



Romanticism Redefined: Analyzing the Fluidity and Impact of a Global Literary Phenomenon

Trisha Sengupta

M.A., English, Department of English, Shri Shikshayatan College
University of Calcutta, Kolkata, West Bengal, India
Email: trishasengupta05@gmail.com.

DOI: [10.33329/rjelal.12.4.37](https://doi.org/10.33329/rjelal.12.4.37)



Article info

Article Received: 23/09/2024
Article Accepted: 13/10/2024
Published online: 21/10/2024

Abstract

Romanticism, a literary and artistic movement that originated in Europe and later spread worldwide, helped to revolutionise various societies. Romanticism originated as a reaction against the neo-classical age that strictly demanded order, facts, and logic. The Romantics shunned the consequences caused by the Industrial Revolution. They wanted to return to the natural world and focus on emotions, imagination, and the individual. Romanticism garnered attention and acceptance from the people as it offered a way to escape the harsh social and economic conditions of industrialisation and urbanisation. They wanted to eliminate the sense of alienation and find solace in nature, just like a child who seeks solace from his mother. This paper explores the key characteristics of Romanticism and how it gave eighteenth-century women a way to express their opinions. It also delves into how romanticism got entangled with nationalism and spread in various countries, impacting global literature and art.

Keywords: Imagination, Vision, Rebellion, Nature, Nationalism, Modern Culture, and Self-discovery

1. Introduction

There are some literary terms for which there are no proper definitions. 'Romanticism' or the 'romantic' is such a term. In *The Decline and Fall of the Romantic*, F. L. Lucas counted 11,396 definitions of 'Romanticism'. However, none of these definitions is to take in all its aspects and facets, for the word 'romanticism' or 'romantic' means, first, many a thing; second, the word 'does not occur simultaneously in all

European literature'; and lastly, the word 'varies in its literary aspects from country to country'. The term 'romantic' is also as elusive or elliptical as romanticism is, for the word means many things. The term 'romantic', as J. A. Cuddon says, means things that are as follows:

"bombastic" "conservative,"
"emotional," "exuberant," "fanciful,"
"formless," "futile," "irrational,"
"materialistic," "mysterious,"

“ornamental,” “realistic,” “stupid,”
“unreal,” and “unselfish” (Cuddon,
620-623).

Romanticism is almost a global phenomenon, and it started in Germany and England during the 1790's as a new mode of imagination and vision, which spread with considerable modifications throughout Europe between 1800 and 1830. It started in France during 1789-1799. An express revolt against the overabundance of rationalism and lackluster representation of art paved the way for the onrush of romanticism in Germany. The German philosopher Immanuel Kant painstakingly showed the inadequacy of rationalism and discovered “the ground for intuition- a faculty that can reach beyond reason.” What Kant meant to say is that our rationality or intellect helps us in gaining knowledge of the phenomenal, but it is quite inadequate to help gain knowledge of noumena (as something transcending perception through the senses). Consequently, at Kant's discovery of the faculty of intuition, the neoclassicist's pride of rationality suffered a great loss. Moreover, the romantics went into ecstasies at this debunking of the rationalists from their highest pedestal. The German literary movement known as 'Sturm und Drang' ('Storm and Stress') was steeped in romanticism. Goethe, Schiller, Heine, Muller, Wagner, and such others detached themselves from the “despotism of fact” and ranged more freely in the realm of imagination. They added fuel to the fire of romanticism. They sowed the seeds and reaped a rich harvest. Their influence was not simply confined to Germany only; it spread beyond Germany. Furthermore, the Romantic Movement in Germany fanned the flame of romanticism in England in particular. After 1806, German romanticism underwent radical changes during the Napoleonic occupation. Dissatisfied with the debris of the present, the early romanticists turned towards self-deification and the future. After 1806s, “the individual submerged in Church and Nation (deified as organic entities), which poetry,

philosophy, and history attempted to transfigure the national past which was explored back to its dim beginnings in prehistory.”

2) The Evolution of Emotion in Literature: From Neoclassical Restraint to Romantic Exuberance

It was at the outbreak of the French Revolution in 1789 that romanticism ushered in France. The Romantic Movement in France was a vociferous protest against the stark realism that reached its apotheosis in the hands of Voltaire. The French Romantic Movement is observed as a counter-reaction to the rationalism and realism that had dominated French literature, especially Voltaire's literary works. It can be argued that Romanticism wanted to revisit emotional expression and rhetorical flourish, rejecting the clear, precise realism of the Enlightenment. The French Revolution was not a local affair. It sent a thrill of fresh life through the whole civilized world. It came as the prophecy of a new day, and for the moment it seemed that it would usher humanity into an era of realized democratic ideals of liberty, equality, and fraternity. It kindled in ardent young souls a wonderful humanitarian zeal and gorgeous dreams of progress and perfection. Additionally, the generous men of England quite as much as their French counterparts caught fire by coming in contact with the passions which the French Revolution aroused.

Chateaubriand's two romances, *Atala* and *Rane*, Lamartine's *Les Meditations Poetic*, Victor Hugo's play *Hernani*, the novels and plays of Alexandre Dumas, Musset's lyrics and plays, and Vigny's plays, novels, and poetry ignited the Romantic Movement in France. The famous novelist Balzac (1799-1850) was known as a realist. Nevertheless, there was a romantic vein in him, which occasionally came to the surface. The French romantic literature is marked by exuberance of emotion, abundance of feeling,

sentimentality, predominance of the self, vastness, richness, sublimity and so forth.

The influence of French literature that had immensely affected English literature in the eighteenth century was brought to naught by the bitterness of the long war with France. One could observe the shifting of favour from French to German literature and learning. The Romantic Movement of Germany fanned the flame of English romanticism. The first poetical work of Scott was based on the German, and moreover, the German influence could be observed in the works of Coleridge, Shelley, Byron, and many more. But though English romanticism was much influenced by the fervour of German romanticism, it was basically "autochthonous, local."

The neoclassical literature of the eighteenth century England was much influenced by the philosophical climate that prevailed in the then Germany and in the then France and also by the extremely empirical philosophies of Locke, Berkeley and Hume. The neoclassical age in England extended from the Restoration (1660) to somewhere around one hundred and forty years thereafter. The characteristic features of the neoclassical age include restraint, adherence to reason, unity of structure, clarity, simplicity, balance, moderation, respect for tradition, sense of form and so forth. The neoclassical authors, such as Dryden, Pope, Addison, Swift, Johnson, Goldsmith, and Burke were all prone to rationalistic modes of thought, and their expressions were measured, controlled and moderate, lacking in emotional exuberance and keenness of feeling.

The neoclassicists held man to be a limited being, and they held man's consciousness to be a passive thing (following the associations of John Locke). They believed that the business of the poet or the artist was to hold the mirror up to nature and that art was for art's sake. Almost all of the neoclassical writers were cold, regarding feeling and emotion. They

only approved fancy if it was controlled by intellect. Neoclassicists believed the poet to be more of an interpreter than a creator. But the signs of impending change, i.e., the signs of the on-coming Romantic were being seen towards the later part of the eighteenth century and the early art of nineteenth-century England. There was an undertone of vociferous protest against the despotism of fact, the overabundance of rationalism and the dry-as-dusty artistic representation of the neoclassical age in England. Hence romanticism ushered in with all the glow, glitter, glitz, and glamour of the heyday of Elizabethan romanticism. English romanticism was not born in England all of a sudden. It was never an isolated phenomenon. The factors that contributed to the rise of the Romantic Movement or led to the romantic revival are as follows:

It is fair to say that the English sentimental comedy and novel paved for the ground for the advent of Romanticism in England. Richardson's *Pamela*, *Clarissa Harlowe* (1747) and Sir Charles' *Grandson* (1754); Goldsmith's *The Vicar of Wakefield* (1766); Sterne's *Sentimental Journey* (1768) and Henry Brooke's *Juliet Grenville* (1774) may be particularly mentioned as instances of novels that prepared the soft ground, with their keenness of feeling and emotion, for the efflorescence of the Romanticism of England. In an essay on *The Ancient Mariner*, William Empson wrote that the Romantics had a strong desire to escape from eighteenth century, their enlightened parent. Instead of focusing on reason and logic like the Enlightenment thinkers, the Romantics wanted to explore the richness and diversity of the world. Moreover, they did so by embracing emotions, imagination and sought adventure through travel books and journals. The Romantics sought shelter into the remote or the cuckoo land of dreams. Some of these romantics had an ardent desire to go back to nature. They rebelled against eighteenth-century urban sophistication and lauded the virtues of primitivism. They were sick of the

weariness, fever and fret of the present. On the other hand, the classicists welcomed the actual with all its warts and moles. But they were neither hedonists nor escapists. Distance did not enchant them. They did not like the Romantics dithering to acquiesce in the inevitable. Furthermore, the Romantics believed that the threads of the past, present and future weave together to form the rich tapestry of life. They thought by embracing the present one could give meaning to the past and earn a better future. Contrastingly, the neoclassicists believed in a simplified and organized way of time. In conclusion, the Romantics shared a pluralistic view where life has many layers, while the neoclassicists believed in a monistic view of life where there is a simple and unified way of thinking.

The 'classic' temper is one that accepts the inevitable and does not wear itself out in attempts to solve the insoluble. It feels emotion strongly but expresses it with equally strong restraint. The technique it insists upon is harmony, simplicity, a common experience of men and does not indulge in personal whims. The 'romantic temper' questions and rebels; embracing emotions strongly and expressing them without holding back. It has also showcased a vivid love of the mysterious and the natural world. The focus on technique demands perfection in form, yet it permits, and even stimulates, the usage of the country people's speech, ignoring the 'heroic couplet' and using ballads that belonged to the rural people of England.

3) The Origins of Romantic works

The beginning of Romantic poetry is usually identified with the publication of *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge. The Romantic poet believes in emotions and the imagination rather than reason or the intellect. He believes in man as an individual rather than as a member of society and in the cultivation and revelation of the individual soul. Man is seen as essentially or

instinctively good but corrupted by civilisation. The Romantic poet can be a political revolutionary, but more often he has a high regard for nature and the natural environment, seeing in it unspoiled beauty, basic truths, and even the hand of the creator or guiding spirit of the universe. He is often searching for a transcendental moment of insight, the sublime and wonderful experience that makes life worthwhile, and frequently writes in a highly subjective manner. The Romantics laid the utmost emphasis on the value of the imaginative faculty, for long, the mechanistic philosophy of John Locke ruled over the consciousness of the people of England. Locke originally likened the mind to a "tabula rasa" (blank slate) or an empty room, which would gradually be filled with experiences over time. The mind, according to Locke, was a passive thing, comparable to a mirror that reflects the outer world as it is without possessing the ability to express its own ideas. Nevertheless, thinkers like Coleridge and Blake seemed to disagree with Lock's view. They were of the strong belief that the mind was powerful enough to recreate impressions from the external world. Regarding his theory of imagination, Coleridge was immensely influenced by Immanuel Kant's theory of knowledge.

The Romantics were devoted worshippers of bifaceted beauty. The beauty is not only soothing and affable but also fierce, horrific, violent and destructive –it is like Medusa or like the "Tyger" in Blake's poem 'The Tyger.' Furthermore, the Romantics did not perceive beauty only in beautiful objects but also in things generally not taken to be beautiful. Blake, for instance, wrote in the Appendix to his 'Songs of Innocence and Experience': "Cruelty has a human heart, And Jealousy a human face; Terror the human form divine. And secrecy the human dress." ('A Divine Image,' 1–4). The Romantics delighted in "the tempestuous loveliness of terror," "prostitutes regenerated by love," "cult of tainted beauty" and even in such things as incest. Shelley supported incest,

horror, ghosts, decay, etc., and he loved the horrific beauty of Medusa. Keats found in Nature beauty and truth. Shelley found the shadow of the beauty of the transcendental world in Nature and to Wordsworth Nature was the abode of the all-pervading spirit that was the source of his morality and philosophy.

Contrary to the predominance of rationality over feeling and emotion, as in the neo-classical poets of the eighteenth century, there was the predominance of feeling and emotion over rationality in the Romantic poets. The lyricism of Romantic poetry is due to an overabundance of keen feeling and swelling emotion that wells up from the tortured and agonising heart. The Romantics were prone to love—both human beings and Nature. This love creates the intense feeling and emotion that inundates their poems. Most of the Romantic poets in England show deep affinity with Nature, or an urge to feel at ease in the nearness of Nature. This is why in Wordsworth, Keats and Shelley, particularly, we find fine descriptions of Nature that remind us of Marvell's poetry. The Romantic Movement was defined by the expression of individual creativity rather than adherence to conventional rules. Consequently, the romantics showed extreme individualism. Each writer had their own distinct perspective that brought out assorted themes and concerns in their work. It was due to their awareness of individuality that they did not conform to the tradition that is the established norm regarding both the form and the content of poetry. Though all the Romantics were individualists, Byron was the most conspicuous of them all in this regard.

Next, the Romantics suffered from some sort of free floating and unbearable agony. This anguish arose from discontentment, which, in turn, was due to a lack of adjustment with the real world. The melancholy note, or the Hamlet mood, is a characteristic of Romantic works. To the romantic poets, life is a long vale of tears; to them it is a place where happiness is like a flash of lightning radiating from the masses of dark

clouds, where peace within or calm around dances in the distance like will-o'-the-wisp. The escapist mentality of the romantic poets is born of their melancholy feeling.

It can be observed that if rationality is a part of adulthood and feelings as well as emotions belonged to childhood or, at best, to youth, then we can conclude that the literature of the Romantic period is the literature of childhood or youth. While the romantic will tend to see children as pure and unspoilt humanity, valuable in their right as symbols of the essential goodness of humanity, the classical writer will tend to value them only of their adult features, and may indeed view childhood as a nuisance, and a phase to be passed through as quickly as possible.

Lastly, the dominance of imagination is the hallmark of romanticism. But it is an adroit use of imagination which creates a sense of novelty. Imagination helped the romantic poets to escape the mundane, factual and autonomous world to a world of ideal beauty and happiness. They were discontented with the hard, stern realities of earthly life—its din and bustle, the fever and the fret. Therefore, the thrill of the unknown allowed them to escape their painful experiences. The exaltation of imagination often finds expression in a revolt against realism, amounting to escapism. This escapism takes different forms in different poets. In Wordsworth, it takes the form of a return to nature as well as to the rural world that is alienated from the sophisticated civilized society. In Coleridge, it assumes the form of the return to the Middle Ages and to the world of the supernatural. Moreover, in Byron, it takes the form of an escape into his self. According to P.B Shelley, in his *A Defence of Poetry*, imagination has the power to manipulate a man in a dungeon into entertaining himself with scenes and landscapes more beautiful than any other scene found in nature. To Blake imagination is spiritual sensation. It perceives, confers form and value:

"Nature has no outline, but Imagination has: Nature has no tune, but Imagination has."
(Blake, *The Ghost of Abel*)

Blake perceives imagination to be eternal. Coleridge divided imagination into two categories - the primary imagination which is common to all human beings and the secondary imagination which belongs only to the poet. This secondary imagination collates, combines, amalgamates and dissolves the separate things and creates a complete whole or one. The Romantics were a master critics of industrialization and modernity.

4) Women Writers in the Romantic Period: Challenging Gender Roles and Expanding Literary Boundaries

During the Romantic period, women assumed for the first time an important place in English literature. Romanticism emphasized imagination, emotion, and subjectivity which gave women a stage to express themselves more freely. Women belonging to the middle and upper classes were encouraged to study. The growth and popularity of the novel as a literary genre allowed women to voice their domestic, social and emotional experiences. The rise of the print culture also provided the opportunity for women to publish their writings and reach out to boarder viewers that were restricted to male viewers. In addition, in the Romantic period women writers like Mary Wollstonecraft, the mother of modern feminism, laid the groundwork for feministic ideas. Although not overtly political, their writings often challenged the stereotypical gender roles as well as explored the limited space provided to women by society.

Many women writers like Mary Shelley, Felicia Hemans, Anna Laetitia Barbauld, Charlotte Smith, and Dorothy Wordsworth tried to explore themes such as nature, individual's emotional experiences, women's roles and many more. Dorothy's prose that contained lyrical quality had greatly inspired William Wordsworth. Barbauld as a writer wrote about

social and political issues, women's education and anti-slavery. She also believed literature had the power to influence social and moral changes in society. The contributions made by the female writers had an everlasting influence, inspiring women of later generations and offering diversity in voices and experiences in literature.

5) Romanticism's Interplay with Nationalism

The romantic works were marked by the note of revolt which ranged from the mild reaction and protest against the bondage of rule and custom which tend to fetter the free spirit of man to the open defiance of any authority, as we find it in Byron. Wordsworth's sonnets on national crisis during the Napoleonic wars and Campbell's lyrics expressed the new national sentiment for England. Romanticism was often closely linked with the development of national identity, especially in countries where political or cultural sovereignty was under threat. The poets of romantic revival threw overboard the stereotyped rules and regulations of the classical poetry and were all out for the cult of individual freedom. They were intolerant of any authority whether exercised in the sphere of the socio-political life or in that of literature. In Europe, Romantic writers and poets frequently engaged with themes of national pride, folklore, and history, helping to foster a sense of collective identity. While in Poland, romanticism became a weapon of resistance as the country was forced to face partition and lost its independence, poets like Adam Mickiewicz came forward and used his pen to inspire a Polish identity among the masses by using Romantic ideals.

The Romantics believed folklore, traditions, myths and legends had the ability to influence national consciousness and regain national unity. As a result, the repressed nations could reconnect to their roots and resist the oppressing nations. Collecting folklore escalated into becoming a political act that encouraged cultural uniqueness and national pride. As the Romantics focused on myths, it

contained the idealized version of the past and a sense of pride that encouraged people to stand against foreign domination. The Romantics were of the opinion that the true sense of nationalism could be found among the ordinary folks and the rural environment. Their rural customs and traditions and their local dialect have the very essence of nationalism. Under the Romantics, nationalism became more of a cultural identity than a political power.

The Romantics gave birth to the Romantic hero who became a symbol of national resistance and freedom. These heroes are represented as brooding, passionate, isolated figures who revolt against social tyranny. They can be idealist and share a deep sentiment for their homeland even to the point they are ready to become a martyr. In Russian literature, poets like Alexander Pushkin and Mikhail Lermontov created protagonists who seamlessly blended personal emotions with patriotism. In England, Byron's heroes were all men who arrived through endless misery to the goal of despair, who were sick of life, and who had a keen sense of what is noble and honourable. Byronic heroes such as Cain and Don Juan bombarded the rules of conventional morality. *Don Juan* is a comprehensive attack on modern society. Moreover, in *Childe Harold's Pilgrimage*, the protagonist embodies defiance and individualism displaying characteristics that resemble the ideals of a patriot.

In conclusion, Romanticism provided the intellectual framework for many cultural movements that sought to assert their identity in the face of imperial rule or oppressive regimes. This often laid the groundwork for later political movements that sought not only cultural but also political independence.

6) Global Spread of Romanticism

The spirit of Romanticism that sparked in Europe gradually spread across Europe and was embraced by different cultures, where it was adapted to reflect local sentiments and causes. Looking into the United States, one can

discern how Romanticism seamlessly blended and showcased the American ideals of independence and expansion of territories through the works of Ralph Waldo Emerson, Henry David Thoreau and Emily Dickinson. American Romanticism began after the end of European Romanticism, that is, from 1830 to the end of Civil War. Famous writers like Walt Whitman opted to write poetry in free verse instead of closed verse. This change mirrored the shift in American society. American Romanticists concentrated on the individual rather than society. They celebrated individualism, nature, subjectivity, and imagination. Moreover, as new territories began to be discovered in America, there was an influx of immigrants from various cultures. This resulted in American society to become more diverse and people needed to maintain a sense of self. The need to establish a national identity within a country filled with assorted cultures became more prominent and stronger.

The Romanticism in American literature brings forth a protagonist who is an outsider and does not conform to society's rules and regulations. The protagonist tends to follow his own moral compass, intuition, and emotions, thereby challenging society's authority. Such protagonists can be seen in the works of Mark Twain in his *The Adventures of Huckleberry Finn* or James Fenimore Cooper's *The Pioneer*. Another aspect of American Romanticism is that prose was produced in large numbers rather than poetry. Works like *Uncle Tom's Cabin*, *Moby Dick*, *Rip Van Winkle*, and many more stories became treasures in American literature. One can distinguish how writers engaged themselves with political and social issues as well as with themes such as return to the natural world, self-reflection, solitude, and democracy.

Traveling southwards, we can notice how Romanticism seeped into Latin America and fused with politics and nationalism. Romanticism was used as a medium to emphasize the colonial past, oppression, and

freedom struggles. The Cuban José María de Heredia wrote odes in a neo-classical style but the sentimentality in his poetry, the sense of awe at the sight of nature, and his strong support of nationalist movement carried Romantic undertones. The lines from the poem "En una tempestad" or "The Hurricane" hints at the political unrest that clouded Cuba and the people's strong desire to free themselves from the Spanish colonisers.

And lo! on the wing of the heavy gales,
Through the boundless arch of heaven
he sails;
Silent and slow, and terribly strong,
The mighty shadow is borne along,
Like the dark eternity to come;
While the world below, dismayed and
dumb,
Through the calm of the thick hot
atmosphere
Looks up at its gloomy folds with fear.
(Heredia, "En una tempestad," lines 5-
12)

Also, the Argentine Esteban Echeverría used Romantic literature to protest against the dictatorship of Juan Manuel de Rosas. He was a prolific writer who used literature to reflect the Argentinian culture and society. Both the writers engaged Romantic themes of rebellion, emotions, and individuality to weave a narrative of national identity and imagine a future freed from colonial shackles.

In conclusion, Romanticism was utilized as a weapon to politically critique the ongoing changes in society. The spirit of Romanticism echoed in the literary works of multiple countries. The rebellion aspect of Romanticism opened the door for broader cultural critiques and smoothed the path for future movements such as social reform, gender inequality, and many more.

7) Romantic Ideals in Contemporary Storytelling: Individualism, Emotion, and Nature

The fluidity and global impact of Romanticism have inspired modern culture in various spheres such as music, paintings, movies and so forth. Romantic themes such as celebration of the individual or the outcast, traveling to a mysterious place, and majestic nature can be traced in modern-day works. Famous contemporary movies like *Harry Potter*, *The Maze Runner*, *Divergent*, and *The Wizard of Oz* highlight the journey of the protagonist that mirrors the Romantic hero's journey. The hero has to go through multiple obstacles and, in the midst, the hero discovers his potential and himself. Furthermore, this type of profound psychological and emotional journey that stems from Romantic ideals, has now become common in modern works or in dystopian narratives.

The love for nature depicted in Romantic literature has influenced modern environmentalism. The belief that nature possesses spiritual or transcendent force remains popular among current groups pushing for sustainability, ecological preservation, and climate justice. The Romantic ideal of returning to nature and criticizing industrial development is repeated in the movement for a more harmonious interaction between humans and the environment. In modern narratives nature is represented as a home for solace, beauty, spiritualism and most significantly emphasizes the alienation from the monotonous urban lifestyle.

The romantic elements, such as personal experience and societal concerns, can be traced in various writings of the twentieth century. For instance, on the one hand, there are Sylvia Plath and Kamala Das's literary works that use introspection to bring forth various personal as well as societal concerns. On the other hand, there is Leonard Cohen who uses emotional intensity in his music to express himself. "The world must be made Romantic..."

By endowing the commonplace with a higher meaning, the ordinary with mysterious respect, the known with the dignity of the unknown, the finite with the appearance of the infinite, I am making it Romantic." (Novalis, 1997, p. 60). In modern art, artists skillfully employed mundane with orphic, seriousness with satire, and reality with imagination, thus reviving the spirit of romanticism. It can be observed that, unlike the classicists who preferred to live in reality, romantics created an individual utopia as they were unsatisfied with the harsh materialistic society. Moreover, their entanglement with nature could give rise to a desire to feel insignificant in front of her majestic and infinite prowess. This very yearning could make them feel more alive as compared to the "life in death" situation they lived in those turbulent times. Modern-day artists did not fail to observe this tendency and skillfully portray it in their art. Romanticism's emphasis on the artist being an innovator, a creator, and a visionary allowed the artist to use his imaginative qualities to produce high-quality works. This idea greatly inspired and encouraged giant artists such as Pablo Picasso and Salvador Dalí to break free from the conventional norms and create incredible artworks.

8) Conclusion

To conclude, Romanticism, which began in the late 1700s and lasted till the 1800s, left an indelible mark in the history of English literature. With its kaleidoscopic aspects, Romanticism became a symbol that represented the division between the self and society. The alienation of the soul from the body is signified by the melancholia suffered by the poet and is enhanced by a sense of inadequacy, the urge to unveil and know something more, and inner turmoil. Romanticism is manifested with an anxiety of "becoming and wondering." Romantic poetics favored and privileged the complexities of human experience, often embracing intense emotions, self-consciousness, spiritual yearning, and a sense of awe and

wonder. Its association with the past and awareness of the radical change—the disintegration of the old agrarian society with the dawn of the new machinery system that started dominating the society—became the prime cause for the strengthening of the Romantic current. Therefore, the need to bring back humanity, social decorum, and peace becomes more prominent. In modern times, the effect of Romanticism can be observed in visual arts, education, pop culture etc., the Romantic tendency to idealise nature paved the way for contemporary ecocriticism. Moreover, artists from various fields are deeply inspired by the Romantic temper that is reflected in their artworks.

References

- [1]. F. L. Lucas. *The Decline and Fall of the Romantic*. Read Books Publisher, Dec 5, 2011
- [2]. J. A Cuddon. *A dictionary of Literary Terms and Literary Theory*. Fifth Edition. Blackwell Publisher. (Pg 620-623)
- [3]. William Blake. "A Divine Image" (Lines 1–4).
<https://www.poetryfoundation.org/poems/45953/a-divine-image>
- [4]. José-Maria de Heredia. "En una tempestad." (Lines 5-12)
https://www.medina502.com/classes/foundations_la/lecturas/Heredia_En_una_tempestad_Spanish_and_English.pdf
- [5]. Novalis, and Stoljar, M. M. [translator]. (1997). *Logological Fragments I*. In *Philosophical Writings*. Albany, NY: State University of New York Press.
<https://queenofthedesertblog.wordpress.com/2017/04/26/ideal-worlds-new-romanticism-in-contemporary-art/>