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## FROM WESTERN EUROPEAN AND RUSSIAN ROMANTICISM AND REALISM TRANSITION TO AZERBAIJANI REALISM

**Abstract:** In the presented article, we study Western European and Russian romanticism and realism, from which the transition to Azerbaijani realism is carried out. It is pointed out that such a transition was not accidental and spontaneous. For it has been prepared for a long time. After that, this artistic direction got into Azerbaijani literature, thanks to the original comedies and the critical attitude of M.F. Akhundzade to the tasks of artistic creativity. Analyzing the works of literary scholars, we outline the features of the transition from European and Russian Romanticism and Realism to Azerbaijani realism, where the philosophical and aesthetic attitude of M.F. Akhundzade to this direction played a very dominant role.

**Key words:** European and Russian literature, romanticism, realism, development, trends, the path of Azerbaijani literary criticism, system-comparative analysis.

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### Introduction

Romanticism and realism, one of the most leading literary trends in Western Europe and world literature, were extremely numerous, but at the same time, the struggle between them did not stop. It would also be unfair to admit the superiority of one of these trends, which are in antagonism with each other in terms of essence and direction. In addition, it should be recognized that each of them is an undeniable part of world literature.

It is known that the main place in romantic works is occupied by the conflict between the hero and the society. Therefore, romanticism should be understood as a reaction to society by people who glorify reason, intelligence and science.

Of course, this also contained elements of the Enlightenment worldview. Because there were forward-looking views in the content of Enlightenment ideas. It is true that such dissatisfaction existed for sentimentalism as well. But in the mentioned romanticism, it was more vividly expressed than sentimentalism. On the other hand,

romanticism stood against classicism. However, realism could more comprehensively express the individual's wishes, intentions and goals. Today, although it is impossible to say unequivocally when realism appeared as a trend, it is unequivocally confirmed that its characteristics depend on a specific historical epoch. Unlike the trends before it, its main feature is that it reflects reality more accurately [7].

As is well known, literature is a constant and continuously changing and developing phenomenon, like life itself. When talking about these changes, it is impossible not to talk about literary trends that replace each other. As we know, there have been many literary trends in art so far. These are classicism, romanticism and sentimentalism and later trends. Realism stands separately in the development of literature. Realism, in contrast to the other trends we mentioned, reveals nothing without distortion and exaggeration.

There are also opinions among literary scholars that realism originated in antiquity and was characteristic of ancient Roman and ancient Greek literary examples. Some researchers also distinguish

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antique realism and Renaissance realism. However, in Western Europe and Russia, realism reached its heyday in the middle of the 19th century. It should also be noted that romanticism and realism clashed during the period when the ideas of the Enlightenment began to prevail. The embodiment of intelligence and intelligence came to the fore. Advanced romantic ideas began to inspire the people of the new era. In the first decades of the 19th century, realism showed itself in the plays of I.A. Krylov and ASGriboyedov's comedy "Trouble from the Mind", in the words of VGBelinsky, "with the depth of the truths of Russian life". After that, ASPushkin, NVGogol, MYLermontov and others achieved success following this path. After the middle of the 19th century, prominent examples of realism were created in the works of I. S. Turgenev, FM Dostoevsky, Hertsen, Goncharov, Grigoryevich and others [8].

The emergence of realism in Azerbaijan was formed by the connection of the Azerbaijani cultural environment with the European and Russian literary and cultural environment. Realism as an artistic trend and method in Azerbaijan first of all manifested itself in the work of the genius educator-writer Mirza Fatali Akhundzade and went through a complex evolutionary path from the second half of the 19th century to the beginning of the 20th century [3, p. 207].

Thanks to the intensification of Russian-Azerbaijani literary relations in the works of MFA Khundzade and J. Mammadguluzade, as a result of the trips and visits of Azerbaijani intellectuals to the cultural centers of Russia, the works of Azerbaijani authors are staged in Russia, and the works of Russian playwrights are staged in Azerbaijan, published in collections and magazines. All these processes gave enough impetus to the development of national realism.

It was given a greater place due to the manifestation of the tendency to fiction in the works of the Romantics and the activation of their poetic imagination. At the same time, miraculous and mysterious motifs, mythological characters (giants, mermaids, etc.) were often involved as a source of fiction. The romantics brought folk-poetic symbolism to the literature in a wider range (head tree, cuckoo bird, false sycamore, etc.), which were mostly used in psychological parallelisms. The romantics presented their functions in a colorful way by giving more space to natural landscapes than their predecessors, depicted man in the bosom of nature, and tried to show his attitude to nature in philosophical and patriotic aspects. By revealing the beauty and poetic nature of nature in connection with the characteristics of their native land, they created national patterns on natural landscapes. By strengthening the emotionality and lyricism of the work, they tried to present the feelings and emotions of the characters with the things that come from nature. All of these created a special type

of style in romanticism - the folk-poetic style, many of its elements were transferred to romantic literature and lived in literature after romanticism.

If romanticism started as a self-defining theory, was formed and developed with the school that was created in the 10th-20th years of the XIX century, and then turned into a pan-European movement, circling all types and forms of art (and from Europe to Turkey, Russia, from there to other Eastern European countries, Azerbaijan, If it spread to Georgia, Central Asia, Turkestan and later to the culture and art examples of other nations), in the first half of the 19th century, the ways of formation of realism were completely different. This realism was helped by the realism phase of the Enlightenment period, which preceded it. However, it would not be correct to talk about succession here in the usual sense. It did not appear directly, nor was it thought out. Because realism was not a trend with any specific program at that time. Even the term itself gained the right to citizenship only in the second half of the 19th century [ 6, p. 49].

During the period of the development of new realism, in the late 20s, the number of romantic writers numbered in the hundreds. Realists could be counted on the fingers until 1848. In France , Stendhal and Balzac, in Russia Pushkin, Gogol, Lermontov, in England Thackeray and Dickens, Heine, or Buchner, it was impossible to talk about the realism as in Italy and Spain. Of course, the quantity does not solve anything here. At the same time, among the romantics there were geniuses, good ones, and not so noticeable ones. It seems that each of the realists was able to become a stage in literature. This was also related to the fact that romanticism did not become an obstacle for realism, did not limit it, did not fetter its possibilities. In other words, the romantics were the predecessors of the realists, and the realists learned a lot from them. Socium was not at all ambiguous among the realists. Therefore, the human characters they form are distinguished by a large number and infinite variety. The reason for this was related to the specific and differentiated approach to the society and the individual.

Stendhal's thought was close to the romantics in that his heroes were not native children of that stage. Stendhal was able to break and change the surrounding reality and its conflicts in the characters he created, in their psychological reality.

Balzac chose French society as the object of description in his works. For Balzac, the main point was to arrive at a synthesis with the help of analysis, to gather the main elements of life together, to pose important problems and show their solutions, to give a magnificent face of his age by describing the character of its representatives. In the society in which Balzac describes the world where human honor, conscience, honor, and dignity are trampled upon, friendship, love, loyalty, and even family ties do not

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come to the fore, they are all bought and sold with money, get rich, do not judge, be in the judgment seat, even your body, honor and thinking selling appeared, the illusions of life were destroyed. As a sociologist, as a humanist writer, Balzac gave the bourgeois existence, the contrasts of modern society.

MFAkhundzade, N.Vazirov, J.Mammadguluzade, A.Hagverdiyev, SSakhundov, S.Huseyn, Mir Jalal, M.Ibrahimov and other such writers show all sides of Azerbaijani reality by taking advantage of such characteristics of world realism, Russian and Western European literary theory they were armed with the advanced ideas of his mind.

Therefore, the formation of the realism method in the history of French and Russian literature in the first half of the 19th century is a special page in their development. Its leading principles and features included (historicity, social analysis, the interactions of typical characters in typical circumstances, the development and self-motivation of characters).

The path taken by Azerbaijani literary studies, its connections with world literary-theoretical thought give a special impetus to revealing the successes of this field of science. From the point of view of world literature, the traditions coming first from the East, and the elements that entered our literary studies from Russia and Europe in the later periods have an important value for creating the historical-literary panorama of our literary studies. The materials collected so far clearly show that Azerbaijani literature and literary studies benefited from the literary-theoretical ideas emerging from separate literatures in the level of its multifaceted and colorful relations. It is these relations that have gone further in the aspect of the influence of the literary-theoretical opinion of one or several nations on our literary studies of other nations (nations).

For example, we looked at the irrefutability of the close relations of Azerbaijani literature and literary studies with the literary-theoretical history of Eastern peoples. From a concrete-historical point of view, the study and research of such zone literatures (Arabic, Persian, Turkish, Azerbaijani, Kazakh, Uzbek, Turkmen, Kyrgyz, Tatar, Bashkir) should be evaluated as the success of our literary studies. From the 60s of the 20th century, NKKonrad considered the study of literary-theoretical thought to be more necessary. The researcher wrote in his "West and East" monographic study: "French comparativistics showed the generality of literatures, a zone, the borders of Western European and American peoples entered into literature, plus a defined historical time period, mainly on the scale of the 18th - 19th centuries, maximally starting from the Renaissance. Of course, this is not enough. But despite this, literary studies owes precisely to French comparativistics. In any case, the idea of zonal literatures was clearly and quite fruitfully reflected in the

literatures that arose from the history of general literatures" [ 4, p. 447].

This aspect of the problem is more important and dictates how to use the world literary-theoretical thought of our literary studies. So far, a number of poetics are known. For example, treatises on poetic art, its forms and principles, the essence and tasks of poetry, and almost all the history and path of Indian, Japanese, Chinese, and Arabic poetry have been determined by this type of poetics. When this type of analysis is carried out, we see the influence of the stability of the events that took place in the same historical period in the literature of different nations on the other. It should also be noted that the main types of literary systems are divided into the greatest stages of human history - the ancient period, the middle ages, the new period, the 19th century, the 20th century and the modern times we live in. These stages, of course, were related to certain socio-economic systems. At the same time, it should be known that these systems are constantly in motion. In ancient times, this fact manifested itself in the structure of slavery, and if Hellenic civilization gave the world Socrates, Plato, Aristotle, Aeschylus, Sophocles, Euripides, Phidias and others in the middle periods of its history, in East Asia - in China, Confucius, Lao-Tzu, Zhuan-Tzu, Le-Tzizi, Sun-tzizi, Guan-tzizi and others, and in Arabic history Al-Kindi, Al-Farabi, Hunayn ibn Isaq, Fakhreddin-ar-Razi, Ibn-Baja, Ibn-Tufail, Ibn-Arabi, Al-Ghazali, It was Ibn Rushd and others. At the same time, it should be noted that the transition from one socio-cultural formation to another left a mark on people's consciousness and created a revolution, and this was primarily related to the flow of ideas going on inside. In China, it was generally called Taoism, in Iran, in Central Asia Manichaeism. External factors were also added here. Buddhism in China, Islam in Arabia and Iran, etc. These processes continue until our time. The history of literary-theoretical thought, like the history of literature itself, is in the movement of these systems themselves: one of them gradually emerges, develops, the other disappears, and another one appears in its place. However, the changing categories do not disappear completely, the other stands in the foreground with new aesthetic values. Here, a completely new concept of "heritage" appears. The aesthetic values collected drop by drop, drop by drop in literary-theoretical thought constitute the essence of the progress created through literature. Interchangeable literary systems and literary-theoretical approaches are also related to other relationships. It is in the genetics of literary types and genres. The genre type of literature of this historical system is related to the successors of each genre in the previous system. This happens even when a new system creates completely new types and genres. It proves that their study depends on the roots [ 4, p. 459].

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MCCafarov, who contributed to the development of realism in Azerbaijani literature with his theoretical views, gave his ideas about realism in his candidate's thesis entitled "Literary-critical meetings of Mirza Fatali Akhundzade" and in his monographic research "Literary-critical meetings of Mirza Fatali Akhundzade" by taking a deep look at a number of aspects of the problem. he took a deep look at the processes going on in those times and defined the unique principles of national realism. Speaking about the realism of MFAkhundzade, the idea-aesthetic aspect of this realism, the talented literary critic MCCafarov Mirza Fatali considered Akhundzadeh's work as a manifesto of our realist literature after him [2, p. 122].

MCCafarov, who was able to shed light on the history of realist art in a broader and deeper historical aspect, attributed its creation to the distant past and wrote that "... the history of realism in the sense of reality in world literature is as old as the history of literature and the art of words" [1, p. 52].

We also share the necessary opinions of the valuable scientist. At the same time, we want to emphasize that we should look for realism in Azerbaijani literature in the work of MFA Khundzade and many writers who continued this path after him (J. Mammadguluzade, A. Hagverdiyev, M. A. Sabir, MSOrdubadi, etc.).

It is necessary to study the position of the theoretical problems of world literature in Azerbaijani literary studies, and to find out the characteristic problems related to them, to search for and conduct its genetic, contact and typological features in the context of its connection with the world literary process. This not only requires the researcher to see new horizons, but also requires the researcher to move away from a certain state of passivity and reveals the approach to the subject from the angle of new scientific approaches.

A broad world historical perspective shows that various genres, major literary trends and styles, and artistic methods have required the necessity of systematic analysis for the development over the centuries, enabling it, as well as being conditioned by the huge scale of research results. Because the theoretical result of the approach of systematic research to the artistic experience on literary-theoretical basis is important in principle.

The well-known researcher I.G. Neupokoyeva, who devoted numerous works to the systematic and comparative analysis of literature and their feeding from each other, wrote: "The systematic analysis is based on the position and approach of the researcher in the literary development of the world imagined by him, the "epicenter" and "elevation" of the real history of literature. -helps to overcome attempts to confirm the sides that do not coincide" [ 5, p. 33].

Because during the systematic research, these and other philosophical-historical ideas and the artistic forms of the previous old literary stage create fertile conditions for making scientific-theoretical observations on how the birth of the new takes place. As a result of the scientific opportunities provided by the systematic approach, it is impossible to create a complete description of literary directions in any zone or region without historical comparisons. Therefore, it is necessary to reveal the dynamic capabilities of the system - its spatial (historical-cultural) and temporal (relating to a specific historical region) variants. Summarizing what we said, we determined that the transition from Western European and Russian romanticism and realism to Azerbaijani realism left unique and indelible traces in our national artistic creativity and art history. Their study is one of the most important problems of our contemporary literary studies.

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