

**GOTTHOLD EPHRAIM LESSING - THE GREAT GERMAN
ENLIGHTENMENT****Mamatova Anora**

FarDU o'qituvchisi

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The enormous success of the German theater in the 18th century was an invaluable contribution to world theater and literature. It was the German dramatists Lessing, Goethe, and Schiller who concluded the achievements in the field of dramaturgy and theater during the Enlightenment period and marked the way to transition from Enlightenment realism to the critical realism of the 19th century. Gotgold Ephraim Lessing is one of the great German poets who bravely walked this difficult path.

Gotgold - Ephraim Lessing was born into a priest's family in Kapensa, Saxony. At the age of seventeen, he entered the University of Leipzig, but left it after two years. He wrote his first play "The Young Scientist" at the age of eighteen. Lessing first appeared as a great critic: while working at the Hamburg National Theater (1767-1768), he wrote reviews of the plays on its stage and creates his famous book "Hamburg Dramaturgy". His treatise "Laokoon" became one of the major studies in establishing the principles of Enlightenment realism. According to Lessing, the art of acting is an art between visual art and poetry: it is also space and art within the framework of time, that is, on the one hand, the stage space is based on the possibilities of expression, on the other hand, it is based on the laws of formation and development. he should be able to polish the body of people in a proportionate way and when his place comes, he should be able to think in the place of a complete poet, and be able to think continuously.

As a playwright, Lessing dabbled in all genres. Each of his works has its own tone: "My Girl Sarah Sampson" makes you cry, "Minna von Barnhelm" makes you laugh and gives you peace of mind. "Emilia Golotti" drowns the soul in the melody of tragedy, "Nathan the Wise" fills one with deep thought. "Minna von Barnhelm, or the Soldier's Happiness" (1767) is a work taken from the history of the Prussian-Saxon War, in which the problem of national unity and integrity of Germany was put forward. In 1779, Lessing's last work "Nathan the Wise" was created. "Among my written works, this is the most impressive play," wrote the playwright when he started writing this work. This work turned out to be a really heartwarming play.

In the 1850s, Lessing published poems, parables, and his first tragedy, Mrs. Sarah Sampson (1755). Lessing appeared as a theoretician of folk art aesthetics in his works "Laokoon" (1766) and "Hamburg Dramaturgy" (1769). Both these treatises of the author are aimed at proving and stabilizing the principles of realism in the art of enlightenment. With his treatise "Laokoon" he opposed the poetry of meaningless images, which had increased a lot in the era of the writer. The work hit the foundations of classicism literature. The aesthetics of classicism believed that a work of art should depict only "beautiful nature". Against this, Lessing said that true art should illuminate the ugly and negative events of life. Lessing's collection of "Hamburg dramaturgy", which is the basis of many theater reviews, rightfully remains the programmatic of the German Enlightenment movement. In the collection, he

revealed issues related to the nature of art, its role and function in society, the movement of existence, and the reality of art. Lessing firmly believes that art has fulfilled its purpose only if it reflects life. The task of real art should be to reflect not only the life of kings and nobles, but also the life of ordinary people. Lessing fights for folk art. "The palace is not a place to study human nature," he rejects French classicism. He calls to learn dramaturgy from Shakespeare. According to Lessing, the task of tragedy is to educate people in the spirit of humanity. Lessing's dramaturgical views were expressed in the tragedy "Mrs. Sarah Sampson".

In the early period of his work, Ephraim Lessing was engaged in journalism, translation and theater theory, as well as writing plays for the theater. Lessing appears as one of the leaders of creators who put forward the ideas of enlightened realism in the conditions where the flow of classicism is on the rise in Germany, ignorance, deception, corruption, and ignorance are showing a sharp impact on society. The creator believes that the ideals of mutual equality, justice and truth can be realized not through uprisings, but by enlightening and bringing people to spiritual maturity, and created this idea. r pushes forward with passion and courage. Therefore, by the 1960s, Lessing gained fame as an art theorist not only in Berlin but throughout Germany. Lessing's belief that "True art begins with a person, the main task of artistic creation is to reflect human suffering and noble aspirations" has become a program for the new generation of artists. In his work, the protection of human beings and the struggle for personal freedom occupy a central place. With the work of Ephraim Lessing, a theory of professional theater is formed, which can have a great influence on the activity of theaters in Germany. Throughout his career, he has created theoretical and practical summary articles covering the history, present and future of German dramaturgy and theater, researching the ways of development of theater art, on various topics, from essays and reviews of plays.

In 1767-1768, he created the famous pamphlet "Hamburg Dramaturgy" reflecting his theoretical views on theater activity. In the first part of this book, the theater repertoire and the actor's ideas about performance art are theoretically based. First of all, it requires the actor to create the image of a strong person who is physically strong, capable, and at the same time has high knowledge, can think deeply, and can fight for ignorance of the age of enlightenment. At the same time, he considers it correct to show emotion and intelligence in harmony. A sane actor knows that the content of the work, the role of the hero, is given to emotions with deep understanding and forgiveness. He explains that pomposity, coldness, interpretation typical of classicism are completely contrary to theater art. In particular, he knows that the rule of three prevents a person from showing their inner experiences, desires, great goals, dreams, and love. That is why he sympathizes with the ideas of the superiority of intelligence typical of the Enlightenment era. In this way, the "emotional" actor is viewed with distrust. An actor who shows his feelings outwardly, on the surface, considers it more useful for the theater. In addition, he believes that the acting technique itself can create the necessary feeling for stage art in the actor.

Lessing's theoretical views gradually changed and became more refined. His views on literary and theatrical art begin with the defense of Enlightenment realism imbued with the spirit of rebellion, and later he reaches the level of critical realism. Lessing fiercely fights against views of the theater as "only a place of entertainment and recreation" and defends its high social function. He rejected the solemnity characteristic of classicism and fought for the democratization of the theater, the celebration of the reality of life on the stage. He

emphasized that the repertoire is a sign that expresses the ideological direction and ideological nature of the theater. He describes an actor as an independent creator, an artist with the same level of responsibility as a poet and dramatist. The majority of the book "Hamburg Dramaturgy" is Lessing's comments on dramaturgy. In the pages of the journal "Correspondence on the Newest Literature", which he founded in 1759 in cooperation with his close friend, he clearly expressed his views on the fact that French classicism is completely contradictory and harmful to Germany. Lessing does not accept any type or form of classicism. On the contrary, he considers classicism to be not only an outdated style that should give way to more modern art, but also contrary to the nature of art in general. Nevertheless, Lessing could not completely get rid of the style of classicism in his work. But in a situation where classicism had its influence on the art of the German Enlightenment, he succeeded in instilling among his contemporaries the idea of moving away from the tenets of old art.

In his dramaturgy, as well as in his theoretical views, Lessing focuses on strengthening human freedom and the place of a well-rounded person in life. Through his works, he tries to expose the disgusting vices in society - injustice, selfishness, ignorance, corruption, arrogance, inefficiency. Therefore, many genres are observed in his works. He works effectively in almost all genres. Each of his works has not lost its value and position even today. Each of his works encourages the viewer to think, draw conclusions, and take a deep look at the world. If the work "Moon Girl Sarah Sampson" causes sadness and tears in the audience, the work "Minna von Barnikhelm" will make you laugh and give you peace of mind. If the tragedy of "Emilia Galotti" fills the heart with the melody of misfortune, the play "Nathan the Wise" fills a person with deep thoughts. This proves that he understood the roots of people's sorrows and called people to bright days, no matter what happens.

Lessing does not fight against the tenets of classicism in order to create other tenets. On the contrary, as a dramatist, he shows the breadth of his taste and artistic possibilities. In the dramatist's work "Moon Girl Sarah Sampson" the free passions of a person are brought to the fore. The work tells about the sad fate of the nobleman Melefonte, who is confused between two lovers. His first lover poisons the victim, Sarah Sampson, who has just fallen into his trap. And Melephon kills himself on top of the girl's corpse.

Lessing's characters are so passionate and passionate that it shakes the viewer's heart. In his works, the behavior is very intense and extensive. In this work, he not only shows the wave of emotions, but also tries to expose the real reasons for the selfishness that is growing in society through the sad fate of people. Lessing's real hero is Sarah Sampson. She is embodied as a person free from selfishness, a true lover, a pure heart, and a possessor of human feelings. The dramatist artistically expresses the need to suppress the old beliefs through the ideology of enlightenment on the example of the tragic fate of this modest, high-moral girl who fell in love with a selfish, inconsiderate person.

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