

The Chivalric Romance as a Type of Prose and Verse Narrative in Medieval English Literature

*Arazdurdiyeva Annasoltan Narbayevna*¹

Abstract: The purpose of this research is to get involved the information about theme of the chivalric romance as a type of prose and verse narrative in medieval english literature. Chivalric romance is a literary genre popular in the later medieval period and told in prose or verse. The medieval period was term retroactively by those living in the Renaissance, so was argued to be roughly the 5th century up until the 15th. Chivalric romance was popular between the 11th and 14th centuries. When we talk of chivalric romance, we do not mean romantic love stories as we normally associate with romance today. Instead, chivalric romance really means adventure stories, a bit like medieval action movies. It's all about knights going on fantastic quests, facing great dangers, winning hearts and generally acting like heroes.

Keywords: Literary works, genre, Chivalric romance, the medieval period, adventure stories.

Introduction

Reading chivalric romance works readers can gather not only increase their fluency in English but also can add one page to their literary world. The chivalric code includes; having faith and defending the church, defending the weak and being patriotic and brave. Chivalric persons are not to lie, must be honest and generous and always champion good over evil. Most of the chivalric code can still be seen as honorable today. A knight's sense of honor is important, they believe that the success of the collective is greater than the individual. So we can learn some good qualities from that works.

As a literary genre, the chivalric romance is a type of prose and verse narrative that was popular in the noble courts of High Medieval and Early Modern Europe. They were fantastic stories about marvel-filled adventures, often of a chivalric knight-errant portrayed as having heroic qualities, who goes on a quest. It developed further from the epics as time went on; in particular, "the emphasis on love and courtly manners distinguishes it from the *chanson de geste* and other kinds of epic, in which masculine military heroism predominates."

Popular literature also drew on themes of romance, but with ironic, satiric, or burlesque intent. Romances reworked legends, fairy tales, and history to suit the readers' and hearers' tastes, but by c. 1600 they were out of fashion, and Miguel de Cervantes famously burlesqued them in his novel *Don Quixote*. Still, the modern image of "medieval" is more influenced by the romance than by any other medieval genre, and the word medieval evokes knights, distressed damsels, dragons, and other romantic tropes.[13;9]

Originally, romance literature was written in Old French, Anglo-Norman, Occitan, and Provençal, and later in Portuguese, Spanish, English, Italian (Sicilian poetry), and German. During the early 13th century, romances were increasingly written as prose. In later romances, particularly those of French origin, there is a marked tendency to emphasize themes of courtly love, such as faithfulness in adversity. Unlike the later form of the novel and like the *chansons de geste*, the genre of romance dealt with traditional themes. These were distinguished from earlier epics by heavy use of marvelous events, the elements of love, and the frequent use of a web of interwoven stories, rather than a simple plot unfolding about a main character. The earliest forms were invariably in verse, but the 15th century saw many in prose, often retelling the old, rhymed versions.[8;354]

¹ Student of the Faculty of Foreign Languages of the Nukus State Pedagogical Institute named after Ajiniyaz



The romantic form pursued the wish-fulfillment dream where the heroes and heroines were considered representations of the ideals of the age while the villains embodied the threat to their ascendancy.[18;108] There is also a persistent archetype, which involved a hero's quest. This quest or journey served as the structure that held the narrative together. With regards to the structure, scholars recognize the similarity of the romance to folk tales. Vladimir Propp identified a basic form for this genre and it involved an order that began with initial situation, then followed by departure, complication, first move, second move, and resolution. This structure is also applicable to romance narratives.

Overwhelmingly, these were linked in some way, perhaps only in an opening frame story, with three thematic cycles of tales: these were assembled in imagination at a late date as the "Matter of Rome" (actually centered on the life and deeds of Alexander the Great conflated with the Trojan War), the "Matter of France" (Charlemagne and Roland, his principal paladin) and the "Matter of Britain" (the lives and deeds of King Arthur and the Knights of the Round Table, within which was incorporated the quest for the Holy Grail); medieval authors[who?] explicitly described these as comprising all romances. In reality, a number of "non-cyclical" romances were written without any such connection; these include such romances as King Horn, Robert the Devil, Ipomadon, Emaré, Havelok the Dane, Roswall and Lillian, Le Bone Florence of Rome and Amadas. Indeed, some tales are found so often that scholars group them together as the "Constance cycle" or the "Crescentia cycle"—referring not to a continuity of character and setting, but to the recognizable plot.

CONCLUSION

In conclusion, Chivalric romance is an important genre of literature because of the depth of storytelling it contains, the genre changes it represents, and how it reflects the contemporary culture it was written in. These stories are incredibly engaging to read and have lasted throughout the centuries. Many of the characters, such as King Arthur, are still popular today. The characteristics of this genre of literature include a focus on virtue, heroism, romance, love, and one's moral character. A hero's quest was usually at the heart of a story. It featured villains, likely a damsel in distress, and tests for the hero to overcome.

First of all we should know “What does chivalric mean in literature?”

Chivalry, the knightly class of feudal times. The primary sense of the term in Europe in the Middle Ages is “knights,” or “fully armed and mounted fighting men.” Thence the term came to mean the gallantry and honour expected of knights. Later the word came to be used in its general sense of “courtesy.”

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