



STUDY ON SOME ROMANTIC ELEMENTS IN LITERARY WORKS

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ABSTRACT

Latin "the Romance languages" is the root of the old French word "Romantic," which indicated a vernacular dialect. The phrase gradually encompassed more than a language. In addition to being a charming tale and courtly romance, it suggests the quality and topics of "the Romance languages," notably stories and romances. However, it came to mean many more things over time. By the seventeenth century, everything fantastical, extravagant, whimsical, unusual, exaggerated, fanciful, or imaginative was deemed "romantic" in English, a translation of the French phrase. They also used "roman-tic" negatively. In the 18th century, it was used more and had positive connotations, especially when expressing the terrain's beauty. This shows the complexity and diversity of European Romanticism, as "romantic" embraces all these and more meanings and implications. To explain Romantic poetry (1780–1830),

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I. Introduction

Romanticism was a literary movement that commenced in the late 18th century and concluded in the mid-19th century, despite the fact that its influence persists to this day. It is characterized by a respect for nature as a whole, a celebration of the common man, and a concentration on the individual. Romanticism is evidently a response to the significant societal transformations that transpired during this era, which included the revolutions that swept across countries such as the United States and France, thereby introducing the major experiments in democracy.

From the late 18th to the mid-19th century, Romanticism has been the intellectual orientation or attitude that has characterized numerous works of literature, art, music, architecture, criticism, historiography, and other disciplines in Western civilization. Romanticism can be interpreted as a denial of the principles of order, serenity, harmony, balance, idealization, and rationality that were the hallmarks of classicism in general and late 18th-century Neoclassicism in particular. To a certain extent, it was also a response to the Enlightenment, 18th-century rationalism, and physical materialism in general. Romanticism prioritized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotive, the visionary, and the transcendental.

II. Romanticism Definition:

The term Romanticism has not been directly shared from the concept of love but rather derived from the French word 'romant' (a romantic story told in verse). Romanticism that is focused on emotions and the inner feelings of the writer, and is often used as an autobiographical asset to inform about the work or even to provide a template for it, which is not like the traditional literature at the time.

Romanticism is celebrated as the primitive and elevated "regular people" as deserving of celebration, which was an innovation at the time. Romanticism is also fixated on nature as a primordial force and encouraged the concept of loneliness as necessary for spiritual and artistic development. Among the characteristic attitudes of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general and a focus on his or her passions and inner struggles; a new view of

the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

Several developments were being followed by the Romanticism proper from the mid-18th century and that can be defined as Pre-Romanticism. Among such trends, Medieval Romance had its arrival, from which the Romantic Movement has derived its name. The romance, as a whole, was a tale or ballad of chivalric adventure. It was focused on the non-native and the individual heroism; and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature, such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest in relatively callow but overtly emotional literary expressions of the past were to be a dominant note in Romanticism.

The publication of the Lyrical Ballads by William Wordsworth and Samuel Taylor Coleridge helped Romanticism to step into English Literature in the 1790s. Wordsworth's "Preface" to the second edition (1800) of the Lyrical Ballads in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in poetry. William Blake was the third important poet of this Romantic Movement's early phase in England. The first phase of the Romantic Movement in Germany was completely focused on the innovations in both literary style and content; and by a preoccupation with the supernatural, the mystical, and the subconscious. A flock of talents, including Friedrich Hölderlin, Novalis, the early Johann Wolfgang von Goethe, August Wilhelm Schlegel, Wilhelm Heinrich Wackenroder, and Friedrich Schelling belong to this first phase. In Revolutionary France, François-Auguste-René, Vicomte de Chateaubriand, and Madame de Staël were some of the chief initiators of Romanticism by virtue of their influential historical and theoretical writings.

The second phase of Romanticism, starting from the period 1805 to the 1830s was marked by a fast-growing cultural nationalism and a new center of attraction towards the national origins, along with the collection and imitation of native folklore, folk ballads and poetry, folk dance and

music and even previously ignored medieval and the Renaissance works. The revived historical acknowledgment was translated into imaginative writing by Sir Walter Scott, who is very often accepted to have invented the historical novel. At about this same time English Romantic poetry had reached its pinnacle in the works of Percy Bysshe Shelley, John Keats, and Lord Byron.

A notable by-product of the Romantic interest in the emotions were works dealing with the supernatural, the weird, and the horrible, as in Mary Shelley's *Frankenstein* and works by Charles Robert Maturin, the Marquis de Sade, and E.T.A. Hoffmann. The second phase of Romanticism in Germany was dominated by Achim von Arnim, Clemens Brentano, Joseph von Görres, and Joseph von Eichendorff.

By the 1820s Romanticism had broadened its area to embrace the literature of entire Europe. Later in the second phase, the movement was less universal in approach and concentrated more on exploring each nation's cultural and historical inheritance and on examining the passions and struggles of exceptional individuals. A brief survey of Romantic influenced writers would include Thomas De Quincey, William Hazlitt, and Charlotte, Emily, and Anne Brontë in England; Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, Stendhal, Prosper Mérimée, Alexandre Dumas and Théophile Gautier in France; Alessandro Manzoni and Giacomo Leopardi in Italy; Aleksandr Pushkin and Mikhail Lermontov in Russia; José de Espronceda and Ángel de Saavedra in Spain; Adam Mickiewicz in Poland and almost all of the important writers in pre-Civil War America.

III. Characteristics of Romanticism

Romantic literature is characterized by six fundamental characteristics: the idealization of women, the pathetic fallacy, the celebration of loneliness and melancholy, the focusing on the individual and spirituality, the importance of nature, and the focusing on the common man.

IV. Celebration of Nature

Romantic authors perceived nature as a source of infinite beauty and a teacher. John Keats's most renowned composition, "To Autumn" (1820), is characterized by his emphasis on Romanticism.....

Where are the songs of spring? Ay, where are they?

Think not of them, thou hast thy music too,—
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn

Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
The season is personified by Keats in the aforementioned stanza, which follows its progression from the arrival of summer, through the harvest season, and ultimately until the end of autumn, when winter takes its place.

V. Focus on the individual and Spirituality

Above all the Romantic writers used to turn inward by valuing the individual experience. This in turn led to heighten the sense of spirituality in Romantic work and the addition of occult and supernatural elements.

The work of Edgar Allan Poe is a bright example of this aspect of the movement; the *Raven* tells the story of a man who mourns for his dead love (idealizing woman in the Romantic tradition) when it seemed sentient Raven arrived and tormented him, which could be interpreted literally or manifested his mental instability.

VI. Celebration of Isolation and Melancholy

Ralph Waldo Emerson was a highly influential writer during the Romantic era. His essays have encapsulated and formalized numerous themes of the literary movement. In his essay "Self-Reliance" (1841), he promotes the importance of self-reflection, self-determination, and reliance on one's own resources. This essay is a seminal work of Romantic writing.

Melancholy is a significant characteristic of numerous Romantic works, typically perceived as a response to the inevitability of failure, and it is closely associated with the emphasis on isolation. The inability of writers to adequately elaborate on the unadulterated beauty they observe led to a sense of hopelessness, as exemplified by Percy Bysshe Shelley in *A Lament*:

O world! O life! O time!
On whose last steps I climb.
Trembling at that where I had stood before;
When will return the glory of your prime?
No more—Oh, never more!

VII. Interest in the Common Man:

William Wordsworth was among the first poets to adopt the notion of writing that could be read, relished, understood, analyzed, and interpreted by anyone. In his most renowned poem, "I Wandered Lonely as a Cloud," Wordsworth employed and referenced classical works to convey emotive imagery in a straightforward and elegant manner, rather than employing stylized language.

I wandered lonely as a Cloud
That floats on high o'er vales and Hills,
When all at once I saw a crowd,

A host, of golden Daffodils;
Beside the Lake, beneath the trees,
Fluttering and dancing in the breeze.

VIII. Idealization of Women:

In works like Poe's "The Raven," women were consistently depicted as idealized love interests who are pure and attractive, but typically lack any additional qualities. Ironically, the most significant novels of the Romantic period were composed by women, such as Jane Austen, Mary Shelley, and Charlotte Bronte. However, these works were initially published under masculine pseudonyms due to these attitudes. The concept of women as perfect, innocent beings to be revered, mourned, and respected, but never touched or relied upon, is pervasive in much of the Romantic literature.

IX. Personification and Pathetic Fallacy:

Romantic literature's focus on nature is characterized by using of both personification and pathetic fallacy heavily. Mary Shelley used these techniques in order to get effect in *Frankenstein*:

Its fair lake reflects the blue and gentle sky; and when it is troubled by the winds, their tumult is but as the play of a lively infant, when compared to the blaring of the giant ocean.

Romanticism has been influencing literature till today; Stephenie Meyers' *Twilight* novels are brighter examples of the movement, incorporating most of the characteristics of classical Romanticism in spite of being published a century and half after the end of the active life of the movement.

X. Visual Arts:

In the 1760s and 1770s, a number of British artists, including James Barry, Henry Fuseli, John Hamilton Mortimer, and John Flaxman, began to paint on subjects that were highly unique and had a strict decorum. These subjects were mythological, classical, and historical, and they were not typical of conventional figurative art. This was done both at home and in Rome. These artists advocated for themes that were queer, miserable, or extravagantly heroic, and they depicted their work with tensely linear drawing and bold contrasts of light and shadow. William Blake, the other principal early Romantic poet and painter in England, produced his own unique and potent visionary images.

John Constable and J.M.W. Turner were among the artists who distinguished English Romantic skeletal painting in the subsequent generation. In an effort to demonstrate a dynamic natural world that could evoke astonishment and grandeur, these

artists focused on the impermanent and dramatic effects of light, atmosphere, and color.

Baron Antoine Gros, who painted the dramatic representation of contemporary incidents of the Napoleonic Wars, and Théodore Géricault, whose depiction of individual heroism and suffering in *The Raft of the Medusa* and in his portraits of the insane, truly inaugurated the movement around 1820, were the chief early Romantic painters in France. The final, more academic phase of Romantic painting in France was represented by Paul Delaroche, Théodore Chassériau, and occasionally Jean-Auguste-Dominique Ingres. Eugène Delacroix, the greatest French Romantic painter, is renowned for his unnaturalized and unique subject matter, which ranges from North African Arab life to revolutionary politics at home, as well as his rich and pleasurable use of color, dynamic compositions, and free and expressive brushwork. Germany Philipp Otto Runge's works exemplify the symbolic and metaphorical undertones that Romantic painting adopted. Caspar David Friedrich, the most renowned German Romantic artist, created scenes that were supernaturally silent and austere, evoking a sense of religious astonishment and perplexity in the viewer.

Romanticism is primarily expressed through the imitation of older architectural styles and the construction of eccentric structures, which are referred to as "follies." Medieval Gothic architecture captivated the Romantic imagination in Germany and England, and this renewed interest has resulted in the Gothic Revival.

The emphasis on originality and personal emotional expression of an individual, as well as the freedom and experimentation of form, were the defining characteristics of Musical Romanticism. Ludwig van Beethoven and Franz Schubert served as a conduit between the Classical and Romantic eras, as their formal musical techniques were predominantly Classical. Their music was characterized by an intensely personal sentiment, and their utilization of programmatic elements served as a significant paradigm for Romantic composers of the 19th century.

The expansion and refinement of the instrumental repertoire, as well as the development of new musical forms such as the lied, prelude, intermezzo, capriccio, nocturne, and mazurka, etched the potential for significant expressiveness in music. Poetic texts, legends, and folk tales frequently served as sources of inspiration for the Romantic spirit. Additionally, Romantic music was distinguished by the integration of words and music, either programmatically or through incidental music and concert overtures. Hector

Berlioz, Franz Liszt, Frédéric Chopin, and Felix Mendelssohn were the primary composers of the initial phase of Romanticism. These composers broadened the harmonic vocabulary to fully utilize the chromatic scale, drove orchestral instruments to their expressive limits, and investigated the connection between instrumentation and the human voice. Antonín Dvořák, Edvard Grieg, and Pyotr Ilyich Tchaikovsky are among the representatives of the middle phase of musical Romanticism. The Czech composers Antonín Dvořák and Bedřich Smetana, as well as other composers from Russia, France, and Scandinavia, were among those who made Romantic endeavors to convey the distinctiveness of a particular nation through music.

Gioachino Rossini, Vincenzo Bellini, and Gaetano Donizetti were the symphonists who developed Romantic opera in Italy, while Carl Maria von Weber was the first to compose Romantic opera in Germany. Giuseppe Verdi introduced the Italian Romantic opera, which achieved its zenith. The Romantic opera in Germany attained its pinnacle in the works of Richard Wagner, who incorporated and combined a variety of Romantic elements, including the cult of the hero, exotic sets and costumes, expressive music, and the demonstration of virtuosity in orchestral and vocal settings. Gustav Mahler, Edward Elgar, Richard Strauss, and Jean Sibelius are among the composers who embody the final phase of musical Romanticism, which occurred in the late 19th and early 20th centuries.

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