

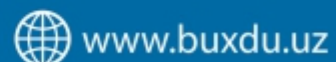
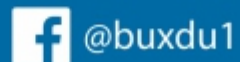
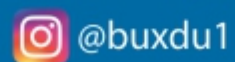
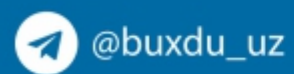
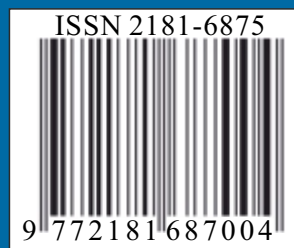


# BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI



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**BUXORO DAVLAT UNIVERSITETI ILMIY AXBOROTI**  
**SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY**  
**НАУЧНЫЙ ВЕСТНИК БУХАРСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА**

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SPECIFIC FEATURES OF ENGLISH AND AMERICAN ROMANTICISM

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**Abstract.** *The main topic of our article is about Romanticism in English and American literature. The article will cover the history of Romanticism and how it developed, as well as the writing style of authors and also we mention about the influence of European Romanticism to American literature. Finally, the research will give arguments that investigate the concept of American Romanticism and well-known works of this genre in that period.*

**Key words:** *The Romantic Movement, the American dream, self-reliance, aspiration, sensibility, feeling, imagination, intuition, emotions, feminism.*

ОСОБЕННОСТИ АНГЛИЙСКОГО И АМЕРИКАНСКОГО РОМАНТИЗМА

**Аннотация.** *Основная тема нашей статьи романтизм литературе Англии и Америки. В статье будет рассказано об истории романтизма и его развитии, а также о стиле произведений и стихов авторов тех времён, а также о влиянии европейского романтизма на американскую литературу. Наконец, в исследовании будут приведены примеры, исследующие концепцию американского романтизма и известные произведения этого жанра того периода.*

**Ключевые слова:** *романтическое движение, американская мечта, самоуверенность, стремление, чувствительность, чувство, воображение, интуиция, эмоции и феминизм.*

INGLIZ VA AMERIKA ROMANTIZMINING XUSUSIYATLARI

**Annotatsiya.** *Maqolamizning asosiy mavzusi Amerika va Angliya adabiyotidagi romantizm haqida.. Maqolada romantizm oqimining tarixi va uning qanday rivojlanganligi, shuningdek, ushbu oqim vakillarining yozish uslubi yoritiladi va Yevropa romantizmining Amerika adabiyotiga ta'siri haqida gapiramiz. Va nihoyat, tadqiqotda Amerika romantizmi konsepsiyasini va o'sha davrdagi ushbu oqim namoyondalarining taniqli asarlarini o'rganadigan dalillar keltiriladi.*

**Kalit so'zlar:** *romantik harakat, Amerika orzusi, o'ziga ishonish, intilish, aql-idrok, tuyg'u, tasavvur, sezgi, ichki hissiyot, ayollarni madh etish.*

**Introduction.** Literary trends or tendencies thus tend to elude any exact definition. Yet critics have tried to define different literary trends and tendencies by analyzing their nature and characteristics and also stated aims and objectives. Different critics have approached the term "Romanticism" and analyzed and defined it in their own ways, but even after apparent success in their efforts, they have to declare the term "vague". It has, for all the time, proved elusive, and thus has allured the inquisitive minds for frequent quest after it.

Romanticism (also the Romantic era or the Romantic period) was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. Partly a reaction to the Industrial Revolution, it was also a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education and the natural sciences. Its effect on politics was considerable and complex. Romantic period was associated with liberalism and radicalism, in the long term its effect on the growth of nationalism was probably more significant. [1: 58]

**Main part.** The movement validated strong emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated folk art and ancient custom to something noble, made spontaneity a desirable characteristic and argued for a "natural" epistemology of human activities as conditioned by nature in the

form of language and customary usage. As well as rules, the influence of models from other works would impede the creator's own imagination, so originality was absolutely essential. The concept of the genius, or artist who was able to produce his own original work through this process of "creation from nothingness", is key to Romanticism, and to be derivative was the worst sin. This idea is often called "romantic originality." [4:379]

Not essential to Romanticism, but so widespread as to be normative, was a strong belief and interest in the importance of nature. However, this is particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone. In contrast to the usually very social art of the Enlightenment, Romantics were distrustful of the human world, and tended to believe that a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences directly and personally with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves".

The end of the Romantic era is marked in some areas by a new style of Realism, which affected literature, especially the novel and drama, painting, and even music, through Verismo opera. This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media. However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond. In music such works from after about 1850 are referred to by some writers as "Late Romantic" and by others as "Neoromantic" or "Postromantic", but other fields do not usually use these terms; in English literature and painting the convenient term "Victorian" avoids having to characterize the period further. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, continued to be important for later generations, and often underlie modern views, despite opposition from theorists.

Following a widespread practice of historians of English literature, we use "Romantic period" to refer to the span between the year 1785, the midpoint of the decade in which Samuel Johnson died and Blake, Burns, and Smith published their first poems, and 1830, by which time the major writers of the preceding century were either dead or no longer productive. This was a turbulent period, during which England experienced the ordeal of change from a primarily agricultural society, where wealth and power had been concentrated in the landholding aristocracy, to a modern industrial nation.

In England this was a period of harsh, repressive measures. Public meetings were prohibited, the right of habeas corpus (the legal principle protecting individuals from arbitrary imprisonment) was suspended for the first time in over a hundred years, and advocates of even moderate political change were charged with treason. Efforts during these war years to repeal the laws that barred Protestants who did not conform to the Anglican Church from the universities and government came to nothing: in the new climate of counter revolutionary alarm, it was easy to portray even a slight abridgement of the privileges of the established Church as a measure that, validating the Jacobins' campaigns to de-Christianize France, would aid the enemy cause. Another early casualty of this counterrevolution was the movement to abolish the slave trade, a cause supported initially by a wide cross-section of English society. In the 1780s and 1790s numerous writers, both white (Barbauld, Robinson, Coleridge, and Wordsworth) and black (Ottobah Cugoano and Olaudah Equiano), attacked the greed of the owners of the West Indian sugar plantations and detailed the horrors of the traffic in African flesh that provided them with their labor power. But the bloodshed that accompanied political change in France strengthened the hand of apologists for slavery, by making any manner of reform seem the prelude to violent insurrection. Parliament rejected a bill abolishing the trade in 1791, and sixteen years—marked by slave rebellions and by the planters' brutal reprisals—elapsed before it passed a new version of the bill. The frustration of the abolitionist cause is an emblematic chapter in the larger story of how a reactionary government sacrificed hopes of reform while it mobilized the nation's resources for war. Yet this was the very time when economic and social changes were creating a desperate need for corresponding changes in political arrangements. For one thing, new classes inside England—manufacturing rather than agricultural—were beginning to demand a voice in government proportionate to their wealth. The "Industrial Revolution"—the shift in manufacturing that resulted from the invention of power-driven machinery to replace hand labor had begun in the eighteenth century with improvements in machines for processing textiles, and was given immense impetus when James Watt perfected the steam engine in 1765. [1:87] In the succeeding decades steam replaced wind and water as the primary source of power for all sorts of manufacturing processes, beginning that dynamic of ever-accelerating economic expansion and technological development that we still identify as the hallmark of the modern age. A new laboring population massed in sprawling mill towns such as Manchester, whose population increased by a factor of five in fifty years. In agricultural communities the destruction of home industry was accompanied by the

acceleration of the process of enclosing open fields and wastelands (usually, in fact, "commons" that had provided the means of subsistence for entire communities) and incorporating them into larger, privately owned holdings. The introduction of new machinery into the mills resulted in further loss of jobs, provoking sporadic attempts by the displaced workers to destroy the machines. In 1819 hundreds of thousands of workers organized meetings to demand parliamentary reform. In August of that year, a huge but orderly assembly at St. Peter's Fields, Manchester, was charged by saber-wielding troops, who killed nine and severely injured hundreds more; this was the notorious "Peterloo Massacre," so named with sardonic reference to the Battle of Waterloo, and condemned by Shelley in his poem for the working class "England in 1819." Suffering was largely confined to the poor, however, while the landed classes and industrialists prospered. So did many merchants, who profited from the new markets opened up as the British Empire expanded aggressively, compensating with victories against the French for the traumatic loss of America in 1783. England's merchants profited, too, thanks to the marketing successes that, over time, converted once-exotic imports from these colonies into everyday fare for the English. In the eighteenth century tea and sugar had been transformed in this way, and in the nineteenth century other commodities followed suit: the Indian muslin, for instance, that was the fabric of choice for gentlemen's cravats and fashionable ladies' gowns, and the laudanum (Indian opium dissolved in alcohol) that so many ailing writers of the period appear to have found irresistible. The West End of London and new seaside resorts like Brighton became in the early nineteenth century consumers' paradises, sites where West Indian planters and nabobs (a Hindi word that entered English as a name for those who owed their fortunes to Indian gain) could be glimpsed displaying their purchasing power in a manner that made them moralists' favorite examples of nouveau riche vulgarity. The word shopping came into English usage in this era. Luxury villas sprang up in London, and the prince regent, who in 1820 became George IV, built himself palaces and pleasure domes, retreats from his not very onerous public responsibilities. But even, or especially, in private life at home, the prosperous could not escape being touched by the great events of this period.

In the mid-1850s, as the United States was beginning to shape its own identity within the realm of literature, American Romanticism emerged. This literary movement holds unique importance to American history because it is known to be the first, full-fledged literary movement of America. This movement saw the emergence of writers celebrating American beauty and identity. The American Renaissance period saw the publishing of timeless masterpieces, by authors including Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, Walt Whitman, and Emily Dickinson. In short, American Romanticism emerged in response to the nationalist values beginning to develop a distinct American literary style.

Much like the Italian Renaissance of the 15th century, the emergence of American Romanticism saw the celebration of the common man. In an effort to move away from Puritanism and Calvinism, Romanticism, as explained by Ann Woodleigh, "was a Renaissance in the sense of a flowering, excitement over human possibilities, and a high regard for individual ego." In other words, American Romanticism celebrated the unknown as Americans began to venture westward into newly acquired territories, authors began to write about the beauty of the natural landscape, untouched by man. The aesthetic of nature is something that was extremely importance to American Romantic writers, and is reflected in works such as "The Leather stocking Tales", "The Last of the Mohicans", and even holds in "Moby-Dick", a work that epitomizes what Romanticism is all about.

Furthermore, American Romanticism was composed of a couple different themes, including the theme of nature and the great unknown was told through stories of the frontier a land unexplored, that promised opportunity for expansion, growth, and freedom. Venturing into this unknown brought forth a newfound spirit of optimism, a well-known American ideal that any person can achieve anything they set their mind to. Other characteristics included the power of the universe, exploring how it worked in mysterious, incomprehensible ways. These characteristic thus tied back to the theme of the unknown. The most import aspect, though, of American Romanticism, was that it had its own individualistic elements, apart from its European counterparts. For the first time in history, a movement came about that was entirely belonging to the United States, and the American writer's identity thus was a result of it. [11: 91]

In the United States, romantic Gothic literature made an early appearance with Washington Irving's "The Legend of Sleepy Hollow" (1820) and "Rip Van Winkle" (1819), followed from 1823 onwards by "The Leather stocking Tales" of James Fenimore Cooper, with their emphasis on heroic simplicity and their fervent landscape descriptions of an already-exotic mythicized frontier peopled by "noble savages", similar to the philosophical theory of Rousseau, exemplified by Uncas, from "The Last of the Mohicans". There are picturesque "local color" elements in Washington Irving's essays and especially his travel books. Edgar Allan Poe's tales of the macabre and his balladic poetry were more influential in France than at home, but the romantic American novel developed fully with the atmosphere and Romanticism 12 melodrama of Nathaniel

Hawthorne's "The Scarlet Letter" (1850). Later Transcendentalist writers such as Henry David Thoreau and Ralph Waldo Emerson still show elements of its influence and imagination, as does the romantic realism of Walt Whitman. The poetry of Emily Dickinson nearly unread in her own time and Herman Melville's novel "Moby-Dick" can be taken as epitomes of American Romantic literature. By the 1880s, however, psychological and social realism were competing with Romanticism in the novel.

When it comes to influence of European Romanticism on American writers, the European Romantic movement reached America in the early 19th century. American Romanticism was just as multifaceted and individualistic as it was in Europe. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, while human society was filled with corruption. Romanticism became popular in American politics, philosophy and art. The movement appealed to the revolutionary spirit of America as well as to those longing to break free of the strict religious traditions of early settlement. The Romantics rejected rationalism and religious intellect. It appealed to those in opposition of Calvinism, which includes the belief that the destiny of each individual is preordained. The Romantic movement gave rise to New England transcendentalism which portrayed a less restrictive relationship between God and Universe. The new philosophy presented the individual with a more personal relationship with God. Transcendentalism and Romanticism appealed to Americans in a similar fashion, for both privileged feeling over reason, individual freedom of expression over the restraints of tradition and custom. It often involved a rapturous response to nature. It encouraged the rejection of harsh, rigid Calvinism, and promised a new blossoming of American culture. American Romanticism embraced the individual and rebelled against the confinement of neoclassicism and religious tradition. The Romantic movement in America created a new literary genre that continues to influence American writers. Novels, short stories, and poems replaced the sermons and manifestos of yore. Romantic literature was personal, intense, and portrayed more emotion than ever seen in neoclassical literature. America's preoccupation with freedom became a great source of motivation for Romantic writers as many were delighted in free expression and emotion without so much fear of ridicule and controversy. They also put more effort into the psychological development of their characters, and the main characters typically displayed extremes of sensitivity and excitement. The works of the Romantic Era also differed from preceding works in that they spoke to a wider audience, partly reflecting the greater distribution of books as costs came down during the period. The Romantic period saw an increase in female authors and also female readers. [12:158]

Let's talk a little about outstanding works of romantic literature. Washington Irving was an American author who composed a collection of stories that became "The Sketch Book" (1819), which included "Rip Van Winkle" and "The Legend of Sleepy Hollow." After serving as a US ambassador, he turned out a succession of historical and biographical works. Irving advocated for writing as a legitimate career, and argued for laws to protect writers from copyright infringement. Perhaps best known for his short stories "The Legend of Sleepy Hollow" and "Rip Van Winkle," Washington Irving was born on April 3, 1783 in New York City, New York, USA. He was one of eleven children born to Scottish-English immigrant parents, William Irving, Sr. and Sarah. He was named Washington after the hero of the American revolution (which had just ended) George Washington, and attended the first presidential inauguration of his namesake in 1789. Washington Irving was educated privately, studied law, and began to write essays for periodicals. He travelled in France and Italy (1804–6), wrote whimsical journals and letters, then returned to New York City to practice law though by his own admission, he was not a good student, and in 1806, he barely passed the bar. He and his brother William Irving and James Kirke Paulding wrote the "Salamagundi papers" (1807–8), a collection of humorous essays. He first became more widely known for his comic work, "A History of New York" (1809), written under the name of "Diedrich Knickerbocker."

The Fireside poets (also called the "schoolroom" or "household" poets) were the first group of American poets to rival British poets in popularity in either country. Today their verse may seem more Victorian in sensibility than romantic, perhaps overly sentimental or moralizing in tone, but as a group they are notable for their scholarship, political sensibilities, and the resilience of their lines and themes. Henry Wadsworth Longfellow, John Greenleaf Whittier, Oliver Wendell Holmes, James Russell Lowell, and William Cullen Bryant are the poets most commonly grouped together under this heading. In general, these poets preferred conventional forms over experimentation, and this attention to rhyme and strict metrical cadences made their work popular for memorization and recitation in classrooms and homes. Longfellow's popularity rivaled Tennyson's in England as well as in America, and he was a noted translator and scholar in several languages, in fact, he was the first American poet to be honored with a bust in Westminster Abbey's Poet's Corner. They did not hesitate to address issues that were divisive and highly charged in their day, and

in fact used the sentimental tone in their poems to encourage their audience to consider these issues in less abstract and more personal terms. [4:170]

English Romantic poets rebelled against the accepted conventions of the Neo-classical literature of the first half of the 18th century. Although some of the Romantics adapted the classical forms (for example, ode) and included the elements of Greek mythology in their works, they rejected the idea of imitation as too restrictive of creative imagination. Ode is an elaborately structured poem praising or glorifying an event or individual, describing nature intellectually as well as emotionally. There are two distinctive features of the ode: it uses heightened, impassioned language; and addresses some object.

Unlike the early 18th century authors, who looked outwards to society for general truths to communicate to common readers, Romantic writers looked inwards to their soul and imagination to find private truths for special readers. The poet was considered to be a supremely individual creator, who gave freedom to his creative spirit. Coleridge wrote: "An original may be said to be of a vegetable nature; it rises spontaneously from the vital root of genius; it grows, it is not made; Imitations are often a sort of manufacture, wrought up by those mechanics, art and labour, out of pre-existent materials, not their own." Keats wrote: "If poetry comes not as naturally as leaves to a tree, it had better not come at all".

In 1798 William Wordsworth (1770–1850) and Samuel Taylor Coleridge (1772–1834) published "The Lyrical Ballads". The book became a landmark in English literature, indicating the beginning of a new era. Although many of these poets were conscious of a new "spirit of the age", they didn't refer themselves to a movement as a unity of purpose and aim. Only towards the middle of the 19<sup>th</sup> century they were conveniently grouped together under the term "Romantic" on the basis of some common features: imagination, individualism, irrationalism, childhood, escapism, nature, etc.

Romantic poets attached much importance to the role of the imagination in the creative processes. They believed the imagination was an ability of the mind to apprehend a kind of truth and reality which lay beyond sensory impressions, reason and rational intellect. The imagination is an almost divine activity through which a poet gets the access to the supernatural order of things. He recreates and reinterprets the world becoming a prophet to all men. This new, subjective vision of reality went hand in hand with a much stronger emphasis on individual thought and feeling. Poetry became more introspective and meditative. Autobiographical element and first person point of view, which for many years had been unpopular, became very common and most appropriate for the expression of emotions and feelings.

Some of the Romantics lived in isolation and believed that poetry should be created in solitude. In this they anticipated the idea of the artist as a non-conformist. This feeling of alienation later was shared by many writers of the modernist age. Together with the new emphasis on imagination, Romantic poets turned their attention to the irrational aspects of human life – the subconscious, the mysterious and the supernatural. As a result poetry became more symbolic and metaphorical. Childhood provided another source of interest. Some poets celebrated an uncorrupted, instinctive, or childlike, view of the world. In its innocence untouched by civilisation, this view gave a freshness and clarity of vision which the poet himself aspired to. Some poets felt themselves attracted to the exotic. Distant times and places became a sort of refuge from the unpleasant reality. The Middle Ages in particular served as a source of inspiration in both form (ballad, for example, became a popular verse form once again) and subject matter. Nature provided another stimulus for imagination and creativity. It reflected a poet's moods and thoughts. It was interpreted as the real home of man, a beneficial source of comfort and morality, the embodiment of the life force, the expression of God's presence in the universe. The Romantic poets are traditionally grouped into two generations. The poets of the first generation, William Blake, William Wordsworth and Samuel Taylor Coleridge, were greatly influenced by the French Revolution, which physically represented a deliverance from the restrictive patterns of the past.

Blake's own intensely personal Romantic and revolutionary beliefs. Like his other books, it was published as printed sheets from etched plates containing prose, poetry and illustrations. The plates were then colored by Blake and his wife Catherine. "The Marriage of Heaven and Hell" is probably the most influential of Blake's works. Its vision of a dynamic relationship between a stable "Heaven" and an energized "Hell" has fascinated theologians, aestheticians and psychologists. Blake was fascinated with the idea of 'contraries'. He understood Heaven as a part of a structure which must become one with the creative energy of Hell rather than stand in opposition to it. The 'doors of perception' are cleansed only by a transformation of categories so that contraries meet in newly energetic formations. Thus the tigers and horses, the lions and lambs, the children and adults, the innocent and the experienced of Blake's symbol-ism should be regarded as integral elements of creation. A characteristic feature of Blake's poetry to see the world in terms of opposites is highlighted in the collections "Songs of Innocence" (1789) and "Songs of Experience" (1794). Accompanied by Blake's magnificent hand-decorated drawings, the two volumes were printed together for the first time in



1794 (with the title *Songs of Innocence and of Experience*). The book describes contrary states of feeling and seeing. "Innocence" is a state of genuine love and naïve trust to all mankind, accompanied by unquestioned Christian belief. Blake was a true believer, but he recognized that Christian doctrines were used by the English Church as a form of social manipulation to encourage among the people passive obedience and acceptance of oppression, poverty and inequality. The state of "Experience" is described as a profound disillusionment with human nature and society. One entering the state of "Experience" sees cruelty and hypocrisy clearly, but is unable to find a way out. The *Songs of Innocence* frequently suggest challenges to the innocent state: children are afraid of the dark, brute beasts threaten lambs, dreadful trade kills a little chimney-sweeper. Satirical and sarcastic poems from the *Songs of Experience* represent the "wisdom" of the old as oppression. Parents, nurses, priests, and human reason serve to limit and restrain what once was innocent. Blake said that innocent conceptions of reality change in the face of experience, but he didn't deny the role of experience in the development of human soul. Blake pointed out a third, higher state of consciousness he called "Organized Innocence", which is expressed in his later works.

**Conclusion.** In conclusion, romanticism can be interpreted in many different ways, historians and literary fanatics alike have yet to agree upon a single meaning of the word or movement. The romantic movement was a shift from enlightenment thinking to emphasizing inspiration, subjectivity, and individuality. The romantic movement had a profound impact on both American and English literature.

The study of the national identity of American romanticism, it is necessary to keep in mind a very important aspect: correlation with the romanticism of European countries, and especially England. America was connected with England through its history, language, and culture. English literature provided the basis for the formation of American.

In fact, English romanticism did not know the pathos of the struggle for the identity of Russian culture, although the problem of the national historical specificity of literature was an integral part of its aesthetics. Asserting national prestige and emphasizing the national identity of American culture, US romantics constantly compared America with their ancestral home. The significance of national values was realized through comparison with what was in England. In Hawthorne's *English Notebooks*, one can see how the author of England immediately impresses with England. Unlike the English romantics (Percy Bysshe Shelley, William Morris), as well as the French romantics (George Sand, Victor Hugo, Charles Sainte-Beuve), representatives of American romanticism lack a deep interest in utopian socialism, although Robert Owen's utopian community was created "The New Harmony" in Indiana (1824-1827) and many other Christian-socialist communities, and the US romantics themselves, of course, have experienced some influence from the ideas of utopian socialism. Nevertheless, Emerson, for example, was skeptical of Fourier's ideas.

Moreover, English romantics turned to history as a beautiful past worthy of an aesthetic interpretation; American romantics, along with the affirmation of the national values of America's historical past, were also inclined to modernize history, interpreting it as a projection of the present. Therefore, in American history, they often saw the same vices as in modern America.

In addition, American romanticism developed later than English romanticism and had a stronger emphasis on humanitarianism and reformation. Due to American's democratic government when compared to Britain's monarchical government, American Romanticism embodied more egalitarian ideals than that of English Romanticism.

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