

ENGLISH ROMANTICISM AND ITS DEVELOPMENT

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Abstract. *England can be considered, to a certain extent, the ancestral home of romanticism. Early bourgeois development there also gave rise to the first anti-bourgeois aspirations, which later became characteristic of all romantics.*

Keywords: *poem, idea, element, philosophy, basis, middle class, poetry, romantic, independence, image.*

The very concept of “romantic” arose in English literature back in the 17th century, during the era of the bourgeois revolution. Throughout the 18th century. In England, many significant features of the romantic worldview emerged - ironic self-esteem, anti-rationalism, the idea of “original”, “extraordinary”, “inexplicable”, craving for antiquity. Both critical philosophy, the ethics of rebellious individualism, and the principles of historicism, including the idea of “nationality” and “folk”, developed over time from English sources, but already in other countries, primarily in Germany and France. So the initial romantic impulses that arose in England returned to their native soil in a roundabout way. The decisive impetus that crystallized romanticism as a spiritual movement came to the British from outside. This was the impact of the French Revolution.[2]

The founder of English romanticism is **William Blake** (1757-1827). Blake devoted his life to two types of art: engraving and poetry, so the basis of his artistic thinking was a combination of poetry and painting. He creates an artistic and poetic picture of the world. Blake's two most famous collections of poetry are *Songs of Innocence* (1789) and *Songs of Experience* (1794). These collections reflected the

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religious and philosophical views of the poet. Each person goes through three stages in his development: innocence, experience, wisdom. Each of the stages corresponds to three age categories: childhood, maturity, old age, which reveal the movement of world civilization: from antiquity through the Middle Ages to modern times.[1]

In England at the same time, the so-called “quiet”, although in fact not at all quiet and very painful, revolution was taking place - the industrial revolution; its consequences were not only the replacement of the spinning wheel with a loom, and muscular power with a steam engine, but also profound social changes: the peasantry disappeared, the proletariat, rural and urban, was born and grew, the position of “master of life” was finally won by the middle class, the bourgeoisie.

The chronological framework of English romanticism almost coincides with German (1790 - 1820). The British, in comparison with the Germans, are characterized by a lesser tendency to theorize and a greater focus on poetic genres. Exemplary German romanticism is associated with prose (although almost all of its adherents wrote poetry), English - with poetry (although novels and essays were also popular). English romanticism focused on the problems of the development of society and humanity as a whole. The English romantics have a sense of the catastrophic nature of the historical process.

The poets of the “Lake School” (W. Wordsworth, S.T. Coleridge, R. Southey) idealize antiquity, glorify patriarchal relations, nature, simple, natural feelings. The work of the poets of the “lake school” is imbued with Christian humility; they tend to appeal to the subconscious in man.[4]

Romantic poems on medieval subjects and historical novels by W. Scott are distinguished by an interest in native antiquity, in oral folk poetry.

The main theme of the work of J. Keats, a member of the group of “London Romantics”, which also included C. Lamb, W. Hazlitt, Leigh Hunt, is the beauty of the world and human nature.

The largest poets of English romanticism are Byron and Shelley, poets of the “storm”, passionate about the ideas of struggle. Their element is political pathos, sympathy for the oppressed and disadvantaged, and defense of individual freedom.

Byron remained true to his poetic ideals until the end of his life; death found him in the thick of the “romantic” events of the War of Greek Independence. The images of rebel heroes, individualists with a sense of tragic doom, retained their influence on all European literature for a long time, and adherence to the Byronian ideal was called “Byronism.”[3]

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