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MAXSUS TA‘LIM VAZIRLIGI**

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LECTURE 1. INTRODUCTION. ANCIENT LITERATURE

- 1.1 The subject and content of the discipline, aim and objectives.
- 1.2 The ancient period of world literature. Myth and mythology.
- 1.3 Homer's Iliad and Odyssey.
- 1.4 Two peaks of Greek literature: Sophocles and Euripides

Key words: *ancient literature, myth and mythology, Greek literature, periods of ancient literature, great authors of ancient literature, roman literature, god and goddess.*

1.1 The subject and content of the discipline, aim and objectives

The discipline “World Literature” is for the fourth year bachelor students of English Language and Literature and explores cross-cultural themes, techniques, and modes of representation over nearly 5,000 years of history.

The lectures of this course suggest some of the many different kinds of stories that the course treats—explaining the inclusion of a few lyric poems and plays among the narratives—and some of the most important ways stories have functioned for people: defining cultures and nations, offering ways to remember the past, explaining the reasons for and nature of our presence in the universe, and helping us to survive in a world in which we think of ourselves as alien. We also define such terms as “literature” and “history” as they are used in the course.

The main aim of teaching this subject is to show the theoretical and literary evolution of philosophical views through the study of literary works that embody important poetic and aesthetic aspects of the history of world literature, to reveal the place and significance, to raise the literary and aesthetic thinking of students, and etc.

In this sense, the following tasks are fulfilled:

- to educate students on the basis of scientific analysis of the specific, national and universal features of world literature;
- to explain students the role and importance of high-quality pieces of literature in the development of humanity, nation and society;
- to develop students' understanding of fiction;
- to develop students' ability to understand a content of literary work, analyze and study them from a philological point of view;

1.2 The ancient period of world literature. Myth and mythology

Ancient literature that comprises religious & scientific documents/books, tales, poetry & plays, royal edicts/declarations, and other forms of writing were primarily recorded on stone, stone tablets, papyri, palm leaves, metal and other media. Before the spread of writing, oral literature did not always survive well, though some texts and fragments have persisted. One can conclude that an unknown number of written works too have likely not survived the ravages of time and are therefore lost.

Greek literature has influenced not only its Roman neighbors to the west but also countless generations across the European continent. Greek writers are responsible for the introduction of such genres as poetry, tragedy, comedy, and western philosophy to the world. These Greek authors were born not only on the soil of their native Greece, but also in Asia Minor (Ionia), the islands of the Aegean, Sicily, and southern Italy.

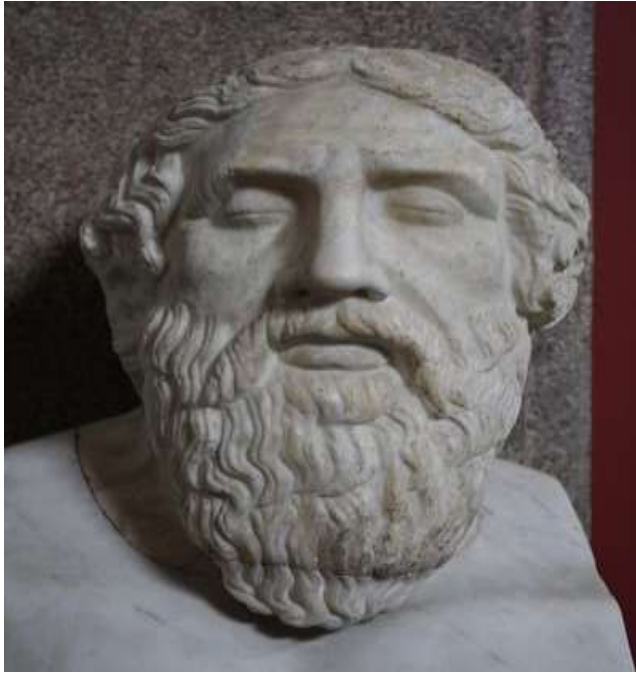
Themes of ancient literature

The Greeks were a passionate people, and this zeal can be seen in their literature. They had a rich history of both war and peace, leaving an indelible imprint on the culture and people. Author and historian Edith Hamilton believed that the spirit of life abounds throughout Greek history. In her *The Greek Way* she wrote, Greek literature is not done in gray or with a low palette. It is all black and shining white or black and scarlet and gold. The Greeks were keenly aware, terribly aware, of life's uncertainty and the imminence of death. Over and over again they emphasize the brevity and the failure of all human endeavor, the swift passing of all that is beautiful and joyful.

To fully understand and appreciate Greek literature one must separate it, divide the oral epics from the tragedies and comedies as well as the histories from the philosophies. Greek literature can also be divided into distinct periods: *Archaic*, *Classical*, and *Hellenistic*.

The literature of the **Archaic era** mostly centered on myth; part history and part folklore. Homer's epics of the *Iliad* and the *Odyssey* are significant examples of this period. Literary Greece begins with Homer. Since writing had not yet arrived in Greece, much of what was created in this period was communicated orally, only to be put in written form years later.

Homer's work, the *Odyssey*, revolved around the ten-year "odyssey" of the Trojan War hero Odysseus and his attempt to return home. While most classicists and historians accept that Homer actually lived, there are some who propose his epics are the result of more than one author. Whether his or not, Homer's works would one day greatly influence the Roman author Virgil and his *Aeneid*. After Homer, lyric poetry - poetry to be sung - came into its own.



Homer

The Classical era (4th and 5th centuries BCE) centered on the tragedies of such writers as Sophocles and his *Oedipus Rex*, Euripides's *Hippolytus*, and the comedies of Aristophanes.

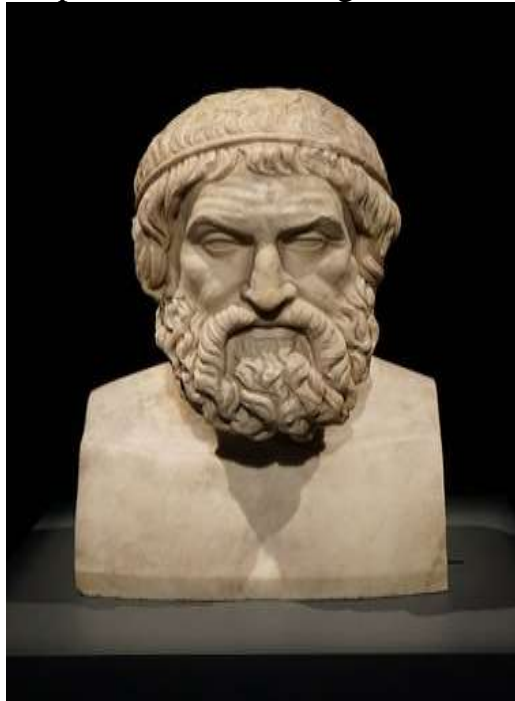
Oral recitation of poetry, as well as lyric poetry, morphed into drama. The purpose of drama was to not only entertain but also to educate the Greek citizen, to explore a problem. Plays were performed in outdoor theaters and were usually part of a religious festival. Along with a chorus of singers to explain the action, there were actors, often three, who wore masks. Of the known Greek tragedians, there are only three for whom there are complete plays: Aeschylus, Sophocles, and Euripides. Oddly, these are considered among the great tragic writers of the world. Hamilton wrote:

“The great tragic artists of the world are four, and three of them are Greek. It is in tragedy that the pre-eminence of the Greeks can be seen most clearly. Except for Shakespeare, the great three, Aeschylus, Sophocles, and Euripides stand alone. Tragedy is an achievement peculiarly Greek. They were the first to perceive it and they lifted it to its supreme height” (171)

Aeschylus (c. 525 - c. 456 BCE) was the earliest of the three. Born in Eleusis around 525/4 BCE, he fought at the Battle of Marathon against the Persian invaders. His first play was performed in 499 BCE. His surviving works include *Persians*, *Seven against Thebes*, *Prometheus Bound*, *Oresteia*. Part of the *Oresteia* trilogy, his most famous work was probably *Agamemnon*, a play centering on the return of the Trojan War commander to his wife Clytemnestra, who would eventually kill him. After killing her husband she showed little remorse, she said: “This duty is no concern of yours. He fell by my hand, by my hand he died, and by my hand he will be buried, and nobody in the house will weep” (99).

Most of Aeschylus's plays were centered on Greek myth, portraying the suffering of man and the justice of the gods. His works were among the first to have a dialogue between the play's characters.

Sophocles (c. 496 - c. 406 BCE) was the second of the great tragic playwrights. Of his 120 plays performed in competition, only 20 were victorious, losing far too many to Aeschylus. Only three of his seven surviving plays are complete. His most famous work, part of a trilogy, is *Oedipus Rex* or *Oedipus the King*, a play written 16 years after first of the three, *Antigone*, a play about Oedipus' daughter. The third in the series was *Oedipus at Colonus*, relaying the final days of the blinded king. The tragedy of Oedipus centered on a prophecy that foretold of a man who would kill the king (his father) and marry the queen (his mother). Unknowingly, that man was Oedipus. However, the tragedy of the play is not that he killed his father and married his mother but that he found out about it; it was an exploration of the tragic character of a now blinded hero.



Bust of Sophocles

The third great author of Greek tragedy was **Euripides**, an Athenian (c. 484 - 407 BCE). Unfortunately, his plays - often based on myth - were not very successful at the competitions; his critics often believe he was bitter about these losses. He was the author of 90 plays, among which are *Hippolytus*, *Trojan Women*, and *Orestes*. Euripides was known for introducing a second act to his plays, which were concerned with kings and rulers as well as disputes and dilemmas. He died shortly after traveling to Macedon where he was to write a play about the king's coronation. His play *Medea* speaks of a bitter woman who took revenge against her husband by killing her children. In pain Medea screams:

“O great Themis and lady Artemi, do you see what I suffer, though I bound my accursed husband by weighty oaths? How I wish I might see him and his bride

in utter ruin, house and all, for the wrongs they dare to inflict on me who never did them harm”.

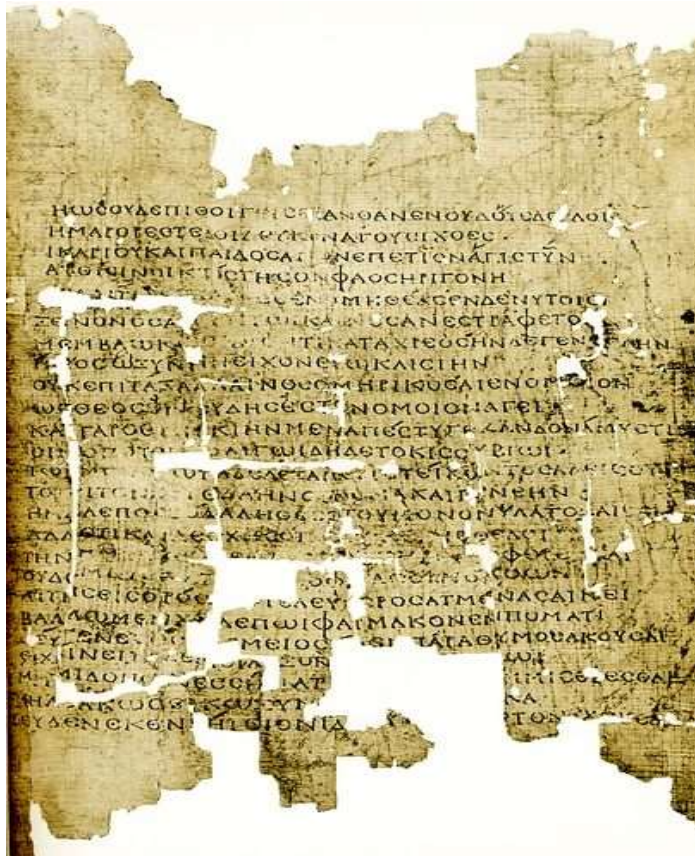
Another playwright of the era was the Athenian author of Greek comedy, Aristophanes (c. 450? - c. 386 BCE). Author of Old Comedy, his plays were satires of public persons and affairs as well as candid political criticisms. Eleven of Aristophanes' plays have survived along with 32 titles and fragments of others. His plays include *Knights*, *Lysistrata*, *The Frogs*, and *The Clouds*, a play that ridiculed the philosopher **Socrates** as a corrupt teacher of rhetoric. His actors often wore grotesque masks and told obscene jokes. Many of his plays had a moral or social lesson, poking fun at the literary and social life of Athens.

Hellenistic Period

Lastly, the final period, the Hellenistic era, saw Greek poetry, prose, and culture expand across the Mediterranean influencing such Roman writers as Horace, Ovid, and Virgil. Unfortunately, with only a few exceptions, much of what was created during the Archaic and Classical period remains only in fragments.

The Hellenistic period produced its share of poets, prose writers, and historians. Among them were Callimachus, his student Theocritus, Apollonius Rhodius, and the highly respected historian **Plutarch**. Unfortunately, like the previous eras, much of what was written remains only in fragments or quoted in the works of others.

The poet **Callimachus** (310 – 240 BCE) was originally from Cyrene but migrated to Egypt and spent most of his life in Alexandria, serving as a librarian under both Ptolemy II and III. Of his over 800 books, 6 hymns, and 60 epigrams, only fragments remain. His most famous work was *Aetia* (*Causes*), which revealed his fascination for the great Greek past, concentrating on many of the ancient myths as well as the old cults and festivals. His work heavily influenced the poetry of Catullus and Ovid's *Metamorphoses*.



Aetia by Callimachus

After the death of Alexander the Great and the growth of Hellenistic culture across the Mediterranean, [Roman literature](#) and art had a distinctive Greek flavor. Greek literature had risen from the oral tradition of Homer and Hesiod through the plays of Sophocles and Aristophanes and now lay on the tables of Roman citizens and authors. This literature included the philosophy of Plato and Aristotle and the histories of Herodotus and Thucydides. Centuries of poetry and prose have come down through the generations, influencing the Romans as well as countless others across Europe. Referring to the “fire” of Greek poetry, Edith Hamilton wrote, "One might quote all the Greek poems there are, even when they are tragedies. Every one of them shows the fire of life burning high. Never a Greek poet that did not warm both hands at that flame." (26) Today, libraries both public and private contain the works of those ancient Greeks. And, countless future generations will be able to read and enjoy the beauty of Greek literature.

Mythology is the ideology of primitive communal system. It appeared in that period of time when Greek people lived in primitive way of life and all the world seemed them as one great common society, which had its own community. The ancient Greek people considered that the nature had its own secrets, the nature was stronger than the man and the whole life was in its hand. They worshipped Nature. They imagined the sky, the sun, the moon, the earth and the sea, to be ruled by beings like themselves, but much more powerful. So, in such way were appeared the images of gods such as The Sun-Hellios, the Moon -Selenium, the Sunset - Eos and others. They also believed in many nameless spirits who lived in the rivers, lakes, mountains and thick forests. And above the earth there was a mountain

Olympus where lived the father of all Gods-Zeus. God-Hephestus built all the palaces in Olympus. God of Art and Science Apollo took part in all the parties in Olympus. Near Zeus sat his wife, a terrible and jealous God of family and marriage Hera and her daughter Pallas-Athena, a warlike God. However, there were 12 chief gods.

1. **Zeus** - the ruler of all the gods.
2. **Hera** - his wife, goddess of family.
3. **Hermes** - the god of news.
4. **Artemis** - the goddess of shooting.
5. **Demeter** - the goddess of fertile.
6. **Dionysus** - the god of wine and joyfulness.
7. **Apollo** - god of light art and music.
8. **Athena** - god of wisdom.
9. **Aphrodite** - goddess of love and beauty.
10. **Hefest** - god of smith.
11. **Hellios** - god of sun.
12. **Poseydon** - god of sea.
13. **Nika** - god of victory.

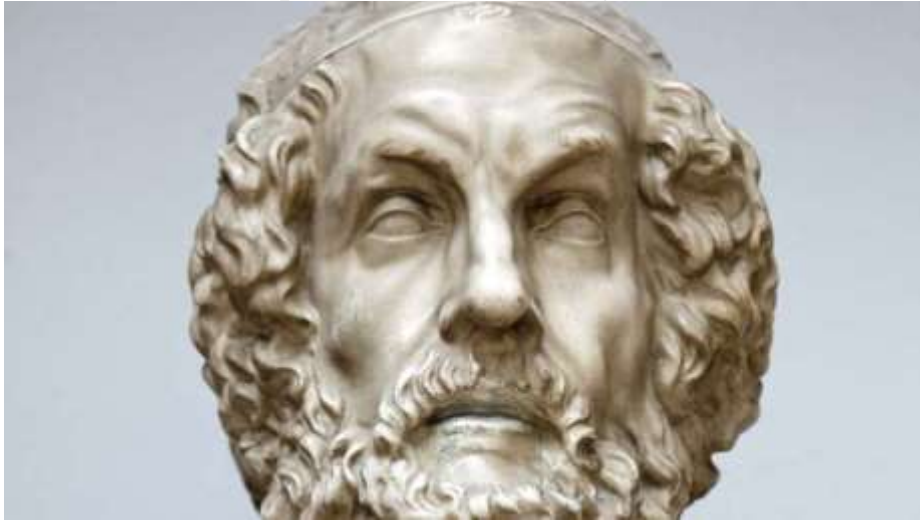
In Greek mythology Gods took man's appearances, man's forms gradually. It depended on the economic and cultural development of the society. In the epochs, when a man was dependent on the nature, when he was afraid of it, Gods seemed them as something terrible or as beasts.

Ancient myths are the most valuable property of the humanity, the fruit of its poetic imagination, the thoughts about the essence of being, about justice, about nature. The ancient Greeks were great storytellers. One of the best-known Greek storytellers is Aesop [i:zʌp], a slave who lived in the sixth century BC. He is most famous for his fables. A fable is a story that teaches a moral, or a practical lesson. In fables, animals usually talk like humans. Certainly, nowadays myths will not open anything new to the people of today, even a pupil of a secondary school of our time is more educated than the ancient wise man-because the pupil knows that the coming of spring is explained by cycle of revolution of the earth around the Sun and not because that Pluto lets Proserpina to go up to the Earth and visit her mother. But anyway, myths preserve their artistic force, image, their wonderful freshness and high simple - heartedness. Myths and legends, created by people, constantly praise kindness, bravery, freedom, self-sacrificing, honour and faithfulness. The ocean of ancient myths, telling about legendary Gods and heroes is unlimited.

1.3 Homer's *Iliad* and *Odyssey*

Homer, (flourished 9th or 8th century BCE, Ionia?), ancient Greek poet, presumed author of the *Iliad* and the *Odyssey*. Though almost nothing is known of his life, tradition holds that Homer was blind. The ancient Greeks attributed to him the great epic poems the *Iliad* and the *Odyssey*. Modern scholars generally agree that he composed (but was not the original creator of) the *Iliad*, most likely relying on oral traditions, and at least inspired the composition of the *Odyssey*.

The *Iliad*, set during the Trojan War, tells the story of the wrath of Achilles. The *Odyssey* tells the story of Odysseus as he travels home from the war. The two epics provided the basis of Greek education and culture in the Classical age, and they have remained among the most significant poems of the European tradition. The method of their composition has been long debated.



The most influential and highly-regarded works of ancient literature are the **narrative poems *Iliad* and *Odyssey***. Originally works of oral tradition, these poems were set down in the Archaic period, apparently by a man named Homer.

At the beginning of Greek literature stand the two great epics, the *Iliad* and the *Odyssey*. The *Iliad* and the *Odyssey* are primary examples of the [epic](#) narrative, which in antiquity was a long narrative poem, in an elevated style, celebrating heroic achievement. The *Iliad* is the tragic story of the wrath of [Achilles](#), son of a goddess and richly endowed with all the qualities that make men admirable. With his readiness to sacrifice all to honour, Achilles embodies the Greek heroic ideal; and the contrast between his superb qualities and his short and troubled life reflects the sense of tragedy always prevalent in Greek thought. Whereas the *Iliad* is tragedy, the *Odyssey* is tragicomedy. It is an enriched version of the old folktale of the wanderer's return and of his triumph over those who were usurping his rights and importuning his wife at home. [Odysseus](#) too represents a Greek ideal. Though by no means inadequate in battle, he works mainly by craft and guile; and it is by mental superiority that he survives and prevails.

Both poems were based on plots that grip the reader, and the story is told in language that is simple and direct, yet [eloquent](#). The *Iliad* and the *Odyssey*, though they are the oldest European [poetry](#), are by no means primitive. They marked the fulfillment rather than the beginning of the poetic form to which they belong. They were essentially [oral poems](#), handed down, developed, and added to over a vast period of time, a theme upon which successive nameless poets freely improvised. The world they reflect is full of inconsistencies; weapons belong to both the Bronze and Iron Ages, and objects of the Mycenaean period jostle others from a time five centuries later. Certain mysteries remain: the date of the great poet or poets who gave structure and shape to the two epics; the social function of poems

that take several days to recite; and the manner in which these poems came to be recorded in writing probably in the course of the 6th century BC.

In the ancient world the *Iliad* and the *Odyssey* stood in a class apart among [Archaic](#) epic poems. Of these, there were a large number known later as the epic [cycle](#). They covered the whole story of the wars of Thebes and Troy as well as other famous [myths](#). A number of shorter poems in epic style, the [Homeric Hymns](#), are of considerable beauty.

1.4 Two peaks of Greek literature: Sophocles and Euripides

Sophocles, (born c. 496 BCE, Colonus, near [Athens](#) [Greece]—died 406, Athens), with [Aeschylus](#) and [Euripides](#), one of classical Athens's three great tragic playwrights. The best known of his 123 dramas is *Oedipus the King*.

Life and career: Sophocles was the younger contemporary of Aeschylus and the older contemporary of Euripides. He was born at Colonus, a village outside the walls of Athens, where his father, Sophillus, was a wealthy manufacturer of armour. Sophocles himself received a good education. Because of his beauty of physique, his athletic prowess, and his skill in music, he was chosen in 480, when he was 16, to lead the [paean](#) (choral chant to a god) celebrating the decisive Greek sea victory over the Persians at the [Battle of Salamis](#). The relatively meagre information about Sophocles' civic life suggests that he was a popular favourite who participated actively in his [community](#) and exercised outstanding artistic talents. In 442 he served as one of the treasurers responsible for receiving and managing tribute money from Athens's subject-allies in the [Delian League](#). Sophocles' last recorded act was to lead a [chorus](#) in public mourning for his deceased rival, Euripides, before the [festival](#) of 406. He died that same year.

These few facts are about all that is known of Sophocles' life. They imply steady and distinguished attachment to Athens, its government, [religion](#), and social forms. Sophocles was wealthy from birth, highly educated, noted for his grace and charm, on easy terms with the leading families, a personal friend of prominent statesmen, and in many ways fortunate to have died before the final surrender of Athens to [Sparta](#) in 404. In one of his last plays, *Oedipus at Colonus*, he still affectionately praises both his own birthplace and the great city itself.

Dramatic and literary achievements.

Sophocles' major [innovation](#) was his introduction of a third actor into the dramatic performance. It had previously been permissible for two actors to "double" (i.e., assume other roles during a play), but the addition of a third actor onstage enabled the dramatist both to increase the number of his characters and widen the variety of their interactions. The scope of the dramatic conflict was thereby extended, plots could be more fluid, and situations could be more complex.

The typical Sophoclean [drama](#) presents a few characters, impressive in their determination and power and possessing a few strongly drawn qualities or [faults](#) that combine with a particular set of circumstances to lead them inevitably to a tragic fate. Sophocles develops his characters' rush to [tragedy](#) with great economy, concentration, and dramatic effectiveness, creating a [coherent](#), suspenseful situation whose sustained and inexorable onrush came to epitomize the

tragic form to the classical world. Sophocles emphasizes that most people lack wisdom, and he presents truth in collision with ignorance, [delusion](#), and folly. Many scenes dramatize flaws or failure in thinking (deceptive reports and rumours, false optimism, hasty judgment, madness). The chief character does something involving grave error; this affects others, each of whom reacts in his own way, thereby causing the chief agent to take another step toward ruin—his own and that of others as well. Equally important, those who are to suffer from the tragic error usually are present at the time or belong to the same generation. It was this more complex type of tragedy that demanded a third actor.

Sophocles' language responds flexibly to the dramatic needs of the moment; it can be ponderously weighty or swift-moving, emotionally intense or easygoing, highly decorative or perfectly plain and simple. His mastery of form and [diction](#) was highly respected by his contemporaries. Sophocles has also been universally admired for the sympathy and vividness with which he [delineates](#) his characters; especially notable are his tragic women, such as [Electra](#) and [Antigone](#). Few dramatists have been able to handle situation and [plot](#) with more power and certainty; the frequent references in the *Poetics* to Sophocles' *Oedipus the King* show that [Aristotle](#) regarded this play as a masterpiece of construction, and few later critics have dissented. Sophocles is also unsurpassed in his moments of high dramatic tension and in his revealing use of tragic [irony](#).

The plays of Sophocles. Only seven of Sophocles' tragedies survive in their entirety, along with 400 lines of a [satyr play](#), numerous fragments of plays now lost, and 90 titles. All seven of the complete plays are works of Sophocles' maturity, but only two of them, *Philoctetes* and *Oedipus at Colonus*, have fairly certain dates. *Ajax* is generally regarded as the earliest of the [extant](#) plays. Some evidence suggests that *Antigone* was first performed in 442 or 441 BCE. *Philoctetes* was first performed in 409, when Sophocles was 90 years old, and *Oedipus at Colonus* was said to have been produced after Sophocles' death by his grandson.

Antigone

[Antigone](#) is the daughter of [Oedipus](#), the former king of [Thebes](#). She is willing to face the [capital punishment](#) that has been decreed by her uncle Creon, the new king, as the penalty for anyone burying her brother Polyneices. (Polyneices has just been killed attacking Thebes, and it is as posthumous punishment for this attack that Creon has forbidden the burial of his corpse.) Obeying all her instincts of love, loyalty, and humanity, Antigone defies Creon and dutifully buries her brother's corpse. Creon, from [conviction](#) that reasons of state outweigh family ties, refuses to commute Antigone's death sentence. By the time Creon is finally persuaded by the prophet [Tiresias](#) to relent and free Antigone, she has killed herself in her prison cell. Creon's son, Haemon, kills himself out of love and sympathy for the dead Antigone, and Creon's wife, Eurydice, then kills herself out of grief over these tragic events. At the play's end Creon is left desolate and broken in spirit. In his narrow and unduly rigid [adherence](#) to his civic duties, Creon has defied the gods through his denial of humanity's common obligations toward

the dead. The play thus concerns the conflicting obligations of civic versus personal loyalties and religious mores.

Oedipus the King

The plot of *Oedipus the King* (Greek: *Oidipous Tyrannos*; Latin: *Oedipus Rex*) is a structural marvel that marks the summit of classical Greek drama's formal achievements. The play's main character, *Oedipus*, is the wise, happy, and beloved ruler of Thebes. Though hot-tempered, impatient, and *arrogant* at times of crisis, he otherwise seems to enjoy every good fortune. But Oedipus mistakenly believes that he is the son of King Polybus of Corinth and his queen. He became the ruler of Thebes because he rescued the city from the Sphinx by answering its riddle correctly, and so was awarded the city's widowed queen, Jocasta. Before overcoming the Sphinx, Oedipus left Corinth forever because the Delphic oracle had prophesied to him that he would kill his father and marry his mother. While journeying to Thebes from Corinth, Oedipus encountered at a crossroads an old man accompanied by five servants. Oedipus got into an argument with him and in a fit of *arrogance* and bad temper killed the old man and four of his servants.



Jean Mounet-Sully as Oedipus

Jean Mounet-Sully starring as Oedipus in *Oedipus the King*, colour print, 1892.



The play opens with the city of Thebes stricken by a plague and its citizens begging Oedipus to find a remedy. He consults the Delphic oracle, which declares that the plague will cease only when the murderer of Jocasta's first husband, King Laius, has been found and punished for his deed. Oedipus resolves to find Laius's killer, and much of the rest of the play centres upon the investigation he conducts in this regard. In a series of tense, gripping, and ominous scenes, Oedipus's investigation turns into an obsessive reconstruction of his own hidden past as he

begins to suspect that the old man he killed at the crossroads was none other than Laius. Finally, Oedipus learns that he himself was abandoned to die as a baby by Laius and Jocasta because they feared a prophecy that their infant son would kill his father; that he survived and was adopted by the ruler of Corinth (*see video*), but in his maturity he has unwittingly fulfilled the Delphic oracle's prophecy of him; that he has indeed killed his true father, married his own mother, and begot children who are also his own siblings.



Euripides was one of the great Athenian playwrights and poets of ancient Greece, known for the many tragedies he wrote, including 'Medea' and 'The Bacchae.'

Euripides was one of the best-known and most influential dramatists in classical Greek culture; of his 90 plays, 19 have survived. His most famous tragedies, which reinvent Greek myths and probe the darker side of human nature, include *Medea*, *The Bacchae*, *Hippolytus*, *Alcestis* and *The Trojan Women*.

Early Life. Very few facts of Euripides' life are known for certain. He was born in Athens, Greece, around 485 B.C. His family was most likely a prosperous one; his father was named Mnesarchus or Mnesarchide, and his mother was named Cleito. He reportedly married a woman named Melito and had three sons.

Plays and Major Works. Over his career as a poet and dramatist, Euripides wrote approximately 90 plays, 19 of which have survived through manuscripts. Of the three most famous tragic dramatists to come out of ancient Greece — the others being Aeschylus and Sophocles — Euripides was the last and perhaps the most influential.

Like all the major playwrights of his time, Euripides competed in the annual Athenian dramatic festivals held in honor of the god Dionysus. He first entered the festival in 455, and he won the first of his four victories in 441. He was acquainted with many of the important philosophers of the 5th century B.C., including [Socrates](#), Protagoras and Anaxagoras, and he owned a large personal library.

Euripides left Athens in 408 when he was invited to live and write in Macedonia, Greece, by Archelaus, the Macedonian king. He never returned to Athens.

A few of Euripides' most famous tragedies are *Medea*, *The Bacchae*, *Hippolytus* and *Alcestis*. Euripides was known for taking a new approach

to traditional myths: he often changed elements of their stories or portrayed the more fallible, human sides of their heroes and gods. His plays commonly dwelled on the darker side of existence, with plot elements of suffering, revenge and insanity. Their characters are often motivated by strong passions and intense emotions. Euripides often used the plot device known as "deus ex machina," where a god arrives near the conclusion of the play to settle scores and provide a resolution to the plot.

Euripides' work is also notable for its strong, complex female characters; the women in his tragedies can be victims but also avengers. For example, in *Medea*, the title character takes revenge on her unfaithful husband by murdering their children as well as his lover. Another play, *Hecuba*, tells the story of the former queen of Troy, especially her grief over her children's deaths and the retaliation she takes against her son's murderers.

Some of Euripides' works contained indirect commentary on current events. For example, *The Trojan Women*, which portrayed the human cost of war, was written during the Peloponnesian War (431-404 B.C.). Euripides also made occasional use of satire and comedy within his plays, and he frequently wrote debates for his characters in which they discussed philosophical ideas. For all these reasons, he became known as a realist and as one of the most intellectual of the tragedians.

Euripides died in Macedonia in 406 B.C.

Euripides' dramas would have an influence on later writers as diverse as [John Milton](#), William Morris and [T.S. Eliot](#). [Robert Browning](#) and [Elizabeth Barrett Browning](#) were two more poets who admired him and wrote about him. His play *Cyclops* was translated by poet [Percy Bysshe Shelley](#), and American poet [Countee Cullen](#) translated *Medea*. Euripides' plays are still adapted and produced for the theater today.

Used Literature:

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2. Normatova Sh. Jahon adabiyoti. Toshkent - 2008, 96 b.
3. Laura Getty, Kyoungnye Kwon. Compact Anthology of World Literature. Part 1. The Ancient World. University of North Georgia Press, 2015.
4. Internet resources

LECTURE 2. MEDIEVAL LITERATURE. RENAISSANCE (V-XVI C.).

- 2.1 Peculiarities of Medieval and Renaissance literature.
- 2.2 Italian literature (Dante, Boccaccio)
- 2.3 German renaissance (Hutten, Luther),
- 2.4 Renaissance in France (Rabelais, Montaigne)
- 2.5 Spain literature (Cervantes, Lope de Vega)

Key words: *medieval literature, Christianity, chivalry, renaissance, Italian prose, French and German renaissance, writers of renaissance, progress of arts and sciences, Spain literature, best plays.*

2.1 Peculiarities of Medieval and Renaissance literature.

In the study of world literature, the medieval period and the Renaissance represent two distinctly different eras. Not only did the language itself change between the two periods, but the scope and subject of literature changed. Broadly speaking, medieval literature revolved around Christianity and chivalry, while Renaissance literature focused on man himself, the progress of arts and sciences, and the emergence of humanism.

Medieval literature was written in Middle English, a linguistic period running from 1150 to 1500. Middle English incorporated French, Latin and Scandinavian vocabulary, and relied on word order, rather than inflectional endings, to convey meaning. "Sir Gawain and the Green Knight," an Arthurian tale penned by an unknown author, is a prime example of literature produced during this linguistic period. Renaissance literature was written in Early Modern English, a linguistic period running from 1500 to 1700.

The earliest Renaissance literature appeared in 14th century Italy; Dante, Petrarch, and Machiavelli are notable examples of Italian Renaissance writers. From Italy the influence of the Renaissance spread at different rates to other countries, and continued to spread throughout Europe through the 17th century. The English Renaissance and the Renaissance in Scotland date from the late 15th century to the early 17th century. In northern Europe the scholarly writings of Erasmus, the plays of Shakespeare, the poems of Edmund Spenser, and the writings of Sir Philip Sidney may be considered Renaissance in character.

The literature of the Renaissance was written within the general movement of the Renaissance that arose in 13th century Italy and continued until the 16th century while being diffused into the western world. It is characterized by the adoption of a Humanist philosophy and the recovery of the classical literature of Antiquity and benefited from the spread of printing in the latter part of the 15th century. For the writers of the Renaissance, Greco-Roman inspiration was shown both in the themes of their writing and in the literary forms they used. The world was considered from an anthropocentric perspective. Platonic ideas were revived and put to the service of Christianity. The search for pleasures of the senses and a critical and rational spirit completed the ideological panorama of the period. New literary genres such as the essay and new metrical forms such as the sonnet and Spenserian stanza made their appearance.

The creation of the printing press (using movable type) by Johannes Gutenberg in the 1450s encouraged authors to write in their local vernacular rather than in Greek or Latin classical languages, widening the reading audience and promoting the spread of Renaissance ideas.

The impact of the Renaissance varied across the continent; countries that were predominantly Catholic or predominantly Protestant experienced the Renaissance differently. Areas where the Orthodox Church was culturally

dominant, as well as those areas of Europe under Islamic rule, were more or less outside its influence. The period focused on self-actualization and one's ability to accept what is going on in one's life.

2.2 Italian literature (Dante, Boccaccio)

The 13th century Italian literary revolution helped set the stage for the Renaissance. Prior to the Renaissance, the Italian language was not the literary language in Italy. It was only in the 13th century that Italian authors began writing in their native vernacular language rather than in Latin, French, or Provençal. The 1250s saw a major change in Italian poetry as the Dolce Stil Novo (Sweet New Style, which emphasized Platonic rather than courtly love) came into its own, pioneered by poets like Guittone d'Arezzo and Guido Guinizelli. Especially in poetry, major changes in Italian literature had been taking place decades before the Renaissance truly began.

The Italian Renaissance was a period in Italian history that covered the 14th through the 17th centuries. The period is known for the development of a culture that spread across Europe and marked the transition from the Middle Ages to modernity.

Accounts of Renaissance literature usually begin with the three great Italian writers of the 14th century: Dante Alighieri (*Divine Comedy*), Petrarch (*Canzoniere*), and Boccaccio (*Decameron*). Famous vernacular poets of the Renaissance include the epic authors Luigi Pulci (author of *Morgante*), Matteo Maria Boiardo (*Orlando Innamorato*), Ludovico Ariosto (*Orlando Furioso*), and Torquato Tasso (*Jerusalem Delivered*, 1581). 15th-century writers such as the poet Poliziano (1454–1494) and the Platonist philosopher Marsilio Ficino (1433–1499) made extensive translations from both Latin and Greek.

Many argue that the ideas characterizing the Renaissance had their origin in late 13th century Florence, in particular in the writings of Dante Alighieri (1265–1321) and Petrarch (1304–1374). Italian prose of the 13th century was as abundant and varied as its poetry. In the year 1282 a period of new literature began. With the school of Lapo Gianni, Guido Cavalcanti, Cino da Pistoia, and Dante Alighieri, lyric poetry became exclusively Tuscan.

Giovanni Boccaccio

Petrarch's disciple, Giovanni Boccaccio, became a major author in his own right. His major work was *The Decameron*, a collection of 100 stories told by ten storytellers who have fled to the outskirts of Florence to escape the black plague over ten nights. *The Decameron* in particular and Boccaccio's work in general were a major source of inspiration and plots for many English authors in the Renaissance, including Geoffrey Chaucer and William Shakespeare. The various tales of love in *The Decameron* range from the erotic to the tragic. Tales of wit, practical jokes, and life lessons contribute to the mosaic. In addition to its literary value and widespread influence, it provides a document of life at the time. Written in the vernacular of the Florentine language, it is considered a masterpiece of classical early Italian prose.

Boccaccio wrote his imaginative literature mostly in the Italian vernacular, as well as other works in Latin, and is particularly noted for his realistic dialogue that differed from that of his contemporaries, medieval writers who usually followed formulaic models for character and plot.

Discussions between Boccaccio and Petrarch were instrumental in Boccaccio writing the *Genealogia deorum gentilium*; the first edition was completed in 1360 and it remained one of the key reference works on classical mythology for over 400 years. It served as an extended defense for the studies of ancient literature and thought. Despite the Pagan beliefs at the core of the *Genealogia deorum gentilium*, Boccaccio believed that much could be learned from antiquity. Thus, he challenged the arguments of clerical intellectuals who wanted to limit access to classical sources to prevent any moral harm to Christian readers. The revival of classical antiquity became a foundation of the Renaissance, and his defense of the importance of ancient literature was an essential requirement for its development.



Dante Alighieri

A generation before Petrarch and Boccaccio, Dante Alighieri set the stage for Renaissance literature. His *Divine Comedy*, originally called *Comedia* and later christened *Divina* by Boccaccio, is widely considered the greatest literary work composed in the Italian language and a masterpiece of world literature.

In the late Middle Ages, the overwhelming majority of poetry was written in Latin, and therefore was accessible only to affluent and educated audiences. In *De vulgari eloquentia* (On Eloquence in the Vernacular), however, Dante defended use of the vernacular in literature. He himself would even write in the Tuscan dialect for works such as *The New Life* (1295) and the aforementioned *Divine Comedy*; this choice, though highly unorthodox, set a hugely important precedent that later Italian writers such as Petrarch and Boccaccio would follow. As a result, Dante played an instrumental role in establishing the national language of Italy.

Dante's significance also extends past his home country; his depictions of Hell, Purgatory, and Heaven have provided inspiration for a large body of Western art, and are cited as an influence on the works of John Milton, Geoffrey Chaucer, and Lord Alfred Tennyson, among many others.

Dante, like most Florentines of his day, was embroiled in the Guelph-Ghibelline conflict. He fought in the Battle of Campaldino (June 11, 1289) with the Florentine Guelphs against the Arezzo Ghibellines. After defeating the Ghibellines, the Guelphs divided into two factions: the White Guelphs—Dante's party, led by Vieri dei Cerchi—and the Black Guelphs, led by Corso Donati. Although the split was along family lines at first, ideological differences arose based on opposing views of the papal role in Florentine affairs, with the Blacks supporting the pope and the Whites wanting more freedom from Rome. Dante was accused of corruption and financial wrongdoing by the Black Guelphs for the time that he was serving as city prior (Florence's highest position) for two months in 1300. He was condemned to perpetual exile; if he returned to Florence without paying a fine, he could be burned at the stake.

At some point during his exile he conceived of the *Divine Comedy*, but the date is uncertain. The work is much more assured and on a larger scale than anything he had produced in Florence; it is likely he would have undertaken such a work only after he realized his political ambitions, which had been central to him up to his banishment, had been halted for some time, possibly forever. Mixing religion and private concerns in his writings, he invoked the worst anger of God against his city and suggested several particular targets that were also his personal enemies.



Portrait of Dante: Dante Alighieri was a major Italian poet of the Late Middle Ages who influenced and set the precedent for Renaissance literature.

2.3 German renaissance (Hutten, Luther)

The late Middle Ages in [Europe](#) was a time of decadence and regeneration. A proliferation of literary forms, including [didactic](#) literature, prose renderings of classic works, and mystical tracts, was one symptom of this double tendency. The age's preoccupation with death produced a [macabre](#) flowering of art: the [dance of death](#), a large body of sermon literature on the *memento mori* theme, tracts on the art of dying well (*ars moriendi*), as well as a rich body of visual and plastic art.

The Renaissance in Germany—rich in art, architecture, and learned humanist writings—was poor in German-language literature. Works from Italy were eagerly received and translated, especially those of Petrarch, Boccaccio, and the humanist scholar [Gian Francesco Poggio Bracciolini](#). Rabelais's works found a vigorous imitator in [Johann Fischart](#). For [Germany](#) the 16th century was an age of [satire](#). One of its most popular works was *Ship of Fools* by [Sebastian Brant](#), who thus inaugurated a [genre](#) of “fool” literature.

The culture of Germany in the 16th century stood in the shadow of the Protestant [Reformation](#), which was initiated by the German monk [Martin Luther](#) in 1517. Luther contributed to the development of the [German language](#) in his [translation of the Bible](#), one of the vital forces creating a standard language in a Germany whose culture was essentially regional and whose language was essentially a collection of local [dialects](#). The century's literary culture produced few classic works but many instruments of religious [propaganda](#), which now reached comparatively large audiences because of new media developed since the 14th century—the woodcut and the [printing press](#). An extensive body of polemical literature served the causes of the parties to the religious schism initiated by Luther. *The Letters of Obscure Men*, a witty satire written in large part by the humanists Crotus Rubianus (Johannes Jäger) and [Ulrich von Hutten](#) against the anti-Semitic and antihumanistic forces at work in the German universities, opened a gap between humanists and [conservative](#) scholastic [intellectuals](#) that would favour the move of the humanists into the Lutheran camp, where they became part of an important [intellectual](#) coalition against the Roman Catholic party.

The 16th century, although poor in great works of literature, was an immensely vital period that produced extraordinary characters such as the revolutionary humanist Ulrich von Hutten, the Nürnberg artist [Albrecht Dürer](#), the Reformer Luther, and the doctor-scientist-charlatan [Paracelsus](#). In the early modern period, as in various periods before and after, Germany was subject to division and party wrangling.

Ulrich von Hutten

The German imperial knight and humanist Ulrich von Hutten (1488-1523) advocated the dissolution of Germany's ties with the papacy. He advanced an unrealistic program, however, for solving German national problems by reversion to medieval knighthood and feudalism.

Ulrich von Hutten, born in a castle near Fulda in Hesse, was sent at age 11 to a monastery to become a Benedictine monk. After 6 years he escaped and led a vagabond life, attending four German universities. In Erfurt he befriended Crotus Rubianus and other humanists. He went to Italy, took service as a soldier, and attended universities, spending some time in Pavia and Bologna. In Germany he

served in the imperial army (1512). Because of the death of a cousin, Hans, at the hands of Duke Ulrich of Württemberg, he published sharp Latin diatribes against the duke, which have been compared with the *Philippics* of Demosthenes and which brought him fame. In 1519 he played a part in the expulsion of the duke.

In 1517 he was crowned [poet laureate](#) by Emperor Maximilian I in Augsburg for his Latin poems. His protector was Archbishop-Elector Albrecht of Mayence, at whose court he often appeared. In 1517 too he played a part in the defense of [Johann Reuchlin](#) against the Cologne Dominicans; he probably wrote the second part of the famous *Epistolae obscurorum virorum*.

Unwilling to submit to monastic discipline, however, he escaped and wandered from town to town, eventually arriving in Italy, where he became a student at the universities of Pavia and Bologna. On his return to [Germany](#) in 1512, he joined the armies of the [Habsburg](#) emperor [Maximilian](#) I. His essays and poetry gained him acclaim from the emperor, who named him [poet laureate](#) of the realm in 1517.

In 1519, he was converted by Protestant Reformation leader [Martin Luther's](#) doctrine of “justification by faith” and his stand against the corrupt and tyrannical practices of the Catholic hierarchy. Hutten wrote *Vadiscus*, a bitter denunciation of the Papacy, in 1520, and in the same year published a work in German, *Arouser of the German Nation*, which called on his countrymen to rally to [Martin Luther's](#) side. Hutten took the Reformation one step further by organizing an anti-Catholic militia with Franz von Sickingen. The two men led the Knight's Revolt, mounting an attack on the estates of the Archbishop of Trier. They were defeated, however, and Hutten was forced to flee Germany. Arriving in [Basel](#), he failed to enlist the widely respected humanist Desiderius Erasmus to his side. By this time he had made an enemy of the emperor Charles V, and the knights he had enlisted had degenerated into a rabble of highwaymen and thieves. Still a rallying figure for Protestants, Hutten was given shelter by Huldrych Zwingli on an island in Lake Zurich. There he died of an illness in 1523.

Martin Luther (1483-1546) was the author of substantial body of written works at the service of the Reformation. All his life Luther published theological writings. His commitment also induced him to write political and polemical texts. His works in Latin and in German widely spread thanks to printing.

Luther left considerable body of written works. If one takes into account the more or less accurate transcript of some lectures, they amount to over 600 titles. He was first and foremost a theologian, but also a preacher and a writer, who could express difficult subjects in a simple language, be it in Latin or in German.

According to Yves Congar, a Dominican, “Luther was one the greatest religious geniuses in History... who redesigned Christianity entirely.”

Martin Luther German theologian and Augustinian monk, demonised as the original heretic by some, others revering him as brother and co-apostle of Christ wrote *95 Theses* (1517). Luther's teachings caused much division in the 16th century but they were also the catalyst inspiring reform and change for the Lutheran and Protestant traditions. The leader of the Reformation, he saw it not

only as revolt against ecclesiastical abuses but a plea for the Pope to affirm the Gospel, wherein lay the doctrine of justification of faith by faith alone.

Born 'Luder' and named after St. Martin of Tours, Martin would later change his last name to Luther. He was born 10 November 1483 at Eisleben, in the federal state of Saxony-Anhalt, Germany, the son of Hans Luder, a farmer and his wife, Margaretha Luder *née* Lindemann. Hans Luder would become successful in the then copper mining boom of nearby Mansfeld.

Young Martin attended Latin school in Mansfeld, then in 1497 he went to a boarding school in Magdeburg; two years later he moved to Eisenach and lived with relatives while attending school there. In 1501 at the age of eighteen Luther entered the University of Erfurt where he studied the liberal arts, and in 1505 attained his Master's degree with the intention of studying Law as was his father's wish. However that was not to be as it is said that while Luther was just outside of Stotterheim one day after visiting his parents he was caught in a terrific thunderstorm where lightning struck nearby, thus throwing him to the ground and in his terror he called out "*St. Anne Help me! I will become a monk!*" It's most likely he was considering a life of the cloth before this event, much to his father's chagrin. His friends and family tried to convince him to continue his studies in Law but he vowed to keep his promise, and entered the Mendicant order of the Augustinian monks at the Black Monastery in Erfurt in July of 1505.

Luther was introduced to the monk's daily life of prayer, fasting, and manual labour that would last two years. Plagued with uncertainty and doubt as to his own salvation he struggled for enlightenment through fasting, flagellation, and confession, though it only seemed to deepen his need to find meaning with God.

Luther burned the Papal Bull, along with various books by his enemies, and the book of church law in December of 1520 in Wittenberg, where the Luther Oak (Luthereiche) sprouted.

During his exile of 1521, Luther continued to keep contact with his supporters, including his dear friend Phillip Melanchthon (1497-1560) to whom he wrote *Let Your Sins Be Strong*. They had met at the University where Luther introduced him to reformed theology, and Melanchthon taught him Greek. Melanchthon was one of the first to join the Reformation movement. Melanchthon's *Loci communes* (1521) greatly influenced Luther's future writings.

Having taken a vow of chastity and often preaching on the virtues and importance of marriage, Luther wrote in a letter to Bavarian noblewoman Argula von Grumbach, his response to her query as to whether he would ever marry;

"Nevertheless, the way I feel now, and have felt thus far, I will not marry. It is not that I do not feel my flesh or sex, since I am neither wood nor stone, but my mind is far removed from marriage, since I daily expect death and the punishment due to a heretic. Therefore, I shall not limit God's work in me, nor shall I rely on my own heart. Yet I hope God does not let me live long."

Martin Luther married Katharina von Bora (1499-1552) on 27 June 1525. The University of Wittenberg gave them a silver goblet and the city magistrate gave them gifts. 'Kate' was a nun who had taken refuge in Wittenberg after having fled the convent Nimbschen, near Grimma. Martin and Kate would have six

children together. She was an avid gardener, cattle breeder and competent Lady of the house and her and Martin led a happy life together.

Luther had been suffering from various physical ailments like arthritis, digestive upset and heart problems for years and they were continuing to weaken him, yet he continued to teach at the University of Wittenberg and fight for reform. It is said that his last lecture ended with the words *“I am weak, I cannot go on.”* He also continued to write including *On the Councils and Churches* (1539). This same year Katy suffered a miscarriage and Luther was by her side throughout, Lutherans all over the world praying for her recovery.

Against the Papacy at Rome Founded by the Devil (1545) is said to be one of Luther's most coarse and vehement works he ever produced. Scatological satires of the Pope and Rome accompany it. The same year, Luther had returned to his birthplace in Eisleben with his three sons to assist in settling an inheritance dispute between the landed gentry Mansfeld Counts. After suffering prolonged chest pains, he did not have the strength to return home to Wittenberg and Martin Luther died on 18 February 1546 in Eisleben. It is said that some of his last words were the prayer of the dying;

“Into your hands, I command my spirit. You have saved me, Father, you faithful God.”

He was laid to rest in the Chancel of the Castle Church in Wittenberg; Johannes Bugenhagen pronounced the oration. He is buried beneath the floor of the church, the stone marking his tomb stating: *“Here lies the body of Martin Luther, Doctor of Sacred Theology, who died in his hometown Eisleben in the year of our Lord 1546 on the 18th day of February after having lived for 63 years, 2 months and 10 days.”*

2.4 Renaissance in France (Rabelais, Montaigne)

The late 15th and early 16th cent. saw the flowering of the Renaissance in France. Three giants of world literature—François [Rabelais](#), Pierre de [Ronsard](#), and Michel Eyquem de [Montaigne](#)—towered over a host of brilliant but lesser figures in the 16th cent. Italian influence was strong in the poetry of Clément [Marot](#) and the dramas of Étienne [Jodelle](#) and Robert [Garnier](#). The poet Ronsard and the six poets known collectively as the *Pléiade* (see [Pleiad](#)) reacted against Italian influence to produce a body of French poetry to rival Italian achievement.

The civil and religious strife of the later 16th century was reflected clearly in the works of the period, particularly in the poetry of Théodore d'[Aubigné](#), Guillaume de *Bartas*, and Jean de [Sponde](#). The greatest prose of the period was produced in the fiction of the ebullient Rabelais and in the magnificent essays of Montaigne. Under the stable and prosperous Bourbon monarchy Paris became the glittering cultural center of Western civilization.

In Italy the Renaissance had already begun, but in France it was only at the beginning of the 16th century that its influence began taking hold. French writers of the period began to replace theological themes typical of medieval times with themes focusing on humanism, in which life and learning is centred more on man than on God.

The city of Lyon was the main centre for printed books in France at the time, and thus Italian Renaissance influences reached this city first. In Paris, the two main tendencies coexisted, with the new Renaissance emerging alongside the medieval legacy that continued persisting as time went by. With the birth of the **Reformation and Calvinism**, French literature underwent more changes as this Protestant movement influenced many writers, such as François Rabelais.

The French Renaissance reached its peak in the mid-16th century, a time during which prominent poets and writers included La Pléiade, Joachim Du Bellay and Pierre de Ronsard. Other notable poets included Théodore Agrippa d'Aubigné and Jean de Sponde, who incorporated tragedy and anguish into their works, trying to reflect the tumultuous times of **religious war between Catholics and Protestants**. Michel de Montaigne was a well known essayist, broaching a whole range of topics from the humanist viewpoint.

Francis Rabelais, pseudonym **Alcofribas Nasier**, (born c. 1494, [Poitou](#), France—died probably April 9, 1553, Paris), French writer and priest who for his contemporaries was an eminent physician and humanist and for [posterity](#) is the author of the comic masterpiece [Gargantua and Pantagruel](#). The four novels composing this work are outstanding for their rich use of Renaissance French and for their comedy, which ranges from gross burlesque to profound [satire](#). They exploit popular [legends](#), farces, and romances, as well as classical and Italian material, but were written primarily for a court public and a learned one. The adjective Rabelaisian applied to scatological humour is misleading; Rabelais used scatology aesthetically, not gratuitously, for comic condemnation. His creative exuberance, colourful and wide-ranging vocabulary, and literary variety continue to ensure his popularity.

Life. Details of Rabelais's life are sparse and difficult to interpret. He was the son of Antoine Rabelais, a rich [Touraine](#) landowner and a prominent lawyer who deputized for the *lieutenant-général* of Poitou in 1527. After apparently studying law, Rabelais became a [Franciscan](#) novice at La Baumette (1510?) and later moved to the Puy-Saint-Martin convent at Fontenay-le-Comte in Poitou. By 1521 (perhaps earlier) he had taken [holy orders](#).

Rabelais early acquired a reputation for profound humanist learning among his contemporaries, but the elements of religious satire and scatological humour in his comic novels eventually left him open to persecution. He depended throughout his life on powerful political figures (Guillaume du Bellay, Margaret of Navarre) and on high-ranking liberal ecclesiastics (Cardinal Jean du Bellay, Bishop Geoffroy d'Estissac, Cardinal Odet de Châtillon) for protection in those dangerous and intolerant times in [France](#).

Rabelais was closely associated with Pierre Amy, a liberal Franciscan [humanist](#) of international repute. In 1524 the Greek books of both scholars were temporarily confiscated by superiors of their convent, because Greek was suspect to hyperorthodox Roman Catholics as a “heretical” language that opened up the original New Testament to study. Rabelais then obtained a temporary dispensation from Pope [Clement VII](#) and was removed to

the [Benedictine](#) house of Saint-Pierre-de-Maillezais, the prior of which was his bishop, Geoffroy d'Estissac. He never liked his new order, however, and he later satirized the [Benedictines](#), although he passed lightly over Franciscan shortcomings.

Rabelais studied medicine, probably under the aegis of the Benedictines in their Hôtel Saint-Denis in [Paris](#). In 1530 he broke his vows and left the Benedictines to study medicine at the University of Montpellier, probably with the support of his patron, Geoffroy d'Estissac. Graduating within weeks, he lectured on the works of distinguished ancient Greek physicians and published his own editions of [Hippocrates'](#) *Aphorisms* and [Galen's](#) *Ars parva* ("The Art of Raising Children") in 1532. As a doctor he placed great reliance on classical authority, siding with the [Platonic](#) school of [Hippocrates](#) but also following Galen and Avicenna. During this period an unknown widow bore him two children (François and Junie), who were given their father's name and were [legitimated](#) by Pope [Paul IV](#) in 1540.

After practicing medicine briefly in Narbonne, Rabelais was appointed physician to the hospital of [Lyon](#), the Hôtel-Dieu, in 1532. In the same year, he edited the medical letters of Giovanni Manardi, a contemporary Italian physician. It was during this period that he discovered his true talent.

Though condemned by the Sorbonne in Paris as obscene, *Pantagruel* was a popular success. It was followed in 1533 by the *Pantagrueline Prognostication*, a parody of the [almanacs](#), astrological predictions that exercised a growing hold on the Renaissance mind.

In *Gargantua* Rabelais continues to exploit [medieval](#) romances mock-heroically, telling of the birth, education, and prowesses of the giant Gargantua, who is Pantagruel's father. Much of the satire—for example, mockery of the ignorant trivialization of the mystical cult of emblems and of [erroneous](#) theories of heraldry—is calculated to delight the court; much also aims at delighting the learned reader—for example, Rabelais sides with humanist lawyers against legal traditionalists and doctors who accepted 11-month, or even 13-month, pregnancies. Old-fashioned scholastic [pedagogy](#) is ridiculed and contrasted with the humanist ideal of the Christian prince, widely learned in art, science, and crafts and skilled in knightly warfare. The war between Gargantua and his neighbour, the "biliously choleric" Picrochole, is partly a private satire of an enemy of Rabelais's father and partly a mocking of Charles V, the Holy Roman emperor, and the imperial design of world conquest. Gargantua commands the military operations, but some of the exploits are carried out by Frère Jean (the Benedictine). Though he is lean, lecherous, dirty, and ignorant, Frère Jean is redeemed by his jollity and active virtue; for his fellow monks are timorous and idle, delighting in "vain repetitions" of prayers. *Gargantua's* last major episode centres on the erection of the Abbey of Thélème, a monastic institution that rejects poverty, celibacy, and obedience; instead it welcomes wealth and the well-born, praises the aristocratic life, and rejoices in good marriages.

After *Gargantua*, Rabelais published nothing new for 11 years, though he prudently expurgated his two works of overbold religious opinions. He continued

as physician to Jean du Bellay, who had become a cardinal, and his powerful brother Guillaume, and in 1535 Rabelais accompanied the cardinal to Rome.

Gargantua and Pantagruel.

Rabelais's purpose in the books of his masterpiece was to entertain the [cultivated](#) reader at the expense of the follies and exaggerations of his times. If he points lessons, it is because his life has taught him something about the evils of comatose monasticism, the trickery of lawyers, the pigheaded persistence of litigants, and the ignorance of grasping physicians. Rabelais was a [friar](#) with unhappy memories of his monastery; his father had wasted his money on lengthy litigation with a neighbour over some trivial water rights; and he himself was earning his living by medicine in an age when the distinction between physician and quack was needle-fine. Though it is an entertainment, therefore, *Gargantua and Pantagruel* is also serious. Its principal narrative is devoted to a voyage of discovery that parodies the travelers' tales current in Rabelais's day. Rabelais begins lightheartedly; his travelers merely set out to discover whether Panurge will be cuckolded if he marries. A dozen oracles have already hinted at Panurge's inevitable fate, yet each time he has reasoned their verdict away; and the voyage itself provides a number of amusing incidents. Yet, like Don Quixote's, it is a fundamentally serious quest directed toward a true goal, the discovery of the secret of life.

Rabelais was a writer molded by one tradition, the medieval Roman Catholic, whose sympathies lay to a greater extent with another, the Renaissance or classical. Yet when he writes in praise of the new humanist ideals—in the chapters on education, on the foundation of Thélème, or in praise of drinking from the "sacred bottle" of learning or enlightenment—he easily becomes sententious. His head is for the new learning, while his flesh and heart belong to the old. It is in his absurd, earthy, and exuberant inventions, which are medieval in spirit even when they mock at medieval acceptances, that Rabelais is a great, entertaining, and worldly wise writer.

Michel de Montaigne is widely appreciated as one of the most important figures in the late French Renaissance, both for his literary innovations as well as for his contributions to philosophy. As a writer, he is credited with having developed a new form of literary expression, the essay, a brief and admittedly incomplete treatment of a topic germane to human life that blends philosophical insights with historical anecdotes and autobiographical details, all unapologetically presented from the author's own personal perspective. As a philosopher, he is best known for his [skepticism](#), which profoundly influenced major figures in the history of philosophy such as Descartes and Pascal.

All of his literary and philosophical work is contained in his *Essays*, which he began to write in 1572 and first published in 1580 in the form of two books. Over the next twelve years leading up to his death, he made additions to the first two books and completed a third, bringing the work to a length of about one thousand pages. While Montaigne made numerous additions to the books over the years, he never deleted or removed any material previously published, in an effort to represent accurately the changes that he underwent both as a thinker and

as a person over the twenty years during which he wrote. These additions add to the unsystematic character of the books, which Montaigne himself claimed included many contradictions.

Life. Michel Eyquem de Montaigne was born at the Château Montaigne, located thirty miles east of Bordeaux, in 1533. His father, Pierre Eyquem, was a wealthy merchant of wine and fish whose grandfather had purchased in 1477 what was then known as the Montaigne estate. Montaigne's mother, Antoinette de Loupes de Villeneuve, came from a wealthy marrano family that had settled in Toulouse at the end of the 15th century. Montaigne describes Eyquem as "the best father that ever was," and mentions him often in the *Essays*. Montaigne's mother, on the other hand, is almost totally absent from her son's book. Amidst the turbulent religious atmosphere of sixteenth century France, Eyquem and his wife raised their children Catholic. Michel, the eldest of eight children, remained a member of the Catholic Church his entire life, though three of his siblings became Protestants.

Eyquem, who had become enamored of novel pedagogical methods that he had discovered as a soldier in Italy, directed Montaigne's unusual education. As an infant, Montaigne was sent to live with a poor family in a nearby village so as to cultivate in him a natural devotion to "that class of men that needs our help." When Montaigne returned as a young child to live at the château, Eyquem arranged that Michel awake every morning to music. He then hired a German tutor to teach Montaigne to speak Latin as his native tongue.

The details of Montaigne's life between his departure from the Collège at age thirteen and his appointment as a Bordeaux magistrate in his early twenties are largely unknown. He is thought to have studied the law, perhaps at Toulouse. In any case, by 1557 he had begun his career as a magistrate, first in the *Cour des Aides de Périgieux*, a court with sovereign jurisdiction in the region over cases concerning taxation, and later in the *Bordeaux Parlement*, one of the eight *parlements* that together composed the highest court of justice in France. There he encountered Etienne La Boétie, with whom he formed an intense friendship that lasted until La Boétie's sudden death in 1563. Years later, the bond he shared with La Boétie would inspire one of Montaigne's best-known essays, "Of Friendship." Two years after La Boétie's death Montaigne married Françoise de la Chassigne. His relationship with his wife seems to have been amiable but cool; it lacked the spiritual and intellectual connection that Montaigne had shared with La Boétie. Their marriage produced six children, but only one survived infancy: a daughter named Léonor.

In 1588, Montaigne published the fifth edition of the *Essays*, including a third book with material he had produced in the previous two years. It is a copy of this fifth edition (known as the "Bordeaux Copy"), including the marginalia penned by Montaigne himself in the years leading up to his death, which in the eyes of most scholars constitutes the definitive text of the *Essays* today. The majority of the last three years of his life were spent at the château. When Navarre succeeded Henri III as king of France in 1589, he invited Montaigne to join him at

court, but Montaigne was too ill to travel. His body was failing him, and he died less than two years later, on September 13, 1592.

The Philosophical Project of the “Essays”

All of Montaigne’s philosophical reflections are found in his *Essays*. To contemporary readers, the term “essay” denotes a particular literary genre. But when Montaigne gives the title *Essays* to his books (from now on called “the book”), he does not intend to designate the literary genre of the work so much as to refer to the spirit in which it is written and the nature of the project out of which it emerges. The term is taken from the French verb “*essayer*,” which Montaigne employs in a variety of senses throughout his *Essays*, where it carries such meanings as “to attempt,” “to test,” “to exercise,” and “to experiment.”

The *Essays* is a decidedly unsystematic work. The text itself is composed of 107 chapters or essays on a wide range of topics, including – to name a few – knowledge, education, love, the body, death, politics, the nature and power of custom, and the colonization of the New World. There rarely seems to be any explicit connection between one chapter and the next. Moreover, chapter titles are often only tangentially related to their contents. The lack of logical progression from one chapter to the next creates a sense of disorder that is compounded by Montaigne’s style, which can be described as deliberately nonchalant. Montaigne intersperses reportage of historical anecdotes and autobiographical remarks throughout the book, and most essays include a number of digressions.

The stated purposes of Montaigne’s essays are almost as diverse as their contents. In addition to the pursuit of self-knowledge, Montaigne also identifies the cultivation of his judgment and the presentation of a new ethical and philosophical figure to the reading public as fundamental goals of his project. There are two components to Montaigne’s pursuit of self-knowledge. *The first* is the attempt to understand the human condition in general. This involves reflecting on the beliefs, values, and behavior of human beings as represented both in literary, historical, and philosophical texts, and in his own experience. *The second* is to understand himself as a particular human being. This involves recording and reflecting upon his own idiosyncratic tastes, habits, and dispositions. Thus in the *Essays* one finds a great deal of historical and autobiographical content, some of which seems arbitrary and insignificant. Yet for Montaigne, there is no detail that is insignificant when it comes to understanding ourselves: “each particle, each occupation, of a man betrays and reveals him just as well as any other” (F 220).

Montaigne is perhaps best known among philosophers for his skepticism. Just what exactly his skepticism amounts to has been the subject of considerable scholarly debate. Given the fact that he undoubtedly draws inspiration for his skepticism from his studies of the ancients, the tendency has been for scholars to locate him in one of the ancient skeptical traditions.

While many scholars, then, justifiably speak of Montaigne as a modern skeptic in one sense or another, there are others who emphasize aspects of his thought that separate him from the skeptical tradition. Such scholars point out that

many interpretations of Montaigne as a fundamentally skeptical philosopher tend to focus on “Apology for Raymond Sebond,” Montaigne’s most skeptical essay.

Montaigne’s influence has been diverse and widespread. In the seventeenth century, it was his skepticism that proved most influential among philosophers and theologians. After Montaigne’s death, his friend Pierre Charron, himself a prominent Catholic theologian, produced two works, *Les Trois Véritez* (1594) and *La Sagesse* (1601), that drew heavily from the *Essays*.

In the twentieth century Montaigne was identified as a forerunner of various contemporary movements, such as postmodernism and pragmatism. As many scholars have noted, the style of the *Essays* makes them amenable to a wide range of interpretations, which explains the fact that many thinkers with diverse worldviews have found the *Essays* to be a mirror in which they see their own reflection, albeit perhaps clarified to some degree by Montaigne’s penetrating insights into human nature. This would not be inconsistent with Montaigne’s purposes.

2.5 Spanish literature (Cervantes, Lope de Vega)

In the late 15th and the 16th centuries, the combination of Italian influences and burgeoning humanism rendered the gradual transformation of Spanish literature. Noblemen relished Petrarchan poetry and chivalric fiction, and the growing middle class demanded literature that told of their daily worries and pleasures. As a result, Spanish letters engendered a rich and affluent body of Renaissance literature characterized by classicism and Petrarchanism, philosophical humanism, and many forms of social protorealism. This part of our lecture explores the evolutions of the three main literary genres in Renaissance Spain, from the end of the Middle Ages to the rise of Baroque. It traces the development of poetic trends from Santillana and Manrique in the 15th century to the popularization of Italianate forms by Boscán and Garcilaso, and the humanist and religious poetry of Luis de León and St John of the Cross. It continues with an account of the birth of secular theater with the courtly plays of Encina, the popular comedies of Torres Naharro and Sánchez de Badajoz, and the professionalization of theater with the proliferation of itinerant companies, like Rueda’s, and the opening of the *corrales*. Finally, a discussion of fiction distinguishes between romances and the new realistic fiction that developed from the dialogical novels *Celestina* and *Lozana*, leading to the picaresque novels and ultimately to *Don Quixote*.

Miguel de Cervantes, in full **Miguel de Cervantes Saavedra**, (born September 29?, 1547, [Alcalá de Henares](#), Spain—died April 22, 1616, Madrid), [Spanish](#) novelist, playwright, and poet, the creator of [Don Quixote](#) (1605, 1615) and the most important and celebrated figure in [Spanish literature](#). His [novel Don Quixote](#) has been translated, in full or in part, into more than 60 languages. Editions continue regularly to be printed, and critical discussion of the work has proceeded unabated since the 18th century. At the same time, owing to their widespread representation in [art](#), [drama](#), and [film](#), the figures of [Don Quixote](#) and [Sancho Panza](#) are probably familiar visually to more people than any

other imaginary characters in world literature. Cervantes was a great experimenter. He tried his hand in all the major [literary genres](#) save the [epic](#). He was a notable [short-story](#) writer, and a few of those in his collection of *Novelas exemplares* (1613; *Exemplary Stories*) attain a level close to that of *Don Quixote*, on a miniature scale.

Cervantes was born some 20 miles (32 km) from [Madrid](#), probably on September 29 (the day of San Miguel). He was certainly baptized on October 9. He was the fourth of seven children in a family whose origins were of the minor gentry but which had come down in the world. His father was a barber-surgeon who set bones, performed bloodlettings, and attended lesser medical needs. The family moved from town to town, and little is known of Cervantes's early education. The supposition, based on a passage in one of the *Exemplary Stories*, that he studied for a time under the [Jesuits](#), though not unlikely, remains conjectural. Unlike most Spanish writers of his time, including some of humble origin, he apparently did not go to a university. What is certain is that at some stage he became an [avid](#) reader of books. The head of a municipal school in Madrid, a man with Erasmist [intellectual](#) leanings named Juan López de Hoyos, refers to a Miguel de Cervantes as his "beloved pupil." This was in 1569, when the future author was 21, so—if this was the same Cervantes—he must either have been a pupil-teacher at the school or have studied earlier under López de Hoyos. His first published poem, on the death of [Philip II](#)'s young queen, Elizabeth of Valois, appeared at this time.

In mid-September 1571 Cervantes sailed on board the *Marquesa*, part of the large fleet under the command of [Don Juan de Austria](#) that engaged the enemy on October 7 in the Gulf of [Lepanto](#) near Corinth. The fierce battle ended in a crushing defeat for the Turks that was ultimately to break their control of the Mediterranean. There are independent accounts of Cervantes's conduct in the action, and they [concur](#) in testifying to his personal courage. Though stricken with a fever, he refused to stay below and joined the thick of the fighting. He received two gunshot wounds in the chest, and a third rendered his left hand useless for the rest of his life. He always looked back on his conduct in the battle with pride.

Back in [Spain](#), Cervantes spent most of the rest of his life in a manner that contrasted entirely with his decade of action and danger. He would be constantly short of money and in tedious and exacting employment; it would be 25 years before he scored a major literary success with *Don Quixote*. On his return home he found that prices had risen and the [standard of living](#) for many, particularly those of the middle class, including his family, had fallen. The euphoria of Lepanto was a thing of the past. Cervantes's war record did not now bring the recompense he expected. He applied unsuccessfully for several administrative posts in Spain's American empire. The most he succeeded in acquiring was a brief appointment as royal messenger to [Oran](#), Algeria, in 1581. In vain he followed [Philip II](#) and the court to [Lisbon](#) in newly annexed [Portugal](#).



Miguel de Cervantes

Miguel de Cervantes, c. 1590.

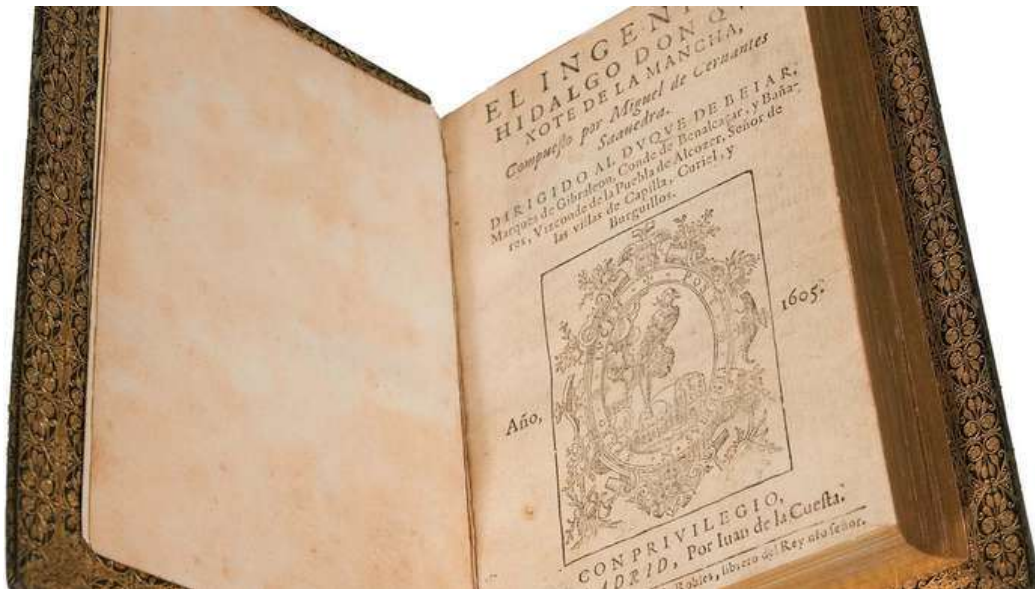
About this time he had an affair with a young married woman named Ana de Villafranca (or Ana Franca de Rojas), the fruit of which was a daughter. Isabel de Saavedra, Cervantes's only child, was later brought up in her father's household. Late in 1584 he married Catalina de Salazar y Palacios, 18 years his junior. She had a small property in the village of Esquivias in [La Mancha](#). Little is known about their relationship.

Cervantes became a commissary of provisions for the great [Armada](#). Requisitioning corn and oil from grudging rural [communities](#) was a thankless task, but it was at least a steady job, with a certain status. It took him traveling all over [Andalusia](#), an experience he was to put to good use in his writing. He was responsible for finances of labyrinthine complexity, and the failure to balance his books landed him in prolonged and repeated trouble with his superiors. There also was constant argument with municipal and church authorities, the latter of which more than once excommunicated him. The surviving documentation of the accountancy and negotiations involved is considerable.

After the disastrous defeat of the Armada in 1588, Cervantes gravitated to [Sevilla](#) (Seville), the commercial capital of Spain and one of the largest cities in Europe.

Publication of *Don Quixote*

In July or [August](#) 1604 Cervantes sold the rights of *El ingenioso hidalgo don Quijote de la Mancha* ("The Ingenious Hidalgo [Don Quixote](#) of La Mancha," known as *Don Quixote*, Part I) to the publisher-bookseller Francisco de Robles for an unknown sum. License to publish was granted in September and the book came out in January 1605. There is some evidence of its content's being known or known about before publication—to, among others, [Lope de Vega](#), the [vicissitudes](#) of whose relations with Cervantes were then at a low point. The compositors at Juan de la Cuesta's press in Madrid are now known to have been responsible for a great many errors in the text, many of which were long attributed to the author.



Miguel de Cervantes: *Don Quixote*

First edition of volume one of Miguel de Cervantes's *Don Quixote* (1605).

The [novel](#) was an immediate success, though not as sensationally so as [Mateo Alemán](#)'s [Guzmán de Alfarache](#), Part I, of 1599. By August 1605 there were two Madrid editions, two published in Lisbon, and one in [Valencia](#). There followed those of [Brussels](#), 1607; Madrid, 1608; [Milan](#), 1610; and Brussels, 1611. Part II, *Segunda parte del ingenioso caballero don Quijote de la Mancha* ("Second Part of the Ingenious Knight Don Quixote of La Mancha"), came out in 1615. [Thomas Shelton](#)'s English translation of the first part appeared in 1612. The name of Cervantes was soon to be as well known in [England](#), [France](#), and Italy as in [Spain](#).

It is not certain when Cervantes began writing Part II of *Don Quixote*, but he had probably not gotten much more than halfway through by late July 1614. About September a spurious Part II was published in [Tarragona](#) by someone calling himself [Alonso Fernández de Avellaneda](#), an unidentified Aragonese who was an admirer of Lope de Vega. The book is not without merit, if crude in comparison with its model. In its prologue the author gratuitously insulted Cervantes, who not surprisingly took offense and responded, though with relative restraint if compared with the vituperation of some literary rivalries of the age. He also worked some [criticism](#) of Fernández de Avellaneda and his "pseudo" Quixote and Sancho into his own fiction from chapter 59 onward.

Don Quixote, Part II, emerged from the same press as its predecessor late in 1615. It was quickly reprinted in Brussels and Valencia, 1616, and Lisbon, 1617. Parts I and II first appeared in one edition in [Barcelona](#), 1617. There was a French translation of Part II by 1618 and an English one by 1620. The second part capitalizes on the potential of the first, developing and diversifying without sacrificing familiarity. Most people agree that it is richer and more profound.

In his last years Cervantes mentioned several works that apparently did not get as far as the [printing press](#), if indeed he ever actually started writing them. There was *Bernardo* (the name of a legendary Spanish epic hero), the *Semanas del*

jardín (“Weeks in the Garden”; a collection of tales, perhaps like Boccaccio’s *Decameron*), and the continuation to his *Galatea*. The one that was published, posthumously in 1617, was his last romance, *Los trabajos de Persiles y Sigismunda, historia setentrional* (“The Labours of Persiles and Sigismunda: A Northern Story”). In it Cervantes sought to renovate the heroic romance of adventure and love in the manner of the *Aethiopica* of [Heliodorus](#). It was an intellectually prestigious [genre](#) destined to be very successful in 17th-century France. Intended both to [edify](#) and to entertain, the *Persiles* is an ambitious work that exploits the mythic and symbolic potential of romance. It was very successful when it appeared; there were eight Spanish editions in two years and French and English translations in 1618 and 1619, respectively.

In the dedication, written three days before he died, Cervantes, “with a foot already in the stirrup,” movingly bade farewell to the world. Clear-headed to the end, he seems to have achieved a final serenity of spirit. He died in 1616, almost certainly on April 22, not on the 23rd as had been traditionally thought. The burial certificate indicates that the latter was the day he was buried, in the convent of the Discalced Trinitarians in the Calle de Cantarranas (now the Calle de Lope de Vega). The exact spot is not marked. No will is known to have survived.

Cervantes’s masterpiece *Don Quixote* has been variously interpreted as a parody of chivalric romances, an epic of heroic idealism, a commentary on the author’s alienation, and a [critique](#) of Spanish [imperialism](#). While the [Romantic](#) tradition downplayed the [novel’s](#) hilarity by transforming [Don Quixote](#) into a tragic hero, readers who view it as a parody accept at face value Cervantes’s intention to denounce the popular yet outdated romances of his time. *Don Quixote* certainly pokes fun at the adventures of literary knights-errant, but its plot also addresses the historical realities of 17th-century [Spain](#).

Criticism in the late 20th century began to focus on Cervantes’s preoccupations with contemporary economic and historical events. The 1609 expulsion of the [Moriscos](#) (converted Moors), the correct governance of Spain’s overseas colonies, and the exploitation of African slaves are often considered as covertly polemical topics for *Don Quixote*’s alert readers. The *Exemplary Stories* and plays have been plumbed for their engagement with political and economic factors. Documented in *Don Quixote* and *Persiles y Sigismunda*, Cervantes’s knowledge of and interest in the New World are central to his perception of a different world, one equally as cross-cultural and multilingual as that of the 21st century.

Lope de Vega, in full **Lope Félix de Vega Carpio**, (born Nov. 25, 1562, Madrid, Spain—died Aug. 27, 1635, Madrid), outstanding dramatist of the Spanish [Golden Age](#), author of as many as 1,800 plays and several hundred shorter dramatic pieces, of which 431 plays and 50 shorter pieces are [extant](#).

Lope de Vega was the second son and third child of Francisca Fernandez Flores and Félix de Vega, an embroiderer. He was taught Latin and Castilian in 1572–73 by the poet [Vicente Espinel](#), and the following year he entered the Jesuit Imperial College, where he learned the rudiments of the humanities. [Captivated](#) by his talent and grace, the bishop of Ávila took him to the [Alcalá de](#)

[Henares](#) (Universidad Complutense) in 1577 to study for the priesthood, but Vega soon left the Alcalá on the heels of a married woman.

From 1605 until his death he remained a [confidential](#) secretary and [counselor](#) to the duke of Sessa, with whom he maintained a voluminous and revealing correspondence. In 1608 he was also named to a sinecure position as a familiar of the Inquisition and then prosecutor (*promotor fiscal*) of the Apostolic Chamber. By this time, Vega had become a famous poet and was already regarded as the “phoenix of Spanish wits.” In 1609 he published “*New Art of Writing Plays in This Time*”, a poetic [treatise](#) in which he defended his own plays with more wit than effectiveness.

Vega became identified as a playwright with the comedia, a [comprehensive](#) term for the new drama of [Spain’s Golden Age](#). Vega’s productivity for the stage, however exaggerated by report, remains phenomenal. He claimed to have written an average of 20 sheets a day throughout his life and left untouched scarcely a vein of writing then current. Cervantes called him “the prodigy of nature.”

The earliest firm date for a play written by Vega is 1593. His 18 months in Valencia in 1589–90, during which he was writing for a living, seem to have been decisive in shaping his vocation and his talent. The influence in particular of the Valencian playwright Cristóbal de Virués (1550–1609) was obviously profound. Toward the end of his life, in *El laurel de Apolo*, Vega credits Virués with having, in his “famous tragedies,” laid the very foundations of the comedia. Virués’ five tragedies, written between 1579 and 1590, do indeed display a gradual evolution from a set imitation of Greek tragedy as understood by the Romans to the very [threshold](#) of [romantic comedy](#).

The comedia was essentially, therefore, a social drama, ringing a thousand changes on the accepted foundations of society: respect for crown, for church, and for the human personality, the latter being symbolized in the “point of honour” ([pundonor](#)) that Vega commended as the best theme of all “since there are none but are strongly moved thereby.” This “point of honour” was a matter largely of convention, “honour” being equivalent, in a very limited and brittle sense, to social reputation; men were expected to be brave and proud and not to put up with an insult, while “honour” for women basically meant maintaining their chastity (if unmarried) or their [fidelity](#) (if married). It followed that this was a drama less of character than of action and intrigue that rarely, if ever, grasped the true essence of tragedy.

Few of the plays that Vega wrote were perfect, but he had an unerring sense for the theme and detail that could move an audience conscious of being on the crest of its country’s greatness to respond to a mirroring on the stage of some of the basic ingredients of that greatness. Because of him the comedia became a vast sounding board for every chord in the Spanish [consciousness](#), a “national” drama in the truest sense.

For his historical plays Vega ransacked the [medieval](#) chronicle, the *romancero*, and popular legend and song for heroic themes, chosen for the most part as throwing into relief some aspect either of the national character or of

that social solidarity on which contemporary Spain's greatness rested. The conception of the crown as fount of justice and bulwark of the humble against oppression inspires some of his finest plays. *The King, the Greatest Alcalde*, and *All Citizens Are Soldiers* are still memorable and highly dramatic vindications of the inalienable rights of the individual.

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LECTURE 3.

LITERATURE OF THE XVII AND XVIII CENTURIES.

CLASSICISM

3.1 Classicism in literature.

3.2 French classicism and its representatives (Boileau, Lafontaine, Moliere, Beaumarchais).

3.3 Classicism in Spain (Calderon).

3.4 Age of Enlightenment. Enlightenment ideas in the works of F. Voltaire, D. Diderot and J. J. Rousseau.

3.5 German Enlightenment Literature. The issue of enlightenment in the work of G.E. Lessing, F. S. Schiller and I. V. Goethe

Key words: *classicism, representatives of classicism, age of Enlightenment in literature, specific genre of philosophy, tragedy, comedy, fables, elegies, idylls, epistles or poetic meditations.*

3.1 Classicism in literature.

Classicism is aesthetic attitudes and principles based on culture, art and literature of ancient Greece and Rome, and characterized by emphasis on form, simplicity, proportion, and restrained emotion.

Literary classicism refers to a style of writing that consciously emulates the forms and subject matter of classical antiquity.

Classicism is a force which is often present in post-medieval European and European influenced traditions; however, some periods felt themselves more connected to the classical ideals than others, particularly the Age of Enlightenment, when Neoclassicism was an important movement in the visual arts.

Classicism is a specific genre of philosophy, expressing itself in literature, architecture, art, and music, which has Ancient Greek and Roman sources and an emphasis on society. It was particularly expressed in the Neoclassicism of the Age of Enlightenment.

The classicism of the Renaissance led to, and gave way to, a different sense of what was "classical" in the 16th and 17th centuries. In this period, classicism took on more overtly structural overtones of orderliness, predictability, the use of geometry and grids, the importance of rigorous discipline and pedagogy, as well as the formation of schools of art and music. The court of Louis XIV was seen as the center of this form of classicism, with its references to the gods of Olympus as a symbolic prop for absolutism, its adherence to axiomatic and deductive reasoning, and its love of order and predictability.

This period sought the revival of classical art forms, including Greek drama and music. Opera, in its modern European form, had its roots in attempts to recreate the combination of singing and dancing with theatre thought to be the Greek norm. Examples of this appeal to classicism included Dante, Petrarch, and Shakespeare in [poetry](#) and [theatre](#). Tudor drama, in particular, modeled itself after classical ideals and divided works into [Tragedy](#) and [Comedy](#).

3.2 French classicism and its representatives (Boileau, Lafontaine, Moliere, Beaumarchais).

The 17th century produced the great academies and coteries of French literature. The elegant, controlled aesthetic of French classicism was the hallmark of the age: in the brilliant dramas of Pierre [Corneille](#), Jean [Racine](#), Beaumarchais and [Molière](#); in the poetry and satire of Jean de [La Fontaine](#); in the prose of Blaise [Pascal](#) and etc.

These great writers vary enormously in their attitudes and interests but share a style that is lucid, polished, and restrained. They are, as a group, chiefly concerned with observing the subtleties of human behavior. Their works display qualities that have become permanently identified with the best French writing: wit, sophistication, imagination, and delight in debate. From the mid-1680s French prose writers honed their critical facility as poetical and theatrical works waned in number and distinction.

Nicolas Boileau, in full **Nicolas Boileau-Despréaux**, (born November 1, 1636, [Paris](#), France—died March 13, 1711, Paris), poet and leading literary critic in his day, known for his influence in upholding Classical standards in both French and [English literature](#).

He was the son of a government official who had started life as a clerk. Boileau made good progress at the Collège d'Harcourt and was encouraged to take up literary work by his brother Gilles Boileau, who was already established as a man of letters.

He began by writing satires (c. 1658), attacking well-known public figures, which he read privately to his friends. After a printer who had managed to obtain the texts published them in 1666, Boileau brought out an authenticated version (March 1666) that he toned down considerably from the original. The following year he wrote one of the most successful of mock-heroic epics, [Le Lutrin](#), dealing with a quarrel of two [ecclesiastical](#) dignitaries over where to place a lectern in a chapel.

In 1674 he published *L'Art poétique*, a [didactic treatise](#) in verse, setting out rules for the [composition](#) of [poetry](#) in the Classical tradition. At the time, the work was considered of great importance, the definitive handbook of Classical principles.

In 1677 Boileau was appointed historiographer royal and for 15 years avoided literary controversy; he was elected to the [Académie Française](#) in 1684. Boileau resumed his disputatious role in 1692, when the literary world found itself divided between the so-called [Ancients and Moderns](#). Seeing women as supporters of the Moderns, Boileau wrote his antifeminist satire *Contre les femmes* ("Against Women," published as *Satire*, 1694), followed notably by *Sur l'amour de Dieu* ("On the Love of God," published as *Epitre*, 1698).

Boileau did not create the rules of Classical drama and poetry, although it was long assumed that he had—a misunderstanding he did little to dispel. They had already been formulated by previous French writers, but Boileau expressed them in striking and vigorous terms.

Jean de La Fontaine, (born July 8?, 1621, [Château-Thierry](#), France—died April 13, 1695, Paris), poet whose [Fables](#) rank among the greatest masterpieces of [French literature](#).

[La Fontaine](#) was born in the Champagne region into a bourgeois family. There, in 1647, he married an heiress, Marie Héricart, but they separated in 1658. From 1652 to 1671 he held office as an inspector of forests and waterways, an office inherited from his father. It was in [Paris](#), however, that he made his most important contacts and spent his most productive years as a writer. An outstanding feature of his existence was his ability to attract the goodwill of patrons prepared to relieve him of the responsibility of providing for his livelihood.

Works. The *Fables* unquestionably represent the peak of La Fontaine's achievement. The first six books, known as the *premier recueil* ("first collection"), were published in 1668 and were followed by five more books (the *second recueil*) in 1678–79 and a twelfth book in 1694. The *Fables* in the second collection show even greater technical skill than those in the first and are longer, more reflective, and more personal. Some decline of talent is commonly detected in the twelfth book.

La Fontaine did not invent the basic material of his *Fables*; he took it chiefly from the [Aesopic](#) tradition and, in the case of the second collection, from the East Asian. He enriched immeasurably the simple stories that earlier fabulists had in general been content to tell perfunctorily, subordinating them to their narrowly [didactic](#) intention. He contrived delightful miniature comedies and dramas, excelling in the rapid characterization of his actors, sometimes by deft sketches of their appearance or indications of their gestures and always by the expressive discourse he invented for them.

The *Fables* occasionally reflect contemporary political issues and [intellectual](#) preoccupations. Some of them, [fables](#) only in name, are really elegies, idylls, epistles, or poetic meditations. But his chief and most [comprehensive](#) theme remains that of the traditional fable: the fundamental,

everyday [moral](#) experience of mankind throughout the ages, exhibited in a profusion of typical characters, emotions, attitudes, and situations.

Countless critics have listed and classified the [morals](#) of La Fontaine's *Fables* and have correctly concluded that they amount simply to an [epitome](#) of more or less proverbial wisdom, generally prudential but tinged in the second collection with a more genial epicureanism. Simple countryfolk and heroes of [Greek mythology](#) and [legend](#), as well as familiar animals of the [fable](#), all play their parts in this comedy, and the poetic [resonance](#) of the *Fables* owes much to these actors who, belonging to no century and to every century, speak with timeless voices.

[La Fontaine's](#) many miscellaneous writings include much occasional verse in a great variety of poetic forms and dramatic or pseudodramatic pieces such as his first published work, *L'Eunuque* (1654), and *Climène* (1671), as well as poems on subjects as different as *Adonis* (1658, revised 1669), *La Captivité de saint Malc* (1673), and *Le Quinquina* (1682). All these are, at best, works of uneven quality. In relation to the perfection of the *Fables*, they are no more than poetic exercises or experiments.

Molière, original name **Jean-Baptiste Poquelin**, (baptized January 15, 1622, Paris, France—died February 17, 1673, Paris), French actor and playwright, the greatest of all writers of French [comedy](#).

Molière was born (and died) in the heart of [Paris](#). His mother died when he was 10 years old; his father, one of the appointed furnishers of the royal household, gave him a good education at the Collège de Clermont (the school that, as the Lycée Louis-le-Grand, was to train so many brilliant Frenchmen, including [Voltaire](#)). Although his father clearly intended him to take over his royal appointment, the young man renounced it in 1643, apparently determined to break with tradition and seek a living on the stage. That year he joined with nine others to produce and [play](#) comedy as a company under the name of the Illustre-Théâtre. His stage name, Molière, is first found in a document dated June 28, 1644. He was to give himself entirely to the theatre for 30 years and to die exhausted at the age of 51.

A talented actress, [Madeleine Béjart](#), persuaded Molière to establish a theatre, but she could not keep the young company alive and solvent. In 1645 Molière was twice sent to prison for debts on the building and properties. The number of theatregoers in 17th-century Paris was small, and the city already had two established theatres, so that a continued existence must have seemed impossible to a young company.

The path to fame opened for him on the afternoon of October 24, 1658, when, in the guardroom of the Louvre and on an improvised stage, the company presented [Pierre Corneille's](#) *Nicomède* before the king, [Louis XIV](#), and followed it with what Molière described as one of those little entertainments which had won him some reputation with provincial audiences. This was "The Amorous Doctor"; whether it was in the form still [extant](#) is doubtful.

From the time of his return to Paris in 1658, all the reliable facts about Molière's life have to do with his activity as author, actor, and manager. Some

French biographers have done their best to read his personal life into his works, but at the cost of misconstruing what might have happened as what did happen. The truth is that there is little information except [legend](#) and [satire](#).

Toward the end of his life, Molière arranged for the publication of an attractive edition of his complete works; that edition, however, did not appear until about 10 years after his death. Ever attentive to furthering his status as a preeminent man of letters in Europe, Molière walked the fine line between his role as a literary lion and his status as a (distinguished) subject of the king. That the king was not pleased with Molière's efforts at self-promotion may well have been one of the reasons why Louis XIV authorized [Jean-Baptiste Lully](#) to oversee all the material aspects of musical productions in France, including Molière's *comédies-ballets*. Molière is now considered one of the first French "authors" in the modern sense of a writer who is vigilant about his commercial success as well as the state of his [legacy](#).

Molière's first Paris play, *The Affected Young Ladies*, prefigured what was to come. It centres on two provincial young women who are exposed by valets masquerading as masters in scenes that contrast, on the one hand, the women's desire for elegance coupled with a lack of common sense and, on the other, the valets' plain speech seasoned with cultural clichés. The women's fatuities, which they consider the height of wit, suggest their warped view of [culture](#) in which material things are of no account. The fun at the expense of these pretentious people is still refreshing and must have been even more so for the first spectators who recognized in the *précieuses* the major flaw of an essentialist age: affectation, the desire to be what one is not.



Molière

On February 20, 1662, Molière married [Armande Béjart](#), the daughter of Madeleine and the comte de Modene. There were three children of the marriage; only a daughter survived to maturity. It was not a happy marriage; Armande's flirtations are indicated in hostile pamphlets, but there is almost no reliable information.

While engaged in his battles against the authorities, Molière continued to hold his company together single-handedly. He made up for lack of authors by

writing more plays himself. He could never be sure of either actors or authors. In 1664 he put on [Jean Racine](#)'s first produced [play](#), *La Thébaine* ("The Story of Thebes"); in 1665 Racine transferred his next play, *Alexandre le Grand*, to a longer-established theatre while Molière's actors were actually performing it, which turned the two men against each other. Molière was constantly harassed by the authorities, especially the [ecclesiastical](#) ones for the challenge to orthodoxy they saw in his plays. These setbacks may have been offset in part by the royal favour conferred upon Molière, but royal favour was [capricious](#). Pensions were often promised and not paid. The court wanted more light plays than great works. The receipts of his theatre were uncertain and fluctuating. In his 14 years in [Paris](#), Molière wrote 31 of the 95 plays that were presented on his stage. To meet the [cumulative](#) misfortunes of his own illness, the closing of the theatre for seven weeks upon the death of the Queen Mother, and the proscription of *Tartuffe* and *Dom Juan*, he wrote five plays in one season (1666–67). Of the five, only one, *Le Médecin malgré lui* (*The Doctor in Spite of Himself*), was a success.



Le Misanthrope

A scene from Molière's *Le Misanthrope*, 17th-century print; in the Bibliothèque des Arts Décoratifs, Paris.

Last plays of Molière

The struggle over *Tartuffe* probably exhausted Molière to the point that he was unable to stave off repeated illness and supply new plays; he had, in fact, just four years more to live. Continuing to write despite his illness, he produced *Psyché* and *The Cheats of Scapin* in 1671. *The Learned Ladies* or *The Blue-Stockings* followed in 1672; in rougher hands this subject would have been (as some have thought it) a [satire](#) on [bluestockings](#), but Molière imagined a sensible bourgeois who goes in fear of his masterful and learned wife. *The Imaginary Invalid*, about a hypochondriac who fears death and doctors, was performed in 1673 and was Molière's last work. It is a powerful [play](#) in its delineation of medical jargon and professionalism, in the fatuity of a would-be

doctor with learning and no sense, in the normality of the young and sensible lovers, as opposed to the [superstition](#), greed, and charlatantry of other characters.

What is certain is that Molière created a new comic [genre](#). Previously underappreciated, Molière's *comédies-ballets* assumed significant importance in representations of his works in the early 21st century. In fact, 40 percent of his plays combine the arts of comedy, music, and dance.

The French playwright **Pierre August Caron de Beaumarchais** (1732-1799) was an outstanding dramatist of his day. His plays wittily satirized the privileged classes, the professions, and the court.

Beaumarchais was born Pierre August Caron in Paris on Jan. 24, 1732. His father, André Charles Caron, was a respected watchmaker. Pierre was the only boy among five adoring sisters and grew up lively, witty, and self-assured. Entering his father's profession, Pierre invented a mechanism which brought him the honor of becoming royal watchmaker to King Louis XV.

In 1755 Pierre made the acquaintance of Marie Madeleine Franquet, the wife of an elderly man who was clerk-comptroller in the royal household. Franquet was persuaded to yield his office to Pierre, and it was then Pierre's duty to escort the royal meat to table. So noble a calling prompted him to ennoble his name; it was at this time that he added the "de Beaumarchais." A few months later, on the death of Franquet, Beaumarchais married his widow. She died 10 months later, and in 1768 he married another wealthy widow, Geneviève Leveque, who died after 2 years of marriage and the birth of a son. Later he met Marie Thérèse Willermaula, with whom he lived for 12 years. She bore him a daughter, Eugénie.

The rapid rise of the young watchmaker into royal society, plus his sharp wit and cocksure attitude, aroused much antagonism. There were numerous attempts to humiliate Beaumarchais before the royal family; and later he repeatedly became an object of public calumny. Though friends and family adored him, he was surrounded by bitter enemies most of his life.

Two Famous Comedies

Beaumarchais's career as a playwright began with two dramas: *Eugénie* (1765), based on a trip Beaumarchais had taken to Spain to chastise a young Spaniard who had jilted his sister; and *The Two Friends* (1769), which was a failure. With his two comedies, *The Barber of Seville* and *The Marriage of Figaro*, Beaumarchais achieved overwhelming success. They inspired operas by Mozart and Rossini and spread Beaumarchais's fame throughout Europe.

Both plays center on the barber, Figaro, and his master, Count Almaviva; Beaumarchais's own resemblance to Figaro is striking. Figaro is a master of intrigue; he is a rogue, an adventurer, a charmer, a heartbreaker, a smooth talker, and a delightful wit. But his antics expose the avarice of the age, and he is sensitive to its injustices.

In *The Barber of Seville* Figaro helps Almaviva win the hand of the young heiress, Rosine, from under the nose of her guardian, old Dr. Bartolo, who has secret plans to marry her himself. This play was the last of the private theatricals held in the Petit Trianon; Marie Antoinette played the part of Rosine.

In *The Marriage of Figaro* Figaro is about to be married to Suzanne, maid to Countess Almaviva (the Rosine of the earlier play). The intricate plots and counterplots of this dynamic masterpiece center on Figaro's attempts to foil his master's efforts to profit from the traditional right, as supreme lord, to preempt the husband's right with the bride before her wedding night. Several of the most charming subplots center on the erotic dreams and schemes of the teen-aged page, Chérubin. Louis XVI prohibited the play, but Beaumarchais stirred up public curiosity by constant readings. Many members of the court defended the play until the King relented, and it was at last produced, meeting a glorious reception.

Irony, verbal wit, and symmetrical plots as carefully balanced as the wheels of a watch raise these comedies far above the level of farce. Among 18th-century writers only Marivaux surpasses Beaumarchais and does so by the fertility of his imagination rather than by dramatic ability.

Once Beaumarchais had gained success as a playwright, he plunged into new financial operations. For many years he equipped a fleet that supplied arms to the American colonies in the Revolutionary War. This venture, as well as his attempt to publish the banned works of Voltaire, was largely a financial failure.

Beaumarchais was denounced by the revolutionist Jean Marat and thrown into prison in 1792, but by an extraordinary quirk of fate he was released just before the September massacres began. He was outside France during the worst part of the Reign of Terror, carrying out an arms mission which took him to England and Holland. When he returned to France, he was impoverished, and he died suddenly of a stroke in 1799.

3.3 Classicism in Spain. The plays of Pedro Calderon

Pedro Calderón de la Barca adapted Lope de Vega's formula for producing tightly structured dramas wherein formal artistry and *poetic texture* combine with thematic profundity and unified dramatic purpose. One of the world's outstanding dramatists, Calderón wrote plays that were effective in both the public playhouses and Madrid's newly built court theatre of Buen Retiro, whose elaborate stage technology allowed him to excel in mythological drama "The Statue of Prometheus". Calderón contributed to an emerging [musical comedy](#) form, the [zarzuela](#) ("The Garden of Falerina"), and cultivated many subgenres; his numerous secular plays [encompassed](#) both comedy and tragedy. His best comedies provide subtle [critiques](#) of urban mores, combining laughter with tragic foreboding (*The Phantom Lady*, 1629). His tragedies probe the human predicament, exploring personal and [collective](#) guilt (*Three Judgments at a Blow*), the bathos of limited vision and lack of communication (*The Painter of His Own Dishonour*), the destructiveness of certain social codes (*The Surgeon of His Honour*), and the conflict between the constructive nature of reason and the destructive violence of self-centred passion ("The Daughter of the Air").

His best-known plays, appropriately classified as high drama, include *El alcalde de Zalamea* (c. 1640; *The Mayor of Zalamea*), which rejects social honour's [tyranny](#), preferring the inner nature of true human worth and dignity. Philosophical problems of determinism and [free will](#) dominate *La vida es*

sueño (1635; [Life Is a Dream](#)), a masterpiece that explores escaping from life's confusion to awareness of reality and self-knowledge.

After Calderón's death, Spanish drama languished for 100 years. *Culteranismo* and *conceptismo*, although symptoms rather than causes of decline, contributed to stifling imaginative literature, and, by the close of the 17th century, all production characterizing the Siglo de Oro had essentially ceased.

3.4 Age of Enlightenment. Enlightenment ideas in the works of F. Voltaire, D. Diderot and J. J. Rousseau.

For much of the 18th century, a new way of thinking became increasingly common in both Western Europe and the American colonies of North America. Known as both the **Age of Reason** and the **Enlightenment**, this period was very different than earlier epochs of European history. Independent thought was embraced, skepticism ran freely through work, and new values, including an emphasis on science, became quite common among the educated classes. Not surprisingly, this Enlightenment found its way to the literary world as well. Let's review some characteristics of Enlightenment literature.

François-Marie Arouet (French: [\[fʁɑ̃swa maʁi aʁwɛ\]](#); 21 November 1694 – 30 May 1778), known as **Voltaire** ([/vɒl'tɛər](#)) was a French [Enlightenment](#) writer, historian, and philosopher famous for his [wit](#), his [criticism of Christianity](#)—especially the [Roman Catholic Church](#)—as well as his advocacy of [freedom of speech](#), [freedom of religion](#), and [separation of church and state](#).

Voltaire was a versatile and prolific writer, producing works in almost every literary form, including [plays](#), poems, novels, essays, histories, and scientific [expositions](#). He wrote more than 20,000 letters and 2,000 books and pamphlets.^[10] He was one of the first authors to become renowned and commercially successful internationally. He was an outspoken advocate of [civil liberties](#) and was at constant risk from the strict censorship laws of the Catholic French monarchy. His [polemics](#) witheringly [satirized](#) intolerance, religious dogma, and the French institutions of his day.

From an early age, Voltaire displayed a talent for writing verse, and his first published work was poetry. He wrote two book-long epic poems, including the first ever written in French, the [Henriade](#), and later, [The Maid of Orleans](#), besides many other smaller pieces.^[citation needed]

The *Henriade* was written in imitation of [Virgil](#), using the [alexandrine](#) couplet reformed and rendered monotonous for modern readers but it was a huge success in the 18th and early 19th century, with sixty-five editions and translations into several languages. The epic poem transformed French King Henry IV into a national hero for his attempts at instituting tolerance with his Edict of Nantes. [La Pucelle](#), on the other hand, is a [burlesque](#) on the legend of [Joan of Arc](#).

Prose. Many of Voltaire's prose works and romances, usually composed as pamphlets, were written as polemics. *Candide* attacks the passivity inspired by Leibniz's philosophy of optimism through the character Pangloss's frequent refrain that circumstances are the "best of all possible worlds". *The Man of Forty Pieces of Silver*, addresses social and political ways of the time; In these works, Voltaire's ironic style, free of exaggeration, is apparent, particularly the restraint and simplicity of the verbal treatment.



Voltaire

Voltaire's first major philosophical work in his battle against "*l'infâme*" was the *Traité sur la tolérance* ([Treatise on Tolerance](#)), exposing the Calas affair, along with the tolerance exercised by other faiths and in other eras (for example, by the Jews, the Romans, the Greeks and the Chinese). Then, in his [Dictionnaire philosophique](#), containing such articles as "Abraham", "Genesis", "Church Council", he wrote about what he perceived as the human origins of dogmas and beliefs, as well as inhuman behavior of religious and political institutions in shedding blood over the quarrels of competing sects. Amongst other targets, Voltaire criticized France's colonial policy in North America, dismissing the vast territory of [New France](#) as "[a few acres of snow](#)"

Denis Diderot, (born October 5, 1713, [Langres](#), France—died July 31, 1784, Paris), French man of letters and philosopher who, from 1745 to 1772, served as chief editor of the *Encyclopédie*, one of the principal works of the Age of [Enlightenment](#).

Diderot was the son of a widely respected master cutler. He was tonsured in 1726, though he did not in fact enter the church, and was first educated by the [Jesuits](#) at Langres. From 1729 to 1732 he studied in [Paris](#) at the Collège d'Harcourt or at the Lycée Louis-le-Grand or possibly at both these institutions, and he was awarded the degree of master of arts in the [University of Paris](#) on September 2, 1732. He then studied law as an articled clerk in the office of Clément de Ris but was more interested in languages, [literature](#), [philosophy](#), and higher mathematics. Of his life in the period 1734 to 1744 comparatively little is known. He dropped an early ambition to enter the [theatre](#) and, instead, taught for a living, led a penurious existence as a publisher's hack, and wrote sermons for missionaries at 50 *écus* each. At one time he seems to have entertained the idea of taking up an [ecclesiastical](#) career, but it is most unlikely that he entered a seminary. Yet his work testifies to his having gone through a religious crisis, and he

progressed relatively slowly from [Roman Catholicism](#) to deism and then to [atheism](#) and philosophical [materialism](#). That he led a disordered and bohemian existence at this time is made clear in his posthumously published [novel](#), *Le Neveu de Rameau* (*Rameau's Nephew*). He frequented the coffeehouses, particularly the Régence and the Procope, where he met the philosopher [Jean-Jacques Rousseau](#) in 1741 and established a friendship with him that was to last for 15 years, until it was broken by a quarrel.



Denis Diderot

In 1741 he also met Antoinette Champion, daughter of a linendraper, and in 1743 he married her—secretly, because of his father's disapproval. The relationship was based on [romantic](#) love, but the marriage was not a happy one owing to incompatible interests. The bond held, however, partly through a common affection for their daughter, Angélique, sole survivor of three children, who was born in 1753 and whom Diderot eventually married to Albert de Vandeuil, a man of some standing at Langres. Diderot lavished care over her education, and she eventually wrote a short account of his life and classified his manuscripts.

Jean-Jacques Rousseau ([UK](#): /'ru:sou/, [US](#): /ru:'soʊ/; French: [ʒɑ̃zak ruso]; 28 June 1712 – 2 July 1778) was a [Genevan](#) philosopher, writer, and composer. His [political philosophy](#) influenced the progress of the [Enlightenment](#) throughout Europe, as well as aspects of the French Revolution and the development of modern political, economic, and educational thought.^[1]

His [Discourse on Inequality](#) and [The Social Contract](#) are cornerstones in modern political and social thought. Rousseau's [sentimental novel](#) *Julie, or the New Heloise* (1761) was important to the development of preromanticism and [romanticism](#) in fiction.^{[2][3]} His [Emile, or On Education](#) (1762) is an educational treatise on the place of the individual in society. Rousseau's autobiographical writings—the posthumously published [Confessions](#) (composed in 1769), which initiated the modern autobiography, and the unfinished [Reveries of the Solitary Walker](#) (composed 1776–1778)—exemplified the late-18th-century "[Age of Sensibility](#)", and featured an increased focus on [subjectivity](#) and introspection that later characterized modern writing.

Rousseau befriended fellow philosopher [Denis Diderot](#) in 1742, and would later write about Diderot's romantic troubles in his *Confessions*. During the period of the [French Revolution](#), Rousseau was the most popular of the philosophers among members of the [Jacobin Club](#). He was interred as a national hero in the [Panthéon](#) in Paris, in 1794, 16 years after his death.

3.5 German Enlightenment Literature. The issue of enlightenment in the work of G.E. Lessing, F. S. Schiller and I. V. Goethe

Recovery from the devastating [Thirty Years' War](#) was reflected in the cultural life of the [Holy Roman Empire](#) and in the various German states. The era of confessional conflict and war had come to an end in 1648, but [urban culture](#) continued to decline, and the empire became a country of innumerable courts. Dependent mostly upon princely patronage, cultural life became decentralized and very provincial. By the middle of the 18th century, however, after decades of exhaustion, stagnation, and provincialization, a significant cultural and literary revival occurred that was to provide the basis of one of [Germany's](#) most exalted literary periods, the Weimar Classicism of the 1790s (sometimes called the “age of Goethe”).

During the period of economic decline in the second half of the 17th century, the German courts and the educated class had sought to profit from the progressive developments in [France](#) by adopting not only the standards of French civilization but also its language. Leibniz wrote most of his essays in French or in Latin, which was the language of university scholarship. Those who wrote in German needed to free themselves from charges of provinciality and from foreign dominance. Considering popular German [culture](#) plebeian and vulgar, the [aristocracy](#) read only [French literature](#) and listened to Italian opera. By the 1750s the effort to demonstrate that German was capable of literary expression led to a search for roots in national history and a discovery of an [indigenous](#) German tradition in folk songs and ballads. These enterprises would serve as models for a national [literature](#).

Gotthold Ephraim Lessing

The major representative of the Enlightenment in German literature was [Gotthold Ephraim Lessing](#). He surmounted Gottsched's strictures, declaring in 1759, in *Briefe, die neueste Literatur betreffend, Nr. 17* (“Letters Concerning the Newest Literature, No. 17”), “Nobody will deny that the German stage owes a great share of its early improvement to Professor Gottsched. I am this Nobody!” It was Lessing who became, through his own impressive output of plays and theoretical writings for the theatre, the founder of modern German literature. Interestingly enough, he urged the story of Faust on his contemporaries as a subject particularly appropriate to the German stage.

With his [play Miss Sara Sampson](#) (1755), Lessing also introduced to the German stage a new genre: the [bürgerliches Trauerspiel](#) (“bourgeois tragedy”). It demonstrated that [tragedy](#) need not be limited to the highborn, as Gottsched had maintained in his interpretation of Aristotle's *Poetics*. Lessing reinterpreted Aristotle in his *Hamburgische Dramaturgie* (1767–69; [Hamburg Dramaturgy](#)), asserting that the [cathartic](#) emotions of pity and fear are felt by the audience rather than by figures in the drama. With this stress on pity and on compassion, Lessing interpreted Aristotle in terms of Christian middle-class virtues and established [Shakespeare](#) as the model for German dramatists to follow. According to Lessing, Shakespeare's tragedies arouse fear, pity, and compassion more successfully than the dramas of French Classicism. Lessing adapted the

Roman [legend](#) of Virginia to the setting of 18th-century absolutism: a father is forced to kill his own daughter in order to protect her from seduction by an absolutist prince. This obvious indictment of a [political system](#) escaped contemporary audiences but inspired the later dramatists of the [Sturm und Drang](#) (“Storm and Stress”) movement, which exalted nature and human feeling and [individualism](#).

In [Minna von Barnhelm](#) (1767), Lessing’s most successful comedy, he deals with love and honour in 18th-century Prussia. The play shows the protagonists’ emancipation from the Prussian code of honour and from societal conventions of marriage. Lessing’s lighthearted yet profound questioning of severe codes made his play the first work in German literature with a significant contemporary content.

His final, blank-verse drama, *Nathan der Weise* (1779; [Nathan the Wise](#)), is representative of the Enlightenment. Set in 12th-century Jerusalem during the Crusades, the play deals with religious tolerance. The dramatic conflicts are oriented to the conflicts of the three religions involved—Judaism, Christianity, and Islam—and coalesce in the love of a [Knight Templar](#) for the daughter of Nathan, the wise Jew who embodies the ideal of humanity. At the core of the play is the parable of the ring that Nathan offers as an answer to the question of which of the three religions is the true one. A father has one [precious](#) ring but three sons whom he loves equally. To avoid favouring one son, he obtains two identical copies of the ring, but only the “genuine” ring has the power to make its possessor beloved of God and men. The brothers are advised to prove through their actions which of the three received the original ring. The parable implies that Christians, Jews, and Muslims are involved like the three brothers in a competition to prove by [ethical](#) conduct—rather than by [prejudice](#), warfare, and bickering over dogma—the truth of their respective religions. With this play Lessing was far ahead of his time, not only in terms of religious tolerance but also in his dramatic subversion of one of the [stereotypes](#) of European religious anti-Semitism: the evil Jew and his beautiful daughter. Lessing’s use of a wise Jew was a tribute to his friend [Moses Mendelssohn](#), a philosopher who was the central figure of German Jewish emancipation.

Nathan der Weise shows that Lessing was involved in one of the central theological debates about religious revelation in 18th-century Germany, a debate in which he yielded neither to orthodoxy nor to superficial rationalism. The play was first conceived as a religious statement opposing Protestant orthodoxy rather than as a stage play, but the censorship that threatened to curtail Lessing’s long drawn-out polemics against [dogmatic](#) Protestant theologians encouraged him to make it a powerful drama. He never expected the play to be staged.

Johann Wolfgang von Goethe (28 August 1749 – 22 March 1832) was a [German poet](#), [playwright](#), [novelist](#), [scientist](#), statesman, [theatre director](#), and [critic](#). His [works](#) include [plays](#), [poetry](#), [literature](#) and [aesthetic criticism](#), and [treatises](#) on [botany](#), [anatomy](#), and [colour](#). He is considered to be the greatest German literary figure of the [modern era](#).

Goethe took up residence in [Weimar](#) in November 1775 following the success of his first novel, [The Sorrows of Young Werther](#) (1774).

Goethe's first major scientific work, the [Metamorphosis of Plants](#), was published after he returned from a 1788 tour of [Italy](#). In 1791 he was made managing director of the [theatre at Weimar](#), and in 1794 he began a friendship with the [dramatist, historian, and philosopher Friedrich Schiller](#), whose plays he premiered until Schiller's death in 1805. During this period Goethe published his second novel, [Wilhelm Meister's Apprenticeship](#); the verse epic [Hermann and Dorothea](#), and, in 1808, the first part of his most celebrated drama, [Faust](#).

The German philosopher [Arthur Schopenhauer](#) named *Wilhelm Meister's Apprenticeship* one of the four greatest novels ever written, while the American philosopher and essayist [Ralph Waldo Emerson](#) selected Goethe as one of six "representative men" in his [work of the same name](#) (along with [Plato](#), [Emanuel Swedenborg](#), [Montaigne](#), [Napoleon](#), and [Shakespeare](#)).



"*Faust*". The play's core was the infanticide tragedy *Urfaust* (from the 1770s), in which a village girl, Margarete, is destroyed along with her whole family by her love affair with [Faust](#). The latter, a scholar and professor glutted with dry book learning and hungry for experience, resorts to magic, arranges a pact with the Devil, and embarks on a journey with his new companion, Mephistopheles, that leads him straight to Margarete and their fatal love affair. The greater drama of 1808 fits this tragic love story into the cosmic frame of a wager between God and Mephisto, modeled on the wager of God with Satan in the biblical book of Job. The wager is not that Faust will shun evil but that his association with the Devil will not deter him from ultimately striving for God as the central monad (see [above](#) for a discussion of Leibnitz's *Monadology*). The bet is ultimately resolved in *Faust, Part II* (1832), in favour of God—contrary to the Renaissance tradition in which Faust forfeits his soul. Faust can be redeemed because of his striving for God and the supernal love that comes to his aid. The cosmic drama of the play's final scenes is an apocalyptic allegory reminiscent of [Dante](#)'s *Divine*

Comedy. Faust's soul is wrested from the Devil partly by the intercession of his former beloved, Margarete, who comes to earth from heaven, in a chorus including other redeemed women as well as the Mater Gloriosa ("Glorious Mother," an epithet for the Virgin Mary present in Catholic litany), to receive Faust's earthly remains and to inspire the closing lines of the drama:

All that is transitory
Is but a parable;
The unattainable
Here it is done;
The ineffable
Here becomes fact:
The Eternal Feminine
Shows us the way to transcend.

In the years after Schiller's death in 1805, Goethe developed a style that was in some ways Romantic, but he nevertheless maintained a distance from the younger generation of Romanticists. He shared their interest in Greek antiquity but not their nationalist politics, their inclination toward Catholicism, or their idealization of the Middle Ages. Goethe's novel *Elective Affinities* (1809), with its emphasis on the supranatural and spiritual as well as on the sainthood of the female protagonist, is an example of this new style. Another example is *Part II* of his *Faust* drama. This sprawling cosmic allegory dramatizes the magician's career at the emperor's court, his ventures into Classical Greece and union with Helen of Troy, and his final salvation in a scene of mountain gorges, replete with Catholic saints, including the Holy Virgin.

Goethe's poetry of this period was characterized by exoticism, an assimilation of foreign genres and styles, such as those of Chinese or, especially, Persian poetry. His *West-östlicher Divan* (1819; *Poems of the West and the East*) is a collection of poetry in imitation of Hāfez and other Persian poets. Sharing this exoticism with the Romantics, Goethe nevertheless was able to adapt the mode to his own expressive needs. With his continuation of *Wilhelm Meister* as an archival novel in *Wilhelm Meisters Wanderjahre*, Goethe approached 20th-century Modernism.

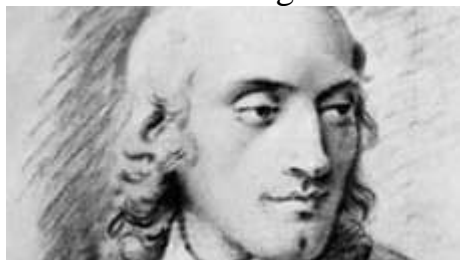
Friedrich Schiller, in full **Johann Christoph Friedrich von Schiller**, (born Nov. 10, 1759, Marbach, Württemberg [Germany]—died May 9, 1805, Weimar, Saxe-Weimar), leading German dramatist, poet, and literary theorist, best remembered for such dramas as *The Robbers*, the *Wallenstein* trilogy, *Maria Stuart*, and *Wilhelm Tell*.

Friedrich Schiller was the second child of Lieut. Johann Kaspar Schiller and his wife, Dorothea. After Johann Kaspar retired from military service, he devoted himself to horticulture and was appointed superintendent of the gardens and plantations at Ludwigsburg, the residence of Duke Karl Eugen of Württemberg. Johann Kaspar gave his son Friedrich a sound grammar school education until the

age of 13 when, in deference to what amounted to a command from his despotic [sovereign](#), he reluctantly agreed to send his boy to the Military Academy (the Karlsschule), an institution founded and personally supervised by the Duke. Against the wishes of the parents, who had hoped to have their son trained for the ministry, the Duke decreed that young Friedrich was to prepare for the study of law; later, however, he was allowed to transfer to medicine. Having endured the irksome regimentation at the academy for eight years, Schiller left to take up an appointment as an assistant medical officer to a [Stuttgart](#) regiment.

His adolescence under the rule of a petty tyrant confronted Schiller with the problem of the use and abuse of power, a theme that recurs in most of his plays. His resentment found expression in some of his early poems and especially in his first [play](#), [The Robbers](#), a stirring protest against stifling convention and corruption in high places. The hero of the play, Karl Moor, a young man of fiery spirit and abundant vitality, has led a somewhat disorderly life at the university. His villainous younger brother Franz poisons their aged father's mind against the prodigal elder son. When the old Count Moor disowns Karl, the young man turns brigand and defies all established authority at the head of a band of outlaws, until, before long, he discovers that however corrupt the existing order may be, violence and [anarchy](#) do not offer a workable [alternative](#) and society cannot be reformed by terrorism and crime. He decides to give himself up to [justice](#), thus submitting to the law that he had flouted. Schiller could therefore claim to have written in defense of law and [morality](#). At the same time, Karl Moor is represented as a "sublime criminal," and the play is a scathing indictment of a society that could drive so fundamentally noble a character to a career of crime.

Don Carlos marks a major turning point in Schiller's development as a dramatist. On one level, the work is a domestic drama concerned with the relations between the aging King [Philip II](#) of Spain, his third consort, Elizabeth of Valois, and his son by his first marriage, [Don Carlos](#), who is in love with his stepmother. The conflict between father and son is not confined to their private lives, however; it has broad political [implications](#) as well. The change of focus from the domestic to the political sphere produced a play of inordinate length and a tortuous plot. But positive qualities compensate for these faults: a wealth of exciting and moving scenes and a wide range of sharply individualized characters, the most memorable being the complex, brooding, and tragic figure of King Philip. The characteristically resonant note of Schiller's [blank verse](#) is heard here for the first time. Blank verse had been used by German playwrights before (notably [Gotthold Ephraim Lessing](#) in *Nathan der Weise* [1779]), but it was Schiller's *Don Carlos*, together with Goethe's *Iphigenie auf Tauris* (1787), that definitely established it as the recognized medium of German poetic drama.



Friedrich Schiller

Working against time, Schiller produced four more plays in quick succession: *Maria Stuart* (first performed in 1800), a psychological drama concerned with the moral rebirth of Mary, Queen of Scots; [*The Maid of Orleans \(1801\)*](#), a “romantic tragedy” on the subject of Joan of Arc, in which the heroine dies in a blaze of glory after a victorious battle, rather than at the stake like her historical prototype; *The Bride of Messina (1803)*, written in emulation of Greek drama, with its important preface, Schiller’s last critical pronouncement); and [*William Tell 1804*](#)), which depicts the revolt of the Swiss forest cantons against Habsburg rule and the assassination of a tyrannous Austrian governor by the hero, with the underlying question of the play being the justifiability of violence in political action.

Each of these plays of Schiller’s classical period has its own distinctive merit, but as a piece of dramatic craftsmanship *Maria Stuart* surpasses the rest. The action of the play is compressed into the last three days in Mary’s life, before her execution at Fotheringhay; all the antecedents—her French marriage, her brief and troubled Scottish reign, her long imprisonment in England—emerge by means of retrospective analysis. Although Schiller repeatedly diverged from the recorded facts in his treatment of the subject, he displays in his play a profound grasp of the historical situation. Schiller offers a disturbing analysis of the problems that arise whenever political expediency masquerades as [justice](#) and judges are subjected to the pressures of [power politics](#) or ideological conflict. Mary turns outward disaster into inward triumph by accepting the verdict of the English tribunal—which she regards as unjust—in expiation of her sins committed in former days. By giving to the decree of her judges a meaning that they had not intended, she rises superior to their jurisdiction, a sinner redeemed and transfigured. This conforms to Schiller’s theory of [tragedy](#), which turns on the hero’s moral rebirth through an act of voluntary self-abnegation.

Schiller was ennobled (with the addition of a *von* to his name) in 1802. Death overtook him in 1805 while he was working at a new play on a Russian theme, *Demetrius* (1805). Judging by the fragments that remain, it might well have developed into a masterpiece.

One of the most striking features of Schiller’s *oeuvre* is its modernity, its startling relevance to the life of the 20th century. Although for a time he fell out of favour with the German intelligentsia, the enduring value of his work is not likely to be obscured by fashions in [criticism](#).

Used literature:

1. Boynazarov F. Jahon adabiyoti. Toshkent – 2006, 160 b.
2. Hamdamov U., Qosimov A. Jahon adabiyoti. Toshkent - 2017, 352 b.
3. Normatova Sh. Jahon adabiyoti. Toshkent - 2008, 96 b.
4. Laura Getty, Kyoungnye Kwon. Compact Anthology of World Literature. Part 3. The Renaissance. University of North Georgia Press, 2015.

5. Laura Getty, Kyounghe Kwon. *Compact Anthology of World Literature. Part 4. The 17th and 18th Centuries.* University of North Georgia Press, 2015.

LECTURE 4. WORLD LITERATURE OF THE XIX CENTURY. ROMANTICISM

4.1 World literature of the XIX century. Romanticism.

4.2 Theoretical foundations and peculiarities of romanticism, sources and forms of romanticism in German literature. The work of the Grimm brothers and Hoffman.

4.3 The works of V. Hugo and J. Sand in French literature.

4.4 American Romantic Literature. F. Cooper is the founder of the historical novel.

Key words: *romanticism, German romanticism, romantic poets and writers, natural elements, American authors, Hugo and Sand's works.*

4.1 World literature of the XIX century. Romanticism.

Popular in the late 18th and early 19th centuries, Romanticism was a literary movement that emphasized nature and the importance of emotion and artistic freedom. In many ways, writers of this era were rebelling against the attempt to explain the world and human nature through science and the lens of the Industrial Revolution. In Romanticism, emotion is much more powerful than rational thought.

Although literary Romanticism occurred from about 1790 through 1850, not all writers of this period worked in this style. There are certain characteristics that make a piece of literature part of the Romantic movement. You won't find every characteristic present in every piece of Romantic literature; however, you will usually find that writing from this period has several of the key characteristics.

Nature, in all its unbound glory, plays a huge role in Romantic literature. Nature, sometimes seen as the opposite of the rational, is a powerful symbol in work from this era. Romantic poets and writers give personal, deep descriptions of nature and its wild and powerful qualities.

Natural elements also work as symbols for the unfettered emotions of the poet or writer, as in the final stanza of "To Autumn" by John Keats. Keats was aware that he was dying of consumption throughout much of his short life and career, and his celebration of autumn symbolizes the beauty in the ephemeral.

Where are the songs of spring? Ay, Where are they?

Think not of them, thou hast thy music too, —

While barred clouds bloom the soft-dying day,

And touch the stubble-plains with rosy hue;

Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft

Or sinking as the light wind lives or dies;

And full-grown lambs loud bleat from hilly bourn;

Hedge-cricket sing; and now with treble soft

The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

The early years of German Romanticism have been aptly termed the theoretical phase of a movement whose origin can be traced back to the Sturm und Drang era and, beyond Germany itself, to the French philosopher and writer Jean-Jacques Rousseau. An interest in individual liberty and in nature as a source of poetic inspiration is a common thread in the sequence of the movements Sturm und Drang, Weimar Classicism, and Romanticism, which from one perspective can be regarded as separate phases in a single literary development. Within this framework, the German Romantics forged a distinctive new synthesis of poetry, philosophy, and science. Two generations of Romantic writers are usually distinguished: the older group, composed in part of Ludwig Tieck, Wilhelm Heinrich Wackenroder, Novalis, Friedrich Schleiermacher, and Friedrich and August Wilhelm von Schlegel; and the younger group, comprising Achim von Arnim, Clemens Brentano, Joseph Eichendorff, Wilhelm and Jakob Grimm, and the painter Philipp Otto Runge.

The French Revolution (1787–99) had had a decisive impact on German Romantic writers and thinkers. The Napoleonic Wars, beginning in 1792 and ending with the Congress of Vienna in 1814–15, brought much suffering and ultimately led to a major restructuring of Germany. The upheavals of this period gave rise to a new desire for a uniquely German cultural movement that would explicitly oppose French rationalism.

4.2 Theoretical foundations and peculiarities of romanticism, sources and forms of romanticism in German literature.

The work of the Grimm brothers and Hoffmann

German Idealist philosophy played an important role in the genesis of Romanticism, which saw itself as grappling with a crisis in human subjectivity and laying the foundation for a new synthesis of mental and physical reality. The first step was taken by Johann Gottlieb Fichte's "Science of Knowledge" (1794), which defined the subject ("Ich," or "I") in terms of its relation to the object-world ("Nicht-Ich," or "Not-I"). The Romantic writer Novalis (the pseudonym of Friedrich Leopold, Baron von Hardenberg) put Schlegel's theory of irony into practice in his unfinished novel *Heinrich von Ofterdingen* (1802; *Henry of Ofterdingen*), which depicts the development of a naive young man who is destined to become a poet. Heinrich's untutored responses to experience are juxtaposed with a sequence of inset narratives that culminate in an allegorical "fairy tale" that was to be followed, according to the author's notes, by the depiction of an "astral" counterreality. Each successive stage of the novel was to move toward a higher and more complex understanding of the world.

Many of the German Romantics drew heavily on contemporary science, notably on Gotthilf Heinrich Schubert's "Views about the Night Side of Science" (1808). In contrast to the Enlightenment, the Romantic Movement reevaluated the power of rational thinking, preferring instead more intuitive modes of thought such

as dreams (in Schubert's terms, the "night side" as opposed to the "day side" of reality).

According to the Romantics, some minds are particularly adapted to discern the hidden workings of nature. Poets, they believed, possess the faculty of hearing the "voice of nature" and transposing it into human language. Lyric poetry was a dominant [genre](#) throughout the period, with [Ludwig Tieck](#), [Joseph Eichendorff](#), and [Clemens Brentano](#) as its major practitioners. Folk traditions such as the [fairy tale](#), [ballad](#), and folk song were also seen as ways of gaining access to preconscious modes of thought. Fairy tales and folk poetry were the object of quasi-scholarly collections such as the *Kinder- und Hausmärchen* (1812–15; "Children's and Household Stories," commonly known as *Grimm's Fairy Tales*), assembled by [Jacob and Wilhelm Grimm](#), and the poetry anthology *Des Knaben Wunderhorn* (1805–08; "The Boy's Magic Horn").

Brothers Grimm, German **Brüder Grimm**, German folklorists and linguists best known for their *Kinder - und Hausmärchen* (1812–22; also called *Grimm's Fairy Tales*), which led to the birth of the [modern study of folklore](#). [Jacob Ludwig Carl Grimm](#) (b. January 4, 1785, Hanau, Hesse-Kassel [Germany]—d. September 20, 1863, Berlin) and [Wilhelm Carl Grimm](#) (b. February 24, 1786, Hanau, Hesse-Kassel [Germany]—d. December 16, 1859, Berlin) together compiled other collections of [folk music](#) and [folk literature](#), and Jacob in particular did important work in [historical linguistics](#) and Germanic [philology](#), which included the formulation of [Grimm's law](#). They were among the most important German scholars of their time.



Jacob and Wilhelm Grimm

Jacob (right) and Wilhelm Grimm, oil portrait by Elisabeth Jerichau-Baumann, 1855; in the National-Galerie, Berlin

Jacob and Wilhelm Grimm were the oldest in a family of five brothers and one sister. Their father, Philipp Wilhelm, a lawyer, was town clerk in [Hanau](#) and later justiciary in Steinau, another small Hessian town, where his father and grandfather had been ministers of the Calvinistic Reformed Church. The father's death in 1796 brought social hardships to the family; the death of the mother in 1808 left 23-year-old Jacob with the responsibility of four brothers and one sister. Jacob, a scholarly type, was small and slender with sharply cut features, while Wilhelm was taller, had a softer face, and was sociable and fond of all the arts.

After attending the [high school](#) in [Kassel](#), the brothers followed their father's footsteps and studied law at the [University of Marburg](#) (1802–06) with the intention of entering [civil service](#). At Marburg they came under the influence of [Clemens Brentano](#), who awakened in both a love of folk poetry, and [Friedrich Karl von Savigny](#), cofounder of the historical school of jurisprudence, who taught them a method of antiquarian investigation that formed the real basis of all their later work. Others, too, strongly influenced the Grimms, particularly the philosopher [Johann Gottfried von Herder](#), with his ideas on folk poetry. Essentially, they remained individuals, creating their work according to their own principles.

In 1805 Jacob accompanied Savigny to [Paris](#) to do research on legal manuscripts of the [Middle Ages](#); the following year he became secretary to the war office in Kassel. Because of his health, Wilhelm remained without regular employment until 1814. After the French entered in 1806, Jacob became private librarian to King [Jérôme](#) of [Westphalia](#) in 1808 and a year later *auditeur* of the [Conseil d'État](#) but returned to Hessian service in 1813 after [Napoleon](#)'s defeat. As secretary to the legation, he went twice to Paris (1814–15), to recover [precious](#) books and paintings taken by the French from [Hesse](#) and [Prussia](#). He also took part in the [Congress of Vienna](#) (September 1814–June 1815). Meantime, Wilhelm had become secretary at the Elector's library in Kassel (1814), and Jacob joined him there in 1816.

By that time the brothers had definitely given up thoughts of a legal career in favour of purely literary research. In the years to follow they lived frugally and worked steadily, laying the foundations for their lifelong interests. Their whole thinking was rooted in the social and political changes of their time and the challenge these changes held. Jacob and Wilhelm had nothing in common with the fashionable “Gothic” [Romanticism](#) of the 18th and 19th centuries. Their state of mind made them more Realists than [Romantics](#). They investigated the distant past and saw in antiquity the foundation of all social institutions of their days. But their efforts to preserve these foundations did not mean that they wanted to return to the past. From the beginning, the Grimms sought to include material from beyond their own frontiers—from the literary traditions of [Scandinavia](#), [Spain](#), [the Netherlands](#), [Ireland](#), [Scotland](#), [England](#), [Serbia](#), and [Finland](#).

They first collected [folk songs](#) and tales for their friends [Achim von Arnim](#) and Brentano, who had [collaborated](#) on an influential collection of folk lyrics in 1805, and the brothers examined in some critical essays the essential difference between [folk literature](#) and other writing. To them, folk [poetry](#) was the only true poetry, expressing the eternal joys and sorrows, the hopes and fears of humankind.

Encouraged by Arnim, they published their collected tales as the [Kinder- und Hausmärchen](#), implying in the title that the stories were meant for adults and [children](#) alike. In contrast to the extravagant fantasy of the [Romantic](#) school's poetical [fairy tales](#), the 200 stories of this collection (including, among the most enduring, “Snow White,” “Little Red Riding Hood,” “Sleeping Beauty,” and [“Rumpelstiltskin”](#)) aimed at conveying the soul, imagination, and beliefs of

people through the centuries—or at a genuine reproduction of the teller’s words and ways. Most of the stories were taken from [oral](#) sources, though a few were from printed sources. The great merit of Wilhelm Grimm is that he gave the fairy tales a readable form without changing their folkloric character. The results were threefold: the collection enjoyed wide distribution in Germany and eventually in all parts of the globe; it became and remains a model for the collecting of [folktales](#) everywhere; and the Grimms’ notes to the tales, along with other investigations, formed the basis for the science of the folk narrative and even of folklore. To this day the tales remain the earliest “scientific” collection of folktales.

The *Kinder- und Hausmärchen* was followed by a collection of historical and local [legends](#) of Germany, *Deutsche Sagen* (1816–18), which never gained wide popular appeal, though it influenced both literature and the study of the folk narrative. The brothers then published (in 1826) a translation of [Thomas Crofton Croker](#)’s *Fairy Legends and Traditions of the South of Ireland*, prefacing the edition with a lengthy introduction of their own on fairy lore. At the same time, the Grimms gave their attention to the written documents of early literature, bringing out new editions of ancient texts, from both the Germanic and other languages. Wilhelm’s outstanding contribution was *Die deutsche Heldensage* (“The German Heroic Tale”), a collection of themes and names from heroic legends mentioned in literature and art from the 6th to the 16th centuries, together with essays on the art of the [saga](#).

While [collaborating](#) on these subjects for two decades (1806–26), Jacob also turned to the study of [philology](#) with an extensive work on [grammar](#), the *Deutsche Grammatik* (1819–37). The word *deutsch* in the title does not mean strictly “German,” but it rather refers to the etymological meaning of “common,” thus being used to apply to all of the [Germanic languages](#), the [historical](#) development of which is traced for the first time. He represented the natural laws of sound change (both vowels and consonants) in various languages and thus created bases for a method of scientific [etymology](#); i.e., research into relationships between languages and development of meaning. In what was to become known as [Grimm’s law](#), Jacob demonstrated the principle of the regularity of correspondence among consonants in genetically related languages, a principle previously observed by the Dane [Rasmus Rask](#). Jacob’s work on grammar exercised an enormous influence on the contemporary study of linguistics, Germanic, Romance, and Slavic. In 1824 Jacob Grimm translated a Serbian grammar by his friend [Vuk Stefanović Karadžić](#), writing an [erudite](#) introduction on [Slavic languages](#) and literature.

He extended his investigations into the [Germanic](#) folk-culture with a study of ancient law practices and beliefs published as *Deutsche Rechtsaltertümer* (1828), providing systematic source material but excluding actual laws. The work stimulated other publications in France, the Netherlands, Russia, and the southern Slavic countries.

For some 20 years they worked in Prussia’s capital, respected and free from financial worries. Much of importance can be found in the brothers’ lectures and essays, the prefaces and reviews (*Kleinere Schriften*) they wrote in this period. In Berlin they witnessed the [Revolution of 1848](#) and took an active part in the

political strife of the succeeding years. In spite of close and even emotional ties to their homeland, the Grimms were not nationalists in the narrow sense. They maintained genuine—even political—friendships with colleagues at home and abroad, among them the jurists Savigny and Karl Friedrich Eichhorn; the historians [Friedrich Dahmann](#), Georg Gottfried Cervinus, and [Jules Michelet](#); and the philologists [Karl Lachmann](#), [John Mitchell Kemble](#), [Jan Frans Willems](#), [Vuk Karadžić](#), and [Pavel Josef Šafařík](#). Nearly all academies in Europe were proud to count Jacob and Wilhelm among their members. The more [robust](#) Jacob undertook many journeys for scientific investigations, visiting France, the Netherlands, Belgium, Switzerland, Austria, Italy, Denmark, and Sweden.

Jacob remained a bachelor. Wilhelm married Dorothea Wild from Kassel, with whom he had four children: Jacob (who was born and died in 1826), Herman (literary and art historian, 1828–1901), Rudolf (jurist, 1830–89), and Auguste (1832–1919). The graves of the brothers are in the Alter St.-Matthäus-Kirchhof in Berlin.

Ernst Theodor Amadeus Hoffmann (commonly abbreviated as **E. T. A. Hoffmann**; born **Ernst Theodor Wilhelm Hoffmann**; 24 January 1776 – 25 June 1822) was a German [Romantic](#) author of [fantasy](#) and [Gothic horror](#), a [jurist](#), composer, music critic and artist.^{[1][2][3]} His stories form the basis of [Jacques Offenbach](#)'s opera *The Tales of Hoffmann*, in which Hoffmann appears (heavily fictionalized) as the hero. He is also the author of the novella *The Nutcracker and the Mouse King*, on which [Pyotr Ilyich Tchaikovsky](#)'s ballet *The Nutcracker* is based. The ballet *Coppélia* is based on two other stories that Hoffmann wrote, while [Schumann](#)'s *Kreisleriana* is based on Hoffmann's character [Johannes Kreisler](#). See also Schumann's *Fantasiestücke, Op. 12*.

Hoffmann's stories highly influenced 19th-century literature, and he is one of the major authors of the Romantic movement.

Hoffmann's ancestors, both maternal and paternal, were [jurists](#). His father, Christoph Ludwig Hoffmann (1736–97), was a [barrister](#) in [Königsberg, Prussia](#) (now [Kaliningrad](#), Russia), as well as a poet and amateur musician who played the [viola da gamba](#). In 1767 he married his cousin, Lovisa Albertina Doerffer (1748–96). Ernst Theodor Wilhelm, born on 24 January 1776, was the youngest of three children, of whom the second died in infancy.

When his parents separated in 1778, his father went to Insterburg (now [Chernyakhovsk](#)) with his elder son, Johann Ludwig Hoffmann (1768–1822), while Ernst's mother stayed in Königsberg with her relatives: two aunts, Johanna Sophie Doerffer (1745–1803) and Charlotte Wilhelmine Doerffer (c. 1754–79) and their brother, Otto Wilhelm Doerffer (1741–1811), who were all unmarried. The trio raised the youngster.

The household, dominated by the uncle (whom Ernst nicknamed *O Weh*—"Oh dear!"—in a play on his initials), was [pietistic](#) and uncongenial. Hoffmann was to regret his estrangement from his father. Nevertheless, he remembered his aunts with great affection, especially the younger, Charlotte, whom he nicknamed *Tante Füßchen* ("Aunt Littlefeet"). Although she died when he was

only three years old, he treasured her memory (e.g. see *Kater Murr*) and embroidered stories about her to such an extent that later biographers sometimes assumed her to be imaginary, until proof of her existence was found after [World War II](#).^[4]

Between 1781 and 1792 he attended the Lutheran school or [Burgschule](#), where he made good progress in classics. He was taught drawing by one Saemann, and counterpoint by a Polish organist named Podbileski, who was to be the prototype of Abraham Liscot in *Kater Murr*. Ernst showed great talent for piano-playing, and busied himself with writing and drawing. The provincial setting was not, however, conducive to technical progress, and despite his many-sided talents he remained rather ignorant of both classical forms and of the new artistic ideas that were developing in Germany. He had, however, read [Schiller](#), [Goethe](#), [Swift](#), [Sterne](#), [Rousseau](#) and [Jean Paul](#), and wrote part of a novel titled *Der Geheimnisvolle*.

Around 1787 he became friends with [Theodor Gottlieb von Hippel the Younger](#) (1775–1843), the son of a pastor, and nephew of [Theodor Gottlieb von Hippel the Elder](#), the well-known writer friend of [Immanuel Kant](#). During 1792, both attended some of Kant's lectures at the [University of Königsberg](#). Their friendship, although often tested by an increasing social difference, was to be lifelong.

In 1794, Hoffmann became enamored of Dora Hatt, a married woman to whom he had given music lessons. She was ten years older, and gave birth to her sixth child in 1795.^[5] In February 1796, her family protested against his attentions and, with his hesitant consent, asked another of his uncles to arrange employment for him in [Glogau \(Głogów\)](#), [Prussian Silesia](#).^[6]

At the end of September 1814, in the wake of Napoleon's defeat, Hoffmann returned to Berlin and succeeded in regaining a job at the *Kammergericht*, the chamber court. His opera [Undine](#) was performed by the Berlin Theatre. Its successful run came to an end only after a fire on the night of the 25th performance. Magazines clamoured for his contributions, and after a while his standards started to decline. Nevertheless, many masterpieces date from this time.

During the period from 1819, Hoffmann was involved with legal disputes, while fighting ill health. Alcohol abuse and syphilis eventually caused weakening of his limbs during 1821, and paralysis from the beginning of 1822. His last works were dictated to his wife or to a secretary.

[Prince Metternich](#)'s anti-liberal programs began to put Hoffmann in situations that tested his conscience. Thousands of people were accused of treason for having certain political opinions, and university professors were monitored during their lectures.

King [Frederick William III of Prussia](#) appointed an Immediate Commission for the investigation of political dissidence; when he found its observance of the rule of law too frustrating, he established a Ministerial Commission to interfere with its processes. The latter was greatly influenced by Commissioner Kamptz. During the trial of "[Turnvater](#)" [Jahn](#), the founder of the gymnastics association movement, Hoffmann found himself annoying Kamptz, and became a political

target. When Hoffmann caricatured Kamptz in a story (*Meister Floh*), Kamptz began legal proceedings. These ended when Hoffmann's illness was found to be life-threatening. The King asked for a reprimand only, but no action was ever taken. Eventually *Meister Floh* was published with the offending passages removed.

Hoffmann died of syphilis in Berlin on 25 June 1822 at the age of 46. His grave is preserved in the Protestant *Friedhof III der Jerusalems- und Neuen Kirchengemeinde* (Cemetery No. III of the congregations of [Jerusalem Church](#) and [New Church](#)) in [Berlin-Kreuzberg](#), south of [Hallesches Tor](#) at the underground station Mehringdamm.

4.3 The works of V. Hugo and J. Sand in French literature

In general, full-blown Romanticism in [France](#) developed later than in Germany or Britain, with a particular flavour that comes from the impact on French writers' sensibilities of revolutionary turmoil and the Napoleonic odyssey. Acutely conscious of being products of a very particular time and place, French writers wrote into their work their [obsession](#) with the burden of history and their subjection to time and change. The terms *mal du siècle* and *enfant du siècle* (literally "child of the century") capture their distress. [Alfred de Musset](#) took the latter phrase for his autobiography, *La Confession d'un enfant du siècle* (1836; *The Confession of a Child of the Century*). Most French [Romantics](#), whether they adopted a liberal or [conservative](#) attitude or whether they tried to ignore the weight of history and politics, asserted that their century was sick. Romantics often retained the encyclopaedic ambitions of their predecessors, but faith in any simple notion of progress was shaken. Some distinction can be made between the generation of 1820, whose members wrote, often from an aristocratic viewpoint, about exhaustion, emptiness, loss, and ennui, and the generation of 1830, whose members spoke of dynamism—though often in the form of frustrated dynamism.

The early poetry of Hugo

It was also in the 1820s that the powerful and versatile genius of [Victor Hugo](#) emerged. In his first poems he was a supporter of the monarchy and the church. Conservative Roman Catholic legitimism is a common strand in the poetic generation of 1820, and the debt to Chateaubriand's *The Genius of Christianity* is evident. These early poems lack the [mellifluous](#) quality of Lamartine's *Poetical Meditations*, but by the time of the *Odes et ballades* (1826) there are already hints of the Hugoesque mixture: intimate poetry, speaking of family relationships and problems of the ego, a prophetic and visionary tone, and an eagerness to explore a wide range of poetic techniques. Hugo called his *Les Orientales* (1829; "Eastern Poems") a useless book of [pure poetry](#). It can be linked with [Théophile Gautier](#)'s *l'art pour l'art* movement, concentrating on the exotic and the visual, combined with verbal and formal inventiveness. Hugo published four further important collections in the 1830s, in which poetry of nature, love, and family life is interwoven with a solitary, hesitant, but never quite despairing exploration of

poetic [consciousness](#). The poetry moves from the personal to the visionary and the prophetic, prefiguring in the lyric mode the epic sweep of much of his later work.



Victor Hugo

Victor Hugo.

The first performance of [Victor Hugo's](#) *Hernani* (1830; Eng. trans. [Hernani](#)) was one such battle, and Romanticism won an important symbolic victory. *Hernani* followed [Stendhal's](#) call in the pamphlets *Racine et Shakespeare* (1823, 1825) for theatre that would appeal to a contemporary public and Hugo's own major theoretical statement, in the preface to his [play](#) *Cromwell* (1827; Eng. trans. *Cromwell*). In the preface, Hugo called for a drama of action—which he saw as appropriate to modern man, the battleground of matter and spirit—that could [transcend](#) Classical categories and mix the [sublime](#) and the grotesque. *Hernani* also benefited from the production in Paris of several Shakespearean and historical dramas—in particular, a sustained and triumphal season in 1827 by an English troupe playing Shakespeare.

Stendhal

The works of [Stendhal](#) (Henri Beyle), deeply concerned with the nature of individuality, the claims of the self, and the search for happiness, represent an effort to define an [aesthetic](#) for prose [fiction](#) and to establish a distinctive, personal voice. His autobiographical sketches, such as his *Vie de Henri Brulard* ([The Life of Henry Brulard](#)) and *Souvenirs d'égotisme* (published posthumously in 1890 and 1892, respectively; [Memoirs of Egotism](#)), give a fascinating insight into a highly critical intelligence trying to organize his experience into a rational philosophy while remaining aware that the claims of emotion will often undermine whatever system he creates. In many ways Stendhal is an 18th-century rationalist with a 19th-century sensibility.

He came to the novel form relatively late in life. *Le Rouge et le noir* (1830; [The Red and the Black](#)) and *La Chartreuse de Parme* (1839; [The Charterhouse of Parma](#)) are his finest works. Both present a young would-be Napoleonic hero grappling with the decidedly nonheroic social and political [environment](#) inherited by the post-Napoleonic generation. *The Red and the Black*, a masterpiece of [ironic](#) realism both in its characterization and its language, focuses on France in the late 1820s. *The Charterhouse of Parma*, both

love story and political [satire](#), situated in Stendhal's beloved Italy (where he lived for much of his adult life), often reflects a vision of the Italy of the Renaissance as much as that of the 19th century. His work had a quicksilver style, capable of embracing in rapid succession different emotions, ideas, and points of view and creating a sense of immediacy and spontaneity. He had a genius for precise and witty understatement, combined with an ironic vision that was simultaneously [cynical](#) and tender. All these qualities, along with his capacity for placing his floundering, aspiring heroes, with a few brushstrokes, in a multilayered evocation of the world in which they must struggle to survive, make of him one of the most individual, humane, and perpetually contemporary of novelists.

George Sand, pseudonym of **Amantine-Lucile-Aurore Dudevant**, née **Dupin**, (born July 1, 1804, [Paris](#), France—died June 8, 1876, Nohant), French [Romantic](#) writer known primarily for her so-called rustic novels.

She was brought up at Nohant, near La Châtre in [Berry](#), the country home of her grandmother. There she gained the profound love and understanding of the countryside that were to inform most of her works. In 1817 she was sent to a convent in Paris, where she acquired a mystical fervour that, though it soon abated, left its mark.

In 1822 Aurore married Casimir Dudevant. The first years of the marriage were happy enough, but Aurore soon tired of her well-intentioned but somewhat insensitive husband and sought consolation first in a [platonic](#) friendship with a young magistrate and then in a passionate [liaison](#) with a neighbour. In January 1831 she left Nohant for Paris, where she found a good friend in Henri de Latouche, the director of the newspaper *Le Figaro*, who accepted some of the articles she wrote with [Jules Sandeau](#) under the pseudonym Jules Sand. In 1832 she adopted a new pseudonym, George Sand, for *Indiana*, a [novel](#) in which Sandeau had had no part. That novel, which brought her immediate fame, is a passionate protest against the social conventions that bind a wife to her husband against her will and an apologia for a heroine who abandons an unhappy marriage and finds love. In *Valentine* (1832) and *Lélia* (1833) the ideal of free association is extended to the wider sphere of social and class relationships. *Valentine* is the first of many Sand novels in which the hero is a peasant or a workman.

Meanwhile, the list of her lovers was growing; eventually it included, among others, [Prosper Mérimée](#), [Alfred de Musset](#), and [Frédéric Chopin](#). She remained [impervious](#) to Musset's skeptical views and Chopin's aristocratic [prejudices](#), while the man whose opinions she adopted wholeheartedly, the philosopher [Pierre Leroux](#), was never her lover. The fact remains, however, that most of her early works, including *Lélia*, *Mauprat* (1837), *Spiridion* (1839), and *Les Sept Cordes de la lyre* (1840), show the influence of one or another of the men with whom she associated.

Eventually, she found her true form in her rustic novels, which drew their chief inspiration from her lifelong love of the countryside and sympathy for the poor. In *La Mare au diable* (1846), *François le Champi* (1848), and *La Petite Fadette* (1849), the familiar theme of George Sand's work—love [transcending](#) the obstacles of convention and class—in the familiar setting of the Berry countryside,

regained pride of place. These rustic tales are probably her finest works. She subsequently produced a series of novels and plays of [impeccable morality](#) and [conservatism](#). Among her later works are the [autobiography](#) *Histoire de ma vie* (1854–55; “Story of My Life”) and *Contes d’une grand’mère* (1873; “Tales of a Grandmother”), a collection of stories she wrote for her grandchildren.\

[George Sand](#) (Amandine-Aurore-Lucile Dudevant) was a dominant figure in the literary life of the 19th century, and her work, much-published and much-serialized throughout Europe, was of major importance in the spread of feminist [consciousness](#). For a long while after her death, her literary reputation rested on works such as *La Mare au diable* (1846; *The Enchanted Lake*) and *La Petite Fadette* (1849; *Little Fadette*), sentimental stories of country life tinged with realistic elements, of little artistic value. More interesting are the works modeling the subordinate position of women in the 19th-century family, such as [Indiana](#) (1832; Eng. trans. *Indiana*), in which a wife struggles for independence, or novels creating new images of heroic femininity, such as *Lélia* (1833 and 1839; Eng. trans. *Lelia*), whose heroine, beautiful, powerful, and tormented, founds a [community](#) to educate a new generation of independent women. Sand’s [novel](#) *Mauprat* (1837; Eng. trans. [Mauprat](#)) is immensely readable, with its lyrical alliance of woman, peasant, and reformed [aristocracy](#) effecting a bloodless transformation of the world by love. From the later 1830s, influenced by the socialists Félicité de Lamennais, the former abbé, and [Pierre Leroux](#), she developed an interest in humanitarian socialism, an idealism tinged with mysticism, reflected in works such as *Spiridion* (1839), *Le Compagnon du tour de France* (1840; *The Journeyman Joiner; or, The Companion of the Tour of France*), and *Consuelo* (1842; Eng. trans. *Consuelo*). She is an excellent example of the sentimental socialists involved in the Revolution of 1848—her record rather marred by her reluctance to associate herself closely with the rising groups of women engaged in their own struggle for civil and political rights. A different perspective on contemporary feminism emerges in the vigorous and outspoken travel writings and journal of the socialist and feminist activist Flora Tristan, notable for *Promenades dans Londres* (1840; *The London Journal of Flora Tristan*) and *Le Tour de France: journal inédit* (written 1844, published 1973; “The Tour of France: Unpublished Journal”).

4.4 American Romantic Literature. F. Cooper is the founder of the historical novel

After the [American Revolution](#), and increasingly after the [War of 1812](#), American writers were exhorted to produce a [literature](#) that was truly native. As if in response, four authors of very respectable stature appeared. [William Cullen Bryant](#), Washington Irving, James Fenimore Cooper, and Edgar Allan Poe initiated a great half century of literary development.

Bryant, a New Englander by birth, attracted attention in his 23rd year when the first version of his poem “Thanatopsis” (1817) appeared. This, as well as some later poems, was written under the influence of English 18th-century poets. Still

later, however, under the influence of Wordsworth and other [Romantics](#), he wrote nature lyrics that vividly represented the [New England](#) scene. Turning to journalism, he had a long career as a fighting liberal editor of *The Evening Post*. He himself was overshadowed, in renown at least, by a native-born New Yorker, [Washington Irving](#).

Washington Irving, the youngest member of a prosperous merchant family, joined with ebullient young men of the town in producing the *Salmagundi* papers (1807–08), which satirized the foibles of Manhattan’s citizenry. This was followed by *A History of New York* (1809), by “Diedrich Knickerbocker,” a burlesque history that mocked pedantic scholarship and sniped at the old Dutch families. Irving’s models in these works were obviously Neoclassical English satirists, from whom he had learned to write in a polished, bright style. Later, having met Sir Walter Scott and having become acquainted with imaginative German literature, he introduced a new Romantic note in *The Sketch Book* (1819–20), *Bracebridge Hall* (1822), and other works. He was the first American writer to win the ungrudging (if somewhat surprised) respect of British critics.



Washington Irving, 19th-century print.

James Fenimore Cooper won even wider fame. Following the pattern of Sir Walter Scott’s “Waverley” novels, he did his best work in the “Leatherstocking” tales (1823–41), a five-volume series celebrating the career of a great frontiersman named [Natty Bumppo](#). His skill in weaving history into inventive plots and in characterizing his compatriots brought him acclaim not only in [America](#) and England but on the continent of Europe as well.

Edgar Allan Poe, reared in the South, lived and worked as an [author](#) and editor in Baltimore, [Philadelphia](#), Richmond, and [New York City](#). His work was shaped largely by [analytical](#) skill that showed clearly in his role as an editor: time after time he gauged the taste of readers so accurately that circulation figures of magazines under his direction soared impressively. It showed itself in his critical essays, wherein he lucidly explained and logically applied his [criteria](#). His gothic tales of terror were written in accordance with his findings when he studied the most popular magazines of the day. His masterpieces of terror—“The Fall of the House of Usher” (1839), “The Masque of the Red Death” (1842), “The Cask of Amontillado” (1846), and others—were written according to a carefully worked out psychological method. So were his [detective stories](#), such as “The Murders in the Rue Morgue” (1841), which historians credited as the first of the [genre](#). As a

poet, he achieved fame with “The Raven” (1845). His work, especially his critical writings and carefully crafted poems, had perhaps a greater influence in France, where they were translated by [Charles Baudelaire](#), than in his own country.

A worldwide movement for change that exploded in the revolutions of 1848 naturally attracted numerous Americans. Reform was in the air, particularly in New England. At times even Brahmins and Transcendentalists took part. [William Lloyd Garrison](#), [ascetic](#) and fanatical, was a moving spirit in the fight against slavery; his weekly newspaper, *The Liberator* (1831–65), despite a small circulation, was its most influential organ. A contributor to the newspaper—probably the greatest writer associated with the movement—was [John Greenleaf Whittier](#). His simple but emotional poems on behalf of abolition were collected in such volumes as *Poems Written During the Progress of the Abolition Question...* (1837), *Voices of Freedom* (1846), and *Songs of Labor, and Other Poems* (1850). The outstanding novelist of the movement was [Harriet Beecher Stowe](#). Her *Uncle Tom’s Cabin* (1852) combined the elements of contemporary humour and sentimental [fiction](#) in such a powerful manner that it, according to some, helped to precipitate the Civil War.



Harriet Beecher Stowe, c. 1880.

Other American writers toward the close of the 19th century moved toward [naturalism](#), a more advanced stage of [realism](#). [Hamlin Garland](#)’s writings exemplified some aspects of this development when he made short stories and novels vehicles for philosophical and social preachments and was franker than Howells in stressing the harsher details of the farmer’s struggles and in treating the subject of sex. *Main-Travelled Roads* (1891) and *Rose of Dutcher’s Coolly* (1895) displayed Garland’s particular talents. These and a critical [manifesto](#) for the new fiction, *Crumbling Idols* (1894), were influential contributions to a developing movement.

Other American authors of the same period or slightly later were avowed followers of French naturalists led by [Émile Zola](#). [Theodore Dreiser](#), for instance, treated subjects that had seemed too daring to earlier realists and, like other Naturalists, illustrated his own beliefs by his depictions of characters and unfolding of plots. Holding that men’s deeds were “chemical compulsions,” he showed characters unable to direct their actions. Holding also that “the race was to the swift and the battle to the strong,” he showed characters defeated by stronger and more ruthless opponents. His major books included *Sister Carrie* (1900), *Jennie*

Gerhardt (1911), *The Financier* (1912), *The Titan* (1914), and—much later—*An American Tragedy* (1925).

Henry James

In the books of [Henry James](#), born in [New York](#) but later an expatriate in England, fiction took a different pathway. Like realists and naturalists of his time, he thought that fiction should reproduce reality. He conceived of reality, however, as twice translated—first, through the [author's](#) peculiar experiencing of it and, second, through his unique depicting of it. Deep insight and thorough experience were no more important, therefore, than the complicated and delicate task of the artist. *The Art of Fiction* (1884), essays on novelists, and brilliant prefaces to his collected works showed him struggling thoroughly and consciously with the problems of his craft. Together, they formed an important body of discussion of fictional artistry.



James, Henry

Henry James, glass plate negative, c. 1910.

An excellent short-story writer, James nevertheless was chiefly important for novels in which his doctrines found concrete embodiment. Outstanding were *The American* (1877), *The Portrait of a Lady* (1881), *The Spoils of Poynton* (1897), *What Maisie Knew* (1897), *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). The earliest of these were international novels wherein conflicts arose from relationships between Americans and Europeans—each group with its own characteristics and [morals](#). As time passed, he became increasingly interested in the psychological processes of his characters and in a subtle rendering of their limited insights, their perceptions, and their emotions.

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LECTURE 5. LITERATURE OF THE XIX-XX CENTURIES. REALISM

- 5.1 Peculiarities of world literature of the XIX-XX centuries. Realism.
- 5.2 Critical realism in French literature. F. Stendhal's novels "Red and Black" and "Charterhouse of Parma".
- 5.3 Works of Balzac "Father Goriot", "Gobseck", "Eugenie Grandet".
- 5.4 Realism in P. Merime's short stories, G. Flaubert's "Madame Bovary".
- 5.5 Peculiarities of German Critical Realism (H. Heine's work).

Key words: *realism in literature, its elements, critical realism, realistic characters, plausible plot, depicting social class, types of literary realism: magical, social, naturalism and psychological.*

5.1 Peculiarities of world literature of the XIX-XX centuries. Realism

When trying to understand realism in literature, we think of the word real. Rather than applying filters or fantasy to our fictional world, realism is based on "real" everyday life. So, realism in literature is like that photo we take before adding all our Snapchat filters. In realism, we'll find characters with genuine jobs and problems.

For example, a work of realism might chronicle the life of an average farmer. Rather than fun metaphors or imagery, a realistic writer would show us the undramatized life and dialect of the area.

Realism finds its roots in the early nineteenth century. The genre was a response to romanticism. Realist artists and writers wanted to get back to observations of society rather than creating exotic romantic works that are out of touch with the real world. One of the most famous early literary works showing realism in literature was The Human Comedy by Honore de Balzac. This was a series of 90 or so books examining French society.

Elements of Literary Realism. Literary realism isn't hard to miss. It has several classic elements to the writing giving away this story is a piece of literary realism.

- Realistic characters and setting
- Comprehensive detail about everyday occurrences
- Plausible plot (a story that could happen in your town)
- Real dialects of the area
- Character development important
- Importance in depicting social class

Realism in Literature Examples

While realism in literature explores real life and stories, it's anything but boring. Realism literature examples:

1. The Adventures of Huckleberry Finn by Mark Twain

In "The Adventures of Huckleberry Finn", it's easy to see Twain's use of realism. The tale he recounts is something that could have easily happened during the time period. Not only did the novel capture the dialect of the time, but it examines the real-life events unfolding in that part of the country as Huck and Jim float down the Mississippi.

2. The Red Badge of Courage by Stephen Crane

In his Civil War novel, "The Red Badge of Courage", Crane invited readers to explore the real life of a soldier during the time. His novel shined a light on the conditions of soldiers along with the realities of the battlefield.

3. Of Mice and Men by John Steinbeck

Set in the Great Depression, Steinbeck's *Of Mice and Men* reveals the stark realities of people living in impoverished conditions. Through the novel, you follow the plight of two working-class men of the time and the economic difficulties they encounter. It also works to shine a light on the prejudices and isolation of those working with disabilities.

4. Life in the Iron Mills by Rebecca Harding Davis

An acclaimed novelist of her time, Rebecca Harding Davis illuminates the bleak working conditions of early industrial workers and the poor. She was one of the first realism writers in America to put a feminist perspective on the world around her.

Types of Literary Realism

Like most types of movements, realism has different types in literature. They are:

Magical realism - a unique subgenre with elements of magic woven into the realistic setting (One Hundred Years of Solitude)

Social realism - explores the lives of workers and poor, focusing on the working class; provides social commentary on the devastating conditions of these people (Of Mice and Men)

Naturalism - uses the scientific method and scientific principles to explore humans and their relationships (A Rose for Emily)

Psychological realism - dives into the psyche of the characters; rather than focusing on the plot, it looks more at the character's thoughts and motivations (The Portrait of a Lady)

So, literary realism is a unique genre that looks at real life people and situations. It even explores real dialects of people. Not only does this work to make an interesting story, but it gives people a look into raw and unfiltered conditions of the time.

5.2 Critical realism in French literature. F. Stendhal's novels "Red and Black" and "Charterhouse of Parma".

Literature of France in the 1830s reflected those new features of the social and cultural development of the country that took shape in it after the July Revolution. Critical realism was the leading trend in French literature. In the 1830-1840s all significant works of O. Balzac, F. Stendhal, P. Mérimée appeared. At this stage, realist writers were united by a common understanding of art, which boiled down to an objective reflection of the processes taking place in society. In the 1830s and 1840s, especially in the works of Balzac, the characteristic features of realism appear. Realists see their main task in the artistic reproduction of reality, in the knowledge of the laws that determine its dialectics and variety of form.

Features of the works of **Stendhal**. The features of realism were immediately manifested in different ways in the work of various writers. The theoretical works of Stendhal (1783-1842) played a significant role in the formation of the aesthetics of critical realism. *Marie-Henri Beyle* was a celebrated 19th-century author born in 1783, in Grenoble, France. The author wrote under the pen name Stendhal.

The Red and the Black, [novel](#) by [Stendhal](#), published in French in 1830 as *Le Rouge et le noir*. The novel, set in France during the Second Restoration (1815–30), is a powerful character study of [Julien Sorel](#), an ambitious young man who uses seduction as a tool for advancement. *The Red and the Black* is generally considered the author's major work and one of the greatest 19th-century novels.

Sorel is a sensitive and intelligent youth who, seeing no road to advancement in the military after Napoleon's fall, endeavours to make his mark in the church. Viewing himself as an unsentimental opportunist, he sets out to win the affections of Mme de Rênal, whose children he is employed to tutor. After spending time in a seminary, he goes to Paris, where he seduces the aristocratic Mathilde, the daughter of his second employer. The book ends with Sorel's execution for the attempted murder of Mme de Rênal after she had jeopardized his projected marriage to Mathilde.

The title apparently refers to both the tensions in Sorel's character and the conflicting choice he is faced with in his quest for success: the army (symbolized by the colour red) or the church (symbolized by the colour black). Incisively and with subtlety, the novel examines careerism, political opportunism, the climate of fear and denunciation in [Restoration](#) France, and bourgeois materialistic values.

The Charterhouse of Parma, [novel](#) by [Stendhal](#), published in French as *La Chartreuse de Parme* in 1839. It is generally considered one of Stendhal's masterpieces, second only to *The Red and the Black*, and is remarkable for its highly sophisticated rendering of human psychology and its subtly drawn portraits. This is the last novel of Stendhal.

The novel is set mainly in the court of Parma, Italy, in the early 19th century. The novel's protagonist Fabrice del Dongo is a loyal fan of Napoleon and wants to fight along with him in the Battle of Waterloo when Napoleon returns from Elba.

Fabrizio del Dongo is a young, entitled, aristocratic Italian young man with a desire for adventure. His uncle by marriage, General Pietranera, fought for

Napoleon Bonaparte of France, who wanted to take over Italy and Fabrizio idolized his uncle. When Napoleon Bonaparte tries to regain his power, Fabrizio runs away at 16 to join the French army, hoping to meet Bonaparte and fight by his side. His aunt *Gina Pietranera*, who is now widowed, supports his decision.

Fabrizio finds his way to France using a friend's passport. In France, Napoleon Bonaparte's army mistakes him for a spy because of his bad French and accent. He is thrown in prison, and his horse is stolen. The jailor's wife helps him to escape and gives him the clothes of a dead French hussar to wear along with the name of the dead man to use as an alias. Fabrizio again tries to join up with Napoleon Bonaparte's army. He runs into a kindly canteen woman who gives him sage advice on how to behave so as not to arouse the suspicions of other soldiers. All Fabrizio wants to do is participate in battle and fight for the great general. When he encounters his first dead soldier, he is disturbed, but he perseveres and eventually ends up in a skirmish during the Battle of Waterloo.

Afterward, his Aunt Gina smuggles Fabrizio back into Italy. This is necessary because Fabrizio's brother, Ascanio, has denounced him as a traitor. Ascanio, and Fabrizio's father, the Marchese del Dongo, have been acting as spies on behalf of the king of Austria, who at the time was ruling Italy with Italian princes serving as his proxies throughout the country.

Fabrizio goes into hiding outside of Parma. Aunt Gina, who is now involved with **Count Mosca**, the chief of the military police for Parma, Italy, and who is an advisor to the Parma Prince Ranuzio-Ernest IV, enters a marriage of convenience with someone else and moves to Parma to be closer to her lover. In Parma, she charms the court of Ranuzio-Ernest IV with her beauty and wit and manipulates her way through court politics. Fabrizio comes to stay with her, and Count Mosca schemes with Aunt Gina to have Fabrizio enter the clergy with the goal of eventually obtaining the status of an archbishop.

Fabrizio goes to theology school and enters into the Catholic Church's religious life. He returns to stay with his aunt after he graduates from the school. However, he is later forced again into hiding when he kills **Giletti**, the abusive lover of Marietta, whom he is also romantically involved with. While in hiding, his Aunt Gina's enemies plot against him to hurt her. They pay for those who were present during the killing of Giletti to bear false witness against Fabrizio who had killed Giletti in self-defense. These witnesses, however, claimed it was murder.

Fabrizio is eventually tricked into returning to Parma by the **Marchesa Raversi**, an opposition leader in the prince's court, who hates his Aunt Gina. Upon his return, Fabrizio is arrested and imprisoned in the **Citadel**, which is run by General Fabio Conti. While imprisoned, he falls in love with the daughter of General Fabio Conti, **Clelia**. Clelia and Aunt Gina help him escape, but in the process, Aunt Gina has General Fabio Conti overdosed with laudanum. Conti survives but Clelia, feeling guilty, vows to the Madonna to never look upon Fabrizio's face again and to marry the man her father wants her to marry.

5.3 Works of Balzac "Father Goriot", "Gobseck", "Eugenie Grandet".

The generally recognized pinnacle of critical realism in France was the work of Honore Balzac (1799-1850). His father was a peasant by origin, scraped up a small capital with the help of military supplies for Napoleon's and republic's armies but that didn't prevent him from continuing work in Restoration regime. Balzac's mother was from family of merchant who became quarter-master.

The early stage of his work (1820-1828) passes under the sign of closeness to the romantic school of the "violent", and at the same time, some of his works reflect the experience of the "gothic novel" in a peculiar way. The first significant work of the writer - the novel "Les Chouans" (1829), in which the romantic uniqueness of the characters and the dramatic development of the action are combined with the utmost objectivity of the depiction, was later included by the author in "Scenes of Military Life".

The second period of Balzac's work (1829-1850) was marked by the formation and development of the writer's realistic method. At this time, he creates such significant works as "Gobseck", "The Magic Skin", "Eugenie Grandet", "Father Goriot", "Lost Illusions" and many others. The dominant genre in his work was the socio-psychological novel of a relatively small volume. At this time, the poetics of these novels underwent significant changes, where a socio-psychological novel, a novel-biography, sketch sketches and much more are combined into an organic whole. The most important element in the artist's system was the consistent application of the principle of realistic typification.

The third period begins in the mid-1830s, when Balzac conceived the idea of a cycle for the future "The Human Comedy". In a memorable for the history of the creation of the cycle of 1842, the author prefaced the first volume of the collected works, which began to be published under the general title "The Human Comedy," a preface that became the manifesto of the writer's realistic method. In it, Balzac reveals his titanic task: "My work has its own geography, as well as its genealogy, its families, its localities, settings, characters and facts; he also has his own coat of arms, his nobility and the bourgeoisie, his artisans and peasants, politicians and dandies, his army - in a word, the whole world. "This monumental cycle, which acquired its complete structure - as a kind of parallel and at the same time opposition to Dante's "Divine Comedy" from the point of view of a modern (realistic) understanding of reality, includes the best of the already written and all new works. Seeking to combine in "The Human Comedy" the achievements of modern science with the mystical views of E. Swedenborg, to explore all levels of life of the people from everyday life to philosophy and religion, Balzac demonstrates an impressive scale of artistic thinking.

As one of the founders of French and European realism, he thought of "The Human Comedy" as a single work on the basis of the principles of realistic typification developed by him, having set himself the majestic task of creating a socio-psychological and artistic analogue of contemporary France. Dividing "The Human Comedy" into three unequal parts, the writer created a kind of pyramid, the basis of which is a direct description of society - "studies of morals". Above this level there are a few "philosophical studies", and the top of the

pyramid is made up of "analytical studies". Calling his novels, novellas and short stories included in the cycle "sketches", the realist writer considered his activity to be research. "Studies on Morals" consisted of six groups of "scenes" -scenes of private life, provincial, Parisian, political, military and rural. Balzac considered himself "the secretary of the French society" depicting "modern history". Not only the very difficult subject, but also the methods of its implementation made a huge contribution to the formation of a new artistic system, thanks to which Balzac is considered the "father of realism".

The image of the usurer Gobsek -"the ruler of life" in the novel of the same name (1842) becomes a household name for the miser, personifying the forces prevailing in society and superior to Harpagon from Moliere's comedy "The Miser" ("Scenes of Private Life"). The first work in which Balzac consistently embodied the features of critical realism as an integral aesthetic system was the novel "Eugene Grande" (1833). In the characters deduced in it, the principle of the formation of a personality under the influence of circumstances is realized. The author acts as an outstanding psychologist, enriching psychological analysis with the techniques and principles of realistic art. For "Scenes of Parisian Life" the novel "Father Goriot" (1834) is very indicative, which became the key in the cycle of "studies on morals": it was in it that about thirty characters of previous and subsequent works had to "come together", which was the reason for the creation of a completely new the structure of the novel: multicenter and polyphonic. Without singling out a single protagonist, the writer made the central image of the novel, as if in contrast to the image of Notre Dame in Hugo's novel, the modern Parisian boarding house of Madame Boquet -a model of the modern French Balzac. One of the centers along the descending line is formed around the image of Father Goriot, whose life story resembles the fate of Shakespeare's King Lear. Another, ascending, line is associated with the image of Eugène Rastignac, who came from a noble but impoverished provincial noble family, who came to Paris to make a career. With the image of Rastignac, who is an active character in other works of The Human Comedy, the writer laid the theme of the fate of a young man in society, which is relevant for French and European literature, and later the character's name became a household name for the upstart who achieved success.

Based on the principle of "openness" of the cycle, "overflow" of characters from novel to novel, the author depicts the flow of life, movement in development, which creates a complete illusion of the authenticity of what is happening and forms the integrity of the picture of French life. Balzac found a compositional means of connecting heroes not only in the finale, but throughout the entire novel and subsequent works, while maintaining its polycentricity. In the novels of The Human Comedy, various facets of Balzac's colossal talent, including the unprecedented richness of the vocabulary, were manifested.

In 1833 Balzac publishes novel "**Eugenie Grandet**"- this novel is not look like something from my creations" wrote Balzac. "Eugenia Grandet"- is one of the most wonderful samples of generalizing realistic skill of Balzac. The biography of father Grandet, miser, who got rich with the help of military supplies and

requisition of landowners, is typical for French bourgeoisie of that years. When Grandet became one of the famous and the richest citizens of town Sonure, he aspired to more and more power. Sonure's novels make up to him. The history of Grandet's eminence—the history of bourgeoisie reform of French society after revolution, the history of triumph of money power. In history of his daughter Eugenia Grande writer opens the tragedy of beautiful and clear man's soul, which is crippled by customs of provincial rich petty-bourgeois family. The character of Eugenia is shown in agonizing struggle, which she lead with her father, with society around her. Sad Grande's house at the end of the novel reminds the first describing of that house at the beginning of the novel: this dwelling “only by its look put into sorrow, like cloisters evoke the mot gloomy, like the grayest steppes or the most cheerless ruins.”

“Old Go riot” (1834)—in this novel Balzac at first time shown development of bourgeois relations on wide background of Paris society life.

The tragedy of father Gariot honorable bourgeois, his money helps his daughter to make secular career and at the same time led to absolute estrangement between daughters and their father,—one of the important lines of the novel. In novel “**Old Gariot**” Balzac showed Brilliant mastery of complex and dynamic composition. The action of the novel spread to aristocratic saloons, suspicious bearding-school, and Paris streets.

Last years of Balzac's life were full of tense work of creative thought. Hardly ill writer continued think over plans of new works—especially dramatic. Among them was scheme of drama about Peter I “large work in Shakespeare's taste”.

1850—it was very hard time for Balzac. He was ill. He married Eve line Ganskaya-pole countess. Marriage ceremony took place in her Ukrainian estate Verkhovnya, before several months hill his death. After marriage Balzac came back to Paris and in 1850, 21 august he died.

5.4 Realism in P. Merimee's short stories, G. Flaubert's “Madame Bovary”.

The main contribution of Merimee to the French realistic literature is novellistics. Actually, he has great merit in the development of the novelistic genre. The novelist of this writer has a significant romantic element, an inner connection with romanticism, which unites him with Stendhal and Balzac. This connection was clearly reflected in the interest of Merimee to exotic, exceptional, fantastic, which became an important component of the structure of many of his novels. Most novels are written on exotic subjects, their heroes are Corsicans, Spaniards and Gypsies, Italians, Lithuanians, Negroes. The conceptual basis of these works is characterized by a romantic contrast between the “natural state”

Prosper Mérimée, (born Sept. 28, 1803, Paris—died Sept. 23, 1870, [Cannes](#), Fr.), French dramatist, historian, archaeologist, and master of the [short story](#) whose works—[Romantic](#) in theme but Classical and controlled in style—were a renewal of Classicism in a Romantic age.

Of a [cultured](#), middle-class Norman background, Mérimée first studied law but was more devoted to learning the Greek, Spanish, English, and Russian

languages and their literatures. At 19 he wrote his first [play](#), *Cromwell* (1822); his close friend the novelist [Stendhal](#) encouraged him in this literary direction.

A collection of his plays, *Le Théâtre de Clara Gazul*, appeared in 1825. Indulging his taste for mystification, he presented them as translations by a certain Joseph L'Estrange of the work of a Spanish actress. His next hoax was *La Guzla* (1827), by "Hyacinthe Maglanowich," ballads about murder, revenge, and vampires, supposedly translated from the Illyrian. Both works deceived even scholars of the day.

Mérimée's passions were [mysticism](#), history, and the unusual. Inspired by the vogue for historical [fiction](#) established by [Sir Walter Scott](#), he wrote *La Jacquerie* (1828), 36 dramatic scenes about a peasant insurrection in feudal times, and the [novel](#) *La Chronique du temps de Charles IX* (1829), concerning French court life during war and peace.

Mérimée's short stories best illustrate his imagination and sombre temperament; many are mysteries, of foreign inspiration and local colour. Spain and [Russia](#) were his principal literary sources; he was the first interpreter of [Russian literature](#) in [France](#). Pushkin was his master, especially for his themes of violence and cruelty and the human psychology behind them. In one of his best known stories, "Mateo Falcone" (1833), a father kills a son for betraying the family honour. The collection *Mosaïque* (1833) was followed by his most famous novellas: *Colomba* (1840), the story of a young Corsican girl who forces her brother to commit murder for the sake of a [vendetta](#), and *Carmen* (1845), in which an unfaithful gypsy girl is killed by a soldier who loves her. The latter story is internationally known through the opera by Bizet. *Lokis* (1869) and *La Chambre bleue* (1872) show Mérimée's fascination with the supernatural.

In 1831 he met a young girl, Jenny Dacquin, with whom he engaged in a lifelong correspondence, which was published after his death as *Lettres à une inconnue* (1874; "Letters to an Unknown Girl"). Mérimée, who served in the French Admiralty as general inspector of historical monuments, wrote his *Notes de voyages . . .* (1835–40), covering his travels through Greece, Spain, Turkey, and France. He was also an excellent historian and archaeologist and wrote several works in these fields, as well as [literary criticism](#).

Mérimée has been acclaimed for the precision and restraint of his writing style. Though his best stories are imbued with mystery and local colour, exoticism never seems to take [precedence](#) over the psychological delineation of character. His use of realistic detail and precise delineation to establish the presence of the supernatural and fantastic is also notable. Mérimée's works frequently feature exceptional characters whose forceful and passionate natures have something inhuman about them and which lift them above the common run of humanity.

Gustave Flaubert, (born December 12, 1821, [Rouen](#), France—died May 8, 1880, Croisset), novelist regarded as the prime mover of the [realist](#) school of [French literature](#) and best known for his masterpiece, *Madame Bovary* (1857), a realistic portrayal of bourgeois life, which led to a trial on charges of the [novel's alleged](#) immorality.

Flaubert's father, Achille Cléophas Flaubert, who was from Champagne, was chief surgeon and clinical professor at the Hôtel-Dieu hospital in Rouen. His mother, a doctor's daughter from Pont l'Évêque, belonged to a family of distinguished magistrates typical of the great provincial [bourgeoisie](#).

Gustave Flaubert began his literary career at school, his first published work appearing in a little review, *Le Colibri*, in 1837. He early formed a close friendship with the young philosopher Alfred Le Poittevin, whose pessimistic outlook had a strong influence on him. No less strong was the impression made by the company of great surgeons and the [environment](#) of hospitals, operating theatres, and anatomy classes, with which his father's profession brought him into contact.

Flaubert's intelligence, moreover, was sharpened in a general sense. He conceived a strong dislike of accepted ideas (*idées reçues*), of which he was to compile a "dictionary" for his amusement. He and Le Poittevin invented a grotesque imaginary character, called "le Garçon" (the Boy), to whom they attributed whatever sort of remark seemed to them most degrading. Flaubert came to detest the "bourgeois," by which he meant anyone who "has a low way of thinking."

In November 1841 Flaubert was enrolled as a student at the Faculty of Law in Paris. At age 22, however, he was recognized to be suffering from a nervous disease that was taken to be [epilepsy](#), although the essential symptoms were absent. This made him give up the study of [law](#), with the result that henceforth he could devote all his time to [literature](#). His father died in January 1846, and his beloved sister Caroline died in the following March after giving birth to a daughter. Flaubert then retired with his mother and his infant niece to his estate at Croisset, near Rouen, on the Seine. He was to spend nearly all the rest of his life there.

Some of the works of Flaubert's maturity dealt with subjects on which he had tried to write earlier. At age 16, for instance, he completed the manuscript of *Mémoires d'un fou* ("Memoirs of a Mad Man"), which recounted his devastating passion for Elisa Schlésinger, 11 years his senior and the wife of a music publisher, whom he had met in 1836. This passion was only revealed to her 35 years later when she was a widow. Elisa provided the model for the character Marie Arnoux in the novel *L'Education sentimentale*.

From November 1849 to April 1851 Flaubert was travelling in [Egypt](#), Palestine, Syria, Turkey, [Greece](#), and Italy with Maxime du Camp. Before leaving, however, he wanted to finish *La Tentation* and to submit it to his friend the poet Louis Bouilhet and to du Camp for their sincere opinion. For three days in September 1849 he read his manuscript to them, and they then condemned it mercilessly. "Throw it all into the fire, and let's never mention it again." Bouilhet gave further advice: "Your Muse must be kept on bread and water or lyricism will kill her. Write a down-to-earth novel like Balzac's *Parents pauvres*. The story of Delamare, for instance".

Eugène Delamare was a country doctor in Normandy who died of grief after being deceived and ruined by his wife, Delphine (*née* Couturier). The story, in fact that of [Madame Bovary](#), is not the only source of that novel.

Madame Bovary, [novel](#) by [Gustave Flaubert](#), serialized in the *Revue de Paris* in 1856 and then published in two volumes the following year. Flaubert transformed a commonplace story of [adultery](#) into an enduring work of profound humanity. *Madame Bovary* is considered Flaubert's masterpiece, and, according to some, it ushered in a new age of [realism](#) in literature.



Gustave Flaubert

Madame Bovary tells the bleak story of a marriage that ends in tragedy. Charles Bovary, a good-hearted but dull and unambitious doctor with a meagre practice, marries [Emma](#), a beautiful farm girl raised in a convent. Although she anticipates marriage as a life of adventure, she soon finds that her only excitement derives from the flights of fancy she takes while reading sentimental [romantic](#) novels. She grows increasingly bored and unhappy with her middle-class existence, and even the birth of their daughter, Berthe, brings Emma little joy.

Grasping for idealized intimacy, Emma begins to act out her romantic fantasies and embarks on an ultimately disastrous love affair with Rodolphe, a local landowner. She makes enthusiastic plans for them to run away together, but Rodolphe has grown tired of her and ends the relationship. A shocked Emma develops brain fever and is bedridden for more than a month. She later takes up with Léon, a former acquaintance, and her life becomes increasingly chaotic. She embraces abstractions—passion, happiness—and ignores material reality itself, as symbolized by money. She is utterly incapable of distinguishing between her romantic ideals and the harsh realities of her life even as her interest in Léon wanes. Her debts having spun out of control, she begs for money, but all turn her down, including Léon and Rodolphe. With seemingly nowhere to turn and on the verge of financial ruin and public disclosure of her private life, Emma swallows [arsenic](#) and dies a painful death.

A grief-stricken Charles, who has been blindly unaware of Emma's affairs, remains devoted to his deceased wife even as he struggles to pay her debts. After discovering love letters from Rodolphe and Léon, he becomes increasingly despondent but blames Emma's affairs on fate. Shortly thereafter he dies, and Berthe ultimately ends up working at a cotton factory.

Madame Bovary: moeurs de province ("Madame Bovary: Provincial Customs") first appeared from October 1 to December 15, 1856, in installments in the *Revue de Paris*. Upon its release, the French government accused Flaubert of obscenity. The ensuing trial and his acquittal only heightened interest in the work upon its release in book form in 1857.

In its portrayal of bourgeois mentalities, especially its examination of every psychological [nuance](#) of its title character, *Madame Bovary* came to be seen as

both the principal masterpiece of realism and the work that established the realist movement on the European scene. The novel was also notable for the brilliance of its style, its carefully cadenced prose drawing comparisons to poetry. Flaubert placed great importance on style, and he spent some five years on *Madame Bovary*, constantly rewriting it.

5.5 Peculiarities of German Critical Realism (H. Heine's work).

Heinrich Heine (1797-1856) ranks among the most popular writers in German literature. Several of Heine's poems are so well known they are considered part of German folklore. Heine's poetry has been set to music by such composers as Schubert, Mendelssohn, and Brahms.

Heine was born in Dusseldorf. Much of his early poetry was collected in the "Book of Songs" (1827). This collection of love poetry is Heine's best-known work and the most famous book of poetry in German literature. The poems are described as "bittersweet" because they combine simplicity and beauty with an irony that gives them a cynical tone. The most famous is "The Lorelei". Heine's early prose is a unique combination of fiction and essay that was often imitated. Much of it was published in four volumes of "Travel Pictures" (1826-1831). Like most of Heine's writings, these are characterized by wit, irony, clarity & intelligence. Heine was one of the "Young Germans", a group of writers who were political radicalism in France & moved to Paris in 1831. He lived there for the rest of his life. In Paris, Heine tried to bring about understanding between France and Germany, traditional enemies. He wrote a series of essays and newspaper articles to explain to the Germans the newly organized French constitutional monarchy. He described German culture to the French in "The Romantic School" (1833) "On the History of the Religion and philosophy in Germany" 1835 and other books.

Heine grew increasingly bitter about the lack of freedom in Germany and his books were banned there in 1835. He satirized the German political situation in two long mock-epic poems, "Germany Winter's Tale". (1844) and "Atta Trod, A Midsummer Night's Dream (1847)".

Heine became paralyzed in 1848 and was confined to a "mattress-grave", as he called his bed, for the rest of his life. But his suffering didn't destroy his wit, intelligence or literary talent. He continued to write on cultural, political and religious topics. He also produced two collections of poetry "Roman zero" (1851) & "Poems" (1853).

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LECTURE 6. MODERNISM AND POSTMODERNISM (XX-XXI c)

6.1 Twentieth century literature. The era of **modernism** and **postmodernism** (XX-XXI c.).

6.2 Language and style in the works of U. Faulkner.

6.3 Human interpretation in the works of E. Hemingway.

Key words: *modernism, postmodernism, self-reflexive, century of urbanism, modernist writers, postmodernist fiction, major novels of modernists.*

6.1 Twentieth century literature. The era of modernism and postmodernism (XX-XXI c.).

Twentieth century literature was in contrast with Victorian literature. There is an impact of *imperialism* that we find in Rudyard Kipling's works etc. Another factor is *Social Unrest* because of the sudden Reformation in every factor of life that is quite dangerous for human beings. Two World Wars that made a great effect on literature.

For many, humankind was entering upon an unprecedented era. **H.G. Wells's** utopian studies, the aptly titled "*Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought (1901) and A Modern Utopia*" (1905), both captured and qualified this optimistic mood and gave expression to a common conviction that science and technology would transform the world in the century ahead.

Prior to the 20th century, literature tended to be structured in linear, chronological order. Twentieth century writers experimented with other kinds of structures. Virginia Woolf, for instance, wrote novels whose main plot was often "interrupted" by individual characters' memories, resulting in a disorienting experience for the reader. Ford Madox Ford's classic "The Good Soldier" plays with chronology, jumping back and forth between time periods. Many of these writers aimed to imitate the feeling of how time is truly experienced subjectively.

The Twentieth century writing is highly self-reflexive and poems written during this time were much shorter and relied more heavily on free verse. Additionally, many poets used the theory of imagism in their writing, which involved concise language and sought to capture various images.

Among the English poets of the Modern Period, two of the most prolific were not English-born writers. **T.S. Eliot** was an American-born British poet who is often considered one of the most influential poets of the 20th century.

Novels at that time focus on man in his social circle to man as an isolated individual. This change emphasized the thought processes and unconscious impulses of man. One writer who encompassed both Victorian and Modernist ideals was **E.M. Forster**. He was also talking about *Escapism*. While many of his works discussed class and hierarchy in social status, he also displayed an interest in individual values. His two most well known works are **A Room with A View (1908) and A Passage to India (1924)**.

This particular time we find that a lot of war poets are there who write a poem about war. Twentieth century literature is about individualism, stream of

consciousness, to read against power and religion, science fiction, short stories about class distinction, about workers etc.

If there's one thing readers could count on before the 20th century, it was the reliability of an objective narrator in fiction. Modernist and postmodern writers, however, believed that this did a disservice to the reliability of stories in general. The 20th century saw the birth of the ironic narrator, who could not be trusted with the facts of narrative. Nick Carraway, narrator of Fitzgerald's "The Great Gatsby," for example, tells the story with a bias toward the novel's titular character. In an extreme case of fragmented perspective, Faulkner's "As I Lay Dying" switches narrators between each chapter.

The 20th century is distinguished as the century of urbanism. As more people moved to cities in Europe and America, novelists used urban environments as backdrops for the stories they told. Perhaps the best known of these is James Joyce's "Dubliners," a series of short stories that all take place in various locales in Dublin. Other 20th century writers are also closely associated with various urban centers: Woolf and London, Theodore Dreiser and Chicago, Paul Auster and New York, Michael Ondaatje and Toronto.

Modernism is a period in literary history which started around the early 1900s and continued until the early 1940s. Modernist writers in general rebelled against clear-cut storytelling and formulaic verse from the 19th century. Instead, many of them told fragmented stories which reflected the fragmented state of society during and after World War I.

Many Modernists wrote in free verse and they included many countries and cultures in their poems. Some wrote using numerous points-of-view or even used a "stream-of-consciousness" style. These writing styles further demonstrate the way the scattered state of society affected the work of writers at that time.

Emily Dickinson and Walt Whitman are thought to be the mother and father of the movement because they had the most direct influence on early Modernists. Some time after their deaths, the Imagist poets began to gain importance. Imagist poets generally wrote shorter poems and they chose their words carefully so that their work would be rich and direct.

World War I broke out soon after the height of Imagism. Some poets, like Aldington, were called to serve the country, and this made the spread of Imagism difficult—as did paper shortages as a result of the war. Eventually, war poets like Wilfred Owen grew in popularity as people shifted their attention to the state of the world.

After the war ended, a sense of disillusionment grew, and poems like T. S. Eliot's "The Waste Land" showed the way poetry had shifted. This infamous poem contains various narratives and voices that change quickly from one topic to another. This style of poetry differed greatly from the slow and focused poetry of the Imagists.

By the 1950s, a new generation of Postmodern poets came to the forefront. Adding "post" in front of the word "Modern" showed that this new period was different than the one before it, yet was influenced by it. The Modernist ideas of

Imagism and the work of William Carlos Williams, for example, continue to have a great influence on writers today.

Postmodernism was not the invention of literary critics, but literature can certainly claim to be one of the most important laboratories of postmodernism. Perhaps because of the sheer weight of numbers in literary studies during the 1970s and 1980s, as compared with the numbers of scholars writing or students reading in architecture, film studies, or the embryonic disciplines of women's studies or cultural studies, ideas of postmodernism tended in these formative decades to be framed by reference to literary examples.

Literary postmodernism has tended to be focused on one kind of writing, namely, narrative fiction. The most influential books on literary postmodernism, such as Linda Hutcheon's *A Poetics of Postmodernism* and Brian McHale's *Postmodernist Fiction*, are devoted to postmodern fiction. It seems oddly fitting that what Hutcheon calls the "poetics of postmodernism" should turn out to be most in evidence in its fiction. One might almost say that the move from modernism to postmodernism involves a move from poetry to fiction. Whether in the puckered vortex of the imagist poem or in the dynamic anthologies of allusions, meanings, and voices characteristic of long poems like Eliot's *The Waste Land*, Pound's *Cantos*, David Jones's *In Parenthesis* and William Carlos Williams's *Paterson*, the effort of the modernist poem was to condense the complexity of time and history, to make them apprehensible in a single frame.

6.2 Language and style in the works of W. Faulkner.

William Faulkner, in full **William Cuthbert Faulkner**, original surname **Falkner**, (born September 25, 1897, New Albany, Mississippi, U.S.—died July 6, 1962, Byhalia, Mississippi), American novelist and short-story writer who was awarded the 1949 [Nobel Prize](#) for Literature.

As the eldest of the four sons of Murry Cuthbert and Maud Butler Falkner, William Faulkner (as he later spelled his name) was well aware of his family background and especially of his great-grandfather, Colonel [William Clark](#) Falkner, a colourful if violent figure who fought gallantly during the [Civil War](#), built a local [railway](#), and published a popular [romantic novel](#) called *The White Rose of Memphis*. Born in New Albany, Mississippi, Faulkner soon moved with his parents to nearby Ripley and then to the town of [Oxford](#), the seat of Lafayette county, where his father later became business manager of the [University of Mississippi](#). In Oxford he experienced the characteristic open-air upbringing of a Southern white youth of middle-class parents: he had a pony to ride and was introduced to guns and [hunting](#). A reluctant student, he left [high school](#) without graduating but devoted himself to "undirected reading," first in isolation and later under the guidance of Phil Stone, a family friend who combined study and practice of the law with lively literary interests and was a constant source of current books and magazines.

In July 1918, impelled by dreams of martial glory and by despair at a broken love affair, Faulkner joined the British [Royal Air Force](#) (RAF) as a cadet pilot under training in [Canada](#), although the [November](#) 1918 armistice intervened before

he could finish ground school, let alone fly or reach Europe. After returning home, he enrolled for a few university courses, published poems and drawings in campus newspapers, and acted out a self-dramatizing role as a poet who had seen wartime service. After working in a New York bookstore for three months in the fall of 1921, he returned to Oxford and ran the university post office there with [notorious](#) laxness until forced to resign.

His first novel, *Soldiers' Pay* (1926), given a Southern though not a Mississippian setting, was an impressive achievement, stylistically ambitious and strongly [evocative](#) of the sense of alienation experienced by soldiers returning from [World War I](#) to a civilian world of which they seemed no longer a part. A second novel, *Mosquitoes* (1927), launched a satirical attack on the New Orleans literary scene, including identifiable individuals, and can perhaps best be read as a declaration of artistic independence. Back in Oxford—with occasional visits to [Pascagoula](#) on the [Gulf Coast](#)—Faulkner again worked at a series of temporary jobs but was chiefly concerned with proving himself as a professional writer. None of his short stories was accepted, however, and he was especially shaken by his difficulty in finding a publisher for *Flags in the Dust* (published posthumously, 1973), a long, leisurely novel, drawing extensively on local observation and his own family history, that he had confidently counted upon to establish his reputation and career. When the novel eventually did appear, severely truncated, as *Sartoris* in 1929, it created in print for the first time that densely imagined world of Jefferson and [Yoknapatawpha County](#)—based partly on Ripley but chiefly on Oxford and Lafayette county and characterized by frequent recurrences of the same characters, places, and themes—which Faulkner was to use as the setting for so many subsequent novels and stories.

The major novels

Faulkner had meanwhile “written [his] guts” into the more technically sophisticated [The Sound and the Fury](#), believing that he was fated to remain permanently unpublished and need therefore make no [concessions](#) to the cautious commercialism of the literary marketplace. The novel did find a publisher, despite the difficulties it posed for its readers, and from the moment of its appearance in [October](#) 1929 Faulkner drove confidently forward as a writer, engaging always with new themes, new areas of experience, and, above all, new technical challenges. Crucial to his extraordinary early productivity was the decision to shun the talk, infighting, and publicity of literary centres and live instead in what was then the small-town remoteness of Oxford, where he was already at home and could devote himself, in near isolation, to actual writing. In 1929 he married Estelle Oldham—whose previous marriage, now terminated, had helped drive him into the RAF in 1918. One year later he bought Rowan Oak, a handsome but run-down pre-Civil War house on the outskirts of Oxford, restoration work on the house becoming, along with hunting, an important diversion in the years ahead. A daughter, Jill, was born to the couple in 1933, and although their marriage was otherwise troubled, Faulkner remained working at home throughout the 1930s and '40s, except when financial need forced him to accept

the [Hollywood](#) screenwriting assignments he deplored but very competently fulfilled.

The [novel](#) *The Wild Palms* (1939) was again technically adventurous, with two distinct yet thematically counterpointed narratives alternating, chapter by chapter, throughout. But Faulkner was beginning to return to the Yoknapatawpha County material he had first imagined in the 1920s and subsequently exploited in short-story form. *The Unvanquished* (1938) was relatively conventional, but [The Hamlet](#) (1940), the first volume of the long-uncompleted “Snopes” trilogy, emerged as a work of extraordinary stylistic richness. Its episodic structure is underpinned by recurrent thematic patterns and by the wryly humorous presence of V.K. Ratliff—an itinerant sewing-machine agent—and his unavailing opposition to the increasing power and prosperity of the supremely manipulative Flem Snopes and his numerous “poor white” relatives. In 1942 appeared [Go Down, Moses](#), yet another major work, in which an intense exploration of the linked themes of racial, sexual, and environmental exploitation is conducted largely in terms of the complex interactions between the “white” and “Black” branches of the plantation-owning McCaslin family, especially as represented by Isaac McCaslin on the one hand and Lucas Beauchamp on the other.

The [Nobel Prize](#) had a major impact on Faulkner’s private life. Confident now of his reputation and future sales, he became less consistently “driven” as a writer than in earlier years and allowed himself more personal freedom, drinking heavily at times and indulging in a number of extramarital affairs—his opportunities in these directions being considerably [enhanced](#) by a final screenwriting assignment in [Egypt](#) in 1954 and several overseas trips (most notably to [Japan](#) in 1955) undertaken on behalf of the [U.S. State Department](#). He took his “ambassadorial” duties seriously, speaking frequently in public and to interviewers, and also became politically active at home, taking positions on major racial issues in the vain hope of finding middle ground between entrenched Southern [conservatives](#) and interventionist Northern liberals. Local Oxford opinion proving hostile to such views, Faulkner in 1957 and 1958 readily accepted semester-long appointments as writer-in-residence at the [University of Virginia](#) in [Charlottesville](#). Attracted to the town by the presence of his daughter and her children as well as by its opportunities for horse-riding and fox-hunting, Faulkner bought a house there in 1959, though continuing to spend time at Rowan Oak.



William Faulkner, photograph by Carl Van Vechten, c. 1954.

The quality of Faulkner's writing is often said to have declined in the wake of the Nobel Prize. But the central sections of *Requiem for a Nun* (1951) are challengingly set out in dramatic form, and *A Fable* (1954), a long, densely written, and complexly structured novel about [World War I](#), demands attention as the work in which Faulkner made by far his greatest investment of time, effort, and authorial commitment. In *The Town* (1957) and *The Mansion* (1959) Faulkner not only brought the "Snopes" trilogy to its conclusion, carrying his Yoknapatawpha narrative to beyond the end of [World War II](#), but subtly varied the management of narrative point of view. Finally, in June 1962 Faulkner published yet another distinctive novel, the genial, nostalgic comedy of male maturation he called *The Reivers* and appropriately subtitled "A Reminiscence." A month later he was dead, of a [heart attack](#), at the age of 64, his health undermined by his drinking and by too many falls from horses too big for him.

By the time of his death Faulkner had clearly emerged not just as the major American novelist of his generation but as one of the greatest writers of the 20th century, unmatched for his extraordinary structural and stylistic resourcefulness, for the range and depth of his characterization and social notation, and for his persistence and success in exploring fundamental human issues in intensely localized terms. Some critics, early and late, have found his work extravagantly [rhetorical](#) and unduly violent, and there have been strong objections, especially late in the 20th century, to the perceived insensitivity of his portrayals of women and Black Americans. His reputation, grounded in the sheer scale and scope of his achievement, seems nonetheless secure, and he remains a profoundly influential presence for novelists writing in the United States, [South America](#), and, indeed, throughout the world.

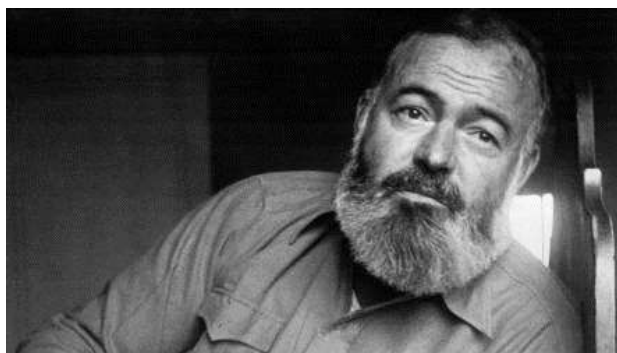
6.3 Human interpretation in the works of E. Hemingway

Ernest Hemingway (1899-1961), born in Oak Park, Illinois, started his career as a writer in a newspaper office in Kansas City at the age of seventeen. After the United States entered the First World War, he joined a volunteer ambulance unit in the Italian army. Serving at the front, he was wounded, was decorated by the Italian Government, and spent considerable time in hospitals. After his return to the United States, he became a reporter for Canadian and American newspapers and was soon sent back to Europe to cover such events as the Greek Revolution.

During the twenties, Hemingway became a member of the group of expatriate Americans in Paris, which he described in his first important work, *The Sun Also Rises* (1926). Equally successful was *A Farewell to Arms* (1929), the study of an American ambulance officer's disillusionment in the war and his role as a deserter. Hemingway used his experiences as a reporter during the civil war in Spain as the background for his most ambitious novel, *For Whom the Bell Tolls* (1940). Among his later works, the most outstanding is the short novel, *The Old Man and the Sea* (1952), the story of an old fisherman's journey, his long and lonely struggle with a fish and the sea, and his victory in defeat.

Hemingway – himself a great sportsman – liked to portray soldiers, hunters, bullfighters – tough, at times primitive people whose courage and honesty are set against the brutal ways of modern society, and who in this confrontation lose hope and faith. His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories, some of which are collected in *Men Without Women* (1927) and *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway died in Idaho in 1961.

“All stories, if continued far enough, end in death, and he is no true story teller who would keep that from you,” Ernest Hemingway (July 21, 1899 – July 2, 1961) wrote in *Death in the Afternoon*. He might have added that most of his own stories and novels, if traced back far enough, also begin in death. In *The Sun Also Rises*, death from World War I shadows the actions of most of the main characters; specifically, death has robbed Brett Ashley of the man she loved before she met Jake, and that fact, though only alluded to in the novel, largely accounts for her membership in the lost generation. *A Farewell to Arms* begins and ends with death: Catherine Barkley’s fiancé was killed before the main events of the novel begin, and her own death at the end will profoundly influence the rest of Frederic Henry’s life. The Caporetta retreat scenes, often referred to as the “death chapters” of *A Farewell to Arms*, prompt Frederic Henry to give up the death of war for what he believes to be the life of love. In *For Whom the Bell Tolls*, death is nearby in every scene, a fact suggested first by the image of the bell in the novel’s title and epigraph, the bell whose tolling is a death knell. Perhaps most important in *For Whom the Bell Tolls*, Robert Jordan’s choice to die as he does comes from his reflections on the heroic death of his grandfather compared with what he sees as the cowardly suicide of his father. Finally, Santiago’s memories of his dead wife in *The Old Man and the Sea* play in and out of his mind as he confronts the possibility of his own death in his struggle against the great marlin and the sea.



There is a danger, however, in making so general an observation as this. Hemingway’s attitudes about life, about living it well and living it courageously in the face of death, changed in the course of his most productive years as a writer, those years between 1926 and 1952, which were marked by the creation of his three best novels and the Nobel Prize-winning novella *The Old Man and the Sea*. During this period, Hemingway shifted away from what many consider the hedonistic value system of Jake, Brett, Frederic, and Catherine, a system

often equated with the Hemingway code, to a concern with the collective, almost spiritual value of human life reflected in the actions of Robert Jordan and Santiago. If the constant in Hemingway's works, then, is the fact that "all stories, if continued far enough, end in death," the variable is his subtly changing attitude toward the implications of this fact, no better gauge of which can be found than in the ways his characters choose to live their lives in his major novels.

"Big Two-Hearted River"

The best prologue to Hemingway's novels is a long short story, "Big Two-Hearted River," which has been described as a work in which "nothing happens." By the standards of the traditional, heavily plotted story, very little does happen in "Big Two-Hearted River," but the main reason for this is that so much has happened before the story opens that Nick, Hemingway's autobiographical persona, has been rendered incapable of the kind of action one usually associates with an adventure story. Death has occurred: not literal human death, but the death of the land, and with it the death of Nick's old values. It has been brought about by the burning of once-lush vegetation that covered the soil and surrounded the water of Nick's boyhood hunting and fishing territory. Presented with this scene, Nick must find a way of living in the presence of it, which he does by granting supremacy to his senses, the only guides he can trust. He earns the right to eat his food by carrying the heavy backpack containing it to his campsite; after working with his own hands to provide shelter, he can savor the cooking and eating of the food. He can then catch grasshoppers, which have adapted to the burning of the woods by becoming brown, and use them as natural bait for fishing. Then he can catch fish, clean them, eat them, and return their inedible parts to the earth to help restore its fertility.

It is appropriate that "nothing happens" in this prologue to Hemingway's novels because the dilemma of his main characters is that "nothing" is going to happen unless a modern Perceval removes the plagues of the people and restores fertility to the land. The task for Hemingway's characters, particularly those in his early works, is to establish a code by which they can live in the meantime. Nick, like T. S. Eliot's Fisher King, who sits with his back to an arid plain at the end of *The Waste Land* (1922), is shoring up fragments against his ruins: He is developing a personal system that will enable him to cope with life in the presence of a burned-out, infertile land. Also, like Eliot and many other lost-generation writers, Hemingway suggests that the actual wasteland is a metaphor for the spiritual and psychological impotence of modern humanity, since the state of the land simply mirrors the condition of the postwar human psyche. Like the grasshoppers in "Big Two-Hearted River," who have changed color to adapt outwardly to the changing of the land, Nick must adjust internally to the altered condition of his psyche, whose illusions have been destroyed by the war, just as the land has been destroyed by fire.

The Sun Also Rises

An understanding of the principles set forth in “Big Two- Hearted River” is perhaps essential to an understanding of the life-in-death/death-in-life philosophy that Hemingway presents in his major novels, particularly in *The Sun Also Rises* and *A Farewell to Arms*. Bringing these principles in advance to *The Sun Also Rises* enables a reader to see the mythical substructure that lies beneath the apparent simplicity of the story line. On the face of it, *The Sun Also Rises* tells the story of Jake Barnes, whose war wound has left him physically incapable of sexual activity, though it has done so without robbing him of sexual desire. Jake has the misfortune to fall in love with the beautiful and, for practical purposes, nymphomaniac Lady Brett Ashley, who loves Jake but must nevertheless make love to other men. Among these men is Robert Cohn, a hopeless romantic who, alone in the novel, believes in the concept of chivalric love.

Hemingway explores the frustration of the doomed love affair between Jake and Brett as they wander from Paris and its moral invalids to Pamplona, where Jake and his lost-generation friends participate in the fiesta. Jake is the only one of the group to have become an *aficionado*, one who is passionate about bullfighting. In the end, though, he betrays his *aficion* by introducing Brett to Pedro Romero, one of the few remaining bullfighters who is true to the spirit of the sport—one who fights honestly and faces death with grace—and this Jake does with full knowledge that Brett will seduce Romero, perhaps corrupting his innocence by infecting him with the jaded philosophy that makes her “lost.” Predictably, she does seduce Romero, but less predictably she lets him go, refusing to be “one of these bitches that ruins children.” Finally, she and Jake are left where they started, she unrealistically musing that “we could have had such a damned good time together”—presumably if he had not been wounded—and he, perhaps a little wiser, responding, “Yes. . . . Isn’t it pretty to think so.”

Few will miss the sense of aimless wandering from country to country and bottle to bottle in *The Sun Also Rises*. The reader who approaches Jake’s condition as a logical extension, symbolically rendered, of Nick’s situation in “Big Two-Hearted River,” however, will more fully appreciate Hemingway’s design and purpose in the novel. As is the case in “Big Two-Hearted River,” the death with which *The Sun Also Rises* begins and ends is less a physical death than it is living or walking death, which, granted, is most acute in Jake’s case, but that afflicts all the characters in the novel. They must establish rules for playing a kind of spiritual solitaire, and Jake is the character in the novel who most articulately expresses these rules, perhaps because he is the one who most needs them. “Enjoying living,” he says, “was learning to get your money’s worth and knowing when you had it.” In a literal sense, Jake refers here to the practice of getting what one pays for with actual money, but in another sense, he

is talking more abstractly about other kinds of economy—the economy of motion in a good bullfight, for example.

To see how thoroughly Hemingway weaves this idea of economy into the fabric of the novel, one needs only to look at his seemingly offhand joke about writing telegrams. On closer examination, the joke yields a valuable clue for understanding the Hemingway code. When Jake and Bill, his best friend, are fishing in Burguete, they receive a telegram from Cohn, addressed simply, “Barnes, Burguete”: “Vengo Jueves Cohn” [I come Thursday]. “What a lousy telegram!” Jake responds. “He could send ten words for the same price.” Cohn thinks that he is being clever by writing in Spanish and saving a word, an assumption as naïve as the one that leads him to shorten the name and address to “Barnes, Burguete.” The address was free, and Cohn could have included full name and address, thus increasing the probability that Jake would get the message. As a response to Cohn’s telegram, Jake and Bill send one equally wasteful: “Arriving to-night.” The point is that the price of the telegram includes a laugh at Cohn’s expense, and they are willing to pay for it.

After the Burguete scene, there is no direct discussion of the price of telegrams, but through this scene, Hemingway gives a key for understanding how each character measures up to the standards of the code. Ironically, Bill, with whom Jake has laughed over Cohn’s extravagance and whom Jake admires, is as uneconomical as Cohn. From Budapest, he wires Jake, “Back on Monday”; his card from Budapest says, “Jake, Budapest is wonderful.” Bill’s wastefulness, however, is calculated, and he is quite conscious of his value system. In his attempt to talk Jake into buying a stuffed dog, Bill indicates that, to him, things are equally valueless: Whatever one buys, in essence, will be dead and stuffed. He is a conscious spendthrift who has no intention of conserving emotions or money. He ignores the fact that letters, cards, and telegrams are designed to accommodate messages of different lengths and that one should choose the most appropriate (conservative) form of communication available. At first, it seems strange that Jake can accept as a true friend one whose value system is so different from his, but just as Frederic Henry in *A Farewell to Arms* will accept the priest, whose code is different, so can Jake accept Bill. Both the priest and Bill are conscious of their value systems. Thus, if Bill’s extravagance appears to link him with the wasteful Cohn, the similarity is a superficial one. Like Jake—and unlike Cohn, who still believes in the chivalric code—he has merely chosen extravagance as a way of coping, knowing that whatever he gets will be the equivalent of a stuffed dog. Morally, Bill is less akin to Cohn than he is to Rinaldi in *A Farewell to Arms*, who continues his indiscriminate lovemaking, even though he knows it may result in syphilis. Just as Frederic Henry remains true to Rinaldi, so Jake remains true to Bill.

Standing midway between Bill and Cohn is Brett’s fiancé Michael, whose values, in terms of the code, are sloppy. Like Cohn, Mike sends bad telegrams

and letters. His one telegram in the novel is four words long: “Stopped night San Sebastian.” His letters are in clipped telegraphese, filled with abbreviations such as “We got here Friday, Brett passed out on the train, so brought her here for 3 days rest with old friends of ours.” Michael could have gotten more for his money in the telegram by using the ten allotted words, just as he could have sent a letter without abbreviations for the same price. The telegram and the letter suggest that although he is conscious of the *principle* of economy, he simply has no idea how to be economical. Thus, when Brett says of Michael that “He writes a good letter,” there is an irony in her comment that Jake acknowledges: “I know. . . . He wrote me from San Sebastian.” In juxtaposing the telegram and the letter, Hemingway shows Michael to be a man without a code, a man who, when asked how he became bankrupt, responds, “Gradually and then suddenly,” which is precisely how he is becoming emotionally bankrupt. He sees it coming, but he has no code that will help him deal directly with his “lostness.”

Unlike Cohn, Bill, and Mike, both Brett and Jake send ten-word telegrams, thus presumably getting their money’s worth. When Brett, in the last chapters of the novel, needs Jake, she wires him: “COULD YOU COME HOTEL MONTANA MADRID AM RATHER IN TROUBLE BRETT”—ten words followed by the signature. This telegram, which had been forwarded from Paris, is immediately followed by another one identical to it, forwarded from Pamplona. In turn, Jake responds with a telegram that also consists of ten words and the signature: “LADY ASHLEY HOTEL MONTANA MADRID ARRIVING SUD EXPRESS TOMORROW LOVE JAKE.” Interestingly, he includes the address in the body of the telegram in order to obtain the ten-word limit. The sending of ten-word telegrams indicates that Jake and Brett are bonded by their adherence to the code; since they alone send such telegrams, the reader must see them as members of an exclusive society.

Ironically, to Jake and Brett, the code has become a formalized ritual, something superimposed over their emptiness. They have not learned to apply the code to every aspect of their lives, the most striking example of which is Brett’s ten-word (excluding the signature) postcard at the beginning of chapter 8: “Darling. Very quiet and healthy. Love to all the chaps. Brett.” The postcard has no word limit, except that dictated by the size of one’s handwriting. Brett, however, in the absence of clearly labelled values, must fall back on the only form she knows: in this case, that of the tenword telegram, which is here an empty form, a ritual detached from its meaningful context.

Jake and Brett, then, come back full circle to their initial frustration and mark time with rituals to which they cling for not-so-dear life, looking in the meantime for physical pleasures that will get them through the night. However, if this seems a low yield for their efforts, one should remember that Hemingway makes no pretense in *The Sun Also Rises* of finding a cure for “lostness.” In fact, he heightens the sense of it in his juxtaposition of two epigraphs of the novel: “You are all a lost generation” from Gertrude Stein, and the long quotation from

Ecclesiastes that begins “One generation passeth away, and another generation cometh; but the earth abideth forever. . . . The sun also ariseth, and the sun goeth down. . . .” As Hemingway maintained, the hero of *The Sun Also Rises* is the abiding earth; the best one can hope for while living on that earth, isolated from one’s fellows and cut off from the procreative cycle, is a survival manual. Finally, that is what *The Sun Also Rises* is, and this is the prescription that it offers: One must accept the presence of death in life and face it stoically, one must learn to exhibit grace under pressure, and one must learn to get one’s money’s worth. In skeleton form, this is the foundation of the Hemingway code—the part of it, at least, that remains constant through all of his novels.

A Farewell to Arms

Many of the conditions that necessitated the forming of a code for Jake and Brett in *The Sun Also Rises* are still present in *A Farewell to Arms*, and there are obvious similarities between the two novels. Like Jake, Frederic Henry is wounded in the war and falls in love with a woman, Catherine Barkley, whose first love, like Brett’s, has been killed before the main events of the novel begin. However, there has been a subtle change from *The Sun Also Rises* to *A Farewell to Arms* in Hemingway’s perception of the human dilemma. The most revealing hint of this change is in the nature of the wound that Frederic receives while serving as an ambulance driver on the Italian front. Unlike Jake’s phallic wound, Frederic’s is a less debilitating leg wound, and, ironically, it is the thing that brings him closer to Catherine, an English nurse who treats him in the field hospital in Milan. Though their relationship begins as a casual one, viewed from the beginning by Frederic as a “chess game” whose object is sexual gratification, it evolves in the course of Catherine’s nursing him into a love that is both spiritual and physical. Catherine’s pregnancy affirms at least a partial healing of the maimed Fisher King and the restoration of fertility to the wasteland that appeared in *The Sun Also Rises*.

With this improved condition, however, come new problems, and with them a need to amend the code practiced by Jake and Brett. Frederic’s dilemma at the beginning of the novel, how to find meaning in life when he is surrounded by death, contains clear-cut alternatives: He can seek physical pleasure in the bawdy houses frequented by his fellow soldiers, including his best friend Rinaldi, or he can search for meaning through the religion practiced by the priest from the Abruzzi; he can do either while fulfilling his obligation to the war effort. His choices, simple ones at first, become limited by forces beyond his control. First, he must discard the possibility of religion, because he cannot believe in it; then, he must reject the life of the bawdy houses, both because it is not fulfilling and because it often brings syphilis. These are choices that even a code novice such as Frederic Henry can make, but his next decision is more difficult. Knowing that Catherine is pregnant and knowing that he loves her, how can he continue to fight, even for a cause to which he feels duty-bound? Catherine, who had earlier lost her fiancé to the war and who had refused to

give herself to him completely because of her sense of duty to the abstract virtue of premarital sexual purity, has prepared Frederic for his decision, one forecast by the title *A Farewell to Arms*. Frederic's choice is made easier by the disordered and chaotic scenes that he witnesses during the Caporetta retreat, among them the shooting of his fellow officers by carabinieri. Partly because Catherine has initiated him into the life of love, then, and partly because he needs to escape his own death, Frederic deserts the Italian army in one of the most celebrated baptismal rites in American literature: He dives into the Tagliamento River and washes away his anger "with any obligation," making what he terms a separate peace.

If Hemingway were a different kind of storyteller, the reader could anticipate that Frederic and Catherine would regain paradise, have their child, and live happily ever after. In fact, however, no sooner have they escaped the life-in-death of war in Italy to the neutrality of Switzerland, where the reader could logically expect in a fifth and final chapter of the novel a brief, pleasant postscript, than does the double edge hidden in the title become clear. Catherine has foreseen it all along in her visions of the rain, often a symbol of life but in *A Farewell to Arms* a symbol of death: "Sometimes I see me dead in it," she says. The arms to which Frederic must finally say farewell are those of Catherine, who dies in childbirth. "And this," Frederic observes, "is the price you paid for sleeping together. . . . This was what people get for loving each other."

Some will take this ending and Frederic Henry's observations about love at face value and accuse Hemingway of stacking the odds against Frederic and Catherine, maintaining finally that Hemingway provides a legitimate exit from the wasteland with a code that could work and then barricades it capriciously. There is, however, ample warning. From the beginning of the novel, Hemingway establishes Catherine as one who knows well the dangers of loving, and from the time of her meeting with Frederic, she balances them against the emptiness of not loving. In most ways, Catherine is a model of the code hero/heroine established in *The Sun Also Rises*: She stoically accepts life's difficulties, as evidenced by her acceptance of her fiancé's death; and she exhibits grace under pressure, as shown in her calm acceptance of her own death. In giving herself to Frederic, she adds a dimension to the code by breaking through the isolation and separateness felt by Jake and Brett; finally, even though she does not complete the re-creative cycle by giving birth to a child conceived in love, she at least brings the possibility within reach. The reader must decide whether Frederic will internalize the lessons he has learned through Catherine's life and allow his own initiation into the code, which now contains the possibility of loving, to be accomplished.

There are some tenets of Hemingway's philosophy through the publication of *A Farewell to Arms* about which one is safe in generalizing. The most obvious and most important of these is his belief that the only things in life that one can know about with certainty are those things that can be verified

through the senses, as Jake can confirm that he has had good food or good wine and as Frederic can verify that being next to Catherine feels good. Hemingway refuses to judge this belief in the primacy of the senses as moral or immoral, and Jake articulates this refusal with mock uncertainty during a late-night Pamplona monologue on values: “That was morality; things that made you disgusted after. No, that must be immorality.” The point is that in referring observations about life to the senses, one relieves oneself of the need to think about abstractions such as love and honor, abstractions that the main characters in the first two novels carefully avoid. Frederic, for example, is “always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain.” With such a perspective, the value of life can be rather accurately measured and described in empirical terms. Similarly, death in such a system can be described even more easily, since there is nothing in death to perceive or measure, an idea vividly rendered in Frederic’s remarks about his farewell to Catherine: “It was like saying good-by to a statue.”

In looking back on Catherine’s death, Frederic or the reader may conclude that it had sacrificial value, but until the 1930’s, Hemingway was reluctant in his novels to identify death with an abstract virtue such as sacrifice or to write about the value of an individual life in a collective sense. By 1937, however, and the publication of what most critics regard as his weakest novel, *To Have and Have Not*, Hemingway’s attitudes toward life and death had changed. Harry Morgan, the “have not” spokesman of the novel, finally with much effort is able to mutter at the end, “One man alone ain’t got . . . no chance.” After saying this he reflects that “it had taken him a long time to get it out and it had taken him all his life to learn it.” The major works to come after *To Have and Have Not*, namely, *For Whom the Bell Tolls* and *The Old Man and the Sea*, amplify Morgan’s view and show Hemingway’s code characters moving toward a belief in the collective values of their own lives.

The epigraph of *For Whom the Bell Tolls*, which was taken from a John Donne sermon and that gives the novel its title, points clearly to Hemingway’s reevaluation of the role of death in life:

No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, a part of the *maine*. . . . And therefore never send to know for whom the bell tolls; It tolls for thee.

Regardless of the route by which Hemingway came to exchange the “separate peace” idea of *The Sun Also Rises* and *A Farewell to Arms* for the “part of the *maine*” philosophy embraced by Robert Jordan in *For Whom the Bell Tolls*, one can be sure that much of the impetus for his changing came from his strong feelings about Spain’s internal strife, particularly as this strife became an all-out conflict during the Spanish Civil War (1936-1939). This war provides the backdrop for the events of *For Whom the Bell Tolls*, and the novel’s main character, like Hemingway, is a passionate supporter of the Loyalist cause. The thing that one immediately notices about Jordan is that he is an idealist, which

sets him apart from Jake and Frederic. Also, unlike Jake, who wanders randomly throughout Europe, and unlike Frederic, whose reasons for being in Italy to participate in the war are never clearly defined, Jordan has come to the Sierra de Guadarnas with the specific purpose of blowing up a bridge that would be used to transport ammunition in attacks against the Loyalists. Thrown in with the Loyalist guerrillas of Pablo's band at the beginning of the novel, Jordan is confronted with the near-impossible task of accomplishing the demolition in three days, a task whose difficulty is compounded by Pablo's resistance to the idea and, finally, by increased Fascist activity near the bridge.

Potentially even more threatening to Jordan's mission is his meeting and falling in love with the beautiful and simple Maria, who is in the protection of Pablo's band after having been raped by the Falangists who killed her parents. Again, however, Jordan is not Frederic Henry, which is to say that he has no intention of declaring a separate peace and leaving his duty behind in pursuit of love. He sees no conflict between the two, and to the degree that Hemingway presents him as the rare individual who fulfills his obligations without losing his ability to love, Jordan represents a new version of the code hero: the whole man who respects himself, cares for others, and believes in the cause of individual freedom. Circumstances, though, conspire against Jordan. Seeing that his mission stands little hope of success and that the offensive planned by General Golz is doomed to failure by the presence of more and more Fascists, he attempts to get word through to Golz, but the message arrives too late. Although he manages successfully to demolish the bridge and almost escapes with Maria, his wounded horse falls, rolls over, and crushes Jordan's leg. He remains at the end of the novel in extreme pain, urging the others not to stay and be killed with him, and waiting to shoot the first Fascist officer who comes into range, thus giving Maria and Pablo's group more time to escape.

Jordan is perhaps Hemingway's most ambitious creation, just as *For Whom the Bell Tolls* is his most elaborately conceived novel. Its various strands reflect not only what had become the standard Hemingway subjects of personal death, love, and war, but also his growing concern with the broader social implications of individual action. Jordan's consideration of his mission in Spain clearly demonstrates this: "I have fought for what I believe in for a year now," he says. "If we win here we will win everywhere." How well Hemingway has woven together these strands remains a matter of critical debate, but individually the parts are brilliant in conception. One example of the many layers of meaning contained in the novel is the Civil War framework, which leads the reader not only to see the conflict of social forces in Spain but also to understand that its analogue is the "civil war" in Jordan's spirit: The reader is reminded periodically of the noble death of Jordan's grandfather in the American Civil War, compared to the "separate peace" suicide of Jordan's father. Jordan debates these alternatives until the last scene, when he decides to

opt for an honorable death that gives others a chance to live. This, Hemingway seems finally to say, gives Jordan's life transcendent value.

The Old Man and the Sea

It is no surprise that *The Old Man and the Sea* takes the form of a parable and that its old man takes the form of the archetypal wise man or savior common to most cultures, mythologies, and religions. Although others who surround Santiago depend on gadgets to catch their fish, Santiago relies only on his own endurance and courage. He goes eighty-four days before hooking the marlin, against whose strength he will pit his own for nearly two full days, until he is finally able to bring him to the boat and secure him there for the journey from the Gulf Stream. Numerous critics have noted the similarities between Santiago and Christ. Santiago goes farther out than most men, symbolically taking on a burden for humankind that most men could not or would not take on for themselves.

When Santiago returns to land from his ordeal, secures his boat, and heads toward his shack, Hemingway describes his journey explicitly in terms of Christ's ascent to Calvary: "He started to climb again and at the top he fell and lay for some time with the mast across his shoulder." Moreover, Santiago talks with the boy Manolin about those who do not believe in him or his ways in terms that are unmistakably religious: Of the boy's father, who does not want his son to be with the old man, Santiago remarks, "He hasn't much faith." In all of this, Hemingway is leading the reader to see that some, in going out "too far," risk their lives in order to transmit to others the idea that "a man can be destroyed but not defeated." Finally, it is of little importance that sharks have reduced Santiago's great fish to a skeleton by the time he has reached land because the human spirit that has been tested in his battle with the fish has in the end prevailed; those who are genuinely interested in that spirit are rarely concerned with ocular proof of its existence. Santiago's legacy, which must stand as Hemingway's last major word on the human condition, will go to Manolin and the reader, since, as the old man tells him, "I know you did not leave me because you doubted"; he did not doubt that man's spirit can prevail.

Hemingway, then, traveled a great distance from the nihilistic philosophy and hedonistic code of *The Sun Also Rises* to the affirmative view of humankind expressed in *The Old Man and the Sea*. His four major works, if read chronologically, lead the reader on an odyssey through the seasonal cycle of the human spirit. "All stories, if continued far enough, end in death," and Hemingway never stops reminding the reader of that fact. He does add to it, though, in his later work, the hope of rebirth that waits at the end of the journey, a hope for which nature has historically provided the model. The reader of Hemingway's work may find the idea of metaphorical rebirth less a solace for the individual facing literal death than Hemingway seems to suggest it can be. Few, however, will leave Hemingway's work without feeling that he, at least, speaks in the end with the authority of one who has earned, in Carlos Baker's

words, “the proud, quiet knowledge of having fought the fight, of having lasted it out, of having done a great thing to the bitter end of human strength.”

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