



**THE MINISTRY OF HIGHER AND SECONDARY
SPECIAL EDUCATION OF UZBEKISTAN**

**KARSHI STATE UNIVERSITY
THE FACULTY OF FOREIGN LANGUAGES
THE CHAIR OF LINGUISTICS**

Specialty 5220100- English philology

QUALIFICATION WORK

On the theme: *The lyrical poetry of the Romantic period*

Fullfilled by: student of group 015-67, Sayfiyeva Malika

Scientific supervisor: senior teacher *Shukurova Z.*

“Recommended to defense”

The dean of the faculty of

Foreign languages _____ PhD T.K. Valiyev

“ _____ ” _____ 2019

Karshi - 2019

CONTENTS

	Pages
Introduction	3
Chapter I. Main Characteristics of Romantic period in English literature	7
1.1. Brief outline of English literature in the XIX th century	9
1.2. Establishing and developing of Romantic movement in different countries	17
1.3. Basic characteristics of Romanticism.....	24
1.4. Defining Lyric Poetry.....	29
Chapter II. Lyric poetry and it's outstanding representatives	35
2.1. Lord George Noel Gordon Byron – the most famous poet of the Romantic period.....	36
2.2. Percy Bysshe Shelley – a rebel against cruelty and oppression.....	44
2.3. John Keats – a lyric poet, a fighter for happiness and moral freedom.....	51
Conclusion	57
The list of literature	59

Introduction

Actuality of the theme: In recent years, in order to solidify the independence of our country and to improve the social and economic life of our motherland, our government has paid great attention in many spheres. Especially in the field of education, the latest changes are of high significance. From the early days of independence, Uzbekistan started collaboration with the community of the world in several spheres, as a result of which the field of education started blooming respectively. The First President of Uzbekistan I.A.Karimov stated as follows about the role of education in the development of the country: “When the matter goes to develop the country harmoniously, the development of scientific infrastructure is of great importance”¹. Actually, one of the important issues that enables to widen our outlook towards world starts from acquiring a command of foreign languages. In this turn, the demand and suggestions in the area of linguistics are increasing tremendously day by day. The task of investigating the world languages by comparing with our native language and finding out the potential differences and similarities are one of the most important issues of modern linguists. Language serves as a bridge between nations which help to tie firm cultural, social and economic relations. In recent years, there is a huge demand and special attention in learning and teaching foreign languages in our country. Additionally, the First President of independent Uzbekistan I.A.Karimov didn't state in vain the following words: “Nowadays, great attention is being paid to learning and teaching foreign languages, there is no need to evaluate the huge significance of learning and teaching foreign languages perfectly for our nation, who is creating their own great future in collaboration with foreign countries in order to take a suitable place among world community”². Nowadays, the utter need of having a command in foreign languages is increasing in many areas of our social and cultural life and among several age categories. Obtaining a excellent command of foreign languages stipulates a huge responsibility for linguists.

¹ Karimov I.A «Uzbekistan is in the threshold of 21st century: threat to safety, conditions of stability and assurance of development» Tashkent, Uzbekistan-1997. Page 326

² Karimov I.A from the speech delivered during the session #9 of Oliy Majlis “Sharq” Publishers house - 1998

Unfortunately, most of the scientific works done in the area of linguistics, namely the works comparing the English and Uzbek languages were investigated in Russian. That is why, the research works which are done in Uzbek are of high importance.

There will be no exaggeration to say that over the period of its independence, Uzbekistan reached the summit of success in every field. The attention that is being paid to the people of the country is tremendous. It is especially noteworthy to mention about the positive reforms that are being conducted in our independent Uzbekistan. To emphasize the role of culture and the intellectual potential of the people on their way to progress our First President I.A.Karimov said: “All of us should realize that on spiritual revival of the nation, preservation of traditions, development of culture and art, science and education depends on the situation in other spheres and how productive are reforms that we are conducting”³. The very case in the point can be seen in the system of education.

Every year a great number of presidential resolutions and special laws are adopted in order to further develop the system of education. The First President of Uzbekistan Islam Karimov didn't say in vain: “The new generation, educated, free from all vestiges of the past young people today is the decisive driving force for democratization, liberalization, update, and progress of the country”. These wise words imply that preparing an educated and intellectually advanced generation as an essential condition for sustainable development and modernization of the country is immensely vital. In this line, day by day educational infrastructure of Uzbekistan is improving rapidly. Moreover, as the continuation of positive reforms done by The First President of Uzbekistan I.A.Karimov, our current President of independent Uzbekistan Sh.M.Mirziyoyev several times reiterated to develop the quality of education. In this regard, Sh.M.Mirziyoyev noted as follows: “Nothing can develop a country as high as sports and education. High competence of our youth determines the bright future of our country, in this turn the quality of education must be provided from the early stages of childhood. That is why the

³ Karimov I.A. “Yuksak ma’naviyat – yengilmas kuch” T. 2008

role of pre-school education is vital in developing the system of education”⁴. As it is stated above, the issue of teaching and learning foreign languages in early stages of children has been put forward and in this regard, several presidential resolutions have been adopted to further increase the quality of education which can compete with the standards of world education system. Such demands shouldered on the personnel who teach and investigate foreign languages increase the responsibility double-folded.

It is noted that in the framework of the Law of the Republic of Uzbekistan “On education” and the National Programme for Training in the country, a comprehensive foreign languages’ teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

Literature is an effective tool in learning a foreign language. Literature offers potential benefits of high order for English as a Foreign Language. Linguistically it can help students master all language skills. It also can assist students understand , empathize with, and vicariously participate in the target culture. In fact, language and literature in culture are integrally related. Besides it plays an important role in educating and upbringing of young generation.

The 19th century English literature is remarkable for a great diversity of artistic values and artistic methods. The greatest literary movement of its earlier period was that of romanticism.

⁴ Mirziyayev SH.M- during the speech delivered in the meeting with scholars, academics, and scientists 2017, August 4 Tashkent 2017

The actuality of the qualification work lies in the study of lyric poetry of the Romantic period and the literary heritage of famous romantic poets George Byron, P.B.Shelley and John Keats.

Investigation of the problem. The problem is investigated by many literary critics. English scientists Arnold Kettle, Thomas Jackson, Walter Allen, Ivor Evans Russian scientists I.V.Arnold, N.Ya,Dyakonova, M.A.Gritchuk and V.V.Ivashyova are among them.

The aim and tasks of the qualification paper. Investigation of Romantic traditions in the lyric poetry of the XIXth century English literature in the relationship with the literary career of the most famous representatives of the Romantic period- George Byron, Percy Bysshe Shelley and John Keats.

To achieve this goal following tasks are set:

- To collect material related to the theme;
- To select necessary theoretic literature;
- To make a survey of literary criticism connected to the theme.
- To analyze authentic literature and make conclusions;

Scientific novelty. The Romantic movement was not a literary movement away from realism. On the contrary it was the aim of the Romantic poets to achieve a more significant, more inclusive realism than the conventions of aristocratic literature had permitted.

Practical value.The results of qualification work can be used at the lecture and seminars devoted to Romantic poets literary activity. They can be also a useful tool in writing scientific articles.

Methods of investigation: during the process the following methods of investigation were used as well

- descriptive;
- comparative;
- biographical;
- psychological;
- historical.

The theoretical value of this qualification paper gives descriptive detailed analysis of most famous representatives of the Romantic period-George Byron's "Hours of Idleness" poem, Percy Bysshe Shelly's "Cenci" historical tragedy. It helps one to understand the common themes were in the Romantic Period. The research of structural characteristics of their poems and theirs role in the world literature makes the certain contribution to the material of further works.

Construction of the qualification paper. It consists of introduction, two chapters, conclusion and the list of literature. Total amount of the work is 60 pages.

CHAPTER I. ROMANTIC PERIOD IN ENGLISH LITERATURE

Britain became a large trading empire in the XIX th century . The cities grew fast. London remained the largest one. In the 19th century Britain was at its height and self-confidence. It was called the "workshop" of the world. The rich feared the poor both in the countryside and in the fast-growing towns.

During the second half of the 18th century economic and social changes took place in England. The country went through the so-called Industrial Revolution when new industries sprang up and new processes were applied to the manufacture of traditional products. During the reign of King George III (1760-1820) the face of England changed. The factories were built, the industrial development was marked by an increase in the export of finished cloth rather than of raw material, coal and iron industries developed. Internal communications were largely funded. The population increased from 7 mln to 14 mln people. Much money was invested in road- and canal-building. The first railway line which was launched in 1825 from Liverpool to Manchester allowed many people inspired by poets of Romanticism to discover the beauty of their own country.

Romanticism was the greatest literary movement in English literature in the period between 1798-1830. It meant the shift of sensibility in art and literature and was based on interdependence of Man and Nature. It was a style in European art, literature and music that emphasized the importance of feeling, emotion and imagination rather than reason or thought. Romanticism in literature was the reaction of the society not only to the French Revolution of 1789 but also to the Enlightenment connected with it. The common people didn't get what they had expected: neither freedom nor equality. The bourgeoisie was disappointed as well, because the capitalist way of development hadn't been prepared by the revolution yet. And the feudals suffered from the Revolution, because it was the Revolution that had made them much weaker. Everybody was dissatisfied with the result. In

such a situation the writers decided to solve the social problems by writing. In England the Romantic authors were individuals with many contrary views.

But all of them were against immoral luxuries of the world, against injustice and inequality of the society, against suffering and human selfishness.

The period of Romanticism in England had its peculiarities. The Romantic writers of England did not call themselves romanticists (like their French and German contemporaries). Nevertheless, they all depicted the interdependence of Man and Nature. The Romantic writers based their theories on the intuition and the wisdom of the heart. On the other hand, they were violently stirred by the suffering of which they were the daily witnesses. They hoped to find a way of changing the social order by their writing, they believed in literature being a sort of Mission to be carried out in order to reach the wisdom of the Universe.

The Industrial Revolution in England had a great influence on the cultural life of the country. The writers tried to solve the problems, but we can't treat all the Romantics of England as belonging to the same literary school. William Blake (1757-1827) was bitterly disappointed by the downfall of the French Revolution. His young contemporaries, Samuel Coleridge (1772— 1834) and William Wordsworth (1770-1850), both were warm admirers of the French Revolution, both escaped from the evils of big cities and settled in the quietness of country life, in the purity of nature, among unsophisticated country-folk. Living in the Lake country of Northern England, they were known as the Lakists. The Late Romantics, George Byron (1788-1824), Percy Shelley (1792-1822), and John Keats (1795-1821), were young rebels and reflected the interests of the common people. That is why the Romantic Revival of the 18th-19th centuries can be divided into three periods: the Early Romantics, the Lakists and the Later Romantics.

1.1. Brief outline of English Literature in the XIXth century

Nineteenth century English literature is remarkable both for high artistic achievement and for variety. It was born in the atmosphere of the violent economic

and political turmoil that marked the last decades of the 18th and the first decades of the 19th century. The outburst of political activity brought on by the the Great French Revolution of 1789, the bitter war with Napoleon's France that ravaged Europe for almost 25 years were the dominant political forces at work. The hardships of the industrial and agrarian revolution whose joint effect was a gradual change of all aspects of social life in England made the situation rife with class hatred. Great distress was caused by large landowners enclosing millions of acres of land for their own purposes and thus dispossessing labourers who were reduced either to slaving on the fields of their masters or to migrating in search of the means to support themselves by working 12-14 hours a day for wages notoriously below subsistence level. The labouring poor, in town and country alike, suffered the utmost misery from underpayment and work and from crowding in hugely overpopulated industrial areas. Misery resulted in blind outbreaks against machinery, which, the workers believed, did their work leaving themselves to unemployment and their families to slow starvation. Meanwhile "the rights of labour were not yet recognized, there were no trade unions ... the majority of country-people could not read or write; the good old discipline of Father Stick and his children Cat-O'-Nine-Tails, Rope's End, Strap, Birch, Ferule, and Cane was wholesomely maintained; landlords, manufacturers and employers of all kinds did what they pleased with their own ... Elections were carried by open bribery ... the Church was intolerant, the Universities narrow and prejudiced."⁵

The situation was not any better when the long wished for peace was at last ushered in by the victory over Napoleon's army at Waterloo (1815). Unemployment became worse than ever after soldiers came home only to find that "the labouring people were almost all became paupers."⁶ This was the way the situation was summed up by William Cobbett, a democratic writer and publisher renowned for his support of people's rights. After a journey across England he wrote with the simple eloquence so characteristic of him: "Here are all the means of

⁵ Boas R.P. Social Background of English Literature. Boston, 1937, p. 199.

⁶ The Autobiography of William Cobbett. London, 1947, p.140.

national power and individual plenty and happiness ... every object seemed to pronounce an eulogium on the industry, skill and perseverance of the people. And why then were those people in a state of such misery and degradation?"⁷

Meanwhile the wealthy ruling classes were frightened by what they called the excesses of the French Revolution and by the growing spirit of discontent at home. They were ever ready to see rebellion in any attempt of the workers to better their lot. They invariably voted for a conservative government at home and supported all its blundering attempts to suppress revolt: "The leaders of reaction reigned supreme ... filled with dread of the revolution they seemed to think that the only function of government was the maintenance of order and the suppression of rebellion."⁸ This, briefly, was the background of the English romantic movement. Its principal stimuli were on the one hand profound dissatisfaction with the atmosphere of reaction that seemed to have set in for good after the hope and fervour of the French Revolution was quenched in the blood of wars and numerous uprisings. The state of things in Europe seemed to mock the theories of the great men of the sense. Thence the romantic distrust of reason, rationalism, emphasis of emotion, intuition, the instinctive wisdom of the heart, on nature as opposed to civilization. On the other hand, romantic writers were violently stirred by the suffering of which they were the daily unwilling witnesses. They were anxious to find a way of redressing the cruel social wrongs and hoped to do so by their writings, by word or deed. A feature that all romantics had in common was a belief in literature being a sort of mission to be carried out in the teeth of all difficulties, with the view of bringing aid or, presumably, salvation to mankind.

In using the term "romantic" no effort is made here to treat all the romantics of England as belonging to the same literary school. Romanticism is here regarded as a very complex and certainly far from unified endeavour to give a new answer to the problems of revolution and reaction, of past history and present-day politics, of the materialistic philosophy dominant at the age of

⁷ Ibid., p. 148.

⁸ Hearnshaw F.J.C. *Conservatism in England*. London, 1933, p.177.

Enlightenment and the idealistic trends in early nineteenth century European thought. It is in the nature of the answer given to all these urgent questions that the romantics differ from each other. And it is precisely that difference, no less than the points of likeness between them, that should be given serious consideration.

As distinct from romantic writers of Germany or of France, their English contemporaries did not call themselves romanticists, and some of them were at pains to disprove public opinion calling them so. Nevertheless they all made part of a movement eloquent of the spirit of the age, with its ungrained sense of incessant historical change, of the independence of man and the Universe, of the world as ruled by semi-intelligible powers surpassing individual will.

The first English poet to be fully aware of the dilemmas of the age of great bourgeois revolutions was William Blake. His poetry has been discussed in the first volume of the present series (An Antology of English Literature, XVIII) where he chronologically belongs, but as a forerunner of romanticism in the 19th century he must also be mentioned here. Blake's violent revulsion from rationalism, his repeatedly proclaimed belief in intuition and inspiration as the only paths to true wisdom, his idealistic and mystic conceptions of humanity and its mysterious ways were then quite original. Similar ideas were later taken up by many poets who did not know of his work, as in his own life-time he published but one of his books of poetry. The rest of his numerous lyrics and epics never reached the public of his days. In his portrayal of a gigantic world in the Prophetic Lays Blake precedes the Byron of Cain and Heaven and Earth, the Shelley of Prometheus Unbound.

Though bitterly disappointed in the downfall of the French Revolution, for reasons that were personal as well as public, Blake never wavered in his devotion to the cause of freedom, in his hatred of oppression and inequality. In this he differed from his younger contemporaries William Wordsworth and Samuel Taylor Coleridge. Both began as warm admirers of the Revolution, so much so that Wordsworth even travelled to France to witness the great liberation of mankind. But after their hopes were baffled when a rapacious bourgeois clique came to power in 1794, when the French republic started aggressive wars against

its neighbours, both poets arrived at the conclusion that they had been unwise in expecting any good to come of political change, in placing too much trust in the capacity of reason to create a self-sufficient and well-regulated society of equals.

Both poets resolved to withdraw from the evils of big industrial cities and to devote themselves to seeking truth and beauty in the quiet of country-life, in the grandeur and purity of nature, among unsophisticated and uncorrupted country-folk. They dreamed of creating of art that would be true to the best that is in man and help to bring it out by sheer force of poetry. Living in the Lake country of Northern England they were known as the Lakists.

Together they composed and published a small volume of poems entitled *Lyrical Ballads* to which Coleridge contributed the gruesome tale of the Ancient Mariner and four more lyrics. The bulk of the volume was supplied by Wordsworth. He called his ballads lyrical, because their interest did not lie in subject-matter and plot but in mood and treatment, in making one feeling modify and transform all other feelings and all the persons and events described. That treatment was what Wordsworth and Coleridge termed imaginative. By imagination they meant the most essential faculty and see all things in one⁹. "This power ... reveals itself in the balance or reconciliation of opposite or discordant qualities; of sameness with difference; of the general with the concrete; the idea with the image; the individual with the representative; the sense of novelty and freshness with old and familiar objects; a more than usual state of emotion with more than usual order ...¹⁰."

Thus the poetic imagination is a power of paramount importance to the creative artist. It is this power that helps Wordsworth to find beauty and significance in the simplest things pertaining to nature – in the song of the cuckoo, in the unadorned beauty of an early spring afternoon. In his assertion of man versus society, of religion versus rationalism, of heart versus civilization Wordsworth was a romantic – no less so than Coleridge with his passionate interest in mystical experience and the supernatural. The latter is, for Coleridge, a symbol of the

⁹ Coleridge ST. *Biografia Literaria*. ---Complete Works, vol.III. New York, 1854, p. 202-203.

¹⁰ *Ibid.*, p. 374-375.

complexity of human life, its painful contradictions, its dark and unfathomable aspects. Thus, the tragic Odyssey of the Ancient Mariner, his fantastic adventures in the seas of everlasting ice and eternal tropics, his encounter with the spectreship and miraculous salvation are all symbols of states of mind, of crime, punishment and expiation through repentance, prayer and love.

In their later years, after the bulk of their work was done, both poets became increasingly conservative in their religious and political views and more rigid in their moral attitudes. The political evolution of the two poets was closely paralleled by a mutual friend of theirs, Robert Southey. His talent, at its best in simple ballads, was decidedly inferior to both Wordsworth's and Coleridge's. If he is at all remembered now it is chiefly for his lifelong intimacy with them. As time went on Southey came to voice the official opinion of the Tory government,.

His five novels struck the reader and still do so with their epic quality, with his analysis of "the forces that go to make a situation and lead individuals to act as they do." – "Scott's romanticism," Kettle proceeds to say, "lies in his rejection of the 18th century polite tradition and his attempt to write of and for far broader sections of the people."¹¹ His art was steeped in folklore, in ancient balladry, in the robust realist of Fielding and Smollett, in the grandeur of Shakespeare's historical chronicles. While drawing largely on a vast store of book-learning and previous literary experience he inaugurated a new era in the history of the English novel.

Among the romantic poets of the younger generation Scott preferred Byron. They were drawn together by mutual admiration, personal and artistic alike, by their concept of literature as having a straight message to give humanity, and teach it a moral and political lesson. Like Scott, Byron had a distinct feeling of the movement of History, of unceasing development, of huge forces shaping human lives. Unlike Scott, however, who shared the Lake poets' distrust of political reorganisation of society and their disapproval of revolutionary methods, Byron, though sometimes sceptical about the results of a future revolution, entertained no doubt whatever both about the inevitability of revolution and the moral and

1 Kettle A. Op. cit., p. 110.

political necessity for any man to fight for it to the best of his abilities. He was disappointed in the social aftermath of 1789 but he always realised its liberating effect and its role in the future of mankind.

Byron's romanticism was coloured by grief at sight of the corrupting and debasing influence of reaction and absolute power — and hopes of future regeneration; by adherence to the ideals of the great men of the age of Reason — and a sense that their theories were too single-minded, too facile to cope with the tragic conflicts of his own time. Yet never did Byron go so far as the elder poets in his negation of the theories of the Enlightenment, and only questioned the possibility of putting them soon into practice. Neither did he agree with the senior romantics' disparagement of classicism, one of the leading literary styles of the Age of Enlightenment. He broke most of its rules, but to the last he proclaimed it as the only path to truth, virtue and poetical excellence. Classicism was to Byron, along with the ethical and political concepts of the Enlightenment, an ideal that he vainly endeavoured to live up to himself and induce others to follow.

Like all the romantics, Byron was very versatile in his literary work. In poetry he tried every possible genre, most unclassically destroying the proper divisions and barriers between them. He created lyric and epic poems (shot through and through with lyrical feeling), dramas, both classical and romantic, political satires, verse tales, and, in prose, specimens of flaming oratory and fine epistolary art, as in his letters and journals.

Byron's hatred of social injustice, of every type of oppression, his indignation at the suffering inflicted by man upon man, his sense of the conflicting wishes, interests and passions tearing the world asunder, the intensity of his satirical gift along with an ardent belief in self-sacrifice and heroism as the only way to pull mankind out of all its troubles, the great philosophic questions he raised though never gave a final answer to, making his reader follow him in his daring search for truth only to realise the impossibility of elementary dogmatic reading of the world's riddles — all this makes of Byron the most forceful embodiment of that

spirit of criticism, doubt and rebellion that characterises the romantic period of literature.

Another great rebel among the romantics was Byron's friend Shelley. With him hatred of the abominations of a cruel and selfish class society reaches its climax. His denunciations of the ruthlessness of employers and the condition of the English working class, as for instance in *Queen Mab*, have an almost modern ring. Like the other romantics, he was fully aware of the tragedy of the French Revolution, but like Byron, he devoted his life and poetry to the revolution of the future that would not repeat the errors of 1789, and would culminate in a triumph of universal gladness and love.

Shelley was the only romantic to realise that liberty could not be won without the enthusiasm of the working men of England, and he called upon them to rise against their oppressors.

Shelley's outlook was, not unlike Coleridge's, strongly influenced by contemporary idealistic thought and by his early assimilation of the philosophy of Plato, the great idealist of ancient Greece. Idealism was, as Karl Marx pointed out, a natural stage in the development of modern philosophy on its way from mechanical, metaphysical systems created in the 18th century—to dialectical materialism. Shelley's idealism was inconsistently blended with materialistic tendencies inherited from the philosophers of the Enlightenment whom he never ceased to admire. He wished to assert the predominance and activity of the spirit so as to emphasise the paramount importance of ideas in the great struggle for the liberation of humanity. He pinned his hopes on persuasion, education and altruism as the great instruments of good but advocated the necessity of putting up a fight for the right cause.

Shelley was romantic in his resolute break with literary tradition, in creating new imagery and rhythms, in drawing the inner world of man as part of the infinity of the Universe. His poetic style is highly metaphorical, often symbolical, in an effort to render daring visions of great catastrophes and great victories, of a glorious future for mankind. The complexity and novelty of his imagery were so

much ahead of his time that he was understood by very few readers. In this he was akin to his younger contemporary John Keats, whose poetry was a powerful embodiment of the romantic idea of freedom, love and beauty as opposed to the vulgarity and prosiness of bourgeois civilisation.

Like Shelley, Keats lived in a poetic world of his own imagination, but though he hated tyranny and oppression, both of Church and Government, he seldom let his politics interfere with his poetry. His ambition was to influence men solely by the power of beauty, not by a direct appeal to their views. Keats's often repeated speculations on beauty as the true source of happiness and moral freedom no less than the subject-matter of his poems dealing with mythological or medieval themes, his detachment from the burning issues of the day resulted in his poetry being interpreted as the expression of a kind of aestheticism. It was only about a hundred years after his death that his work came to be understood as part of the humanitarian romantic protest against the sordidness of contemporary society, against the shallowness and triviality of accepted art. "I find there is no worthy pursuit but the idea of doing some good for the world," Keats wrote in one of his letters, "there is but one way for me — the way lies through application, study and thought."¹² "...I am never alone without rejoicing that there is such a thing as death — without placing my ultimate in the glory of dying for a great human purpose."¹³

Shelley and Keats were not recognised in their own times. They were considered inferior not only to Byron and Scott but also to a far lesser poet, Thomas Moore, the author of the musical and intensely emotional *Irish Melodies* bearing upon the national misfortunes of oppressed Ireland. In his romantic poems on the East, in his satirical *Fables* Moore took up some of the most popular topics of his day. The easy flow of his verse, his pleasing sentimentality and the vividness of the colouring he threw on all he described and particularly his musicality charmed the general reader and won him many admirers.

¹²The Letters' of John Keats. Ed. by M. B. Forman. London, New York, 1948, p. 134; April 24, 1818.

¹³Ibid, p. 151; June 10, 1818.

1.2. Establishing and developing of Romantic movement in different countries.

An early German influence came from Johann Wolfgang von Goethe, whose 1774 novel *The Sorrows of Young Werther* had young men throughout Europe emulating its protagonist, a young artist with a very sensitive and passionate temperament. At that time Germany was a multitude of small separate states, and Goethe's works would have a seminal influence in developing a unifying sense of nationalism. Another philosophic influence came from the German idealism of Johann Gottlieb Fichte and Friedrich Schelling, making Jena (where Fichte lived, as well as Schelling, Hegel, Schiller and the brothers Schlegel) a center for early German romanticism ("Jenaer Romantik") Important writers were Ludwig Tieck, Novalis (Heinrich von Ofterdingen, 1799), Heinrich von Kleist and Friedrich Holderlin. Heidelberg later became a center of German romanticism, where writers and poets such as Clemens Brentano, Achim von Arnim, and Joseph Freiherr von Eichendorff met regularly in literary circles.

Important motifs in German Romanticism are travelling, nature, and Germanic myths. The later German Romanticism of, for example, E. T. A. Hoffmann's *Der Sandmann* (The Sandman), 1817, and Joseph Freiherr von Eichendorff's *Das Marmorbild* (The Marble Statue), 1819, was darker in its motifs and has gothic elements. The significance to Romanticism of childhood innocence, the importance of imagination, and racial theories all combined to give an unprecedented importance to folk literature, non-classical mythology and children's literature, above all in Germany. Brentano and von Arnim were significant literary figures who together published *Des Knaben Wunderhorn* ("The Boy's Magic Horn" or cornucopia), a collection of versified folk tales, in 1806-08. The first collection of Grimms' Fairy Tales by the Brothers Grimm was published in 1812. Unlike the much later work of Hans Christian Andersen, who was publishing his invented tales in Danish from 1835, these German works were at least mainly based on collected folk tales, and the Grimms remained true to the style of the telling in their early editions, though later rewriting some parts. One of

the brothers, Jacob, published in 1835 *Deutsche Mythologie*, a long academic work on Germanic mythology.

In English literature, the group of poets now considered the key figures of the Romantic movement includes William Wordsworth, Samuel Taylor Coleridge, John Keats, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, and the much older William Blake, followed later by the isolated figure of John Clare. The publication in 1798 of *Lyrical Ballads*, with many of the finest poems by Wordsworth and Coleridge, is often held to mark the start of the movement. The majority of the poems were by Wordsworth, and many dealt with the lives of the poor in his native Lake District, or the poet's feelings about nature, which were to be more fully developed in his long poem *The Prelude*, never published in his lifetime. The longest poem in the volume was Coleridge's *The Rime of the Ancient Mariner* which showed the Gothic side of English Romanticism, and the exotic settings that many works featured. In the period when they were writing the Lake Poets were widely regarded as a marginal group of radicals, though they were supported by the critic and writer William Hazlitt and others.

In contrast Lord Byron and Walter Scott achieved enormous fame and influence throughout Europe with works exploiting the violence and drama of their exotic and historical settings; Goethe called Byron "undoubtedly the greatest genius of our century". Scott achieved immediate success with his long narrative poem *The Lay of the Last Minstrel* in 1805, followed by the full epic poem *Marmion* in 1808. Both were set in the distant Scottish past. Byron had equal success with the first part of *Childe Harold's Pilgrimage* in 1812, followed by four "Turkish tales", all in the form of long poems, starting with *The Giaour* in 1813, drawing from his Grand Tour which had reached Ottoman Europe, and orientalizing the themes of the Gothic novel in verse. These featured different variations of the "Byronic hero", and his own life contributed a further version. Scott meanwhile was effectively inventing the historical novel, beginning in 1814 with *Waverley*, set in the 1745 Jacobite Rising, which was an enormous and highly profitable success, followed by over 20 further *Waverley Novels* over the next 17 years, with settings going

back to the Crusades that he had researched to a degree that was new in literature. In contrast to Germany, Romanticism in English literature had little connection with nationalism, and the Romantics were often regarded with suspicion for the sympathy many felt for the ideals of the French Revolution, whose collapse and replacement with the dictatorship of Napoleon was, as elsewhere in Europe, a shock to the movement. Though his novels celebrated Scottish identity and history, Scott was politically a firm "Unionist. Several spent much time abroad, and a famous stay on Lake Geneva with Byron and Shelley in 1816 produced the hugely influential novel *Frankenstein* by Shelley's wife-to-be Mary Shelley and the novella *The Vampyre* by Byron's doctor John William Polidori. The lyrics of Robert Burns in Scotland and Thomas Moore, from Ireland but based in London or elsewhere reflected in different ways their countries and the Romantic interest in folk literature, but neither had a fully Romantic approach to life or their work. Though they have modern critical champions such as Georg Lukacs, Scott's novels are today more likely to be experienced in the form of the many operas that continued to be based on them over the following decades, such as Donizetti's *Lucia di Lammermoor* and Vincenzo Bellini's *I puritani* (both 1835). Byron is now most highly regarded for his short lyrics and his generally unromantic prose writings, especially his letters, and his unfinished satire *Don Juan*. Unlike many Romantics, Byron's widely-publicised personal life appeared to match his work and his death at 36 in 1824 from disease when helping the Greek War of Independence appeared from a distance to be a suitably Romantic end, entrenching his legend. Keats in 1821 and Shelley in 1822 both died in Italy, Blake (at almost 70) in 1827, and Coleridge largely ceased to write in the 1820s. Wordsworth was by 1820 respectable and highly - regarded, holding a government sinecure, but wrote relatively little. In the discussion of English literature, the Romantic period is often regarded as finishing around the 1820s, or sometimes even earlier, although many authors of the succeeding decades were no less committed to Romantic values. The most significant novelist in English during the peak Romantic period, other than Walter Scott, was Jane Austen, whose essentially

conservative world-view had little in common with her Romantic contemporaries, retaining a strong belief in decorum and social rules, though critics have detected tremors under the surface of some works, especially *Mansfield Park*. (1814) and *Persuasion* (1817.) But around the mid-century the undoubtedly Romantic novels of the Bronte family appeared, in particular Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*, which were both published in 1847.

Byron, Keats and Shelley all wrote for the stage, but with little success in England, with Shelley's *The Cenci* perhaps the best work produced, though that was not played in a public theatre in England until a century after his death. Byron's plays, along with dramatisations of his poems and Scott's novels, were much more popular on the Continent, and especially in France, and through these versions several were turned into operas, many still performed today. If contemporary poets had little success on the stage, the period was a legendary one for performances of Shakespeare, and went some way to restoring His original texts and removing the Augustan "improvements" to them.

Romanticism was relatively late in developing in French literature, even more so than in the visual arts. The 18th century precursor to Romanticism, the cult of sensibility, had become associated with the Ancien regime, and the French Revolution had been more of an inspiration to foreign writers than those experiencing it at first hand. The first major figure was Francois-Rene de Chateaubriand, a minor aristocrat who had remained a royalist throughout the Revolution, and returned to France from exile in England and America under Napoleon, with whose regime he had an uneasy relationship. His writings, both in prose, included some fiction, such as his influential novella of exile *Rene* (1802), which anticipated Byron in its alienated hero, but mostly contemporary history and politics, his travels, a defence of religion and the medieval spirit (*Genie du christianisme* 1802), and finally in the 1830s and 1840s his enormous autobiography *Memoires d'Outre-Tombe* ("Memoirs from beyond the grave").

After the Bourbon Restoration, French Romanticism developed in the lively world of Parisian theatre, with productions of Shakespeare, Schiller (in France a

key Romantic author), and adaptations of Scott and Byron alongside French authors, several of whom began to write in the late 1820s. Cliques of pro- and anti-Romantics developed, and productions were often accompanied by raucous vocalizing by the two sides, including the shouted assertion by one theatregoer in 1822 that "Shakespeare, c'est laide-de-camp de Wellington" ("Shakespeare is Wellington's aide-de-camp"). Alexandre Pumas began as a dramatist, with a series of successes beginning with *Henri III et sa cour* (1829) before turning to novels that were mostly historical adventures somewhat in the manner of Scott, most famously *The Three Musketeers* and *The Count of Monte Cristo*, both of 1844. Victor Hugo published as a poet in the 1820s before achieving success on the stage with *Hernani*, a historical drama in a quasi-Shakespearian style which had famously riotous performances, themselves as much a spectacle as the play, on its first run in 1830. Like Dumas, he is best known for his novels, and was already writing *The Hunchback of Notre-Dame* (1831), one of the best known works of his long career. The preface to his unperformed play "Cromwell" gives an important manifesto of French Romanticism, stating that "there are no rules, or models". The career of Prosper Merimee followed a similar pattern; he is now best known as the originator of the story of *Carmen*, with his novella of 1845. Alfred de Vigny remains best known as a dramatist, with his play on the life of the English poet Chatterton (1835) perhaps his best work.

French Romantic poets of the 1830s to 1850s include Alfred de Musset, Gerard de Nerval, Alphonse de Lamartine and the flamboyant Theophile Gautier, whose prolific output in various forms continued until his death in 1872. George Sand took, over from Germaine de Stael as the leading female writer, and was a central figure of the Parisian literary scene, famous both for her novels and criticism and her affairs with Chopin and several others.

Stendhal is today probably the most highly regarded French novelist of the period, but he stands in a complex relation with Romanticism, and is notable for his penetrating psychological insight into his characters and his realism, qualities rarely prominent in Romantic fiction. As a survivor of the French retreat from

Moscow in 1812, fantasies of heroism and adventure had little appeal for him, and like Qoya he is often seen as a forerunner of Realism.

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 *Leatherstocking Tales* of James Fenimore Cooper, with their emphasis on heroic simplicity and their fervent landscape descriptions of an already-erotic 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 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 was competing -with romanticism in the novel.

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.

1.3. Basic characteristics of Romanticism

The group of words with the root "Roman" in the various European language, such as romance and Romansque, have a complicated history, but by the middle of the 18th century "romantic" in English and romantique in French were both in common use as adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modern English usage but without the

implied sexual element. The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers began to speak of *romantische Poesie* ("romantic poetry") in the 1790s, contrasting it with classic but in terms of spirit rather than merely dating. Friedrich Schlegel, wrote in his *Dialogue on poetry* (1800): "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived" In both French and German the closeness of the adjective to roman, meaning the fairly new literary form of the novel, had some effect on the sense of the word in those languages. The use of the word did not become general very quickly, and was probably spread more widely in France by its persistent use by Madame de Stael in her *De L'Allemagne* (1813), recounting her travels in Germany. In England Wordsworth wrote in a preface to his poems of 1815 of the "romantic harp" and "classic lyre", but in 1820 Byron could still write, perhaps slightly disingenuously, "I perceive that in Germany, as well as in Italy, there is a great struggle about what they call "Classical" and "Romantic", terms which were not subjects of classification in England, at least when I left it four or five years ago". It is only from the 1820s that Romanticism certainly knew itself by its name, and in 1824 the Academie française took the wholly ineffective step of issuing a decree condemning it in literature. Unsurprisingly, given its rejection on principle of rules, Romanticism is not easily defined, and the period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Prabble described it in literature as taking place "roughly between 1770 and 1848", and few dates much earlier than 1770 will be found. In English literature, M. H. Abrams placed it between 1789, or 1798, this latter a very typical view, and about 1830, perhaps a little later than some other critics In other fields and other countries the period denominated as Romantic can be considerably different; musical Romanticism, for example, is generally regarded as only having ceased as a major artistic force as late as 1910, but in an extreme extension the *Four Last Songs* of Richard Strauss are described stylistically as

"Late Romantic" and -were composed in 1946-48. However in most fields the Romantic Period is said to be over by about 1850, or earlier.

The early period of the Romantic Era was a time of war, with the French Revolution (1789-1799) followed by the Napoleonic Wars until 1815. These wars, along with the political and social turmoil that went along with them, served as the Background for Romanticism. The key generation of French Romantics born between 1795-1805 had, in the words of one of their number, Alfred de Vigny, been "conceived between battles, attended school to the rolling of drums"

In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the heroic isolation of the artist or narrator, and respect for a new, wilder, untrammelled and "pure" nature. Furthermore, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural /occult and human psychology. Romanticism tended to regard satire as something unworthy of serious attention, a prejudice still influential today

The precursors of Romanticism in English poetry go back to the first half of the 18th century, including figures such as Joseph Warton (headmaster at Winchester College) and his brother Thomas Warton, professor of Poetry at Oxford University. Joseph maintained that invention and imagination were the chief qualities of a poet. Thomas Chatterton is generally considered to be the first Romantic poet in English. The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762, inspiring both Goethe and the young Walter Scott. Both Chatterton and Macpherson's work involved elements of fraud, as what they claimed to be earlier literature that they had discovered or compiled was in fact entirely their own work. The Gothic novel, beginning with Horace Walpole's *The Castle of Otranto* (1764), was an important precursor of one strain of Romanticism, with a delight in horror and threat, and exotic picturesque settings, matched in Walpole's case by his role in the early revival of Gothic architecture. *Tristram Shandy*, a novel by Laurence Sterne (1759—67) introduced a whimsical

version of the anti-rational sentimental novel to the English literary public. In literature, romanticism was popularized by poets and authors such as John Keats, Shelley, William Wordsworth and Samuel Taylor Coleridge. These authors of romantic literature believed in creative expression through pieces of prose and poetry, a movement that soon began to affect the world in terms of emotions and relationships. Romanticism is alive in literature to this date, and traces of this genre can be viewed in some pieces of writing. Romantic authors made an attempt to view the mundane in a very extraordinary manner. A good example is the poem *Daffodils* by William Wordsworth. An analysis of *Daffodils* by William Wordsworth clearly exhibits many characteristics of romanticism, one of which has been mentioned above. Another important characteristic of romanticism is the view of life in its minor aspects and not as a whole. In his popular work *Defence of Poetry*, Shelley argued that human beings must understand and learn to appreciate the little things that life has to offer, to make the pain and pleasure of another individual one's own, in order to truly comprehend the meaning of life. The basic effort of the romantic movement was to incorporate creative expression, transform the ordinary to the extraordinary, and experience emotions at not a superficial but at a deeply intense level. Here, we make an attempt to understand what led to the development of romanticism in literature, and the characteristics by which this movement can be defined.

The romantic movement emerged as a response to the industrial revolution during the second half of the 18th century. Having originated in Europe, the movement quickly spread all over the world. With the rapid industrialization that took place worldwide, and the age of enlightenment, romanticism contradicted the beliefs that formed the very foundation of these periods. While the enlightenment age believed in focusing on human life, relationships and institutions with a scientific approach, the romantic movement in literature paid more attention to aesthetics and the surreal, and catered to emotions rather than succumbing to the practical approach that was then becoming the norm. Not only literature, the romantic movement resulted in the creation of other disciplines such as romantic

music and romantic art. The influence of romanticism in literature was defined by some very specific characteristics, -which we will discuss here.

All in all, the influence of romanticism in literature reflected a profound attempt to experience life more passionately, be it the self or another, be it an emotion or an object. Instead of focusing on a practical, logical or scientific approach, as popularized during the Enlightenment or the industrial revolution, romanticism was directed towards focusing within oneself for solutions and newness, and encouraged people to trust themselves and their instincts. Romantics also made an attempt to focus on nature, to give it importance above the scientific revolution that had overtaken the world. This they believed, would change the way the world was perceived, and would help individuals understand themselves better. The romantic movement in literature also gave rise to a sub-genre, dark romanticism. While romanticism in itself focused on beauty and an out of the world view¹ of life, dark romanticism focused mainly on tragedies and horror. Though a sub-genre of romanticism, dark romanticism turned out to be almost an opposite of romanticism in itself. This sub-genre was more of an extension of American romanticism in literature, which later spread to other parts of the world. Some popular works of dark romanticism include those by William Blake and Edgar Allan Poe.

All in all, it can be said that the romantic movement that influenced literature restored hope in the human race; hope for the fact that not everything could be mechanized and rendered lifeless. By coming a full circle, romanticism taught people how to experience pleasure in the little things in life, to think out of the box to dream, and to explore. In today's day and time, romanticism, the definition of which has been reduced to pure mush, will regain lost ground. Not everything can be looked at with a practical approach, not everything has to be logical. By returning to the beliefs of romanticism, one may in effect, be able to bring back to life that little hope, that little desire to dream and believe, and make life a little more colorful, to say the least.

Romanticism validated strong emotion as an authentic source of aesthetic experience. It emphasized on emotions such as worry, horror, terror etc.

Romanticism was influenced by industrialism and realism, which urged people to look at nature and surroundings from a rational and scientific point of view. It permitted a person's imagination and freedom in art and legitimized imagination as a critical authority.

One of the basic characteristics of romanticism is the importance of free expression of feelings of the poet or artist. For instance, William Wordsworth believed that poetry should be "spontaneous overflow of powerful feelings".

1.4. Defining Lyric Poetry

Lyric poetry is poetry sung to the lyre, but that in itself was not a new development since epic poetry also had lyre accompaniment. The great lyric poets, beginning with Archilochus, belong to the exuberant seventh and sixth centuries when Greece moved from the "Dark Ages" to the great classical period of Greek culture. Lyric is commonly divided into three types of poetry: melic, elegiac, and iambic. Their boundaries are indistinct. "Melic" means "for song," and can include everything from party songs to choral cantatas. Elegies were sung, too, but they are defined by their meter, the elegiac couplet. Although it uses an iambic meter, poetry that is classified as iambic relates more to its subject matter which is ludicrous, abusive, or sometimes off-color. Not all lyric poetry was sung to the music of the lyre. Mimnermus of Colophon was accompanied by a girl playing the aulos, a remote ancestor of the oboe. Choral cantatas might be accompanied by both the aulos and the lyre, of which there were several models.

Choral lyric was poetry sung by choirs that danced as they sang, usually accompanied by a musician. Sparta, for all its emphasis on militarism in the seventh century b.c.e., was also a center of music and dancing. The first great composer and virtuoso on the type of lyre known as the kithara, Terpander of Lesbos, worked there, as did Alcman, who wrote choral works sung by choirs of girls. One long fragment of a choral song survives, preserved on a papyrus fragment found in Egypt. It is a parthenion, a song sung by young girls to the

accompaniment of the aulos—this one sung by a choir of ten. Choral lyric was also popular in the Greek cities of Sicily and southern Italy, where the first poet of note whose name we know was Stesichorus who came from Himera, not far from present-day Palermo. The most famous composer of choral lyric was Sappho of Lesbos, who is usually classified as a melic poet because her songs express personal feelings. A group of girls and unmarried women, it seems, met regularly with Sappho in a school, the "home of the disciples of the Muses," as Sappho called it in a fragment of her poetry that has survived—it may have been her own house—where they sang and learned to play musical instruments. Sometimes they sang in public at weddings and religious ceremonies; her group of students was called a thiasos, which means something like a "religious club." Sappho was a music teacher and choreographer, and her chorals often gave voice to her personal feelings.

Lyric poetry refers to either poetry that has the form and musical quality of a song, or a usually short poem that expresses personal feelings, which may or may not be set to music.¹⁴ Aristotle, in *Poetics*, contrasted lyric poetry with drama and epic poetry. An example would be a poem that expresses feelings and may be a song that could be performed to an audience.

The lyric was originally verse to accompany the lyre. In Ancient Greece it was associated with the Apollonian element, as opposed to the revelry of the Dionysian.

Although arguably the most popular form of lyric poetry in the Western tradition is the 14-line sonnet, either in its Petrarchan or its Shakespearean form, lyric poetry appears in a variety of forms. Ballades and villanelles are other forms of the lyric.¹⁵

Ancient Hebrew poetry relied on repetition, alliteration, and chiasmus for many of its effects. Although much Greek and Roman classical poetry was written

¹⁴ Tom McArthur, (ed), *The Oxford Companion to the English Language*. Oxford University Press, 1992, 632.

¹⁵ Northrop Frye. *The Eternal Act of Creation: Essays, 1979-90*. Indiana University Press, 1993, 133.

in forms with set meters and strophes, Pindar's odes seem as formless to the ear accustomed to rhyme and meter as such modern poetry as Rainer Maria Rilke's *Duino Elegies*.

A common feature of lyric forms is the refrain, whether just one line or several, that ends or follows each strophe. The refrain is repeated throughout the poem, either exactly or with slight variation.

Much lyric poetry depends on regular meter based either on number of syllables or on stress. The most common meters are:

Iambic - two syllables, with the long or stressed syllable following the short or unstressed syllable; Trochaic - two syllables, with the short or unstressed syllable following the long or stressed syllable; Anapestic - three syllables, with the first two short or unstressed and the last long or stressed; Dactylic - three syllables, with the first one long or stressed and the other two short or unstressed; Some forms have a combination of meters, often using a different meter for the refrain.

Each meter can have any number of elements, called feet. The most common meter in English is iambic pentameter, with five iambs per line. The most common in French is the alexandrin, with 12 syllables. In English, the alexandrine is iambic hexameter.

If we trace the history of lyric poetry it dates back to the Classical period. Lyric poetry for the ancient Greeks had a precise and technical meaning: verse that was accompanied by the lyre. The lyric poet was classified as distinct from the writer of plays (which were spoken rather than sung), the writer of trochaic and iambic verses were recited, from the writer of elegies (which were accompanied by the flute, rather than the lyre) and the writer of epics.¹⁶ The scholars of Hellenistic Alexandria identified nine lyric poets worthy of critical study. These archaic Greek musician-poets included Sappho, Pindar, Anacreon and Alcaeus. The metrical forms characteristic of ancient Greek sung verse are strophes,

¹⁶ Cecil Maurice Bowra. *Greek Lyric Poetry: From Alcman to Simonides*. Oxford University Press, 1961, 3.

antistrophes and epodes.¹⁷ The Roman poet Catullus was influenced by Sappho as well as the Neoteric poets who had turned away from epic poetry to more personal themes. Horace was another notable Roman poet.

In China, an anthology of poems by Qu Yuan and Song Yu, *Songs of Chu*, defined a new form of poetry that came from the area of Chu during the Warring States period. As a new literary style, *chu ci* abandoned the classic four-character verses used in poems of *Shi Jing* and adopted verses with varying lengths. This gave it more rhythm and latitude in expression.

The lyric poetry of the Middle ages originated in tenth century. Persian, a *ghazal* is a poetic form consisting of couplets which share a rhyme and a refrain. Formally it consists of a short lyric composed in a single meter with a single rhyme throughout. The central subject is love. Notable exponents include: Hafez, Amir Khusro, Auhadi of Maragheh, Alisher Navoi, Obeid e Zakani, Khaqani Shirvani, Anvari, Farid al-Din Attar, Omar Khayyam, and Rudaki.

Lyric in European literature of the medieval or Renaissance period means simply a poem which has been written to be set to music. A poem's particular structure, function or theme is not specified by the term.¹⁸ The lyric poetry of Europe in this period was created largely without reference to the classical past, by the pioneers of courtly poetry and courtly love.¹⁹ The troubadours, traveling composers and performers of songs, began to flourish during the eleventh century and were often imitated in the thirteenth. Trouvères were poet-composers who were roughly contemporary with and influenced by the troubadours but who composed their works in the northern dialects of France. The first known trouvère was Chrétien de Troyes (fl. 1160s-1180s). The dominant form of German lyric poetry in the period was the *Minnesang*, "a love lyric based

¹⁷ James W. Halporn, Thomas G. Rosenmeyer, Martin Ostwald. *The Meters of Greek and Latin Poetry*. Hackett Publishing, 1994, 16.

¹⁸ Mary Lewis Shaw. *The Cambridge Introduction to French Poetry*. Cambridge University Press, 2003, 39-40.

¹⁹ Sarah Kay, Terence Cave, Malcolm Bowie. *A Short History of French Literature*. Oxford University Press, 2006, 15-16.

essentially on a fictitious relationship between a knight and his high-born lady."²⁰ Initially imitating the lyrics of the French troubadours and trouvères, Minnesang soon established a distinctive tradition.

A bhajan or kirtan is a Hindu devotional song. Bhajans are often simple songs in lyrical language expressing emotions of love for the Divine. Notable proponents include: Kabir, Surdas and Tulsidas.

Hebrew singer-poets of the Middle Ages include: Yehuda Halevi, Solomon ibn Gabirol and Abraham ibn Ezra.

Chinese Sanqu poetry was a Chinese poetic genre from the Jin Dynasty, 1115–1234, through the Yuan Dynasty, (1271-1368), to the following Ming period. Playwrights like Ma Zhiyuan (c. 1270-1330) and Guan Hanqing (c. 1300) were well-established writers of Sanqu Dramatic Lyrics. This poetry was composed in the vernacular or semi-vernacular.

In Italy, Petrarch developed the sonnet form inherited from Giacomo da Lentini and which Dante had widely used in his *Vita Nova*. In 1327, the sight of a woman called Laura in the church of Sainte-Claire d'Avignon awoke in him a lasting passion, celebrated in the *Rime sparse* ("Scattered rhymes"). Later, Renaissance poets who copied Petrarch's style named this collection of 366 poems *Il Canzoniere* ("Song Book"). The realistic presentation of Laura in his poems contrasts with the clichés of troubadours and courtly love.

In the sixteenth century Thomas Campion wrote lute songs. Sir Philip Sidney, Edmund Spenser and William Shakespeare helped popularize the sonnet.

Lyric is the dominant poetic idiom in seventeenth century English poetry from John Donne to Andrew Marvell. The poems of this period are short, rarely tell a story and are intense in expression.²¹ Notable poets of the era include Donne, Ben Jonson, Robert Herrick, George Herbert, Aphra Behn, Thomas Carew,

²⁰ Sidney M. Johnson, Marion Elizabeth Gibbs. *Medieval German Literature: A Companion*. Routledge, 2000, 224.

²¹ Thomas N. Corns. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge University Press, 1993, xi.

John Suckling, Richard Lovelace, John Milton, Richard Crashaw, Henry Vaughan and Marvell.

In the eighteenth century lyric poetry declined in England and France. The atmosphere of the English coffee-house or French salon, where literature was discussed, was not congenial to lyric poetry.²² Exceptions include the lyrics of Robert Burns, William Cowper, Thomas Gray and Oliver Goldsmith.

In Europe the lyric emerges as the principal poetic form of the nineteenth century, and comes to be seen as synonymous with poetry itself.²³ Romantic lyric poetry consists of first-person accounts of the thoughts and feelings of a specific moment; feelings are extreme, but personal.²⁴

The traditional form of the sonnet is revived in Britain, with William Wordsworth writing more sonnets than any other British poet.²⁵ Other important Romantic lyric writers of the period include Samuel Taylor Coleridge, John Keats and Lord Byron. Later in the century the Victorian lyric is more linguistically self-conscious and defensive than the Romantic lyric.²⁶ Victorian lyric poets include Alfred Lord Tennyson and Christina Rossetti.

In the early years of the twentieth century rhymed lyric poetry, usually expressing the feelings of the poet, was the dominant poetic form in America,²⁷ Europe and the British colonies. The English Georgian poets such as A. E. Housman, Walter de la Mare and Edmund Blunden used the lyric form. The Bengali poet Rabindranath Tagore was praised by William Butler Yeats for his lyric poetry and compared with the troubadour poets, when the two met in 1912.²⁸

²² Sir Albert Wilson in J. O. Lindsay. *The New Cambridge Modern History*. Cambridge University Press, 1957, 73.

²³ Christopher John Murray. *Encyclopedia of the Romantic Era, 1760-1850*. Taylor & Francis, 2004, 700.

²⁴ Stephen Bygrave. *Romantic Writings*. Routledge, 1996, ix.

²⁵ Christopher John Murray. *Encyclopedia of the Romantic Era, 1760-1850*. Taylor & Francis, 2004, 700.

²⁶ E. Warwick Slinn in Joseph Bristow. *The Cambridge Companion to Victorian Poetry*. Cambridge University Press, 56.

²⁷ Christopher John MacGowan. *Twentieth-Century American Poetry*. Blackwell Publishing, 2004, 9.

²⁸ Robert Fitzroy Foster. *W.B. Yeats: A Life*. Oxford University Press, 496.

The relevance and acceptability of the lyric in the modern age was called into question by modernism, the growing mechanization of human experience and the harsh realities of war. After the Second World War the form was again championed by the New Criticism, and in the late twentieth century lyric once again became a mainstream poetic form.

CHAPTER II. LYRIC POETRY AND IT'S OUTSTANDING REPRESENTATIVES

Romanticism is a movement of the XVIIIth and XIXth centuries that marked the reaction in literature, philosophy, art, religion and politics from the Neoclassicism and formal orthodoxy of the preceding period. Romanticism arose so gradually and exhibited so many phases that a satisfactory definition is not possible. The aspect most stressed in France is reflected in Victor Hugo's phrase "Liberalism in literature", meaning especially the freeing of the artist and writer from restraints and rules and suggesting that phase of individualism marked by the encouragement of revolutionary political ideas. The poet Heine noted that the chief aspect of German romanticism in calling it the revival of medievalism in art, letters and life. An interesting schematic explanation calls romanticism the predominance of Imagination over reason and formal rules (classicism) and over the sense of fact of the actual (realism).

The first thirty years of the nineteenth century are marked by a cluster of poets whose work has been as much discussed as that of any group of writers in our language. "Romantic revival" is the label that has been attached to them by the text-books, though they themselves might not have understood what it meant. The label is only an attempt to show how their work differed from that of their predecessors. They all had a deep interest in nature, not as a centre of beautiful scenes but as an informing and spiritual influence on life. It was as if, frightened by the coming of industrialism and the nightmare towns of industry, they were turning to nature for protection. Or as if, with the destining strength of traditional religious belief, men were making a religion from the spirituality of their own experiences.

They all valued their own experiences to a degree which is difficult to parallel in earlier poets. Spenser, Milton, and Pope make verse out of legend or knowledge which is common to humanity. The romantic poets look into themselves, seeking

in their own lives for strange sensations. With Wordsworth, such sensations have a moral value, and are often associated with simple and human objects.

2.1. Lord George Noel Gordon Byron - the most famous poet of the Romantic period

George Byron was a real fighter who he struggled for the liberty of the nations with both pen and sword. Freedom was the cause that he served all his life. Byron hated wars, sympathized with the oppressed people. Nevertheless, definite limitations of the poet's world outlook caused deep contradictions in his works. Many of his verses are touched with disappointment and skepticism. The philosophy of "world sorrow" becomes the leading theme of his works. Romantic individualism and a pessimistic attitude to life combine in Byron's art with his firm belief in reason: realistic tendencies prevail in his works of the later period. In spite of his pessimism, Byron's verse embodies the aspirations of the English workers, Irish peasants, Spanish partisans, Italian Carbonari, Albanian and Greek patriots.

George Gordon Byron was born in London, on January 22, 1788, in an impoverished aristocratic family. His mother, Catherine Gordon, was a Scottish Lady of honorable birth and respectable fortune. After having run through his own and most of his wife's fortune, Byron's father, an army officer, died when the boy was only 3 years old. His mother was a woman of quick feelings and strong passions. Now she kissed him, now she scolded him. Those contradictory emotions affected his life, character and poetry. Byron was lame from birth and sensitive about it: all his life. But, thanks to his strong will and regular training, he became an excellent rider, a champion swimmer and boxer, he took part in athletic exercises.

Byron spent the first ten years of his life in Scotland. His admiration of natural! scenery of the country was reflected in many of his poems. He attended grammar school in Aberdeen. In 1798, when George was at the age of ten, his grand-uncle died and the boy inherited the title of Lord and the family estate of the Byrons, Newstead Abbey, in Nottinghamshire. Then he was sent to Harrow School. At the age of seventeen he entered the Cambridge University and in 1808

graduated from it. George was sixteen when he fell in love with his distant relative Mary Chaworth, and his youthful imagination seemed to have found the ideal of womanly perfection. But she did not return his affection. Byron had never forgotten his love to Mary and it colored much of his writing. In the first canto of "Childe Harold's Pilgrimage" the poet says that Harold "sighed to many, though he loved but one" and it is a hint to the poet's own life.

While a student, Byron published his first collection of poems "Hours of Idleness" (1807). It was mercilessly attacked by a well known critic in the magazine "Edinburgh Review". In a reply to it Byron wrote his satirical poem "English Bards and Scotch Reviewers". In that poem Byron criticized the contemporary literary life. In 1809, next year after graduating from the University, the poet took his hereditary seat in the House of Lords. The same year he left England on a long journey and visited Portugal, Spain, Albania, Greece and Turkey. During his travels he wrote the first two cantos of "Childe Harold's Pilgrimage".

After an absence of two years the poet returned to England. On February 27, 1812, Byron made his first speech in the House of Lords. He spoke in defense of the English workers and blamed the government for the unbearable conditions of the working people's life. Later the poet again raised his voice in defense of the oppressed workers, encouraging them to fight for freedom in his "Song for the Luddites". (1816)

In 1812 the first two cantos of "Childe Harold's Pilgrimage" were published. Walter Scott declared that for more than a century no work had produced a greater effect. The author himself remarked: "I awoke one morning and found myself famous". Between 1813 and 1816 Byron composed his "Oriental Tales": "The Giaour", "The Corsair", "Lara", "Parisina" and others. These tales embody the poet's romantic individualism. The hero of each poem is a rebel against society. He is a man of strong will and passion. Proud and independent, he rises against tyranny and injustice to gain his personal freedom and happiness. But his revolt is too individualistic, and therefore it is doomed to failure.

A collection of lyrical verses, which appeared in 1815, "Hebrew Melodies", confirmed Byron's popularity.. One of the most beautiful poems of the cycle is "My Soul is Dark"

My Soul is Dark My soul is dark - oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
Nor let notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst,
For it hath been by sorrow nursed,
And ached in sieepiess silence long;
And now 'tis cloom'd to know the worst,
And break at once - or yield to song.

In 1815 Byron married Miss Isabella Milbanke, but it was an unlucky match. Though Byron was fond of their only child Augusta Ada, and did not want to break up the family, separation was inevitable. The scandal around the divorce was enormous. Byron's enemies found their opportunity, and used it to the utmost against him.

On April 25, 1816, the poet left England for Switzerland. Here he made the acquaintance of Shelley, the two poets became close friends. While in Switzerland, Byron wrote the third canto of "Childe Harold's Pilgrimage", "The Prisoner of Chillon", the dramatic poem "Manfred" and many lyrics. "The Prisoner of Chillon"

describes the tragic fate of the Swiss revolutionary Bonnivard, who spent many years of his life in prison together with his brothers.

In 1817 Byron left Switzerland for Italy. The Italian period (1817- 1823) is considered to be the summit of Byron's poetical career. In Italy he wrote "Beppo"(1818), a humorous poem in a Venetian setting, and his greatest work "Don Juan", the fourth canto of "Childe Harold's Pilgrimage", "The Prophecy of Dante", the dramas "Marino Faliero", "Cain". At the same period he wrote his satirical masterpieces "The Vision of Judgement" and "The Age of Bronze". Unfortunately, the prudery of Victorian critics obscured those poems from the public, and they had never received their due esteem. Special words should, be said about "Don Juan", one of his great poems, a performance of rare artistic skill. Humor, sentiment, adventure, and pathos were thrown together with that same disconcerting incongruity as they were to be found in life. The., style is.,a clever imitation of the idiom and phrasing of ordinary conversation, used with great cunning for satiric and comic effects.

The war of Greece against the Turks had been, going on that time. Byron longed for action and went to Greece to take part in the struggle for national independence. There he was seized with fever and died at Missolonghi on April 18, 1824, at the age of 36. The Greeks desired that his remains should be buried in the country for which he had spent his life, but his friends wanted him to be buried in Westminster Abbey. The English authorities refused it, and the poet's body, already transported from Greece to England, was buried in the family vault near Newstead. His spirit might have flourished better in some world other than the heavy Georgian society in which he grew up. The last episode in Greece showed that he had leadership and courage.

George Gordon Lord Byron is the prominent representative of the Romantic age. Matthew Arnold exclaimed, "Splendid and imperishable excellence of sincerity and strength." The fascination with Lord Byron's personality made him the archetypal Romantic.

In 1814, Lord Byron followed his success with a series of “Eastern” tales, entitled “The Corsair.” Lord Byron wrote that piece in ten days, and it sold ten thousand copies on the first day of its publication. In 1815, Lord Byron published the “Hebrew Melodies,” which contains his most famous lyrics, “She Walks in Beauty.” Lord Byron gave away his copyrights because aristocrats do not write for money.

In 1816, Lord Byron left England, and settled in Geneva, near Percy Bysshe Shelley and Mary Godwin. That year Lord Byron published the third canto of “Childe Harold.” In 1817, Lord Byron wrote “The Prisoner of Chillon” and began the closet-drama “Manfred.” At the end of the summer the Shelley party returned to England. Meanwhile, Lord Byron studied Armenian, completed “Manfred,” and visited Rome. In 1818, Lord Byron produced the fourth canto of “Childe Harold.” This canto was his longest and most sublime work. In this piece, he won Lord Byron popularity as a revolutionary for its invocation of Freedom’s torn banner streaming “against the wind.” In 1818, Lord Byron wished to “repel charges of monotony and mannerism” so he wrote “Beppo,” a comic verse tale of a Venetian ménage-a-trois.

In 1819, Lord Byron published his most brilliant epic poem, “Don Juan”. “Don Juan” is a fictional autobiographical, picaresque narrative, literary burlesque, and exposure of social, and religious hypocrisies. When Lord Byron published the first two cantos, to elude charges of blasphemy, he circulated them without his name as the author or the name of the publisher. However, the authorship was known. This work includes “a filthy and impious” attack on his wife, and a shipwreck with cannibalism. The poem sold well in increasingly cheap edition.

Byron's work was a synthesis of medieval and classical inspiration with a modern sensibility.

Childe Harold’s Pilgrimage is in the tradition of a romantic quest, a mission that will prove the hero’s courage and test his moral values. However, Harold, a libertine and cynic, is no medieval knight. On one level, the poem tells the story of Harold’s journey, but “pilgrimage” is probably an inappropriate word

for this journey. Harold never searches for anything specific; rather, he runs away from his past and tries, in the process, to find some meaning in life.

The poem includes reflections on nature and on social institutions, which are characteristic concerns of the Romantic poets. There are also powerful political messages, most of them having to do with the decadence Byron perceived in his own times as compared to the glorious past of ancient Greece and Rome. At a deeper level, Byron explores the question of human identity itself.

Many critics have insisted that, in *Childe Harold*, Byron was merely fictionalizing his own life. In his preface to the first two cantos, Byron insists that the narrator, Childe Harold, is fictitious. In the manuscript version of the cantos, however, the hero is named Childe Burun, an early form of Byron's family name. After reading the reviews of the poem, Byron wrote the "Addition to the Preface" in 1813, affirming that Harold was a "fictitious personage." However, Byron and Harold have much in common. This becomes increasingly obvious in the third and fourth cantos. In his 1818 letter to Hobhouse, prefacing Canto 4, Byron finally states what critics and readers have already surmised: that Childe Harold is Byron. In the introduction to Canto 4, Byron virtually disowns Harold, explaining that since almost everyone seems to assume that he is Byron's alter ego, there is no longer any point to keeping up the pretense.

It is essential to view *Childe Harold's Pilgrimage* in its historical context. When it was written, the French Revolution had failed and Napoleon had assumed the robes of emperor. These events deeply disappointed the idealistic Romantics, who had seen the French Revolution and Napoleon as beacons leading the way to a bright new era of Republican liberty, equality, and brotherhood. Although Byron and many of his contemporaries longed for bygone days, they also emphasized the dignity of humankind and the importance of equality. The rise of Napoleon, his subsequent fall, and the return of the French monarchy were tragedies, as was the destruction of many ancient works and the barbarism of the Reign of Terror. Canto 3, in the stanzas on Waterloo, reflects on that battle and questions whether the earth is "more free" because of Napoleon's defeat, or whether the defeat of one

tyrant simply means a return to an older tyranny. Like other liberals, such as William Blake and Percy Bysshe Shelley, Byron was against any type of tyranny. Some critics see Canto 4 as a political poem and a plea that Italy, which during Byron's time was a collection of states, be recognized as a cultural whole and throw off the tyranny of Austrian rule. Like other Romantic poets, Byron decries the unnaturalness of a people and a land subjected to an outside authority.

The influence of this poem on later literature has been great. There are no earlier or later versions of the specific tale, but its echoes are immense. In *Childe Harold*, the "Byronic hero" was born, a literary device that has lasted to the present day. Byronic hero is one that consists of many different characteristics. The hero must have a rather high level of intelligence and perception as well as be able to easily adapt to new situations and use cunning to his own gain. The Byronic hero is essentially an antihero, alienated and rebellious. He is moody, passionate, and remorseful. Harold sees himself as a "wandering outlaw," and it is characteristic of this antihero that he needs to be forever traveling, trying to assuage his "deep hurt." The Byronic hero is full of guilt for past deeds yet is unrepentant. In Canto 1, the character of Harold is self-indulgent and judgmental, but he becomes more human and sympathetic to others as his pilgrimage continues. Harold is deeply affected by a series of losses at the end of Canto 2, reflecting Byron's own loss of his mother and two close friends, who died while he was traveling. Canto 3, which is the emotional center of the poem, provides a clear picture of the Byronic hero.

Ultimately, Byron's basic goal in *Childe Harold's Pilgrimage* is to explore the nature of humankind and humanity's relation to nature. The descriptions of natural and ancient architectural beauty are moving and are fine examples of Romantic poetry. Byron's long forays into social criticism are even more fascinating. For Harold (Byron), the poem chronicles a journey from despair to self-renewal.

Despite Byron's initial hesitation at having the first two cantos of the poem published because he felt it revealed too much of himself, it was published, at the urging of friends, by John Murray in 1812, and brought both the poem and its

author to immediate and unexpected public attention. Byron later wrote, "I awoke one morning and found myself famous".

Byron intentionally chose to write *Childe Harold's Pilgrimage* in the form of Spenserian stanzas, a fact to which he draws attention in the poem's preface. Each canto is made up of several nine-line stanzas, each focused on some aspect of the journey, but with several linked together by subject. These stanzas are made up of eight lines in iambic pentameter, followed by a final line of twelve syllables, also written in iambic meter (known as an alexandrine line). Each stanza follows the rhyme scheme ABABBCBCC.

Lord Byron was a man whose passion for life seemed unequaled by any of the other Romantic figures. Byron's personal character, though not entirely so, could be seen in his literature as well as his life. Lord Byron's most notable contribution to literature, the Byronic Hero, possessed many qualities which Lord Byron himself displayed in day to day life. The most prominent characteristic that links Lord Byron to his literary characters is his passionate manner by which he pursues life. Whether in the pursuit of women or adventure, the life of Lord Byron and his Byronic Hero holds many similarities. The way that Lord Byron sought pleasure for himself by his own means was another way which he resembled his literary characters. This attitude of self-reliance is a distinguishing characteristic of both Lord Byron and his literary figures. Lord Byron's moodiness was a trait that links him with his fictional characters as well. Much of this moodiness was brought on by Byron himself, who ceaselessly got himself into troubling situations through his reckless tendencies.

He contributed to the Romantic genre not only through his poetry, but also through the way he led his life, and a staple character of Romantic fiction, the Byronic hero, is named after him. Lord Byron embodied the Romantic ideals of passionate, if sometimes illicit, romantic love, mystery, a melancholy temperament, and nationalist fervor. He spent the last year of his life in Greece, where he had fully invested himself in the Greek war of independence against the Ottoman Empire.

2.2. Percy Bysshe Shelley – a rebel against cruelty and oppression.

P.B. Shelley was born in 1792 in Sussex. His father, a baronet, was a conservative and narrow-minded man. At Eton College where he was sent in 1804, Shelley was disliked by teachers for his independent thinking and opposition to fagging.

He studied at Eton College, then Oxford. In 1804 Shelley entered Oxford, where he soon came to sharp conflict with the conservatism and dogmatism of contemporary university life. In 1811 Shelley wrote an anti-religious pamphlet "The Necessity of Atheism" for which he was expelled from the University and disowned. Shelley went on a tour over England. The year 1812 found him in Ireland, whose people, exploited both by the Irish nobility and English bourgeoisie, openly revolted against their oppression. Shelley's proclamations "An Address to the Irish People" and "Declarations of Rights" were intended to encourage the Irish people to stand up for their rights. On his return to England Shelley published his first poem of note "Queen Mab" (1813). The plot of the poem is symbolic. Queen Mab, a fairy of English folklore visits in a dream a beautiful and pure maiden and shows in a vision the past, present and future to her, encumbered by neither poverty, nor tyranny, where men are free, equal and wise. "Queen Mab" makes it clear that Shelley is a Utopian socialist in his views. He believes that a happy society of the future can be brought about by peaceful means. The main point of "Queen Mab" is materialistic philosophy which underlies the poem. The idea of God is rejected by the author. Shelley contrasts knowledge and science to religion.

found him in Ireland, whose people, exploited both by the Irish nobility and English bourgeoisie, openly revolted against their oppression. Shelley's proclamations "An Address to the Irish People" and "Declarations of Rights" were intended to encourage the Irish people to stand up for their rights. On his return to England Shelley published his first poem of note "Queen Mab" (1813). The plot of the poem is symbolic. Queen Mab, a fairy of English folklore visits in a dream a beautiful and pure maiden and shows in a vision the past, present and future to her, encumbered by neither poverty, nor tyranny, where men are free, equal and wise.

"Queen Mab" makes it clear that Shelley is a Utopian socialist in his views. He believes that a happy society of the future can be brought about by peaceful means. The main point of "Queen Mab" is materialistic philosophy which underlies the poem. The idea of God is rejected by the author. Shelley contrasts knowledge and science to religion.

In 1814-1816 Shelley travelled abroad. During his visit to Switzerland he met Byron and a warm friendship sprang up between them. Between 1812-1818 Shelley produced a number of works which testify to a development of his progressive views.

One of the most significant of Shelley's early works is "The Revolt of Islam" (1818). Though being romantic and abstract the poem, however, is revolutionary in its essence, for the French revolution of the 18th century is implied in its plot. The poem is permeated with the idea of future liberation of mankind and directed against all systems of oppression and exploitation.

However, in their struggle for freedom the heroes of the poem pin their hopes only on the power of conviction. That testifies to the fact that in the first period of his work Shelley had not yet come to realize the necessity of armed struggle for a better future.

The year 1819 saw the publication of "Cenci", Shelley's historical tragedy, the plot of which was derived from Italian history. (Cenci is an immortal and cruel man, all his relatives suffer from the tyranny of the head of the family so they united and killed him.) The tragedy is full of dramatic action and the characters are drawn with great realistic force. "The Cenci" marks a definite progress in Shelley's revolutionary outlook. Here the poet for the first time recognizes the necessity of violence as a means of struggle against despotism and evil.

Though far from England, Shelley never ceased to be interested in the affairs of his native country. In August 1819 news reached him that the English government had sent a detachment of soldiers against a demonstration of Manchester workers. This stirred Shelley to devote his poetic genius to political

writing. Shelley became a singer of the workers at the period of first mass actions against exploitation.

In the same year Shelley wrote a great lyric "Song of the Men of England". During the Chartist manifestations the workers marched singing Shelley's songs.

In 1820 Shelley wrote his masterpiece "Prometheus Unbound", a lyrical drama. According to Greek Myth Prometheus, a demigod, stole fire from Olympus and taught men how to use it. For this he was punished by Jove who chained him to the rock. The plot of Shelley's drama is borrowed from "Prometheus Bound", a tragedy of Aeschylus, but Shelley gives the myth his own interpretation. The poem is a glorification of struggle against the tyranny. The sharp conflict between Prometheus and Jove is in the center of the drama. Prometheus is a captive of the powerful Jove, but Mother Earth herself gives him part of her strength and predicts his victory. Prometheus hurls defiance into the face of his mortal enemy. In spite of desperate resistance, Jove is dethroned by the huge spirit Demogorgon, the symbol of change and freedom.

Shelley is also known as the author of many lyrical poems devoted to nature and love. Shelley worships nature believing it to be the source of an undying strength, ever capable of re-creation. His philosophical optimism proceeds from his conviction that the world and nature are ever on change ever developing to higher forms. He sings of a love that inspires man's soul and demands all his spiritual strength, his whole life.

Unexpected death cut short Shelley's life. On July 8, 1822, while he was sailing across the bay of Spezzia, a sudden tempest struck his boat and he was drowned. His body was cremated and buried in Home. The inscription on his tomb-stone reads Percy Bysshe Shelley,

Cor Cordium (The Heart of Hearts)

Shelley as well as Byron has always been loved and esteemed by the English common people, whose aspirations for freedom and happiness inspired their poetic talent.

Percy Bysshe Shelley was one of the major English Romantic poets and is critically regarded as among the finest lyric poets in the English language. Considered too radical in his poetry and his political and social views to achieve fame during his lifetime, recognition of his significance grew steadily following his death. Percy Shelley was a key member of a close circle of visionary poets and writers that included Lord Byron, Leigh Hunt, Thomas Love Peacock, and his second wife, Mary Shelley, the author of *Frankenstein*.

Shelley is perhaps best known for such classic poems as *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Music*, *When Soft Voices Die*, *The Cloud* and *The Masque of Anarchy*, which are among the most popular and critically acclaimed poems in the English language. His major works, however, are long visionary poems that include *Queen Mab* (later reworked as *The Daemon of the World*), *Alastor*, *The Revolt of Islam*, *Adonais*, the unfinished work *The Triumph of Life* and the visionary verse dramas *The Cenci* (1819) and *Prometheus Unbound* (1820). The latter is widely considered one of Shelley's most fully realised works. Shelley's early profession of atheism (in the tract "The Necessity of Atheism") led to his expulsion from Oxford and branded him as a radical agitator and thinker, setting an early pattern of marginalisation and ostracism from the intellectual and political circles of his time. His close circle of admirers, however, included the most progressive thinkers of the day, including his future father-in-law, philosopher William Godwin. Though Shelley's poetry and prose output remained steady throughout his life, most publishers and journals declined to publish his work for fear of being arrested themselves for blasphemy or sedition. Shelley never lived to see the extent of his success and influence, which would reach down to the present day not only in the literary canon, but in major movements in social and political thought.

Shelley became an idol of the next three or four generations of poets, including important Victorian and Pre-Raphaelite poets such as Robert Browning, and Dante Gabriel Rossetti. He was admired by Oscar Wilde, Thomas Hardy,

George Bernard Shaw, Bertrand Russell, W. B. Yeats, Upton Sinclair and Isadora Duncan.

In late 1815, while living close to London with Mary and avoiding creditors, Shelley wrote *Alastor, or The Spirit of Solitude*. It attracted little attention at the time, but has now come to be recognised as his first major achievement. At this point in his writing career, Shelley was deeply influenced by the poetry of Wordsworth.

Shelley completed *Prometheus Unbound* in Rome, and he spent mid-1819 writing a tragedy, *The Cenci*, in Leghorn (Livorno). In this year, prompted among other causes by the Peterloo massacre, he wrote his best-known political poems: *The Masque of Anarchy* and *Men of England*. These were probably his best-remembered works during the 19th century. Around this time period, he wrote the essay *The Philosophical View of Reform*, which was his most thorough exposition of his political views to that date.

In 1820, hearing of John Keats' illness from a friend, Shelley wrote him a letter inviting him to join him at his residence at Pisa. Keats replied with hopes of seeing him, but instead, arrangements were made for Keats to travel to Rome with the artist Joseph Severn. Inspired by the death of Keats, in 1821 Shelley wrote the elegy *Adonais*.

In 1822, Shelley arranged for Leigh Hunt, the British poet and editor who had been one of his chief supporters in England, to come to Italy with his family. He meant for the three of them — himself, Byron and Hunt — to create a journal, which would be called *The Liberal*. With Hunt as editor, their controversial writings would be disseminated, and the journal would act as a counter-blast to conservative periodicals such as *Blackwood's Magazine* and *The Quarterly Review*.

Percy Bysshe Shelley was one of the major English romantic poets and is critically regarded as among- the finest lyric poets in the English language. Considered too radical in his poetry and his politic and social views to achieve

fame during his lifetime, recognition of his significance grew steadily following his death Percy Shelley was a key member of a close circle of visionary poets and writers that included Lord Byron,- Leigh Hunt; Thomas Peacock, and his second wife, Mary Shelley, the author of *Frankenstein*.

Shelley is perhaps best known for such classic poems as *Ozymandias*, *Ode to the West Wind*, *To a Skylark*, *Music*, *When Soft Voices Die*, *The Cloud* and *The Masque of Anarchy* which are among the most popular and critically acclaimed poems in the English language, ffls major works, how-ever, are long visionary poems that include *fyzeen Mab* , *Alastor*, *The Revolt of Islam*, *Adonais*, the unfinished work *The Triumph of Life*,- and the visionary verse dramas *The Cenci* and *Prometheus Unbound* (1820). The latter is widely considered one of Shelley's most fully realised works.

Shelley became an idol of the next three or four generations of poets, including important Victorian and Pre-Paphaelite poets such as Robert Browning, and Dante Gabriel Rossetti. He was admired by Oscar Wilde. Thomas Hardy, George Barnard Shaw, Bertrand Pussek, W. 3. Yeats, Upton Sinclair and Isadora Duncan.

Critics such as Matthew Arnold endeavoured to rewrite Shelley's legacy to make him seem a lyricist and a dilettante who had no serious intellectual position and whose longer poems were not worth study. Matthew Arnold famously described Shelley as a "beautiful and ineffectual angel". This position contrasted strongly with the judgement of the previous generation who knew Shelley as a sceptic and radical.

Many of Shelley's works remained unpublished or little known after his death, with longer pieces such as *A Philosophical View of Reform* existing only in manuscript till the 1920s. This contributed to the Victorian idea of him as a minor lyricist. With the inception of formal literary studies in the early twentieth century and the slow rediscovery and re-evaluation of his masterpiece by scholars such as K.N. Cameron, Donald H. Reiman and Harold Bloom, the modern idea of Shelley could not be more different.

Paul Foot, in his *Red Shelley*, has documented the pivotal role Shelley's works — especially *Queen Mab* — have played in the genesis of British radicalism. Although Shelley's works were banned from respectable Victorian households, his political writings were pirated by men such as Richard Carlyle who regularly went to jail for printing "seditious and blasphemous libel" (i.e. material proscribed by the government), and these cheap pirate editions reached hundreds of activists and workers throughout the nineteenth century.

In other countries such as India, Shelley's works both in the original and in translation have influenced poets such as Rabindranath Tagore and Jibanananda Das.

2.3. John Keats – a lyric poet, a fighter for happiness and moral freedom

John Keats, the last born of the romantics, and the first to die, has a stop/ as miraculous as any in English literature. The son of a stable keeper, he spent the best years of his youth in training to be a doctor, though from the first a devotion to poetry occupied him intensely. With very little help from any formal education, and with none from his family circle, he gathered around himself a world of beauty in which he could believe. Out of dictionaries and reference books he discovered the classical fables and legends: from Spenser and Shakespeare he learned the magic power of words, from the paintings of his friends, he discovered what statuary and pictorial art could contribute. He was genius self-taught, and the rapidity with which he sprang to mature stature is astounding.. His "Letters" are not only a brilliant record of his critical opinions, but show his tormented love for Fanny Brawne, his wide capacity for friendship, and the tragedy of his journey to Italy in a vain endeavor to recover his health. The impact of the "Letters" has done much to sustain his popularity in the coming centuries. Of mature life he had only a few unembarrassed months between the end of his training as a doctor and the first consumptive attack, but in that brief time he produced work to compare him, in some way at least, with Shakespeare.

He followed his first volume of poems with a long romance entitled "Endymion" (1817-1818), which the critics either neglected or attacked vehemently. In the poems "Lamia", "Isabella" and "The Eve of St. Agnes", published in 1820, he showed the talent, to present stories in verse, creating for each an appropriate background rich in color and detail. In "Lamia" he suggested a philosophy along with the story, in the belief that the knowledge gained by imagination was truer than derived from argument. This theme he explored in the "Odes", with great felicity of expression, and with a skillful balance of narrative and suggestion. Much in Keats's verse seems to imply that the life of the sensations and the contemplation of beauty are in themselves enough.

Keats was born in London on 31 October 1795, the eldest of Thomas and Frances Jennings Keats's four children. Traditionally, he was said to have been born in his maternal grandfather's stable, the Swan and Hoop, near what is now Finsbury Circus, but there is no real evidence for this birthplace, or for the belief that his family was particularly poor. Thomas Keats managed the stable for his father-in-law and later owned it, providing the family an income comfortable enough for them to buy a home and send the older children, John and George (1797-1841), to the small village academy of Enfield, run by the liberal and gifted teacher John Clarke. Young Tom Keats (1799-1818) soon followed them. Although little is known of Keats's early home life, it appears to have been happy, the family close-knit, the environment full of the exuberance and clamor of a big-city stable and inn yard. Frances Keats was a lively woman, tall and attractive, ardently devoted to her children, particularly her favorite, John, who returned that devotion intensely. Keats's father, recalled John Clarke, was a man "of fine commonsense and native respectability," under whom the family business prospered, so that he hoped to send his son John to Harrow.

At the age of eight Keats entered Enfield Academy and became friends with young Charles Cowden Clarke, the fifteen-year-old son of the headmaster. Keats always maintained he was "ambitious of doing the world some good." It is likely that he began his career with enthusiasm, but living in the small rooms over the

surgery, Keats grew restless and lonely; he began to wander the woods and walk the four miles to Enfield to see the Clarkes. He completed his translation of the Aeneid, and, according to Cowden Clarke, he "devoured rather than read" books he borrowed: Ovid's *Metamorphosis*, John Milton's *Paradise Lost*, Virgil's *Eclogues*, and dozens of others. But the book that decisively awakened his love of poetry, indeed shocked him suddenly into self-awareness of his own powers of imagination, was Edmund Spenser's *Faerie Queene*.

This was a turning point. Certainly this close teacher-pupil friendship with Cowden Clarke, these evenings at the headmaster's table, and the long late-night rambles discussing books borrowed from the library, were crucial in making John Keats a poet. His friend Charles Brown believed Keats first read Spenser when he was eighteen, in 1813 or 1814: "From his earliest boyhood he had an acute sense of beauty, whether in a flower, a tree, the sky, or the animal world; how was it that his sense of beauty did not naturally seek in his mind for images by which he could best express his feelings? It was the 'Fairy Queen' that awakened his genius. In Spenser's fairy land he was enchanted, breathed in a new world, and became another being. . . ." Soon, wrote Brown, he "was entirely absorbed in poetry." Some time in 1814 Keats wrote his first poem, "In Imitation of Spenser." What is remarkable about this first poem is its vitality, its appropriation of the Spenserian rhyme scheme and richly compressed imagery to evoke a romantically voluptuous dream world. It is a youthful piece. But the poetic ear is acute, the natural description delights in itself, and even when clumsy the verse dares with naive persistence to draw attention to the power of poetic image to set a dreamy scene

But there was more than "pure poetry" involved in Keats's turn, over the next year or two, to poetry as a vocation. Politics played a role as well—in the circumstances, in fact, a decisive one. As early as 1812 Cowden Clarke had met the radical publisher of *The Examiner*, Leigh Hunt; in 1814 he was a regular visitor to Hunt's prison cell (he had been imprisoned in 1813 for libeling the Prince Regent), and Keats must have been enthralled by another kind of romance than Spenser's—the romance of the London circle of artists and intellectuals who

supported progressive causes and democratic reform, and opposed the aristocratic counterrevolution then waging war on Napoleon. Indeed, in these liberal circles of the Regency bourgeoisie, Keats might even hope to attract attention, even as an outsider, on the strength of his political enthusiasm and poetic talent. His next poems are political: in April 1814 the kings of Europe had defeated Napoleon, but amid the general optimism in England, liberals, including Keats in "On Peace," called on the victors to support reform. The sonnet, his first, is clumsy and shrill. But it does show how Keats meant to get attention. In February 1815, Hunt was released, and Keats offered a sonnet, "Written on the Day That Mr. Leigh Hunt Left Prison," through Cowden Clarke, whom he stopped on his way to meet Hunt: "when taking leave, he gave me the sonnet," said Clarke, "... how clearly do I recall the conscious look and hesitation with which he offered it!" The publication of this sonnet in the *Poems* of 1817 would have been noted by the conservative reviewers who would later attack him as an associate of Hunt's. To take a political stand so early in his career was a bold act: in those turbulent times political passions ran deep.

Keats's first volume, *Poems*, appeared on 3 March 1817, with its dedicatory sonnet to Leigh Hunt. It begins with "I stood tip-toe," ends with another long poem, "Sleep and Poetry," and includes youthful poems as well as some recent, good work, "Keen, fitful gusts"; the poem to Wordsworth, Hunt, and Haydon, "Addressed to the Same [Haydon]"; and the three long verse epistles, to Mathew, George Keats, and Clarke. It received about half a dozen notices, half from Keats's circle. In October 1817 a polite review, warning the young poet to "Cast off the uncleanness of [Hunt's] school," appeared in the *Edinburgh Magazine*, and *Literary Miscellany*. Months later, in the 1-13 June *Examiner*, Hunt extolled Wordsworth's revolutionary modern poetry and placed Keats as an emerging new poet of a second wave, though his praise of Keats's actual poetry was rather reserved. The volume was no success, and few copies were sold. "The book might have emerged in Timbuctoo," recalled Clarke.

He returned from Oxford in October with a new seriousness of thought and purpose; he was weary of *Endymion*, and though he plodded along with it, he was already planning another long poem. But in London, trouble vexed him: Blackwood's *Edinburgh Magazine* (October 1817) published "On the Cockney School of Poetry," the first of several vicious attacks on Hunt by John Gibson Lockhart and John Wilson, which boded ill for Keats. Keats's brother Tom was now clearly consumptive, and a trip to the Continent was planned for him; George was out of work and needing money; and Keats himself was ill and being treated with mercury for what was almost surely venereal disease. In late November he left London for the pleasant suburb of Burford Bridge, and there he completed *Endymion* .

Endymion is in many ways a response to Shelley's *Alastor* (1816), where a young poet dreams of an ideal mate, in fruitless pursuit of whom he quests across the world, only to die alone and unloved. Keats's poem begins with a mortal, *Endymion*, discovered restless and unhappy with the pastoral delights of his kingdom, for he has become enraptured with a dream vision, the moon goddess *Cynthia*. After a series of adventures, he abandons his restless quest, which by book 4 has come to seem illusory, in favor of an earthly Indian maid, who is eventually revealed to have been *Cynthia* all along. Although the actual narrative will hardly bear much scrutiny, the themes evoked here would haunt Keats all his life. Only through a love for the earthly is the ideal reached, the real and the ideal becoming one through an intense, sensuous love that leads to a "fellowship with essence." The theme of a mortal's love for an ideal figure that proves either illusory or redemptive would be a continuing source of philosophical exploration and ironic play for Keats, as would the paradox of redemption or transcendence evolving from a fuller engagement with human suffering and finitude.

The critical reaction to *Endymion* was infamous for its ferocity. The poem appeared in late April 1818; there was a supportive notice by Bailey in the *Oxford University and City Herald* (30 May and 6 June 1818) and an extremely perceptive review in the *Champion* on 7 and 14 June 1818: "Mr. Keats goes out of himself

into a world of abstraction:—his passions, feelings, are all as much imaginative as his situations . . . when he writes of passion, it seems to have possessed him. This, however, is what Shakespeare did." But these reviews lacked the sensationalist power of the attacks on Keats, who was associated with Hunt and "the Cockney School.'"

The romance he wrote in March 1818, *Isabella*, based on a tale of Boccaccio, is an uneven poem, and though some of his contemporaries (including Lamb) admired it, Keats came to dislike it. It is best thought of as an experiment in tone, teetering uneasily between poignant, romantic tragedy and a dry, uneasy, narrational pose. This poem is a first attempt—and an interesting one—at that extraordinary poise he would achieve between romance and disillusionment almost a year later in *The Eve of St. Agnes*. But his mood in March is reflected in a letter to Reynolds on the twenty-fifth, containing a verse epistle, "Dear Reynolds," in which he is most deeply suspicious of "Imagination brought / Beyond its proper bound," that makes real life seem painful and cold, "spoils the singing of the Nightingale." He can no longer be lifted by romance: "I saw too distinct into the core. Of an eternal fierce destruction." He was uneasy with the tale he is telling in *Isabella*. The story from Boccaccio is simple, and Keats made few changes.

John Keats, today renowned as a leading poet of the Romantic movement, was viciously snubbed by many contemporary critics and by other poets. During his lifetime, Keats struggled against the obstacles of his lower-middle class social standing, limited education, early association with the "Cockney School" of poetry, as he sought to develop his skills as a poet and advance his poetical theories.

CONCLUSION

The present qualification paper deals with the lyric poetry of the Romantic period. In relationship with the theme special attention has been paid to the literary career of famous lyric poets G.Byron, P.B.Shelley and J.Keats.

1. In Europe the lyric emerges as the principal poetic form of the nineteenth century, and comes to be seen as synonymous with poetry itself. Romantic lyric poetry consists of first-person accounts of the thoughts and feelings of a specific moment; feelings are extreme, but personal.

2. One of the basic characteristics of romanticism is the importance of free expression of feelings of the poet or artist. For an artist or poet to express his feelings truly, the content of the art, whether poem or painting or anything for that matter, should come from the imagination of the artist.

3. Originality was an absolute essentiality of romanticism because the movement suggested that, the influence of the models of other works may impede the artist's imagination; to be derivative was considered as a sin in romanticism.

4. The ability of a person to produce an original work through the process 'creation from nothingness' was considered very important and such people were regarded as genius. This was considered as a key skill to have, to become a romantic artist.

5. Nature was of great importance in romanticism. Strong regards for nature was appreciated. The effect of nature on the artist, especially when he was alone, was very valuable.

6. Romantics believed that close association with nature was healthy, in terms of both mental and moral health.

7. A romantic artist interacted with the audience directly so that he can communicate with the people through his personal voice. Isaiah Berlin said that "romanticism embodied a new and restless spirit, seeking violently to burst through old and cramping forms, a nervous preoccupation with perpetually changing inner states of consciousness, a longing for the unbounded and the indefinable, for perpetual movement and change, an effort to return to the

forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals."

8. Though the concept of Romanticism was identified much earlier, critics believe that Romanticism in English literature dates from the Lyrical Ballads by William Wordsworth and Coleridge. It was in the preface to the second edition of this work where Wordsworth stated that poetry results from the "spontaneous overflow of powerful feelings".

9. The romantics were greatly interested in mystery, aspiration and adventure. These interests were evidenced in Gothic romance, a particular form of novel writing that flourished in 18 and 19th century England, and in the historical novels written by Sir Walter Scott.

10. George Gordon Byron , Percy Bysshe Shelley , John Keats were the representatives of the highest level of the Age of Romanticism and all the three were greatly influenced by the Lakers. Unlike the Conservative Lake poets, the Later Romantics were progressive poets. They were young revolutionary rebels, talented and fascinating. Byron called the style of William Wordsworth "dull and simple", while his own poetic manner is often vivid and vigorous. His noble origin, charm, mysterious love affairs, eventful life, independence and pride, a great lyrical power established him as a Romantic poet and rebellious aristocrat.

Byron's friend Percy Bysshe Shelley, also a revolutionary idealist, the lover of classical poetry, was very metaphorical.

11. John Keats was the youngest among the Revolutionary Romantics. The style of his poetry was lofty and very lyrical. Keats was fond of writing odes. His talent made the poet mysterious and charming. Keats deeply felt the interdependence of Man and Nature and in his "Ode to a Nightingale" emphasized the contrast between the ugliness of Life and the beauty of the world of Nature.

For an artist or poet to express his feelings truly, the content of the art, whether poem or painting or anything for that matter, should come from the imagination of the artist.

The list of literature

1. Mirziyayev SH.M. from the speech delivered in the meeting with scholars, academics, and scientists, August 4 Tashkent 2017.
2. Karimov I.A. “Yuksak ma’naviyat – yengilmas kuch” T. 2008, p.86.
3. Arnold I.V., Dyakonova N.Ya., Three Centuries of English Poetry. Leningrad, 1967, p.70.
4. Chase E.M. Jewett A., Evans W. Values in Literature. Boston., 1965, p.84.
5. Christopher John MacGowan. Twentieth-Century American Poetry. Blackwell Publishing, 2004, p.9.
6. Dyakonova N.Ya. An Anthology of English Literature. St.Peterburg,1978.p.11.
7. Gritchuk M.A. English for students of literature. M.,1983, p106.
8. Holman Hugh. Harmon W. A. Handbook to Literature. London, 1992.p.21.
9. Kearns G. English and Western Literature. USA Macmillan Publ., 1987.p.42.
10. Miles D. and Pooley R. Literature and life in England. New York., 1948.p.56.
11. Muller G.H., Williams J. Introduction to literature. New York, 1985.p.13.
12. Northrop Frye. The Eternal Act of Creation: Essays, 1979-90. Indiana University Press, 1993, p.133.
13. Patricia Waugh. Literary Theory And Criticism: An Oxford Guide. Oxford University Press, 2006, p.173.
14. Tom McArthur, (ed), The Oxford Companion to the English Language. Oxford University Press, 1992, p.632.
15. Thomas N. Corns. The Cambridge Companion to English Poetry, Donne to Marvell. Cambridge University Press, 1993, ch.xi. p.154.
16. E. Warwick Slinn in Joseph Bristow. The Cambridge Companion to Victorian Poetry. Cambridge University Press, p.56.
17. William L. Richardson and Jesse M. Owen. Literature of the World: An Introductory Study. Kessinger Publishing, 2005, p.348.

18. Volosova T.D., Hecker M.I., Rogoff V.V., English Literature. M., 1975.
19. Аникин Г.В., Михальская Н.П. – История английской литературы. М., Высшая школа, 1975, стр.178.
20. Аникст А.А. История английской литературы. М, Высшая школа, 1956.
21. Азизов К., Каюмов О. Чет эл адабиёти тарихи. II-кисм. Ташкент,
22. Зарубежная литература XIX века. Под ред. проф.Я.Н.Засурского. М. «Просвещение» 1976, стр. 100.
23. Ступников И.В. Хрестоматия по английской литературе. Л. 1975.р.63.

Authentic Literature

1. Byron G. Childe Harold's Pilgrimage. London., 1960.
2. Byron G. Don Juan. London., 1956.
3. Keats J. Endymion. London., 1965.
4. Keats J. Odes. Moscow., 1970.
5. Shelley P. Queen Mab. Moscow., 1967.
6. Shelley P. Prometheus Unbound. Moscow., 1970.

Web sites.

1. <http://www.education.uk.org/>
2. <http://www.englishliterature.com/>
3. <http://www.searhenglish.britishcouncil.org/>
4. <http://www.onlineenglishliterature.com>