

РОЗДІЛ 1. ЗАГАЛЬНА ПЕДАГОГІКА ТА ІСТОРІЯ ПЕДАГОГІКИ

EASTERN ROMANTICISM OF VICTOR HUGO

СХІДНИЙ РОМАНТИЗМ ВІКТОРА ГЮГО

Victor Hugo is the most popular writer in the world literature. The Culture of West-East has the most important position in its works. Revolutionary processes that occurred in France are described in their works. He has an exceptional role in the drama. In the article "Eastern Romanticism of Victor Hugo" features of "eastern" themes in the work of V. Hugo are considered. The peculiarity of the approach of the great French master of the pen to this theme is analyzed, the specific vision of the East in the works of V. Hugo is revealed.

Key words: V. Hugo, Romanticism, East, Sea, Rumble.

Віктор Гюго – найпопулярніший письменник у світовій літературі. Проблема культури «Захід-Схід» займає важливе місце в його творчості. У його творах описані революційні процеси, які відбулися в історії Франції. Особливо виділяються тут драматичні твори. У статті розглядаються особливості «східної» тематики в творчості В. Гюго. Аналізується своєрідність підходу

великого французького майстра пера до цієї тематики, розкривається специфічне бачення Сходу у творах В. Гюго.

Ключові слова: В. Гюго, романтизм, Схід, море, гул.

Віктор Гюго – один из самых популярных писателей в мировой литературе. Проблема культуры «Запад-Восток» занимает важное место в его творчестве. В его произведениях описаны революционные процессы, которые произошли в истории Франции. Особенно выделяются здесь драматические произведения. В статье рассматриваются особенности «восточной» тематики в творчестве В. Гюго. Анализируется своеобразие подхода великого французского мастера пера к этой тематике, раскрывается специфическое видение Востока в произведениях В. Гюго.

Ключевые слова: В. Гюго, романтизм, восток, гул моря.

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Formulation of the problem. The creativity of Victor Hugo takes a special place in the history of French romance. The name and creativity of this remarkable vocabulary master became a symbol of the triumph of the romantic movement in France in a very short time. In his face romance is primarily based on a number of specific principles. One of the most important of these is the fact that advanced writers defend the idea of identity with the objective universe and confrontation with the socios.

This means that personality is, first of all, understood as the sole shelter of morality. At the same time, human beings are the center of the universe and, therefore, are considered as a unique source of change in the world of romance. Just as a result of such adherence to the principle of spirituality, it is easy to accept logical religious thought systems of romantic thought. These systems, as a rule, aspire to the realization of the principle of "world of intentionality" that is consistent with the romantic "two world" structural principle.

Analysis of recent research and publications. EM Evnina rightly notes that the collection of poems "Motives of the East" in 1830, on the eve of the revolution, "was a truly new word of poetry" [8, p. 17]. There is a direct connection between the work of Hugo and the Eastern theme, and from the point of view of artistic expressiveness.

At that time, the East was a unique, unique world, capturing the minds and feelings of all advanced

romantics of the time. Victor Hugo's powerful pen is freed from the shackles of Turkish domination of the territory of eastern Greece. Thus, the "Eastern motifs" in Hugo's poetry arose under the influence of the people's liberation movement of the Greek people, which in the 1920s attracted the attention of all progressive people in Europe [7, p. 131].

The purpose of the article is explore some aspects of Hugo's work related to the Eastern theme.

Presenting main material. V. Hugo was an instructor and witness to the great events of the 19th century in France. He understood that the idea of personal liberty was limited to involvement of an individual, primarily in the mass movement. This was perhaps the next romance in the French romantic literature, and perhaps for the writer itself, perhaps the leading romantic principle. Here, the focus was not on the general political situation for the idea of sovereignty and identity, in particular the artistic, as well as the idea of the greatness of personality.

Undoubtedly, the idea of the personality in the active French romanticism, which, undoubtedly, is a brilliant representative of Hugo, is neutralized with the idea of "fate" and the inevitable failure. By the way, this idea had a solid foundation: it was primarily due to the lesson of Napoleon's fate - from the "half of the world" to the exile life on the island of St. Helens. Thus, French "romanticism", which was in the process of forming and forming, came out of the modern era. In the first decades of the 19th century, the

attention of active French romanticism, including V. Hugo, was drawn to the suffering of the delicate heart, which was always in direct contact with reality.

On the other hand, for the correct analysis of V. Hugo's creative work, in our opinion, the clear and honest understanding of the French romance is extremely important. We have such a fact that the French Revolution was a specific cataclysm, and in modern languages even apocalypse. In addition to inspiring active romance, he also increased his clarity.

The difference between the reality and the expectation was quite large and the origin of bourgeois utopia originated from here. Bourgeois was criticized by French romantics and, first of all, was interpreted in a public-moral aspect. In the minds of the French intellectuals, the denial of the bourgeoisie began to activate mainly in the first two decades of the 19th century. The proximity of the distance played a crucial role in this process: the hurricane of history was devastating, as well as the events that were not only frightening, but also hoped that the romantic historical thoughts were a proof of it.

But what is the position of V. Hugo in France, and in a broader sense, in Europe? Since 1848, there has been a special activity in its public position. He has traced a romantic outlook on all of Hugo's next creations, including the Origins of his poems and dramas. The embodiment of the theoretical principles of European romance has been found in humanism in the subsequent and productive development.

Let us note that such a position was entirely in line with the general political situation that dominated the history of France. The attention of the French romantic heroes was drawn to real human suffering; however, the titanic and genius, which seemed to be the only exception in the common backgrounds, joined them only during the great romanticism (the 20th). For the most important issues of the day, these interests preserve the French romance for the next decades, and in the 30s of the 19th century, romance is becoming more actual. The most active romantic is Victor Hugo. His creativity is completely integrated into the world literature space with his theoretical principles.

The next principle is that the previous literature is indissolubly connected with Classeism and Enlightenment, ie loyalty to the past traditions of the past. The artistic experience of the Golden Age has always been harmonious with the consciousness of H. Hugo, and he adhered to the seemingly rising trends of the romantic century as a whole. V. Hugo's argument with rationalist logic. From the theoretical point of view, Hugo's romance is purely rational, and consequently, his lyrical, epic and all the contradictions in his dramatic works are fairly straightforward and organized.

It is important to emphasize one more aspect that V. Hugo's desire to build the romance of the world is not to deny the world, but to understand it. What does it mean? Being impressed by the work of Pierre Cor-

nell and Nicola Buteo, he attempts to test the capabilities of a refreshed and advanced romantic poet. At the same time, the gradual formation of a population that is convinced of the possibility of romantic writers, unfortunately, to establish their own culture without tradition is gradually beginning in Europe and France. Initially, these French-born romants refused to follow the main stages of the ancient tragedy, and then they were subjected to criticism and even destruction of the humane ideals of the Renaissance. Hugo went on to defend the best traditions of European classical literature and wanted to write the next principle of his romantic outlook in the most varied genres.

For example, the rooms were mainly added to balladas written on fascinating motifs on Medieval subjects. At that time, the novels featured "gothic" and romantic anger in the most acute forms, and the poetics of "local color" played a major role. The "East Motives" used by Hugo in different genre works was also a manifestation of such a "local color". We support such an idea that no theoretical provision, which is not tested by artistic practice, has the right to exist independently.

From this point of view, in our opinion, the literary creativity of V. Hugo is remarkable. In general, the interest in the Muslim East was characteristic of Western European romance. But this interest was not new and had its ancient roots. The West and the East are phenomena that differ in many different philosophical and religious characteristics. At the same time, not every region has ever been isolated and developed. On the contrary, Western Europe and the Eastern countries had a close relationship. The history of this rapprochement is directly related to the Great Silk Walk. Generally speaking, Oriental motifs in medieval literature were fairly stylish, and prominent writers of various literary trends resorted to these motives.

An example of this is that, for example, Ramon wrote Baldém tragedy during the Classisian era, and Volter's famous "Zair", "Mohammed" tragedies during the enlightenment period, and finally Montesky's "Persian Letters." But for East Hugo, who is "purely" romantic, the "East" color is not a tradition of artistic work. The "East" fund has helped solve the problem of "two worlds" – a completely characteristic and natural problem for romantic creativity. The problem of doubling of worlds, as Shakespeare's personality in the Hamlet tragedy has yet to become, has become the theoretical principle that has been embodied in the work of V. Hugo's creativity as well as in his works.

Thus, a romantic hero, who can not use his opportunities in the Western civilization, first of all goes to the East - his lifestyle is more appropriate to his inner world and meets his essential needs. But from this point of view, V. Hugo attributes the specific character of the "East" to his character. More precisely, despite the overall romantic background, the choice of space in the Orient's motives is remarkable. They

do not even give preference to mysticism or fantasy, nor do they ever live in underground caves, ancient churches, barracks, or stone quarries, as they are accepted in European romanticism during the history of the heroes.

For comparison: there are many such scenes in the novel "The Paris Notre Dame", where eastern motifs are very fragile and all content is based on typical "european" material. Or, let's take a look at the little Kozetta or Gavrosh scenes in the novel The Suspenders. The Eastern fund is almost in the same degree, and therefore, it is not so common to have Hugo's approach to the "miserable" and hungry "lifeless" survivors in the basements and ravines. In the works of William Hugo, "Eastern spirit", we do not encounter anything like them. The issue is not in the spatial location of any minor heroes. In the works created on the basis of the East motives of the truth, neither lonely elderly nor "noble" pirates are encountered.

In addition, there is no child or teenage image in medieval churches or caves in his magnificent artistic heritage. Accordingly, romantic enthusiasm is also moderate. This is due to the fact that when applying to eastern subjects in different genres, the French writer is always referring to the most ordinary everyday life that goes beyond normal life norms. For example, in the preface of the collection of poems called "Eastern Motives", Hugo makes the following comment:

this fantasy, which gives rise to the "Eastern motives" is not unusual. For a thousand reasons ... now we are more interested in the East. During the reign of XIV Ludovic, we were a feller, and now we are orientalist.

The brain, which has never been so large, has never experienced this endless stream called Asia. Now our scientists have penetrated all the dialects of the East" [2, p. 135]. It is clear that the thought or the image of the East is based on the mind and mind of all, and the author (Hugo) is no exception. It has also had a "eastern" euphoria all around. However, it does not seem to be of interest to her. From this point of view, the writer follows the following theoretical principle: there is no exotics for the literature for literature, but exotica itself (then the word "art for art"), but

exotic for true romantic creativity. Hugo's approach to the East, however, differs from the "east" by the most innovative ones.

Conclusions. The Oriental color is all about her own dreams, all of her dreams, almost entirely European, Greek, Turkish, Persian, Arabic and even Spanish (Spain is also East, half Africa) itself is also half Asia). The author of these poems, as a poet, always admired the eastern world, thought there was a high poetry shining. Hugo himself admitted that soon the East would play a remarkable role in the West, both for the empire and for the literature. Thus, it is clear from the foregoing that as a typical active romanticist, Victor Hugo guided by a number of theoretical principles, producing works with high artistic value. At the same time, we are witnessing the special interest of the artist to the East. But this did not stem from elemental observance of fashion or innovation tradition, which was not new in France.

On the contrary, he emphasizes the interest of the East in its vivid and deep poetry, expresses its high regard for the history of Eastern culture and its role in the future development of Europe.

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