

**PECULIARITIES OF XVII AND XVIII CENTURY
GERMAN AND SPANISH LITERATURE**

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Abstract: This article about that analyzing German and Spanish literature in the XVII century. This period was important both of this countries, because the second name of this period Golden Age. Golden Age, Spanish Siglo de Oro, the period of Spanish literature extending from the early 16th century to the late 17th century, generally considered the high point in Spain's literary history. Seventeenth-century Spain was the age of the "lesser Habsburgs" – Philip III, Philip IV, and Charles II who are widely thought to have been less able and less energetic than Ferdinand and Isabella, Charles V and Philip II.

Key words: Spanish literature, German literature, characteristics, Neo-logism

Introduction: I will write this article about characteristics of German and Spanish literature in XII century. And I am going to write about what kind of works in this period German and Spanish countries' literature. The 17th century was an age of prose. Interest in scientific detail and leisurely observation marked the prose of the time. This new writing style emphasized clarity, directness, and economy of expression. It first appeared just before 1600 in the Essays of Bacon. In the Spanish language literature, the term modernism refers to a literary movement that developed between 1880 and 1910, mainly in the field of poetry, which was characterized by an ambiguous creative rebellion, a narcissistic and aristocratic refinement, cosmopolitan culturalism and a profound aesthetic renewal. The main characteristics of the Spanish Renaissance were a focus on humanism, individualism, and themes of love, nature, and the exploration of truth. Objective vision of reality through direct observation of customs or psychological characters, eliminating subjective aspects and fantastic events.

Defense of a thesis: the narrators write their works focusing reality through their moral conception, using an omniscient narrator. Elements of Realism include the focus of social issues, struggles of everyday life, truths of everyday life, and focus on mostly middle- and lower-class people.

The literature of Spain owes its character largely to the country's geography. The Pyrenees separate Spain from the rest of continental Europe. The country is further set off from the world, on three sides, by water. Mountain ranges divide Spain into widely

different regions. Partly as a result of this geographic isolation, Spanish literature was for centuries considered provincial and conservative. The modern Spanish language is based on Latin. Other languages, however, have richly contributed to it. These foreign influences were brought in by various groups of people who, at one time or another, settled in Spain, enriching its culture. The most influential were Arabic, Celtic, Greek, and Hebrew. The language in which Spain's literature is written is Castilian, the dialect of the central region of the country. Spain's greatest single literary achievement is *Don Quixote*, the first part of which appeared in 1605 and the second in 1615. This remarkable novel marked the high point of the "golden age," which began about the middle of the 16th century and lasted roughly a hundred years.

Don Quixote brought fame to poverty-hounded Miguel de Cervantes Saavedra (1547–1616). Perhaps no other book by a single author has been more widely read. Don Quixote on his spavined steed gave the final death blow to the false ideals of knight-errantry. Satire though it is, its most notable result was to project kindness and human warmth into literature. Written by Miguel de Cervantes Saavedra, *Don Quixote* is a novel about a man and his 'squire' trying to prove that chivalry is not dead and aspiring to be heroes. There are themes of chivalry, romance, and sanity in this two-part novel. In perhaps the most famous scene from the novel, Don Quixote sees three windmills as fearful giants that he must combat, which is where the phrase "tilting at windmills" comes from. In the end, the beaten and battered Don Quixote forswears all the chivalric truths he followed so fervently and dies from a fever. With his death, knights-errant become extinct.

The drama became highly popular in Spain during the 17th century. The three most outstanding playwrights of the period were Lope Félix de Vega Carpio (1562–1635), commonly called Lope; Pedro Calderón de la Barca (1600–81), commonly called Calderón; and Fray Gabriel Téllez (1584?–1648), better known under his pen name, Tirso de Molina. Lope was a prolific writer who turned out some 1,800 plays as well as many epic poems. His dramas deal with human reality. Calderón, at his best, surpassed Lope as a dramatist. He greatly influenced the theater. His elaborate baroque style, however, was somewhat handicapping. Calderón's most noted play is *Life Is a Dream*, which retells an Asian story. Tirso de Molina gained fame through his dramatization of the old Don Juan legend.

German literature is rich in beautifully crafted stories, especially from the eras of Sturm und Drang, Romanticism, and Realism. Certain German books are an excellent introduction not only to German literature but to German culture and the history of Germany too. German language and literature comprises the literary, linguistic and cultural record of historical and contemporary German-speaking Europe, as well as resources for its study and interpretation.. Johann Wolfgang von Goethe, (born August

28, 1749, Weimar, Saxe-Weimar), German poet, playwright, novelist, scientist, statesman, theatre director, critic, and amateur artist, considered the greatest German literary figure of the modern era. Goethe, the king of German poetry, he was a multi-talented poet, playwright, novelist, scientist and even acted as a diplomat. His work is regarded as among some of the greatest poetry in the world and is still hugely influential to this day. The German **17th century** was heavily influenced by other European literatures and cultures, for example, the *commedia dell'arte* of Italian drama, the *picaro* figure of early Spanish novels, Dutch approaches to poetic conventions, English strolling players, French comedy, and, in the late part of the century and into the early 18th century, the French *roman galant*. This period is depicted memorably and vividly in the picaresque novels of Grimmelshausen (which later influenced Brecht, Grass and Morgner).

Martin Opitz has often been termed the 'father of German literature' because of his pivotal role, through his poetological reforms and exemplary poetry and translations, in encouraging a revaluation of the German vernacular as a literary language that was at least the equal of Latin. The *carmen heroicum* was the central narrative genre in antiquity, in the sixteenth century in Italy and France, and still in the seventeenth century in Germany and England. Martin Opitz, in his ground-breaking poetic treatise, the *Buch von der Deutschen Poeterey* (1624), counts the *carmen heroicum* among the most important poetic genres; but for poetry written in German, he cites just one example of the genre, a text he wrote himself. The genre of the novel is not mentioned at all among the poetic genres in Opitz' treatise. Many other German poetic treatises of the seventeenth century mention the importance of the *carmen heroicum*, but they, too, provide only few examples of the genre, even though there were many Latin and German-language epic poems in the long seventeenth century. For Opitz, a *carmen heroicum* has to be distinguished from a work of history insofar as its author is allowed to add fictional embellishments to the ›true core‹ of the poem. Nevertheless, the epic poet is, according to Opitz, still bound to the truthfulness of his narrative.

CONCLUSION.

This article about characteristics of German and Spanish literature in the XVII and XVIII centuries. All these display and weakness which were to be developed in the evolution of Spanish literature, and their influence on letters was matched by their countrymen's authority on affairs. Spanish poetry during the period was initially marked by the adoption of Italian metres and verse forms such as those used by Garcilaso de la Vega.

In Germany, those who received a university education continued to produce poetry and prose in Latin, rather than in their native languages in seventeenth

century. Yet their very experiments with the study of Neo-Latin helped to enrich the usages and style of German. Germany's greatest literary figures set themselves to the task of developing a native literary mode of expression that could rival the sophistication they sensed existed in the Neo-Latin idiom

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