

## ROMANTICISM PLAYS A CRUCIAL ROLE ENHANCING WORLD LITERATURE

Dilnora Boboyeva

Asia International University, Student of Master's.

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**Abstract.** *Romanticism had played an important role in shaping English literature.*

*Romanticism was complex, an artistic and intellectual movement in the late of eighteenth to mid- nineteenth century covered literature and art. This article defines the traditions of romanticism English Literature. To reveal this theme broadly we apply to the works of William Wordsworth and Edgar Allan Poe in the history of literature. These poets have created their own works based on the emotion, imagination and the beauty of human nature. This research has also examined the peculiarities and origins of Romanticism. By closely investigating a few works of created in the period of Romanticism the study confirms this action played a significant role in the shaping of world literature. Though it has some common ideas, each tradition contemplates unique historical and cultural impacts to the literature. Broadly applying to this research namely Romanticism, this movement emphasizes emotional depth and resistance to industrialization.*

*Whereas the notion of Romanticism underlines self-reliance and spiritual truth. Alongside, these motives of romanticism contributed enormously to the evolution of modern English literature.*

**Keywords:** *Romanticism, literature, respect for nature, focus on the individual and spirituality, literary, intellectual, world literature.*

**Introduction** Romanticism was one of the literary and intellectual movements which began in the late of 18th century and ended around the middle of the 19th century—despite the fact that its influence continues up to date. It is identified by focusing on the humankind a respect for nature as a whole, and a commemoration of the ordinary man. Romanticism is visible clearly as a reaction to the radical changes in the society that happened during this period, including the revolutions that spread like wildfire through the countries like France and the United States, beginning the grand observations in democracy. Romanticism, its attitude or intellectual orientation has characterized many works of literature, art, music, architecture, criticism, historiography, and the other fields of the Western civilization over a period from the late 18th to the mid 19th century.

Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified classicism in general and late 18th-century Neoclassicism in particular.

It was also to some extent a reaction against the Enlightenment and 18th -century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Romantic literature is defined by six main principles: giving importance to nature, focusing on the individual and spirituality, a celebration of loneliness and melancholy, emphasizing the common man, idealization of women, personification, and the pathetic fallacy.

**Literature Review.** Romantic writers acted as respecting for nature, focus on the individual and spirituality, appreciating the individual experience above all else. This kind of movement turned to a deepened sense of spirituality in Romantic work, and the addition of occult and supernormal elements.

Romantic poets have looked curiously backward—to Greek mythology, friezes, and urns or to a clearly British cultural past of medieval fragments and the tales of knights and elves—to look speculatively forward. Together with prevailing political and social ideas, Romantic poets make use of new aesthetic theories and ideas taken from British and German philosophy, which opposed the neoclassicism and unchangeable politeness of 18th-century poetry.

The most self-conscious and self-critical British poets to date, the Romantics justified their poetic experimentations in a different type of prose genres (prefaces, reviews, essays, diaries, letters, works of autobiography or philosophy) or else inside the poetry itself. But they never wrote only for other poets and critics: the Romantics competed in a burgeoning literary marketplace that made room for the revival of English and Scottish ballads (narrative folk songs, transcribed and disseminated in print), the recovery of medieval romances (one etymological root of *Romantic*), and prose fiction ranging from the psychological extremes of the gothic novel to the wit of Jane Austen's social realism.

The Romantic Period in English literature is taken to begin with the publication of Wordsworth and Coleridge's Lyrical Ballads and end with the death of the novelist, Sir Walter Scott. The historical and literary contexts and effects covered a broader time span. No other period in English literature displays more variety in style, theme, and content than the Romantic Movement of the eighteenth and nineteenth centuries. Furthermore, no period has been the topic of so much disagreement and confusion over its defining principles and aesthetics.

The collection of poems published as Lyrical Ballads in 1798 by William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834) has traditionally been seen as the birthplace of English Romanticism.

Writing of this titanic change in human affairs, Romantic poets like Blake and Wordsworth respond sharply to England's changing landscapes and human relationships. "Nature" is no longer simply god's gift, as previous generations might have thought; some Romantic poets see nature-and the human sources of strength and happiness they believe it nourishes-as threatened with extinction.

William Wordsworth first viewed the revolution with sympathy too, but later under Robespierre and his reign of terror he was more and more disgusted with it and its violent excesses. Wordsworth's last major work in prose represents a return to his earliest interest in the land and scenery of the English Lake District. In 1810 artist Joseph Wilkinson published *Select Views in Cumberland, Westmoreland, and Lancashire*, with an introduction by Wordsworth. In 1822 Wordsworth returned to his introduction, expanding it into a book most commonly known as *A Guide through the District of the Lakes*, which continues to be republished in a variety of editions. Wordsworth's love of his native region is evident in the *Guide*, which remains useful for the reader of Wordsworth's poetry as well as for the tourist of the Lake District.

William Wordsworth was one of the first poets to embrace the concept of writing that could be read, enjoyed, and understood by anyone.

He eschewed overly stylized language and references to classical works in favor of emotional imagery conveyed in simple, elegant language, as in his most famous poem *I Wandered Lonely as a Cloud*:

I wandered as a cloud  
That floats on high o'er vales and Hills  
When all at once I saw a crowd  
A host, of golden Daffodils;  
Beside the Lake, beneath the trees,  
Fluttering and dancing in the breeze.

The work of Edgar Allan Poe exemplifies this aspect of the movement; for example, *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. In works such as Poe's *The Raven*, women were always presented as idealized love interests, pure and beautiful, but usually without anything else to offer. Ironically, the most notable novels of the period were written by women (Jane Austen, Charlotte Brontë, and Mary Shelley, for example), but had to be initially published under male pseudonyms because of these attitudes.<sup>1</sup> Much Romantic literature is infused with the concept of women being perfect innocent beings to be adored, mourned, and respected—but never touched or relied upon.

This research work compromise a valuable approach which investigates the characteristics of romanticism and the examples of romantic poets who lived in this period in Europe. The key figures of Romantic movements are considered to be the group of poets including Edgar Allan Poe, William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron. The majority of the poems by William Wordsworth described his own native land and the feelings about nature. Edgar Allan Poe wrote his works based on supernatural and human psychology. These authors justified heightened emotional sensibilities and expressed their ideas in natural Diction and spontaneity way.

The methodology involves:

1. *Identifying historical-comparative and analytical method based on investing different ideas about Romanticism.*
2. *Examining analytical techniques of the characteristics of Romanticism.*
3. *Analyzing Romantic writers and their creative works.*

The aim of this work is not to show information about romanticism but to exemplify author's woks and their ideas about human nature and his emotional feelings.

**Analysis and Discussion.** The Romantic action was identified by a strong, reaction and protests against the bondage of rule and custom which has a literature, generally tent to fetter the free human spirit.

In this research work we closely take into consideration the peculiarities of British Romanticism. It was not a single unified movement, consolidated around any one person, place, moment, or manifesto, and the various schools, styles, and stances we now label *capital-R Romantic* would resisting lumped into one clear category. Yet all of Romanticism's products exploded out of the same set of contexts: some were a century in the making; others were

overnight upheavals. Ushered in by revolutions in the United States and France the Romantic period coincides with the societal transformations of the Industrial Revolution, the rise of liberal movements and the state's counterrevolutionary measures, and the voicing of radical ideas—Parliamentary reform, expanded suffrage, abolitionism, atheism—in pamphlets and public demonstrations. Though Britain avoided an actual revolution, political tensions sporadically broke out into traumatizing violence in which state cavalry killed at least 10 peaceful demonstrators and wounded hundreds more.

Emboldened by the era's revolutionary spirit, Romantic poets invented new literary forms to match. Romantic poetry can argue radical ideas explicitly and vehemently (as in Percy Bysshe Shelley's "England in 1819," a sonnet in protest of Peterloo) or allegorically and ambivalently (as in William Blake's "The Tyger," from *Songs of Innocence and of Experience*). To quote from William Wordsworth's preface to *Lyrical Ballads*, the groundbreaking collection he wrote with fellow poet-critic Samuel Taylor Coleridge, Romantic poets could "choose incidents and situations from common life" as its subjects, describing them not in polished or high-flown diction but instead in everyday speech, "a selection of language really used by men." Romanticism can do justice to the disadvantaged, to those marginalized or forgotten by an increasingly urban and commercial culture—rural workers, children, the poor, the elderly, or the disabled—or it can testify to individuality simply by foregrounding the poet's own subjectivity at its most idiosyncratic or experimental.

It was an international phenomenon. The British Romantics were influenced by German writers such as Johann Wolfgang von Goethe and Friedrich Schiller; Romanticism is exemplified in France by writers such as Victor Hugo, and it eventually arrives in the United States via Ralph Waldo Emerson and Henry David Thoreau. It was not an organized movement. Some Romantics did work together and formulate principles about arts and politics (particularly William Wordsworth and Samuel Taylor Coleridge), but this group of writers was not even referred to as "Romantics" until the mid-nineteenth century.

Despite the name, the Romantics did not tend to write poems about romantic love. The name of the movement came from their interest in the Medieval era, and especially in narrative prose romances from that period. The Romantics were not interested in prosaic realism but rather in the mysterious, the other-worldly, the bizarre. Works in which a knight might fight his way into a castle and save a beautiful woman who turns out to be a witch intensely interested them.

It is not easy to generalize about Romanticism, or even about who the Romantics were.

William Blake was quite a bit older than the "first-generation" of Romantics, Wordsworth and Coleridge, and there is still disagreement about whether or not he was a Romantic. Byron's poetry is very different from Wordsworth's, and he in fact detested much of Wordsworth's poetry.

Wordsworth continued to write poetry with energy and passion over the next several years and improved his reputation in English literature.

William Wordsworth was one of the founders of English Romanticism and most central figures and important intellects in English literature. He was considered as a poet of spiritual and epistemological speculation, a poet concerned with the human relationship to nature and a fierce advocate of using the vocabulary and speech patterns of common people in poetry in the world literature.

He began writing poetry as a young boy went on a walking tour of Europe before graduating from college, which deepened his love for nature and his sympathy for the common man: both major themes in his poetry. Wordsworth is best known for *Lyrical Ballads*.

**Conclusion.** Romantic ideals have never died out in poetry, but were largely absorbed into the perceptions of many other movements. Romantic poets cultivated individualism, reverence for the natural world, idealism, physical and emotional passion, and an interest in the mystic and supernatural. Romantics set themselves in opposition to the order and rationality of classical and neoclassical artistic precepts to embrace freedom and revolution in their art and politics.

The Romantic period is seen today as a crucial time in the history of literature. It expresses many of the conflicts and ideological debates which are still at the heart of the modern world; political freedom and repression, individual and collective responsibility, masculine and feminine roles past, present, and future.

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