

## LESSING AS A CRITIC: A WRITER WHO MADE A TURN IN GERMAN LITERATURE

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### ABSTRACT

The struggle for the freedom can be represented in many ways. Freedom is not only about what you want to speak but also it means writing what you want the way you like. It is about depicting peoples sorrow, struggle, and problem in literary way. This paper is about a writer, Lessing, who made a turn in German literature.

**KEYWORDS:-** Lessing, Gerder, Goethe, Schiller, Struggle, Enlightenment, Letters On New Literature, The Tragedy Of Samuel Gents, Germany, Realism, Roots, Social Problems.

### INTRODUCTION

At the beginning of the 18th century, the fragmentation and fragmentation of Germany into feudal territories undermined the development of the economy and culture. But at the same time, as tensions rise in Germany, great writers (such as Lessing, Gerder, Goethe, Schiller) and their great works, who can show the way, enlighten and advocate enlightenment, begin to emerge. These works are published as the first modern form for that

period - works in the form of enlightened realism. The reason it is called enlightenment is that on the basis of the idea of these works, it calls people to be conscious and knowledgeable, to act intelligently, to understand the roots of social problems and to solve them by spiritual struggle.

### THE MAIN FINDINGS AND RESULTS

The most brilliant representative of the literature of the 1760s, the poet, playwright, critic, scholar of literary theory **Gotgold**

**Ephraim Lessing** is the founder of German classical literature. He was highly skilled and talented, and even small-scale critical essays (in terms of new ideas) stand out among the great works. He was able to deeply analyze theater and fine arts. The writer was a folk writer who had the respect of German readers as a writer.

Lessing was in favor of abandoning the literature of praise and fabricated events and creating works that would change the problems of society, the human mind, especially the vices of feudalism. His works are the first works of art on political and social events, as a living and meaningful literature based on realism.

N.G. Chernyshevsky writes of him: "Lessing is the oldest writer of the generation who turned German literature into secular literature in his time, and it is no exaggeration to say that writers like Schiller and even Goethe were his students who continued his path in literature".

Lessing surprised many by achieving great success in school in Latin and ancient Greek. It is this foundation of science, that is, his deep

knowledge of the literature of the ancient period, that later led him to rise to the level of the greatest scientist of the eighteenth century in the science of philology.

In 1746 Lessing became a student of the University of Leipzig. Under pressure from his father, he studied religious law and entered the theology faculty. But the young Gotgold Ephraim Lessing focused on creating more because of his great interest in art and literature. Especially after the theater troupe led by Carolina Neyber came to Leipzig on tour, young Lessing, who saw their performances, has new dreams in his heart. Despite being a student, he participates in theatrical performances as an actor, writes poems. But he continues to study, and although he has a deep knowledge of religious and secular sciences, he does not aspire to become a priest.

In 1748, Lessing came to Berlin, then the capital of Prussia. (He lived in Berlin from 1748 to 1760.) In Berlin he began working as a critic for the **Deutsche Privilege Zeitung (Fossa)**. In his critical articles, he mainly talks about the need to raise human consciousness, to develop aesthetic views. Although he lives in poverty,

he works as the first critical journalist in Germany as a writer who can speak his mind.

Lessing in the 1950s defended the ideas of the enlightened writers that emerged in German literature, the Bruges stream, and their worldviews. He praised the works of famous English and French enlighteners of the time, such as Defoe, Richardson, Fielding, Smollet, and the fact that they could fully reflect the life, real experiences of the heroes in these works, and thus the inner world of man, his attitude to events. Lessing is that writers and poets, no matter in what stream they create and in what form they write, first and foremost express the inner world of the protagonist that the writer illuminates, how he is given to emotions, if he can fight against his own will, overcome his inner contradictions, and shed light on how he has done his duty, he considers this to be the best work, fiction.

Lessing, together with Nikolai and the enlightened philosopher Mendelson, who published in Berlin in the 1950s, published **Letters on New Literature** (Briefe, die neueste Literatur beireffend, 1759-1765). His articles as a critic in this magazine date back to

the peak of his creative career. Lessing also, as a mature writer during this period, wrote anacreontic (i.e., light and cheerful lyrical) poems, parables, and his first poem, "Mrs. Sarah Simpson" ("**Miss Sarah Sampson**" - 1755).

Lessing (1760-1765) lived in Breslavl, where his work flourished. He finally finished his long-running work Laokoon or the **Limits of Image and Poetry** (Laokoon, or Granzen der Malerei und Poesie, 1766). In the comedy **Minna von Barnhelm** (Minna von Barnhelm, 1767), he writes about what he observed during the Seven Years' War, the problems in society in a realistic, humorous way.

After the establishment of the first permanent theater in Germany in Hamburg in 1765, he was offered a job as a critic at this art school. Here his main task was to analyze the performances in the repertoire and the performance of the actors. He later published a book, Hamburg Dramaturgy (**Hamburgische Dramaturgie**, 1767-1768), the second work of theoretical analysis after Laokon. the difference between the historian and the playwright is that the playwright sheds light on

the character's attitude to the event, thereby "exposing" his spiritual outlook, while the historian develops the idea that "he merely gives various facts about the event or person" and writes: "A play in the theater is not a history lesson, it is not a story about an event, not even about the historical work done by the protagonist, but a stage summary of how a protagonist with a certain character did these historical works in a certain difficulty. Tragic drama is not a work as a historical fact, but a kind of art with a philosophical and artistic look, built on a plot, which gives pleasure to the person, created by the author on the stage".

In Lessing's book, French classicists criticize Cornell and Voltaire: "Because there is no sharp contradiction in the play, the events do not develop ... The spectator does not enjoy and there is no change in his mind", he writes.

In 1770 Lessing became director of the library belonging to the Duke of Braunschweig in Wolfenbyttel. Due to the good atmosphere in the castle library and the lack of financial resources, Lessing was revived, and in 1779 he completed and published *Nathan der Weise* on the consequences of blind devotion to religion.

On the spiritual image of the perfect man, he wrote a philosophical treatise entitled "**The upbringing of the human race**" (*Die Erziehung des Menschengeschlechts*, 1780).

Lessing died at the age of 52.

He worked hard for German literature and left a great literary, artistic and scientific legacy, but the most important thing he did was to bring the spirit of social rebellion into German literature. In his comedy "**The Young Scholar**" (*Der junge Gelehrte*, 1747), written in his youth, Damis, through Damis, discusses the obsolescence and narrow scope of scholastic (religious interpretation of reality as teaching) education. In "**The Jews**" (*Die Juden*, 1749), he condemns those who blindly follow religious practices without understanding their true nature. In "**Hurfikr**" ("*Volnodumets*" - *Der Freigeist*, 1749) he laughs at people who do not like science through the image of Adrast, but try to present themselves to everyone as a modern man, to be thoughtful, thoughtful, in short, intelligent.

In the late 1740s, he wrote "**The Tragedy of Samuel Gents**". In this play, Lessing thinks

openly about freedom and that it is the most important, the highest happiness. If an ordinary working man learns various trades, seeks deep knowledge, strives to become a perfect man, and benefits society, the lazy, ignorant, unskilled, and useless nobleman is several times superior to the aristocrat.

In the play, Sarah, the audience's favorite heroine, is honest, kind to everyone, just "born and raised to do good," but she doesn't fight the problems that can lead society to crisis. Lessing through this image belongs to the Burger current - it shows how weak such qualities as humanity, kindness, and in any way only doing good are weak in the fight against the vices of the feudal system. Not only was the girl's death a tragedy, but the "weakness" of pure-hearted people who were intelligent, knowledgeable, deeply sensitive to art and beauty was taken as a tragedy. It was later proved in history that such works caused a positive change in the minds of the German bourgeoisie. That is, no matter how humane the doctrine of burglary may be, its passivity and weeping, as well as its weakness and vulnerability, will no longer be the highest 'dream' of the intelligent German

youth. Because the principles of 'doing only good' prevent drastic changes in society, it is clear that economic growth, spiritual freedom and struggle are important for the well-being of society.

Lessing's ideas and conclusions on ideological and aesthetic issues are vividly expressed in articles published in the journal Letters on New Literature. In these articles, he expresses the idea that art should be in tune with life. "You have to learn from foreign writers, but you don't have to imitate them," he says. From ancient literature to Shakespeare's works, it is necessary to study them, to master the art of expressing the truth of life, he says, but criticizes only the praiseworthy works of Gotshed and Cornell, which have no conflict at the heart of the work.

Fiction advocates writing based on real-life events, criticizing literature consisting of dry exhortations. The reader who reads the work imbued with realism believes that he should know the cause of the event, the inner world of the protagonist, understand the essence of the author's idea, draw his own conclusions.

Lessing in-depth analysis of the foundations of realism in the treatise "Laokoon or the boundaries of image and poetry" (treatise - a philosophical and theoretical work), a valuable and scientifically studied work to date. The author believes that the real reason for his serious approach to this issue - realism - serves to reveal the cause of the problems and the well-being of society, so it is necessary to abandon the literary form that protects the interests of nobles and priests.

Lessing does not condemn Laokoon in his work, but the aesthetically pleasing depiction of his suffering distracts the viewer from vital issues, such as how Laokoon feels in his heart, what he aspires to, what he thinks, the pain, the suffering, the struggle in people's minds is useless, suffering explains that it may be a natural state. Unfortunately, the original, realistic thoughts, pain, and causes of Laokoon's image have been left "behind the scenes". "The sculptor Laokoon created his body to be very aesthetically pleasing, but this body only serves to cause suffering," Lessing writes. If Laokoon screamed in a bar voice, his face would look ugly (aesthetic distortion), so

he (Laokoon - screams only at the request of the sculptor).

Lessing is well aware that there is a limit to the depiction of an event in the visual arts, and the sculptor cannot depict Laokoon in a state of both crying and screaming. The sculptor's main goal is simply to portray Laokoon, who is trying to save Troy, as he calls out because he wants to be portrayed as a willful hero. But what about literature? There is no limit to the possibilities, the art of speech, that serve to describe reality in literature. The book can express the sufferings of the characters, their inner experiences, their thoughts and, most importantly, the thousand painful struggles of the protagonist in a thousand ways. Therefore, Lessing believes, "the poet should describe the situation not from the moment it happened, but from the youth of the protagonist to the moment of the tragedy. "It will be necessary to cover the causes and consequences of the incident in a real, vital way".

Goethe writes: "So, the idea that poetry means fine art (poetry podobna jivopisi - at pictura poesis) has lost its significance. The arts of seeing, reading, and hearing have different



laws. If the artist depicts beauty, the writer must depict reality. Such a worldview would drastically change our views”.

However, while Lessing believed that aesthetics distracts the viewer from the struggle in his works, he himself created aesthetically beautiful works while creating works about the human will, experiences, and psyche, and became one of such writers in literary history as Aristotle, Kant, Hegel, Belinsky, Chernyshevsky.

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