

# Problems of the Emergence and Formation of the Russian Historical Novel

Parvana Mustafayeva<sup>1</sup>

<sup>1</sup> Institute of Literature named after Nizami of ANAS  
E-Mail: sakhavat.rustamov@gmail.com

**Abstract:** *It is known that the historical novel was marked by the appearance in the first half of the XIX century of works by W. Scott, V. Hugo, A. Vigny and other writers who described the past, which resonated with the general public. It was then that the historical novel became dominant as a genre for literary thought, acquiring literary forms: a qualitatively new cultural and historical world that significantly expanded "this space of civilization" led to the emergence of a number of new historiographical ideas. Literature is a historical novel, a historical poem, a historical drama, an experiment in literary and artistic philosophy".*

**Keywords:** *Russian, past, historical novel, formation, origin, process.*

## INTRODUCTION

Walter Scott-Scottish fashion did not enter Russia alone in fiction, but soon French and English examples joined. Therefore, in the unification of the Russian historical novel, along with the English "flow", the French principle, especially after the death of Walter Scott, existed. The competition, the interference of these two lines, had a significant impact on the development of the Russian historical novel (1, 80). Walter Scott's name gradually found its way to Victor Hugo: their parallelism and competitive cooperation were openly recognized by the Russian-educated community. However, it should be noted that at that time the novel genre combined many things. That is, as we understand it in the present sense, the genre did not contain all its components. In the historical novels created at the beginning of the 19th century, history is only about adventure, love, played a key role in the inclusion of didactic and other topics. In these novels, "there were no living human characters as representatives of specific historical periods, the fate of the heroes developed individually and depending on the fate of history" [2, 92].

Nineteenth-century world literature is also understood as the age of Romanticism; especially until the middle of the 19th century, romanticism manifested itself in one way or another in all genres and forms. From this we see that in the early days Russian historical novels developed in the context of the aesthetics of romanticism. Thus, during this period, romanticism was more pronounced in poetry, prose and drama. Critic VGBelinski wrote about this process: "Romanticism in our literature was killed by prose. From 1829, all our writers became prose. And indeed, the last period of Russian literature, the period of prose, differs sharply from its romantic period with a courageous maturity" 3, 223). One of the main reasons for this is the prose's desire to describe the past, the other was to draw closer to the truth. Apparently, as a manifestation of this feature, the opinion was expressed that Karamzin and his followers did not follow the historical truths enough. The leap forward in Russian historical fiction

in the 1820s was somewhat freed from the splendor of Karamzin. At that time, two main features of the historical novel were clear in Russia: the general course of events, the superior description of the hero's personal life and the creation of the image of the protagonist in the context of more war scenes. In any case, the problem of the hero remains one of the most pressing issues since the creation of the historical novel. In such works, the subject is more leading, differential features are preferred in the description of the historical process, along with documentary, the artistic imagination is equally important.

## **HISTORICAL LEGEND IN RUSSIAN LITERATURE**

At the beginning of the 19th century, the growing interest in historical narration in Russian literature was made possible by several factors: 1) The formation of the historical novel genre in the West, first of all the appearance of W. Scott's works and the penetration of Western historical novels into Russia; 2) The situation at the beginning of the century: national self-awareness and interest in the formation of the national past, the process of forcing the national past; 3) Rus development of historical science. The interest in Russian history was mainly due to the Patriotic War of 1812 and the Decembrist uprising coordinated. In any case, these two factors have increased the interest in history in fiction. The third factor is NM Karamzi's "History of the Russian state". The generalizing feature of Karamzin's historical work indicates the need to systematize the historian's reflection of the turning point. In the historical situation, the process of transforming a person's oral-ritual behavior into a genre of historical novels as a special literary form begins. In this case, the complex of life situations, which is subject to the main idea - the concept, is the historical destiny of Russia, a subject that has become a key feature of the genre. This tendency is embodied in various genre forms and changes, the balance between which stems from the ethical and aesthetic criteria formed in the cultural consciousness. History is not only a subject of study, but also a source and place of poetic inspiration embodied in various artistic forms. The Russian historical novel itself originated in the 1920s, a little later than in England, France and Germany, where such works were already widespread. What was the first historical work in Russia in 1829 and began to spread widely in 1831. Although the first attempt to write a "legend" of Russian history was the work of NM Karamzin. His works "Natalia, the Boyar's Daughter" (1792), "Martha Poshadnisa or the Conquest of Nova" (1802) appeared as a literary result of historical research. These works played a major role in proving Russian antiquity and were one of the first steps in the artistic development of historical material. Critic VGBelinski praised Karamzin's contribution to literature: "Karamzin first (in italics Belinsky's-PM) created the need to read in society, increased the number of readers in all classes of society, created a Russian readership; a school of Russian literature not as a "science".

## **FOR THE FIRST TIME IN RUSSIAN LITERATURE "WOMAN AND POWER"**

NMKaramzin was also the first in Russian literature to raise the issue of "women and power". In "Martha Poshadnisa or the Conquest of Nova", which seeks to preserve the independence of the Republic of Novgorod, she tried to give different characteristics to the personality of the female heroine Martha Boretskaya. The author is convinced that "...a weak woman can be strong only by love, but by feeling the heavenly inspiration in her heart, she can say to destiny, surpassing the greatness of the greatest men": I am not

afraid of you!"(K 704). "The image of Martha was one of the first brilliant female characters in Russian literature. However, the successful development of the story since the mid-1920s allowed for the emergence of a more perfect historical novel. This was the first time". Beginning in the 1830s, "the foundations of this artistic historiography were laid", which is one of the essential elements not only of the historical past, but also of any present narrative (6, 16). This contradicts the principle of perception of reality, which means that the whole reality is perceived as history in its essence. The peculiarity of this historiography led to the emergence of a new type of novelism, which developed in the XIX century. NMKaramzi's "History of the Russian State", prepared before 1812, became an important intellectual catalyst after the war and was able to resonate with the main political events of the period. There are those who sometimes call Karamzin "Kutuzov of 1912". Karamzi's work was a work that saved Russia from occupation and showed the Motherland itself. It is no coincidence that in 1820-30 new works on history and methodology of historiography appeared in Russia. In these works, the first approaches to systematize the knowledge of the past showed themselves. At this time, history took on a kind of "card blanc", became synonymous with the worldview, philosophy of culture, and served as a rich source for scientific research. The emerging notion of historiography expressed the idea of sustainability and inseparable connection between present and future. It is true that at any time in history, individuals, their destinies and biographies were understood as part of a historical process, and this process continued until the end of the nineteenth century.

1825. The events of December (the Decembrist uprising) and the subsequent appeal to the experience of Western historical philosophy brought together all sections of society. VAJukovsky's "Marina Rosha" (1809), KN Batyushkova's "Predslava and Dobrynya" (1810), "Letters to a Friend", Bestujev-Marlinsky's "Russian" stories, especially "Roman and Olga" (1823), "Traitor" (1825), "Livonian" (1823), V. Kuchelbeker's "Ado" (1824), "Magnificent tournament" (1825) and others. His works play a role in the development of the genre. The authors of these texts almost solved the "technical" problems of the historical novel laboratory: they are a combination of sources and primary sources (within the same story, for example, notes from the Nesterov chronicle".

The first Russian history, one of his novels, was MNZagoski's Yuri Miloslavsky. Only seven years after the novel was published in 1829, in 1836 ASPushkin's novel "Captain's Daughter" was written. This work marked a new level in the history of Russian novels, and it marked the "absolute level" of the further development of Russian novels. The idea of "Captain's Daughter", which later became a guide for every Russian who compares his fate with national history, played a standard role. The "significant seven years" from "Yuri Miloslavsky" to "Captain's Daughter", i.e. from 1829 to 1836, are remembered as the most intense and productive period in the history of Russian culture of the XIX century. During this period, the language and form of the problems that were of vital importance to the history of the Russians were found. The hot mental battles were then turned to the historical novel as a new artistic experience for Russia. The novels of I. Lajechnikov, K. Masalsky, R. Zotov, N. Polevoy, F. Bulgarin, P. Svinin became a significant political event for readers. During this period, the Russian historical novel caused the emergence of various plots at the intersection of cultural highways. Later, a psychological and philosophical novel written in Russia, along with classical literature, considered the "discoveries" of the historical genre, and in this context succeeded in the formation of aesthetic principles.

Russia's past, events and personalities are reflected in the plots of several historical stories (AABestujev-Marlinsky, MNZagoskin, OMSomov, VKKuchelbeker and others) mixed with the ideas and mysticism of the highest circles of society. In the works of these writers, the problems of artistic historiography are embodied on a new ideological basis, which leads to a reassessment of aesthetic principles and changes in the field of art genres. "Personality and history", "personality and power", "power and morality", "historical morality" and so on. Problems are solved in historical novels in accordance with the new aesthetic consciousness of the time, the ways of describing and evaluating the personality relate to the complex processes of national life. Artistic and aesthetic thinking is inextricably linked with the search for new conceptual models of the development of the historical process, historiography and ethics, which have received the main and dominant status of history. At the same time, "there was a process of transition from the promotion of civic and political ideas to the realm of artistic, ethical and philosophical problems. However, the correct description of ordinary life revealed its contradictions. Even history and its heroes were valued from a moral point of view, and this unexpectedly revealed new features in historical events, showing the antihumanism of a statesman, a military leader, a ruler against a nation or a nation" (7, 140). There was a process of transition to the sphere of ethical and philosophical problems. However, the correct description of ordinary life revealed its contradictions. Even history and its heroes were valued from a moral point of view, and this unexpectedly revealed new features in historical events, showing the antihumanism of a statesman, a military leader, a ruler against a nation or a nation" (7, 140). There was a process of transition to the sphere of ethical and philosophical problems. However, the correct description of ordinary life revealed its contradictions. Even history and its heroes were valued from a moral point of view, and this unexpectedly revealed new features in historical events, showing the antihumanism of a statesman, a military leader, a ruler against a nation or a nation" (7, 140).

Sentimentalism and rhetoric should be especially noted in the romantic-style historical stories of VA Zhukovsky and KN Batyushkova. In her "Marina Roshka" and KN Batyushkova's "Predslava and Dobrynya" elements of fantasy became the dominant factors of the authors' artistic mastery. Karamzin and AABestujev were more accurate and specific in presenting historical facts and describing the customs and foreign situation. The author's appeal to folk songs, tales and proverbs as a source of artistic and stylistic means to recreate the Russian historical past was a novelty for that period. AABestujev developed the poetics of the Russian historical novel in terms of some components. O, proposed the basic principles of the structure of the historical narrative, and then a number of plot schemes, which were very actively and effectively developed by other Russian writers. However, "the historiography of Bestujev's stories was still very conditional. The artistic reproduction of a historical event is based not on the study of real historical causes, but on a predetermined interpretation" (8, 570). Aware of the question of the importance of the individual in history, the writer portrays powerful, courageous, cruel, and rebellious government officials who played a decisive role in the events described to him. For the first time in AOKornilovich's (1800-1834) novels "Prayer to God, service to the king does not disappear" (1825), "Tatiana Boltova" (1828), "Andrey Bezimyanny" (1832) "... the personality and life of the mother-woman character is very real given historical outlines, Russia also expresses its views on the activities of state rulers. For AOKornilovich, the embodiment of the image of the "enlightened ruler" was Peter I, who appeared in the form of heroism, facilitated by the unusual appearance of the Russian emperor. This description of Peter I was completely in line with the

romantic conception of a prominent figure and in line with the author's views on the role of Peter's history in Russian history. Russia also expresses its views on the activities of state rulers. For AOKornilovich, the embodiment of the image of the "enlightened ruler" was Peter I, who appeared in the form of heroism, facilitated by the unusual appearance of the Russian emperor. This description of Peter I was completely in line with the romantic conception of a prominent figure and in line with the author's views on the role of Peter's history in Russian history.

The tradition of the historical novel continued in the 30s and 40s, and artistic thought "introduced more elementary models of historical narration." Askold's Tomb" (1833), "Kuzma Roshin" (1836), "Tosca at Home" (1839), "Kuzma Petrovich Miroshev" (1844), "Bryansky Forest" (1845), "Russians At the beginning of the 17th century" (1848) a new stylistic direction came to Russian historical prose, giving a wide space to the dramatic beginning. MNZagoskin was able to convey the features of the historical period described in his works, to show its main features and to describe everyday life. This was an important step in the creation of a Russian historical novel in the 1920s, which laid the foundation for the construction of a monumental building of Russian historical prose. Following NMZagoski, the author of many Russian historical novels, FVBulgari's "Dmitry Pretender" (1830), "Mazepa" (1834) was created. In parallel, II Lajechnikov wrote "Oath in the Holy Sepulcher" (1832), NAPolevoy "The Last Novik" (1833) and others. Each of these authors presented their own interpretations of the laws of development of the historical process and the role of the individual in history, and formed the poetics of historical stories, in which some general tendencies can be found. Thus, II Lajechnikov's (1790-1869) "Ice House" (1835), "Basurman" (1838), "Oprichnik" (1843), "The Conquest of Livonia during the reign of the last Novik or Peter the Great" (1831-1833) ) and so on. His works reflect the attitude to various events of history. (1833) and so on.

## ATTITUDE TO HISTORICAL PROCESSES

In the novel "Ice House" Narej took the path of taking material from historical sources. However, in most cases, the writer did not use only the historical names of Slavic tribes, pagan mythology, individual real situations to re-create the historical landscape of the period, but used it to create fictional plots to translate the author's political views. There was a commonality in the character of the historical novels of the time. These were generally expressed as follows: First, the protagonist in a historical novel is irrelevant he had to be a tsiz man. Often the hero could be without character; Second, the structure of the novel was multifaceted; a strangeness, ridicule of plots and images, humor was given; Third, his plot line must always depict a kind of public figure; Fourth, the comic tragedy in these novelsvilik was mixed and served as a mixture.

In general, there are those who consider the historical novel of the 1830s as a manifestation of the romantic eclectic period, focused on mosaics, cliché genres and forms of cultural life. The genesis of these novels connected two lines: literary and everyday. In many cases, however, daily artistic thinking was given greater priority. Thanks to the "cooperation" of "high" and "mass" literature, "salon", circle, writing, magazine, close magazine, publishing house, the reading environment developed a special culture, shared the experience of literary-historical mythology, created a writer's reputation as a biographical myth. In the genre system of the historical novel of the 1830s that the main position can also be considered the number one genre. It contained a collection of thematic lines, plots, sources and became one of the most popular genres.

Thus, adherence to the canon on the one hand, and the abundance of literary "repetition" combinations on the other, became the key to the emergence of the first modern history and literary mythology. For example, Rafael Mikhailovich Zotov (1796-1871) justified the possibility of building a railway from St. Petersburg to Odessa, advocated the purchase of peasants, and proposed to reduce military service to three years. Although the characters and destinies of the authors are not the same, in the cultural memory of their contemporaries and generations, the partially idealized positive image of the historical novelist, well received by the authorities who signed special grace and the highest encouragement, remained in the memory of this literary genre.

If we consider that the historical novel was created on the basis of a romantic interest in the national-historical past, in the atmosphere of romanticism, then we can see that for romance, the combination of history as a means of artistic communication with poetic fiction is a guarantee of truth. AABestujev saw in the writer's creative imagination "the main means of artistic knowledge of the historical past" (1, 548). This position formed the basis of the romantic-idealist theory of intuitive view of history. Romantic criticism, which is the most important source and necessary element of a historical novel from the ancient Russian period, was also included. But history and fiction were fragmented in a romantic sense, and morality, everyday life, and historical facts existed spontaneously, unrelated to man's inner world. The departure from the ideas of Romanticism and the formation of real principles in historical prose had a special place in the works of NA Polevoy and AF Veltman, writers of the 1840s. With a new principle to understand the historical reality, the search for science was gaining ground in Russian history. The influence of Western historiographical schemes and conceptual structures was evident here. For this reason, as in literary thought, Western thought plays a leading role in historiography. Philosophers and historians, who viewed historical economic relations as a consolidated expression, attached great importance to the acceleration of the historical process. In the last third of the century, materialist views spread to the fields of socio-philosophical anthropology, philosophy, history and ethics. Feuerbach declared man "the only, universal and supreme subject of philosophy" (11, 190). Following LLFerbach, NGChernyshevsky said that "everything about any social sphere of life must be based on a general understanding of human nature, the actions and activities and needs of man" (12, 829) defended the idea. All this has gradually led to a utilitarian reassessment of morality in relation to history.

## CONCLUSIONS

Thus, throughout the nineteenth century, there was a rapid development of the historical novel genre in Russian literature, which emerged at the beginning of the century. The historical novel, which is relevant in the process of global national self-awareness and reflects the characteristics of public historical consciousness and internal scientific historiography, has moved in two directions: writers either continued to develop ethical and aesthetic ideas of foreign and local predecessors, or actively participated in historical thought. By reviewing the techniques already developed, they created original works while shaping new trends in the development of historical legend. This allows us to identify some general examples of the activity of the genre studied in the artistic system of Russian novels.

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