

JOHN DRYDEN ALL FOR LOVE

JOHN DRYDEN'S ALL FOR LOVE: A MASTERPIECE OF RESTORATION DRAMA

JOHN DRYDEN ALL FOR LOVE STANDS AS A MONUMENTAL ACHIEVEMENT IN ENGLISH RESTORATION THEATRE, A POWERFUL REIMAGINING OF SHAKESPEARE'S *ANTONY AND CLEOPATRA* THAT DELVES INTO THE COMPLEXITIES OF PASSION, DUTY, AND POLITICAL AMBITION. DRYDEN'S ADAPTATION, PENNED IN 1677, SHIFTS THE FOCUS FROM THE GRAND SWEEP OF EMPIRES TO THE INTIMATE, DESTRUCTIVE FORCE OF ROMANTIC OBSESSION. THIS ARTICLE WILL EXPLORE THE PLAY'S HISTORICAL CONTEXT, ITS SIGNIFICANT DEPARTURES FROM ITS SHAKESPEAREAN SOURCE, THE ENDURING POWER OF ITS CHARACTERS, AND ITS LASTING IMPACT ON DRAMATIC LITERATURE. WE WILL EXAMINE DRYDEN'S MASTERFUL USE OF POETIC LANGUAGE, HIS EXPLORATION OF THEMES LIKE LOVE VERSUS HONOR, AND THE INHERENT TRAGEDY OF CHOICES MADE IN THE THROES OF OVERWHELMING EMOTION. UNDERSTANDING *ALL FOR LOVE* OFFERS PROFOUND INSIGHTS INTO THE RESTORATION PERIOD'S THEATRICAL SENSIBILITIES AND THE TIMELESS STRUGGLES OF THE HUMAN HEART.

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HISTORICAL CONTEXT OF JOHN DRYDEN'S ALL FOR LOVE

JOHN DRYDEN'S *ALL FOR LOVE* WAS WRITTEN AND FIRST PERFORMED DURING A VIBRANT AND TUMULTUOUS PERIOD IN ENGLISH HISTORY: THE RESTORATION. FOLLOWING THE PURITANICAL INTERREGNUM, THE MONARCHY WAS RESTORED UNDER CHARLES II, BRINGING WITH IT A RENEWED APPETITE FOR ENTERTAINMENT, PARTICULARLY THEATRE. THIS ERA SAW A RESURGENCE OF DRAMATIC WRITING, CHARACTERIZED BY A MOVE TOWARDS MORE NEOCLASSICAL PRINCIPLES, A GREATER EMPHASIS ON VERISIMILITUDE, AND A MORE SOPHISTICATED AUDIENCE. DRYDEN, A CENTRAL FIGURE IN THIS LITERARY MILIEU, SOUGHT TO REFINE AND IMPROVE UPON THE WORKS OF HIS PREDECESSORS, INCLUDING SHAKESPEARE. HIS AMBITION WITH *ALL FOR LOVE* WAS NOT MERELY TO REPRODUCE SHAKESPEARE'S TRAGEDY BUT TO PRESENT A MORE COHERENT, PSYCHOLOGICALLY FOCUSED, AND MORALLY INSTRUCTIVE VERSION SUITABLE FOR THE TASTES OF HIS CONTEMPORARY AUDIENCE.

THE RESTORATION THEATRE SCENE WAS ALSO MARKED BY THE INTRODUCTION OF ACTRESSES TO THE STAGE, A SIGNIFICANT DEPARTURE FROM THE ALL-MALE CASTS OF THE ELIZABETHAN AND JACOBAN ERAS. THIS INNOVATION ALLOWED FOR A MORE NUANCED PORTRAYAL OF FEMALE CHARACTERS AND INFLUENCED THE DEVELOPMENT OF DRAMATIC ROLES. FURTHERMORE, THE LICENSING SYSTEM ESTABLISHED DURING THIS PERIOD MEANT THAT PLAYWRIGHTS HAD TO NAVIGATE A COMPLEX RELATIONSHIP WITH THE CROWN AND ITS CENSORS, WHICH SUBTLY SHAPED THE THEMES AND PRESENTATIONS WITHIN PLAYS. DRYDEN'S OWN POSITION AS POET LAUREATE AND HIS INVOLVEMENT IN POLITICAL SATIRE ALSO INFORMED HIS UNDERSTANDING OF POWER, AMBITION, AND THE CONSEQUENCES OF UNCHECKED DESIRES, THEMES THAT ARE CENTRAL TO *ALL FOR LOVE*. THE PLAY THUS EMERGES AS A PRODUCT OF ITS TIME, REFLECTING BOTH THE ARTISTIC INNOVATIONS AND THE SOCIO-POLITICAL CURRENTS OF RESTORATION ENGLAND.

ALL FOR LOVE VS. ANTONY AND CLEOPATRA: KEY DEPARTURES

ONE OF THE MOST STRIKING ASPECTS OF JOHN DRYDEN'S *ALL FOR LOVE* IS ITS DELIBERATE AND SIGNIFICANT DIVERGENCE FROM SHAKESPEARE'S ORIGINAL PLAY, *ANTONY AND CLEOPATRA*. DRYDEN EXPLICITLY STATED HIS INTENTION TO "CORRECT" SHAKESPEARE, BELIEVING THE BARD'S WORK TO BE TOO SPRAWLING AND LESS FOCUSED ON THE CENTRAL EMOTIONAL CONFLICT. THE MOST PROFOUND ALTERATION IS DRYDEN'S DECISION TO CONDENSE THE PLAY'S TIMELINE TO A MERE TWENTY-FOUR HOURS. THIS TEMPORAL COMPRESSION INTENSIFIES THE SENSE OF IMPENDING DOOM AND FOCUSES THE DRAMATIC ACTION SQUARELY ON THE FINAL MOMENTS OF ANTONY AND CLEOPATRA'S RELATIONSHIP, STRIPPING AWAY THE BROADER POLITICAL AND MILITARY CONTEXTS THAT FRAME SHAKESPEARE'S EPIC. THIS ALLOWS DRYDEN TO EXPLORE THE PSYCHOLOGICAL DISINTEGRATION OF HIS

PROTAGONISTS WITH HEIGHTENED IMMEDIACY.

ANOTHER CRITICAL DEPARTURE IS DRYDEN'S ALTERATION OF CLEOPATRA'S CHARACTER. WHILE SHAKESPEARE'S CLEOPATRA IS A FIGURE OF IMMENSE ALLURE, POLITICAL ASTUTENESS, AND VOLATILE PASSION, DRYDEN PRESENTS HER AS MORE CONSISTENTLY DEVOTED AND LESS CAPRICIOUS. HIS CLEOPATRA IS LESS A FEMME FATALE AND MORE A QUEEN CONSUMED BY A TRAGIC, ALL-ENCOMPASSING LOVE FOR ANTONY. THIS SHIFT ALIGNS WITH DRYDEN'S STATED AIM TO CREATE A MORE MORALLY COHERENT NARRATIVE, WHERE CLEOPATRA'S ACTIONS, THOUGH DESTRUCTIVE, STEM FROM A SINGULAR, OVERWHELMING AFFECTION RATHER THAN A COMPLEX MIX OF AMBITION AND DESIRE. SIMILARLY, ANTONY IS PORTRAYED WITH LESS OF HIS MILITARY PROWESS AND MORE AS A MAN COMPLETELY ENERVATED BY HIS LOVE, SACRIFICING EMPIRE FOR PASSION. THIS FOCUS ON THE PERSONAL OVER THE POLITICAL IS A HALLMARK OF DRYDEN'S ADAPTATION.

DRYDEN ALSO SIMPLIFIES THE PLOT BY REDUCING THE NUMBER OF CHARACTERS AND CONSOLIDATING SUBPLOTS. THE INTRICATE WEB OF POLITICAL MANEUVERING AND MILITARY CAMPAIGNS FOUND IN SHAKESPEARE IS SIGNIFICANTLY STREAMLINED. THIS STREAMLINING SERVES TO AMPLIFY THE CENTRAL LOVE STORY AND ITS TRAGIC CONSEQUENCES, MAKING ALL FOR LOVE A MORE FOCUSED AND PSYCHOLOGICALLY INTENSE EXPLORATION OF A DOOMED ROMANCE. THE PLAY'S STRUCTURE ALSO ADHERES MORE CLOSELY TO NEOCLASSICAL UNITIES OF TIME, PLACE, AND ACTION, A TREND THAT DRYDEN CHAMPIONED AND WHICH MARKED A SIGNIFICANT SHIFT IN DRAMATIC CONVENTION FROM THE ELIZABETHAN ERA.

THE CHARACTERS IN JOHN DRYDEN'S ALL FOR LOVE

THE CHARACTERS IN JOHN DRYDEN'S ALL FOR LOVE ARE CENTRAL TO ITS DRAMATIC POWER AND THEMATIC RESONANCE. AT THE HEART OF THE PLAY ARE ANTONY AND CLEOPATRA, WHOSE OBSESSIVE LOVE FORMS THE AXIS AROUND WHICH THE TRAGEDY REVOLVES. ANTONY, ONCE A GREAT ROMAN GENERAL, IS DEPICTED AS A MAN UTTERLY CONSUMED BY HIS PASSION FOR CLEOPATRA. HE HAS ABANDONED HIS DUTY, HIS REPUTATION, AND HIS EMPIRE FOR HER SAKE. DRYDEN PORTRAYS HIM AS A FIGURE WEAKENED BY LOVE, TORN BETWEEN HIS LINGERING SENSE OF HONOR AND THE IRRESISTIBLE PULL OF HIS BELOVED. HIS INTERNAL STRUGGLE IS A KEY ELEMENT OF THE PLAY'S PSYCHOLOGICAL DEPTH, SHOWCASING THE DESTRUCTIVE POTENTIAL OF UNCHECKED EMOTION.

CLEOPATRA IN DRYDEN'S ADAPTATION IS PRESENTED AS A QUEEN WHOSE LOVE FOR ANTONY IS ABSOLUTE AND ALL-CONSUMING. SHE IS LESS THE SEDUCTIVE ENCHANTRESS OF SHAKESPEARE AND MORE A DEVOTED LOVER WHOSE EXISTENCE IS INEXTRICABLY LINKED TO ANTONY'S. HER MACHINATIONS AND POLITICAL ACUMEN, WHILE PRESENT, ARE SUBSERVIENT TO HER PROFOUND AFFECTION. DRYDEN'S CLEOPATRA IS DEEPLY AWARE OF THE RUIN THEIR LOVE HAS BROUGHT BUT SEEMS INCAPABLE OF ACTING AGAINST IT, EMPHASIZING THE TRAGIC INEVITABILITY OF THEIR FATE. HER LAMENTATIONS AND DESPERATE ATTEMPTS TO HOLD ONTO ANTONY UNDERSCORE THE DEPTH OF HER DEVOTION AND THE FUTILITY OF THEIR SITUATION.

OTHER SIGNIFICANT CHARACTERS INCLUDE DOLLABELLA, A ROMAN GENERAL WHO FINDS HIMSELF CAUGHT BETWEEN HIS LOYALTY TO ANTONY AND HIS GROWING ADMIRATION FOR CLEOPATRA. HIS PRESENCE INTRODUCES A TRIANGULAR DYNAMIC THAT ADDS FURTHER COMPLEXITY TO THE EMOTIONAL LANDSCAPE, HIGHLIGHTING THE DISRUPTIVE NATURE OF ANTONY AND CLEOPATRA'S PASSION. VENTIDIUS, ANTONY'S LOYAL SOLDIER, SERVES AS A VOICE OF REASON AND DUTY. HE REPRESENTS THE VALUES OF ROME AND THE POLITICAL WORLD THAT ANTONY HAS FORSAKEN. VENTIDIUS ATTEMPTS TO ROUSE ANTONY FROM HIS AMOROUS STUPOR, EMBODYING THE CONFLICT BETWEEN LOVE AND HONOR THAT IS SO CENTRAL TO THE PLAY'S EXPLORATION.

THEMES EXPLORED IN ALL FOR LOVE

ONE OF THE MOST PROMINENT THEMES IN JOHN DRYDEN'S ALL FOR LOVE IS THE ETERNAL CONFLICT BETWEEN LOVE AND HONOR. THE PLAY METICULOUSLY DISSECTS HOW OVERWHELMING ROMANTIC PASSION CAN LEAD TO THE ABANDONMENT OF DUTY, REPUTATION, AND EVEN POLITICAL POWER. ANTONY'S DESCENT FROM A CELEBRATED GENERAL TO A MAN NEGLECTING HIS EMPIRE FOR THE SAKE OF A WOMAN EXEMPLIFIES THIS THEME. DRYDEN PRESENTS LOVE NOT JUST AS A GENTLE EMOTION BUT AS A POTENTIALLY DESTRUCTIVE FORCE THAT CAN ECLIPSE ALL OTHER CONSIDERATIONS, INCLUDING PATRIOTISM AND PERSONAL INTEGRITY. THE PLAY RAISES QUESTIONS ABOUT WHETHER SUCH ABSOLUTE DEVOTION, WHILE PERHAPS NOBLE IN ITS INTENSITY, IS ULTIMATELY A FORM OF MADNESS OR BETRAYAL.

ANOTHER SIGNIFICANT THEME IS THE DESTRUCTIVE NATURE OF OBSESSION. ANTONY AND CLEOPATRA ARE NOT MERELY IN LOVE; THEY ARE CONSUMED BY IT. THEIR RELATIONSHIP IS PORTRAYED AS AN ALL-ENCOMPASSING FIRE THAT BURNS AWAY EVERYTHING ELSE IN THEIR LIVES, INCLUDING THEIR OWN WELL-BEING AND THE STABILITY OF NATIONS. DRYDEN USES THEIR TRAGIC STORY TO ILLUSTRATE THE PERILS OF ALLOWING PASSION TO DICTATE ONE'S ENTIRE EXISTENCE, SUGGESTING THAT SUCH UNCHECKED OBSESSION LEADS INEVITABLY TO RUIN. THE PLAY SERVES AS A CAUTIONARY TALE ABOUT THE BOUNDARIES BETWEEN PROFOUND AFFECTION AND DANGEROUS INFATUATION.

THE THEME OF FATE VERSUS FREE WILL IS ALSO IMPLICITLY EXPLORED. WHILE ANTONY AND CLEOPATRA MAKE CHOICES THAT LEAD TO THEIR DOWNFALL, THERE IS A SENSE OF INEVITABILITY ABOUT THEIR END. THE OVERWHELMING NATURE OF THEIR LOVE SEEMS TO PREORDAIN THEIR DESTRUCTION, SUGGESTING THAT PERHAPS SOME FORCES IN HUMAN LIFE ARE TOO POWERFUL TO RESIST. DRYDEN'S DRAMATIC CHOICES, SUCH AS THE COMPRESSED TIMELINE, CONTRIBUTE TO THIS SENSE OF INESCAPABLE DESTINY. THE PLAY INVITES REFLECTION ON THE EXTENT TO WHICH INDIVIDUALS ARE MASTERS OF THEIR OWN FATES OR ARE MERELY SWEEPED ALONG BY POWERFUL EMOTIONAL CURRENTS.

- LOVE VERSUS HONOR
- THE DESTRUCTIVE POWER OF OBSESSION
- DUTY AND EMPIRE
- THE NATURE OF TRUE DEVOTION
- THE INEVITABILITY OF TRAGEDY

THE POETIC AND DRAMATIC STYLE OF DRYDEN'S ALL FOR LOVE

JOHN DRYDEN'S MASTERY OF LANGUAGE IS A DEFINING FEATURE OF ALL FOR LOVE, ELEVATING IT BEYOND A MERE RETELLING OF A CLASSICAL STORY. THE PLAY IS WRITTEN IN HEROIC COUPLETS, A FORM THAT DRYDEN HIMSELF CHAMPIONED AND PERFECTED. THIS METER, WITH ITS RHYMING PAIRS OF IAMBIC PENTAMETER LINES, LENDS A SENSE OF FORMALITY, ELEGANCE, AND RHETORICAL POWER TO THE DIALOGUE. THE COUPLETS CREATE A RESONANT, ALMOST EPIGRAMMATIC QUALITY, MAKING THE SPEECHES MEMORABLE AND IMPACTFUL. DRYDEN USES THIS POETIC STRUCTURE TO EXPLORE COMPLEX EMOTIONAL STATES AND PHILOSOPHICAL ARGUMENTS WITH PRECISION AND GRACE, SHOWCASING THE INTELLECTUAL AS WELL AS THE EMOTIONAL DIMENSIONS OF HIS CHARACTERS.

DRYDEN'S DRAMATIC STRUCTURE IN ALL FOR LOVE IS DELIBERATELY MORE UNIFIED AND FOCUSED THAN SHAKESPEARE'S. ADHERING TO NEOCLASSICAL IDEALS, HE COMPRESSES THE ACTION INTO A SINGLE DAY, CREATING A SENSE OF RELENTLESS MOMENTUM TOWARDS THE INEVITABLE CLIMAX. THIS STRUCTURAL TIGHTNESS ENHANCES THE PSYCHOLOGICAL INTENSITY OF THE PLAY, FORCING THE CHARACTERS AND THE AUDIENCE TO CONFRONT THE CONSEQUENCES OF THEIR ACTIONS IN AN IMMEDIATE AND VISCERAL WAY. THE CONFINED SETTING AND TIMEFRAME CONTRIBUTE TO THE CLAUSTROPHOBIC ATMOSPHERE OF THE BESIEGED ALEXANDRIA, MIRRORING THE CHARACTERS' EMOTIONAL ENTRAPMENT.

THE PLAY'S STYLE ALSO REFLECTS A SHIFT IN THEATRICAL TASTE DURING THE RESTORATION. DRYDEN IMBUES HIS CHARACTERS WITH A HEIGHTENED SENSE OF SELF-AWARENESS AND A CAPACITY FOR ELOQUENT INTROSPECTION. THEIR SPEECHES ARE OFTEN RHETORICAL AND PHILOSOPHICAL, ALLOWING DRYDEN TO EXPLORE THEMES OF LOVE, DUTY, AND FATE IN A SOPHISTICATED MANNER. WHILE SHAKESPEARE'S CHARACTERS OFTEN SPEAK FROM A PLACE OF RAW EMOTION, DRYDEN'S CHARACTERS TEND TO ANALYZE AND ARTICULATE THEIR FEELINGS WITH A MORE POLISHED, THEATRICAL SENSIBILITY. THIS EMPHASIS ON INTELLECTUAL AND EMOTIONAL ARTICULATION, DELIVERED THROUGH MASTERFUL POETIC VERSE, DEFINES THE UNIQUE DRAMATIC VOICE OF ALL FOR LOVE.

THE ENDURING LEGACY OF JOHN DRYDEN'S ALL FOR LOVE

JOHN DRYDEN'S ALL FOR LOVE HAS MAINTAINED A SIGNIFICANT PLACE IN THE CANON OF ENGLISH DRAMA DUE TO ITS COMPELLING EXPLORATION OF TIMELESS THEMES AND ITS EXCEPTIONAL POETIC ARTISTRY. AS A MASTERFUL ADAPTATION, IT SHOWCASES DRYDEN'S ABILITY TO NOT ONLY UNDERSTAND BUT ALSO TO REFINE AND RECONTEXTUALIZE THE WORK OF HIS PREDECESSORS, DEMONSTRATING A SOPHISTICATED ENGAGEMENT WITH LITERARY TRADITION. THE PLAY'S FOCUSED PSYCHOLOGICAL INTENSITY AND ITS ELEGANT, TIGHTLY CONSTRUCTED PLOT OFFERED A MODEL FOR SUBSEQUENT DRAMATIC WRITING, INFLUENCING PLAYWRIGHTS WHO SOUGHT TO ACHIEVE SIMILAR LEVELS OF THEMATIC DEPTH AND STRUCTURAL COHERENCE.

THE CHARACTERS OF ANTONY AND CLEOPATRA, AS INTERPRETED BY DRYDEN, CONTINUE TO FASCINATE AUDIENCES AND SCHOLARS ALIKE. THEIR TRAGIC LOVE STORY, STRIPPED DOWN TO ITS RAW EMOTIONAL CORE, SERVES AS A POTENT REMINDER OF THE ENDURING POWER AND PERILOUS CONSEQUENCES OF PASSION. THE PLAY'S ENDURING APPEAL LIES IN ITS ABILITY TO SPEAK TO FUNDAMENTAL HUMAN EXPERIENCES: THE STRUGGLE BETWEEN PERSONAL DESIRE AND PUBLIC DUTY, THE OVERWHELMING FORCE OF LOVE, AND THE INEVITABILITY OF LOSS. BY PRESENTING A MORE PSYCHOLOGICALLY NUANCED AND MORALLY FOCUSED NARRATIVE THAN ITS SOURCE MATERIAL, DRYDEN SECURED ALL FOR LOVE'S STATUS AS A WORK OF ENDURING DRAMATIC AND LITERARY MERIT.

Q: WHAT IS THE PRIMARY FOCUS OF JOHN DRYDEN'S ALL FOR LOVE?

A: THE PRIMARY FOCUS OF JOHN DRYDEN'S ALL FOR LOVE IS THE DESTRUCTIVE AND ALL-CONSUMING NATURE OF ROMANTIC PASSION BETWEEN ANTONY AND CLEOPATRA, EXPLORING HOW IT LEADS TO THE DOWNFALL OF EMPIRES AND PERSONAL RUIN.

Q: HOW DOES JOHN DRYDEN'S ALL FOR LOVE DIFFER FROM SHAKESPEARE'S ANTONY AND CLEOPATRA?

A: JOHN DRYDEN'S ALL FOR LOVE DIFFERS SIGNIFICANTLY FROM SHAKESPEARE'S ANTONY AND CLEOPATRA BY CONDENSING THE TIMELINE TO TWENTY-FOUR HOURS, SIMPLIFYING THE PLOT, AND PRESENTING A CLEOPATRA WHO IS MORE DEVOTED AND LESS POLITICALLY AMBITIOUS, FOCUSING MORE INTENTLY ON THE PSYCHOLOGICAL INTENSITY OF THE CENTRAL LOVE AFFAIR.

Q: WHAT IS THE HISTORICAL CONTEXT IN WHICH JOHN DRYDEN WROTE ALL FOR LOVE?

A: JOHN DRYDEN WROTE ALL FOR LOVE IN 1677, DURING THE RESTORATION PERIOD IN ENGLAND, A TIME OF RENEWED THEATRICAL ACTIVITY FOLLOWING THE PURITAN INTERREGNUM, CHARACTERIZED BY A MOVE TOWARDS NEOCLASSICAL DRAMATIC PRINCIPLES AND A SOPHISTICATED AUDIENCE.

Q: WHAT IS THE SIGNIFICANCE OF THE HEROIC COUPLET IN ALL FOR LOVE?

A: THE HEROIC COUPLET IS SIGNIFICANT IN ALL FOR LOVE AS IT PROVIDES A FORMAL, ELEGANT, AND RHETORICALLY POWERFUL STRUCTURE FOR THE DIALOGUE, ALLOWING DRYDEN TO EXPLORE COMPLEX EMOTIONAL AND PHILOSOPHICAL THEMES WITH PRECISION AND IMPACT, A HALLMARK OF HIS POETIC STYLE.

Q: WHAT ARE THE MAIN THEMES EXPLORED IN JOHN DRYDEN'S ALL FOR LOVE?

A: THE MAIN THEMES EXPLORED IN JOHN DRYDEN'S ALL FOR LOVE INCLUDE THE CONFLICT BETWEEN LOVE AND HONOR, THE DESTRUCTIVE POTENTIAL OF OBSESSION, THE TENSION BETWEEN DUTY AND PERSONAL DESIRE, AND THE INEVITABILITY OF TRAGEDY.

Q: HOW DOES DRYDEN PORTRAY CLEOPATRA IN ALL FOR LOVE COMPARED TO SHAKESPEARE'S VERSION?

A: DRYDEN PORTRAYS CLEOPATRA IN ALL FOR LOVE AS A QUEEN WHOSE LOVE FOR ANTONY IS ABSOLUTE AND ALL-CONSUMING, EMPHASIZING HER DEVOTION OVER HER POLITICAL SHREWDNESS, WHICH CONTRASTS WITH SHAKESPEARE'S MORE COMPLEX AND VOLATILE PORTRAYAL.

Q: WHAT ROLE DOES VENTIDIUS PLAY IN JOHN DRYDEN'S ALL FOR LOVE?

A: VENTIDIUS PLAYS THE ROLE OF ANTONY'S LOYAL SOLDIER AND A VOICE OF REASON AND DUTY IN ALL FOR LOVE. HE REPRESENTS THE ROMAN VALUES AND POLITICAL WORLD THAT ANTONY HAS ABANDONED, ATTEMPTING TO PERSUADE ANTONY TO RECLAIM HIS HONOR.

Q: WHAT IS THE CENTRAL DRAMATIC DEVICE USED BY DRYDEN TO HEIGHTEN THE EMOTIONAL INTENSITY IN ALL FOR LOVE?

A: THE CENTRAL DRAMATIC DEVICE USED BY DRYDEN TO HEIGHTEN EMOTIONAL INTENSITY IN ALL FOR LOVE IS THE STRICT LIMITATION OF THE PLAY'S ACTION TO A SINGLE DAY, CREATING A SENSE OF RELENTLESS PROGRESSION TOWARDS THE INEVITABLE TRAGIC CONCLUSION.

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