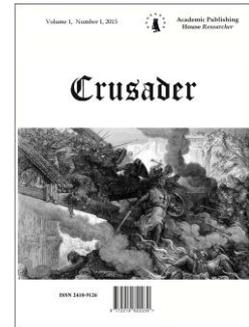


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Articles and Statements

«The Romance of the Rose» as an Outstanding Example of a Philosophical-Allegoric Novel in a French Chivalric Literature

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Abstract

The present article is devoted to the research of the features of the philosophical and allegorical poem «The Romance of the Rose» as an outstanding example of French chivalric literature.

The philosophical and allegorical aspects of the medieval mentality determined many features of the era's allegorical works artistic world, such as the event scheme, the chronotope, the system and the characters peculiar qualities.

The allegory in «The Romance of the Rose» helps to discover a hidden philosophical meaning, abstract knowledge. In Guillaume de Lorris, the allegory served as a technical function, allowing the lyrical song to be translated into narrative discourse. For Jean de Meung, the allegory is important in itself, as a method of interpretation.

In the novel Jean de Meung allegorical images utter extensive speeches, they personify certain moral and philosophical positions. In the image of the main character, features characteristic of the characters appear in the future philosophical novel: he is asked by eternal questions and tries to find answers to them. The specificity of Jean de Meung's novel is the predominance of satire and didactics.

«The Romance of the Rose» refers to the stage of oral existence of literary monuments. It largely explains his narrative structure – the predominance of monologues of various allegorical characters over the actual narrative elements.

Keywords: Romance of the Rose, philosophical-allegoric novel, chivalric literature, medieval period, allegorism, Guillaume de Lorris, Jean de Meung, courtly love.

1. Introduction

In medieval culture a knightly movement appears and develops along with the dominant religious ideal. The knightly movement was directed not only at the solution of military tasks, such as the protection of the signor, the war for faith, but also brought up the moral qualities of the knights – strength, courage, dedication, contempt for death, devotional service to a beautiful lady, nobility, a heightened sense of personal dignity, straightforwardness.

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Chivalric literature was a means of expressing the self-awareness of chivalry, its ideals, and was actively formed them. The most widespread was the secular lyrical poetry of troubadours in the popular language that appeared in the south of France. Poetry troubadours relied on the richest poetic tradition: folklore, folk ritual songs, «May» songs, wedding songs, oriental lyrics, and ancient love lyric poetry.

During this period, the genre of the knightly novel develops. The ideal «knightly» love, dangerous military exploits in the name of his own glory were obligatory for him. The novels also displayed the life of their time. The most popular stories were narrations about the Knights of the Round Table, the legendary King Arthur, the knight Lancelot, Tristan and Isolde.

In medieval culture, the theory of courtesy was embodied in the form of allegorical poems. Allegorism is a common form of displaying spiritual and moral instructions. Ancient collections of articles and information about animals and stones «Physiologist» (*Le Physiologos*) (Physiologos, 2005), translated, including, in French, also received an allegorical and instructive explanation. French poet-trouveur Richard de Fournival reinterpreted the morality of the physiologist in a «love» way. His allegorical essay «Bestiary of Love», (*Bestiaire d'Amour, 1245*) (Fournival, 1981) consisting of 57 exempla, is based on a series of emblems of a heraldic character, the sequence of descriptions of which is unfolded into first-person speech («I»), addressed to the silent «you».

The «Art of Love» (*L'Art d'aimer*) by Ovid was understood in the allegorical sense, translated by Chretien de Troyes and modified by Jacques from Amiens, entitled «*La Clef d'Amour*». The God of love embodies the patron saint of all lovers in this work. He lives in his castle, where he is represented by the personifications of courtly virtues. Two small poems are based on this presentation: «*Fabliau du dieu d'amour*» and «*Vénus la déesse d'amour*».

An allegorical image of courtly love is also presented in the book of André Le Chapelain, «About Love in Three Books» (1184-1186), also known as «On the Science of Courteous Love» (*Traité de l'Amour courtois*) (Chapelin, 1974). Compositional treatise is similar to the poem of Ovid, summing up the original result of the «Ovidian revival» of the 12th century. Courteous love, praised by A. Capellan, is an extramarital love, because the knightly ideals can appear in it.

The most favorite form of reflection of allegory in medieval literature is the form of dreams. This technique is applied by Raoul de Houdenc in two allegorically instructive works: «Dream of Hell» (*Le Songe d'Enfer, 13th century*) and «The Romance of the Wings» (*Roman des Ailes, 1400-1600*) (Houdenc, 1908). On bases of their narrative lies an allegory on the theme of chivalrous virtues.

All the works considered are the forerunners of the famous «The Romance of the Rose», as allegories of courtly love. The book consists of two separate parts written by different authors at different times and different in spirit. Of the 22,817 lines, the first 4028 were written around 1225-1230 by the poet Guillaume de Lorris. The rest were added around 1275 by the citizen Jean de Meung.

«The Romance of the Rose» as a monument of chivalric literature attracted and still attracts the attention of many foreign and domestic scientists. The study of A.P. Golubev (Golubev, 1995) is devoted to the analysis of the work in the context of medieval literature. In A. A. Golikova's dissertation the image of space in allegorical poems is explored in «The Psychomachia» (*La Psychomachia*) Prudentia and «The Romance of the Rose» by Guillaume de Lorris and Jean de Mena. In the scientific articles of G. Cohen, J. Fleming, R. Lejeune, R. Louis, L. Thusasne various problems are raised in the study of «The Romance of the Rose». Despite the considerable amount of scientific works devoted to various aspects of «The Romance of the Rose» research, there is a need to once again turn to the identification of the specific features of this work.

The aim of the article is to explore the features of the philosophical and allegorical poem «The Romance of the Rose» as an outstanding example of French chivalric literature.

2. The methods of research

The methodological basis of this study includes:

- system-structural method of investigating in literary text;
- a comparatively historical method and, in particular, a provision on the general cultural conditioning of the literary process and the interaction of the arts;
- the concept of dialogic artistic thinking;
- methods of synchronic and diachronic analysis.

3. The main part

It is known that alongside with the real content, the aspect of the embodiment of the abstract, allegorical, romantic-divine, spiritual and moral moment of each poetic saying, which is the product of the artistic thinking of poets and philosophers, must be taken into account. The doctoral dissertation of M.K. Popova has been devoted to the theories of allegorical forms (allegories/metaphors/symbols) and their numerous varieties (Popova, 1993).

In a dictionary of literary concepts allegory (Greek «allegory») is defined as one of the types of tropes, as a symbolic implication of an abstract concept or as a phenomenon of reality portrayed in a specific real-life image. The features and attributes of this image that correspond to the basic vital features of the allegorically depicted concept or phenomenon evoke the exact idea of it writer wanted to create. Such concrete life images were used by preachers in the means of opening «other» meaning of biblical texts to the listeners.

S.S. Averintsev gives the following definition of an allegory: «a conditional form of utterance, in which the descriptive image means something «different» than it should, its content remains external and is unequivocally assigned to it by a cultural tradition» (Averintsev, 2001: 28).

In the Middle Ages the notion of allegory had broad and important meaning. At that time people read the world as a book full of symbolic signs, distinguishing behind physical, visible image its hidden supreme meaning. This made possible also the reverse course of thought. If every object of earthly reality has a correspondence in the world of higher truths, it is only natural to assume that every abstract idea is capable of acquiring a material shell.

The philosophical and allegorical perception of the world found a various expression in the era's literature. Aspiring to convey their feeling and understanding of the world, medieval authors often resorted to allegory trope in their works or appealed to an allegorical interpretation, trying to explain the other writers texts, and frequently such an interpretation transformed into an independent allegorical work, where again allegory as a trope was widely used. Thereby, all kinds of allegory – tropes, text interpreting techniques and ways to reflect reality – interacted closely and intertwined in the medieval literature.

The philosophical and allegorical aspects of the medieval mentality determined many features of the era's allegorical works artistic world, such as the event scheme, the chronotope, the system and the characters peculiar qualities. We will consider them using as example one of the most famous allegorical memorial of the French medieval literature – «The Romance of the Rose».

«The Romance of the Rose» begins with an introduction that seems to prepare the existence of a «different reality» in the canvas of the work. The writer, placing the main action of the work in the sphere of dreams, makes an effect on the character of the space depicted. It acquires a certain degree of conventionality:

*Quiconques cuide ne qui die
Que soit folor ou musardie
De croire que songes aviengne,
Qui ce voldra, pour fol m'en tiengne;
Car endroit moi ai-je fiance
Que songe soit senefiance
Des biens as gens et des anuiz,
Car li plusors songent de nuitz
Maintes choses couvertement
Que l'en voit puis apertement* (Le Roman de la Rose, 1974: 77).

(Whoever thinks or says that to believe in a dream's coming true is folly and stupidity may, if he wishes, think me a fool; but, for my part, I am convinced that a dream signifies the good and evil that come to men, for most men at night dream many things in a hidden way which may afterward be seen openly) (The Romance of the Rose, 1971: 67)

The movements of the main character lose the motivation, but they retain their orderliness.

In «The Romance of the Rose», is said to that dreams are not a continuation of another fantastic life but reflect the bygones. Therefore, a young man on a spring night, naturally, dreams about love:

*Où vintiesme an de mon aage,
Où point qu'Amors prend le paage
Des jones gens, couchiez estoie*

*Une nuit, si cum je souloie,
Et me dormoie moult forment,
Si vi ung songe en mon dormant,
Qui moult fut biax, et moult me plot.
Mès onques riens où songe n'ot
Qui avenu trestout ne soit,
Si cum li songes recontoit.
Or veil cel songe rimaier,
Por vos cuers plus fere esgaier,
Qu'Amors le me prie et commande;
Et se nus ne nule demande (Le Roman de la Rose, 1974: 79).*

(In the twentieth year of my life, at the time when Love exacts his tribute from young people, I lay down one night, as usual, and slept very soundly. During my sleep I saw a very beautiful and pleasing dream; but in this dream was nothing which did not happen almost as the dream told it) (The Romance of the Rose, 1971: 67).

In the novel, dreams have an instructive-edifying character and prophetic features. They represent a detailed allegory of spiritual and life experience. The protagonist, a handsome young man, who had fallen asleep in a May's night, saw in a dream all that had tormented his soul and something that would be accomplished. Love-giving is embodied in the scarlet Rose, which was found in a wonderful garden:

*Or doint Diez qu'en gré le reçoeve
Cele por qui ge l'ai empris.
C'est cele qui tant a de pris,
Et tant est digne d'estre amée,
Qu'el doit estre Rose clamée. (Le Roman de la Rose, 1974: 78)*

(Its matter is good and new, rrd Godlil't thatihe6r whom I have undertaken it may receive it with grace. It is she who is so precious and so worthy to be loved that she should be called Rose) (The Romance of the Rose, 1971: 67)

There are two stages in the character's life which are connected with dreams: awakening and purification. Awakening is the emergence of the subject's awareness of the divine reality. The character experiences a triple awakening: the beginning of a new day, the coming of spring and a false awakening in a dream. The stage of purification of the character is his connection with water: the character is washed after waking up and further, when he comes to the river:

*Vers une riviere m'adresce
Que j'oi près d'ilecques bruire,
Car ne me soi aillors déduire
Plus bel que sus cele riviere.
D'ung tertre qui près d'iluec iere
Descendoit l'iave grant et roide,
Clere, bruiant, et aussi froide
Comme puiz, ou comme fontaine,
Et estoit poi mendre de Saine,
Més qu'ele iere plus espanduë. (Le Roman de la Rose, 1974: 80)*

(I turned toward a river that I heard murmuring nearby, for I knew no place more beautiful to enjoy myself than by that river, whose water gushed deep and swift from a nearby hill. It rras as clear and cold as that from a well or fountain, and it was but little smaller than the Seine, but was spread out wider.) (The Romance of the Rose, 1971: 67)

At the same time, looking at the river, he sees only pebbles on the bottom in it, which implies his insufficient readiness to perceive higher Reality.

Dreams in the novel are also resonated with the spirit of the reverse, very popular in courtesy literature, which describes the spring awakening nature:

*Puis je partis emmi la plaine
Écouter les douces chansons
Des oiselets dans les buissons
Qui fêtaient la saison nouvelle (Le Roman de la Rose, 1974: 80)*

(*I had a desire to go out of the town to hear the sound of birds who, in that new season, were singing among the trees*) ([The Romance of the Rose, 1971: 67](#))

May, the blooming nature, the «new dress» of the earth, the birds' song contest are mentioned in these lines. Specificity of the narration is the function of «framework» of nature and its fusion with the spiritual principle.

The reverse is closely intertwined with a love theme in the novel, which conveys the inner state, its desire to comprehend love.

The main image of the Rose is an allegory, in which a number of meanings and secrets are laid down. The Rose is reflected as a love passion and mystery in the novel. The way to the Rose symbolizes the path to love in the novel and at the same time to self-knowledge and harmony: the character comprehends human nature in numerous discussions with allegorical characters.

The interpretation of love is ambiguous in the novel. From Guillaume de Lorris to Jean de Meville, it develops as a movement from sophisticated courtesy (Cupid) to sensuality personified in the image of Venus, who provides him with a victory in the ending of the novel.

Satisfying the finale of the novel with deliberately rude metaphors, Jean de Meville departs from the courtly utopia, returning the character to the laws of Nature, where love is a continuation of the human race.

In the novel both Amour and Venus perform different functions. Cupid appears to the boy for the first time in the wonderful garden of the Fun, in a courtly atmosphere. He chases after the character in the garden and overtakes him above the source of Narcissus, wounding him with his arrows:

Comment Narcissus se mira

A la fontaine, et souspira

Par amour, tant qu'il fist partir

S'âme du corps, sans départir. ([Le Roman de la Rose, 1974: 125](#))

(*When the inscription had made clear to me that this was indeed the true fountain of the fair Narcissus, I drew back a little, since I dared not look within*) ([The Romance of the Rose, 1971: 87](#)).

Each Cupid's arrow personifies certain virtues that conquer the soul of the lover, and the order of the arrows that are released corresponds to their value scale: Beauty, Simplicity, Sincerity, Friendship, Charisma. Thus, an ideal lover should combine physical and moral perfection. The charm that crowns everything, hits the character almost to death, finally turning him into a submissive Amour's servant.

Cupid's speech-instruction is the essence of the courtly code of love, prescribing the lover full obedience, admiration of the lady, the fulfillment of all her desires, up to self-sacrifice:

Li Diex d'Amors qui, l'arc tendu,

Avoit toute jor atendu

A moi porsivre et espier,

S'iert arreztez lez ung figuier;

Et quant il ot apercéu

Que j'avoie ainsinc esléu

Ce bouton qui plus me plesoit

Que nus des autres ne fesoit,

Il a tantost pris une floiche,

Et quant la corde fu en coiche,

Il entesa jusqu'à l'oreille

L'arc qui estoit fort à merveille,

Et trait à moi par tel devise,

Que parmi l'œl m'a où cuer mise

La saiete par grant roidor:

Adonc me prist une froidor,

Dont ge dessous chaut peliçon

Oi puis sentu mainte friçon ([Le Roman de la Rose, 1974: 132](#)).

(*The God of Love, who had maintained his constant watch over me and had followed me with drawn bow, stopped near a fig tree, and when he saw that I had singled out the bud that pleased me more than did any of the others, he immediately took an arrow and, when the string*

was in the nock, drew the bow—a wondrously strong one—up to his ear and shot at me in such a way that with great force he sent the point through the eye and into my heart) ([The Romance of the Rose, 1971: 67](#)).

Venus embodies the fleshly passion of the novel. She is the person to whom Amur, powerless to conquer the fortress of love, turns to her for help, and she sends her burning torch, destroying the walls erected by the guardians of love:

*Sema ici d'Amors la graine
Qui toute a çainte la fontaine;
Et fist ses las environ tendre,
Et ses engins i mist por prendre
Damoiseles et Damoisiaus,
Qu'Amors ne velt autres oisiaus* ([Le Roman de la Rose, 1974: 129](#)).

(Had I not feared to be attacked or roughly treated, I would have cut at least one, that I might hold it in my hand to smell the perfume; but I was afraid that I might repent such an action, which might easily provoke the wrath of the lord of the garden) ([The Romance of the Rose, 1971: 88](#)).

It should be noted that Venus is appreciated by Nature, seeing in it a means of its own power. The allegorical motif of the love of submission of lifeless statues is associated with the image of Venus, which is repeated twice at the end of the novel - first in the poetic history of Pygmalion, then, with parodic intonations, in describing the character's sexual "act of bravery", a kind of courage test that gives him the right to pluck the beautiful Rose.

In the novel, the garden of the Fun is allegorical, which is an allegorical adornment of the ideal courtly love. The garden is protected from the outside world by a wall with allegorical figures, symbolizing the vices and sufferings of human existence. There are Hate, Treachery, Envy, Greed, Cupidity, Poverty. Entering the Garden, the character leaves all these images of the real world and falls into the ideal space embodying the inner man's world. It should be noted that Idleness admits him in the garden, which opens a carefree self-contemplation:

*Quant j'oi ung poi avant alé,
Si vi ung vergié grant et lé,
Tot clos d'ung haut mur bataillié,
Portrait defors et entaillié
A maintes riches escritures,
Les ymages et les peintures
Ai moult volentiers remiré:..* ([Le Roman de la Rose, 1974: 154](#))

(When I had gone ahead thus for a little, I saw a large and roomy garden, entirely enclosed by a high crenelated wall, sculptured outside and laid out with many fine inscriptions) ([The Romance of the Rose, 1971: 68](#)).

In the beautiful Garden, the character learns the code of love and love service. The author builds all allegorical figures in accordance with the value scale of the love feelings: Courtesy, Fun, Joy:

*Li tens qui s'en va nuit et jor,
Sans repos prendre et sans sejour,
Et qui de nous se part et emble
Si celéement, qu'il nous semble
Qu'il s'arreste adès en ung point,
Et il ne s'i arreste point,
Ains ne fine de trespasser,
Que nus ne puet néis penser
Quex tens ce est qui est présens;
Sel' demandés as Clers lisans,
Ainçois que l'en l'eüst pensé,
Seroit-il jà trois tens passé* ([Le Roman de la Rose, 1974: 89](#)).

(Time, who goes away night and day, without rest and without interruption, who parts from us and steals away so quickly seems to us to be always stopped at one place, but he never stops there at all. He never ceases passing a/ray) so that no man, even if you ask learned clerks,

can tell you what time it is that is present, for before he had thought, three moments would already have passed) ([The Romance of the Rose, 1971: 71](#)).

In the novel, Rosa's love service in the courtly garden passes in several stages: from the obscure languor of the character to the discovery of a feeling of love. The discovery of love is allegorically presented in the episode when the character looks in the source of Narcissus. The source with its two crystals, reflecting the whole beautiful garden – is an allegory of a glance. The character, immersed in the eyes of a young girl, becomes a prisoner of love:

*Soudain le Dieu d'Amours appelle
Tous bas Doux-Regard son ami,
Car il n'a plus besoin de lui,
Mais de son arc; sans plus attendre
Il lui commande de le tendre.
Doux-Regard céans obéit,
Tend l'arc, en même temps choisit
Cinq des flèches et lui présente
La plus rapide et plus puissante.
Le Dieu d'Amours tantôt de loin
Me prend à suivre l'arc au poing* ([Le Roman de la Rose, 1974: 120](#)).

(Immediately the God of Love called Sweet Looks. Now he no longer cared to have him keep his golden bow: without waiting further he commanded him to string the bow, and Sweet Looks did not delay in doing so. Immediately he strung the bow and gave it to him along with five arrows, strong and shining, ready to shoot. Straightway the God of Love began to follow me, bow in hand, from a distance) ([The Romance of the Rose, 1971: 84](#)).

The whole garden in «The Romance of the Rose» is an allegorical embodiment of the girl's way of life, who is protected from the temptations of allegory Shyness and Fearfulness. The character tries to overcome these obstacles and find the way into this space.

Allegory of the fountain of Narcissus is an universal allegory of the character's first love, beginning with his glance at the future favored one.

The kiss of Rose is also allegorical as it personifies his first love which became a crime and he is banished from Paradise Garden. The separation from the beloved causes the torments of love which are described in the speech of Cupid:

*Lors a de s'aumoniere traite
Une petite clef bien faite,
Qui fu de fin or esmeré;
O ceste, dit-il, fermeré
Ton cuer, n'en quier autre apoiau,
Sous ceste clef sunt mi joiau.
Mendre est que li tiens doiz, par m'ame,
Mès ele est de mon ecrin dame,
Et si a moult grant poesté* ([Le Roman de la Rose, 1974: 251](#)).

'First of all, said Love, I wish and command that, if you do not want to commit a wrong against me, you must abandon villainy forever. I curse and excommunicate all those who love villainy. Since villainy makes them base, it is not right that I love it. A villain is cruel and pitiless; he does not understand the idea of service or friendship. Next, guard well against repeating anything about other people which should be kept quiet. slandering is not a good characteristic. Take, for example, the seneschal Kay: in former days, he was hated on account of his jeers, and he had a bad reputation ([The Romance of the Rose, 1971: 95](#)).

The author allegorically names for the lady Courtesy, her son's Favor, as well as Beauty, Bounty, Sincerity, Pity, Mercy as Helpers of Love. In Guillaume de Lorris opinion the Opponents of love are certain psychological allegories – Shyness and Fearfulness embodying the purity and innocence of the first feeling. Jealousy is an allegorical personification of the hostility to the love. Jealousy means unwillingness to share the beauty of the love with another person. On the pages of the novel it erects a fortress and convenes an army to prevent the entry some immodest views.

After suffering the first failure in his love service, the protagonist of the novel continues his journey, described already by Jean de Meung. It should be noted that Jean de Men extends the allegorical imagery of the novel. However, in his work the psychological isolation is lost.

The allegorical characters are furnished with long speeches. They personify the definite moral and philosophical positions. The hero has a new function typical for the characters of the future philosophical novel: he asks and makes a choice. The lyrical beginning back down before satire and didactics, the figure of the main character loses its primacy.

In this part of the novel Mind and Nature appear. They are opposed to each other and embody the two concepts of man and being. In their speeches there are many similar. The main character rejects the preaching speeches of Reason and accepts the instructions of Nature in the finale of the novel.

In «The Romance of the Rose» the allegory of Reason is interpreted through the ancient philosophy. The Reason is the spiritual principle that opposes the global reality with its passions and vices. According to the author, Mind tries to return the protagonist to the concepts of goods and justice. In the speech of Reason the symbol of the life is the goddess Fortuna who tempts people and leads them to defeat. The world of Fortune is all human passions including the love of the protagonist. In the kingdom of Reason only friendship lives which is self-denial. Wisdom for the Reason consists in tranquility, in the ability to keep one's soulful integrity. The main character does not accept the promises of Mind and pushes it away. When Reason leaves the protagonist remains alone with his love madness, which allegorically embodies the choice between the intellect and passion.

The author shows the main character in the power of allegorical images – Friend and Old Woman. The writer demonstrates in their speeches two points of view on love: in the speech of the Friend – a man's one, in the confession of the Old Woman – a woman's one. In contrast to the courtly ideal of the woman in the first part of the novel, Jean de Meung gives a deliberately mundane, crude treatment of female nature. The novel narrative turns into a paradoxical situation: a character who dreams of a beautiful Rose, listens to endless examples of female cowardice, treachery, venality – everything that is opposed to true love.

The author also creates one of the most important allegorical images – Pretense. The speech of Pretense contains an anticlerical satire. The problem of Pretense sounds already in the speech of Friend, when he advises a naive lover to learn cunning and hypocrisy in order to achieve success in love:

*Ta requeste riens ne me griève,
Si ne te voil pas escondire:
Saches ge n'ai vers toi point d'ire.
Se tu aimes, à moi qu'en chaut?
Ce ne me fait ne froit, ne chaut:
Adès aime, mès que tu soies
Loing de mes Roses toutesvoies,
Jà ne te porterai menaie,*

Se tu jamès passes la haie. (Le Roman de la Rose, 1974: 307)

(Friends' he said, (I assure you that here is my body, here are my possessions, to which you have as much right as I. Take them without asking leave. flow much! If you don't know, take everything, if your need is that great, for in comparison with a friend, the gifts of Fortune are not worth a prune to a friend. We have searched each other until we know each other well; we have joined our hearts together, have tried each other and found ourselves true friends) (The Romance of the Rose, 1971: 186).

The author hyperbolizes Pretense: Cupid, indignant at the ignobility of Pretense, nevertheless takes him into his courtly army, thereby entering into a compromise with the laws of the real world.

In the final of the novel the allegorical image of Nature, opposed to Reason is the most significant. The concept of Nature in «The Romance of the Rose» reflects the features of the medieval world outlook. Nature is just the subject of material things and sphere of the spirit belongs to Divine therefore Nature does not have complete power over man. Nature only fulfills Divine's will. Its main concern is the preservation of the universal life, the reproduction of generations so that the existence does not disappear. In the reasoning of the author the beginning of functioning of universal «eternal questions» as a basis of modern philosophical novels is traced.

Reflecting on the nature of man, Jean de Meung expresses ideas that anticipate the Renaissance. The author defends the idea of the natural equality of people. He considers hereditary

privileges as a kind of theft of another's property. An important question for Jean de Meung is the question of free will:

*A quoi bon? Toute créature
Veut retourner à sa nature
Et toujours y retournera;
Nul habit ne la chassera,
Bon gré, mal gré, son influence
Brave jusqu'à la violence.
Ce doit moult Vénus excuser
Quand voulait de franchise user,
Et toutes dames qui se jouent,
A l'hymen combien que se vouent.
Nature seule en est l'auteur*

Qui pousse à franchise leur coeur, Sire, fis-ge, sachiés de voir (Le Roman de la Rose, 1974: 389).

(Then, full of great anguish, she strode and rent her heart and fell to the ground dead, in front of them. But first she begged them to work to avenge her death. She wanted to establish this example in order to assure women that any man who took them by force would have to die. As a result, the king and his son were sent into exile and died there. After that disturbance, the Romans never wanted to make anyone king) (The Romance of the Rose, 1971: 194).

Consequently the main arguments and terms of the theological and philosophical discussions of the 13th century are reproduced in the speech of Nature. In contrast to the idea of the Aurelius Augustine's grace, which interprets the destiny of man as an expression of divine predestination, new ethical concepts begin to develop in the 13th century, the question of free will is at the center of it. Medieval Catholic philosophers Albert the Great (1206-1280) and Thomas Aquinas (1225-1274) regarded a substance as a passive beginning. But in their opinion, there is an immortal beginning in every human being – a soul that enters into an alliance with the body. And it's the soul that becomes the basis of moral choice. Questions of practical morality occupied a significant place in the theological writings of the Middle Ages. So, for Pierre Abelard, a sin is the intention to act against the Law of the Lord, and therefore any evil-doing is the action of free will. The same opinion was shared by Jean de Men. He repeatedly stresses that God, preserving omniscience, doesn't interfere in every act of man in the speech of Nature, but gives him freedom of choice between good and evil. Jean de Men's arguments are also from the sphere of practical morality: if there was no such freedom, then there would be no concept of sin.

The sinful state of mankind is consistently contrasted with the utopia of natural life in the novel, when people on Earth fulfilled their natural destiny, without knowing inequality, violence, wars, evil desires and passions. The idyll of the golden age is the constant mythologeme of «The Romance of the Rose». Sense and Nature return us to it. Sphere of the spirit, beyond Nature's control, embodies the Genius in the novel as a kind of mediator between material and spiritual substances. In the Genius speech, the courtly allegories of the first part of the novel acquire new, mystical, symbols:

*Bref, encor que vous conterais?
Nul soleil n'y lance ses rais,
Car plus de resplendeur abonde
Que nul soleil qui soit au monde
L'escarboucle aux rais flamboyants.
C'est le soleil qui luit léans,
Qui la nuit en exil envoie
Et fait le jour qui ne dévoie,
Et qui dure éternellement,
Sans fin et sans commencement,
Et se tient en la même ligne
Sans passer ni degré, ni signe,
Ni minuit, sans un mouvement
Dont on fasse une heure, un moment (Le Roman de la Rose, 1974: 365).*

(But O! fair sweet God, fair celestial king, what can I do with the rascals who thus shame me and oppose me! If I happen to threaten them, how seriously will they take my threat! If I go to fighting with them, they can kill me or hurt me straightway, so cruel and unprincipled, so eager to do all sorts of wickedness, so young and handsome, wild and headstrong are they) (The Romance of the Rose, 1971: 202).

The Garden of the Coming Bliss of the few initiates will be led by lambs – the allegorical messengers of Christ. The paradise of the love of Guillaume de Lorris by Jean de Meung turns into a biblical Eden, where the path is open only to the righteous people. The fountain of Narcissus, a typically pagan allegory, is transformed into a mystical fountain of the Divine Trinity in the finale.

The introduction of religious allegories creates a paradoxical situation in the end of the novel. Genius, drawing a picture of the coming paradise of bliss, inspires the courteous army to storm the fortress, erected by Jealousy, and the protagonist to the sexual «act of bravery». In the final of the novel, the character thanks everyone who contributed to his love victory, renouncing only the allegory of Sense. The path, which had predetermined to him, did not coincide with the covenants of Nature that he fulfilled.

4. Conclusion

Consequently, the allegory in «The Romance of the Rose» helps to discover a hidden philosophical meaning, abstract knowledge. By Guillaume de Lorris, the allegory served as a technical function, allowing the lyrical song to be translated into narrative discourse. For Jean de Meung, the allegory is important in itself, as a method of interpretation. He is a scientist and thinker, a bourgeois and he is infinitely far from the «courtly love» of Guillaume de Lorris. In his vision the novel takes a new direction, more rooted in everyday life. For example, instead of Cupid, Venus, embodying cosmic power, is highlighted.

In the novel Jean de Meung allegorical images utter extensive speeches, they personify certain moral and philosophical positions. By the image of the main character, features traits of the characters appear in the future philosophical novel. He is asked by eternal questions and tries to find answers to them. The specificity of Jean de Meung's novel is the predominance of satire and didactics.

«The Romance of the Rose» refers to the stage of oral tradition of literary monuments. It largely explains his narrative structure – the predominance of monologues of various allegorical characters over the actual narrative elements. The text of the novel introduces appeals to the reader, deliberate repetitions, designed to consolidate in memory the spoken lessons and instructions (Cupid's speech), fragmentation, inconsistency, for which the characters sometimes apologize (Old Woman, Nature). Speeches are often interrupted by questions of the listener, turn into a discussion (the speech of the lady of Sense). All this creates a special oral-rhetorical element of the novel with a predominance of the style of speech communication in it.

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