

**ENGLISH ROMANTICISM AND ITS DEVELOPMENT.ITS
HISTORY AND TURN PERIODS**

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Abstract. *This article gives information about the development of romanticism in England and its periods.*

Keywords: *development, literature, imagination, historical, character works, nature, collection.*

The socio-historical prerequisite for the emergence of romanticism in England was that it experienced the industrial revolution in 1688-1689, which resulted in the widespread introduction of machines into production. The result was the emergence of a single British colonial state. The development of the English language and literature is coming to an end. At this time, the formation of the English mentality took place, the main features of which were practicality and empirical orientation.[4]

The development of romantic literature in England was influenced by the work of Shakespeare. It existed in the literary heritage as a living tradition, a living cultural experience of the nation. In Shakespeare's aesthetics, the romantics selected what corresponded to their aesthetics: the cult of the superman, the romantic villain, the cult of love.

As in German romanticism, in England such categories as feeling, imagination, sublime and picturesque are developed[2].

Poetics of English Romanticism.

1. The cult of feelings and the cult of nature.

On the one hand, harmony between man and nature is affirmed (Shelley and the Leucist poets). On the other hand, a tragic discord arises between nature and society (Thomas Moore).

2. The problem of personality interested the romantics in psychological, historical and social terms. The Romantics tried to convey the dialectic of human inner life. Socially, the romantics were interested in the contradiction between the laws of the inner life of the individual and society. In historical terms, the romantics depicted personality in direct connection with the details of everyday culture: the life of different historical eras, the life of ethnic groups. They were interested in the combination of the ordinary and the unusual in modern life, and their interest in real facts always prevailed. The Romantics believed in supernatural forces, in the possibility of the existence of demonic, passionate characters (“The Legend of Frankenstein” by Mary Shelley).

3. The dominant genre was the historical novel, in which the heroes found themselves at the center of historical events and, through their actions, changed the course of history.

4. Pronounced journalistic character of English literature. The rise of journalism, the cult of the magazine. The journalistic principle is expressed most clearly in the works of Byron and Shelley[1].

5. Leading genres: meditative lyrics, lyric-epic poem, historical novel.

Periodization of English Romanticism.

Three periods can be distinguished in the development of English romanticism.

I. 1790s.

At this time, the basic principles of English romantic aesthetics were formed. W. Blake, the Leucian poets, S. Coleridge, and R. Southey are actively working in English literature.

II. 1800-1815.

Heyday: D.G. Byron, W. Scott.

III. 1815-1845.

The final stage of English romanticism, the transition to naturalism and realism: D.G. Byron, W. Scott, P.B. Shelley, D. Keats.

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 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.[5]

The collection “Songs of Innocence” paints an ideal image of the world, which presents a synthesis of the divine and earthly principles. The poems in their collection “Songs of Experience” contrast with the poems from the first collection. The leitmotif of this collection is the hostility of the modern universe to man.

An equally significant role in the development of English romanticism was played by the work of the Leucian poets (**S. Coleridge, W. Wordsworth, R. Southey**), so named because they lived for a long time in the north of England among the mountain lakes. They were a circle of romantics, united by a commonality of political and aesthetic attitudes. Their political program at the beginning of the 19th century boiled down to rejection of the French Revolution and the revolution in general. The program was the first joint work of Wordsworth and Coleridge - the collection “*Lyrical Ballads*” (1798), which outlined the rejection of old classicist models and proclaimed the democratization of issues, the expansion of the thematic range, and the breakdown of the system of versification[3]. The aesthetic program of the Leucists was outlined in a special preface to this collection (1800), written by Wordsworth. Poetry needs to turn to a living spoken language, because modern life demands it. A large role is given to the category of imagination, which represents everything ordinary as unusual. The Leucists portrayed living, ordinary people with their everyday feelings and passions.

A large place in poetry was given to describing pictures of rural life and nature. Poetic creativity is understood as a free flow of emotions, a direct expression of the author's emotional experiences. Thus, the Leucists affirmed the intuitive concept of creativity and the intuitive nature of art.

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