

FEATURES OF FOREIGN LITERATURE OF THE 18TH CENTURY: ON THE EXAMPLE OF RUSSIAN LITERATURE

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ОСОБЕННОСТИ ЗАРУБЕЖНОЙ ЛИТЕРАТУРЫ XVIII ВЕКА: НА ПРИМЕРЕ РУССКОЙ ЛИТЕРАТУРЫ

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Annotation: This article is devoted to the Age of Enlightenment in Russian literature of the 18th century. Russian literature of the 18th century has come a long way in its development: from classicism to sentimentalism, from the ideal of an enlightened monarch to the intimate experiences of a person. The study of Russian literature of the 18th century is not limited to the fact that it posed and, if possible, resolved the pressing issues of its time. It largely prepared the brilliant achievements of the 19th century.

Key words: classicism, sentimentalism, nobility, novel-treatise, philosophical story, philosophical poem, genres, educational philosophy and science.

Аннотация: Данная статья посвящена эпохе Просвещения в русской литературе 18-го века. Русская литература 18-го века прошла большой путь в своем развитии: от классицизма до сентиментализма, от идеала просвещенного монарха до интимных переживаний человека. Изучение русской литературы 18-го века не исчерпывается и тем, что она ставила и по возможности решала наиболее важные вопросы своего времени. Она во многом подготовила блестящие достижения 19 века.

Ключевые слова: классицизм, сентиментализм, дворянство, роман-трактат, философская повесть, философская поэма, жанры, просветительская философия и наука.

Annotatsiya: Ushbu maqola XVIII asr rus adabiyotidagi ma'rifat davriga bag'ishlangan. XVIII asr rus adabiyoti o'z taraqqiyotida klassitsizmdan sentimentalizmga, ma'rifatli monarx idealidan shaxsning samimiy kechinmalarigacha uzoq yo'lni bosib o'tdi. XVIII asr rus adabiyotini o'rganish faqat o'z davrining dolzarb masalalarini qo'rganligi va hal qilganligi bilan cheklanmaydi. U asosan XIX asrning yorqin yutuqlari uchun zamin tayyorladi.

Kalit so'zlar: klassitsizm, sentimentalizm, zodagonlik, roman-risola, falsafiy qissa, falsafiy she'r, janrlar, ta'lim falsafasi va ilmi.

INTRODUCTION (ВВЕДЕНИЕ/KIRISH). The most significant cultural phenomenon of the 18th century, which gave the era its name, is the Enlightenment. This term refers to a broad ideological movement. «Enlightenment is a person's way out of the state of his minority, in which he is of his own free will», wrote the German philosopher I. Kant. Enlightenment is characterized by activity, a critical attitude to reality, combined with a positive program of reconstruction. All institutions of society were criticized. The biggest event of the era was the publication in France of the first volume of the Encyclopedia. It contained a complete set of knowledge and educational ideas about nature, society, science and art, which had developed by the 18th century. The main trends of Pan-European educational thought were most clearly manifested in the French Enlightenment.

MATERIALS AND METHODS (ЛИТЕРАТУРА И МЕТОД/ADABIYOTLAR TAHLILI VA METODLAR). The literature of the Enlightenment reflects the trends associated with the development of educational philosophy and science. The combination of scientific thinking and artistic creativity is a characteristic feature of the culture of the era, inherent in Defoe and Pope, Montesquieu and Voltaire, Diderot and Rousseau, Lessing and Goethe, who created a whole system of genres that realized this feature: a treatise novel, a philosophical novel, a philosophical poem, etc. In the first half of the century, major achievements in art were associated with educational classicism, primarily with the genre of tragedy, to which Voltaire, Addison, and Gottsched paid tribute. What is new, first of all, is that educational classicism, without rejecting the anthropocentric attitude to the world, focuses attention not on the individual, but on society. [5]

DISCUSSION(ОБСУЖДЕНИЕ/МУХОКАМА) Along with this, the enlighteners reject the principle of the tragic, putting the optimistic principle in its place. In the tragedy, under the influence of a reviving interest in Shakespeare, direct action is more widely used, it becomes more picturesque, the action is often transferred to the East, full of colors unfamiliar to Europeans. The East attracts not only with its exoticism. The paintings of Oriental despotism and religious fanaticism set off the

significance and social significance of educational ideals. [4]

The tragedy is becoming more and more philosophical. This is manifested in its structure: the place and time of action become completely conditional. The main thing for the authors of new tragedies is to develop a certain philosophical thesis, and not to outline a character or a specific era. Therefore, the principle of modernization of the material used was widely applied. Genuine masterpieces were created in the comedy genre (Goldoni, Gozzi, Beaumarchais). A new type of comedy is being developed – «tear comedy», which contributed to the emergence of the drama genre (Diderot, Lessing). An important cultural event of the era was the development of the novel genre, which broke the shackles of classical aesthetics. The most advanced positions here were occupied by English writers - Defoe, Swift, Richardson, Fielding. The establishment of harmony in the culture of Europe was possible only if there existed, in parallel with the cult of Reason, a certain alternative, which became the cult of Feelings. Conditions arise for the formation of sentimentalism. Sentimentalists developed the concept of Feeling enlightened by Reason. Feelings in sentimentalism are described as the “natural feelings” of a “natural person”; passions are ennobled by reason. [1]

RESULTS (РЕЗУЛЬТАТЫ/NAIJJALAR). In Russian literature of the 18th century, the following periods are distinguished:

1st period - literature of Peter's time. It is still of a transitional nature. Its peculiarity is the replacement of religious literature with secular literature.

The 2nd period is characterized by the formation of classicism, the creation of a new genre system, and in-depth development of the literary language.

3rd period (1760 - first half of the 70s) - further evolution of classicism, the flourishing of satire, the emergence of prerequisites for the emergence of sentimentalism.

4th period (last quarter of a century) - the beginning of the crisis of classicism, the emergence of sentimentalism, the strengthening of realistic tendencies. [3]

The study of Russian literature of the 18th century is not limited to the fact that it posed and, if

possible, resolved the pressing issues of its time. It largely prepared the brilliant achievements of the 19th century. Russian literature of the 18th century has come a long way in its development: from classicism to sentimentalism, from the ideal of an enlightened monarch to the intimate experiences of a person (naturally, a nobleman). Under Catherine II, Russian absolutism achieved unprecedented power. The nobility received unheard of privileges, Russia became one of the first world powers. But the peasant war of the years, led by E.I. Pugachev, showed the irreconcilable contradictions that existed between the ruling class and the powerless people. The basic principle of the Enlightenment ideology about absolutism as the only rational power failed. [2]

During this period, a new literary direction appeared - sentimentalism (M. Kheraskov, M. Muravyov, N. Karamzin, I. Dmitriev, etc.), characterized by an increased interest in the inner world of man. Sentimentalists believed that man is kind by nature, devoid of hatred, deceit, and cruelty, and that on the basis of innate virtue, public and social instincts are formed that unite people into society. Hence the belief of sentimentalists that it is the natural sensitivity and good inclinations of people that are the key to an ideal society. In the works of that time, the main place began to be given to the education of the soul and moral improvement. Sentimentalists considered sensitivity to be the primary source of virtue, so their poems were filled with compassion, melancholy and sadness. The genres that were preferred also changed. Elegies, messages, songs and romances took first place.

The main character is an ordinary person who strives to merge with nature, find peaceful silence in it and find happiness. Sentimentalism, like classicism, also suffered from certain limitations and weaknesses. In the works of this movement, sensitivity develops into melancholy, accompanied by sighs and abundantly moistened with tears. Subsequently, European literature of a sentimental direction successfully conquered Russian magazines, the book market and the attention of the reader. The emerging sentimentalism was also supported by the genres of "tearful" drama and comic opera, largely oriented towards the tastes of the democratic viewer. [4]

And again, Russian reality invaded the world of poetry and showed that only in the unity of the

general and personal, and with the subordination of the personal to the general, can a citizen and a person be realized. This was proven in his work by the "father of Russian poets" G.R. Derzhavin, who managed to show with his works that all aspects of life are worthy of poetry. But in the poetry of the late 18th century, the concept of "Russian man" was identified only with the concept of "Russian nobleman". Derzhavin took only the first step in understanding the national character, showing the nobleman both in the service of the Fatherland and in his home environment. The integrity and completeness of man's inner life had not yet been revealed. [4] Extensive educational activities continued in the 80s. Founded by the publisher, the Printing Company prints translations of works by outstanding Western European writers. Such periodicals as the City and Country Library, the Moskovskie Vedomosti newspaper, and the Children's Reading magazine are published. N.I. Novikov, who published educational books, also made a significant contribution to the development of school affairs. [1]

The magazine recommended only lightly criticizing universal human vices, but not touching specific carriers of evil, especially not touching on the shortcomings of the social system. In particular, "All sorts of things" rejected such a primordial theme of Russian satirical literature as exposing bribery. The literature of classicism has become a new stage in the development of Russian literature. Responding to the demands of the era, she created the image of a new person – a citizen and a patriot, convinced that «for the benefit of society, if it is joyful to work».

CONCLUSION (ЗАКЛЮЧЕНИЕ/XULOSA). The major mood that developed in poetry by the middle of the century was associated with the desire of writers to give their readers an example of service to the fatherland worthy of imitation. The great achievement of the literature of the 18th century was the assertion of the ancestral value of man, the decisive struggle against the abuse of serfdom, and the protection of the interests of the masses.

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