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## AESTHETIC PRINCIPLES OF EUROPEAN AND RUSSIAN ROMANTICISM, AZERBAIJANI ROMANTICISM

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## ЭСТЕТИЧЕСКИЕ ПРИНЦИПЫ ЕВРОПЕЙСКОГО И РУССКОГО РОМАНТИЗМА, АЗЕРБАЙДЖАНСКОГО РОМАНТИЗМА

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*Abstract.* At the end of the 18<sup>th</sup> century, the emergence of the artistic movement of Romanticism in European culture led to innovations in aesthetic approaches not only in this region of the world, but also in a more global environment. Speaking about the genesis of Western European romanticism, one cannot ignore the role of the cultural and philosophical ideas of romanticism in those trends and methods that will be formed in subsequent stages. There is no doubt that the emergence of romanticism was able to change the worldview of people who lived at that stage, influencing all spheres of social thought. However, it is illogical to forget that there is a certain disharmony in the created process .

*Аннотация.* В конце XVIII века возникновение художественного течения романтизма в европейской культуре привело к новациям в эстетических подходах не только в этом регионе мира, но и в более глобальной среде. Говоря о генезисе западноевропейского романтизма, нельзя обойти вниманием роль культурно-философских идей романтизма в тех течениях и методах, которые сформируются на последующих этапах. Нет сомнения, что возникновение романтизма смогло изменить мировосприятие людей, живших на том этапе, оказав влияние на все сферы общественной мысли. Однако нелогично забывать, что в создаваемом процессе существует определенная дисгармония.

*Keywords:* European and Russian culture, artistic movement, romanticism, cultural and philosophical ideas, worldview, hero, inner world, metaphorization, grotesque-satirical image

*Ключевые слова:* европейская и русская культура, художественное направление, романтизм, культурно-философские идеи, мировоззрение, герой, внутренний мир, метафоризация, гротескно-сатирический образ.

V. M. Yirmunsky, who tried to develop the spiritual experience of German romanticism at the beginning of the 20th century, considered the main reason for the emergence of this direction to be the collapse of hopes associated with reason and intellect, which is the only leader of the life path [3]. If such a situation arose, then only feeling and intuitive understanding began to appear to science as the only possible way to understand reality. That is why, in a more correct assimilation of the scientific picture of the world, a person living in the era of romanticism began to turn his views on the spiritual side of life - the transcendental, immanent and irrational perspective [11].

The desire for a change of scenery makes romantics more inclined to look at art and understand its responsibilities. Rejecting the fact that art is an imitation of reality, the romantics

proposed to accept art as a special reality, which is primarily possible by recreating life as required by the aesthetic ideal. It should not be forgotten that art does not change the life depicted. It only creates ideas about the artist's creative will regarding the possible state of life. Because representatives of romanticism looked at art with great hopes and assigned it a leading position in the life of society. The aesthetic views of the romantics were aimed at creating a new society with the help of beauty. At the same time, we first see faith in the broad possibilities of changing and recreating art in the review of A. V. Schlegel (1767-1845) on the epic poem by I. V. Herthe "Herman and Dorothea", located in "The Purse of 1798", held in Berlin [6]. It should also be noted that the romantics' appeal to art was ontological in nature. In the era of romanticism, the cultural and historical situation in which a person finds himself appears to be the only way out of his worldview. The idea of a synthesis of art in romanticism is more popular in the works of R. Wagner. Having considered art as a social institution, R. Wagner made it possible to combine it with revolution to renew society; he saw a change in the world order as the result of a real synthetic product. As a result of the relationship of all arts, a synthetic work is perceived as an updated universal utopia of humanity, as a reduced model of the world order, beyond which there is nothing - neither gods nor people [4].

Based on the philosophical and aesthetic concept of romanticism, the most important role in this process was assigned to the Creator, who combined the functions of a philosopher and an artist. Most importantly, European romanticism represented a new understanding of aesthetic activity. In the essence of European romanticism, the philosophical basis of this romanticism was the value of the individual. As romanticism as an artistic and philosophical movement spread in Europe, people's attitudes towards the world changed. Or rather, he himself did not feel comfortable in such a system of social relations. Changes have also occurred in spiritual life. This created fertile ground for the emergence of romanticism. Followers of Romanticism appeared in various fields of art. At the same time, the concepts and principles of romanticism developed. Among the most famous representatives of the romantic movement were J. Byron, E. Hoffmann, V. Hugo, F. Cooper, V. Scott, A. S. Pushkin, M. Yu. Lermontov, F. I. Tutchchev and others. The romantic hero was an integral personality. If a person was accustomed to listening to the voice of tradition, to the words of older and more experienced people, listened to those who were higher in rank and social status, and wanted to learn how to live and how to behave in different situations, then his voice would be dominated by aspects of his conscience and heart. The romantic hero pretended to highlight his disagreement with life. The character of the romantic hero was revealed mainly in love. According to the romantic movement, the world itself creates a feeling of love, and with its help, a person's life acquires new relevance. In the worldview of the German romantics, love was the main category, and here a new harmony arose from romantic love for nature and the surrounding world. In the romantic worldview, the impulses of love can be seen not only in a limited spectrum, such as nature and religion, but also on a global scale. It combines both microcosm and macrocosm. Thus, the main reason for people's worldview goes back to the idea of infinity, which was expressed in true love [1].

The Romantics updated the artistic form: they created the genre of historical novel, fantastic narrative, lyric-epic poem, and reformed the stage. Lyrics especially flourished in the era of romanticism. Having enriched the possibilities of the poetic word with metaphorization and polysemy, associativity itself has expanded sufficiently. Notable advances have been made in the areas of poetry, meter, rhythm and rhyme. At the same time, the Romantics were more inclined to strive for the intimacy of literature with music and architecture.

They did not shy away from showing conventional forms, mixing elements of the tragic and comic, ordinary and unusual, high art and low style, challenging fantasy, grotesque and other

conventional forms. Therefore, the grotesque-satirical description of the world, the discovery of “subjective man,” etc. are among the greatest achievements of the romantics. It turned out that such views came to the fore [12].

The Romantics focused not on individual improvement of life, but on the improvement of all the contradictions in it. Romantic poetry sought to erase the boundary between art and life, to abolish it. The formation of a romantic individual style was carried out through criticism of rhetorical norms, transformation and evaluation of traditional antinomies of poetry and prose, and destruction of the hierarchy of genres and styles. The Romantics destroyed the boundaries of art inherent in classicism. The separation of the paths and boundaries of romanticism from classicist culture was extremely definite, but not absolute. Because it meant preserving a number of principles. European romantics enthusiastically accepted and adopted the artistic traditions of the Middle Ages and tried to penetrate deeper into the inner world of man, relying on Christian ideas. Unlike the classics, they were focused on modernity. But at the same time, the romantics also remained committed to the ideals of the Enlightenment. As we said above, for the Romantics, reality was both mysterious and magical, as well as irrational and ambiguous. Romanticism also developed the concept of the author for the first time and introduced this idea. The theory of romanticism suggested that the writer create a romantic image of the author. Therefore, the depiction of the author's problem with great skill and skill was organically close to the problem of genius in romantic aesthetics. This, according to the romantics, meant writing and creating only in solitude and then presenting your creative product to society. Geniuses put romance above reality, creating artistic reality without any restrictions [13].

The characteristic features of romantic literature were the opposition of the poet to the crowd, the opposition of the hero to ordinary people, and the opposition of the individual to society. But how did these processes go in Russia? On the formation and development of romanticism in Russia and Russian literature in the first decades of the 19th century. influenced by the following factors: the Patriotic War of 1812, the Decembrist Revolt, the French bourgeois revolution. That is why the Russian Enlightenment, which is one of the features of Russian romanticism, was aimed at developing and deepening the art of romanticism. This was the main difference between Russian romanticism and Western European romanticism, which sought to establish the ideology of enlightenment. From this point of view, the characterization of Russian romanticism by V.G.B. is more thought-provoking. Belinsky: “Romanticism is a feeling, a breath, a complaint, a longing for bottomless hopes, desires, desires, and God knows what lost happiness is.” There were many movements in Russian romanticism: elegiac (V. A. Zhukovsky), revolutionary (K. F. Rileyev, V. K. Küchelbecker), philosophical (Baratynsky, Batyushkov). Russian romantic poetry, historical and fantastic short stories in the works of VFO Doevsky were rich in folklore, miraculous and mysterious motifs, expressing interest in the history and past of Russia. Although in the fantastic stories of A. Pogorelsky there was an obvious combination of realism and fantasy, the sense of humor and high romantic feeling in these works were more evident when using Russian folklore and fairy tales. The most important thing is that in this process Western European and Russian romanticism almost mutually enriched each other. At the same time, one of the most important characteristics of the period was the outstanding role of literary translation, and the role of Zhukovsky as a popularizer of European literature became more noticeable” [14].

The pathos of innovation, characteristic of the romantics, quickly changed against the background of the rules and patterns that dominated literary classicism. The romantic movement that arose in Russian literature could not help but turn to the experience of other literatures that had turned to romanticism before it. Therefore, at the initial stage, the role of Western Europe, especially English romanticism, was more noticeable. The pre-romantic stage was forced to give

way to romanticism. Therefore, its various national forms and ideological and artistic diversity began to influence the work of Russian romantics in one way or another. The greatest influence here was exerted by Byron's poetry, which followed the poetic thinking of Russian poets and was perceived differently by different currents of Russian romanticism, and somewhat later by the work of W. Scott. In a number of cases, we can talk about the influence of German romanticism on Russian romantics, which more noticeably affects the development of some romantic movements (Zhukovsky), after which, starting in 1825, French romanticism, especially the work of V. Hugo, was promoted in Napolev's magazine "Moscow Telegraph" appeared [9].

Observing and analyzing the theoretical and historical literature related to romanticism, we see that romanticism as a pan-European phenomenon was associated with the occurrence of enormous upheavals during the revolutionary transition from one social formation to another. The emergence of Russian romanticism also appeared in the light of similar processes.

Like European and American romanticism, Russian romanticism as a literary movement found its expression not only in the artistic works of the romantics, but also in their aesthetic ideals. The origin and development of romantic aesthetics went in parallel with the search for new creative principles. The emergence of romantic movements alienated the romantics from each other, led to contradictions in their theoretical views, and directed the formation of their own system of artistic views. Literary Friendship Society, V. A. Zhukovsky's attitude to literary and aesthetic issues, K.N. Batyushkov's literary and aesthetic views, the struggle of romantics for a new trend in literature, literary polemics between romantics and "classics", discussions in the literary society "Arzamas" and etc. it pointed to the multiplicity and diversity of points of view associated with romanticism. This idea was rightly emphasized by the famous theoretical scientist N.A. Gulyaev: "A common feature of romanticism is the disagreement between the ideal and feudal-bourgeois reality, which, according to the romantics, made people suffer. The Romantics always put "spiritual existence" above all else and understood it as the most important means of human relations [8].

As we have seen, romanticism, although not identical in ideas to an unusual example of art, also had a number of common features as an artistic expression of the direction of its ideas. Here, first of all, attention was paid to the world of bright feelings of the romantics, the ability to create extremely unusual characters and reveal in people the desire to turn to beauty...

The heroes of the romantics, being in irreconcilable conflict with the environment, eventually parted with society; their free and free nature sought solace in sheep or was left alone in their inner world, with their own suffering [10].

But at what stage was the development of romanticism in Azerbaijani literature and its formation? The emergence of romanticism as a dominant feature in our artistic and aesthetic thought in the theoretical approaches that have existed so far is dated back to the beginning of the 20th century. The 19th century was completely uneducated. In the "Preface" written by V. Osmanli to the book "Azerbaijani Romanticism", we read: "The problem of revolution and freedom is put forward by romantics on the scale of the countries of the East and Asia as a whole and can have an impact on this scale as well. This effect was stronger in countries such as Iran and Türkiye.

Under the conditions of bourgeois-democratic revolutions, social freedom was expressed in a fiction called "freedom". This romantic synonym for the word "freedom" was often used next to the words "Motherland" and "nation" and sang together. These three concepts—freedom, homeland, and nation—not only gave romantic literature pause. Since the beginning of the 20th century, it was the literature of romanticism that was able to transform the Motherland, nation and freedom - this universal human problem into the main problem of the time [7].

It is symptomatic that other researchers are operating from the same platform. For example, the famous literary critic-scientist Yu. Garayev considered romanticism as a phenomenon of the

twentieth century [5]. Researcher T. Efendiyev considers it more acceptable to approach the emergence of Azerbaijani romanticism from a slightly different position and writes: “To link the roots of Azerbaijani romanticism entirely with political processes and the problem of freedom of the masses and limit its creation to the 20th century, in our opinion, incorrectly reflects the history of the emergence of national romanticism.” [2]. The author further adds that... “Literary studies, which connect the historical conditions for the emergence of Western romanticism with European bourgeois revolutions, considered the 1905 revolution as the basis for the emergence of Azerbaijani romanticism. This shows that this story is not the real birth of Romanticism, but it is a story forcibly appropriated from ideology” [2].

Efendiyev’s conclusions are close to us because the reasons given by Bolshevism and socialist ideology for the emergence of romanticism, which left their mark on other areas of our cultural life, are completely illogical. Therefore, the emergence of romanticism in Azerbaijani literature and literary criticism, its ideological and aesthetic principles must be explained and resolved more deeply and fundamentally, and more objective conclusions must be drawn.

This article traces the history and reasons for the emergence of romanticism in Europe and Russia. Attention is drawn to the aesthetic principles that the romantics were inclined to imitate, perceiving art as a special reality. It is noted that such major representatives of the romantic movement in Europe and Russia as J. Byron, E. Hoffmann, A. Hugo, F. Cooper, W. Scott, A.S. Pushkin, M.Yu. Lermontov, F.I. They sought to portray the full personality of the romantic hero. Creating historical novels, fantastic stories, new lyric-epic poems according to the laws of romantic aesthetics, making reforms on the stage, they strived for significant renewal. Observing the growth of the formation of the romantic movement, we sought to study the history, artistic features, and aesthetic principles of Azerbaijani romanticism, in the history of which there is still much that is unclear. When analyzing the problem, we were able to establish that from the point of view of the period of its origin and aesthetic principles, Azerbaijani romanticism is still not fully understood.

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