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MODERN GENRE POETICS AND TEMPORAL ARTISTIC THOUGHT IN THE WORKS OF GERMANE DE STAHL

Mamatjonova Umida Rakhmatjonovna
Independent researcher, SamSIFL
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Abstract: This article examines the formation of modern genre poetics in the works of Germaine de Staël, with particular attention to the interrelation of artistic time and space, subjectivity, inner reflection, and philosophical-aesthetic thought. The study discusses Madame de Staël's attitude toward the classical tradition, her gradual movement toward Romantic aesthetics, the retrospective insertions in the novel Corinne, or Italy, the poetics of cultural space, and the authorial "I" as structural features of the modern novel model. The article argues that modern genre poetics in de Staël's writing is not a rejection of tradition, but a process of reinterpreting it through new historical, spiritual, and temporal experience.

Keywords: Germaine de Staël, modern genre poetics, temporality, retrospection, subjectivity, Romanticism, Classicism, intercultural dialogue, novel, artistic time.

The works of Germaine de Staël represent one of the most important literary phenomena reflecting the transitional processes that took place in European literary and aesthetic thought at the turn of the eighteenth and nineteenth centuries. Her novels, essays, and publicistic writings create a complex artistic field formed between the strict norms of Classicism and the subjectivity, emotional depth, and intercultural thinking characteristic of Romanticism. For this reason, de Staël's work cannot be adequately interpreted within the limits of a single literary movement; rather, it should be understood as a connecting stage between classical tradition and modern genre forms.

Although Madame de Staël did not consistently use the term "modernity" in its present theoretical sense, the basic features of a new literary consciousness are clearly visible in her reflections on literature. In particular, post-Revolutionary historical experience, the balance between passion and reason, inner contemplation shaped under the influence of Christianity, melancholy, the personal "I," and the poetics of cultural space occupy a central place in her literary and aesthetic views.

The purpose of this article is to reveal how modern genre poetics was formed in the works of Germaine de Staël, especially how time, space, retrospection, subjectivity, and philosophical analysis perform artistic functions within the novelistic text. In this process, special attention is paid to de Staël's attitude toward Classicism, her approach to Romantic poetics, and the temporal organization of Corinne, or Italy.

At first glance, Germaine de Staël's aesthetic thought contains two seemingly contradictory tendencies. On the one hand, she values classical form, purity of style, and the norms of taste; on the other hand, she emphasizes the need for literature to adapt to new historical experience and to the inner life of modern human beings. Her modern genre poetics emerges precisely at the intersection of these two tendencies. For de Staël, literary innovation does not mean the complete denial of tradition, but its enrichment through new spiritual and cultural experience.

Her enthusiasm is always balanced by a deep awareness of the danger of surrendering entirely to passion. This is why she criticizes the German author Jacobi for placing excessive trust in the movements of the heart: the revolutionary experience remains too vivid and urges her toward caution. Nevertheless, de Staël remains faithful to the correctness of moral feeling within her firmly

optimistic position. Modern literature, in her view, must develop through a balance in which the understanding of the human being and the striving toward an ideal are harmonized.

Within this framework of profound spiritual reflection, Madame de Staël emphasizes the internal closeness between idealist philosophy, mystical Christianity, and true poetry: "La philosophie idéaliste, le christianisme mystique et la vraie poésie ont, à beaucoup d'égards, le même but et la même source." The meaning of this statement is that idealist philosophy, mystical Christianity, and true poetry have, in many respects, the same aim and the same source. Thus, for de Staël, literature is a force that elevates the human spirit and unites moral and aesthetic purposes.

From this point of view, Germaine de Staël defines the principles that she wanted to become the basis of modern literature in two directions. The first is the deep comprehension of the inner world of the human being; the second is the expression of this inner world through artistic images. Although none of her chapters is directly devoted to the problem of "modern style," the poetics of modernity gradually takes shape through the scattered remarks in De l'Allemagne and through her evaluations of German writers and philosophers.

Literary talent, above all, requires a distinctly expressed personality. This personality is characterized by equal sharpness of intellect and sensibility. De Staël's statement, "La première condition pour écrire, c'est une manière de sentir vive et forte," also confirms this idea: the first condition for writing is a vivid and powerful manner of feeling. In her view, therefore, the center of artistic creation is occupied by the unity of emotional intensity, inner sensitivity, and thought.

It is precisely this combination of qualities that, in de Staël's view, determines modern poetry and prose. Such literature requires depth, yet poetry cannot exist without images. Therefore, the question of what place should be given to imagination and what kinds of images should be selected becomes central to her creative conception. In L'Essai sur les fictions, written in 1795, the relationship between fiction, imagination, and philosophical content is also raised as a key issue.

Another important feature of modern genre poetics in de Staël's work is the increasing complexity of artistic time. In particular, in Corinne, or Italy, the functioning of temporal categories reveals the author's individual stylistic characteristics, as well as the use of different combinations of space and time in narrative organization. Retrospective insertions do not disturb the general harmony of the work; on the contrary, they give inner meaning to the natural flow of events.

In the novel, temporality is not merely an external device that determines the sequence of events. It appears as a poetic mechanism that reveals the memory, emotions, cultural experience, and personal destiny of the heroine. De Staël does not completely abandon traditional plot construction, but she tests new artistic possibilities within it. For this reason, retrospection, memory, and inner analysis in Corinne, or Italy may be regarded as significant elements of modern novel poetics.

Germaine de Staël's work stands as an important indicator of genre and poetic transformations in European literature. In her writings one can observe a gradual movement away from the strict genre norms of Classicism, the liberation of artistic form, and the formation of new aesthetic views based on the unity of personality, emotion, and thought. In this sense, de Staël's work expresses the transition from classical literature to modern genres.

The author's novels, essays, and publicistic writings expand traditional genre boundaries and acquire a polygenre character. Philosophical reflections, political views, cultural-historical analysis, and personal experiences merge within the artistic text. This shows that a new model of the novel emerged in de Staël's work: the novel becomes not only a narration of events, but also a complex space of personal thoughts, ideas, and emotional experience.

One of the essential aspects of Germaine de Staël's poetics is the central position of subjectivity. The author turns the personal "I" into the main point of support for artistic discourse. In this process, inner monologue, reflection, emotional analysis, and the strengthening of authorial speech become noticeable. As a result, the literary text rises to the level of a modern genre form endowed with psychological depth. This very feature makes de Staël's work an important source for later Romantic literature.

The poetics of space and culture also occupies an important place in de Staël's writings. Different countries, national characters, and reflections on art and literature are combined with artistic depiction, thereby expanding the boundaries of the genre. Through this approach, the novel is interpreted as a field of intercultural dialogue. This, in turn, contributes to the formation of the principles of openness and universality characteristic of modern genre poetics.

For de Staël, the main task of modern literature is not limited to moving the human heart; it must also illuminate the human being and make spiritual experience intelligible through thought. Therefore, the author particularly values the balance between passion and philosophical analysis. In her view, logic and philosophy do not weaken the power of poetic imagery; rather, they generalize and deepen it.

In this respect, de Staël reconciles Romantic aesthetics and classical discipline in a distinctive way. She does not deny the purity of classical style, yet she also shows that rigid norms can slow down the creative process. Her acquaintance with German literature enables her to understand that the excessive strictness of "rules" can restrict artistic thought. Thus, in de Staël's work, the poetics of modernity appears as a complex balance between freedom and discipline, emotion and thought, tradition and renewal.

The influence of Christianity is also significant in the formation of modern poetry and prose. In de Staël's view, Christianity opens the way to a deeper understanding of the inner human world, conscience, repentance, emotional experience, and melancholy. In this regard, she emphasizes that modern literature, in comparison with ancient aesthetics, depicts suffering, pain, and spiritual experience in a more direct, personal, and psychological manner.

In de Staël's poetics, melancholy is not simply sadness, but a spiritual state connected with the process of self-understanding. This state enables the character to confront not only external reality, but above all the inner world. Consequently, time in the literary text also acquires a subjective character: past events are reinterpreted through memory, while the present moment is explained through previous spiritual experiences.

The role of the female personality in artistic thought is another important issue in de Staël's work. In her opinion, the inferior position of women in ancient society prevented the full development of the representation of delicacy of heart, sympathy, and true love. Modern literature, however, brings female experience, emotional sensitivity, and inner freedom closer to the center of artistic expression. This shows the connection between subjectivity, gender sensitivity, and modern genre poetics in de Staël's writing.

Thus, in the works of Germaine de Staël, the genre of the novel merges with philosophical essay, the depiction of cultural travel, psychological analysis, and lyrical experience. Such a polyphonic structure expands the boundaries of classical genre forms and creates an aesthetic foundation for later Romantic and modern novels. In particular, the Italian space in Corinne, or Italy is not merely a decorative background; it functions as a cultural-semantic field that reveals art, history, national character, and the heroine's inner life.

In conclusion, modern genre poetics in the works of Germaine de Staël is formed not through the rejection of classical tradition, but through its reinterpretation on the basis of new historical,

spiritual, and aesthetic experience. In her literary and aesthetic views, classical stylistic discipline, Romantic subjectivity, inner contemplation derived from Christianity, melancholy, passion, and philosophical analysis are closely interconnected.

In Corinne, or Italy, the complex interaction of time and space, retrospective insertions, memory, and inner analysis reveal the essential features of modern novel poetics. Artistic time in de Staël's novel performs the function of revealing the heroine's inner world, generalizing cultural experience, and connecting personal destiny with a historical-cultural context.

Therefore, Germaine de Staël's work is an important theoretical and artistic indicator of the transition from classical poetics to Romantic and modern genre forms in European literature. In her writings, the novel ceases to be merely a sequence of events and becomes a complex genre form that embodies personal experience, philosophical reflection, intercultural dialogue, and temporal artistic thought.

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