

UDC 811.111'42

[https://doi.org/10.18524/2307-4604.2021.2\(47\).245952](https://doi.org/10.18524/2307-4604.2021.2(47).245952)

## CONSTRUCTION OF A MALE IDENTITY IN THE DRAMATIC DISCOURSE OF THE ENGLISH RESTORATION

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*In this article, the notions of discourse and identity are considered within the framework of a cognitive-communicative paradigm. I argue, that the dramatic discourse of the English Restoration was a product of a society in transition from one cultural, social, and political order to another and was constructed under the oppressive influence of Charles II, who actively used the institution of theatre as an instrument of spreading new ideas and reestablishing his royal power. In this paper, I substantiate, that the male identities constructed in the dramatic discourse of the English Restoration were often inspired and created by the group of the King's friends and courtiers, the Wits, who participated in matters of state, were actively involved in play-writing, and disseminated the main ideas of the ruling class in their literary works. In this article, I present the findings of my research on the two male identities represented in the dramatic works of the English Restoration: the identity of a libertine-aristocrat (a libertine-hero) and the identity of a libertine-fop. I also emphasize the role of the pragmatic strategy of self-presentation in identity construction and single out the tactics of its verbalization, namely, the tactic of identification, the tactic of solidarization, and the tactic of distancing. In this paper, I substantiate, that in Restoration drama libertine-heroes present themselves as womanizers, debauchees, and swearers, while libertine-fops are represented as rakes and dandies. In this article, I argue, that through the tactic of identification both libertine-heroes and libertine-fops show their loyalty to the ideas of libertinism, while through the tactic of solidarization libertine-heroes' and libertine fops' adherence to the new ideology, fashions and trends is demonstrated. However, the tactic of distancing is used to emphasize a libertine-hero's superiority over a libertine-fop.*

**Key words:** dramatic discourse, identity, strategy, tactic, the English Restoration.

## КОНСТРУЮВАННЯ ЧОЛОВІЧОЇ ІДЕНТИЧНОСТІ У ДРАМАТИЧНОМУ ДИСКУРСІ ЧАСІВ РЕСТАВРАЦІЇ СТЮАРТІВ

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*У статті поняття дискурсу та ідентичності розглянуто з позицій когнітивно-комунікативної парадигми. Я стверджую, що драматичний дискурс часів Реставрації Стюартів був продуктом суспільства перехідного періоду, що знаходилося на шляху змін від одного культурного, соціального та політичного ладу до іншого, і формувався під гнітючим впливом Карла II, який активно використовував інститут театру як інструмент поширення нових ідей і відновлення королівської влади. У статті обґрунтовано, що чоловічі ідентичності, що конструюються у драматичному дискурсі часів Реставрації Стюартів, часто надихалися та створювалися групою друзів і придворних короля, дотепниками, які брали участь у державних справах, активно долучалися до написання драматичних творів і поширювали основні ідеї панівного класу у своїх літературних творах. У цій статті я наводжу результати дослідження двох чоловічих ідентичностей, представлених у драматичних творах часів Реставрації Стюартів: ідентичності лібертіна-аристократа*

(лібертіна-героя) та ідентичності лібертіна-франта. Я також наголошую на ролі прагматичної стратегії самопрезентації у конструюванні ідентичності й виділяю тактики її вербалізації, а саме: тактику ідентифікації, тактику солідаризації та тактику дистанціювання. У цій науковій розвідці я доводжу, що у драматичних творах часів Реставрації Стюартів лібертіни-герої презентують себе як бабії, дебошири та лихослови, а лібертіни-франти представлені як розпусники і денді. У цій статті я стверджую, що через тактику ідентифікації лібертіни-герої та лібертіни-франти демонструють свою вірність ідеям лібертинізму, а через тактику солідаризації продемонстровано прихильність лібертінів-героїв та лібертінів-франтів до нової ідеології, моди та тенденцій. Тактика дистанціювання використовується, щоб наголосити на перевазі лібертінів-героїв над лібертінами-франтами.

**Ключові слова:** драматичний дискурс, ідентичність, стратегія, тактика, Реставрація Стюартів.

**Introduction.** During the period known as the Restoration of the Stuart monarchy the English society was in transition from one social, cultural and political order to another. Lukić & Maslov (2014) argue, that during the transition political elites and cultural institutions play the key role in social transformations. The English Restoration was no exception. Charles II intent on reestablishing his royal power after an eighteen-year hiatus used cultural forms such as theatre, architecture, and painting as instruments to achieve his goal. Arena (2017), Walkling (2001) and Webster (2000) argue, that during the English Restoration theatre became a powerful means of spreading the royal propaganda, the king's way to consolidate his royal power through dissemination of new ideas, demonstration of new models of behavior and public representation of new identities approved by the ideology of the ruling class. **The aim** of the article is to provide a systematic description of the English male identities represented in the dramatic discourse of the seventeenth century as a lingvo-cultural phenomenon. The findings are illustrated with the examples from the plays: "The Man of Mode; Or Sir Fopling Flutter" by George Etherege and "The Relapse; or, Virtue in Danger" by Sir John Vanbrugh. In this article, I use **methods** of critical discourse analysis (van Dyck & Kintsch, 1983; Foucault, 1972), cognitive-discursive interpretation (Bondarenko et al., 2017); identity studies approach (Goffman 1956; Matuzkova, 2015), cultural linguistics approach (Karasik, 2009).

**Results and discussion. Theatre as a means of representation of male identities.** The transition from the Puritan regime to the Restoration of monarchy begged the question: What should be restored and what new ideas should be disseminated through popular cultural forms? Due to the change of paradigms the English Restoration can be characterized as a period of experimentation with social roles, recapitulation of conventional beliefs, representation of modes of unprecedented behavior (Arena, 2017; Dobrée, 1924). The dramatic discourse of the period demonstrated the world a great variety of literary genres and new English cultural identities represented and popularized in it.

Immediately after the return to his country, Charles II became a patron of the arts, in particular, among his first reforms he granted his two courtiers and theatre managers, D'Avenant and Killigrew, with patents to establish theatres in London and mount new plays (Neagle, 1989). It is important to note, that the dramatic production

of the English Restoration reflects the tastes, beliefs and aspirations of the newly restored monarch and his court. Changes in staging conditions, cast, repertoire, and authorship caused by the change of ideologies led to the changes in the way the dramatic discourse was constructed and perceived. Correspondingly, Restoration theatre became a place where conceptualization of new ideas took place.

The English Restoration is a complex period when fashions were transient, tastes – changeable, cultural identities – controversial. Nevertheless, new English identities were born exactly during this ‘zero point’ period (Zimbardo, 1998). However, to gain ‘flesh and blood’ these new identities needed the efforts of their own ‘Pygmalions’, their sculptors and creators. And this role was often performed by the Court Wits.

Charles II actively participated in debauches organized by his courtiers and friends: Sedley, Buckhurst, Shepherd, Savile, Bulkeley, Killigrew, Rochester, Etherege, Wycherley, Scroope, Mulgrave, Guy, and Vaughan among the most famous of them (Webster, 2005). These men were known as ‘the Court Wits’. They established new trends and formed public culture in Restoration England. Their influence on the Arts was immense. The Wits’ behavior, their views on the social roles of man and woman in society, morality, sex, and religion were reflected in Restoration plays. Many of the Court Wits became professional playwrights (Dharwadker, 1997) and their libertine ideas found dissemination in the literary works of the period. The Wits enjoyed theatre as it gave them ample opportunities to find new mistresses, supply professional dramatists with plots and characters as they publicly demonstrated all kinds of dissolute and immoral behavior (Webster, 2005). Therefore, I argue, that new male identities were presented to the public through the dramatic production of the period; these identities were often created and endorsed by the Wits-writers, Wits-masterminds and Wits-inspirers. The Wits themselves gave the world a new male identity – that of a libertine-aristocrat (a libertine-hero). I side with Arena (2017: 82), who argues, that the dominant perspective created “an aristocratic masculine identity through the repetition of libertine gestures, acts, and attitudes” both inside and outside the playhouses.

### **Male identities in the dramatic discourse of the Stuart Restoration.**

I argue, that in order to promote the new ideology, first and foremost, the King’s close friends and courtiers, the Wits, had to successfully present themselves and the new ideas disseminated in the plays to the general public. Therefore, in the analysis of the male identities constructed in the dramatic discourse of the English Restoration the pragmatic strategy of self-presentation rises to the fore. I side with Matuzkova (2015: 77-78), who argues, that identity is always cultural and interprets a cultural identity not as a type of identity, but as a modality of its existence, an inherent part of any identity; the scholar defines a lingvocultural collective identity as a system of dominant ideas of values and meanings of a lingvocultural space of a corresponding community, embodied in the language and created by it. In this article, I demonstrate the results of my research of the types of the most recognizable male identities in the dramatic discourse of the English Restoration. Issers (2008) argues, that the pragmatic strategy of self-presentation occupies the central place among the strategies of influencing the masses. While Parshina (2005) argues, that the **strategy of self-presentation** is

realized through the **tactic of identification** (its main point lies in demonstration of a symbolic belonging to a certain social or political etc. group, having a certain social status; the tactic is verbalized through the usage of personal pronouns *I, we*, language formulas characteristic of the social group the person wants to emphasize his/her reference to, such as clichés, colloquial phrases, aphorisms, precedent texts etc.), the **tactic of solidarization** (its aim is to create the impression of the similarity of views, interests, goals, the speaker's sense of unity with the audience; the tactic is verbalized through the speech formulas of establishing a contact, such as addressing a person by name, expression of agreement with the assessment of the problem etc.), and the **tactic of distancing** (which is a non-specific tactic applicable to many strategies; its main point lies in separation, detachment from the opponent, addressee and the object of the utterance).

So, the **identity of a libertine-aristocrat (a libertine-hero)** in the dramatic discourse of the English Restoration was constructed not only through his noble origin, but most importantly through adherence to new ideas and loyalty to the monarch. A libertine-hero is a man who has money and possessions to occupy himself only with entertainment and love affairs, he has a high social status and influential friends. He is engaged in debauches, numerous sexual affairs, épaters the public with scandals and uses bad language; blasphemy and profanity accompany his speeches.

Libertine-aristocrats openly demonstrate their adherence to the new ideology. **The tactic of identification** is verbalized through the usage of personal pronouns and bright metaphors when Young Fashion talks to his servant, Lorry, in the play "The Relapse; or, Virtue in Danger" by Sir John Vanbrugh:

**YOUNG FASHION.** *Why, faith, Lory, though I am a young rake-hell, and have played many a roguish trick, this is so full-grown a cheat, I find I must take pains to come up to't; I have scruples.*

**LORRY.** *They are strong symptoms of death; if you find they increase, pray, Sir, make your will. (Villiers et al., 1953: 433).*

The corrupt nature of a libertine-aristocrat in Restoration drama is manifested in negative personal qualities – unreliability in matters of love. The personal pronoun *we* is used to verbalize **the tactic of identification** in the example below when Dorimant, the main character of the play "The Man of Mode; or Sir Fopling Flutter" by Sir George Etherege, refers himself to libertines and demonstrates adherence to libertine values:

**DORIMANT.** *Th'extravagant words they speak in love. 'Tis as unreasonable to expect we should perform all we promise then, as do all we threaten when we are angry... (Villiers et al., 1953: 239).*

The identity of a libertine-aristocrat (a libertine-hero) in the dramatic discourse of the English Restoration is often constructed through the contrast with **the identity of a libertine-fop**. Fops identify themselves as people of noble origin, debauchees, just like libertine-heroes with whom they have friendly relations. Sir Fopling Flutter, the main fop in the play "The Man of Mode; or Sir Fopling Flutter" by Sir George Etherege, uses **the tactic of solidarization** verbalized through metaphor and metonymy to express his enthusiasm for French fashions. Sir Fopling believes, that Dorimant shares his likes:

**SIR FOPLING.** *Dorimant, let me embrace thee! Without lying, I have not met with any of my acquaintance who retain so much of Paris as thou dost... (Villiers et al., 1953: 193).*

However, the identity of a fop is often constructed to demonstrate its inferiority to the identity of a libertine-hero. Although the identity of a fop in Restoration drama is constructed through verbalization of his enthusiasm for current French fashions, the fop's delight in it is greatly exaggerated and makes him look like a buffoon rather than a dandy. Although French fashions were popular at the beginning of the English Restoration as Charles II had spent much of his exile in France, the Restoration of monarchy led to the necessity for the construction of a native, truly English identity, and much excitement about foreign fashions was condemned rather than appreciated. The characters of the play "The Man of Mode; Or Sir Fopling Flutter" by Sir George Etherege mockingly discuss the outfit of Sir Fopling Flutter at length and in detail, their assumed admiration being no more than just an attempt to laugh at the fop. **The tactic of identification** is realized through the use of nominative sentences by the main character who carefully enumerates the labels of the clothes he wears:

**EMILIA.** *He wears nothing but what are originals of the most famous hands in Paris.*

**SIR FOPLING.** *You are in the right, Madam.*

**LADY TOWNLEY.** *The suit!*

**SIR FOPLING.** *Barroy.*

**EMILIA.** *The garniture!*

**SIR FOPLING.** *Le Gras.*

**MEDLEY.** *The shoes!*

**SIR FOPLING.** *Piccar.*

**DORIMANT.** *The periwig!*

**SIR FOPLING.** *Chedreux.*

**LADY TOWNLEY AND EMILIA:** *The gloves! (Villiers et al., 1953: 194-195).*

In the dramatic discourse of the English Restoration libertine-heroes stand away from libertine-fops in their competition for a woman's heart, the battle, in which libertine-heroes inevitably win; their identity is often constructed **through the tactic of distancing**. Fops are exploited by ladies to make husbands and lovers feel jealous. Dorimant, the main character of the play "The Man of Mode; Or Sir Fopling Flutter" by Sir George Etherege, distances himself from the fops when he speaks about his mistress, Mrs Loveit:

**DORIMANT:** *I know she hates Fopling and only makes use of him in hope to work me again... (Villiers et al., 1953: 205).*

Libertine-heroes understand and emphasize their superiority over libertine-fops. Dorimant and Medley, libertine-heroes of the play "The Man of Mode; Or Sir Fopling Flutter" by Sir George Etherege, hear about the arrival of Sir Fopling Flutter (a character with a speaking name) and in their discussion of his personality distance themselves from him:

**DORIMANT.** *Do not you fall on him, Medley, and snub him. Soothe him up in his extravagance; he will show the better.*

**MEDLEY.** *You know I have a natural indulgence for fools and need not this caution, Sir.* (Villiers et al., 1953: 192-193).

In Restoration plays libertine-heroes also distance themselves from the fops through demonstration of their mental faculties – their wit. Fops don't have enough of it and therefore, even French clothes and manners won't help them win a fair lady. The same thing can be said about the matters of state. Fops may have titles and money, however, to rule the country the men need wit. In the play "The Relapse; or, Virtue in Danger" by Sir John Vanbrugh Lord Foppington uses **the tactic of distancing** to separate himself from the Wits who seriously engage in politics and have an influence on it. The tactic of distancing is verbalized through the usage of metonymy and metaphors:

**LOVELESS:** *But your Lordship now is become a pillar of the state; you must attend the weighty affairs of the nation.*

**LORD FOPPINGTON.** *Sir – as to weighty affairs – I leave them to weighty heads* (Villiers et al., 1953: 440).

Therefore, I argue, that the male identity of a libertine-hero in the dramatic discourse of the English Restoration is constructed in opposition to the identity of a libertine-fop.

**Conclusion.** The new male identities of a libertine-hero and a libertine-fop in the dramatic discourse of the English Restoration were inspired and generated by the real personalities of famous courtiers and their contemporaries. Libertinism as a philosophy and way of life endowed English aristocrats with some features of an identity of a lower class representative as in the dramatic discourse of the English Restoration libertine-aristocrats openly and demonstratively engage in raillery, cursing, swearing, and promiscuity in sexual liaisons. The period of transition led to global shifts in values, transformation of cultural and social institutions, which resulted in a variety and instability of identities as well as construction of identities in contrast with each other as is the case with the cultural identities of a libertine-hero and a libertine-fop.

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Стаття надійшла до редакції 23.08.2021 р.