



## THE DEVELOPMENT OF POETRY AND THEATER IN THE 17TH CENTURY

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### ANNOTATION

*In this article is described the ideas of classical aesthetics and its development in the 17th century. At that time, classicism was widely used in the field of studio humanities and in the field of literary processes. Classicism also has its roots in France in the work of the Pleiades and appears as a stimulus in the work of a number of poets writing in the late sixteenth and early seventeenth centuries.*

**KEY WORDS:** *classical aesthetics, poetry, reformer, theoretical treatise, poetry, Renaissance art.*

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### INTRODUCTION

In the 17th century, there were all conditions for the wide dissemination and development of classical aesthetics. Classicism has taken a wide place in the humanities and in the literary process among a number of important trends. So, the decisive word depended on the writers. They confirm the laws of classical aesthetics with their creations and ensure their further development. François Malherbe, the brilliant, well-known reformer of French poetry, did not write theoretical treatises and did not even try to express his religious aesthetic views in correspondence with his extensive friends and colleagues. His reflections on art were later collected by XIX-century scholars on Malherbe's poems, his oral utterances, his correspondence with contemporaries, as well as his analytical comments on Deport's collection of poems. Seventeenth-century readers recognized Malherbe as a poet. Although Malherbe's poems consisted of a thin booklet, the significance of his poems was so great that, in fact, even his friends paid little attention to his poems.

### MAIN PART

Classicism also has its roots in France in the work of the Pleiades and appears as a stimulus in the work of a number of poets writing in the late sixteenth and early seventeenth centuries. All of them, including Nicolas Boileau, are concerned about the fate of French poetry and declare every reason: "Finally, Malherbe appeared ..." On November 17, 1600, the newlywed wife of Henry IV arrived in Provence.

Marie de Medici and François Malherbe read "On the Occasion of the Safe Arrival of the Queen in France". This poem marked the beginning of the classical period in the literary work of the poet. Although there was no connection with their chosen literary genre, they could be equated with French writers of the 17th century. Contemporaries considered him a legislator in language and poetry.

It can be noted that, the appearance of Malherbe in French poetry of that time, as noted in the study of the famous theorist N. Buallo, in some of its aspects, undoubtedly led to the victory of classical poetry and the further development of country poetry. It should be noted that Baroque poetry developed in France during this period. Interestingly, the dispute is not only about Malherbe, but also about whether he is well versed in the field of intellectual-philosophical lyrics or burlesque poetry. (The words of T. di Vio: "I respect the glory of Malherbe, but I do not accept his lessons")

The creative aspirations of baroque and classic poets at this stage did not consist in subordination to literary authority, but in raising a "rebellion against tradition" (E. Shatsky). They differ in that they explain whether there should be general rules in poetry, whether they are needed or not.[2].

If we look at Malherbe, at first glance we see the repetition of some French literary critics, whose work and aesthetics are completely divorced from the traditions of the Renaissance. For example, Malherbe writes that one of his contemporaries expressed readiness in all Ronsard's work. In this discourse we do not express any personal passions, as



in a declaration entirely divided into two literary periods. As you may remember, Malherbe also watched Ronsard fans Mathurin Resnais and Cornell along the way. It also does not appear that there is a strong opinion about the violation of traditions. According to D. D. Oblomievsky, a deep understanding of classical and Renaissance art expresses the classicism of Malherbe with a "deep" Renaissance humanism.[4, -45].

The poetry of Malherbe argued that classicism is naturally associated with the French version of its themes in a historical context, with the type of actors, the place of authorship and the forms of the living language in France, the strong core of state unity. A great tradition originates in Malherbe, a certain part of his work was reinforced by his students: his poems were not so deeply rooted in civil and philosophical life that modernity and universality were so incompatible. The great classical playwrights Cornell, Mohler and Racine followed this tradition.

Classicism had not dominated the French scene since the turn of the century, waiting for the time when its place would coincide with the complex interests of the Baroque. Cardinal Richel played an important role in the emergence of classical theatre. "The great man says that the humiliation of feudalism in France, I would like to add literature here. Writers (in France the poor were considered rude and ridiculous) were fully recognized.[7, -311]. The cardinal focused on drama, he wanted the theater to reveal all aspects of French life.

After the poetry of Malherbe, treatises arose that met the requirements of many theatrical arts from the 1930s to the 1960s. During this period, the ideas of such a theoretician Cornell contributed to the development of all areas of literary critical thought in France.

In this process, P. It is important to understand the role played by Cornell's dramaturgy. In the process of analyzing the playwright's work, it is useful to pay attention to the evolution of his poetics, the features of the "first" and "second" states of action, and Cornell's attitude to the academic requirements of classical theory.

The artistic content of theatrical art was fully reflected in the literature of the 60s by creators who consider themselves the young writers of the year. Moler, Boileau, Lafontaine and Razins suddenly turned away their creations from literary criticism without changing, it went hand in hand with artistic creativity. These are Moler's Poems "Merry Nozanins", "For Women" Lesson", "Versailles Impromptu", Lafontaine "Psyche and Episodes, poems and from the novel "Cupid's Love" parables, satires of the young Boileau, letters and parodies can finally be Racine's tragedies. Like Cornell, all these writers are primarily an art of "turning on" the

audience and at the same time, he must be able to capture their emotions and thoughts.

Pushkin is a representative of the literature of French classicism of the 17th century Comparing Mohler and Shakespeare, the difference between them showed Shakespeare's typical characters who created vivid images through individualization something raised his tragedy to a higher level. The vitality of the characters created by Shakespeare and Pushkin praised her versatility. "The creators of Shakespeare," wrote Pushkin. Passion, like in Mohler, the essence of sin is not just expressive types, but a mass of emotions, living people, embodying many deeds, since certain conditions are theirs. Molarda greedy - only greedy, xolo; In Shakespeare, Shylock is stingy, insightful, vindictive, child-loving, now the answer is in the form of a man.[8, -412].

Mohler created French classical comedy on the basis of a critical assimilation of the best examples of Roman comedies with French folk Persian traditions. Although Mohler, having stepped into dramaturgy, began to write on the basis of the principles of the aesthetics of the dominant classicism, he did not cling to the rules of palace literature. Mohler opposes classicism's portrayal of tragedy as "high" and comedy as "low". The difficulty of making a good comedy compared to a tragedy highlights that writing a comedy that makes people laugh and like it is not an easy task. He also attaches great importance to the educational role of the theater. He calls it "the mirror of society". According to Mohler, "the task of comedy is to make people laugh and correct their shortcomings."[3, -366].

The most famous theorist of French classicism is Nicolas Boileau-Despreo (1636-1711). In his pamphlet The Art of Poetry (1674), the practice of modern writers took the form of a coherent system. The main elements of this system are:

- Interdependence of genres ("high", "medium", "low") and styles (all three are present);
- Dramaturgy ranks first among literary genres;
- In drama, tragedy is chosen as the most "suitable" genre; also contains recommendations on the plot (ancient times, the lives of great people, heroes), versification (with 12 complex poems in the middle).;
- Comedy made some concessions: prose allowed the creation of acceptable, simple noble and even respected bourgeois heroes;
- the only requirement for dramaturgy is to follow the "three links" rule, established even before Bual, who was just able to show how this principle serves to create harmonious and rational plots: all events take place in 24 hours and take place in one place;
- in tragedy there is only one binder and one separator (while in comedy a few more digressions are allowed); the beginning of the piece consists of



five well-defined movements that connect, complete and separate; Following these rules, the playwright created a work in which events develop in one breath and require the main characters to spend all their mental strength.

Such a concentration on the inner world of the protagonist often reduced theatrical props to a minimum: the high passions and heroic deeds of the characters could be realized in a traditional setting. That is why the invariable statement of classical tragedy: "the scene depicts the palace in general (palais` a volonte)".

The documents that have come down to us contain a list of theatrical props necessary for staging performances, classical tragedies, which are staged separately at the Burgundy Hotel. So, "Sid" and "Horace" for Cornell are just chairs, for "Cinn" - a chair and two stools, for "Heraclius" - three notes, for "Nicomedes" - a ring, for "Oedipus" - "a palace in general" nothing , except conditional design, not marked[5, -24-25].

Although the dominance of the Baroque continued in the theater in the early 17th century, the heyday of classicism came in the reign of Henry IV (1589-1610).

The works of Antoine Montcretin (1576 - 1621) and a number of other writers can be attributed to the classical direction.[1, -151-152]

## CONCLUSION

In conclusion, it should be noted that the first development of the plaid occurred in the 17th century, and subsequent changes continued until the 18th and early 19th centuries. This literary trend is multifaceted and multifaceted, it was formed over time due to the fact that Oblamievsky has its own history in his work. As a result of a number of important observations, he came to the conclusion about the psychology of the theater of the 17th century, in which many "rhetorical" elements can be rethought. According to D.D. Oblomevsky, classicism "destroyed the material world from its images, reflected the subjective world, the world of the human heart, which is largely independent and consistent with objective reality." [6, - 45].

It should be noted that, having deeply analyzed the French classic literature of the 17th century, D.D. Oblomevsky noticed that the drama, introducing subjective reality into the world of the heroes of theatrical psychology, filled the heart of each hero with two or more opposite qualities. Poetry also reached its peak during this period. The work of Malherbe had a great influence on the social and political processes of this period. The theater also shaped the consciousness of people and their attitude to society.

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