



ENGLISH LITERARY OF THE XIX CENTURY

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ABSTRACT

Aim of the course work analyze this period and teach with full information. How many has it include periods? What has in periods? XIX century best novels, poets, novels. This century's famous writers and their life and work.

We think of the nineteenth century as an active age—the age of revolution and railroads, of great exploration, colonial expansion, and the Great exhibition. Yet reading the works of Romantic and Victorian writers, one notices what amounts to a crisis concerning the role of action in literature. These writers were all responding to, and frequently reversing, the familiar dictum set out by Aristotle in his *Poetics*: All human happiness or misery takes the form of action; the end for which we live is a certain kind of activity, not a quality. Character gives us qualities, but it is in our actions—what we do—that we are happy or the reverse. In a play accordingly they do not act in order to portray the characters; they include the Characters for the sake of the action. In the nineteenth

century, Aristotle's statement about the relative importance of action and character in drama was transformed into a critical battleground. Writers involved in the struggle over these two categories effected a revolution in literature. In what follows, I will map out the territory of the conflict by focusing on four participants in the combat—William Wordsworth, Arthur Hugh Clough, George Eliot, and Henry James. I will trace the course of the debate from its origins in the sea of romantic poetry, through the hills and valleys of Victorian narrative verser up into the highlands of the great Victorian psychological novel. But I will also show how difficult the terrain proved to be and at what cost the ground was gained. I begin here with Aristotle because that is where so



many of the writers of the nineteenth century, trained in the classical traditions of the universities, themselves began. In Lothair (1870), when the General declares his conviction that “Action may not always be happiness, . . . but there is happiness without action,” he demonstrates Disraeli’s discipleship under the Great Greek philosopher.

Romanticism (1798–1837) in XIX century.

Romanticism was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century.[86] Romanticism arrived later in other parts of the English-speaking world.

William Blake

The Romantic period was one of major social change in England and Wales, because of the depopulation of the countryside and the rapid development of overcrowded industrial cities, that took place in the period roughly between 1750 and 1850. The movement of so many people in England was the result of two forces: the Agricultural Revolution, that involved the Enclosure of the land, drove workers off the land, and the Industrial Revolution which provided them employment. Romanticism may be seen in part as a reaction to the Industrial Revolution,[88] though it was also a revolt against aristocratic social and political norms of the Age of Enlightenment, as well a reaction against the scientific rationalization of nature. The French Revolution was an especially important influence on the political thinking of many of the Romantic poets.

Romantic poetry

Robert Burns (1759–1796) was a pioneer of the Romantic movement, and after his death he became a cultural icon in Scotland. The poet, painter, and printmaker William Blake (1757–1827) was another of the early Romantic poets. Though Blake was generally unrecognised during his lifetime, he is now considered a seminal figure in the history of both the poetry and visual arts of the Romantic Age. Among his most important works are Songs of Innocence (1789) and Songs of Experience (1794) “and profound and difficult ‘prophecies’ “, such as “Jerusalem: the Emanation of the Giant Albion” (1804–c.1820).

After Blake, among the earliest Romantics were the Lake Poets, including William Wordsworth (1770–1850), Samuel Taylor Coleridge (1772–1834), Robert Southey (1774–1843) and journalist Thomas de Quincey (1785–1859). However, at the time Walter Scott (1771–1832) was the most famous poet.

In 1784 with Elegiac Sonnets Charlotte Turner Smith (1749-1806) reintroduced the sonnet to English literature.

The early Romantic Poets brought a new emotionalism and introspection, and their emergence is marked by the first romantic manifesto in English literature, the “Preface” to Lyrical Ballads (1798). The poems in Lyrical Ballads were mostly by Wordsworth, though Coleridge contributed “Rime of the Ancient Mariner”. Among Wordsworth’s most important poems are “Lines Composed a Few Miles Above Tintern Abbey”, “Resolution and Independence”, “Ode: Intimations of Immortality from Recollections of Early



Childhood” and the autobiographical epic
The Prelude.

Second generation

Lord Byron

The second generation of Romantic poets includes Lord Byron (1788–1824), Percy Bysshe Shelley (1792–1822), Felicia Hemans (1793-1835) and John Keats (1795–1821). Byron, however, was still influenced by 18th-century satirists and was, perhaps the least ‘romantic’ of the three, preferring “the brilliant wit of Pope to what he called the ‘wrong poetical system’ of his Romantic contemporaries”.[98] Byron achieved enormous fame and influence throughout Europe and Goethe called Byron “undoubtedly the greatest genius of our century”.

Shelley is perhaps best known for Ode to the West Wind, To a Skylark, and Adonais, an elegy written on the death of Keats. His close circle of admirers included the most progressive thinkers of the day. A work like Queen Mab (1813) reveals Shelley, “as the direct heir to the French and British revolutionary intellectuals of the 1790s. 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, as well as later W.B. Yeats.

Though John Keats shared Byron and Shelley’s radical politics, “his best poetry is not political”, but is especially noted for its sensuous music and imagery, along with a concern with material beauty and the transience of fashion. Among his most famous works are “Ode to a Nightingale”, “Ode on a Grecian Urn”, “To Autumn”. Keats

has always been regarded as a major Romantic, “and his stature as a poet has grown steadily through all changes of fashion”.

Romantic novel

One of the most popular novelists of the era was Sir Walter Scott, whose historical romances inspired a generation of painters, composers, and writers throughout Europe. Scott’s novel-writing career was launched in 1814 with Waverley, often called the first historical novel.[9]

Jane Austen’s works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism. Her plots, in novels such as Pride and Prejudice (1813), Emma (1815), though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security.

Mary Shelley (1797–1851) is remembered as the author of Frankenstein (1818).

The Last of the Mohicans Illustration from 1896 edition, by J.T. Merrill

Victorian literature (1837–1901) in XIX century

The Victorian novel

Charles Dickens

It was in the Victorian era (1837–1901) that the novel became the leading literary genre in English. Women played an important part in this rising popularity both as authors and as readers, and monthly serialising of fiction also encouraged this surge in popularity, further upheavals which followed the Reform Act of 1832”. This was in many ways



a reaction to rapid industrialization, and the social, political, and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. Significant early examples of this genre include *Sybil, or The Two Nations* (1845) by Benjamin Disraeli, and Charles Kingsley's *Alton Locke* (1849).

Charles Dickens (1812–1870) emerged on the literary scene in the late 1830s and soon became probably the most famous novelist in the history of English literature. Dickens fiercely satirised various aspects of society, including the workhouse in *Oliver Twist*, and the failures of the legal system in *Bleak House*. An early rival to Dickens was William Makepeace Thackeray (1811–1863), who during the Victorian period ranked second only to him, but he is now known almost exclusively for *Vanity Fair* (1847). The Brontë sisters, Emily, Charlotte and Anne, were other significant novelists in the 1840s and 1850s. *Jane Eyre* (1847), Charlotte Brontë's most famous work, was the first of the sisters' novels to achieve success. Emily Brontë's (1818–1848) novel was *Wuthering Heights* and, according to Juliet Gardiner, "the vivid sexual passion and power of its language and imagery impressed, bewildered and appalled reviewers," and led the Victorian public and many early reviewers to think that it had been written by a man. *The Tenant of Wildfell Hall* (1848) by Anne Brontë is now considered to be one of the first feminist novels.

Elizabeth Gaskell (1810–1865) was also a successful writer and her *North and South* contrasts the lifestyle in the industrial north

of England with the wealthier south. Anthony Trollope's (1815–1882) was one of the most successful, prolific and respected English novelists of the Victorian era. Trollope's novels portray the lives of the landowning and professional classes of early Victorian England. George Eliot, pen name of Mary Ann Evans (1819–1880), was a major novelist of the mid-Victorian period. Her works, especially *Middlemarch* (1871–72), are important examples of literary realism, and are admired for their combination of high Victorian literary detail, with an intellectual breadth that removes them from the narrow geographic confines they often depict.

Detective stories

Sir Arthur Conan Doyle wrote 56 short stories and four novels featuring Sherlock Holmes

The premier ghost story writer of the 19th century was Sheridan Le Fanu. His works include the macabre mystery novel *Uncle Silas* (1865), and his Gothic novella *Carmilla* (1872) tells the story of a young woman's susceptibility to the attentions of a female vampire. Bram Stoker's horror story *Dracula* (1897) belongs to a number of literary genres, including vampire literature, horror fiction, gothic novel and invasion literature.

Arthur Conan Doyle's Sherlock Holmes is a brilliant London-based "consulting detective", famous for his intellectual prowess. Conan Doyle wrote four novels and 56 short stories featuring Holmes, which were published between 1887 and 1927. All but four Holmes stories are narrated by Holmes' friend, assistant, and biographer, Dr. Watson. *The Lost World*



literary genre was inspired by real stories of archaeological discoveries by imperial adventurers. H. Rider Haggard wrote one of the earliest examples, *King Solomon's Mines*, in 1885. Contemporary European politics and diplomatic maneuverings informed Anthony Hope's Ruritanian adventure novel *The Prisoner of Zenda*.

Children's literature

Literature for children developed as a separate genre. Some works become internationally known, such as those of Lewis Carroll, *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass*. Robert Louis Stevenson's (1850–1894) *Treasure Island* (1883), is the classic pirate adventure. At the end of the Victorian era and leading into the Edwardian era, Beatrix Potter was an author and illustrator, best known for her children's books, which featured animal characters. In her thirties, Potter published the highly successful children's book *The Tale of Peter Rabbit* in 1902. Potter eventually went on to publish 23 children's books and became a wealthy woman.

Victorian poetry

Alfred, Lord Tennyson

The leading poets during the Victorian period were Alfred, Lord Tennyson (1809–1892), Robert Browning (1812–1889), Elizabeth Barrett Browning (1806–61), and Matthew Arnold (1822–1888). The poetry of this period was heavily influenced by the Romantics, but also went off in its own directions.[132] Particularly notable was the development of the dramatic monologue, a form used by many poets in

this period, but perfected by Robert Browning. Literary criticism in the 20th century gradually drew attention to the links between Victorian poetry and modernism.

Tennyson was Poet Laureate of the United Kingdom during much of Queen Victoria's reign. He was described by T.S. Eliot, as "the greatest master of metrics as well as melancholia", and as having "the finest ear of any English poet since Milton". Matthew Arnold's reputation as a poet has "within the past few decades [...] plunged drastically."

Dante Gabriel Rossetti (1828–1882) was a poet, illustrator, painter and translator. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais. Rossetti's art was characterised by its sensuality and its medieval revivalism. Arthur Clough (1819–1861) and George Meredith (1828–1909) are two other important minor poets of this era.

Conclusion

The nineteenth century, like no other single century before or since, was for the inhabitants of the British Isles an era of change. The general population would nearly triple while some twenty million Britons—driven by desire and, in many cases, desperation—emigrated to destinations across the globe. A vast internal migration at the same time turned villages and towns into large cities and made London the world's most populous urban center. And while various scientific enterprises disclosed the need to gauge the earth's history by factors of tens of millions of years, the rise of electrified, steam-



powered systems for transport and communication were said to annihilate barriers of space and time. The size of the planet, many observed, seemed to shrink even as astronomers and physicists began to imagine an expanding universe of infinite scope.

These transformations were only the backdrop for further social change born in class conflict and various demands for equality before the law. As industrialization in general accelerated forms of material

production, writers expressed their creativity in experimental, innovative literary forms. Narratives of self-invention achieved prominence while tradition was mined in an effort to adjust to the disorienting advent of modernity. Popular genres—notably the domestic novel and a new colloquial poetry of everyday life—would gain influence and prestige. But democratic and demotic literary manifestations would also be echoed and betrayed by authoritarian and hieratic notions of cultural authority.

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