

The Emergence of World Romanticism in to Azerbaijani Literature from the XIXth Century

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Annotation - In most monographic studies, books and research works, it is noted that romanticism was formed in Germany in the last decade of the 18th century, and after its creation, it spread to Western European literature. However, it should not be forgotten that the main reason for the emergence of romanticism as an artistic trend and an aesthetic way of thinking is related to the crisis of rationalist ideals included in the ideas of the Enlightenment. On the other hand, it should not be overlooked that this trend was caused by the French bourgeois revolution. Of course, each of the romantic literatures created in European countries attracted attention with their national characteristics. If it was in the center of attention in Germany with its theoretical and philosophical aspects in the example of Hofmann and Heine's works, in the works of Hugo and J. Sand, French romanticism probed into the inner world of people, and in the works of Byron and Shelley in English romanticism, it was characterized by the rebellious spirit of this movement within itself.

Key words: *monographic studies, romanticism, development, Azerbaijani romanticism, philosophical base, characteristic features, divine love, romantic description, T. Efendiyev, M. Gochayev, Azerbaijani theories, the stage of formation of romanticism and realism.*

American literature's representatives of romanticism, especially in the works of Irving and Cooper, the most noticeable heroes are the memory of the whole character by attracting the reader's attention [14].

Romanticism was the emergence of the literary trend before it, almost at the same literary-philosophical stage, and in the period after it, romanticism gave place to individuality and collectivity rather than impersonality. This is due to the dual nature of romanticism as a literary movement and stream. At the same time, they show that in the theory of romanticism, human aspirations and the conditions related to life on the planet Earth do not coincide. The characteristics of romanticism include interest in the unusual, non-standard, inner world of man, mythology, symbolic explanation of world processes, idealization of the past, return to folklore, etc. elements like

The most important aspect of romanticism, which changed the stage of enlightenment to a new stage, was the depiction of strong characters, confirming the spiritual-creative value of any person's life. First of all, romanticism, among other qualities, was a new trend that stood against classicism and enlightenment.

If the Enlightenment placed precisely these elements of civilization in its core by preferring reason and intelligence, romanticism tended to confirm the natural and the feelings and emotions in man more. Vajukovsky was the founder of this movement, which included romanticism in Russian literature a little later. Ballads mainly played a leading role in his work. At the same time, Zhukovsky's translations of European, especially French and German poetry gave a great boost to the development of romanticism in Russian literature.

The self-affirmation of romanticism in Russia took place in three stages - in the first stage (1789-1792) - the declaration of democratic freedoms was the leading factor; in the second (1792 - 1793) - the execution of the king, the establishment of the Jacobin dictatorship and a bloody uprising against his opponents, which was extremely negative at that time; and the third stage covered (1793-1794 years), during which Napoleon was able to reconcile a part of the nobility with the French revolution by coming to power. Because during this period, the principles of freedom and laws that France had achieved began to develop more quickly and successfully. The accession of Alexander I to the throne in 1801 should have helped the development of romanticism. Because he had to cancel the serfdom of the peasants. But this decision of Alexander I was not considered acceptable by the nobles. Therefore, the tsar, who failed to carry out political and social reforms, had to carry out a number of reforms in the state, and during this period the influence of the ruling circles on the press was weakened, the Imperial gymnasium, high school, universities, and pedagogical institutes were opened, and conditions were created for the landlords to release the peasants. Later, Pushkin praised two important events carried out by the tsar in this direction as follows: "He took Paris, he founded the lyceum" [15], he wrote his thoughts.

Several streams of romanticism emerged in Russia, including the psychological stream, which suggested that the personality chooses the best way to renew reality through self-education and self-improvement, the civil and social romanticism stream noted that a person is educated in social and public life, the philosophical stream of Russian romanticism mainly He affirmed that his life in this world was connected with fate and did not depend on any general world laws, social and psychological reasons.

Of course, although it is interesting enough to follow the development characteristics of romanticism in Western European, American and Russian literature, it is more important for us to follow the role of romanticism in the cultural life of Azerbaijan.

Let's say from the beginning that well-known representatives of this trend in Azerbaijani literature are M. Hadi, A. Huseynzadeh, A. Javad, S. Huseyn, A. Sahhat, A. Shaig, A. Divanbeyoglu, S. Selmasi, J. Jabbarli, etc. there were other such artists. As romanticism penetrated into our literary and artistic thinking and art samples as a literary movement, it was undoubtedly necessary to create critical works that shed light on its theoretical foundations and a number of features of its national specificity. In this context, the romanticism of A. Huseynzade, K. Talibzade, M. Cafarov, Y. Garayev, A. Mirahmedov, K. Aliyev, V. Osmanli, I. Habibbeyli, T. Efendiyev, M. Alioglu, A. Mammadova, A. Abilov and others. It is possible to follow how the literary trend entered our literature and literary studies, taking its source from the creative and theoretical problems of world literature [1; 2; 5; 10; 4; 12; 7; 6; 8; 9; 3].

Most of the authors we mentioned take the formation of Azerbaijani romanticism from the beginning of the 20th century. At the same time, we must admit that these researchers spent a lot of effort on the analysis of the essence of the romanticism movement and the investigation of its theoretical problems. While trying to refine the content and essence of the works of many of these authors, we can see the approach to the problem from a slightly different angle among them in the above-mentioned monograph of T. Efendiyev. For example, when looking at the path of romanticism in world literature, this author rightly shows that this trend can be characterized as a period of enlightened literary progress in world literature [7, p. 12]. At the same time, T. Efendiyev emphasizes that romanticism was not born in vain and its spread to other literatures, among other issues, issues such as beauty, perfection and ideal are included in the art aesthetics of romantics, and it is shown that the values they give to this art are brought to the fore in their work. Without looking at the philosophical basis of romanticism, the importance of the human concept in this trend, and other issues, it is certainly impossible to characterize romanticism as an artistic and artistic trend. T. Efendiyev in his monographic study, which we mentioned, rightly voiced such a true opinion: "The announcements of new literature in Azerbaijani literature began to be made from the middle of the 19th century. The principles of new literature were determined both in artistic creativity and aesthetic views of M. Fakhundzade" [7, p. 199]. On the next page, this author says, "If there were some examples of romantic literature in Azerbaijan, it shows that theoretical and conceptual ideas about its aesthetic principles were not voiced. And he notes that although the aesthetic principles of realist literature have been defined, the theoretical boundaries of romantic literature have not been

resolved. What should a romantic artist prioritize and base on when writing any subject" [7, p. 200]. However, T. Efendiyev does not provide any examples of romantic art while trying to prove his ideas. In other words, the researcher does not show that there is any example of romantic art in Azerbaijani literature. However, in the fourth volume of the "History of Azerbaijan Literature" published in six volumes by the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences, we read in the essay dedicated to the work of "Gasim Bey Zakir": "lover", "Emirzadei-lover and young lover" verse stories describe the passionate, pure, sublime love of young people for each other and the high feelings - excitement, spiritual suffering they experience in connection with their love in a completely romantic plan, romantic literary principles, style and language and sang... In these works, as in classic romantic love poems, the theme of love at the same time acquired a deep religious-philosophical essence, and the ideas of Divine love were also reflected in them to a certain extent [11, p. 215]. As we have seen, the author of the essay, N. Mammadov, sufficiently defines spiritual suffering in the descriptions of the work in the romantic plan, romantic literary principles, as well as style and other descriptions and hymns. This is logical. Because in the works of Western European and Russian romantics, the elements of romantic artistic description were sufficiently included in plays, novellas and other satirical works. If we pay attention to this aspect of the issue, we can see that in the first half of the 19th century, we can talk about examples of romantic style of art in the works of artists such as M.Sh.Vazeh, G.Zakir, A.Bakikhanov, M.F.Akhundzade, I.Gutgashinli. But for some reason, the presence of examples of romantic art in the XIX century period is overlooked in Azerbaijani literary studies. At least that's what we think. N. Shamsizade in his book "Literary theory" speaking about the representatives of world literature romanticism, German Novalis, Goethe, Schiller; French Chateaubriand, Hugo; Polish Miskiewicz; Hungarian S. Petefi; Russian Zhukovsky; Turkish authors N. Kamal, T. Fikrat, R. Teffik; Ukrainian T. Shevchenko, L. Ukrainka; while the Georgian A. Chavchavadze considers N. Baratashvili to be outstanding representatives of the romantic movement and world romanticism [13, p. 379] does not name any representative of Azerbaijani romantic literature of that era. Only then does he add that "Azerbaijani literature has its own characteristics, unlike any other literature" [13, p. 370]. But I wonder why Azerbaijani literature developed in isolation from other literatures in the 19th century and what was the reason for this?! Apparently, this reason has not been sufficiently searched in our literary studies. That is why, when talking about Azerbaijani romanticism, N. Shamsizade, like M. Jafar and other researchers, concludes that "...Azerbaijani romanticism, as an independent literary trend with its own aesthetic canons, is not a phenomenon of the 19th century, but of the 20th century" [13, p. 370]. M. Jafar did not accept the idea of late introduction of romanticism into Azerbaijani literature and wrote in his monographic study "Romanticism in Azerbaijani Literature" (1963): "It is not out of date, it is caused by the special conditions of Azerbaijani life, which was full of exuberant and complex social contradictions in 1905-1917. was one of the literary events" [1]. However, when we look at the general development directions of Azerbaijani literature, we insist that romanticism has existed in our national art at least since the 19th century. Until now, approaching the philosophy of romanticism on the basis of a leading single scientific-theoretical concept, dividing it into active - passive, progressive - reactionary, etc. evaluating from such positions "created obstacles in the investigation of the essence of romanticism, many issues could not receive an objective assessment. Therefore, some theoretical and practical issues of both world romanticism and national romanticism need to be reconsidered" [7, p. 5 – 6] we are more in favor of the opinion. Mammad Gocayev's "About a poem of Huseyn Javid" [3, p. 28 – 29] we must say that the article has a greater effect in this context. M. Gojayev writes: "Where should we look for romanticism in Azerbaijani literature?" In any case, it is more appropriate to look for it in the 30s-40s of the 19th century rather than in the 20th century" [3, p. 28]. At the same time, M. Gocayev argues his opinion with such an issue that it is very important when our modern science of literary studies is establishing the concept of periodization of the literary history of Azerbaijan. Therefore, M. Gojayev suggests that we should look for romanticism in the work of young Akhundzade, Bakikhanov, Vazeh, Gutgashinli. In addition, M. Gojayev also wonders how it is possible that such an important stage as the romanticism period does not exist in Azerbaijani literature, or coincides with the period after realism. The professor does not agree with anyone thinking that this is a national characteristic of Azerbaijani literature. And here, M. Gojayev speaks from such a platform that there are things that are characteristic of all peoples and cultures, regardless of their nationality. The researcher writes: "...African children differ from

Scandinavian children in terms of color. This is their national characteristic. But both African and European children are born in the same way, grow up in the same way and grow old in the same way" [3, p. 28].

"Literature and art is also a living and spiritual phenomenon, and it also has childhood, youth and old age. In this sense, romanticism is more reminiscent of youth in its pathos and madness. And realism is more like intelligence with its insight and tendency to analysis. Therefore, just as wisdom cannot come before youth, realism cannot come before romanticism" [3, p. 28]. One point in this interesting article of M. Gocayev that we are talking about is self-evident. "The realization that the old truths are worthless without realizing the new truths reaches the limit of madness. Old truths are rejected only because they are wrong, not for the sake of some new truth. There is no new truth to replace what is denied" [3, p. 28].

Thus, by referring to the ideas of T. Efendiyev and M. Gochayev, we connect the emergence of romanticism in the Azerbaijani literature with the period of the 19th century, and its tendency to develop from the period indicated by M. Vazeh, A. Bakikhanov, M. Akhundzade, I. Gutgashinli, G. Zakir and we consider it acceptable to borrow from the creativity of others.

Summary

In the article, we analyze the problems of the emergence of romanticism in European and Russian literature from the last decades of the 18th and early 19th centuries. At the same time, attention is drawn to what socio-social conditions contributed to the development of this literary trend, the features and era of the emergence of romanticism in Azerbaijani literature are studied. Getting acquainted with the numerous works of leading literary critics, armed with the results of the latest monographic works of Azerbaijani scientists, especially the works of T. Efendiyev and M. Gochayev, we come to the conclusion that the emergence and development of Azerbaijani romanticism should be taken not from the beginning of the 20-th century, but from the 40 19th century referring to the works of M.Sh.Vazekh, A.Bakikhanov, M.F.Akhundzade, I.Kutkashenly, G.Zakir and others.

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