shou'd you ask me what I cannot give?
She must be sacrific'd : Can I bestow what to the Gods
by former vows I owe?[lxxxv]

Acacis on the other hand, offers to shed his blood instead, as a sacrifice to the gods.

Acacis: like you I vow, when to the powers divine
You pay her guiltless Blood, I'le offer mine.[lxxxv]

Acasis thus, stabs himself to prevent his mother from killing Orazia.

Acacis:…You are my shame ,
That blood is shed that you had title in ,
And with your title may it end your sin
Thus bleeding for my mothers cruel vow..[lxxxv]

Acasis' suicide moves Zempoalla's maternal instinct. She proposes to use her tears to revive Acacis.

Zempoalla: Some water there----- Not one stir from his place,
I'le use my tears to sprink on his face.

Losing Acasis , Zempoalla realizes how much she has been mistaken with him. She also loses the will to live, as she says, "All that could render life desired is gone"[lxxxv]

3-2-4 Zempoalla's love for Montezuma.

As a lover, Zempoalla is sensuous and lustful. She allows herself to be taken by her love for Montezuma, although it is against her reason. For, Montezuma is her enemy. He is her captive. Besides, She knows that he is in love with Orazia. She is thus, set in a conflict between her love and her pride as a queen.

Zempoalla:…'tis love, that thus disorders me:
How pride and love tear my divided soul!
For each too narrow, yet both claim it whole:
Love as the younger must be forced away.[lxxxv]

Yet, unable to resist her love, she confesses that, "What reason can she use whom passions guide"[lxxxv]. She thus, insists on gaining Montezuma.

Zempoalla: I must pursue my love—Yet love enjoy'd
Will with esteem that caus'd it first grow less:

But thirst and hunger fear not to be cloy'd,
And when they be are cur'd by their excess.[lxxxv]

Zempoalla offers Montezuma her crown. "Were but this stranger kind,"[lxxxv] she says, "I'd cross his Art, / and give my Empire where I gave my heart"[lxxxv]. Yet, Montezuma refuses, saying: "Thee and they love and Mischief I despise"[lxxxv]. Feeling abused, Zempoalla threatens to kill Orazia.

Zempoalla: ungrateful stranger,
Thou shalt please they eyes
And gaze upon Orazia while she dies[lxxxv].

But, she fails at the end.

Zempoalla's love for Montezuma proves to be fatal for her. She loses her son, her throne and her will to live.

Zempoalla: I cannot yet forget what I have been,
Wou'd you give life to her that was a Queen:
Must you then give, and must I take; There's yet
One way, that's by refusing to be great:
You bid me live-bid me be wretched too,
Think , what pride unthron'd must undergo:..
Orazia has my love, and you [Montezuma] my throne,
And death Acacis-yet I need not dye,
You leave me Mistress of my destiny;
In spite of dreams how am I pleased to see,
Heavens truth or falsehood shou'd depend on me;
But I will help the Gods;
The greatest proof of courage we can give,
Is then to dye when we have power to live[lxxxv].

Stabbing herself, Zempoalla ends her life. Yet, Gaining the forgiveness of Orazia and Montezuma, she dies redeemed.

Notes

[lxxxv] Allardyce Nicoll, A History of English Drama (1660-1900) (London: Cambridge University Press, 1967),P.110.

[lxxxv] Berkely etal, The Works of Johns Dryden, vol. 8 (California: University of California Press,1967),P.282.

[lxxxv] John Dryden, The Indian Queen. In the Works of John Dryden, Vol: 8, eds. Berkeley etal. (California: university of California Press 1967),P.187.

[lxxxv] Ibid., (I,i)

[lxxxv] Ibid, (II,ii)

[lxxxv] John Harolod Wilson, A Preface to Restoration Drama (Cambridge: Harvard University Press, 1968),P.71.

[lxxxv] The Indian Queen, (V,I)

[lxxxv] Ibid.,(IV,ii)

[lxxxv] Ibid.,(V,i)

[lxxxv] Ibid.,(IV,ii)

[lxxxv] Ibid.,(IV,i)

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid.,(IV,ii)

[lxxxv] Ibid.,(I,i)

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Selma Assir. Dryden: A study in Heroic Characterization (Louisiana: Louisiana University Press, 1965),P.30.

[lxxxv] George McFadden, Dryden: the public writer (1660-1685) (Princeton: Princeton University Press, 1978.),P.49

[lxxxv] The Indian Queen, (IV,i)

[lxxxv] Ibid.

[lxxxv] Ibid., (V,i)

[lxxxv] Ibid., (III,i)

[lxxxv] Ibid.

[lxxxv] Ibid., (V,i)

[lxxxv] Ibid., (IV,i)

[lxxxv] Ibid., (V,i)

[lxxxv] Ibid., (IV,i)

[lxxxv] Ibid., (III,i)

[lxxxv] Ibid., (I,ii)

[lxxxv] Ibid., (III,ii)

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid., P.211

[lxxxv] Ibid., (III,i)

[lxxxv] Ibid.P.206

[lxxxv] Ibid., (I,ii)

[lxxxv] Ibid., (II,ii)

[lxxxv] Ibid., (III,iii)

[lxxxv] Ibid., (III,i)

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid., (V,i)

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid., (III,i)

[lxxxv] Ibid., (IV,i)

[lxxxv] Ibid., (IV,i)

[lxxxv] Ibid., (IV,i)

[lxxxv] Ibid.

[lxxxv] Ibid., (IV,i).

[lxxxv] Ibid.

CHAPTER FOUR

THE INDIAN EMPEROR

The Indian Emperor or the *Conquest of Mexico by the Spaniards*, is an "irregular piece"[lxxxv] that was written solely by Dryden. It was first performed in the spring of 1665 and had the most ample success[lxxxv]. It is a sequel of the *Indian Queen*. Zempoalla, and Traxalla were supposed to have lived in Clandestine marriage, leaving behind them a son, Orbellan and two daughters,

Almeria and Alibech. Whereas, the two characters who remained alive at the end of the *Indian Queen*, Montezuam and Orazia, were married having two sons, Odmar and Guyomar and a daughter, Cydaria.

The play opens with Old Montezuama, who reigns as the king of Mexico, is celebrating his birthday with the whole court present. He announces his love for Almeria and his wish to marry her.

> Montezuama: since my Orazia's death I have not seen
> A Beauty Soe deserving to be Queen as fair Almeria[lxxxv].

But, despising him, Almeria rejects him pitilessly. On the same occasion Guyomar and Odmar propose to Alibech. To choose one of them, she sets an exam. He, who proves to be the worthiest, will win her as a bride. Gradually, Odmar turns to be villainous and Guyomar gains her approval.

Things alter with the Spanish invasion of Mexico. The Spaniards are amazed by the beauty of the newly discovered land. Comparing it to paradise, Vasquez, one of the Spanish soldiers says:

> Me thinks we walk in dreams of fayry land,
> Where golden Ours, lies mix'd with Common sand:
> Each downfall of a flood the Mountains pou'r
> From their rich Bowellos, rolls a silver shower.[lxxxv]

Under the leadership of their general, Cortez, the Spaniards imprison Montezuma and defeat his army. Cortez then comes to be infatuated with Mountezuma's daughter, Cydaria. Cydaria, also falls in love with him. Yet, their love is faced by many obstacles. First, Cotez is her country's foe. Secondly, Cydaria is promised to Orbellan. Thirdly, Cortez is loved by Almeria, whom he dislikes. The situation gets worse when Cortez kills Orbellan. Almeria urges Montezuma to kill Cortez. Yet, being in love with Cortez, Almeria is ready to forget about her vengeance in return of his love. Unable to convince Cortez of loving her, Almeria uses illegal means to win him. She even threatens to kill Cydaria. But, failing, she desperately kills herself.

At the end, Montezuma, losing his dignity as a king, refuses to live with shame and kills himself. Odmar is slain by the Spaniards. Cortez wins both Cydaria and the Crown of Mexico.

In this play, Dryden introduces three women characters. Cydareia , the heroine, Alibech the virtuous woman and Almeria, the villainess.

4-1 Cydaria

Cydaria is a representation of the simple and primitive beauty. within her, goodness, truth, kindness and benevolence reside.

4-1-1 Cydaria as a lover

In matters of love, Cydaria is inexperienced . She doesn't know the strange feeling that Cortez has raised within her heart.

> Cydaria : Thick breath quick pulse, and heaving of my heart,
> all signs of some unwonted change appear…[lxxxv]

Observing her love for Cortez , she says:

> Sure in some fatal hour my love is borne,
> So soon O'recast with absence in the mourn.[lxxxv]

Her new born love is genuine and true. It is spiritual and not sensual. It is returned by Cortez' Love and affection for her. Therefore, it grows firm and strong. In spite of the obstacles that it undergoes, yet it knows no change or

alteration. When Montezuma forces her to marry Orbellan, she refuses. For, her heart once given to Cortez, she can't love another man. Cydaria also withstands Almeria's threats. She is ready to face death, but never to give up Cortez' Love.

Cydaria: love… keeps me warm by lingering in my hear;

Yet dying for him, I thy clayme remove;
How dear it costs to conquer in my love
Now strike: that though, I hope, will arme my breast.[lxxxv]

Cydaria's love provides her with the ability to forgive Almeria. By such a generous act she assists Almeria in gaining her redemption at the end.

4-1-2 Cydaria's Influence upon Cortez

Cydaria's influence upon Cortez is apparent from the first moment he lays his eyes upon her. Seized by her unique and rare beauty, he says:

Like travelers who wonder in the snow
I on her beauty gaze till I'am blind. [lxxxv]

To him, she is unlike the women of his civilized world, who are deceptive, not trusted and inconstant. Thus, they are not worth loving and are treated as mere objects of desire.

Cortez: with feasts and Music all that Brings delight
Men treat their pallats and their sight.[lxxxv]

Cydaria tries to use his love for her, in persuading him to call off the war. He appeals to her demands, but it is too late for, the war has already started.

Cortez: honor begon, what are thou but a breath!
I 'll live, proud of my infamy and shame,

Grace'd with no triumph but a lover's name,
Men can but say, love did his reason blind,
And love's the noblest frailty of the mind.[lxxxv]

Cydaria's love gradually releases Cortez from the artificial shackles of his civilized world, such as: pride, greed, arrogance and selfishness, etc. He becomes more humanitarian. He sympathizes with others whether friends or foes. He helps Guyomar whenever he can. He is deeply affected by Montezuma's imprisonment and torture by the Spaniards. Feeling sorry for Montezuma, Cortez says:

Ah! Father! What do I endure
To see these wounds my pittie cannot cure.[lxxxv]

At the end, Cortez shows his generosity toward Almeria, by granting her his forgiveness, in spite of the evil deeds that she has committed against him and Cydaria.

The series of difficulties that confronts Cortez, as a consequence of his love for Cydaria, is a kind of purgation for him. It enables him to attain self-realization. He then, becomes worthy of Cydaria. Her love provides him with a new identity, a new beginning, in a new land.

4-1-3 Cydaria's Weakness.

Cydaria’s frailty as a woman is shown by her lack of prudence and reason at some times. She is shocked when she learns that Cortez has loved before. For, she has assumed their love is unique and new. Though her rival is dead, yet, she gets jealous. Cydaria is raged when she discovers that her rival has resembled her. She accuses Cortez that he has loved in her the image of his dead beloved.

Cydaria: Ah happy beautie whosoever thou art !
Though dead thou keeps’t possession of his heart:
Thou makest me jealous to the last degree,
And art my Rival in his memorie

Within his memorie! Ah, more then soe!
Thou liv'st and truimphst o're Cydaria too[lxxxv]

Though assured by Cortez that he pities and doesn't love his dead beloved, still,Cydaria doesn't believe him. She feels, he might forget her and love another if she dies.

Cydria: Tis such pitty I should never have,
When I must lye forgotten in the grave;
I mean to have obleidg'd you when I died,
That after me you should love none besides,…[lxxxv]

Cydaria's jealousy is also raised when she sees Cortez kissing Almeria's hand. Misunderstanding, she suspects Cortz' fidelity to her. She thinks that cortez is betraying her with Almeria.

Cydaria: May I believe my eyes? What do I see!
Is this her hate to him, his love to me?
Its in my breast she sheathes her dagger now.[lxxxv]

In spite of Cydaria's great love for Cortez, yet her weakness prevents her from standing against Almeria.

Cydaria : My feeble hopes , in her deserts are lost:
I neither can such power nor beautie boast:
I have no tie upon you to be true
But that which loosened your's, my love to you.[lxxxv]

Due to her "gentle Nature," [lxxxv] her revenge will be only through her tears.

4-2 Alibech.

Alibech is an emblem of the "highest good"[lxxxv]. She is a " beauty rare,"[lxxxv] who is set above other women. She is chaste, prudent and rational. Her passions are always kept under her control. It is such an ability that , as Bonamy Dobre believes, provides her with " sovereign power" [lxxxv]. Although she loves Guyomar, yet, she keeps her love hidden within her heart.

Alibech: One I in secret love, the other loath,
But where I hate, my hate, I will not show,
And He I love, my love shall never know;
True worth shall gain me, that may be sed,
Desert, not Fancy, once a woman ledd.
He who in fight his courage shall oppose,
With most success against his countries foes,
From me shall all that recompense receive.
That valor meritts, or that love can give:
'Tis true my hopes and fears are all for one,
But hopes and fears are not to my self alone
Let him not shun the danger of the strife,
I but his love, his country claims his life.[lxxxv]

4-2-1 Alibech's Patriotism.

From the very beginning Alibech shows her concern for her people and country. She sets herself a prize to be won by the one who proves to be the most valorous at war. Alibech also urges Cydaria to use Cortez' affection in convincing him to put off the war. Alibech is a peace loving person. She believes that war will only increase her people's misery, by bringing death and destruction. When her city is besieged by the Spaniards, Alibech is worried for the miserable situation that her people have reached.

Alibech: You heard and I know the towns distress,
Which sword a famine both at once oppresse:
Famine so feirce, that (what's deny'd man's use)
Ev'n deadly plants, and herbs of poys'nous juice
We greedily devour our certain death:
The soljer in th'assault of famine falls;
And Ghosts, not men, are watching on the walls.
As callow Birds
Whose Mother's kill'ed in seeking of the prey,
Cry in heir nest, and think her long away:

And at each leaf that stirs, each blast of wind,
Gape for the food, which they must never find:
So cry the people in their misery.[lxxxv]

Therefore, she asks Guyomar to yield to his foes for the welfare of their people.

Alibech: Dear as may life, my virtue Ile preserve:
But vertue you too scrupulously serve:
I lov'd not more then now my country's good,
When for it's service I employed your blood:
But things are altered; I am still the same,
By different ways still moving to one fame;
And by disarming you I now doe more
To save the Town, then Arming you before. [lxxxv]

4-2-2 Alibech's Choice between Guyomar and Odmar.

When Guyomare and Odmar propose to Alibech, she refuses to give a direct answer. She believes that, she is not a mistress easily won. According to C. S. Lewis:

The Lady is allowed free choice in her acceptation
or rejection of a Lover, in order that she may reward
The merit of the best. She must not abuse this power in
order to gratify her own fancies.[lxxxv]

Being fair and just, Alibech sets a competition between them. Her love will be the reward for the one who proves to be the bravest in battle.

Alibech: You think me Sir a mistress quickly won
So soon to finish what is scarcely begun: ...
I can no judgment make, for I must both refuse.
For to myself I owe this due regard
Not to make love my gift, but my reward

Time best will show whose services will last.[lxxxv]

The discrimination between them starts when Montezma and Alibech are both endangered by being captured by the enemy. Odmar and Guyomar are to decide which one to rescue. Odmar saves Alibech instead of his father, whereas, Guyomar runs to save his father, the king. Disputing with Odmar, Guyomar says:

Her country she did to herself prefer,
Him who fought best, not who defended her;
Since she her interest for the Nation's wav'd,
Then I who sav'd the king, the Nation sav'd,
You aiding her, your country did betray,
I aiding him, did her Commands obey.[lxxxv]

Yet, Aliberch can't decide who is the bravest,

Alibech: Odmar more than Common love has shown,
And Guyomar's was greater or was none;
Which I should choose some God direct my breast,
The certain good, or the uncertain best:
I cannot choose you both dispute in vain
Time, and your future acts, must make it plain:
I not the judge, but the reward will be[lxxxv]

When Alibech asks Guyomar to yield to his enemies to open the siege the latter refuses.

Guyomar: what I have heard I blush to her: and serve
These words you spoke, I must your words believe
I to do this. I whom you once thought me brave,
To see my country and my king enslave
All I have done by one foul act deface,
And yielding my sight to you by turning base.
No Madam I can never commit a deed so ill.[lxxxv]

On the other hand, Odmar yields easily.

> Odmar: to save our lives, our freedom I betray
> Yet, since I promis'd it I will obey.[lxxxv]

At the end, Guyomar fights the Spaniards, defeat their army, opens the siege and saves the king. He wins Alibech's approval.

4-2-3 Guyomar's love for Alibech.

Guyomar, who is a noble and a valorous man, is agitated by Alibech's virtue and love. She has inspired him to commit higher deeds, seeking not his self –satisfaction but, the benefit of others. He serves his king, his brother, friend (Cortez) and above all his nation . His love for Alibech is true and spiritual, it is directed by his reason.

> Guyomar: I neither fought for conquest or for fame,
> Your love alone can recompense my flame.[lxxxv]

Guyomar's love for Alibech leads him to true happiness, that neither wealth nor power can provide. Therefore, at the end, he takes Alibech away from the city to the countryside, which indicates that their love is free and eternal, as their spirits. It is not bound by the artificial restrictions of the civilized life.

> Guyomar: Northword, beyond the mountains we will goe,
> Where Rocks ly cover'd with eternal snow;
> Thinne herbage in the plaines, and fruitless fields,
> The sand noe Gold, the myne no silvery yields:
> There love and freedom wee'l in peace enjoy;
> Noe Spaniards will that colony destroy.
> We to ourselves, will all our wishes grant;
> And nothing coveting, can nothing want.[lxxxv]

4-2-4 Odmar's love for Alibech.

Unlike Guyomar, Odmar's love for Alibech is "common" [lxxxv]. For him, Alibech is an object of desire. Inclined to his selfish passion, he saves her rather than the king, his father. He grants Alibech whatever she wants, even if it is treason.

> Odmar: to save our lives, our freedom I betray.
> Yet, since I promis'd it I will obey[lxxxv]….

When Alibech marries Guyomar, the jealous Odmar is raged with anger. He attempts to have revenge on his brother.

> Odmar: lost and undone! He hand my father's voice!
> And Alibech seem'd pleas'd with her new choice:
> Alas, it was not now! Too late to see,
> Since one she hated, that it must be me.
> I feel a strange temptation in my will
> To doe an action great at once and ill:
> Vertue ill-treated from my soul is fled;
> I by revenge and love am wholly ledd,
> Yet conscience would against my rage rebel
> Conscience , the foolish pride of doing well:
> Sink Empire , father perish , Brother fall
> Revenge does more than recompense you all.[lxxxv]

Odmar becomes a traitor. He sets a deal with the Spaniards that , he will assist them in subduing the country in return of the possession of Alibech.

> Odmar: an easie way to victory I'll show:
> When all are buried in their sleep or Joy.
> I 'll forgive you Arms, burn ravish and destroy;
> For my own share one beauty I designe,
> Engage your hours that she shall be mine.[lxxxv]

According to Selma Assir Zebouni, Odmar's love for Alibech changes its quality by taking a physical turn. [lxxxv] He cars for nothing but, the possessions

of Alibech, “I either must enjoy, or kill,”[lxxxv] he says. When Alibech refuses to yield to his wishes, Odmar advances to rape her. Yet, at the right moment the Spaniards dash in and save her.

4-3 Almeria.

Almeria is the embodiment of evil. She is vicious , malicious and ruthless.

4-3-1 Almeria and Montezuma

Almeria hates Montezuma, who loves her desperately. She blames him for the death of her parents:

Almeria: By thee, Inhuman, both my parents dy'd

One by thy sword, the other by thy pride;[lxxxv]

Momtezuma is swayed by his passion to the degree that he stoops asking for her forgiveness.

Montezuma:… your mother's wrongs a recompense shall meet,
I lay my scepter at her daughter's feet.[lxxxv]

Almeria pitilessly humiliates him. As she says:

Tis much below me on his thrown to sitt;
(To Montezuma) I take this Garland not as given by you.
But as my write and my beauty due.
As for the crown that you my slave possess
To show it with you would but make me lesse.[lxxxv]

She uses Montezuma's love for her to avenge her mother, whom he has denied her love. She will make him suffer as her mother did.

Almeria! He shall ever love and all ways be
The subject of my scorn and crueltie.
What marke of pleasing vengeance could be shown
And if he loves I will force him to obey.[lxxxv]

When Cortez kills Orbellan she exploits Montezuma's affection by persuading him to kill Cortez. She thus, puts Montezuma into a conflict between his love for her and his gratitude to Cortez. Besides, she urges Montezuma to call Cydaria, who has locked herself in a room to be safe, in order to kill her.

4-3-2: Almeria's Patriotism.

Unlike Alibech, Almeria does n't show her concern for the welfare of her people. She votes for war, without thinking of its disastrous consequences, the pain and sufferings that it will cause her people. She convinces Montezuma

to fight against the Spaniards, even though, Cortez has offered them a peace treaty. Besides, she knows that the Spaniards are more powerful than the Mexicans that they can be easily defeated.

> Almeria: When peace is offered tis too late to take:
> For one poor lose to stoop to terms like those!
> Were we o're come what could they worse impose[lxxxv]

Almeria seeks illegal means to get rid of the Spaniards. She plans, with her brother Orbellans to kill Cortez, while he is asleep in his tent at night.

> Almeria: 'Tis now the hour which all at rest allow,
> And sleep sits heavie upon every brow;
> In this dark silence softly leave the town,
> And to the General's tent, Direct your stepps:
> You may dispatch him straight,
> Drown'd in his sleep, and eaise for his fate:
> Besides the truce will make his Guards more slack.[lxxxv]

But, her attempt fails, for Guyomar, who has overheard her speech with Orbellan, informs Cortez and saves him.

4-3-3 Almeria's Love for Cortez

Almeria, charmed by Cortez' extraordinary courage, falls in love with him . She forgets that he is her country's foe, her brother's murderer. But most of all she forgets her pride as a woman, who is supposed to hide her affection for a man. She admits, saying:

> Almeria: to show my love should but Increase his pride:
> They have most power who most their passions hide.[lxxxv]

Her love for Cortez weakens and distracts her yet, she insists on possessing Cortez. She tries to seduce him in an attempt that he may forget Cydaria and love her instead.

> Almeria: Suppose one lov'd you who ev'n kings adore:
> Who with your life your freedom would restore,

And add to that the Crown of Mexico:
Would you for her Cydarias' love forgoe.[lxxxv]

Finding that Cortez is constant in his love for Cydaria, Almeria threatens him that she should avenge her brother's murder. But, Cortez prefers death rather than giving up Cydaria. Blinded by jealousy, Almeria turns her hatred to Cydaria, blaming her for being the cause of Cortez' denial , "Tis loving where I love," [lxxxv] She tells her. Therefore, she attempts to kill Cydaria.

Almeria: … for his sake alone, you must not live:
Revenge is now my joy ; he's not for me
And I 'll make sure he neve'r shall be for thee.[lxxxv]

But, failing to kill Cydaria, Almeria loses every hope of gaining Cortez. Unable to live with shame, she kills herself. Yet, before her death she declares her redemption. Joining their hands, she asks Cydaria and Cortez forgiveness, wishing them good luck in their future life.

Almeria: Enough, I dy content, now you are knide;
Kill'd in my Limbs, reviving in my mind:
Come near, Cydaria, and forgive my cryme.
You need not fear my rage a second time:
Ile bath your wound in tears for my offence:
That hand which made it make this recompense.[lxxxv]

Notes

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[lxxxv] Jean H. Hagstrum, Sex and Sensibility; Ideal and erotic Love from Milton to Mozart (Chicago: The university of Chicago press, 1979), P.63.

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[lxxxv] Ibid, (I, i).

[lxxxv] Ibid, (I, ii).

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[lxxxv] Ibid, (V, ii).

[lxxxv] Ibid, (I, ii).

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[lxxxv] Ibid, (IV,ii).

[lxxxv] Ibid, (II,ii).

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[lxxxv] Emily James Putname, The Lady: Studies of Certain Significance phases of her History (Chicago: The University of Chicago Press, 1970), P.478

[lxxxv] The Indian Emperor, (I,ii).

[lxxxv] Bonamy Dobrée, The Broken Cistern (London: Cohen and West Ltis, 1954), P.42

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[lxxxv] The Indian Emperor, (I,ii).

[lxxxv] Ibid, (III,ii).

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[lxxxv] Ibid.

[lxxxv] Ibid, (IV, iii).

[lxxxv] Ibid, (V,ii).

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[lxxxv] The Indian Emperor, (V,i).

[lxxxv] Ibid, (I, ii).

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid.

[lxxxv] Ibid, (III,i).

[lxxxv] Ibid.

[lxxxv] Ibid, (IV,i).

[lxxxv] Ibid, (IV, i).

[lxxxv] Ibid, (v,ii).

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[lxxxv] Ibid.

CHAPTER FIVE

AURENG-ZEBE

Ten years after the Indian Emperor Dryden composed his last heroic tragedy, Aureng-Zebe. It was first performed on the seventeenth of November, 1675 and published in 1676. [lxxxv] It proved to be one of his most successful

works for the theatre. It is set in Mogal India during the reign of Shah Jeha. It is concerned with the love story of the noble and valorous Aureng-Zebe, son of the Emperor and the equally noble and virtuous, Indamora, the captive queen of Cassimere.

The play begins when the old Emperor divides his empire among his four sons, and each is set to rule a distant province as a vice king. But, their mad ambition rushes them into a sudden war, " to prove by Arms whose Fate, it was to reign"[lxxxv]. Except for loyal Aureng-Zebe, who carries his sword, fighting for his father against his brothers. He is,

> … by no strong passion sway'd,
> except his love, more temperate is, and wight,
> This Atlas must our sinking state uphold;
> In council cool, but in performance bold:
> He sums their virtues in him self alone,
> And adds the greatest of a loyal son:
> His father's cause upon his sword he wears,
> And with his Arms, we hope, his fortune bears.[lxxxv]

Motivated by the vast rewards of " A parent's Blessing, and a Mistris Love,"[lxxxv] he decisively defeats the armies of his two elder brothers and is about to meet the third of Morat, his younger brother and the son of Nourmahad, the Emperor's second wife. But, complications start when the old Emperor is infatuated by Indamora, Aureng-Zebe's promised wife. The Emperor offers Aureng-Zebe the crown if he resigns Indamora to him. Finding that Aureng-Zebe is constant in his love, the Emperor takes away his right of succession in favor of his vicious son, Morat.

On the other hand, Indamora is loved by both Morat and Arimant, the governor of Agra. Whereas, Aureng-Zebe is loved by his stepmother, Nourmahl. Aureng-zebe defeats the army of Morat, who gets killed in battle. Nourmahal, losing every hope in life, kills her self. While the old Emperor restores his son's right for both the throne and Indamora.

In this play, Dryden introduces three kinds of women. Indamora, the virtuous heroine, Melesinda, the faithful wife and finally, Nourmahal, the villainess.

5-1 Indamora

Unlike Dryden's previous heroines, Indamora is "excellently fair"[lxxxv]. She is graceful, charming, chaste, virtuous and faithful. She is worth the winning, as Jean H. Hagstrum believes.[lxxxv]

5-1-1 Indamora as a lover.

Indamora, as a lover, is true and constant in her love for Aureng-Zebe. She promises him that, she is to be possessed by no man but, him. "Tis write in Fate,"[lxxxv] She says that, "I can be only yours"[lxxxv]. She stands firm against the Emperor's continuous attempts to woo her.

> Emperor: unmov'd she stood, and deaf to all my prayers,
> As seas and winds to sinking Mariners
> But seas grow calm, and winds are reconcil'd:
> Her Tyrant beauty never grow more mild.
> Pray'rs, promises, and threats were all in vain.[lxxxv]

She resists Morat's temptation. Although, Morat sees that , his youth and power make a fitter lover for her, yet, Indomora is "too Noble" to betray Aureng-Zebe.

Morat: I in Morat, the best of lovers bring
For one forsaken both of Earth
You kinder stars a nobler choice have given:
My father, while I please, a king appears;
His pow'r is more declining than his years.
An Emperor and lover, but in show:
But you, in me, have youth and Fortune too.[lxxxv]

5-1-2 Indamora's Influence on Aueng-Zebe

Indamora's influence on Aureng-Zebe is of great importance. She enables him to overcome his blemishes and accomplish noble deeds. In the first instance, when Aureng-Zebe learns that, his father has become his rival in love, he is raged with anger and threatens to rebel against him. But Indamora chastens him, reminding him of his filial duty. " Lose not the Honour you have early won;"[lxxxv] she says "but stand the blameless pattern of a son"[lxxxv]. Although, it is difficult for Aureng-Zebe to keep both his love for Indamora and his obedience to his father, yet; he rises to the challenge.

Aureng-Zebe: My virtue was surpris'd into a crime
Strong virtue, like strong Nature, struggle still.
Exerts itself, and then throws off the ill
I to a son's and lover's praise aspire
And must fulfil the parts which both require.[lxxxv]

In the second instance, Aureng-Zebe allows himself to be taken over by his jealousy when he discovers that, Morat has spared his life by a demand from Indamora. He accuses her of treachery.

Aureng-Zebe: you are false: You promised him your love.
No other price a heart so hard could move.
So not I know him? Could he be just or kind?

Insultingly, he make your love his boast;
Gave me my life, and told me what it cost.[lxxxv]

He believes that he is cheated by her virtue, and that she is like other women, "Traitress, ingrate, faithless/ invented first to dam Mankind! / Adorn'd, without, unfinsh'd left, within"[lxxxv]. But, knowing the truth of Indamora's intention he regrets his fault.

Indamora: I found the way your Brother's heart to move,
Yet promis'd not the least return of love.
His pride, and Brutal fierceness I abhor;
But scorn your mean suspicions of me more.
I ow'd my Honour and my fame this care:
Know what your folly lost you, and despair.[lxxxv]

Indamora thus, enables Aureng-Zebe to overcome his passions. She provides him with exceeding courage, that he is ready to face death for her sake. He resists firmly Nourmahals attempts to seduce him. He defeats his enemies. He becomes worthy of Indamora , the crown and above all, he has gained his father's blessings.

5-1-3 Indamora's Influence on Morat.

Indamora changes the ambitious, fratricide, ingrate and unfaithful Morat into an upright person. At the beginning, Morat is pictured as a beast-like man. As Aureng-Zebe tells him:

When thou wert form'd , Heav'n did a Man begin;
But the brute Soul, by chance, was shuffl'd in.
In woods and wilds they Monarchy maintain;
Where valiant Beasts, by force and rapine , reign.
In life's next scene, if transmigration be,
Some Bear or Lion is reserv'd for thee.[lxxxv]

Motivated by his wild ambition, his desire for "Renown,… Fame,"[lxxxv] and "pow'r uncontrol'd,"[lxxxv] Morat uses illegal means to usurp the throne. He

rebels against his father and is about to murder his elder brother, Aureng-Zebe, who is the rightful heir. Seizing the throne, he rules his subjects with fear and tyranny. Indamora, facing him with his crimes, says:

> Examine how you came by all your state:
> Upbraid your impious pomp; and, in your ear,
> Will hallow, Rebel, Tyrant, Murderer.
> Your ill-got powe's, wan looks and care shall bring:
> Know but by discontent to be a king.
> Of crouds afraid, yet anxious then alone;
> You'l sit and brood your sorrows on a Throne.[lxxxv]

She lectures him on the nature of true greatens in Virtue and good deeds. She awakens his soul to human sympathy. As he tells her, "You show me some what I ne'r learnt before" [lxxxv]. He confesses his guilt and declares his redemption.

> Morat: Renown and Fame, in vain, I courted long;
> And still pursu'd 'em, though directed wrong.
> In hazard, and in toils, I heard they lay;
> Sail'd farther than the coast, but miss'd my way:
> Now you have giv'n me Virtue for my guide;
> And , with true Honour, ballasted my pride.
> Unjust Dominion I no more pursue;
> I quit all other claims but those to you.[lxxxv]

For the first time Morat is moved by pity when he observes Indamora mourning the death of Aureng-Zebe.

> Morat: Cease to inhance her misery:
> Pity the Queen, and show respect to me…
> (to her) your grief, in me such sympathy has bred,
> I mourn; and wish I could recall the dead.
> Love softens me; and blows up fiers, which pass
> Through my tough heart, and melt the stubborn Mass.[lxxxv]

When he returns from battle fatally wounded, Morat's actions and words indicate that the change in him is not momentary. He considers Melesinda's feelings and asks her forgiveness.

> Morat: Be happy, Melesinda, Cease to grieve,
> And, for a more deserving Husband, live:
> Can you forgive me?[lxxxv]

At the moment of his death, he seems truly great and "all Divine":

> Morat: I leave you not; for my expanded mind
> Grows up to Heav'n , while it to you is joyn'd:
> Not quitting, but enlarg'd! A blazing Fire, Fed from the Brand.
> (Dies)[lxxxv]

Indamora describes Morat's change as a conversion: "He di'd my Convert".[lxxxv]

5-1-4 Indamora's Compassion.

Indamora shows her compassion and concern for others. In the first instance, although being distressed herself, Indamora tries to bring Melesinda, who is sorrowful and " dress'd in… tears"[lxxxv] into comfort. As she says: " Distres'd my self, like you, confin'd I live: / And therefore can compassion take and give"[lxxxv]

In the second instance, Indamora shows her compassion for the dying Morat. As he lies on the ground, she sits beside him, putting his head into her arms. She allows him to kiss her hands when he asks her. "Reward my love,"[lxxxv] he says, " And seal my pasport to the Bless'd above"[lxxxv]. When he dies, Indamora weeps, bemoaning " so great a loss"[lxxxv]. She explains to Aureng-Zebe, saying:

> Your alter'd Brother di'd in my defense.
> Those tears you saw, that tenderness I show'd

Were just effects of grief and gratitude.[lxxxv]

Finally, Indamora shows her pity and compassion for Nourmahal, who is both her enemy and her rival. She forgives Nourmahal for the cruel attitude that she has used against her.

5-1-5 Indamora's Blemishes.

In spite of her good traits, yet Indamora has a few blemishes of her own. In his dedication to the Earl of Mulgrave, Dryden writes that, Indamora is a representation of "a practical virtue, mixed with the Frailties and Imperfections of human life"[lxxxv]. Indamora very humanly fears death. Though she loves Aureng-Zebe and cannot endure living without him, yet, when she hears the false news of his death, she cannot think of killing herself.

Indamora: I wish to die, yet dare not death endure;
Detest the Med'cine, yet desire the cure.
I would have death; but mild, and at command:[lxxxv]

She darts a flirtatious glance at Morat to save Aureng-Zebe's life. Justifying her act, she tells Aureng-Zebe,

I found a way your brother's heart to move,
Yet promis'd not the least return of love…[lxxxv]
Like those whom want to baseness does betray:
I'm forc'd to flatter him I cannot pay.[lxxxv]

She also takes advantage of Arimant's love for her by, persuading him to act as a 'go-between' for her and Aureng-Zebe's benefit, with no promise of reward except that he may retain her friendship.

Indamora: Above the rest, I Arimant would choose:
For counsel, valour, truth and kindness too,
All I could wish in man, I find in you,
You have all qualities that fit a friend.[lxxxv]

5-2 Melesinda

Melesinda is an image of the devoted, loving and faithful wife, in spite of her husband's infidelity and continuous abuses, yet, she never gives up loving him. In his dedication of the Earl of Mulgrave, Dryden writes:

> I have made my Melesinda in opposition to Nourmahal, a woman passionately loving of her husband, patient of injuries and contempt and constant in her kindness to the last.[lxxxv]

Melesinda's love for her husband, Morat is so true that it "may not yield to Fate"[lxxxv] . She undergoes imprisonment, as a result of Morat's offence and rebellion against his father. As Indamora says of her.

> Poor princess! How I pity her estate,
> Wrapt in the ruins of her husband's fate!
> She mourn'd Morat should in rebellion rise;
> Yet he offends, and she's the sacrifice.[lxxxv]

She endures with bitter sufferings Morat's abuses . He tells her that, he doesn't love her any more and that, he has grown weary of marriage ties. "Would you force love," [lxxxv] he asks her, " and bring course fare, when appetite is gone"[lxxxv]. When she tells him of her love, he cruelly asks her to suit Indamora for him.

> Morat: to Indamora you my suit must move;
> You'll sure speak kindly of the man you love.[lxxxv]

Melesinda, being deeply injured, answers him saying:

> Oh! Rather let me perish by your hand,
> Than break my heart, by this unkind command:
> Think 'tis the only one I could deny;

And that ‘tis harder to refuse than die
Try, if you please, my Rival’s heart to win:
I’ll bear the pain, but not promote the sin.[lxxxv]

Although Morat casts her off yet, Melesinda remains loyal to him.

Melesinda:Hard, as it is , I this command obey,
And haste, while I have life, to go away:
In pity stay some hours, till I’am dead,
That blameless you may court a Rival’s Bed.
My hated face I’ll not presume to show;
Yet I may watch your steps where e’r you go.
Unseen I’ll gaze; and with my latest breath,
Bless while I die, the Author of my death[lxxxv]

At the end, Melesinda’s generous love for Morat enables her to forgive him, in spite of the pains he has caused her. After his death, Melesinda refused to live without him. Thus, revealing the highest nobility in love, she sacrifices her life to join him in death.

Melesinda: Dying, I’ll follow your disdainful soul:
A ghost, I’ll haunt your Ghost and where you go,
With mournful murmurs fill the plains below.[lxxxv]

5-3 Nourmahal

Nourmahal is the embodiment of evil. She is vicious, malevolent, ruthless and prejudical. She is always controlled by her passions.

5-3-1 Nourmahal as a wife.

As a wife, Nourmahal is scorned by her husband, who is unfaithful to her. “By broken faith and an abandon’d Bed, “[lxxxv] she feels the “ triumph of a Rival’s love”[lxxxv].

Nourmahal: what have I done, that Nourmahal must
prove the scorn and triumph of a Rival’s love?

My eyes are still the same, each glance, each grace,
Keep this first luster and maintain their place;
Not second yet to any other face.[lxxxv]

She is raged when she learns that her husband loves Indamora. She warns him that she will avenge for herself.

Nourmahal: your days, I will warm, I'll haunt your nights:
And, worse than age, disable your delights.[lxxxv]

Nourmahal is dissatisfied physically and emotionally by her old husband. Therefore, she turns to Aureng-Zebe finding in his youth and strength a compensation of what her husband lacks. As she tells Aureng-Zebe:

Iam not chang'd; I love my husband still
But love him as he was, when youthful grace
And the first down began to shade his face:
That Image does my virgin flames renew,
And all your father shine more bright in you.[lxxxv]

5-3-2 Nourmahal's Ambition.

Nourmahal is an ambitions woman. Her desire for power is revealed by her wish to make her son, Morat the heir of the throne, though Aureng-Zebe is the rightful heir. She urges her son to fight against his father so that, he may get the throne.

Arimant: The ambitious Empress with her son is joyn'd,
And in his brother's absence, has design'd
The unprovided Town to take with ease,
And then, the person of the king to siege.[lxxxv]

When Morat usurps the throne, Nourmahal with her army, fights against her son and seizes the throne for herself.

Nourmahal: Now let the head-strong Boy my will control:
Virtue's no slave of Man; no sex confines the soul:
I, for my self, th' Imperial seat will gain,
And he shall wait my leisure for his reign.[lxxxv]

5-3-3 Nourmahal the Jealous Woman

Being a selfish woman, Nourmahal wants no rival in beauty or in love. She reveals her jealousy of Indamora, who is younger and more beautiful than her.

> Nourmahal: A fairer creature did my eyes ne'r see:
> Sure she was form'd by Heav'n in spite to me!
> Some Angel copi'd , while I slept, each grace,
> And modled ev'ry feature from my face.
> Such Majesty does from her forehead rise,
> Her cheeks such blushes cast, such rays her eyes,
> Nor I, nor envy, can a blemish find;
> The palace is, without, too well design'd:[lxxxv]

She accuses Indamora of being a traitress, robbing not only her youthful beauty, but all those whom she loves, her husband, son and above all, her beloved, Aureng-Zebe.

> Nourmahal:… guilty, when they looks my pow'r betray'
> Seduce Mankind, my subject, from my sway,
> My husband first, but that I could forgive:
> He only mov'd , and talk'd, but did not live.
> My Aureng-Zebe, for I dare own the name,
> The glorious sin, and the more glorious flame.
> Him, from my beauty, have they eyes
> And starv'd the joy of my expected Bed.[lxxxv]

Unable to see her Rival happy, enjoying what she has been denied, Nourmahal attempts to kill Indamora.

At the end, Nourmahal's utmost jealousy is pictured when she sees Aureng-Zebe and Indamora embracing each other passionately.

> Nourmahal: they kiss into each others arm.

Close! Must I see, and must have none
Thou art not hers; give me that eager kiss
Ungrateful! Have I lost Morat for this
Will you? Before my face? Poor helpless I
See all, and have my Hell before I die![lxxxv]

5-3-4 Nourmahal, a vengeful Woman.

Nourmahal is a vengeful woman. Her hard-heartedness gives her pleasure in torturing her step-son, Aureng-Zebe. Later on when he denies her love, Nourmahal, losing every hope of his love, tries to kill him.

Nourmahal: in my swoll'n breast my close revenge I'll keep
I'll watch his tender'st part end there strike deep.

Failing she turns to Indamora, blaming her of being the cause of his denial.

Nourmahal: what love cannot ,vengeance must supply;
She who bereav'd my of his heart, shall die[lxxxv]

5-3-5 Nourmahal's love for Aureng-Zebe.

Nourmahal allows herself to be driven away by her love for Aureng-Zebe. She is dazzled by his courage, innocence and grace. To her, he is "somewhat… Divine"[lxxxv]

Nourmahal: that man, that god—like man, so brave, so great;…
I'm carried by a Tide of love away:
He's somewhat more than I myself can say.[lxxxv]

Her love is incestuous. It is against every legal law, weather, "Divine"[lxxxv] or "Human"[lxxxv]. Therefore, she shows contempt for marriage bonds that prevents her from attaining her love. Still her love is a "sovereign power" [lxxxv] that, moves every guilt from her action and that, when it stains, it stains beautifully.

Nourmahal: why was that fatal knot of marriage ti'd,
Which did, by making us too near divide,
Divide me from my sex! For Heav'n I find,
Excludes but me alone of woman-kind.
I stand with guild confounded, lost with shame,
And yet made wretched only by a name.
If names have such command on human life,
Love sur'es a name that's more Divine than wife.[lxxxv]

Nourmahal knows that, by loving Aureng-Zebe, her son will lose the throne and even his life may be threatened. Still, she doesn't care, as she confesses that she is so weak to resist her passion.

Nourmahal: I fought it to the last: And love has won.
A bloudy conquest; which destruction brought,
And ruin'd all the country where he fought.[lxxxv]

For her, love is the satisfaction of physical desires. It is as she states:

… this niceness to that pleasure shown,
where Nature sums up all her joys in one:
Give all she can, and laboring still to give,
Make it so great, we can but taste and live:
So fills the senses that the soul seems fled,
And thought it self does, for the time lie dead;
Till like a sting scru'd up with eager haste,
It breaks, and is too exquisite to last?[lxxxv]

She considers her feelings for Aureng-Zebe to be natural and unbound. For her, customs are the fetters that hinder the lovers' happiness.

Nourmahal: Custom our Native royalty does awe:
Promisecous love is Nature's general law:
For whosever the first lovers were,
Brother and sister made second pair,
And double by their love, their piety.[lxxxv]

For her , the beloved is a possession that must be gained.

Nourmahal: (to Aureng-Zebe)… you must be mine,
that you may learn to live:
Know joys, which only she who loves can give,…[lxxxv]

Therefore, losing every hope of attaining the object of her desire, Aureng-zebe and losing every thing bedsides, her son, her husband and her crown, she desperately kills her self by poison. But, unlike the previous villainesses, she dies unredeemed.

Nourmahal: I burn, I more than burn; I'am all fire:
See how my mouth and nostrils flame expire.
I'll not come near myself…
Now I'm a burning lake, it rowels and flows,
I'll rush, and pour it all upon my foes…
Fan me you winds: what not one breathe of Air?
I burn 'em all, and yet have flames to speare.
Quench me pour on whole Rivers. 'Tis in vain:[lxxxv]

Notes

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[lxxxv] Aureng-Zebe, (V)
[lxxxv] Ibid., (V)
[lxxxv] Ibid., (IV)
[lxxxv] Ibid., (II)
[lxxxv] Dobree, Heroic Plays, P.326.
[lxxxv] Aureng-Zebe, (III)
[lxxxv] Ibid., (III)
[lxxxv] Ibid., (III)
[lxxxv] Ibid ., (IV)
[lxxxv] Ibid., (IV)
[lxxxv] Ibid., (IV)
[lxxxv] Ibid., (IV)
[lxxxv] Ibid., (V)
[lxxxv] Ibid., (II)
[lxxxv] Ibid., (II)
[lxxxv] Ibid ., (II)
[lxxxv] Ibid., (II)
[lxxxv] Ibid., (IV)
[lxxxv] Ibid., (I)
[lxxxv] Ibid., (V)
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[lxxxv] Ibid., (III)
[lxxxv] Ibid ., (III)
[lxxxv] Ibid., (III)
[lxxxv] Ibid., (V)
[lxxxv] Ibid., (IV)

CONCLUSION

In the plays discussed earlier, Dryden has introduced two kinds of women. The virtuous and the vicious. The heroine is usually guided by her reason having her passion under her control. It is this ability of self control that provides her, as Dobrée asserts, with "sovereign power"[lxxxv]. According to Fray Luis, a woman is physically and emotionally weak. She is inclined to her passion rather than her reason. Therefore, to resist her passion and become good demands great strength from her. As Luis says: "Since it is less easy for her to be good, her goodness becomes superlative".[lxxxv]

Besides, her goodness is creative, because it is communicated to others. She awakens the hero's mind to a new sense of himself, reminding him of his responsibilities, duties and moral obligations. She inspires him to achieve high and noble deeds. [lxxxv] As Plato (427-347B.C.) believes that, "Love is the source of all good, love is service, love kills pride, …"[lxxxv] Orazia, in the Indian Queen, enables Montezuma to overcome his blemishes. Cydaria, in The Indian Emperor, releases Cortez from the artificial shackles of the civilized world. While Indamora, in Aurng-Zebe, converts the vicious Morat into an upright person. The hero can't gain the virtuous heroine unless he becomes worthy of her. His final union with her represents the completion of himself.[lxxxv]

Unlike his predecessors, Dryden's heroines are not the ideal and unattainable goddesses but, they are real women, who are not completely

perfect. For, as Dryden confesses, that he has made his Indamora represent "practical virtue mix'd with the frailties and imperfections of human life".[lxxxv]

On the other hand the villainess is always a salve to her passions; unable to resist them, indicates her weakness. She breaks every law, whether worldly or divine to satisfy her passions. In the Indian Queen, Zempoalla's ambition for power makes her kill her brother, the king, so that she may seize the throne. Lusting after Montezuma she attempts to kill her rival, Orazia . She loses everything at the end, her pride as a woman, her son, the throne and her will to live. Therefore, she kills herself.

Dryden shows that a woman's beauty lies in her virtue, rather than her physical appearance. He asserts that a woman's chastity, obedience, compassion, self-sacrifice, loyalty, benevolence and humility are the desired qualities that attract men to her. As Plato says:

> Beauty in the soul is more honorable
> than beauty in the flesh, so that
> if a virtuous soul have but a
> little bloom, it will satisfy the
> lover to love and to tend him
> and to produce from him fair discourse.[lxxxv]

Notes

[lxxxv] Dobrée, Broken, P.42

[lxxxv] Meleveena MckEndrick, Woman and Society in the Spanish Drams of the Golden Age (London: Cambridge University Press, 1974).

[lxxxv] Joan M. Ferrant, Women as Image in Medieval Literature (New York: Columbia University Press, 1975), P.74

[lxxxv] Putnam, P.178

[lxxxv] Ferrante, P.74

[lxxxv] Beaurline, P.107
[lxxxv] Putnam, P.175

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