

Muslumova O.*Ganja State University**Candidate of Philological Sciences,**Associate Professor, Senior Lecturer Azerbaijan, Ganja***ИСКУССТВОВЕДЧЕСКИЕ ВЗГЛЯДЫ ЛЕССИНГА В ЕГО ДРАМАТИЧЕСКИХ ПРОИЗВЕДЕНИЯХ****Муслимова О.С.***Гянджинский государственный университет**Кандидат филологических наук, доцент,**старший преподаватель Азербайджан, Гянджа*<https://doi.org/10.5281/zenodo.18070641>**Abstract**

As the author observes, it was only during Lessing's lifetime, that German literature began to play an influential role in the lives of the people and the nation, and that within the course of 50 years, literature became one of the most important aspects of life, helping to overcome backwardness. Historical necessity brought forth Lessing's combative spirit and placed him in the service of his homeland. Lessing was the father of modern German literature, and he reigned supreme over it. Few people of the 18th century can rival him in genius and historical significance. The result of his work was not only the rebirth of literature, but also that of the nation. Lessing's greatness lies in the fact that he fruitfully influenced the lives of the German people. Through him, literature became a driving force of national life, for he understood the dire situation of his people. He also understood the importance of literature for life and showed it the way, making it the center of national life and creating significant works himself. In doing so, he accelerated the development of his nation. The aim was not simply to eliminate classical tragedy from literature and theater; a new theater had to be created that corresponded to the interests of the nation, especially those of the working class. Since the repertoire of German traveling theater troupes did not address social problems, but only the private life of the provincial lower middle class, Lessing took the English dramatist Shakespeare as a model. Dramas should be written according to his example. Lessing himself attempted this and included his Faust drama, of which only fragments have survived, in his theoretical treatise.

Аннотация

Как отмечает автор, лишь при жизни Лессинга немецкая литература начала играть влиятельную роль в жизни народа и нации, и за 50 лет литература стала одним из важнейших аспектов жизни, помогая преодолеть отсталость. Историческая необходимость пробудила в Лессинге боевой дух и поставила его на службу родине. Лессинг был отцом современной немецкой литературы и безраздельно правил ею. Немногие люди XVIII века могут сравниться с ним по гению и историческому значению. Результатом его работы стало не только возрождение литературы, но и нации. Величие Лессинга заключается в том, что он плодотворно повлиял на жизнь немецкого народа. Благодаря ему литература стала движущей силой национальной жизни, поскольку он понимал тяжелое положение своего народа. Он также понимал важность литературы для жизни и указывал ей путь, сделав ее центром национальной жизни и создав значимые произведения сам. Тем самым он ускорил развитие своей нации. Цель заключалась не просто в искоренении классической трагедии из литературы и театра; необходимо было создать новый театр, соответствующий интересам нации, особенно интересам рабочего класса. Поскольку репертуар немецких странствующих театральных трупп не затрагивал социальные проблемы, а лишь частную жизнь провинциального низшего среднего класса, Лессинг взял за образец английского драматурга Шекспира. Драматургии должны были писаться по его примеру. Сам Лессинг предпринял эту попытку и включил свою драму о Фаусте, от которой сохранились лишь фрагменты, в свой теоретический трактат.

Keywords: German literature, historical necessity, national life, social problems, literary revival**Ключевые слова:** немецкая литература, историческая необходимость, национальной жизни, социальные проблемы, возрождение литературы

The literature of the German Enlightenment and the entire Enlightenment movement are so closely connected with the personality of Lessing that it is impossible to imagine it without him. He was its greatest defender in all areas of intellectual life, an outstanding theorist of the new democratic aesthetics and a defender of the interests of his people against princely despotism, nationalism and medieval scholasticism. Lessing

was a great realist poet who gave German literature a clear historical perspective. Historical necessity awakened in Lessing the spirit of struggle and directed him to serve his homeland. Lessing was the father of modern German literature. The result of his work was the revival not only of literature, but also of the nation.

Lessing's greatness lies in the fact that he had a fruitful influence on the life of the German people.

Through him, literature became the driving force of national life, because he understood the difficult situation facing his people. He also understood and guided the importance of literature for life, making it the center of national life and creating significant works himself. In doing so, he accelerated the development of his nation.[3]

A prominent contribution to the aesthetics of the Enlightenment was Lessing's artistic and philosophical treatise "Laocöne, or On the Limits of Painting and Poetry" (1766). In this work, Lessing criticized the classical art theorists Spence (England) and Cailles (France) for their claims that the poet should depict only the elegant, majestic, and noble, thereby contributing to the beautification of courtly life. Lessing also subjected the fashionable old saying that painting is silent poetry and poetry makes painting speak to a detailed and detailed critique, arguing that this condemned the poet to passive thought. Lessing's main goal was to define the difference between visual art and poetry, both in terms of content and form, to define their boundaries, and thereby to identify the specific characteristics of the two art forms.

In painting (or sculpture), the situation is different. And Lessing uses the Laocoön Group as an example to illustrate the principles of visual art. According to Lessing, the depiction of beauty was the highest artistic principle for the ancient Greeks. Laocoön doesn't scream here because screaming would have disfigured his face in a disgusting way. In portraying the passions, the ancient masters knew how to maintain the right balance. Truth and naturalness had to harmonize. Therefore, the sculptors replaced the screams with sighs. [1]

Lessing's work was also a great social achievement with a progressive impact; it included the demand that literature actively engage with life and no longer tolerate suffering. The people of the third estate, awakening to active action, did not want gladiators portrayed, but rather to proclaim their suffering to the whole world.

Lessing also points to another significant difference between literature and visual art. Virgil's Laocoön is in his priestly vestments, while the sculptors depict the group naked. Here, too, says Lessing, the law of beauty was at work. Clothes can be beautiful, but there is nothing more beautiful than the human body.

Although Lessing underestimated the possibilities of the visual arts in his "Laocoön," he nevertheless called for creative activity through the force of his logic. The work, wrote Goethe, "...tore us from the realm of meager contemplation into the free fields of thought." Through this philosophical treatise on art, Lessing had overcome prevailing aesthetic views, replaced the superficial observation of artworks with profound analysis, and provided a model for this analysis. He liberated artists, and especially poets, from the dogmas that hampered the development of art and literature and were based on arbitrary assertions. Art and literature were shown a path along which they could develop. [4]

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The work "Hamburg Dramaturgy" illustrates the poet's struggle against the ideology and aesthetic principles of courtly classicism and demonstrates Lessing's endeavor to create a new theater capable of disseminating the ideas of the Enlightenment. Therefore, the most important issues addressed here are the refutation of classicist aesthetics, character development in drama, plot development, and the concept of the tragic. The "Hamburg Dramaturgy" comprises 104 pages; it was written during Lessing's time as a theater critic in Hamburg. It is the most comprehensive work on Enlightenment aesthetics and its significance extends far beyond the 18th century. Some of the book's ideas remain highly relevant today. At that time, there were no national dramas in Germany, and what was performed on stage was imitation or translation, primarily of French plays. However, since the French classical theatre of the 17th century did not correspond to the national interests of the German people and the spirit of the Enlightenment, it was strongly criticized and rejected by Lessing. [2]

The aesthetics of classicism contradicted the Enlightenment views on drama in every respect: in the subject matter, in the rigid rules of structure, in the development of the plot, in the shaping of the characters, and in the language. (The mythological subject matter and the dignitaries of the feudal world, as depicted in classical tragedy, were alien to the common people and did not resonate with them. Aristocratic ideology even exerted a corrosive influence on ordinary people. "The names of princes and heroes can lend a play pomp and majesty; but they contribute nothing to emotion. The misfortune of those whose circumstances are closest to our own must naturally penetrate most deeply into our souls; and when we feel pity for kings, we do so as men, not as kings.") This means that the dramatic character must resemble the ordinary person, must be like most of the people in the audience, so that everyone can say: "Yes, that's a person like me." The action on stage should move the spectator; the dramatic conflict should stir him when he sees that his cause is being championed. The poet must capture the characteristic and Design it in a way that avoids anything accidental. [5]

Historical figures should not merely be copied, but rather the era must be revealed through them. Therefore, the character must be historically accurate.

The question of realism, that is, the shaping of reality, which here is described as the imitation of nature, is one of the fundamental questions of the work. Here, Lessing refers to Shakespeare, who wrote without classical rules but always achieved his goal. He should be imitated, that is, one should learn to write as he did, to grasp life truthfully and comprehensively. One should imitate reality. "In nature, everything is connected to everything else; everything intersects, everything changes with everything else, everything transforms into one another." However, the reflection of the phenomena of social life is not yet the whole of nature. One must also consider the nature of our feelings and mental

faculties. Lessing interprets the embellishment of nature as the interest we have in this reality. Thus, he views the work of art as a representation of real life, combined with the poet's understanding of that life, which corresponds to our modern understanding as well. However, one should not imitate every reality. The idea of the artwork must emerge from the qualities and actions of the artistic figures.[2]

How does drama achieve its effect? Fear is understood as a feeling that arises in the spectator when they see the suffering character on stage. The purpose of the tragic should be understood in the spectator's participation, in their empathy. Therefore, the hero on stage must feel and think like the person in the audience. The conviction the spectator arrives at has an educational effect. Since the action appears present on stage, Lessing considers theater the best means of educating people. The interplay of cause and effect results in the unity of the action, and this alone was absolutely required by the ancients. The unity of time and place is not necessary for the dramatic work. It was only brought about by the conditions in which Greek drama was performed. Therefore, there is no point in maintaining the unity of time and place now.

The plot must have a natural cause, be reasoned, and be directed toward a goal. Events must not simply be strung together. Passions should not be described; they must arise before the eyes of the spectator, not abruptly, but steadily increasing. Lessing rejects all belief in miracles and demands a realistically grounded plot. We tolerate no miracles, Lessing argues, because the theater is meant to educate people. For him, everything must be clear. The task is not to show what is to happen, but how it is to happen. The dramatic effect lies in this process of becoming. [6]

The "Hamburg Dramaturgy" had a tremendous impact on the development of Enlightenment Theater. The dramatic art of Goethe and Schiller, who brought German drama to its classical heights, was based on it. However, Lessing's dramaturgical theory also reveals its limitations.

In his dramas, Lessing addressed the fundamental problems of the time: in "Minna von Barnhelm," the question of national unity; in "Emilia Galotti," the conflicts between tyrannical princes and their subjects; and in "Nathan the Wise," religious agitation and national hatred. These dramas were also a practical realization of Lessing's theories on art.

The comedy "Minna von Barnhelm" (1767) takes place in a Berlin inn shortly after the Seven Years' War. Major von Tellheim, a Prussian officer, performed a noble deed during the war. He was tasked with collecting war contributions from a district of Saxony. However, since the population could not raise the required sum, Tellheim paid the money out of his own pocket and had a bill of exchange drawn for him, which was to be redeemed after the war. This act won him, the Prussian officer, the love of the Saxon lady Minna von Barnhelm, and he became engaged to her. After the war ended, he was discharged from the army and accused of having accepted bribes from the Saxons. Now he is so poor that he cannot even pay his bill at the inn. In his

desperation, he believes he has no right to bind his beloved to her promise. But the brave and clever Minna outsmarts his pride and wins him over. [4]

With this play, Lessing put his artistic views on comedy into practice and proved that comedy can address major social issues without compromising the comic-satirical nature of the genre, and that, like drama, it must accurately reflect historical truth, the customs, and the traditions of the people. The servants here are as clever as their masters, indeed, even wittier.

The work is a truly realistic national comedy because it faithfully depicts the conditions of the time. The masterful dramatic structure and the playfully serious interplay of the plot are also realistic. The characters are real people of flesh and blood, taken directly from life and imbued with the poet's democratic ideals. This is evident in their actions, their way of thinking, and their language. The poet is particularly successful with the female characters. Minna is a new type of woman in German literature: dignified, uninhibited, and charming. The servants Just and Franzisca act freely and as equals to their masters. Their language is simple and clear, using colloquial words and phrases, which are mostly attributed to Just. It differs significantly from the German-French mixture spoken by Frederick II's courtiers. [3]

Besides its political significance, "Emilia Galotti" also held great artistic importance. Since it was dangerous to openly expose tyranny under the ruthless, arbitrary rule of the German petty states, the poet resorted to a disguise. He took a well-known Roman story in which a father kills his daughter Virginia to save her from the persecutions and atrocities of a tyrannical debaucher. This led to a popular uprising and the tyrant's overthrow. To make the drama relevant to his time, Lessing gave the heroes Italian names, but depicted the conditions in Germany during that era. The poet understood that his work would not provoke an uprising because social conditions were not yet ripe for it, but it was intended to rouse people from their indifference or, as he put it, to stir them up. And indeed, it had a rebellious effect for more than a century. Franz Mehring wrote that the revolutionary character is what has kept the play so fresh. It was a passionate indictment of the entire feudal order, but especially of the tyrannical rule of the German dynasties. The work illustrates typical abuses of 18th-century German life. There was no force in the country capable of breaking the tyranny, but the protests grew. The artistic theories presented in his "Hamburg Dramaturgy" came to life here, becoming reality. Lessing had created a great national drama that became a model for German literature. The same characters appeared here as existed in life. The purely personal fate was replaced by the social conflict between rulers and the oppressed; social protest appeared on stage. According to their way of life and social position, the positive characters in the drama belong to the Third Estate. They are the oppressed and the innocently suffering. Social injustice had to be most starkly revealed in the character whose soul was still pure. Emilia is such a character. Her father wanted to protect her from the vices of court life and therefore disapproved of her mother's desire to spend the winter with her daughter in the city. Raised strictly under the care of her parents,

she is too weak for the machinations of feudal tyranny and dies early. [6]

In form, Lessing's last dramatic work, "Nathan the Wise," is more of a philosophical poem than a drama. The Enlightenment thinkers, especially the French, used dramatized polemical writings to directly express their combative spirit.

Lessing, who despised national hatred and religious conflict, condemns these artificial barriers in his work as unnatural and unavoidable. Nathan rises above these prejudices and is called the Wise Man because of his wisdom. Although his entire family was murdered during a persecution of Jews, he took in a Christian child and raised him with love for all people. This true humanism leads people away from religious disputes to the realization that a person's worth is not determined by their religion or nation.

Although the drama's plot is closely connected to the main character, the characters have individual traits and are shown in their development, with the exception of the Patriarch. He stands isolated and unchanging. Against all reason, he persists in his plan to corrupt Nathan because he is a Jew.

In matters of religion, the work comes close to an atheistic worldview, since ultimately each of the three

religious confessions is rejected as misanthropic and a dogma-free humanism is advocated as the basis of human society. With this play, Lessing put his artistic views on comedy into practice and proved that comedy can address major social issues without compromising the comic-satirical nature of the genre, and that, like drama, it must accurately reflect historical truth, the customs, and the traditions of the people. The servants here are as clever as their masters, indeed, even wittier. [5]

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