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FEATURES OF ROMANTICISM AS A LITERARY DIRECTION (BASED ON THE WORKS OF RUSSIAN LITERARY CRITICS)

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ABSTRACT

In this article, based on the work of researchers of romanticism and its representatives, an attempt is made to characterize Romanticism as an artistic direction. The characteristics of romanticism and the features of the romantic worldview, the features of new genres created by romantics, in particular romantic drama, as well as the originality of the romantic hero are considered. It is noted that the romantics paid great attention to the image of the inner world of the hero, turned to folklore as the primary source of art, synthesized in their works the best features of previous trends. The freedom-loving character of the hero, for whom freedom was above all else, was expressed through the monologue of the romantic hero. Romanticism emphasized the importance of the artist's personal subjective opinion on the surrounding reality, which was partially transmitted through the experiences of the romantic hero.

KEYWORDS: *Romanticism, Romantics, Romantic Drama, Romantic Hero, Conflict, Monologue, Synthesis, Twofold World, Freedom.*

INTRODUCTION

The XIX century occupies a special place in the history of world literature. At this time, a new direction in literature – Romanticism – was developing and flourishing. Romanticism, which has already been extensively studied, continues to be interesting at all times, since its branches grow in other, more intimate periods of literary development in the literatures of different peoples. Thus, the characteristic features of romanticism were embodied in the literature of the beginning of the first half of the twentieth century in the works of the Jadid writers. And the work of one of the most prominent representatives of Azerbaijani literature of this period – the poet and playwright Huseyn Javid – is characterized as progressive romanticism, and the poet himself is

considered the founder of the genre of romantic drama in Azerbaijani literature. To clarify the validity of these statements, it is necessary to analyse thoroughly the features of romanticism as an artistic direction. In this article, we aim at considering the characteristic features of romanticism based on the work of representatives and researchers of this direction. The focus of this article is on the definition of romanticism, the reasons that caused it, the characteristics of the direction, the originality of the romantic drama, the romantic hero and the author-creator of the romantic work.

MATERIALS AND METHODS

Review of the literature. Romanticism as an art direction attracted the attention of many scientists and researchers. Of the whole variety of scientific literature in the preparation of this article, we have focused on the works of a major representative of French romanticism, F. R. Chateaubriand "Experience about English literature and judgments about the spirit of people, epochs and revolutions" [1], which examines the history of English literature from the Middle Ages to the beginning of the XIX century and the largest theorist of German romanticism, F. R. Schlegel's "Fragments" [2], which most fully describes the theory of romanticism. Russian critic V. G. Belinsky's works have led us to the article "Karamzin and his Merits; the Karamzin period of Russian literature: Dmitriev, Krylov, Ozerov, Zhukovsky, and Batyushkov. - The meaning of Romanticism and its historical development" [3], which notes the persistence of romanticism, amenable to temporary changes. From the legacy of V. M. Zhirmunsky, we chose his work "The Poetry of Alexander Blok" [4], about the features of symbolism and romanticism in the works of the Russian poet. We also used the book "Romanticism in Germany" by the famous scientist, specialist in Western European and Russian literature N. Ya. Berkovsky [5], which is devoted to the history of the formation of this trend in this country. Especially interesting for us was "The Aesthetics" [6] Y. B. Breva, representing the wealth of material from the history of world art, book literary critic A. A. Anikst "Theory of drama in the West in the first half of the nineteenth century" [7], art historian of literature A. S. Yanushkevich "journey to the land of romanticism: new approaches to the study of Russian romanticism of the first third of the nineteenth century" [8] as well as textbooks and study guides, covering the problems of romanticism created by modern scholars such as A. N. Andreev [9], D. N. Katysheva [10], I. N. Chistyukhin [11], E. V. Isaeva [12].

The research methodology consists of the works of well-known and recognized scientists, literary critics, their opinions and statements about Romanticism and its features. When writing the article, the material from the works of Western European and Russian scientists-researchers was analysed and synthesized. The article uses a descriptive method, methods of analysis and synthesis.

Analysis and results. Romanticism as one of the leading trends in world art has always been in the centre of attention of researchers. A.V. Schlegel defined it as "a property of the New European Christian culture" [6, 175]. In accordance with this, V. G. Belinsky noted that "in its closest and most essential meaning, romanticism is nothing but the inner world of a person's soul, the innermost life of his heart" [3, 145]. The Russian critic argued that "the mysterious soil of the soul and heart, from which all vague aspirations for the better and higher arise, trying to find satisfaction in the ideals created by fantasy" is the sphere of romanticism [3, 146]. Thus, it can be argued that initially researchers paid attention to the spiritual side of romanticism. In the

twentieth century, this situation began to change. Following the rules of formalism, V. M. Zhirmunsky already considered Romanticism from the point of view of the history of style and equated it with the "poetics of metaphor" [13, 42].

When discussing the reasons for the emergence of this trend, researchers traditionally rely on religious, spiritual, and human parameters.

Thus I. N. Chistyukhin states that "in its purest form, Romanticism concentrated on the spiritual world of man. It was an expression of a certain aspiration to transcend the limitations of the physical world and the body (the finite), in search of the ideal truth (the infinite)" [11, 234]. It is interesting that the desire to overcome was so strong that Romanticism quickly penetrated into all spheres of art. As N. Ya. Berkovsky testifies, "Romanticism was formed as a whole culture, variously developed, and in this it was similar to its predecessors-the Renaissance, Classicism, Enlightenment. He appeared as ... a single "school", but in all the arts and at the same time in cultural affairs, leaving literature and penetrating into each of the arts, one after the other" [5, 19].

What were the features of this direction? And why did it develop so quickly and successfully? In this respect, the arguments of Yu. Borev, who writes that Romanticism "showed that the dysfunctional state of the world became a state of mind, he created powerful lyrical characters that contributed to the artistic study of a special state of mind ("world sorrow"), and realized that the state of the world, the essence of being, determines the immortality of evil and the eternity of the struggle against it. The starting point of criticism among Romantics is the idea of the unrealizable perfection of the world, which verifies the spiritual riches and moral qualities of the individual, and, on the other hand, the idea of the unrealizably perfect personality, which verifies the world" [6, 180]. Thus, it can be considered that the impetus for the emergence of romanticism was the "unfavourable state of the world" [6, 180], which contributed to the formation of the artistic features of Romanticism as an artistic direction.

In the era of Romanticism, "an unprecedented wealth of theoretical thought arises, and the struggle of views is a characteristic feature" [11, 69] of this trend, which proclaimed "freedom of creativity and the search for new forms" [11, 69]. Thanks to the rapid activity of its representatives, Romanticism has made a kind of revolution in literature and in art in general. It is no accident that A. N. Andreev states in his lectures on the Theory of literature that "Romanticism was characterized not just by a change of style, but above all by colossal shifts in the field of pathos, in the development of new life strategies. In romanticism, with its specific cult of the irrational in the individual, irony – tragic, romantic, sarcastic-began to prevail as a result of disillusionment with man as a rational being" [9, 57].

Researchers have tried to characterize the features of romanticism and highlight its most characteristic features. So in his "Aesthetics" Yu. B. Borev identified six artistic and aesthetic features of romanticism: 1) an apology for feeling, heightened sensitivity; 2) an interest in geographically and historically distant cultures, in cultures that are not sophisticated and "naive"; orientation to the traditions of the Middle Ages; 3) a predilection for "natural", "picturesque" (in the language of the era, "romantic") landscapes; 4) rejection of strict norms and pedantic rules of classicism poetics; 5) strengthening of individualism and the personal-subjective principle in life and creativity; 6) the emergence of historicism and national identity in artistic thinking [6, 181].

An equally interesting list of the main features of romanticism was presented by E.V. Isayeva. Based on the goals of your tutorials it is limited to specific and concise list of the features of romanticism, among which highlighted the following: 1. dynamic plot; 2. the poetics of secrets; 3. the special image of the world: past, fabulous, exotic; 4. bright unusual character, opposed to the world; 5. irresolvable conflict between the hero and society, world people; 6. tragic mood; 7. principle of contrast in composition, the plot, the imagery, language; 8. romantic landscape and romantic portrait; 9. The theme of freedom, which is the hero of the highest value; 10. romantic worlds – existence and equality of the two worlds: the real and the imagined (fantastic, fantastic) [12, 19-20].

As can be seen from the presented characteristics of romanticism, researchers most often pay attention to such characteristic features of romanticism as the ironic, tragic, unsolvable conflict between the hero and society and, as a result, the romantic duality. Close attention to the spiritual world and the world of human feelings, in particular, to the emotional perception of the surrounding reality, led to an increase in the role of fantasy in romanticism. I.N. Chistyukhin states that "romanticism, based and focused on emotion, as opposed to rationalism, did not describe objects of study of the real world, but rather a certain ideal and glorified the idea of the artist as a mad genius, not bound by any rules" [11, 234]. Continuing his thought, the researcher sums up: "romanticism caused a vast array of dramatic literature and productions in which the presentation of essential ideas was replaced by emotional manipulation. Romantics tried to contrast the prosaic everyday life of bourgeois modernity with the world of adventures, bright and bizarre images" [11, 234].

The originality of the content of the works of romanticism required a special form. Romantics defended the complete freedom of creativity, stood for the use of a wide variety of genres, modified the old and created new ones. They paid great attention to poetry. Drama was no less popular. So a special place in the world literature was occupied by the romantic drama.

The appearance of the romantic drama is attributed to the beginning of the XIX century. It replaced the classic tragedy and sentimentalist drama, synthesized and preserved some of the features of its predecessors: "entertaining and dynamic plot, increased emotionality, moralizing, long monologues explaining the inner experiences of the hero or his attitude to other actors, the primitiveness of the psychological characteristics of the characters" [14].

How do the researchers of romanticism characterize the features of the romantic drama? First of all, scientists have paid attention to the fact that the Romantics have stopped the primacy of "dogmatism in the theory of drama" [11, 69] characteristic of the classical era. Moreover, Romanticism, according to I.N. Chistyukhin, "put an end to the centuries-old domination of reason in art and brought a completely new type of conflict" [11, 68]. As a result, "the romantic movement led to a radical transformation of the concepts of drama... from now on, the understanding of the nature of drama is formed without relying on the poetics of Aristotle interpreted in one way or another, but on the study of the dramatic works themselves" [7, 6-7]. And if "in Greek tragedies the ideal consisted in the harmonious balance of all forces" [11, 68], then the system of views of the Romantics proceeded "from the contradiction between ideals and reality" [11, 68]. Schlegel also spoke about internal bifurcation, claiming that this bifurcation is "an unattainable ideal" [11, 68].

The next important feature of the romantic drama is that it is a poetic drama, most often written in verse, since romantics have always paid great attention to the lyrics in the drama [10, 90] and were engaged in the formation of the laws of the poetic drama. Among them are the principles of organicity, naturalness, mainly in the image of the wonderful and incredible. Action is one of the main factors in justifying conditionality, while naturalness is associated with the "embodiment of the nature of feelings" [10, 94]. It is no accident that Schlegel singled out the concepts of "dramatic efficiency and theatricality", "poetry" [11, 69] as the nodal judgments of romantic art [11, 68]. Due to its peculiarities, the genre of romantic drama was strengthened and retained with minor amendments until the second half of the XIX century.

A close look into the soul of a person led romantics to the need to portray the feelings, thoughts (often

aloud) and inner experiences of the characters. It is no accident that the romantic playwright "puts the inner world of the hero, his feelings in the foreground, emphasizing their dominant importance in human behaviour" [11, 68]. Accordingly, another invention of romanticism was the romantic hero.

The originality of the romantic hero, as well as the direction itself, most clearly emerges when comparing them with classicism. As you know, the heroes of a classic tragedy could easily portray a few passions, but they were devoid of originality. In contrast to them, the heroes of romanticism are bright, exceptional, individual personalities. Romantic authors were interested in "a human personality endowed with a bright and passionate character" [6, 178]. Yu.B. Borev assures that "romanticism created a special type of character, which is based not on drama, but on lyricism, not on dramatic, but on lyrical tension" [6, 178]. D.N. Katysheva rightly notes that "the completeness of the character portrayed with all the weaknesses, inconsistency and variability as necessary properties of human nature, determines for romantics the vitality of literary heroes" [10, 91].

We should not also forget that Romanticism tends "to everything unusual" [11, 69] and denies "the prosaic nature of life" [11, 69]. And the discovery of unusual "characters that contradict the general rules leads to the creation of a character" [11, 69], revealing the "tragic duel of personality and fate" [11, 69]. In the depiction of the characters, romantics paid attention to "his spirit, his subjectivity" [6, 298], which led to the emergence of a new type of character – the rebel hero. The task of the formed hero is to confront the world around him, although by nature he is a lone hero, distinguished by "melancholy, bitter irony towards himself and his own impulses, hence the exaggeration of feelings" [15]. The identity of the romantic hero was also determined based on his opposition to the surrounding world and society. Important for romantic playwrights is spirituality (the lyrical principle), which "manifests itself not only through the character" [10, 91], but also through its external embodiment. Accordingly, the behaviour of the hero on the stage changed. In romanticism, the speech of the characters underwent changes, since here "melodic recitation was replaced by colloquial speech" [15].

"Rapid emotional gestures, rather than the measured but unnatural movements characteristic of classicism, have become widespread." Now "external beauty goes into the background, psychologism becomes important in the construction of the image" [15].

Romantic writers have approached the portrayal of a romantic hero in the world of his own spiritual life in different ways. For some – "it is primarily a titan hero, a mythological character, and a god-man." Others have "an exotic image, endowed with violent passions and a mysterious biography". Others have a creative personality (artist, musician, writer)" or "a hero-wanderer (not only wandering, but also strange)" [8, 6]. However, the unifying link in the characterization of a character who does not accept an imperfect world was loneliness and suffering.

The originality of the image of the romantic hero was predetermined by the uniqueness of the author who created it. D.N. Katysheva notes that "for romantics, not only the personality of the hero, but also the author himself – the poet-playwright-is of particular importance," and "attention to the image of the author leads to a change in aesthetic views and artistic practice." Now "the author's active attitude to reality is taken as a basis, the ability of the spirit as the greatest creative force to assimilate what is happening around", "the evaluative moment" is an "expression", and "not an image – an important means of manifesting the personality of the creator in the work". The poet's view is a crystal of poetry that omits the facts of existence [10, 92].

Yu.B. Borev also admits that "romanticism put forward and first developed the concept of the author" and "the theory of romanticism recommended the writer to create a romantic image of the writer" [6, 175]. According to the scientist, "the problem of the author ...organically develops in romantic aesthetics into the problem of a genius who, according to romantics, creates in solitude in order to then present the results of his work to people", and as is well known,"a genius without restrictions and regulations creates artistic reality, which for a romantic is higher than reality". He "does not obey the norms, but prescribes them to the world" [6, 175]. The clash of both realities-real and created-in the author's mind explained the peculiarity of his attitude to the world. The romantic writer was dissatisfied with the surrounding reality, in his view it is grey, boring and uninteresting. Hence, according to the assumption of A.V. Pavlyuk, "there is a romantic twofold world-the simultaneous coexistence of two worlds: the real one, which does not satisfy the romantic, and the ideal one, which exists in his imagination" [16, 15].

RESULTS AND DISCUSSIONS

When defining romanticism, attention was paid to the spiritual essence of the direction, and only in the twentieth century did scientists begin to focus on the features of the style in terms of form. Romanticism emerged from literature and permeated all the arts, because it was an expression of a person's desire to overcome himself. The reason for the emergence of romanticism was the belief in the "dysfunctional state of the world" and disillusionment with the person. Researchers most often pay attention to such characteristic features of romanticism as the ironic, tragic, unsolvable conflict between the hero and society and, as a result, the romantic twofold world. Attention to the emotional life of a person has led to an increased role of fantasy in romanticism. Romanticism led to great genre transformations. Here appeared a peculiar form of poetic drama-romantic drama. Romantic drama brought a new kind of conflict, developed new principles of drama, such as the principles of organic nature, naturalness, mainly in the depiction of the miraculous and incredible. The romantic hero is distinguished by an unusual character, contrasted with the world around him. Changes are also made in the speech and gestures of the hero in romanticism. They become more human and emotional. No matter who the romantic hero is (a god-man, an exotic image, or an artist), he is always alone and tragically opposed to society.

The originality of the romantic hero was determined by the author's peculiarities. Romanticism has advanced the concept of the author. The author, usually dissatisfied with the reality surrounding him, contrasted the ideal world created in his imagination with the dull reality. It is the romantic writer who is the bearer of the romantic duality, which is reflected in his romantic hero, and in general in all his work and creativity.

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