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**THE RISE OF ROMANTICISM: “A PASSING
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The Rise of Romanticism: “A Passing Glance of Its Prominence in the Genre of English Poetry”

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Abstract – The English Romantic Movement rose to supreme eminence around 1798 with the publication of the Lyrical Ballads. To assign a particular date to this great movement would be suffice to die hard adherents of English Literature. It was not a sudden outburst but the result of a culmination of a long gradual growth and steady development. The authors of this paper have a small desire to once again bring to our modern memory the saga and journey of this great movement in the glorious annals of English Literature. It's with a deep sense of profound tribute to the great poets of this movement that the presenters of this paper would like to recall and revive by producing this article for readers of Literature. We hope to do justice as far as possible to apply our limited scholarship to this brief article.

Keywords: Annals, Clarion, Invigorating, Mesmerizing, Juxtaposition, Fostered, Vigor, Stalwarts, Accentuated, Connoisseur, Ecstatic, Supernaturalism, Enchanting, Suffice.

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HISTORICAL SURVEY:

The pots of the Romantic School Wordsworth, Coleridge, Shelley, Keats etc as critics mention were not even the first romantics of England, for the forbearers of the Elizabethan literature were essentially romantic in spirit. The lucid elements of that sense of wonder and mystery, love and daring for the spirit of adventure, coupled with curiosity all have an inter woven aura of mysticism with these poets of the early 19th century. 'Return to Nature' was the clarion call for these romantic poets. This very aspect plays a crucial role in the revival and spread of romanticism. A parallel thirst arose in tune to this movement. Suffocated with the cramped and crowded city atmosphere, people yearned for the bountiful reserve of the freshness of nature. They wanted to return back to the invigorating and mesmerizing life of the world of leaves and flowers, of the flora and the fauna. It was in the elucidation in the seasons of James Thomson, that nature came out of her own for the first time. Here we encounter the first really important poem where we see nature taking central theme rather than being a mere spectator as subordinate to man. This humble and brilliant seed sown by Thomson grew and found a great place of prominence in the master pieces of great poets as Gray, Collins, Burns, Cowper and Crabbe to name a few. Here at this juncture we need to remind ourselves of the juxtaposition of a few parallel events and movements having kinship to romanticism. No

account of the development of English Romantic poetry can be considered complete without mentioning of the impact on it of the French Revolution and German idealistic philosophy. More especially the French Revolution and the remarkable writings of the makers of the revolution fired the imagination of the English Romantics. A reawakening of the love of the real and wild nature and of the simple humanity living in its lap had been there even before the revolution. This very zeal and vigor of the revolutionists namely 'The Return to Nature' and the democratic spirit were nourished and fostered by the revolution. It also on the other hand strengthened and fed the revolutionary idealism of poetic stalwarts like Byron and Shelley.

ROMANTICISM ITS NATURE AND DEFINITION:

The term Romanticism has been variously defined by various writers. Watts Dun ton defines it as "The renaissance of wonder". Abercrombie on the contrary stresses the subjective element of romanticism and says "Romanticism is a withdrawal from outer experience to concentrate upon their inner experience". He points out to a few concepts, that of vagueness, indefiniteness and a tendency to discard reality or essential elements of the Romantic. Legounis and Cazamian emphasize both the emotional and imaginative hall marks of romanticism and call it as "accentuated predominance of

emotional life, provoked and directed by the exercise of imaginative vision".

CHIEF CHARACTERISTICS OF ROMANTIC POETRY:

All romantic literature is subjective. A connoisseur of poetry must bear in mind that romanticism sees through the lens of reality. The very act of accepting things as they are and as they come by. Things evolve from deep within, a sincere surge of emotions and feelings gushing to the brim waiting to bubble over. Aptly said and put in a right perspective it is an expression of the inner urges of the soul, of the parmatma of the artists who have produced such great masterpieces down the ages. A romantic poet does not care for the dictums of rules and expressions. It's the channels of the free mind which collectively contributes to this hallmark of this aspect of romanticism which forms the element of perspective in this paper. We need to remember at this point the specifics of the freedom of expression more rightly to the space of emotions and feelings. Romanticism has a heavy dose of this particular area of our senses, that almost all the poets of this movement poured out their heart and soul barring everything within themselves so that the reader may also have an ecstatic awakening in their lives which they themselves had experienced and gone through. As devoted adherents of literature one needs to be reminded that in romanticism emphasis is laid on inspiration and in deep intuition rather than on a set rules of principles and guidance. The poet writes according to his own flights of fancy journeying into a deep abyss of imaginative creativity often guilty of wild excesses. Romantic poetry is justified when we say that it's fanciful, introspective and invariably quite often marked by rich extravagance. An extravagance of thoughts, euphemisms, explosion of literary brilliance and sustenance. A romantic poet feels the presence of unseen powers in nature. This unseen the so called transcendental world is more real for him than the world of the senses. His poetry is an expression of his wonder at the magic and mystery of the universe. One must bear in mind that supernaturalism is an important element, an integral component in the sphere of romantic inspiration. A romantic is a dissatisfied individual who looks to and finds solace in the soothing lap of nature. It is the exotic and sensuous that beguiles these romantics, who meander into realms of wild imagination to write such brilliant masterpieces.

We as devoted followers of literature may nod in agreement or shake with disbelief and despair when we study their works, which reveal their dissatisfied self. They tend to be dissatisfied with the circumstances of their own lives, with age, and against the norms of literary conventions and traditions of the day. Romantic poetry against all these assumptions is therefore often pessimistic in tone and texture. Its fabric is like a delicate veil of varied emotions and mixed feelings often pessimistic in nature. Almost all the poets of this genre seek refuge in the cozy

comforts of the past. While some may escape into the past, still others may dream to a better happier world to come and build "utopias" of the future. Zest for the glamorous enchanting external world forms the bedrock of all romantic poetry. It keeps us away from the suffocating atmosphere of all those hell bent critics into the fresh and invigorating company of the outdoors the endless playground of nature.

It's worth mentioning that the romantics have an innate love and instruct for the elemental simplicities of life. The intrinsic desire for the ordinaries of life is something which we should be appreciative of. Their hearts overflow with sympathy towards the less privileged and down trodden. The simplicity and innocence of the common man finds prominence in all their works. They try to see into the heart of man and understand human nature in all its splendor and grandeur. Their interest into the past leads the romantics to experiment with old meters and poetic forms. The 18th century had confined itself to the use only of one meter namely the Heroic couplet. With the coming of the romantics there was a revival of a number of ancient meters. The Spenserian stanza, the Ballad, Meter, the Blank Verse, the Lyric, the Ode and the Sonnet all revived once again and soon was to attain wide popularity.

CONCLUSION:

English romanticism can be debated both as a revolt and a remarkable revival. It's a revolt in the sense it went against the norms of the 18th Century traditions and conventions. A revival because it revised the Old English metre and Old English masters of poetry. Romanticism was a glorious era in the chequered annals and history of English Literature. An era which produced memorable poetry and uniquely talented poets who have found a special place in the hearts of all beloved adherents of English Literature.

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