

## Description of the Feeling and Thoughts of Lakists

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**ABSTRACT:** This article provides information on the characteristics of English Romanticism, the emergence of Romantic literature, and the feelings and thoughts of Lakists, genres in this period, as well as English writers who wrote during the Romanticism period.

**Keywords:** Romanticism, Lakists, lyrical ballad, poetry, French Revolution, image of nature.

In the poetry of the first English Romantic poets of the late eighteenth and early nineteenth centuries, the scientific and theoretical study of oriental motives and the reasons for the interest in Oriental literature is of great importance. The art of the masterpieces of Western literature is based on the teachings, beliefs, views, ideas about being and man that were originally created in the East. In England, the work of the "Lake School" poets created a new romantic direction in English literature that differed qualitatively from the literature of the Enlightenment. There are long-standing literary criticisms that different views and opinions have developed in relation to different literatures of the world. These debates are related to Eastern and Western literature, in which the orientalist N.I. Konrad writes: "It is not only Western literature that plays a major role in the history of Eastern literature,<sup>1</sup> The great traditions of the cultural revival of the peoples of the East have undoubtedly had a profound effect on Western culture. This effect, with its various properties, has aroused the interest of Eastern scholars. The concept of "Orientalism" is a product of the development of cultural relations between the West and the East, which means the study and research of information about the Eastern world, its languages, cultural heritage, civilization, its past and present. In our country, special attention is paid to literature, art and culture. For, "Since we have set ourselves the great goal of building the foundations of the Third Renaissance in our country, we must create an environment and conditions that will nurture new Khorezmians, Beruni, Ibn Sino, Ulugbeks, Navoi and Baburs.<sup>2</sup> Prose-poetic expression of oriental themes in the works of English Romantic poetry, the analysis of their translations into Uzbek are among the urgent tasks of modern literature. Decree of the President of the Republic of Uzbekistan dated February 7, 2017 No PF-4947 "On Action Strategy" for further development of the Republic of Uzbekistan, February 17, 2017 "On measures to further improve the activities, organization, management and financing of research of the Academy of Sciences Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 376 of May 18, 2018 "On measures to improve the system of translation and publication of the best examples of world literature in Uzbek and masterpieces of Uzbek literature in foreign languages", PQ-2789, Scientific theoretical problems on oriental themes encountered in the first English Romantic poetry in world literature. P. Conant, L. Madden, L.J. Lowes, H. Bloom, L.M. Trilling, A. Richardson, E.W. Said, A.R. Kidwai, A. Muneer, J.L. Borges<sup>3</sup> such as in the research of scientists. AbdurRaheem Kidwai also studied Byron's secondary sources and compared them with the works of his oriental contemporaries, Robert South and Thomas Moore. Naji B. N. Ya. Dyakonova, A. F. Losev, N. A. Solovyova, B. I. Kolesnikov, N. I. Conrad<sup>4</sup> The research of Russian scientists such as Orientalist, academician N. I. Conrad's treatise, *The West and the East*, examines the subject of Orientalism in Western literature. N. A. Solovyova and B. I. Although the Kolesnikovs appreciated the work of William Wordsworth, Samuel Taylor Coleridge, and

<sup>1</sup> Konrad N.I. *West and East: Stati*. - M.: Nauka, 1966. - M.: Nauka, 1972. - C. 302.

<sup>2</sup> Address of the President of the Republic of Uzbekistan Sh. Mirziyoyev to the Oliy Majlis. 29.12.2020. / <https://president.uz/uz/lists/view/4057>.

<sup>3</sup> Conant MP *Oriental tale in England in the eighteenth century*. 1st Edition. - London: Routledge, 1906. - 338 p.; Madden L. Robert Southey: *The Critical Heritage*. - London: Routledge, 1972. - 492 p.; Lowes L.J. *The Road to Xanadu: A Study in the Ways of Imagination*. - England: Dyer Press, 2007. - 972 p.; Bloom H., Trilling L. *Romantic Poetry and Prose*. - Oxford: Oxford University Press, 1973. - 864 p.; Richardson A. *British Romanticism and the Science of the Mind*. - Cambridge: Cambridge University Press, 2001. - 268 p.; Said E.W. *Orientalism*. - London: Penguin, 1985. - 368 p.; Kidwai A.R. *Orientalism in Lord Byron's Turkish Tales*. - Lampeter, UK: Mellen Press, 1995. - 304 p.; Muneer A. *Oriental Influences in Romantic Poetry with Special Reference to Coleridge and Southey*. - Birmingham: University of Birmingham, 1959. - 305 p.; Borges J.L. "The Translators of The Thousand and One Nights" in *The Total Library: Selected Non-Fiction*, ed. Eliot Weinberger. - New York: Penguin, 1999. - 580 p.; Oueijan N.B. *The Progress of an Image: The East in English Literature*. - New York: Peter Lang Inc., International Academic Publishers, 1996. - 152 p.

<sup>4</sup> Dyakonova N. Ya. *English Romanticism*. - Moscow: Nauka, 1978. - 208 p.; Losev A.F. *Gnosticism // Philosophical encyclopedia*. Tom. 1. - Moscow: Sovetskaya encyclopedia, 1960. - 504 p.; Soloveva N.A., Kolesnikov B.I. *История зарубежной литературы XIX века / Под ред. N.A. Solovevoy*. M.: Vysshayashkola, 1991. - 637 p.; Konrad N.I. *West and East: Stati*. - M.: Nauka, 1966. - M.: Nauka, 1972. - 496 p.

Robert South, Thomas Moore, and other poets of the Lake School of the eighteenth century, the oriental themes in their works were not given enough attention. Also, this topic was discussed by Uzbek literary critics M. N. Kolbekov, P. A. Qurbonov, U. D. Partially researched by Karshibaeva. In particular, Professor M. N. Kholbekov's collection of articles "Marlo and Shakespeare" is briefly described in the article "Oriental theme in the works of poets of the "Lake School". It is clear from the research conducted on the subject so far that there is no research in our country on the interpretation of oriental themes in the first English romantic poetry. It is therefore relevant to analyze and study the interpretation of oriental themes in early English Romantic poetry: Samuel Taylor Coleridge, William Wordsworth, and Robert South<sup>5</sup> theoretical proof of the peculiarities and commonalities of oriental themes in the works of Involvement of the artistic research of the poets of the "Lake School" in a holistic scientific and aesthetic analysis in combining the principles developed in the West with the literary traditions of the East; scientific sources covering the work of the representatives of the first English Romantic poetry, selected English editions of the works of Samuel Taylor Coleridge, William Wordsworth and William Blake, representatives of the first English Romantic poetry (XVIII century), in particular, the poets of the "Lake School" S. T. Kolrij, U. Wordsworth and R. The interpretation of oriental themes in Sauti's works consists of scientific-theoretical coverage in creative individuality and comparative typology. The structure of English poetry in Eastern lyricism, the scope of influence on poetic genres; words borrowed from Eastern languages that contributed to the growth of the vocabulary of the language proved to be the result of the widespread promotion of Eastern literature in the West; The intersection of Eastern and Western traditions found in the poems of Coleridge, Wordsworth and Blake, the reflection of Eastern spirit and Eastern philosophy in works of art created in the West, the culture and values of both regions are evidenced by a synthesis of comparative-typological generalizations. One of the main reasons for the emergence of oriental motifs in the first English Romantic poetry of the eighteenth century was revealed in connection with the translation of a series of Arabic tales, "A Thousand and One Nights"; expanded opportunities to analyze the features of the creative-individual style and epic mastery of the founders of the English Romantic period; Islamic religious beliefs and mystical ideas in the lyrics of the poets,

The debate among European historians about when the concept of 'orientalism' originated is still ongoing, with many noting that interest in and study of the East began as early as the Middle Ages. Westerners, who initially studied Islam and the traditions of the Muslim people, gradually became interested in Islamic principles and the history of this religion, and learned Arabic. After that, it was time to study the origins, culture, traditions, religious beliefs, nature, and most widely spoken languages of the peoples of the East. At the same time, the concept of Orientalism, that is, Orientalism, developed in the West. Due to the diversity of religious and political motives in the Eastern world, the study of Islam, the Arabic alphabet, and Islamic civilization has been the focus of Oriental scholars since that time. The term "Orientalism" is a dictionary of the words "Oxford English Dictionary" and is the subject of research by orientologists and scholars who have been studying the world, language, religion, history and culture of Asia or the Orient since the 18th century. Interest in the study of the Jewish language among Christian theologians in the West as early as the early Middle Ages

In the middle of the 13th century, Westerners began to master some Asian languages. In the 15th century, Arabic translations by classical Greek and Roman authors were studied as a separate subject in prestigious European universities<sup>7</sup>.

Western scholars and intellectuals also differ in their definition of "Orientalism." For example, the French orientalist Maxime Rodinson points out that Orientalism is an institution of special knowledge that studies the Eastern world, and that there is an urgent need for a specialist to create its journal, association, and scientific basis. Rodri Bart states: "Orientalism is the science of the East, or the science of the Eastern World." American scholar Edward Said endorses these three common definitions: First, Orientalism is an academically independent field of science. Second, Orientalism is a style of thought based upon ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident," he writes. That is: "Orientalism is a method of reasoning based on the ontological and epistemological differences between the East and (mostly) the West." Third, this concept seeks to prevail over the East western is a hypothetical philosophy. During the Romantic period of the XVIII-XIX centuries

The phenomenon of orientalism is inextricably linked with Eastern literature, which includes oriental stories, tales, stories, legends and epics. That's it the main reason is the famous orientalist, translator and statesman Jean Antoine Gallan (Jean Antonio Galland, 1646-1715) translated into French by "Ming one night". The British him Also known as The Arabian Nights' Entertainment. Gallan's translation his tales consisted of twelve volumes and had an unprecedented impact on European literature. Between 1704 and 1717, Arabic short stories aroused interest among readers in Western countries and were translated into a number of languages, including English in 1706, German in

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<sup>5</sup>Xolbekov M.N. Marlo and Shakespeare. Research, articles, reviews. - T.: "Navruz" publishing house, 2015. - B. 56-95.; Qurbonov P.A. Description of oriental and oriental motifs in Byron's work (comparison and translation): Fal.fandri ... diss. avtoref. (PhD), 2019. - 51 p.; Qarshibaeva U.D. Poetic features of French romantic prose: Philol. fan. d-ri. ... diss. - T., 2016. - 221 p.

1712, Italian in 1722, Dutch in 1732, Russian in 1763, Polish in 1768, and others. Writer Jorge Luis Borges points out that the era of romance in Europe began after the translation of the story "A Thousand and One Nights" was read. In the early English Romantic literature, oriental themes began to flourish in the early 18th century after the translation of the Arabic short story A Thousand and One Nights. The mysterious events, scenes and character of the protagonists in these stories inspired many English artists to create works in a new genre called 'Oriental Stories'. According to Abdullah al-Dabbaj,

British writers also intended to translate mysterious Arabic tales into their own languages. At that time, interest in the subject of the East grew, and the Arab world became increasingly familiar to English book lovers. Richard Burton, Thomas Moore, Coleridge, William Beckford, William Wordsworth, Robert Southy, Byron, and Walter Scott are among the well-known romantic artists who sang Eastern culture in their works. Literary scholars study English Romanticism in two stages:

1. Including the years 1793-1812, it is called the "Lake School."
2. Creative activity in 1812-1832.

The first stage is known as the "School of the Lake", and this period is reflected in the works of lakists (from the English "lake" - lake) who lived in 1793-1812. The members of the Lake School were William Wordsworth (1770–1850), Semjughel Taylor Coleridge (1772–1834), and Robert Southi (1774–1843). They were born in the land of the lakes and became famous as "lakists" because they created in this place. The second phase of English Romanticism covers the years 1812–1832 (from the publication of the first edition of Byron's *The Adventures of Childe Harold's Pilgrimage* to the death of Walter Scott). The main achievements of this period are inextricably linked with the names Byron, Shelley, Scott, Keats. Byron's *Childe Harold's Pilgrimage* praises the free life of all nations, emphasizing that the struggle for independence and freedom is the duty of every nation. The first romantic type of image was called the "Byronic hero". The principles of Romanticism consist of an understanding of identity and society, which is reflected in the study of relationships and emotions, in the understanding of oneself and others. Yet romanticism ignited sparks of hope in people through works rich in extraordinary and unexpected events. The spirit of this period allowed humanity to dream again, to imagine, to fly in the sky of fantasy, to examine the boundary between conscious and unconscious dreams. These lofty goals of Romanticism were among the first to be clearly expressed by English poets, later spread to other states, thus encompassing other art genres, particularly music and the fine arts. In this regard, countries that did not yet have their own national concept were influenced by the ideas of the romantic movement, bringing in unique creative and imaginative concepts in their own way. As a result, the dignity of personality, art, and emotional expression was restored in practice, and the philosophy of emotions replaced the scientific-oriented logical views. Researcher Blum and Trilling write that the enormous contributions of the representatives of the romantic period have not lost their significance and essence even today. After all, as they say: "romanticism is endemic in human nature ..." 11 ("Romanticism ... is inherent in human nature"). The Lake School poets Samuel Taylor Coleridge and William Wordsworth, who made important contributions to the founding of the Romantic period in English literature, jointly studied the mythology of the Eastern world and wrote unique poems that reflected oriental motifs. While their work *Lyrical Ballads* (1798) marked the beginning of the English romantic movement, Coleridge's *Biographia Literaria* (1817) was a topical treatise on the general literary environment of the English Romantic period. The two brilliant creators were constantly arguing about what poetry should be like, and what conclusions the audience reading their collection of poems could draw. They divided the work among themselves. According to him, Coleridge was a convincing poetic expression of the supernatural, while Wordsworth went from the simple to the supernatural. had to describe everyday events intelligently. In English literature, these efforts made great revolutionary changes. "Poetic Stories" became a symbol and weapon of the revolution. He embellished them, showing the direction that poetry and prose take from the romantic, realistic, and modern stages. At the same time, Coleridge begins to develop a new and unconventional type of poetry to harmonize the poem. One of his most famous examples of this kind is the poem "Frost at Midnight", which begins with a description of a quiet frosty evening in Somerset. showing them the direction from the realist and modern stages and adorning them. At the same time, Coleridge begins to develop a new and unconventional type of poetry to harmonize the poem. One of his most famous examples of this kind is the poem "Frost at Midnight", which begins with a description of a quiet frosty evening in Somerset. showing them the direction from the realist and modern stages and adorning them. At the same time, Coleridge begins to develop a new and unconventional type of poetry to harmonize the poem. One of his most famous examples of this kind is the poem "Frost at Midnight", which begins with a description of a quiet frosty evening in Somerset.

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