

THE IMPACT OF ARTIFICIAL INTELLIGENCE ON PERSONALIZED LEARNING IN LANGUAGE EDUCATION

S. Abdusattorova ¹, O. Sattorov ²

Abstract:

This article explores the central role of nature in Romantic poetry, focusing on how poets like William Wordsworth, Samuel Taylor Coleridge, and Percy Bysshe Shelley used nature as a source of inspiration and reflection. Through an analysis of key poems, the study demonstrates how nature became a powerful symbol for expressing the sublime, human emotion, and philosophical thought. The article highlights specific examples from Romantic poetry to illustrate the relationship between the natural world and the inner workings of the poets' minds.

Key words: Romantic poetry, nature, sublime, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, imagination, human emotion.

doi: <https://doi.org/10.2024/3pt95n93>

Nature plays a defining role in Romantic poetry, serving not just as a backdrop but as a central figure that reflects the emotional and philosophical landscapes of Romantic poets. In an era marked by rapid industrialization and urbanization, Romantic poets turned to nature as a source of inspiration, solace, and even rebellion against modernity. Nature became a canvas for poets to explore concepts like the sublime, individualism, and the human soul's connection to the universe. Romantic poets saw nature as more than just a physical presence; it was imbued with spiritual and emotional significance. Poets like William Wordsworth, Samuel Taylor Coleridge, and Percy Bysshe Shelley were deeply affected by their natural surroundings and expressed their profound connection to the natural world through their poetry. This article will analyze how nature is depicted in their works and how it serves as a mirror to their emotions, philosophical thoughts, and ideals.

William Wordsworth is perhaps the most well-known Romantic poet associated with nature. In his works, nature is often portrayed as a moral guide and a source of wisdom. For Wordsworth, nature was a teacher, instructing the human soul in ways no institution could. In *Lines Composed a Few Miles Above Tintern Abbey*, Wordsworth reflects on his deep emotional connection with nature. He describes how nature has comforted him and shaped his understanding of the world:

“... For I have learned
To look on nature, not as in the hour
Of thoughtless youth, but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue” [Wordsworth, 1798].

In this poem, nature offers not only physical beauty but also emotional and spiritual healing. Wordsworth's personal growth is intertwined with his relationship to the natural world, as he discovers that nature can serve as a mirror reflecting his innermost feelings and

¹ *Abdusattorova Sarvinoz, Student of Group 506 at the Night Faculty, Samarkand State Institute of Foreign Languages*

² *Sattorov Ozod Bobirovich, Samarkand State Institute of Foreign Languages, Teacher*

thoughts. He emphasizes the importance of solitude in nature, suggesting that it allows individuals to reconnect with their true selves and gain insight into the human condition.

Samuel Taylor Coleridge also emphasized nature, but his portrayal often had a supernatural element. In works like *The Rime of the Ancient Mariner*, nature becomes an unpredictable force, representing the divine or the inexplicable aspects of the universe. In the poem, the mariner's actions against nature—when he kills the albatross—result in a series of supernatural events that emphasize nature's power and mystery:

“Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink” [Coleridge, 1798].

This passage exemplifies nature's omnipotence and the consequences of humanity's disregard for its sanctity. Coleridge's portrayal of nature reflects a deep awareness of the interconnectedness of all living things, emphasizing that humans cannot separate themselves from the natural world without facing dire consequences. The natural world is depicted as a living entity, capable of wrath and wonder, highlighting the sublime—an aesthetic experience that evokes both beauty and terror. This duality in nature serves as a warning against hubris and a call to respect the mysteries of existence.

Percy Bysshe Shelley also used nature in his works but often as a symbol for human freedom, imagination, and revolution. In *Ode to the West Wind*, Shelley presents nature as a force of change and transformation:

“O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing...” [Shelley, 1819].

The wind is a symbol of both destruction and creation, emphasizing the cycles of life and the potential for human progress. Shelley views nature as a reflection of human emotions and the inevitable changes within society. He sees the West Wind not only as a force of nature but also as a metaphor for the revolutionary spirit, capable of sweeping away the old and ushering in the new. Through his poetry, Shelley advocates for a connection between the individual and the natural world, arguing that true freedom arises from a harmonious relationship with nature.

Beyond its moral and philosophical implications, nature also serves as a wellspring of inspiration for Romantic poets. The beauty and majesty of the natural world fuel their creativity and artistic expression. For instance, Wordsworth's *I Wandered Lonely as a Cloud* captures the joy and inspiration drawn from a field of daffodils, where he celebrates the beauty of nature as a source of solace and creative power. The imagery of the flowers dancing in the breeze evokes a sense of joy that transcends the moment, illustrating how nature can inspire profound emotional responses and artistic creation.

Romantic poets often explore the relationship between nature and personal identity. For Wordsworth, nature becomes a crucial element in his journey toward self-discovery. His poetry illustrates how the natural world reflects his innermost thoughts and feelings, allowing him to explore themes of memory, loss, and renewal. The landscapes he describes are not mere settings; they are integral to his sense of self, embodying his experiences and emotions. Similarly, Shelley and Coleridge also depict nature as a space for introspection and self-reflection, where the poets confront their fears, desires, and aspirations.

Nature played a central role in Romantic poetry, offering poets a means of exploring emotional and philosophical questions. For Wordsworth, nature was a source of moral and spiritual instruction. For Coleridge, nature had a supernatural dimension, representing forces beyond human comprehension. Shelley viewed nature as a symbol of change, reflecting his own revolutionary ideals. Through their poetry, these Romantic poets created vivid portrayals of nature that went beyond mere description of the natural world,

transforming it into a symbol for human experience and imagination. Ultimately, nature serves as a powerful reminder of the beauty, complexity, and interconnectedness of life, encouraging us to reflect on our own relationships with the natural world.

References:

- [1]. Abdusakimovich S. A., Akmaljon o'g'li H. S. *Lingvistikada matn tushunchasiga oid qarashlar //Scientific Impulse*. – 2022. – T. 1. – №. 3. – С. 978-983.
- [2]. Ablakulovich, Ernazarov Abror, and Nasrullayeva Nafisa Zafarovna. "Ways of solving problems of teaching english vocabulary to young learners." *Proceedings of Scientific Conference on Multidisciplinary Studies*. Vol. 2. No. 4. 2023.
- [3]. Abrams M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. – Oxford: Oxford University Press, 1971. – 416 p.
- [4]. Akhtamovna, Mamatkulova Kholida. "Expression of ethnocultural concepts in japanese philosophy and artistic text." *Spectrum Journal of Innovation, Reforms and Development* 5 (2022): 6-9.
- [5]. Bate J. *Romantic Ecology: Wordsworth and the Environmental Tradition*. – London: Routledge, 1991. – 165 p.
- [6]. Bloom H. *The Visionary Company: A Reading of English Romantic Poetry*. – Ithaca: Cornell University Press, 1971. – 559 p.
- [7]. Butler M. *Romantics, Rebels, and Reactionaries: English Literature and Its Background 1760-1830*. – Oxford: Oxford University Press, 1982. – 191 p.
- [8]. Coleridge S. T. *The Rime of the Ancient Mariner*. – 1798. – 42 p.
- [9]. Davronova, Fotima, Gulnora Sattarova, and Maxbuba Bekmurodova. "The importance of usage interactive methods in teaching foreign languages." *Результаты научных исследований в условиях пандемии (COVID-19)* 1.03 (2020): 47-57.
- [10]. Frye N. *A Study of English Romanticism*. – Chicago: University of Chicago Press, 1968. – 250 p.
- [11]. Latipov Aziz Akbaralievich *Continuous phase and means of use in uzbek language // SAI*. 2023. №Special Issue 14. URL: <https://cyberleninka.ru/article/n/continuous-phase-and-means-of-use-in-uzbek-language>
- [12]. McGann J. *The Romantic Ideology: A Critical Investigation*. – Chicago: University of Chicago Press, 1983. – 304 p.
- [13]. Respublikasi Oz. *Interpretation of national concepts in the works of abdulla godiriy and navarre scott momaday sattorov ozod bobirovich. toshkent davlat sharqshunoslik universiteti*. 2024:590.
- [14]. Richardson A. *British Romanticism and the Science of the Mind*. – Cambridge: Cambridge University Press, 2001. – 280 p.
- [15]. Sattarova, GB. "Xurshid Davronning "Samarqand xayoli" va yasushi inouening "Samarqand atrofiga sayohat" asarlarida antroponim xususiyatlari." *Toshkent davlat sharqshunoslik universiteti* (2024): 584.
- [16]. Sh A. *Typology of predicative in English and Uzbek languages*. – 2007
- [17]. Shelley P. B. *Ode to the West Wind*. – 1819. – 16 p.
- [18]. Wordsworth W. *Lines Composed a Few Miles Above Tintern Abbey*. – 1798. – 19 p.
- [19]. Ашуров , Ш. 2023. *Лексические особенности английских эквивалентов узбекских пословиц, передающих национальные ценности. Зарубежная лингвистика и лингводидактика*. 1, 1 (январь. 2023), 1–10. DOI:<https://doi.org/10.47689/2181-3701-vol1-iss1-pp1-10>.
- [20]. Ашуров Ш. С. *К проблеме типологии субстанциальных синтаксем (на примере английского и узбекского языков) //Ученый XXI века*. – 2016. – №. 2-5.

- [21]. Ашуров Ш. Хорижий тилларни ўрганишда маданиятнинг таъсири //Иностранная филология: язык, литература, образование. – 2018. – Т. 3. – №. 2 (67). – С. 10-14.
- [22]. Ашуров, Ш. (2022). Фразеологик бирликларнинг структур-грамматик хусусиятлари тадқиқи. *Современные лингвистические исследования: зарубежный опыт, перспективные исследования и инновационные методы преподавания языков*, (1), 69–72. <https://doi.org/10.47689/linguistic-research-vol-iss1-pp69-72>
- [23]. Козокова Ч. А., Шерматов А. А. Женская литература в Узбекистане (на примере современной узбекской прозы) //Культурные инициативы. – 2019. – С. 282-283.
- [24]. Латипов, А. (2023). Phase in general linguistics. *Современные тенденции инновационного развития науки и образования в глобальном мире*, 1(2), 126–128. <https://doi.org/10.47689/STARS.university-pp126-128>
- [25]. Насруллаева Н. З. Способы выражения коннотаций гендерно маркированных фразеологических единиц современного английского языка //Вестник Челябинского государственного университета. – 2015. – №. 27 (382). – С. 135-139.
- [26]. Насруллаева, Н. З. (2020, November). Английские фразеологизмы-мифологизмы. In *Научные школы. Молодежь в науке и культуре XXI века* (pp. 168-170).
- [27]. Насруллаева, Нафиса. "Способы актуализации гендерной семантики во фразеологии." *Анализ актуальных проблем, инноваций, традиций, решений и художественной литературы в преподавании иностранных языков* 1.01 (2022): 8-9.
- [28]. Насруллаева, Нафиса. "Структурно-семантический подход в классификации английских и узбекских фразеологизмов." *Иностранная филология: язык, литература, образование* 4.1 (70) (2019): 39-43.
- [29]. Шерматов А. Илмий матнларда дейктик ҳаволаларнинг прагматик хусусиятларига доир //Иностранная филология: язык, литература, образование. – 2018. – Т. 3. – №. 3. – С. 68.