

Romantic Trends in the Kazakh Literature at the Beginning of the 20th Century and its National Features

¹Kuralay Zhanuzakova, ¹Aigul Onalbaeva, ²Zhanar Jambayeva and ²Baktygul Abdykhanova
¹Kazakh State Women's Teacher Training University, Aiteke bi Str. 99,
050000 Almaty, Kazakhstan
²L.N. Gumilyov Eurasian National University, Satpayev Str. 2,
010000 Astana, Kazakhstan

Abstract: An issue of development of the romantic tradition of literature is the most crucial issue of Kazakh literature study. In spite of appraising of Kazakh literature of the end of 19th century and beginning of the 20th century as realistic, it is necessary to say that time was the time when the romantic period has started. Such an approach is based on by granting honors to "socialist realism" ideology of the Soviet literature. An article considers a romantic attitude which comes into practice through the art structure of the Kazakh prose novels, short stories, novels. At the same time, the nature of Kazakh national romanticism and its characteristic features and differences from European romanticism are analyzed through Sh. Bokeev, M. Dulatov, S. Kudaiberdiev, S. Toraigyrov etc works.

Key words: Romantic trends, European romanticism, national specifications, the era of awakening of the national consciousness, folklore

INTRODUCTION

Recognition of the literary romanticism in the world is in the process of developing which started as a theoretical part and continues up to the present day. If we have a look at the history of romanticism, we can see either signs which are close to each other as well as individual features.

It is possible to evaluate historical principles of romanticism of each country related to specific national conditions and special mentality. To display mysteries about mankind's artistic and aesthetic understanding by typical romantic symbolic ways also took place in Kazakh outlook. This approach developed in the early 20th century and has accelerated significantly change as the orientation of romanticism. With the romantic evolution of consciousness, along with the rapid development of new methods of art-graphic literature clearly felt that the human is imperfect. The reality of injustice and social structure strengthened to begin on an individual subjectivity: the began looking for the causes of injustice in the world by searching into the personal world.

Researchers such as N. Gulyaev A. Karelskiy, V. Rudnev and V. Tolmachev believe that development of romanticism has not finished in the middle of the 19th century; its creative impulses defined certain level of the

development of 20th century culture. Based on the romantic tradition, in particular, the turn of the century, followed by modernism and postmodernism is going through an era of "new mythology" is reflected in the continued development of the mythical creation.

In Kazakh literature romanticism studies issues sufficiently studied as the object of special study. Romanticism issues have studied in the works of poets and writers such as A. Kongyratbayev, K. Zhumaliev, Sh. Eleukenov, Z. Akhmetov.

MATERIALS AND METHODS

At the beginning of the 20th century Kazakh romanticism has appeared with the national peculiarities. In this regard, the study of the evolution of the artistic and literary romanticism has clear importance. Romantic tendencies of Kazakh literature are primarily determined by the national literary traditions. Samples of folklore, folk tradition, people's outlook and artistic thinking clearly shows it. Therefore, taking into account national identity in the analysis of the romanticism genesis should be the main principle of this typological properties.

Growth of public consciousness, increasing an individual's place in society and the growing importance as well as new forms of artistic direction contributed to

the study of Kazakh literature romantic trends. critical philosophy. Research of M. Dulatov, S. Toraigyrov, M. Auezov, Zh. Aimaurov in the beginning of 20th century dedicated to the national wake up, call for spiritual renewal directions clearly felt the tradition of enlightenment and critical philosophy of Abay. However, it was a new fundamentally different era from the days of Abay. M. Zhumabayev has the talent to portray the life in a romantic context much more than other artists and it reflected in his works as the national liberation ideas.

After two revolutions at the beginning of the 20th century, understanding of new life did not meet humanistic knowledge of Kazakh intellectual establishment. Therefore, view that there are no prospects in the society and feeling nostalgia for the national independence became as a tradition for the Kazakh intellectuals. Eventually, social, historical, social and cultural structure, significant changes in human nature. The formation of a new approach to the outlook contributed to a change in the public consciousness. At the beginning of the 20th century a new social reality, a certain character has formed. It was negative for most of the Kazakh intellectuals but it was not possible to find ways to change, even a change in the apparent. This were the tragedy of the Kazakh thinkers. Mistrust and doubt aroused in the public and there was disappointment on historical projections. To reject a dissatisfaction with the society around it started to become dominant in their mood states. Romantics have felt such attitudes and they are reflected in their works.

The formation of Kazakh romanticism phenomenon was not the occurrence from the outside. Kazakh romanticism showed literary and social development and awakening of national consciousness. Kazakh historical romanticism is not based on an individual with social autonomy, was demonstrated strong faith of general public to excellence, rather than the growth of personal Kazakh romantic ideal person. In this regard, it is not against the ideals of enlightenment. Romance on the personality of the nation's identity, independence of the Kazakh people were understood as a feature of its historical development.

Shangerey Bokeyev was one of those poets who were closer to romantic aesthetic among the poets of the beginning of 20 century. Art work based on the romantic outlook of S. Bokeyev. Harmony with the natural beauty and beauty was the purpose of the poet's works. S. Bokeyev works banned for many years, especially during the regime time. Dark tones, theme of the fate and theme of death in his romantic works associated with the poet's private life. The mood of loneliness, death, theme, being the secret, mysterious, mysterious and cheeses response,

supplied happy mourning the loss of childhood were the romantic reasons of S. Bokeyev's works. Romantic image in the poet's mind associated with a lot of happiness of childhood and Khan city. Romantic artist grounds mortality, the secret of the mysterious underground creatures living in fear of being read as a gateway to the world. Mystical paint to the romantic works of S. Bokeyev associated with the eschatological knowledge of that time poets.

RESULTS AND DISCUSSION

S. Bokeyev was familiar with the works of Russian classics literature, including romantic M. Lermontov. Features of the art world view of S. Bokeyev "Gives reason to say that he had a strong impact on M. Lermontov's romantic aesthetic orientation with a huge influence of German philosophers as A. Schopenhauer, F. Shlegel, founders of the German Romanticism and Jena school on Russian literature in the early 19th century" (Zhaksylykov, 1999). At the same time poet had a strong impact of oriental literature and philosophy, romantic poets as Omar Khayyam, Hafiz, Saadi. Eastern and Western works of art, philosophical and romantic beginnings of spiritual and aesthetic traditions found reconciliation at works of S. Bokeyev.

Romanticism had developed in the 20th century and had a new features in the 20th century in written literature. In the 19th century literary phenomenon flow turn improvement as the historical continuity over the formation of a new era. If we paying attention to the opinion of Kakishuly (2003) "The way to describe the romantic idol in Kazakh literature started in the 20th century and is still in the development" the method of the sharpness to show romantic tradition started in the nineteenth century and continued in the 20th century. Kazakh literature romanticism primarily seen in the genres of poetry till the 20th century, in prose appeared since the formation of the phenomenon of romanticism in this genre.

Kazakh literature process at the beginning of the 20th century is time when the literature enriched with variety of visual methods and prose from the original direction and special stage. It proven by the works of M. Zhumabayev, J. Aymautov, M. Dulatov, S. Toraigyrov, Sh. Kudayberdiev, S. Yerubayev. This romantic visual approach works of that time was rich for poetic inversion association, rhythmic, melodic, dark impression on the written word poetry. At the beginning of the 20th century literary thinking that the main principle of "eternal questions" a new approach to the analysis of human nature, the assessment of the individual as a spiritual and

psychological phenomenon were typical of the work of the artists. At the time when aftermath of the policy was powerful eternal themes and motives, eternal reflected in the images of all sectors of the Kazakh literature. We can see the common principles to describe actions of romantic heroes in the prose published at the beginning of the 20th century as the main core idea, shown through the actions of romantic imagination such as the freedom of the subjective point of view of the writer. Writers grouped other characters around the romantic one and expresses their evaluation of actions of the character.

Statement describing periods from the birth of the literature character to the date of mature age, time compression, to gather around the event and the development of romanticism affected specific categories of time and space. The development of events related to the actions of the main characters is made in chronological order in folk models. In the first examples of Kazakh prose work a stand-alone application to individual actions are often met.

Display the inherent romanticism ways in the first prose "Happy Zhamal" of M. Dulatov seem development of national literature. Epic portrait of Zhamal in the form of oral romantic image ("as a swan landing on lake", "as the Paradise ripe apples", "bright, shiny eyes, cut brow"), the portrait of the Gali is most realistic. The poetic language of enamoured characters in the form of a poem is different from language of the narrator.

The folklore has a significant place in the process of development of the idea of romantic art at the beginning of the 20th century. Romanticism works of art and folklore motifs positions (Parents of Zhamal drool all over for a child ask the God for child, dressing Zhamal as boy, getting into trouble of the girl). Despite of the realistic truth of the Kazakh village during the same period in the novel, we can say that there are elements of romantic in the letters of Zhamal and Ahmed. At the beginning of the 20th century the structure of the works written in prose narrative poem, fusing poetry with the requirements of the size of the word black is obvious cause.

Novel of S. Toraigyrov "Kamar sulu" is one of the most romantic works in the theme of love and evil. The main part of the novel describing fight of young people as Kamar and Ahmet, for happiness, freedom and love written by words, starts and ends by poems. Love letters of Kamar and Ahmet written in verse as a way to show their thoughts and portraits. "When someone wanted to express how likes something was saying "Wow, it is like Kamar" proves that she was an ideal image by the researcher description. Boys who are in love with the Kamar correspondence rural, tongue and mouth bound, can not say one word and she was not accessible to all.

Kamar described by the writer as a rare, very beautiful, a symbol of beauty. Z. Akhmetov emphasized: "In this heartfelt tragedy work which tells the story of Kazakh daughter who desires for freedom used more piece of poetic nature. The work differs by impressive poems as well as by words" (Ahmetov, 2008). Sh.Eleukenov also believes that there were "folk standards" to portray an image (Eleukenov, 1987).

We can catch romanticism by the image description and image characterization of Kamar as a person who appreciates spirit of a person, rather than in terms of household. She fought for the love; she is a brave person ready to die for the dream and person with strong emotions. Here, the nature of the tragic situation was disturbing the romantic behavior of the main character. Researcher A. Konyratbayev says about the Kamar: "She is a person who dreams of freedom and not just simple country girl, Kamar is a truly poetic image. She said: "I prefer thousand days and nights in a grave than one day of life with Nurim". Her heroism is clear. Fair, honesty, courage to die is a dream. Kamar is romantic character" (Kongyratbayev, 1994).

Aspiration to freedom along the binding specificity of the ideological work can not fully open by only the tragedy of Kamar love. Despite of presence educational ideas and author's efforts to open their own truth, all of them in the framework of freedom of endless pursuit of spiritual freedom of individual. The writer showed the ready, social types. Tragedy of the individual was based on conflict with the requirements of the social environment, the protest to the society reality. Despite of romantic structure raised from lyrical and epic poems in work is clear educational ideas. It is due to the specifics of the Kazakh romanticism of the beginning of the 20th century.

S. Toraigyrov romanticism is not homogeneous. In his works are clear thirst liberation of to resist the temptation and being sad as well as tragic motives line. Tragic fate, hard life and illness affected S. Toraigyrov works. This motive is in the essay "Lost Life". The image of the hero and the author is one in this work. The composition of the "I" describes the character of the controversial complex spiritual life. Admission is aggravated by the peculiarities of the principles of the complexity of the character. "Lost Life" by S. Toraigyrov takes specific romantic place in that philosophy. "Lost Life" by S. Toraigyrov is a work in a broader sense, the romantic work in Kazakh literature which is reflected in a variety of shades of philosophical romanticism.

Creation of S. Kudayberdiyev is closely connected with his metaphysical worldview. His philosophical concept of life and death, can be an important place in the

top and bottom oppose. Shakarym values love by space meaning based on Sufi traditions such as a ladder to feel that God is the absolute knowledge. In the works of S. Kudaiberdiev is the effect of Oriental literature. It is associated with such style of subjectivity. Researchers consider it as one of the main features of romantic thinking system.

In many ways, the concept of subjectivity covers two different aspects: on the one hand, he has the freedom to express emotions and subjectivity of author, on the other hand, the "entity" to an individual interest, repeating the high priority attention to the inner world of the human. This is differently reflected both in the style of romantic works.

Psychology is one of the main achievements of European romanticism in the history of world literature. However, no less lyrical description of the deep psychological inner world of the character than characters of European literature in the works of Great East authors as Rudaki and Zhami, Hafiz and Saadi, Navoi and Khayyam. East Lyric represent the subtle nuances of psychological moods of characters. According to the romantic theory Oriental art is a source of Eastern romanticism, the system determining the artistic features of the content of the extent of romantic poetry. In the East romantic literature romanticism is dominating.

On the other hand, the subjectivity of the author's relationship determines the personality to peculiarities of various levels of lyrical poetry style: a priority of imaging rather than portraying, lyricism and expressionism, "estimated" describe ways etc. Rather than describing in the romantic style reflects the artist the most important features such as priority of imaging but first of all, it shows his attitude.

The works of the poet's religious-romantic motive of life and death, good and evil as different from the world created by the domination of the metaphysics of life where there is a desire to build up a picture of realities and pays special attention to the main subject is the human soul. Focusing of S. Kudaiberdiev on personal worldview and spiritual problems based on East love philosophy search for philosophical and aesthetic traditions of the Sufi and it shows that there is a understanding truth as altruist love.

Love is one of the main topics in the literature of any nation. E. Bertels points that love theme is common in the eastern and western romantic works and unity of the two cultures and determines the main theme of poets and thinkers as "love and humanism gradually accumulated in the development of cultural exchanges and close relations". East and West accumulation of spiritual knowledge scalability shows poet morals, love,

knowledge, self-improvement, relevant based on the Sufi approach to the issues of ethics and moral character are a lot of network ideological paradigm. S. Kudaiberdiev typical romantic artistic creativity and aesthetic complement the aesthetics of the themes in his translations. In this regard, he translated works of Khodzha Khafiz. The great Russian poet Pushkin by romantic works as "From Khafiz", "Oh, Deva Rose" bows his head to the spirit of Haphiz called "Wizard of Shiraz". S. Kudaiberdiev translated Pushkin romantic works as "Dubrovsky" novel and "Buran" ("Metel") story from Russian into Kazakh language as poem. It is not Focusing of S. Kudaiberdiev as translator to romantic works is not incidental. It is, on the one hand, the spiritual world can be regarded as a unit.

The big events of the 20th century reflected to the development of tradition of romanticism by M. Zhumabayev, the transition period influenced by the awakening of national consciousness. M. Zhumabayev is the poet, who changed Kazakh poems after Abay. He continued the way of Abay, revive the tradition in literature as well as added special romantic shine to the Kazakh songs. He in his romantic works was dissatisfied with the nature and told about his emotions by honoring individual spirit and a sense of eternity.

Creatures of M. Zhumabayev as a poet who faced to the huge, modern philosophy of the 20th century and changes in the transitional period shows his difficulty to understand changes of that time. Therefore, analyzing his works by the framework of imbalance of the legendary tough time is quiet natural. When we talk about complexity of the Magzhan's outlook, we don't take into look writer's skill and resourcefulness, we look into conflicts of the truth in front of the word. Faithful to the truth writer could get beyond the limited standards and regulations which dominated the literature to go.

One of the common themes of romanticism in the tragic nature of human uniqueness, imperfection of human life and being filled with grief and pain of life. The motives of grief and despair inherent romanticism. However, disappointing has the positive content to romantic. It has the same way with dream. According to the romantic idea of a great recognition of internally magic way of life as a bitter labor of love. Romanticism of Magzhan also should be recognized in this regard. The inability to take huge changes in the Soviet time, disappointment of a new society either pushed the poet to look for the perfection in the past as well as to search in his inner world. A work of fiction is made by as an expression of deep feelings of the writer. Dissatisfied of life romantic poets expresses more their inner life. It is compatible with the works of spiritual beauty and the desire for good early times and in

the middle is not satisfied that the time of uncertainty recognize the character. Poet felt loneliness as he was not agree with a new world. Magzhan missed era of ancestors as the new image was not understandable for him. His works differs from other's by dreaminess and full of bottomless pain. The poet didn't take method of romanticism from the outside, it came with his natural talent and the depths of the origins of the national art. Transition period at the beginning of the 20th century and time itself put forward this method which was closer to the Magzhan's soul.

CONCLUSION

If we look into the history of romanticism, we can see an individual features of historical circumstances in the country's common typology of each national symbols and we find common typology signs either. Such specifications also typical to Kazakh romanticism: If romanticism in European literature is formed as result of disagreement to education, the phenomenon of Kazakh romantics is philosophy of promoting the educational idea. In order to determine the color of the Kazakh romanticism we base on national folk aesthetics. In the first prose works of the beginning of the 20th century possible to recognize the methods aimed to idealize the character and to personalize his actions. In some European literature method to use folklore as literature method was successful and romantic approach was demonstrated in the folk stylization. In Kazakh literature folklore had many complex functions. At the beginning of the 20th century folk tradition used for creation of the prosaic story, to display the writer's outlook, to portray characters and to make language patterns. The folklore was as the creator of the content and form factor of Kazakh romanticism. The folklore in Kazakh literature appeared as an artistic and spiritual-philosophical phenomenon writers search.

The Kazakh romanticism was different from European model. Classic European romanticism in Germany and England was in terms of time and space far away from Kazakh romanticism. European romanticism was dominated by irrational mystical motives. In the European romantic literature the exotic countries, high abstract world of mystery taken as a romantic space. The structure of the Kazakh romanticism was lying on its days of unforeseen period of harmony. Despite of accumulating the image of against to the world character, the person was the average person of that time. Was not described exotic places and far places. The event is often take place in a familiar environment, in Kazakh society.

In Europe, particularly in English romanticism the image of rebel fighter, the "Byron" type was formed. A personal note of titanium person had a great influence on the literature. The growing society disappointment in Europe romanticism resulted in "cosmic pessimism". Kazakh romanticism features of the novel, the traditional view of human character is closer to the truth of life and there were no mystical mood, fear of privacy as in Europe romanticism. Tragic motives in Kazakh romanticism were as grumbling about degradation of spiritual values, indignation of the modern life and it is possible to catch in the works of M. Zhumabayev and B. Kuleyev, in the "Lost Life" of S. Toraigyrov as exceedingly natural and reconciliation pain.

Conditions for the appear of romanticism in Europe was due to the bourgeois revolution. Kazakh people didn't have any bourgeois revolutions. National awakening of consciousness and self-consciousness of the individual, national spirit, the result of a new level of public consciousness developed Kazakh romanticism. Romanticism can be explained by the peculiarities of an artistic type of thinking. Kazakh romanticism continued the world paradigm of romanticism in literature but had the own way. The 20th century was the dramatic and momentous period in the history of the Kazakh people. Until 1930 in Kazakh literature religious and mythological thinking, traditional spirituality and the way to take a deeply idealistic, moral and philosophical paradigmatic based on the mystical aspirations of humanity, spiritual, aesthetic and artistic value, moral and conceptual tendencies and problems characterized by romanticism were kept. After the establishment of the social realism in literature, this trend was broken and the increase of great changes of totalitarian regime in society has intensified. Some time after, in 1960th the new authors with attempts to fill this gap and who didn't obey to conjuncture are appeared.

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