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NATIONAL COLOURING IN ROMANTICISM ON THE EXAMPLE OF LITERARY-CRITICAL STUDIES BY K. ZHUSSIP

Nowadays, the study of Romanticism as a significant phenomenon in literary studies is mainly focused on the investigation of its development under the influence of national characteristics. This research aims to identify the distinctive interpretations of romantic motifs in the works of Kazakh Romanticism poets. Specifically, the article provides an analysis of the development of romantic ideas using Kazakh romantic poetry of the 19th and 20th centuries as a case study, addressing the manifestation of Kazakh national characteristics rooted in Kazakh culture. By analysing the romantic works of Kazakh poets, the conceptual imagery of Romanticism is elucidated.

Various research methods, including content analysis and semantic analysis of poetic texts, were used to demonstrate that Romanticism, as an emotional perception of the world and reality, transcends national boundaries. The study concludes that literary creativity is multifaceted, and linguistic analysis helps authors to effectively advocate Romanticism as a means of expressing national characteristics in literature, thereby contributing to the globalisation of cultural understanding. In addition, the study of the emergence of a new hero in romantic works, particularly in religious discourse, as exemplified by the literary-critical contributions of K. Zhussip, is identified as a promising avenue for future research.

Keywords: Romanticism, national colouring, romantic hero, literary critical studies, images.

Introduction

Romanticism in literary studies, as one of the artistic techniques and methods for portraying objective reality in creative works, began to take shape in the late 18th and early 19th centuries in Europe and America. During this time, a new literary movement emerged, with F. Schlegel, Novalis (F. Hardenberg), V. Wackenroder, and L. Tieck being its founders [1, p. 37].

Compared to poets and writers from Western Europe, English authors did not openly express the principles of Romanticism in their artistic works. Describing this period, researchers note, "The political and economic situation in England contributed to the emergence of new romantic ideas in socio-artistic discourse. If we focus on the peculiarities of Romanticism during that period, it should be emphasized that this movement generates special interest among the British.

The works of writers are based on their religious views, the so-called «Sacred Book» [2, p. 56].

The history of Russian Romanticism begins with the nationwide formation of the aristocratic revolutionary spirit. The emergence of Romanticism can be traced back to the poetry of V.A. Zhukovsky. After the Patriotic War of 1812, an intensification of personal self-consciousness gave rise to a distinct character of Romanticism among the «Decembrist» poets. In Russian Romanticism, the works of A.S. Pushkin and M.Y. Lermontov occupy an important place.

Contemporary researchers propose a broader understanding of Romanticism beyond established traditional notions. In particular, scholar E. Masolova asserts: «the synthesis of Romanticism and realism is also observed in the works of Ch. Dickens, V. Hugo, and G. Flaubert. This concept is based on the deep conviction that literary creativity «traces the complex diachronic and synchronic connections of Romanticism with the strata that gave birth to its culture» [3, p. 55].

Literary scholars point out that from a contemporary perspective, Romanticism is no longer seen solely as a reaction to the French Revolution. Instead, Romanticism is recognised as a literary trend or artistic method, reflecting a particular type of artistic consciousness and acknowledging the specificity of national variants of Romanticism [Ibid, p. 63]. David Duff also emphasises the importance of the 'historical moment' within Romanticism [4, p. 2]

In Kazakh literature, a vibrant expression of Romanticism emerged in the 19th century, coinciding with the genre's development in verbal creativity. Political and ideological stagnation amidst epochal changes and the awakening of national self-consciousness served as catalysts for the development of Romanticism in Kazakh literature.

During the Soviet period, Romanticism took on a new dimension, addressing human aspirations and social needs while condemning pressing social problems.

From a literary perspective, Romanticism made significant contributions to the exploration of national worldviews. The Romantics showed a keen interest in the national spirit and cultural values, leading to the emergence of genres such as the historical novel, psychological narratives, fantastical tales, stories and lyro-epic poems. These genres broadened the thematic and ideological scope of lyrical works.

Thus, the underlying hypothesis of this research is as follows: the new understanding of Romanticism entails a theoretical examination of the evolution of romantic consciousness and the romantic type of culture under the influence of national color and the specifics of figurative thinking. Based on this, the objective of this study is to identify common characteristics of Romanticism in Western European, Russian, and Kazakh literature, followed by determining the peculiarities of interpreting romantic motifs in the works of Kazakh Romanticism poets.

Achieving this objective involves addressing a number of tasks, including tracing the development of Romanticism in European, American, and Russian literature as an artistic method of comprehending reality. Drawing on sources, observations, and intermediate conclusions, the research aims to define the content of Romanticism in Kazakh national literature and describe its characteristic features.

Materials and methods

The works of such scholars as M.M. Bakhtin, N.Y. Berkovsky, A.B. Botnikova, V.V. Vanslov, R.M. Gabitova, A. Gadzhiev, V.I. Greshnykh, N.A. Gulyaev, A.S. Dmitriev, N. Y. Dyakonova, V.M. Zhirmunsky, K.P. Zhusip, I.V. Kartashova, S. Kirabaev, Y.V. Mann, B.G. Reizov, S.V. Turaev, W.R. Focht, D.L. Chavchanidze, David Duff, and others. At the same time, K.P. Zhussip's literary studies are recognised as the leading methodology.

A wide range of scientific methods was employed in conducting the research, including the study of literary sources and scholarly works by domestic and foreign authors in the field of literary studies. Theoretical analysis and synthesis were used to explore the patterns of understanding literary texts.

The analysis of literary texts focused on the examination of key lexical means and the verbal and artistic structuring of the text as a whole. Literary works by national authors belonging to the Romanticism period were also examined using the content analysis method to uncover the meaning of the text based on its «universal meanings» (space, time, human, event) and the description of associative and semantic perception of key lexical units [5, p. 7].

Results and discussion

Romanticism is reflected and manifested differently in each national literature. The protagonists of works written in the romantic style are usually not in control of their consciousness; they strive for a brighter future and fight for freedom.

Romantic works often feature hyperbolic plots. The exaltation of personal freedom and the aspiration for new «heights» are characteristic features found in all works written in the romantic style. Additionally, some works explore themes of disillusionment with life and unquestioning submission to fate.

Typically, romantic texts are dedicated to historical events that shape an individual's place in time and space. These impulses are closely intertwined with a specific form of lyricism and narrative genre. Romantics address issues related to oral literature, art, and historical problems. Religious questions are often illuminated to propagate their ideas.

Throughout different stages of development, despite the differences in national cultures and traditions, universal typological characteristics of the romantic hero can be observed. Let us enumerate them: dissatisfaction with societal changes, juxtaposition of the depicted historical period with the idealized hero, critical assessment of the life of the depicted society, resistance against spiritual depletion of the people, yearning for detachment from the «truth» of that era, exaltation of dreams and desires, the idea of freedom, interest in folklore and history, creation of a «distinctive» hero, a highly emotional style, lyricism connected to the experiences of the people's destiny, themes of magic and mystery, fantastical events, exaggeration, and so on.

For example, the forehead (specifically the «chelo» (forehead), not the brow like other mortals), furrowed with wrinkles, and hands crossed over the chest. Analyzing and comparing texts allows us to identify common motifs in the romantic works of J. Byron, A.S. Pushkin, and M. Zhumabayev. This undeniable influence of Byron's works on world literature led researchers to observe the development of a phenomenon known as «Byronism».

A testament to the unwavering interest in Byron's works is the existence of translations of his works into various languages, including Kazakh. «Hebrew Melodies», based on biblical motifs, was translated into Russian by poet M. Lermontov. In 1892, this poem was translated into the Kazakh language. The first eight lines of «Hebrew Melodies» by M.Yu. Lermontov sound as follows [6, p.112]:

«Dusha moya mrachna. Skorey, pevets, skorey!
Vot arfa zolotaya:
Puskay persty tvoi, promchavshiesya po ney,
Probudyat v strunakh zvuki raya.
I esli ne navek nadezhdy rok unes,
Oni v grudi moyey prosnutsya,
I esli est' v ochakh zastyvshikh kaplya slez –
Oni rastayut i prolyutsya...»

The Kazakh version, although indicated as a translation, has its own specificity. The content is based on motifs from the religious text of the Torah («On the Speech of Saul and David»), which is why the text is titled «Jewish Melody».

The main idea of the work is that the poet, through his lyrical protagonist, conveys all the soulful pain for the oppressed people. Meanwhile, the shedding of tears soothes the protagonist, provides hope for a brighter future, calls the protagonist to fight again, instills faith in him, and gives him strength.

The work of Abay Kunanbayev («Konilim Menin Qaranghı») is written in an 11-line poetic form. It was first published in the collection «Poems of the Kazakh Akin Ibrahim Kunanbayuly» in 1909 in St. Petersburg. In this poem, Abay narrates his experiences, despair, and suffering for the oppressed state of his people. While Byron and Lermontov conveyed their emotions through the image of the harp, the Kazakh poet entrusts his longings to the national musical instrument, the dombra.

Many Kazakh poets have shown interest in the works of Lord Byron at different times: K. Amanzholov, K. Satybaldin, G. Kayyrbekov, I. Mambetov, K. Bekhozhin, and others.

Moreover, as research has shown, there is a distinct tradition of creating romantic works in Kazakh literature. Let us turn to the creative genius of Abay, which serves as an inexhaustible source for literary scholars. His poetic cycles such as «Poetry is the master of language» («Olen – sozdin patshasy», 1887) and «I am not writing poems for fun» («Men zazbaymyn olandi ermek ushin», 1889) are dedicated to poetry itself, its role in life of man and society. Abai Kunanbayev expresses a keen sense of poetic discourse in his own words [7, p.26]:

«Poeziya – vlastitel' yazyka,
Iz kamnya chudo vysekaet geniy.
Tepleet serdtse, yesli rech' legka,
I slukh laskaet krasota rechiven.»

The poet particularly values in poetry the thought, the unity of profound content and the beauty of form. According to Abai Kunanbayev, poetic talent is not just «verbal patterns, the interweaving of words, but profound thoughts in artistic form». Therefore, he asserts that poetry is accessible only to those people who have «feeling hearts, open souls for the singer, those who value the word». The romantic hero of Abai strives for an ideal but is tormented by the realities of society.

In the early 20th century, Magzhan Zhumabayev emerges in Kazakh national literature as an adherent of this literary direction, creating romantic characters such as Bayan Batyr, Korkyt Ata, kobyz player Koylybay, and others.

Literary scholar K.P. Zhussip notes: «an analytical overview of Kazakh literature before M. Zhumabayev indicates that during this period, romanticism in Kazakh literature manifests itself through the creation of heroic characters, hyperbolization of heroism, strength, and power of the warrior, defender of the

homeland. At the same time, M. Zhumabayev does not limit himself to creating only the masculine image of the lyrical hero but also strives to adhere to the principles of reflecting objective reality» [8, p. 48].

The distinctive feature of M. Zhumabayev's Romanticism lies in the celebration of human emotions. Confirmation of this can be found in lines of the poet such as [9, p.53]:

«Esli smeyus', smeyus' ot dushi,
Plachu krovavymi slezami.
Vraga khochu sokrushit',
Za druga gotov golovu slozhit'.
Zhenshchinu lyublyu ne kak vse,
Lyublyu ya yeye dushu i plot'.
Otraviv yeye lyubov'yu svoey
V obyatiyakh svoikh zadushu».

In these lines, we witness the hidden thoughts of the hero, the use of hyperbolic techniques, the description of love's turbulence, and the emotional experiences of the hero. Additionally, Magzhan's Romanticism is based on hyperbolic imagery, inherent to poetry and the poet's individual style.

Following M. Zhumabaev, among the romantic poets and creators of lyrical poetry, stands S. Seifullin. Researcher E. Ismailov notes: «The revolutionary Romanticism in Kazakh literature originates from the works of S. Seifullin». Describing the poetry of the romantic poet S. Seifullin, researchers emphasize his adherence to the principles of realism combined with romantic motifs. This is particularly evident in his early works.

In particular, K.P. Zhussip also views S. Seifullin's poetry as a vivid example of revolutionary Romanticism: «A significant difference between the new literature and the traditional one is the emergence of revolutionary romanticism. These motifs find reflection during the revolutionary period and further during the establishment of Soviet power. The introduction of new themes contributed to the enrichment of literature with new content – an evident result of new realities» [10, p. 24].

Thus, in the course of the study, poetic works of Kazakh poets, whose creativity represents vivid examples of the development of Kazakh literary Romanticism were analyzed. One particular feature of Kazakh Romanticism is defined by the presence of traditional images, which are conceptually significant for Kazakh literature as a whole and exemplify the national color of Kazakh culture. In the course of the study, the study of the literary-critical traditions of K.P. Zhussip was extended. The description and analysis of the development of the romantic hero, embodied by the character of M.Y. Kupeyev and comprehensively presented in K.P. Zhussip's literary legacy, became a noteworthy direction for further research of romanticism in Kazakh literature. At the same time, an important aspect arises

from the need to reveal the processes of hidden secularisation and to study the tendencies of desecularisation, manifested in the growing social interest in the values embedded in religious doctrines. The study of religious discourse provides ample opportunities for advancing this line of research, which is an integral part of our study [11, p.5].

Conclusion

The development of Romanticism traditions can be traced in Kazakh literature, characterized by both traditional motifs and unique elements that continue the cultural traditions of poetic reflection of reality.

The general features of Romanticism in literary works include the presence of hyperbolic plots, exaltation of personal freedom of the hero, a longing for the new, themes of disillusionment with life, and unquestioning submission to fate. The narrative foundation of romantic works consists of historical events that determine the individual's place in time and space. Various art forms, history, and religious matters are also addressed.

At different stages of development, universal typological features of the romantic hero are observed: dissatisfaction with societal changes, opposition of their ideal hero to the depicted historical period, critical evaluation of the described society's life, resistance against the spiritual depletion of the people, aspiration for alienation from the present era, exaltation of dreams and desires, the idea of freedom, interest in folklore and history, creation of a new hero figure, a highly emotional style, lyricism, concerns about the fate of the people, themes of mystery and the fantastic, and the use of exaggeration techniques, among others.

As revealed through the analysis based on a comparison of the works of Lord Byron, Mikhail Lermontov, and Akhmet Baytursinuli, the lyrical hero of Lermontov is akin to the hero of Byron. Abai's hero is filled with emotions and despair, but not of a personal nature. He is concerned about the situation of his own people.

Furthermore, a distinct tradition of creating romantic works in Kazakh literature can be observed. In particular, Abai addresses the issue of the poet's maternity and emphasizes that poetic talent is not merely «ornamental words, a string of words, but profound thoughts in artistic form. His works reflect the idea that poetry is accessible only to those individuals with «seeing hearts, open souls for the singer, to those who value words».

An evaluation of the processes of romantic literature development in Kazakh culture at the turn of the 20th century is provided through the example of M. Zhumabayev's works. M. Zhumabayev expands the horizons of global Romanticism, demonstrating a lyrical manner of poetic chanting and recreating a unique melody embellished with Kazakh national motifs. The distinguishing feature of Zhumabayev's Romanticism lies in the exaltation of human emotions.

Magzhan's Romanticism is based on hyperbolic imagery inherent in poetry and the poet's individual style.

The analysis of S. Seifullin's works is also presented in the study as he created the images of the Romantic hero during the period of revolutionary changes in society. The introduction of new themes contributed to enriching literature with new content, which is evident due to the new realities

The author continues the traditions of oral folk art while preserving the distinctive features of Kazakh traditional literature.

All the images are recognizable, conceptual, and carry profound philosophical meaning that has accumulated in the consciousness of the Kazakh people over centuries. S. Seifullin's new song of the lyrical hero is dedicated to the brothers and sisters who have cast off the chains of slavery and yearn for freedom. The poet also employs the image of a messenger on a horse, a traditional figure in Kazakh epic works.

In conclusion, it can be inferred that a distinctive feature of Kazakh Romanticism is the preservation of traditional motifs, which are conceptual elements in Kazakh literature as a whole. These traditional motifs remain unchanged, serving as the semantic foundation for the creation of new realities.

In continuation of the research on the images of Kazakh Romanticism based on realism, attention is drawn to the development of the direction of studying the process of personality evolution of M. Zh. Kopeev. At the same time, such research can be carried out within the framework of the religious discourse that is developing today, which reflects the processes of desecularization in modern society.

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РОМАНТИЗМДЕГІ ҰЛТТЫҚ НАҚЫШ: К. ЖҮСІПТІҢ ӘДЕБИ-СЫН ЗЕРТТЕУЛЕРІ НЕГІЗІНДЕ

Қазіргі таңда романтизм ұлттық әдебиеттанудағы маңызды құбылыс ретінде зерттелуде. Бұл романтизм дамуының ұлттық

нақышқа әсер етуін көрсетеді. Зерттеу қазақ романтик ақындарының шығармаларындағы романтикалық мотив ерекшеліктерін анықтау мақсатында жүргізілді. Атап айтқанда, мақалада 19–20 ғасырдағы қазақ поэзиясындағы романтизм идеяларының дамуына талдау жасалып, қазақ халқының мәдениетіне енетін ұлттық нақыштың көріністері қарастырылған. Қазақ ақындарының романтикалық шығармаларды талдау негізінде концептуалды романтикалық бейнелер анықталды.

Зерттеу барысында романтизмде дүние мен болмысты эмоционалды қабылдаудың шегі жоқ екенін көрсету үшін поэтикалық мәтіндерді қарастыруда мазмұндық және семантикалық талдау әдістері қолданылды.

Әдеби шығармашылық әлі де дамуда деген қорытынды жасалады. Сонымен қатар, зерттеудің лингвистикалық тәсілі романтизм идеяларын әдебиеттегі ұлттық талғамды көрсетудің тиімді әдісі ретінде насихаттауға жағдай жасайды. Бұл идеялар әлемнің жаһандануына ықпал етеді. Зерттеудің перспективалық бағыты ретінде діни дискурста пайда болып жатқан романтикалық шығармалардың жаңа кейіпкерлеріне талдау жасалады. Осы бағытта Қ. П. Жүсіптің әдеби-сын еңбектері негізге алынып, талдау жасалды.

Кілті сөздер: романтизм, ұлттық нақыш, романтикалық қаһарман, әдеби-сын зерттеулер, бейнелер.

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НАЦИОНАЛЬНЫЙ КОЛОРИТ В РОМАНТИЗМЕ: НА ОСНОВЕ ЛИТЕРАТУРНО-КРИТИЧЕСКИХ ИССЛЕДОВАНИЙ К. ЖҮСПА

В настоящее время в вопросах исследования романтизма как важного явления в литературоведении на первый план выходит исследование его эволюции в условиях влиянием национального колорита.

Исследование проведено с целью определения особенностей интерпретации романтических мотивов в произведениях казахских поэтов-романтиков.

В частности, в статье представлен анализ развития идей романтизма на примере казахской романтической поэзии 19–20 вв., рассмотрены вопросы проявления казахского национального колорита, пронизывающего культуру казахского народа. На основе анализа романтических произведений казахских поэтов выявлены концептуальные романтические образы.

Для проведения исследования были использованы методы контент анализа, семантического разбора поэтических текстов показать, что романтизм как эмоциональное восприятие мира, реальности не имеет национальных границ.

Делается вывод о том, что литературное творчество все также многообразно, и лингвистический способ исследований помогает авторам быть убедительными в продвижении идей романтизма как действенного способа проявления национального колорита в литературе, идей, приближающих глобализацию мира. При этом перспективным направлением исследования определено изучение появления нового героя произведений романтизма, который проявляет себя в религиозном дискурсе на примере литературного критического наследия К. П. Жүсіпа.

Ключевые слова: романтизм, национальный колорит, романтический герой, литературно-критические исследования, образы.

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