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Romanticism in English literature of the XIX century

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Annotation: Romanticism has very little to do with things popularly thought of as "romantic," although love may occasionally be the subject of Romantic art. Rather, it is an international artistic and philosophical movement that redefined the fundamental ways in which people in Western cultures thought about themselves and about their world. The Enlightenment's rigidly held logical ideal was swiftly challenged by Romanticism, which expanded quickly throughout Europe and the United States at the close of the 18th century and far into the early 19th. The artists emphasized that sensation and emotions were equally vital ways to perceive and experience the world, in addition to reason and order. In the ongoing quest for individual rights and freedom, romanticism exalted the person's creativity and intuition.

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

Introduction. In Western Europe, romanticism first emerged in the middle of the 18th century. Currently, Neoclassicism, which draws its influence from the aesthetics of ancient civilizations, is the dominating artistic and cultural movement. The promotion of ideal values, order, and self-control are valued by neoclassicism. Thus, romanticism asserts itself as a distinct rupture from these antiquated ideals: moving forward, it is passion and individual feelings that should be valued.

This rupture was not simply artistic or cultural though; with the development of industrialization and modernity, Romanticism aims at being the last hope for anti-conventionalism, individuality, or even immaturity. These values promoted by artists and intellectuals are thus an attempt to counteract the coldness of modernity and Academism. These artists wish to focus on instinct, rather than reason. It is actually the German poet Friedrich Schlegel who uses the word “romantic” for the very first time to give this definition: “literature depicting emotional matter in an imaginative”.

Romanticism in English literature

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. In England, Romanticism had its greatest influence from the end of the eighteenth century up to 1832, all the way up to about 1870. Its primary vehicle of expression was in poetry. Because the expression Romanticism is a phenomenon of immense scope, embracing as it does, literature, politics, history, philosophy and the arts in general, there has never been much agreement and much confusion as to what the word means. It has, in fact, been used in so many different ways that some scholars have argued that the best thing we could do with the expression is to abandon it once and for all. However, the phenomenon of Romanticism would not become less complex by simply throwing away its label of convenience. Romanticism is a movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries. The German poet Friedrich Schlegel, who is given credit for first using the term romantic to describe literature, defined it as "literature depicting emotional matter in an

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imaginative form. Imagination, emotion, and freedom are certainly the focal points of Romanticism. Any list of particular characteristics of the literature of Romanticism includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the beliefs that imagination is superior reason and devotion to beauty love of and worship of nature.

; **Important concepts for romantic poets**

Imagination-emotion-nature-symbolism

The IMAGINATION was elevated to a position as the supreme faculty of the mind. The Romantics tended to define and to present the imagination as our ultimate "shaping" or creative power, the approximate human equivalent of the creative powers of nature or even deity. It is dynamic, an active, rather than passive power, with many functions. Imagination is the primary faculty for creating all art. Uniting both reason and feeling (Coleridge described it with the paradoxical phrase, "intellectual intuition"), imagination is extolled as the ultimate synthesizing faculty, enabling humans to reconcile differences and opposites in the world of appearance. The reconciliation of opposites is a central ideal for the Romantics. On a broader scale, it is also the faculty that helps humans to constitute reality, for (as Wordsworth suggested), we not only perceive the world around us, but also in part create it. Finally, imagination is presumed to be the faculty which enables us to "read" nature as a system of symbols. The poet was seen as someone who possesses imagination in the highest degree and is therefore able to see clearly and deeply into the real essence of things. The emphasis on imagination explains the visionary quality of some romantic poems (especially those by William Blake) The genius who creates and yet is half unconscious of his creation is a central paradox of Romanticism.

CONCLUSION

To sum up, as I have done a lot of research for this article, I could get enough information about Romanticism, about its history, about its fields and things like that. And for conclusion part I want to make a list of celebrities of 19th century. Romanticism proper was preceded by several related developments from the mid-18th century on that can be termed Pre-Romanticism. Among such trends was a new appreciation of the medieval romance, from which the Romantic movement derives its name. The romance was a tale or ballad of chivalric adventure whose emphasis on individual heroism and on the exotic and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature, such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest in relatively unsophisticated but overtly emotional literary expressions of the past was to be a dominant note in Romanticism. Romanticism in English literature began in the 1790s with the publication of the *Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in poetry.

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