

## FAITH OF ROMANTIC CHARACTERS IN RELIGIOUS IDEAS IN THE WORKS OF CHATEAUBRIAND

Karshibaeva Uljan Davirovna\*

\*Professor,

DSc,

Department of French Language and Literature,  
Samarkand State Institute of Foreign Languages,  
Samarkand, UZBEKISTAN

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### ABSTRACT

*The article is written about the works of Chateaubriand and describes that he calls on religious beliefs to help his heroes who find themselves in difficult situations, inadequate, depressed, disappointed, and lost hope. The emotional and burning passions of the heroes of the novels "Atala" and "Rene" are analyzed.*

**KEYWORDS:** *Genre, Novel, Prose, Religious Belief, Christianity, Objective, Subjective.*

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### INTRODUCTION

In the work of the great French writer Chateaubriand (François René de Chateaubriand, 1788-1848), his romantic ideas found expression in several works. These include the following works: "The Genius of Christianity" ("Génie du christianisme", 1802), "Atala or the loves of the two savages" ("Atala ou les amours des deux sauvages", 1801), "René or the effects of passions" ("René ou les effets des passions", 1802), "The martyrs" ("Les martyres", 1809)

The influence of Chateaubriand's work on French literature is enormous. It should be noted that his skill had a more significant and serious influence on lyric poetry than on the novel genre[5: 45]. Before Chateaubriand, Victor Hugo bowed deeply (remember his exclamation "Be as great as Chateaubriand, or no one!"), showed great respect. Charles Baudelaire called him "the great René or the great prose writer, the father of French romanticism." For A. S. Pushkin, Chateaubriand was "the first among French writers, the teacher of an entire generation devoted to writing." The great Russian poet and writer had an excellent command of the French language, so in his youth, he read Chateaubriand's works in the original[2: 322].

At the beginning of the 19th century, Chateaubriand's influence on French romantic literature was enormous; he was able to describe with great skill the form and content of a work of art and determined the further development of the literary movement in a diverse and colorful.

D. D. Oblomievsky, one of the Russian scientists who deeply studied the literature of the French movement of romanticism, based on the ideology of the Soviet era and the Marxist-Leninist doctrine of class struggle, sharply criticizes François Chateaubriand and his followers as reactionary romantics expressing fear of revolutions of the noble class. According to D. Oblomievsky, "reactionary romantics do not agree with the existing reality; despair and religious and mystical motives predominate in their works. The hero of their works is against all innovations brought by the revolution, against material (economic) development, and the principles of democracy. Egocentrism (egoism), fierce aristocracy, hatred of the people (ordinary people) are the characteristics of these heroes." [3: 85].

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It is a historical fact that the first Christians, sung by F. Chateaubriand, had a strong faith in God and Jesus Christ, even though they lived in agony under the yoke of the Roman Empire. In general, in the Middle Ages, Christian poets wrote highly artistic, semi-legendary, semi-realistic works, and the literary heritage, folk art - folklore works served as a source for European romantic poets.

Another founder of French romanticism of this period was J. The heroes of Madame de Stael's works are great heroes who direct their nobility and strong aspirations to fight for the nation, society, homeland, and people, even if they face opposition, they consider death better than bowing down before oppressors, tyrants, and despots. By this, J. de Stael demonstrated his high appreciation of the great French Revolution and its heroes.

By creating the image of Atala, who has strong religious views and faith, in "Atala or the loves of the two savages" (Atala ou les amours des deux sauvages, 1801), Chateaubriand tries to describe the inner, extremely complex spiritual life. The human world, mixed with primitive views and beliefs, is like a conflict of emotions. Atala and Shakta's love ends tragically due to religious beliefs.

He was completely "born again." The Thoughtful priest Aubrey destroyed all sense of genius in the young man and turned him into an obedient religious youth who blindly believed in the teachings of the Church.

Such a fantastic idea about the powerlessness of man before the power of nature, the idea that the human mind must rely on religious ideas, found its vivid expression in Chateaubriand's second story "Rene". In "Rene" we again encounter the image of a young man, unable to realize his personality and predominantly given over to passions. Here we see that the author's main goal is to describe Rene's inner experiences and mood, his emotions and thoughts, dreams and memories. Nature, people, and things force the hero to think, reason, and draw conclusions. In this place, the hero's continuous journeys, his attempts to understand the meaning of life, and his desire to seek the truth of life, without ceasing to help. Rene is a very individualist, he lives only by his dreams, loves his sister Amelia very much, and is always thinking of having fun with her. According to F. Chateaubriand, this love is condemned in Christianity as immorality, a sin leading to hell.

The story "René" embodies the first hero of French romanticism, a hero who embodies all the symptoms of the "disease of the century" (*le mal du siècle*). He is occupied by strong feelings and passionate passions, he is alien and lonely, and he lives in exile and separation from his environment. Chateaubriand reveals the hero's romantic situation and describes it very clearly: "...un jeune homme sans force et sans vertu, qui trouve en lui-même son tourment, et ne peut guère se plaindre que des maux qu'il fait à lui-même [6: 149]. Meaning: A young man, fried in the oil of his misfortunes, suffering from his misdeeds, weak and devoid of good qualities. [Translation of U. Q.]

The value of inner life, complete immersion in one's own "I" - the spiritual world of man - is the organizing principle of the narrative in Rene, from which its apologetic form follows. The depicted world is illuminated through the lyrical "I" - the spiritual world of man. The artistic and ideological structure (poetic structure) of the work is based on two worlds, imbued with the spirit of romanticism: the spiritual principle (true existence) and the unacceptable existing reality.

The escape of the individual from the shackles of feudalism and the transition to the era of capitalist fragmentation was expressed in the tragedy of individualism in the characters of the works of that time. The critic Saint-Bov called this problem the central idea of the novel “Rene” and wrote in the preface to the next edition of the work: “Rene’s pain is the pain of that time” [7: 10] expressed his opinion. This idea attracted the attention of many writers, such as George Sand, Lamartine, Goethe, Hugo, and Balzac.

The first direct expression of the two worlds, naturally, is the antithesis, which permeates the entire narrative, the thoughts and opinions of the hero, or the actions and behavior. Most often, the sentence structure in the text is organized based on this basic rule: *“Cependant qu’avais-je appris jusqu’alors avec tant de fatigue? Rien de certain parmi les anciens, rien de beau parmi les modernes. Le passé et le présent sont deux statues incomplètes: l’une a été retirée toute mutilée du débris des âges; l’autre n’a pas encore reçu sa perfection de l’avenir [6: 154];*

*Meaning: However, what had I learned until then with such effort? Nothing certain among the ancients, nothing beautiful among the moderns. The past and the present are two incomplete statues: one was removed all mutilated from the debris of the ages; the other has not yet received its perfection from the future [Translation of U. Q.].*

The problem of two worlds is closely related to such a beautiful feature of romantic prose - poetic mood. We are not talking about poems written in prose, but about a kind of poetic beginning based on the narrative in the works of N.V. Gogol. A.V. Chicherin calls it “a subtle and simple combination of wonderfully found verse and prose.” “The fact is,” writes the scientist, “that “Terrible Revenge” is a poem in the spirit of romanticism, and the strength of its language is a subtle and simple combination of verse and prose. This prose music far exceeds the level of music intended for literary prose. In “A Terrible Vengeance” prose does not turn into poetry; here is something completely different: natural, primordial, their unity; this unity was not achieved by Marlinsky and Veltman, but it was achieved by Chateaubriand and Hugo.” [4: 123].

*“Cette froide fermeté qu’on opposait à l’ardeur de mon amitié, me jeta dans de violents transports. Tantôt j’étais près de retourner sur mes pas; tantôt je voulais rester, uniquement pour troubler le sacrifice (6: 168);*

*Meaning: “This cold firmness which was opposed to the ardor of my friendship threw me into violent transports. Sometimes I was about to retrace my steps; sometimes I wanted to stay, only to disturb the sacrifice [Translation of U. Q.].*

*La tempête sur les flots, le calme de ta retraite; des homes brisés sur des écueils, au pied de l’asile que rien ne peut troubler; l’infini de l’autre côté du mur d’une cellule; les fanaux agités des vaisseaux le phare immobile du couvent... [6: 173].*

*Meaning: The storm on the waves, the calm of your retreat; broken men on reefs, at the foot of the asylum that nothing can disturb; infinity on the other side of a cell wall; the agitated lanterns of the ships the motionless lighthouse of the convent [Translation of U. Q.].*

Frankly explicit, that is, explaining conventional signs, the entire text, except the explanatory sign, in each specific place is, as it were, divided into two parts. Here, every structure or component, any element appears in two dimensions.

External and internal objective existence is described through the subjective perception of the hero. For example, in the bright (figurative) language of Chateaubriand, in his “phrases” and

“sentences,” the French scientist R. Andry sees a search for refuge, and the writer interprets this as the writer’s disappointment in history, the return of his sincerity, his loss, his lost. R. Andrieu writes: “Atala”, “Rene” or “The Genius of Christianity”, be that as it may, are still associated with phrases and sentences, that is, associated with political exoticism, rejection of reality, a departure from it, retreat before the onslaught stories [1: 38].

It should be noted that in his works Chateaubriand skillfully reveals the spiritual experiences of a person, the subjective world, that is, the second “I”. In the case of his characters, he creates a person who can give up his world and dreams due to religious views. They suppress their inner rebellion through religious beliefs. Two-world, spiritual situations in the destinies of the heroes of the work cause contradictions in their lives.

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