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LITERARY CRITICISM

novel, then at least it is a narrative with a philosophical aspect of interpreting the problems of individual human existence in the modern world and with a hero reflecting on the events of his past life.

In the novel, the philosophers Fr. Nietzsche, L. Wittgenstein, B. Russell, A. Camus, and the writers F. Dostoevsky, O. Huxley, Orwell are mentioned. In connection with the fates and thoughts about the lives of the heroes, the relationship between Eros and Thanatos is mentioned, known from the works of Z. Freud and G. Marcuse. This line of youthful philosophizing and fascination with philosophers and intellectuals from antiquity to the twentieth century mainly refers to Adrian, who will continue his studies at Cambridge after school.

The philosophizing in the novel is by no means academic in nature: Barnes does not address the high-brow elite, but ordinary readers, and it is noteworthy that the characters in their conversations most often use concepts known when posing human problems in the philosophy of existentialism. Therefore, the psychologism in this novel has a clearly expressed intellectual aspect, and Anthony in adulthood tries, to the best of his abilities and knowledge, to comprehend his past from the point of view of its inner content, gradually realizing his involvement in the tragic finale of Adrian's life – his suicide.

The reader can clarify Adrian's life path in detail and understand everything that happened thanks to Anthony's memories and evaluations, who often uses concepts and arguments in the spirit of existentialism. In general, both characters talk about a person in the light of the problems of responsibility to others and responsibility – existence, life and death, trying to assess the possible degree of understanding of their individual line of existence. In fact, philosophy or art is usually engaged in this, but there is a routine of the life of an ordinary person who can also make an attempt at such an understanding.

This is what Anthony is doing, who comes to the disappointing conclusion that many concepts with positive moral and significant spiritual content have almost nothing to do with him: *"I could live like characters in novels and so I lived. Only I was not sure that I would definitely be visited by passion and danger, ecstasy and despair (but then more ecstasy) However ... who said that the "insignificance" of life is "exaggerated" by art? After all, there came a moment at the end of my twentieth birthday when I admitted that my entrepreneurial spirit had completely dried up.*

I never did the things I dreamed of in my youth again. Instead, I moved my lawn, I took vacations, I lived my life. But time... how time first guides us and then confuses us. We think we've become mature when we've just been saved. We imagined that we were responsible, whereas we were just cowardly. What we called practicality turned out to be a way to hide from real phenomena, instead of facing them. Time ... gives us enough time, and our best-informed decisions will seem shaky, and our undoubted facts eccentric."[7] Nevertheless, having reached such conclusions, Anthony tries to assess Adrian's life and actions and assess his participation in his fate. For Adrian, both a close relationship with Veronica, for example, and a stroller with a child are important and therefore existential facts of his life. Anthony writes Adrian an insulting letter about Veronica in order to undermine their relationship, and this rude intrusion into their world leads, as Anthony admits, to tragic consequences – to Adrian's decision to commit suicide.

Adrian's life itself turned out to be full of those thoughts, feelings, passions and dramatic experiences that Anthony does not feel capable of. If the content of real novels should be the intense inner life of a person, then the author, perhaps, agrees with Anthony that it is Adrian, and not people like him, who deserve to become the heroes of the novel. However, Barnes' novel does not contain simple and clear answers. Anthony made his journey through time, but, according to intellectual Adrian, *"The past is the point where imperfection of memory meets with inadequacy of documentation"* [7].

For Anthony, his life remains with its details and seemingly random details, and one day, having thought about his past, he is now doomed to reflection and will constantly be in a state of perception and assessment of the changing development of circumstances and events to which he will be involved in one way or another.

As a writer of the postmodern era, Barnes recognizes the relativity of all cognitive procedures and the ability of an individual to understand his own existence and the lives of other people. The content of the novel also shows that the author has no illusions about the completeness and objectivity of revealing the life path of any person in a society that is called "anarchic chaos" in the novel. For most people, their life path proceeds, being a part of this society, in a "chaotic" state, which indicates an almost complete lack of meaning and spiritual guidelines in it.

Results. As a result, psychologism as a way of artistically depicting the inner world of the hero in this novel is aimed at revealing the existential aspects of human life from the point of view of his personal attitude to the world around him. Turning to the image of the complexity of the inner world and consciousness of the hero, Barnes examines the human problem in the context of such concepts as cognition

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(historical knowledge), self-knowledge, reflection, self-esteem, and at the end of the text the hero returns to the term “responsibility”.

If, in the postmodern state of society, we can hardly achieve an objective and complete understanding of the goals and meaning of a person’s individual existence, then at least Barnes leaves the reader with the conviction that modern man has not lost the ability to self-knowledge and self-esteem, which allows him to remain a person. To some commentators and critics, the appearance of texts such as “Talking it over” and “Love, etc” after such novels as “The History of the World in 10½ chapters” and “England. England” seemed unexpected.

However, if we take into account the problems of the novel “The Sense of an Ending”, we can talk about the development in modern English prose of a certain tendency to explore or, at least, depict by means of literature the inner world (i.e., the world of feelings, experiences and thoughts) of an ordinary person.

Just like Barnes, they are depicted at one of the most important moments of their lives: their friendship, wedding and the first days of their honeymoon are described.

Conclusion. In general, it can be argued that such English prose writers as J. Barnes are not inclined to exaggerate the importance of those definitions that critics and intellectuals use to characterize the state of Western society in the late twentieth and early twenty-first centuries. In the context of almost universal postmodernization in literature of the life content and assessments of the modern world, some writers strive to master human problems in line with the artistic principles of psychologism.

The writers give the floor to the characters themselves, recreate the complexity and interweaving of various thoughts, experiences and impulses. They turn to the dynamic processes taking place in the inner world of their characters, who feel the need to accept or develop common spiritual and existential constants that guide their behavior and help them find themselves in the current state of society. At that time, the authors had no illusions about this, because most often they show characters who are not only looking for inner meanings of their existence, but often unable to find them.

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ROMANTIC LITERATURE AND THE EXPLORATION OF HUMAN NATURE RELATIONSHIP

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Abstract. *This article delves into the depiction of nature in Romantic literature, analyzing works by Wordsworth, Coleridge, Byron, John Keats, Percy Shelley and Mary Shelley. Through qualitative content analysis, it identifies themes of the sublime, interconnectedness, and nature as a moral and emotional guide. The article highlights Romanticism's departure from Enlightenment rationalism, emphasizing nature's spiritual and philosophical significance. Discussion connects these findings to contemporary environmental thought, underscoring Romantic literature's relevance in addressing modern ecological crises. It highlights how these works reflect key Romantic themes such as the sublime, the interconnectedness of all living things, and nature as a source of emotional and spiritual enlightenment. The article underscores nature's role not just as a setting but as a central figure that influences and is influenced by human emotion, thought, and creativity.*

Keywords: *romanticism, nature in literature, the sublime, environmental philosophy, Literary analysis, human-nature relationship, spiritual enlightenment, philosophical reflection, 19th-century literature.*

ROMANTIK ADABIYOTDA INSON VA TABIAT O'RTASIDAGI MUNOSABATLARNI O'RGANISH

Annotatsiya. *Ushbu maqola Uordsvors, Kolrij, Bayron, Jon Kits, Persi Shelli va Meri Shelli asarlarini tahlil qilish orqali romantik adabiyotda tabiatning tasviri masalalariga bag'ishlanadi. Maqolada tahlillar orqali yuksaklik, o'zaro bog'liqlik va tabiat mavzularini axloqiy va hissiy mavzu sifatida qo'llanilishi ochib beriladi. Maqolada romantizmning ma'rifat davridagi ratsionalizmdan chetga chiqishi, tabiatning ma'naviy va falsafiy ahamiyati ta'kidlangan. Muhokama va tahlillar ushbu natijalarni zamonaviy ekologik fikr bilan bog'laydi va zamonaviy ekologik inqirozlarni hal qilishda romantik adabiyotning dolzarbligini ta'kidlaydi. Unda ushbu asarlar yuksak, barcha tirik mavjudotlarning o'zaro bog'liqligi va tabiatning hissiy va ma'naviy ma'rifat manbai sifatida asosiy romantik mavzularni qanday aks ettirishi ta'kidlangan. Maqolada, shuningdek, tabiatning nafaqat bezak sifatida, balki insonning his-tuyg'ulari, tafakkuri va ijodiga ta'sir qiluvchi va ularning ta'siri ostida bo'lgan markaziy shaxs sifatida tutgan o'rni ham ta'kidlangan.*

Kalit so'zlar: *romantizm, adabiyotdagi tabiat, yuksak, ekologik falsafa, adabiy tahlil, inson-tabiat munosabatlari, ma'naviy ma'rifat, falsafiy mulohazalar, 19-asr adabiyoti.*

РОМАНТИЧЕСКАЯ ЛИТЕРАТУРА И ИССЛЕДОВАНИЕ ВЗАИМООТНОШЕНИЙ МЕЖДУ ЧЕЛОВЕКОМ И ПРИРОДОЙ

Аннотация. *В этой статье рассматриваются изображения природы в романтической литературе на базе анализов произведений Вордсворта, Кольриджа, Байрона, Джона Китса, Перси Шелли и Мэри Шелли. Посредством качественного контент-анализа в нём выявляются темы возвышенного, взаимосвязанности и природы как морального и эмоционального ориентира. В статье освещается отход романтизма от рационализма эпохи Просвещения, подчёркивается духовное и философское значение природы. Обсуждение связывает эти результаты с современной экологической мыслью, подчёркивая актуальность романтической литературы в решении современных экологических кризисов. В ней подчёркивается, как эти произведения отражают ключевые романтические темы, такие как возвышенное, взаимосвязь всего живого и природа как источник эмоционального и духовного просветления. В статье также подчёркивается роль природы не просто как декорации, но и как центральной фигуры, которая влияет на человеческие эмоции, мышление и творчество и находится под их влиянием.*

Ключевые слова: романтизм, природа в литературе, возвышенное, экологическая философия, литературный анализ, взаимоотношения человека и природы, духовное просвещение, философские размышления, литература 19 века.

Introduction. The late 18th and early 19th centuries marked a profound shift in the Western literary and cultural landscape, giving rise to the Romantic Movement. Characterized by a deep fascination with the natural world, emotional intensity, and a challenge to the Enlightenment's emphasis on reason, Romanticism represents a pivotal moment in the evolution of Western thought and aesthetics. Among its most enduring contributions is the nuanced portrayal of nature, not merely as a backdrop for human activity but as a central, dynamic force that shapes human experience, consciousness, and creativity. This article aims to delve into the multifaceted representation of nature in Romantic literature, examining the works of key figures such as William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and Mary Shelley.

The Romantic era's emphasis on nature is especially relevant in the context of contemporary environmental crises and the search for more sustainable and harmonious ways of relating to the natural world. By revisiting Romantic literature's portrayal of nature, this research seeks to uncover insights into the complex relationship between humanity and the environment, offering perspectives that might inform current debates on ecological sustainability, conservation, and our ethical obligations to the natural world.

The primary objectives are the followings: to analyze the thematic and philosophical dimensions of nature in selected works of Romantic literature; to identify commonalities and differences in the authors' approaches, to explore the role of nature as a source of emotional and spiritual insight, a mirror for human consciousness, and a catalyst for philosophical inquiry and investigate the implications of Romanticism's portrayal of nature for contemporary environmental thought and the human-nature relationship.

This investigation is driven by key questions exploring Romantic literature's portrayal of nature: How do Romantic poets and authors represent nature in their works? What significance does nature hold within the themes and philosophy of Romantic literature? Moreover, how can the Romantic engagement with nature enhance our comprehension of modern environmental challenges and our quest for a deeper bond with the natural world?

By elucidating the rich tapestry of Romantic literature's engagement with the natural world, this article aims to contribute to a deeper understanding of the historical and cultural roots of contemporary environmental consciousness. Furthermore, it seeks to bridge the gap between literary studies and environmental humanities, demonstrating the relevance of literary analysis to interdisciplinary discussions about humanity's place in the natural world.

Methodology. This methodology provides a structured approach to exploring the depiction of nature in Romantic literature, enabling a detailed examination of how Romantic poets and authors engage with natural themes to express philosophical, moral, and emotional insights. The analysis is guided by key Romantic concepts, including the sublime, the reflection of the self in nature, and the moral implications of human interaction with the natural world. The methodological strategy comprises the following components:

Textual Analysis: Each work is subjected to a close reading, focusing on passages that explicitly mention or describe nature. This includes descriptions of landscapes, weather, seasons, and natural phenomena, as well as reflections on nature's impact on the human psyche and moral development.

Comparative Analysis: The study compares and contrasts the representations of nature across the selected works to highlight unique perspectives and shared visions among the authors. This step involves examining how each author's treatment of nature contributes to the broader Romantic discourse on the natural world.

Contextualization: The analysis is contextualized within the historical and philosophical background of the Romantic era. This involves considering the social, political, and scientific developments of the time that influenced the authors' perspectives on nature.

Interpretation and Synthesis: The final step synthesizes the findings to articulate a comprehensive understanding of nature's role in Romantic literature. This involves interpreting the thematic and philosophical implications of the authors' portrayals of nature, drawing connections to contemporary environmental and existential concerns.

Literature Review. The foundation of our methodology is an extensive literature review, drawing from a wide array of primary sources, including poems, essays, and letters by prominent Romantic writers such as William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, John Keats, and others. These figures were chosen due to their significant contributions to Romantic literature and their varied perspectives on nature, which collectively encapsulate the movement's ethos. Secondary sources include critical materials

that provide insights into the cultural, philosophical, and environmental contexts of the Romantic period. The selection of sources was guided by their relevance to the study's focus on nature, the depth of their analysis of Romanticism, and their contribution to understanding the movement's historical and cultural significance.

Discussion. The centrality of nature in Romantic literature cannot be overstated. It is a theme that binds the William Wordsworth's "Lyrical Ballads," co-authored with Samuel Taylor Coleridge and first published in 1798, marks a seminal moment in English literature, laying the groundwork for the Romantic Movement [1, p.12]. Wordsworth's poetry within this collection, especially "Lines Composed a Few Miles above Tintern Abbey," embodies the quintessential elements of Romanticism, particularly the deep connection with nature. This poem, more commonly referred to as "Tintern Abbey," offers profound insights into the Romantic era's philosophical and aesthetic values, emphasizing emotion, individualism, and the natural world. "Tintern Abbey" presents nature as a profound source of emotional and spiritual enlightenment. Wordsworth describes his experiences in the natural landscape around the ruins of Tintern Abbey as deeply transformative. The poem illustrates how nature has the power to elevate the human spirit, providing solace, joy, and profound insights into the essence of life: "*These beauteous forms, / Through a long absence, have not been to me / As is a landscape to a blind man's eye / But oft, in lonely rooms, and 'mid the din / Of towns and cities, I have owed to them, / In hours of weariness, sensations sweet.*" [2, p. 111]. This connection to nature is a hallmark of Romanticism, rejecting the Enlightenment's rationalism in favor of emotional depth and spiritual transcendence.

Wordsworth attributes healing powers to nature, suggesting that it can restore health to the soul and bring peace to the mind: "*For I have learned / To look on nature, not as in the hour / Of thoughtless youth; but hearing oftentimes / Nor harsh nor grating, though of ample power / To chasten and subdue.*" [2, p. 113]. He reflects on how his memories of the natural scenes around Tintern Abbey have been a source of comfort. This idea aligns with the Romantic belief in the healing aspects of nature, seeing it as a remedy for the ills of modern life and industrialization.

The poem places significant emphasis on memory and its interplay with nature. Wordsworth explores how his past experiences in the natural world around Tintern Abbey have shaped his identity and his philosophical outlook: "*Again I hear / These waters, rolling from their mountain-springs / With a soft inland murmur. - Once again / Do I behold these steep and lofty cliffs.*" [2, p. 113]. He highlights the enduring impact of these memories, suggesting that people's interactions with nature can have a lasting effect on our inner lives. This focus on memory and its connection to the natural world underscores the Romantic notion of personal growth and development through engagement with nature.

Wordsworth's depiction of nature in "Tintern Abbey" often hints at "sense sublime", suggesting a divine presence permeates the natural world, that connects the landscape, the mind, and the universe: "*And I have felt / A presence that disturbs me with the joy / Of elevated thoughts; a sense sublime / Of something far more deeply interfused, / Whose dwelling is the light of setting suns, / And the round ocean and the living air, / And the blue sky, and in the mind of man.*" [2, p. 113]. This perspective reflects the Romantic era's fascination with the unity of life and the interconnectedness of all things, proposing that nature embodies a divine principle that links humans to a larger, spiritual reality.

"Tintern Abbey" exemplifies the Romantic Movement's deep connection with nature, portraying it as a source of emotional and spiritual enlightenment, healing, and inspiration. Through this poem, Wordsworth articulates a vision of nature that is both a refuge and a teacher, offering insights into the human condition and the universe at large. The poem's focus on personal experience, memory, the imagination, and the spiritual dimensions of the natural world captures the essence of Romanticism, making it a foundational text in the study of this literary and philosophical movement [1, p.16].

Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is a seminal work of English Romantic literature that explores complex relationships between humans and the natural world. The poem weaves a tale of adventure, guilt, punishment, redemption, and wisdom gained through suffering. It's rich with supernatural elements, vivid imagery, and moral lessons, all set against the backdrop of the natural world, which plays a central role in the narrative. The Mariner's voyage into unknown territories reflects the Romantic fascination with the sublime aspects of nature—its beauty, vastness, and power to evoke deep emotions: "*And now the storm-blast came, and he / Was tyrannous and strong. / 'The moving Moon went up the sky / And nowhere did abide: / Softly she was going up, / And a star or two beside*" [2, p. 13]. Descriptions of the ice: "*The ice was here, the ice was there, / The ice was all around / It cracked and growled, and roared and howled, / Like noises in a swound!*" [2, p. 12] evoke the sublime, capturing nature's overwhelming power and beauty.

LITERARY CRITICISM

The shooting of the albatross and the subsequent disasters that befall the crew illustrate nature as a moral arbiter, teaching respect for all living things. "Why look's thou so?"— *With my cross-bow I shot the Albatross* [2, p. 14]. The punishment that follows the killing of the albatross shows the deep connections among all creatures and the consequences of disrupting this balance. "Ah wretch! - said they, the bird to slay / That made the breeze to blow! / Instead of the cross, the Albatross / About my neck was hung!" [2, p. 15].

Nature mirrors the Mariner's isolation and despair, reflecting his internal state. However, it also becomes a source of reflection and self-awareness, and helps him to understand his place in the world "Alone on a wide wide sea / So lonely 'twas, that God himself / Scarce seemed there to be." [2, p. 35]. The Mariner's realization of interconnectedness with nature leads to his redemption: "For the sky and the sea, and the sea and the sky / Lay like a load on my weary eye" [2, p. 20]. The moment the Mariner appreciates the beauty of the sea creatures, his ability to pray is restored, illustrating nature's power to heal and transform the human spirit. "The self-same moment I could pray / And from my soul I sighed for a breeze / To blow the albatross from me, / And thaw the frozen sea within" [2, p. 21]. These examples illustrate how Coleridge uses nature not just as a setting or backdrop for the Mariner's journey, but as a central character that interacts with, influences, and teaches the Mariner and, by extension, the reader. The portrayal of nature encompasses its awe-inspiring beauty, its terrifying power, its spiritual significance, and its moral authority. Through these interactions with the natural world, Coleridge explores profound themes of guilt, redemption, and the interconnectedness of all living things, hallmark elements of Romanticism.

Lord Byron's "Childe Harold's Pilgrimage" is a seminal work in the Romantic literary tradition, offering a rich tapestry of themes that include a profound connection with nature. This narrative poem, which recounts the travels and reflections of a world-weary young man disillusioned with a life of pleasure and revelry, serves as a vehicle for Byron's exploration of the self and the world through the lens of nature. Byron's poem is replete with descriptions of the natural world, from the rugged landscapes of the Iberian Peninsula to the sublime beauty of the Swiss Alps: "Or view the Lord of the unerring bow, / The god of life, and poesy, and light / The Sun in human limbs arrayed, and brow" [2, p. 99]. These descriptions go beyond mere scenery, serving as reflections of Harold's inner state and facilitating moments of introspection and emotional depth: "The Sun in human limbs arrayed, and brow / All radiant from his triumph in the fight" [3, p. 101]. The natural world, in its untouched and pure form, is celebrated as a source of beauty and inspiration, embodying the Romantic ideal of finding solace and truth in nature.

Throughout the poem, Byron skillfully uses the natural environment to mirror Childe Harold's emotions and psychological journey: "Morn dawns; and with it stern Albania's hills, / Dark Suli's rocks, and Pindus' inland peak." [3, p. 94]. The stormy seas and turbulent weather often coincide with Harold's inner turmoil, while serene landscapes reflect moments of peace and clarity: "Roll on, thou deep and dark blue Ocean—roll! / Ten thousand fleets sweep over thee in vain" [3, p. 116]. This connection between the landscape and the individual's emotional state is a hallmark of Romanticism, emphasizing the deep ties between humanity and the natural world. Harold's journey itself is an act of escapism, where nature serves as a refuge from the constraints and moral of society: "And thus along the shore of darkness thrown, / But rolling with the ocean's motion, / In what I felt or saw them, there alone, / By night or day, the stars were not more still than I" [3, p. 69]. Solitary reflections in nature by Harold underscore the Romantic emphasis on personal experience: "To sit on rocks, to muse o'er flood and fell, / To slowly trace the forest's shady scene." [3, p. 89]. These examples highlight how Byron's "Childe Harold's Pilgrimage" captures the essence of Romanticism through its profound engagement with nature. The natural world is not merely a backdrop but a central figure that influences, reflects, and interacts with the human spirit. Through vivid imagery and emotional depth, Byron articulates a vision of nature that is both a source of beauty and a conduit for exploring the depths of the human condition.

Percy Shelley's "Mont Blanc" is a quintessential Romantic poem that delves deep into the relationship between the natural world and the human mind. Written in 1816 during Shelley's stay in the Chamonix Valley near Mont Blanc, the highest peak in the Alps, the poem is both a meditation on the sublime beauty of the landscape and a philosophical inquiry into the nature of human thought and creativity. Shelley's work is imbued with key elements of Romanticism, particularly the emphasis on nature as a source of inspiration, reflection, and transcendental experience [4, p. 96]. Shelley presents Mont Blanc and its surroundings as the epitome of the sublime—a concept central to Romantic aesthetics that refers to experiences of beauty so intense they evoke a sense of awe and even terror: "The everlasting universe of things / Flows through the mind, and rolls its rapid waves, / Now dark—now glittering—now reflecting gloom" [5, p. 261]. Shelley suggests that nature communicates with the human mind, evoking feelings of doubt and faith: "The wilderness has a mysterious tongue / Which teaches awful doubt, or faith so mild" [5, p. 264]. In contrast to the

eternal and unchanging majesty of Mont Blanc, human life is portrayed as fleeting and insubstantial. Shelley writes: "*Secret Strength of things/ Which governs thought, and to the infinite dome/ Of Heaven is as a law*" [5, p. 268]. "Mont Blanc" is not just an appreciation of nature's beauty but also a profound philosophical exploration, such as the nature of existence and the limits of human understanding: "*Mont Blanc appears – still, snowy, and serene;/Its subject mountains their unearthly forms/Pile around it, ice and rock; broad vales between/Of frozen floods, unfathomable deeps*" [5, p. 264]. Finally, "Mont Blanc" exemplifies the Romantic belief in nature as the ultimate muse for art and poetry: "*and what were thou, and earth, and stars, and sea,/If to the human mind's imaginings/Silence and solitude were vacancy?*" [5, p. 268]. The poem itself is an act of creation inspired by the awe-inspiring beauty of the Alps, suggesting that the natural world is a source of poetic inspiration that can lead to sublime works of art, Shelley explores the complex relationship between the human mind and the natural world, offering insights into the power of nature to inspire, challenge, and transform.

John Keats's "Ode to a Nightingale" is a profound exploration of the themes of nature, mortality, and the desire for transcendence, embodying the Romantic era's fascination with the natural world and its capacity to evoke deep emotional responses and philosophical reflections. In this poem, Keats meditates on the song of a nightingale, using it as a symbol to explore the contrast between the permanence of nature and the fleeting nature of human life: "*O, for a draught of vintage! that hath been/Cool'd a long age in the deep-delved earth,/Tasting of Flora and the country green.*" [6, p. 236].

The reference to "the country green" underscores the Romantic idealization of the natural world as a place of timeless beauty and solace. Keats seeks refuge in the song of the nightingale, wishing to escape the human world's pains and sorrows. This reflects the Romantic notion of nature as a sanctuary from the hardships of life: "*Fade far away, dissolve, and quite forget/What thou among the leaves hast never known,/The weariness, the fever, and the fret.*" [6, p. 236]. Keats underscores the power of the imagination to transcend the physical limitations of the human condition and join the nightingale in its natural realm, illustrating the Romantic belief in the creative mind's ability to connect with and be inspired by nature: "*Away! away! for I will fly to thee,Not charioted by Bacchus and his pards,/But on the viewless wings of Poesy.*" [6, p. 237]. Keats's detailed descriptions of the natural world evoke a rich sensory experience, emphasizing the Romantic appreciation for nature's beauty and its ability to stimulate the senses: "*Fast fading violets cover'd up in leaves;/And mid-May's eldest child,/The coming musk-rose, full of dewy wine,/The murmurous haunt of flies on summer eves*" [6, p.238].

"Ode to a Nightingale" is a quintessential Romantic poem that uses the motif of nature—not only to explore aesthetic and sensory beauty but also to delve into profound existential themes such as mortality, the desire for transcendence, and the power of the imagination. Through his interaction with the nightingale and the natural world it inhabits, Keats articulates a deeply felt Romantic longing for an existence beyond the limitations of the human condition.

Mary Shelley's "Frankenstein" is often celebrated for its pioneering role in the science fiction genre, yet it is deeply rooted in the Romantic literary tradition, particularly in its portrayal of nature. The novel explores complex themes of creation, ambition, isolation, and the quest for knowledge, with nature serving as a backdrop that reflects and influences the characters' emotional states and moral dilemmas. Shelley describes how Victor Frankenstein the main hero of novel finds comfort and a temporary respite from his anguish in the grandeur of the natural landscape, suggesting nature's ability to soothe and elevate the human spirit: "*These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. They elevated me from all littleness of feeling, and although they did not remove my grief, they subdued and tranquillized it*" [7, p.86]. Here, Victor comments on the impact of the sublime—vast, majestic landscapes that evoke a sense of awe and humility: "*The sight of the awful and majestic in nature had indeed always the effect of solemnizing my mind and causing me to forget the passing cares of life*" [7, p.87]. However, during moments of despair Victor's inability to appreciate the beauty of nature highlights how the natural world mirrors the characters' emotional turmoil: "*It was a most beautiful season; never did the fields bestow a more plentiful harvest or the vines yield a more luxuriant vintage, but my eyes were insensible to the charms of nature*" [7, p.43]. This contrast between the beauty of the landscape and Victor's inner darkness underscores the Romantic interest in the connection between human emotions and the natural environment. Victor's ambition to create life artificially contrasts sharply with the novel's depictions of the natural world's beauty and harmony: "*A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me*" [7, p.43]. This tension between the natural and the unnatural highlights the Romantic critique of overreaching science and technology, suggesting that true harmony and beauty lie in respecting nature's laws. The creature's initial awakening in the midst of a storm

can be interpreted as nature's judgment on Victor's attempt to usurp its creative power: "*I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart*" [7, p.43]. "Frankenstein" weaves these elements of Romanticism throughout its narrative, using nature not only as a setting but as a character that interacts with, mirrors, and responds to the human characters. Through the sublime landscapes, the reflection of emotional states, and the critique of humanity's overreach, Shelley's novel captures the complexity of the Romantic era's engagement with the natural world, reflecting on the consequences of violating its order and beauty.

The exploration of nature in English Romantic literature reveals a complex and multifaceted relationship between humanity and the natural world, one that was deeply intertwined with the philosophical, cultural, and artistic currents of the time. This discussion synthesizes the thematic findings and case studies to reflect on the broader implications of nature's portrayal in Romanticism, examining its significance in the context of the era's socio-political changes, its impact on subsequent literary and cultural movements, and its relevance to contemporary environmental discourse [8, p. 11].

The late 18th and early 19th centuries were periods of significant turmoil, marked by the Industrial Revolution, political upheaval, and social change. The Romantic fascination with nature can be seen as a response to these developments, offering both an escape from and a critique of the rapidly industrializing world. Nature served as a counterpoint to the alienation and environmental degradation brought about by industrial progress, embodying ideals of beauty, freedom, and harmony that stood in stark contrast to the realities of contemporary urban life [9, p.16].

The personal lives of the Romantic poets themselves were often tumultuous and fraught with emotional strife. Nature provided them with a source of solace and inspiration, a means to explore and express complex feelings of joy, sorrow, longing, and transcendence. The intimate connection between the landscape and the self, as depicted in works like Wordsworth's "Tintern Abbey" or John Keats's "Ode to a Nightingale" underscores the therapeutic and reflective role of nature in Romantic literature.

Romantic literature posits nature as a powerful force that can reflect and shape human consciousness. Coleridge's "The Rime of the Ancient Mariner" exemplifies this, where nature's responses to human actions—both punitive and redemptive—underscore its role as an active participant in human moral and spiritual development. This dynamic interaction suggests a reciprocal relationship between humanity and the natural world, where each influences and is influenced by the other.

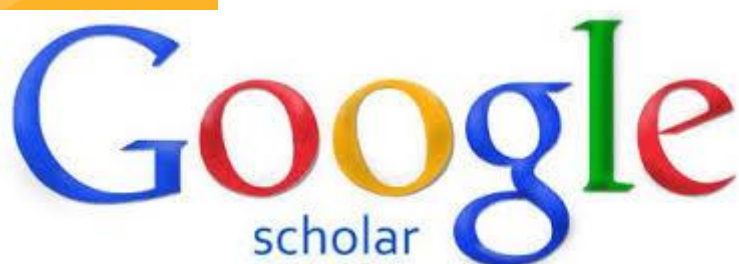
The concept of the sublime, particularly evident in the awe-inspiring descriptions of natural landscapes in Byron's and Shelley's works, serves not only as a source of aesthetic and emotional inspiration but also as a precursor to contemporary ecological awareness. The sublime's capacity to evoke a sense of both wonder and humility before nature's majesty can be seen as an early form of ecological consciousness, recognizing the vastness and intricacy of the natural world and humanity's small place within it: "*Nature never did betray*" [2, p. 27].

The Romantic emphasis on the interconnectedness of all living things, as well as the moral and spiritual significance of nature, resonates with current environmental philosophies that advocate for a deeper, more respectful relationship with the natural world [10, p. 13]. The Romantic literature's portrayal of nature's beauty, power, and vulnerability serves as a poignant reminder of what is at stake in contemporary environmental crises.

The analysis also highlights the importance of memory in Romantic literature's treatment of nature, with personal and collective histories deeply entwined with the natural landscape. This intertwining of nature with memory and identity suggests a model for understanding how landscapes can hold cultural and personal significance, shaping who we are and how we relate to the world around us [11, p.79].

The Romantic literature's portrayal of nature offers a rich, multifaceted perspective on the human-nature relationship. It suggests that engagement with the natural world is not merely aesthetic or recreational but fundamentally intertwined with moral, spiritual, and existential dimensions of human life. This discussion underscores the continued relevance of Romanticism's insights into the nature of humanity's relationship with the natural world, offering valuable perspectives for addressing contemporary environmental and existential challenges. Through its celebration of nature's beauty, its warning against humanity's hubristic tendencies and its exploration of the deep connections between the human spirit and the natural world, Romantic literature provides enduring wisdom for an age grappling with ecological crisis and seeking a renewed sense of harmony with the earth.

Conclusion. The exploration of nature in Romantic literature, as evidenced by the detailed analysis of seminal works by Wordsworth, Coleridge, Byron, Keats, Percy Bysshe Shelley, and Mary Shelley, reveals a complex and profound engagement with the natural world. This article has highlighted how Romantic poets



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