

ENGLISH ROMANTICISM AND ITS DEVELOPMENT

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Abstract: Romanticism is not at all associated with what is often considered to be "romantic," even though love is occasionally the theme of romantic artwork. Instead, it is a multinational movement in philosophy and art that has fundamentally changed how people in Western cultures think about themselves and the world. Romanticism rapidly spread throughout Europe and the United States at the end of the 18th century and well into the early 19th, challenging the Enlightenment's inflexible logical ideal. The artists underlined that, in addition to reason and order, sensation and emotions were equally important ways to see and experience the world. Romanticism elevated the individual's inventiveness and intuition in the never-ending pursuit of personal independence and rights.

Key words: Romanticism, freedom, literature, genre, emotion, lyric poetry.

Аннотация: Романтизм вовсе не связан с тем, что часто считается «романтическим», хотя любовь иногда является темой романтических произведений искусства. Напротив, это многонациональное движение в философии и искусстве, которое фундаментально изменило то, как люди в западных культурах думают о себе и мире. Романтизм быстро распространился по Европе и Соединенным Штатам в конце XVIII и начале XIX века, бросив вызов негибкому логическому идеалу Просвещения. Художники подчеркивали, что помимо разума и порядка, ощущения и эмоции являются не менее важными способами увидеть и познать мир. Романтизм повысил изобретательность и интуицию человека в бесконечном стремлении к личной независимости и правам.

Ключевые слова: Романтизм, свобода, литература, жанр, эмоция, лирика.

Annotatsiya: Romantizm ko'pincha "romantik" deb hisoblangan narsa bilan umuman bog'liq emas, garchi sevgi vaqti-vaqti bilan romantik san'at mavzusi bo'lsa ham. Buning o'rniga, bu falsafa va san'atdagi ko'p millatli harakat bo'lib, u G'arb madaniyatidagi odamlarning o'zlari va dunyo haqidagi fikrlarini tubdan o'zgartirdi. Romantizm 18-asr oxiri va 19-asr boshlarida butun Yevropa va Qo'shma Shtatlarda tez tarqalib, ma'rifatparvarlik davrining o'zgarimas mantiqiy idealiga qarshi chiqdi. Rassomlarning ta'kidlashicha, aql va tartibdan tashqari, hissiyot va hissiyotlar dunyoni ko'rish va his qilishning bir xil darajada muhim usullaridir. Romantizm shaxsiy mustaqillik va huquqlarga cheksiz intilishda shaxsning ixtirochiligi va intuitivligini oshirdi.

Kalit so'zlar: Romantizm, erkinlik, adabiyot, janr, hissiyot, lirika.

Introduction. Romanticism initially appeared in Western Europe in the middle of the 18th century. Currently, the most popular creative and cultural movement is neoclassicism, which takes its cues from the aesthetics of ancient civilizations. Neoclassicism values the advancement of ideal values, order, and self-control. Romanticism thus presents itself as a clear break from these outmoded principles: going forward, what should be appreciated are emotion and unique feelings.

However, with the advancement of industrialization and modernity, Romanticism tries to be the last hope for anti-conventionalism, individualism, or even immaturity. This rupture was not just artistic or cultural. Thus, these ideals that intellectuals and artists advocate are an effort to combat the coldness of modernity and academism. These artists want to emphasize instinct above logic. The term "romantic" is originally first used by the German poet Friedrich Schlegel, who defines it as "literature depicting emotional matter in an imaginative" way.

Romanticism in English literature

The release of Wordsworth and Coleridge's Lyrical Ballads and the passing of author Sir Walter Scott are considered to mark the start and conclusion of the Romantic Era in English literature. The literary and historical settings and their influences extended across a longer period of time. Not another more diversity in style, theme, and content than the Romantic Movement of the 18th and 19th centuries may be found in this period of English literature. Moreover, no era's defining ideals and aesthetics have caused as much controversy and misunderstanding as this one. Romanticism's biggest period of influence in England was from the end of the eighteenth century to 1832 and then up until around 1870. Poetry was its main form of expression. Due to the fact that the phrase Romanticism is a broad phenomena that has always involved disagreement and controversy in a variety of fields, including politics, history, philosophy, literature, and the arts in general uncertainty over the meaning of the word. In fact, the expression has been employed in so many diverse contexts that some academics have suggested that it would be wise to do away with it permanently. But merely discarding the convenience term would not make the Romantic phenomenon any less complex. In opposition to the Neoclassicism of earlier eras, romanticism is a movement that emerged in literature and art throughout the eighteenth and nineteenth centuries. The term "romantic" was initially used to characterize literature by the German poet Friedrich Schlegel, who is credited with defining it as "literature depicting emotional matter in an imaginative form." Imagination, feeling, and independence are undoubtedly Romanticism's main focuses. Subjectivity and an emphasis on individualism, spontaneity, freedom from rules, living alone as opposed to in society, the conviction that reason is inferior to imagination, and a devotion to beauty, love of, and worship of nature are just a few of the specific traits of Romantic literature.

Important concepts for romantic poets

The Romantics tended to define and present the imagination as our ultimate "shaping" or creative power, the human equivalent of the creative powers of nature or even deity. It is dynamic, an active rather than passive power, with many functions, and the primary faculty for creating all art. Imagination is uniting both reason and feeling (Coleridge described it with the paradoxical phrase, "intellectual intuition"), and it is extolled as the ultimate synthesizing faculty, enabling humans to reconcile differences and opposites in the world of appearance. For the Romantics, reconciling opposites is a fundamental ideal. On a larger scale, the faculty also contributes to the formation of reality since, in addition to our perception of the outside world, humans actively shape it. Lastly, it is assumed that the power of imagination is what allows us to

"read" nature as a system of symbols. Poets were thought to possess the highest level of imagination, which allows them to see deeply and clearly into the true essence of things. Some love poetry (notably those by William Blake) have a visionary character that can be explained by emphasizing imagination. One of the main paradoxes of Romanticism is the genius who creates yet is only partially aware of what he has created.

Conclusion

In conclusion, having done extensive research for this piece, I was able to get sufficient knowledge on Romanticism, including its fields, history, and other related topics. In the final section, I would like to compile a list of 19th-century celebrities. Pre-Romanticism, or a series of connected movements from the middle of the 18th century onward, might be considered the precursor of Romanticism proper. One among these was a renewed interest in medieval romance, the source of the name of the Romantic movement. The romance was a chivalric adventure tale or ballad that stood in stark contrast to the elegant formality and artificiality of dominant Classical forms of literature, such as the English heroic couple in poetry or the French Neoclassical tragedy, with its emphasis on individual heroism and the exotic and mysterious. This newfound fascination with comparatively simple yet blatantly sentimental historical literary representations was to be a defining theme of Romanticism. The 1790s saw the release of William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads*, which marked the beginning of romanticism in English literature. The English Romantic movement in poetry was founded upon Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, when he defined poetry as "the spontaneous overflow of powerful feelings."

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