

## XIX CENTURY GERMAN AND FRENCH ROMANTICISM.

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**ABSTRACT.**

From this article you can learn about the term “Romanticism” refers to this period of cultural shift and generally extends from the late eighteenth to the late nineteenth century. Imagination, emotion, and freedom are certainly the main points of romanticism.

KEY WORDS: Romanticism, writer, French literature, German literature

**INTRODUCTION.**

As a part of our article, we focus on romanticism and its meaning, period of romanticism, and describing XIX century German and French romanticism. Romanticism, attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th-century Neoclassicism in particular. French romantic painting was sometimes called “theatrical romanticism”[1]. Unlike the romanticism in Germany, it was based less on expressing philosophical ideas than upon achieving effects, with the dramatic use of color and movement. The founders of Romanticism, critics [August Wilhelm Schlegel](#) and [Friedrich Schlegel](#), 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 1800 essay *Gespräch über die Poesie* (“Dialogue on Poetry”): “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.” Romanticism as a visual arts movement began in around the late 18th century[2]. It spread across England, France and Germany. Much like their literary friends, Romantic artists took inspiration from nature. Romanticism undoubtedly paved the way for [French Impressionism](#)[1]. Like the Romantics, the French Impressionists looked to nature for inspiration. They also focused on their individual subjective response to the world around them, with daringly expressive passages of paint. In fact, we might even say the Romantic reliance

on individual subjectivity inspired modern art, from the [Post-Impressionism](#) of Vincent van Gogh and Edvard Munch, to the later [Fauvism](#) of Henri Matisse and Andre Derain, and the wild [Expressionism](#) of Wassily Kandinsky and Franz Marc [3].

2.1 The 19th century is considered by some to be the Golden Age of English Literature, especially for British novels. It was in the Victorian era that the novel became the leading literary genre in English. All of the arts during the first half of the nineteenth century were characterized to a greater or lesser degree by a desire on the part of the artist to depict the exotic. "Exotic" often translated as "remote," with the element of remoteness being supplied either by distance in time or distance in space. It is the distance in time that is of concern here. One of the distinguishing characteristics of romantic literature was its predilection for the Middle Ages as a setting for fiction tending to idealize that period of European history. 2 Walter Scott's *Ivanhoe* and Chateaubriand's *Les Martyrs* may be regarded as examples of a tendency general among the romantics to view the Middle Ages as one form or another of the "good old days. Goethe had created the type of the romantic hero in *The Sorrows of Young Werther*; romantic writers were to produce variations of this hero and his corresponding heroine throughout the nineteenth century. Before any attempt can be made to evaluate the work of Jules Michelet and Gustav Freytag it is important to establish the cultural context in which they worked. If distortion is to be avoided, we must possess some clear idea of the content of nationalism in nineteenth century France and Germany. It is equally important to understand certain traditions within European historiography.

2.2 The modern sense of the term spread more widely in France by its persistent use by [Germaine de Staël](#) 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". I Romanticism was the most prominent movement of the late 18th century, spanning many fields including the visual arts, literature and music. Emerging in the late 18th century, Romanticism was a broad-ranging style that spanned [art](#), music, literature and poetry. Rejecting the order and rationalism of classical art, Romanticism relied instead on over-embellishments, grandiose gestures and the expression of the individual's powerful and overwhelming emotions. Think [Turner's](#) violent sea storms, William Wordsworth's meandering daydreams, or [Beethoven's](#) thunderous drama and you'll get the picture. There was a [daring and provocative spirit](#) to Romanticism that continues to filter down into today's society. Let's have a closer look into the different strands of this fascinating movement to find out more. Everyone knows something of nineteenth-century France - or do they? "*Les Miserables*", "*The Lady of the Camellias*"

and "The Three Musketeers", "Balzac" and "Jules Verne" live in the popular consciousness as enduring human documents and cultural icons. Yet, the French nineteenth century was even more dynamic than the stereotype suggests. This exciting new introduction takes the literature of the period both as a window on past and present mindsets and as an object of fascination in its own right. Beginning with history, the century's biggest problem and potential, it looks at narrative responses to historical, political and social experience, before devoting central chapters to poetry, drama and novels - all genres the century radically reinvented. It then explores numerous modernities, ways nineteenth-century writing and mentalities look forward to our own, before turning to marginalities - subjects and voices the canon traditionally forgot. No genre was left unchanged by the nineteenth century. This book will help to discover them anew.

2.3 In German literary history as with other topics the nineteenth century begins in the last quarter of the eighteenth and extends to the threshold of the First World War. More particularly than in other national literatures, the German-language novel has a fount in a single author's single exemplary work: Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship, 1795–96), which radiated both inspiration and the anxiety of influence throughout most of our period. The chronicle of its descent, however, has been distorted and even somewhat obfuscated by a constrictive canonization process.

**CONCLUSION.** In conclusion, German and French literature in the XIX century was famous in the world. The German variety of Romanticism notably valued wit, humour, and beauty. In the Middle Ages as a simpler period of integrated culture. It is a literary style which focuses on the accurate representation of life and its events, often with a focus on its more mundane details. The first marker of a French Romantic painting maybe the quality of the execution of a painting, meaning the way the paint is handled or laid on to the canvas. This form of art first came into view in paintings by Jacques-Louis David who expressed passion and a very personal connection to his subject in Neoclassical paintings like *Oath of the Horatii* and *Death of Marat*. Romanticism found a deep partnership with the emergence of the newly found patriotic movement that was nationalism, which swept through many countries after the American Revolution. Emphasizing local folklore, traditions, and landscapes, Romanticists provided the visual imagery that spiked the rise of national identity and pride.

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