

ENGLISH ROMANTICISM AND IT'S DEVELOPMENT

Diana Alibekova Nuraliyevna,

Student, Chirchik State Pedagogical University

Email: vanillayevvanilla@gmail.com

Scientific advisor: Z.A. Umirova,

Teacher, Chirchik State Pedagogical University

Email: zamira_07_91@mail.ru

ABSTRACT

No other period in English literature displays more richness and variety in style, theme, and content than the Romantic Movement of the eighteenth and nineteenth centuries. Romanticism was not only a literary trend but a broad cultural phenomenon that encompassed literature, politics, history, philosophy, and art in general. This movement emerged as a reaction to the strict rules of Neoclassicism and emphasized individual emotion, imagination, and nature. In England, Romanticism had its greatest influence from the end of the eighteenth century up to 1832, and its echoes continued into the 1870s. Its primary mode of expression was poetry, though its impact was also seen in prose and drama. Despite its significance, Romanticism remains one of the most debated and misunderstood movements in literary history. Scholars have long disagreed on its core principles and definitions. The term has been used in so many different ways that some have even proposed abandoning it altogether. Nevertheless, removing the label does not eliminate the complex ideas and values associated with it. Romanticism represents a passionate revolt against rationalism, celebrating emotion over reason, the individual over society, and the natural over the artificial. It remains a defining chapter in the evolution of modern thought and artistic expression.

Key words: literature, romanticism, politics, history, philosophy, influence, disagreement

АННОТАЦИЯ

Ни один другой период в английской литературе не демонстрирует такого богатства и разнообразия стиля, тем и содержания, как Романтическое движение XVIII и XIX веков. Романтизм был не только литературным направлением, но и широким культурным явлением, охватывающим литературу, политику, историю, философию и искусство в целом. Это движение возникло как реакция на строгие нормы классицизма, акцентируя внимание на индивидуальных чувствах, воображении и природе. В Англии

романтизм оказал наибольшее влияние с конца XVIII века до 1832 года, а его отголоски сохранялись до 1870-х годов. Основной формой выражения романтизма была поэзия, хотя его влияние ощущалось и в прозе, и в драме. Несмотря на свою значимость, романтизм остаётся одним из самых спорных и неоднозначно трактуемых движений в истории литературы. Учёные до сих пор расходятся во мнениях относительно его ключевых принципов и определений. Термин использовался в столь разных значениях, что некоторые предлагали вовсе отказаться от него. Однако отказ от ярлыка не устранил сложные идеи и ценности, с ним связанные. Романтизм — это страстный протест против рационализма, восхваляющий эмоции, личность и природу. Он стал важной вехой в развитии современного мышления и искусства.

Ключевые слова: литература, романтизм, политика, история, философия, влияние, разногласия

ANNOTATSIYA

Ingliz adabiyotida XVIII va XIX asrlardagi Romantik harakatdek uslub, mavzu va mazmun jihatidan boy va xilma-xil davr yo'q. Romantizm faqat adabiy oqim emas, balki adabiyot, siyosat, tarix, falsafa va san'atni qamrab olgan keng madaniy hodisa edi. Bu harakat neoklassitsizmning qat'iy qoidalariga qarshi norozilik sifatida paydo bo'lib, shaxsiy tuyg'ular, tasavvur va tabiatni asosiy qadriyat sifatida ilgari surdi. Angliyada romantizm XVIII asr oxiridan 1832 yilgacha kuchli ta'sir ko'rsatgan, uning aks-sadosi esa 1870-yillargacha davom etgan. Asosiy ifoda shakli she'riyat bo'lgan bo'lsa-da, u nasr va dramaturgiyada ham sezilgan. Muhim ahamiyatiga qaramay, romantizm hali-hanuz adabiyot tarixidagi eng ko'p tortishiladigan va noto'g'ri tushuniladigan harakatlardan biridir. Olimlar uning asosiy prinsiplari borasida bir fikrga kelmagan. Ushbu atama turli ma'nolarda ishlatilgani sababli, ayrimlar undan voz kechishni taklif qilgan. Biroq, bu nomdan voz kechish uning ortidagi murakkab g'oya va qadriyatlarni yo'qotmaydi. Romantizm — bu ratsionalizmga qarshi kurash, hissiyot, shaxs va tabiiylikni ulug'laydi. U zamonaviy tafakkur va san'atning muhim bosqichidir.

Kalit so'zlar: adabiyot, romantizm, siyosat, tarix, falsafa, ta'sir, kelishmovchilik

Introduction. “Romanticism” is a retrospective, 20th-century name for a literary movement created, retrospectively, by critics and historians. During the period in which it supposedly flourished, the authors subsequently seen as its embodiments—William Blake, William Wordsworth, Samuel Taylor Coleridge,

Lord Byron, John Keats, and Percy Bysshe Shelley (all poets)—did not view themselves as parts of a united movement. Moreover, they wrote under the influence of, and in alliance with, writers not considered “Romantic” at all. Accordingly, this article considers them as part of lively and contested literary culture that in the years 1780–1830 saw the rise of women writers and laboring-class writers to eminence and inaugurated the popularity of the magazine essay, the Gothic novel, and the historical novel. The period also gave rise to political journalism of lasting power, to Orientalist and travel writing, to antislavery literature, to the cults of sensibility and the picturesque, and to an unparalleled closeness between literary and scientific writing. All these contexts and genres, much explored by critics and historians since the 1980s, are featured in this article [1,227-272], [2,4-8], [3,125-126].

Literature review. Literary romanticism honors universal human emotions like love, loss, triumph, and failure. These works did not center on bold religious statements or scientific theories; instead, they highlight a collective sense of morality and right versus wrong. They existed as accessible pieces of literature that featured the common man as a character to attract the common man as a reader. The result was that ordinary people were considered worthy of respect and even celebration. Romantic works also underscored the value of nature in the richness of the human experience, as well as the need for isolation to attain emotional or spiritual growth. The Raven tells the story of a man grieving for his dead love (an idealized woman in the Romantic tradition) when a seemingly sentient Raven arrives and torments him, which can be interpreted literally or seen as a manifestation of his mental instability. Ralph Waldo Emerson was a very influential writer in Romanticism; his books of essays explored many of the themes of the literary movement and codified them. His 1841 essay *Self-Reliance* is a seminal work of Romantic writing in which he exhorts the value of looking inward and determining your own path, and relying on only your own resources. [1,227-272], [2,4-8], [3,125-126].

Jane Austen: *Pride and Prejudice*, *Sense and Sensibility*; William Blake: «Songs of Innocence and of Experience»; Charlotte Brontë: *Jane Eyre*; Emily Brontë: *Wuthering Heights*; Robert Burns: «A Red, Red Rose», «To a Mouse»; John Clare: «I Am!», «Autumn»; Samuel Taylor Coleridge: «The Rime of the Ancient Mariner»; James Fenimore Cooper: *The Leatherstocking Tales*, *The Last of the Mohicans*; Emily Dickinson: «Because I Could Not Stop for Death», «‘Hope’ Is the Thing with Feathers»; Johann Wolfgang von Goethe: *The Sorrows of Young Werther*; Nathaniel Hawthorne: *The Scarlet Letter*; T.A. Hoffmann: «The Sandman»; Washington Irving: «The Legend of Sleepy Hollow», «Rip Van

Winkle»; John Keats: «Ode to a Nightingale»; Lord Byron: Don Juan; Edgar Allan Poe: «Annabel Lee», «The Raven»; Walter Scott: Rob Roy, Ivanhoe; Percy Bysshe Shelley: «Ozymandias», «To a Skylark»; Mary Shelley: Frankenstein; William Wordsworth: «I Wandered Lonely as a Cloud», «The Prelude».

Literary Romanticism was deeply invested in the exploration of individualism and emotional depth. Unlike the rationalism and empiricism of the Enlightenment, Romantic writers valued personal intuition and emotional authenticity over cold logic or scientific reasoning. The Romantic movement sought to capture the complexities of the human soul, often delving into intense feelings like melancholy, wonder, and existential despair. Many works from this period feature protagonists who are misunderstood or rejected by society, highlighting a conflict between the individual and the collective. This internal struggle often leads to a profound sense of isolation, as seen in the works of William Blake and Mary Shelley, where the characters' emotional journeys are framed by their detachment from society and their deep connection with nature. The Romantics saw nature not just as a backdrop for human activity, but as an active force capable of inspiring emotional transcendence and self-realization. In poetry, nature became a mirror for the individual's inner turmoil, often symbolizing freedom or the sublime, a concept that represented an idealized state of beauty and power beyond human comprehension.

This idea of the sublime is particularly evident in the poetry of Samuel Taylor Coleridge, whose work portrays nature as both awe-inspiring and terrifying, evoking a simultaneous sense of beauty and dread. Coleridge's *The Rime of the Ancient Mariner* is a prime example of this duality, where the natural world is not merely a picturesque landscape but an environment that influences the emotional state of the characters. In a similar vein, the poetry of William Wordsworth, while more focused on the harmonious aspects of nature, also presents nature as a space for emotional and philosophical growth. Wordsworth's *I Wandered Lonely as a Cloud* captures the spiritual rejuvenation that comes from the contemplation of nature, showcasing the Romantic belief in the restorative power of solitude and nature's ability to heal the weary soul.

Romanticism also celebrated the power of the imagination as a means of transcending the limits of reality. Writers like Edgar Allan Poe and Nathaniel Hawthorne employed dark, Gothic elements in their works, creating a sense of psychological depth and exploring themes of guilt, obsession, and madness. *The Raven*, for example, reflects the dark side of Romanticism, where the mind's descent into grief and madness becomes a central theme. In contrast, the works of authors like Jane Austen emphasize the emotional depth within the confines of

social expectations, highlighting the tension between personal desires and societal norms. Austen's novels often explore the complexity of human relationships and the emotional undercurrents that drive characters' decisions.

Thus, Romanticism, while diverse in its treatment of subjects and forms, united writers in their exploration of the human condition, celebrating both its grandeur and its frailties. By examining the inner lives of characters and their connections to the natural world, Romantic writers sought to uncover a deeper understanding of humanity, one that was not limited by reason or convention but was driven by passion, imagination, and the pursuit of individual freedom.

Results and discussions. The ebullient, creative Romanticism of the 1960s has fared least well under trial by feminist criticism, especially under trial by those critics began their career under its spell and now resent their obeisance its often misogynist principals. One of the reasons is simple enough: women writers have suffered most of all from the mania for canonicity Romanticism practised and inspired-still inspires, if we may judge by the Wu anthologies under review [3, 125]. As with feminism generally, the first and in many ways least controversial task is one of recovering those women writers who have remained too long neglected. Thus far, Mary Shelley and Dorothy Wordsworth have entered the syllabus, if not the canon, by association-or by antagonism, as the case may be; poets Anna Letitia Barbauld, Mary Robinson, Charlotte Smith, Felicia Hemans now seem assured of a place in spite of the sluggish response to critical and theoretical resolutions [1, 227] (editions and journal articles are still hard to come by). What remains unresolved by feminist studies of the Romantic period is not so much the canonical status of these and other women writers, as the status of canonicity itself, for the indignation that would restore to them both credibility and a reading public and the cultural programme undertaken to effect that restoration are often an expression of precisely the 'masculinist' ideology under attack. Just how masculinist that ideology has always been is another reason why Romanticism fares badly in feminist revision. Studies analysing the personal lives of the major poets have revealed the extensive exploitation of the women close to them; studies analysing the literary scene of the major poets and their women competitors have revealed an anxiety not a little responsible for that pronounced masculinism [2, 4]; 11 studies analysing 'the politics of desire' in the poetry of the major poets have revealed the ambivalence of its frequent exaltation of the feminine. 12 Admittedly, in a number of the earlier studies it was a case of 'heads', the feminists won; 'tails', the male Romantic poets lost. Most of the work in recent years has moved beyond resentment, however, a fact registered by the number of male writers amongst the feminist revisionists of Romanticism. One possibility being canvassed by scholars

like Anne K. Mellor is that of a 'feminine romanticism' distinct from its masculine counterpart, one that challenges or rejects the self-preoccupation and self-assertion of the creatively visionary. Insofar as aspects of Mellor's thesis make it first-cousin to Marxism, it invokes another reason for Romanticism's bad reputation amongst feminists: the ahistorical abstraction and essentialism that encouraged such partial abbreviations and distortions as the work of art as an autonomous (organic) aesthetic object; (male) genius; (creative) 'literature'; the (masculine) canon; and so on. But here, as its relation to Marxism suggests, feminism joins forces with historical cultural materialists of a variety of persuasions [5].

To expand on the discussion of Romanticism in the context of feminist criticism, it is important to explore how Romanticism's legacy, especially during the 1960s, continues to be problematic when examined through a feminist lens. While the era is often celebrated for its revolutionary embrace of the individual and the imaginative, it is equally critiqued for its often exclusionary and patriarchal structures, which were foundational to its development. Many of the most celebrated Romantic poets, such as Lord Byron, William Wordsworth, and Samuel Taylor Coleridge, are now under intense scrutiny for their personal behaviors, which frequently involved the exploitation and objectification of women. Romanticism's image as a movement centered around freedom and self-expression is thus complicated by the realities of its gender dynamics.

Feminist scholars have been particularly concerned with how the canon of Romanticism has traditionally marginalized or completely erased the contributions of women writers. While some notable female figures, like Mary Shelley and Dorothy Wordsworth, have gradually been incorporated into the broader discussion, this inclusion is often framed within the context of their relationships with more famous male poets, rather than their independent literary achievements. This dynamic reflects a broader issue within the canonization process, where women writers are often relegated to secondary status, or their works are read through the lens of their connections to male authorship. Thus, the feminist effort to restore these voices is not only a question of recognition but also of reevaluating the very notion of the literary canon itself, which has historically been defined by masculine ideals.

What is striking about feminist revisionist approaches is their growing awareness of the need to move beyond mere resentment of the patriarchal structures that have dominated Romanticism. Recent scholarship, as noted by Anne K. Mellor and others, suggests that instead of simply challenging Romanticism's masculine legacy, there is room to imagine a "feminine romanticism" that diverges

from the traditional heroic model of male genius. This form of Romanticism would emphasize collaboration, connection, and the expression of female experience, providing a more inclusive and diversified understanding of what constitutes creativity and artistic vision. Mellor's work, which draws from feminist, Marxist, and cultural materialist theories, calls for an examination of Romanticism as not only a product of individual genius but as a cultural construct deeply embedded in historical and social contexts. It also critiques the abstraction of the Romantic ideal as a singular, autonomous genius, suggesting instead that the production of art is always situated within a web of material conditions and historical forces, including gender dynamics.

Conclusion. Romanticism in literature marked a revolutionary shift that praised human emotions, creativity, and independence, drawing inspiration from the beauty of nature and the sublime. The writings of Romantic writers such as Wordsworth, Coleridge, Shelley, and Poe remain alluring to audiences today, with the movement's impact evident in contemporary literature and society. The lasting impact of Romanticism stands as evidence of the enduring strength of human resilience and the boundless possibilities of creativity and emotion., and independence, drawing inspiration from the beauty of nature and the sublime. The writings of Romantic writers such as Wordsworth, Coleridge, Shelley, and Poe remain alluring to audiences today, with the movement's impact evident in contemporary literature and society. The lasting impact of Romanticism stands as evidence of the enduring strength of human resilience and the boundless possibilities of creativity and emotion [6].

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ГАП ҚУРИЛМАЛАРИДА СЕМАНТИК- СИНТАКТИК
НОМУТАНОСИБЛИГИНИНГ БАЎЗИ МАСАЛАЛАРИ ҲАҚИДА

*Шеронов Бойирбой Ғозибоевич,
Академик Бобожон Гафуров номидаги Хужанд давлат университети,*