
THE MAIN TRENDS IN THE LITERARY PROCESS IN FRANCE IN THE SECOND HALF OF THE 20TH CENTURY

YAHYOQULOVA N. SH
Samarkand Veterinary Institute

ABSTRACT:

French literature of the 20th century was strongly influenced by the historical events of the century, which were characterized by deep political, philosophical, moral and artistic crises. The literary process in French literature was interrupted by the events of the Second World War. But, has largely preserved its traditional prestige as a pioneer of world literary fashion. In this article we will consider various literary trends in the principles of the development of French literature of the twentieth century.

KEYWORDS: democratic and socialist culture, revolutionary literature, critical realism, underground literature, naturalism, "unanimity", ideological unity.

INTRODUCTION:

In France, as in other countries, we observe a rapid development of the elements of a democratic and socialist culture. New revolutionary literature is emerging with the aim of contributing to fundamental changes in French society. The events which took place between the two world wars have shown with particular clarity how closely the fate and the behavior of the writer are linked to political life. The strengthening of the role of the lyrical and dramatic elements in a modern work of art is undoubtedly associated with an increase in the activity of the individual, with her intense awareness of the surrounding reality, and her desire to influence it. At the same time, we must not forget about the well-known limitations of the method of critical realism in the complex struggle that our present time represents.

During the years of the fascist occupation of France, extensive **underground literature** appeared. In French literature between the two world wars, the front of reactionary literary movements is unusually wide and diverse. In 1941, the Rochefort School of poets was born (J. Bouillet, b. 1912; R. Guy Cadoux, 1920–1951; M. Jacob, 1876–1944; P. Reverdy, 1889 –1960), which claimed in its declaration the need to protect poetry, the principle of rapprochement of poets outside ideologies. The Resistance is associated with the work of A. de Saint-Exupery (1900–1944), a military pilot: Planet of people, 1939; Military Pilot, 1942, The Little Prince, 1943. The liberation of Paris on August 25, 1944 was a signal for the beginning of a gradual revival of the cultural life of France. In the literary life of post-war France, there has been a tendency towards ideological unity and a similar understanding of the tasks of art by different writers.

The literature of treasury optimism, glorifying the bourgeois rule of law, the unity of interests of the capitalist and the worker (Pierre Amp), is adjacent to the literature of disbelief and despair (Georges Bernanos, Julien Green); after works praising brute physical strength (Monterlan), there are works that belittle both spiritual and physical human dignity (Louis Céline); refined psychologism, an interest in painful, perverted consciousness (Andre Gide), develop alongside the unanimistic philosophy of being, glorifying the suprasocial "unanimity" of the masses (Jules Romen). The expansionist colonial novel (Claude Farrer, Pierre Benoux, Paul Moran), the pseudo-popular literary products of the

populists and, finally, the murky stream of “entertaining” literature are all phenomena of a very different order, but basically they met the ideological needs of the bourgeoisie. The phenomena of decadence not only came to life after the First World War, but also intensified, testifying to the depth of the crisis of bourgeois culture. Decadent writers in their own way inherited the traditions of the past. They sought out in these traditions anti-democratic and anti-realist tendencies. Naturalism, completely cleared of a social problematic, in the works of the 20-30s, is directed towards the unconditional denial of the laws of reality, to the image exclusively biological essence of man. Impressionism, devoid of any realistic basis, was used to “reveal” the subconscious, supersensible movements of the human soul. The same can be said about symbolism, and about other pre-war literary schools, which were increasingly moving away from realism, meaningless plot, composition, word, destroyed original art.

MAIN PART:

In the years following the Second World War, existentialists and writers close to them (Jean-Paul Sartre, Albert Camus, Simone de Beauvoir and others) won a certain popularity among part of the French intelligentsia. The works of existentialists are a typical example of modernist literature. True, existentialists are no longer evading social problems, are not confined to the depths of consciousness of their heroes, but throwing heroes into the most terrible situations of the outside world (war, plague, betrayal, etc.), they are trying to prove the helplessness of the individual in front of the forces of evil. At the same time, existentialists willingly emphasize the supposedly inevitable loneliness of man. For writers who have not broken with the great traditions of critical realism, it was possible to create significant works even when their ideas about the course

of the historical process were not consistent. The work of Francois Moriak, and especially Martin du Gard, testifies to the great power of realistic art, which brings writers of various convictions to the vastness of life's truth, helps them to give correct assessments to the private, and sometimes even general trends in the development of bourgeois society. The traditions of a deep artistic reflection of reality, based on the study of the objective laws of social life, are continued by a large group of modern writers of critical realism, who strive to truthfully reflect the drama and aspirations of the post-war French generation. Turning to a social topic and to a specific social environment, always standing in the center of attention of masters of realism, modern French writers naturally turn to traditional realistic genres and themes of national literature. Following the path of creating multi-volume family cycles, following Martin du Gard, there are such novelists as Philippe Erie and Maurice Druon, who trace in the extensive chronicles to the fate of the French bourgeoisie in the 20th century. The events of World War II and the occupation of France by Nazi Germany forces brought to life a considerable number of anti-war and anti-fascist works created in the revealing traditions of Zola.

High conquest of world literature in the XX century is the statement of socialist realism. In France, the emergence of a new artistic method dates back to the First World War: in 1916 Barbusse's “Fire” was released. The explanation for such an early emergence of social lististic realism in France should be sought in the strength of the revolutionary traditions of the French people, in the strength of national literary traditions. Almost the entire past century has passed in France under the sign of the continuous upsurge of the revolutionary movement. This continuous growth of popular indignation has become

public soil of the first works of the new artistic method.

In the thirties, a new artistic method expanded its achievements in the field of journalism, a military political essay (by Jean-Richard Blok, Vayan-Couturier). In the novels devoted to the labor movement, features of schematism are manifested, but the problem of the arrival of the intelligentsia in the revolution receives in the literature of those years a deep and comprehensive lighting.

In the spirit of the principles of socialist realism, Aragon solves this problem in the first novels of the "Real World" series, and "Rolland" in the final parts of "The Enchanted Soul". In these books one of the characteristic features of the art of the 20th century is especially distinctly expressed, when the fate of each person is more than ever connected with the fate of the whole people, with the movement of history. In contrast to pseudo-monumental novels such as Jules Romain's "People of Good Will", it is precisely the representatives of socialist realism that successfully solve the problems of the modern epos - the epos of the 20th century.

The further development of active, effective art is directly related to the period of Resistance. The rise of French literature during the years of the Resistance was connected both with the unprecedented scale of the people's liberation struggle and with the direct participation of writers in this struggle. The literature of the Resistance movement was national and national in the direct and most precise meaning of these words. If in the thirties of the XX century the leading genre of advanced literature was a social novel, then during the war years heroic civic poetry came to the fore. Poets who spoke in an extremely complex, encrypted language earlier have clarity of thought and simplicity of expression. The title of the collection of poems by Eluard "Poetry and Truth" became, as it were, the

motto of the poetry of the Resistance. In the life of post-war France, new prerequisites arose for the successful development of progressive literature. Despite the fierce resistance of the reactionary forces, a powerful general democratic movement of peace supporters is taking shape in France, and the labor movement is growing stronger.

The liberation of Paris on August 25, 1944 was a signal for the beginning of a gradual revival of the cultural life of France. In the literary life of post-war France, there has been a tendency towards ideological unity and a similar understanding of the tasks of art by different writers. The underground novel of Vercors (1902-1991) "The Silence of the Sea" (1942) became a bestseller. The historical novel is replaced by its philosophical variety and documentary genres, parable forms and variants of the "novel of ideas"; the novel is politicized.

In parallel, in the artistic practice of the absurdists, there is a rethinking of the values of existentialism. The concept of absurdity as the main characteristic of the existential situation in which human life takes place goes back to the philosophical works of A. Camus ("The Myth of Sisyphus", 1942) and J.P. Sartre ("Genesis and Nothing", 1943), and partly to their early artistic creation ("The Outsider" (1942) Camus; Nausea (1938) Sartre). The manifestos of absurdism (namely, the theater of the absurd, the "antitheater") are the plays of the Bald Singer (1950) E. Ionesco and "Waiting for Godot" (1953) S. Beckett.

In a program article "For Engaged Literature" (1945), Sartre spoke out against those who do not accept socially significant art, "engaged" literature. However, already in 1947 the book of J. Duhamel of the "Torment of Hope". The chronicle of 1944-1945-1946 notes the delimitation in the writer's environment. The end of the 1940s was associated with the collapse of post-war hopes,

in the beginning. 1950s spreads a sense of internal crisis. The gap between Sartre and Camus after leaving the pen of the last "Rebel Man" (1951) becomes significant.

Existentialist writers did not create a new type of discourse and used traditional varieties of novel, essay, and drama. They did not create a literary group either, remaining some "loners" in search of solidarity (**solitaire etsolidaire** are keywords in their worldview): "Loners! you say contemptuously. Maybe so now. But how lonely you will be without these loners" (Camus).

In the 1960s after the death of Camus, the final stage of the evolution of existentialism begins - a debriefing. The Memoirs by Simone de Beauvoir (**Memoirs of a well-bred girl - Memoires dune jeune fille rangée**, 1958; **The Strength of Age, La Force de l'age**, 1960; **The Strength of Things, La Force des choses** 1963) are very popular. Sartre's autobiographical novel, "**The Words**" (**Les Mots**; 1964). Assessing his work, Sartre remarks: "I took the pen for a sword for a long time, now I have become convinced of our powerlessness. It doesn't matter: I write, I will write books; they are needed, they are still useful. Culture does not save anyone and does not justify anything. But she is the creation of man: he projects himself into it, recognizes himself in it; only in this critical mirror does he see his appearance."

In contrast to biased literature in the 1950s. Begins a fascination with Celine. The counterculture movement in 1968 also raises it to the shield as an anti-bourgeois writer and revolutionary. By the end of XX century. Selin's work becomes the antithesis of all previous literature in the works of the theorists of postmodernism (Y. Kristev). A similar, at first glance, marginal, but essentially iconic literary figure was Jean Genet (Jean Genet, 1910-1986). He belonged to a school, did not follow the

principles of existentialism. Nevertheless, when in 1951 the publishing house "Gallimar" began to publish the collected works of Jenet, a short introduction to it was ordered by Sartre. Work on it grew into work on a rather voluminous book, "Saint Wife, the Comedian and the Martyr" (1952), written in the mainstream of existentialist psychoanalysis (reading this book caused of Jene to become depressed and creatively crisis). Sartre assigned Jene to the circle of writer's close to existentialism. According to Sartre, he was an eternal outcast - both as a person who has been at the bottom of society since childhood, and as a marginal artist. There was a certain truth in this premise: a pupil of an orphanage, a juvenile delinquent, a regular in correctional institutions, a thief who spent a significant part of his life in prison, Genet mythologizes the thieves community, bringing its symbolism (going back, as he believes, to the primary myths of human consciousness) to an existentialist vision of the world.

The New Novel rethought the relationship between the reader and the text. Passive trust, based on the identification of the reader and the character, was supposed to give way to the identification of the reader with the author of the work. The reader, thus, was drawn into the creative process and became a co-author. He was forced to take an active position, follow the author in his experiment: "Instead of following the obvious that he was accustomed to because of his laziness and haste, everyday life, he must, in order to distinguish and recognize the characters, how they he discerns the author himself, from within, by implicit signs that can be recognized only by abandoning the habit of comfort, plunge into them as deeply as the author and find his vision" (Sarrot). Rob Gray justifies this idea no less persistently: "By no means neglecting his reader, the author today proclaims the absolute need for active,

conscious and creative help from the reader. What is required of him is not the adoption of a complete image of the world, holistic, focused on himself, but participation in the process of creating fiction, in order to learn how to create your own life in the same way”.

A common skill of the novelists is the displacement of temporal and narrative plans (in French structuralist criticism it is called the *metaleps* technique). The famous critic J. Genette defines it this way: “In the story it is impossible to rationally separate fiction (or dream) from reality, the author’s statement from the character’s statement, the author’s and reader’s world merge with the world of characters” (Figures III).

CONCLUSION:

History of French Literature 1945-1985 started triumphantly. The first post-war years were full of vivid events, names, and works. Literary passions are heated. In disputes, new directions are born. All of Europe speaks of French existentialist writers turning over ideas of traditional values.

Then, in the 50s, the no less brilliant time of the “theater of the absurd” and the “new novel” begins. “Innovators” are crowding out “archaists” - there is a rapid movement on the literary scene. It seems that this energy is enough for a long time.

In fact, it lasts for the next decades, although its weakening is gradually felt. The masters of the 40-50s are being replaced by a more “modest” literary generation. It is not devoid of either talents, or stylistic virtuosity, or impressive “neo-avant-garde” manifestos. It is obsessed with a new faith: professes structuralism. However in it is not rich in artistic practice with those discoveries and upheavals that literary France has rightly been proud of since the Middle Ages.

If we take purely external indicators, there are no special reasons for pessimistic

conclusions. In France, every year from 120 to 180 novels claim the Goncourt Prize. There are a number of other prestigious awards, the winners of which are given the opportunity to reach a wide range of readers. Any more or less interesting literary the phenomenon receives a great response in national newspapers and weekly newspapers, in special literary periodicals, and finally, on television.

The traditional merits of French literature often tended to turn into flaws, and vice versa. Perhaps the phenomenon of this literature cements such ambivalence. So, traditionally French literature was distinguished by rhetoric, which we define as a form of exaltation of the ideals preached. High words inspired readers to defend moral, revolutionary, national, universal values. But in this pathos a certain initial flaw could appear: the loss of concreteness. In the XX century. French literature has done a lot to get rid of rhetoric, turning first of all to the lessons of Flaubert, who rejected pathos. But the French writer still lives, sometimes not quite consciously, the idea that the word of art accumulates in itself a certain self-sufficient potency, which involuntarily removes this word from living life.

REFERENCES

- 1) Bassan, Fernande, Arnold Spinelli and Howard Sullivan. French Language and Literature: An Annotated Bibliography. New York, Garland, 1989.
- 2) Beugnot, Bernard and Moreaux, Jose - Michel. Manuel bibliographique des études littéraires; les bases de l'histoire littéraire; les voies nouvelles de l'analyse critique. Paris, Nathan, 1982.\
- 3) Bayle, Pierre. Dictionnaire historique et critique. 4 e éd. Amsterdam, P. Brunel, 1730. 4v.
- 4) Benoit, D. Litterature et engagement (de Pascal a Sartre). — P., 2000.

- 5) Blanckeman, B. Les recits indecidables: Jean Echenoz, Herve Guibert, Pascal Quignard. — Lille, 2000.
- 6) Jeanson, F. Le Probleme moral et la pensee dc Sartre. — P., 1966.
- 7) Nadeau, M. Le Roman francais depths la guerre. — Nantes, 1992.
- 8) <https://press.umsida.ac.id/index.php/icecrs/article/view/563/439>