

19th Century Romantic Poets In English Literature

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INTRODUCTION

The Romantic poets of England were part of a more significant cultural movement in nineteenth-century England that resisted the ascendancy of the European Enlightenment. This changed over the nineteenth century. Several literary trends emerged in Europe During the late 1700s and early 1800s, all of which share the name "romanticism" as their unifying label. The Romantic literary movement enjoyed great success in 19th-century England, but its works have yet to age well.

The official beginning of the Romantic Movement is generally accepted to be about 1780. Romanticism, on the other hand, refers to a period beginning in 1798 (when William Wordsworth and Samuel Taylor Coleridge published a collection of poetry titled *Lyrical Ballads*) and ending in 1832, a year after the death of author Sir Walter Scott. Unfortunately, at this time, most of the other prominent authors from the last century had either passed away or stopped writing altogether. Both houses of Congress voted to pass the original Reform Act. We can arbitrarily locate the end of Blake's early poems at the beginning of the Romantic Period in English Literature throughout the 19th century, just as we can arbitrarily identify the beginning of the 1830s as the beginning of the English Romantic Period. These two dates are entirely made up. Several nineteenth-century literary critics argue that the period between the American Rebellion and the First Reform Bill of 1832 should be classified as England's "High Romantic Age." All of these commentators agree on this. In the 19th century, there were several countries where English-language Romantic poets published their works. Countries like the UK and USA were among those mentioned. France, Germany, and Italy.

It is possible to characterize the "Romantic Movement," which includes the "19th Century Romantic Poets in English Literature," as a rejection of the Age of Reason and the preceding century, the Eighteenth.

Even Augustan satirists and the Romantic poets who followed them continued to doubt the validity of the reasoning.

It has been argued that the ideals of the 19th-century English Romantic poets, who called for a radical departure from traditional forms of literary expression, were realized in the political upheaval of the French Revolution.

As the Renaissance's heyday ended and the focus switched away from ancient Rome's hegemonic cultural impact, a British scholar by the name of Thomas Grey looked beyond the classical literary canon to trace the origins of English.

He discovered them in Old Norse and Celtic texts.

The term "Romantic" or anything like that describes this aesthetic well.

The term "Romantic" originally related to a narrow linguistic category but has now come to encompass much more than that. The name "the Romance languages" comes from the Old French word "Romans," which referred to a vernacular language based on Latin. As a result of this word, we now refer to "the Romance languages." The plot, defined as a "courtly romance," demanded much creativity. On the other hand, it made a passing reference to "the Romance languages," the language family in which the vast majority of stories and romances are produced, and the quality and themes of their literature. However, throughout its development, it has acquired numerous more connotations. By the seventeenth century, the word "romantic" had multiple meanings in both English and French, including "fantastic," "extravagant," "whimsical," "odd," "exaggerated," and "chimerical." These associations were common to both languages. All of these interpretations of the word "romantic" highlight the diversity of European Romantic authors who contributed to English literature in the 19th century. The term "romantic" has all these implications and meanings when used in the poetry of the Romantic period (about 1780-1830).

In French, there was a difference between the critical "Romanesque" and the optimistic "romantic," and the latter sense of "romantic" entered the English language in the seventeenth century. Midway through the eighteenth century, Germans started using the term "romantic" in the English sense of "gentle" and "melancholy," distinguishing medieval,

Christian, and transcendent Romantic compositions from classical, pagan, and earthly materials. German philosopher Friedrich Schlegel coined the term.

Many people regard Britain to be the starting point of the Romantic period. However, we have shown that significant alterations in perspective, especially concerning the natural order and nature, can be located in the seventeenth century. You can attribute this achievement to us. Poetry written by these poets between 1780 and 1830 was not typically labeled "Romantic" until the later nineteenth century. Prior to the Romantic era, "Victorian" was the most popular label for that period. Much of what the Romantic poets felt and believed was anticipated by what has been called a "pre-romantic sensibility." The term "Romantic" may be helpful to so long as it does not imply more in common among the writers than there is or more with literary trends on the Continent, even though English Romantic poets like Blake, Wordsworth, Coleridge, Keats, Shelley, and Byron were not self-consciously "romantic" and differed significantly in their approaches. Many poets, including Blake, Wordsworth, Coleridge, Keats, Shelley, and Byron, contributed to the Romantic era.

After the classical poets of the eighteenth century paved the way for a more accessible and expressive aesthetic, the Romantic poets of nineteenth-century English literature rejected the technical limitations of neoclassicism. Having its origins in the nineteenth century.

Nature

An increasing anti-urban sentiment and a yearning for more natural, untamed settings.

Appreciation and insight into nature based on one's own experiences, drawing parallels between the "moods" of the natural world and human diversity and emotions.

In order to dive into deeply felt issues or work through challenging emotional situations; romantic poets frequently use depictions of the natural environment.

Creativity and spontaneity highlight the importance of self-confidence in one's creative ability, innate aptitude, and authenticity in one's actions and words.

A Prophet who is Also a Poet

It became clear that the poet was a unique individual with unusual powers, and Romantic poets often viewed themselves as prophets, seers, and legislators.

Poets see themselves as "chosen" sons or "bards," and they proclaim the imminent arrival of a time in which revitalized humanity will dwell on a revitalized planet. They model themselves after Milton and the prophets of the Bible and present themselves as advocates for classic Western civilization during a period of grave crisis.

Imagination

After serving primarily as a tool for creating works of fiction that were aesthetically pleasing but not necessarily accurate, the role of the imagination altered throughout the Romantic period to become an instrument for seeing and conveying the truth. The Romantics, who felt that the imagination could be put to artistic and practical purposes, are responsible for this shift in perspective.

As he matured as a creative thinker, the poet's work became more impressive, and his extraordinary talent and humanity's highest aspiration became one.

The Romantics use the radical metaphor of an inside journey to oneself to depict an identity crisis, and they do it by opening their hearts and inviting critical inquiry and debate. The value placed on one's emotional state is elevated over that of their logical faculties.

We can categorize heroes into three broad categories: the loner, the outsider, and the archetypal hero. True believers in the ideals of Romanticism are unwavering in their pursuit of perfection. The subconscious investigation was taken to new depths through drug use, occultism, dream analysis, and a love of the illogical. Some Romantics viewed isolation as a means of broadening their perspective. Some of the Romantics intentionally split up to gain new experiences and insights. For this precise reason, some Romantics preferred to live in seclusion.

The Ideal Romantic Hero

Similarly to a satanic hero, the Romantic hero battled the powers of evil while harboring deep guilt for his conduct. Many works of literature from the period take a romantic view of the hero's nature. The Romantic hero was an outsider, a solitary dreamer-hero or an egocentric beset by guilt and sorrow. He had been cut off from civilization through his own volition or that of society. This exiled intellect felt at home neither in its traditional culture nor in the modern world.

Children and teenagers were respected more than adults because of their purity and lack of experience with vice. Feelings of envy, cultivation, enhancement, and appreciation were the most common among children. In today's society, youth is valued over maturity and experience.

The romantics, who saw civilization as an opposing force that mercilessly molded and degraded its people, believed that the romantic ideal of the noble barbarian had the following of a cult within society.

Most Romantic authors fled to the countryside, believing people fared better. Those who believe in this viewpoint argue that stresses of modern life have tainted people's fundamental goodness and purity and that they can only truly flourish in a natural environment.

Poems often show how people are more in tune with nature than with other people.

The way the general public viewed men and religious concepts shifted. Many writers may use some guidance in understanding Christianity's ultimate benefits. Many people sought higher meaning in life but had trouble finding it in conventional Christian teachings. The most original authors of the Romantic Era sought this goal with inspiration from a wide range of sources, including a variety of heretical Christian sects and intelligent systems, as well as Platonism and Neoplatonism.

This is mainly responsible for the widespread acceptance of natural religion;

Writing novels set in the past is a beautiful method for authors to share their imaginations and the knowledge they have gained about the past over the years.

During the French and Industrial Revolutions period, many people were pessimistic about the effects of the widespread adoption of new technology.

The concepts of democracy and a break with the past that arose from the French Revolution (1789) profoundly impacted the older Romantic poets working at the time.

The time Frame between the close of the Classical and the beginning of the Romantic

Combining some characteristics of the Romantic era with those previously described helps clarify the differences between the Classical and Modern Romantic periods. Having a savage around would be dismal and pointless, according to works by classical authors like A. Pope, who also argued that the only reason children were needed was so that they could grow up to be adults.

The Lasting Impact of Jean-Jacques Rousseau

Jean-Jacques Rousseau valued the 18th century highly. His works, notably *A Discourse on the Origins of Inequality among Men* (1755) and *A New Version of Happiness* (1761), profoundly impacted the culture of the so-called pre-romantic period.

A community where the value of art and science is, according to Rousseau's "Discourses," less desirable than one that places a high value on morality and simplicity. Mocking theoretical philosophy and scientific advancement, he urged his audience to act on their "hearts and consciences." In the article that explains human inequality, man is shown as existing in nature, much like a wild, untamed animal.

According to Rousseau, people are kind and tranquil. He contended that Hobbes' view of man as fundamentally wicked was inaccurate. Instead, primitive man was endowed with "natural compassion," which he characterized as an unfiltered experience of nature before any cerebral processing. Slavery and other forms of oppression can be found throughout human history. In *The Social Contract* (1762), Rousseau weighed in again with the now-famous line, "Man is born free, and everywhere he is in chains." Rousseau admitted that government was necessary, but he believed that it had to be set up in a way that considered the interests of the general populace and its constituents.

To name a few, *Émile*, the author of *La Nouvelle Héloïse*, fought for the rejection of ostentation, respect for one's fellow man, compassion for the low-income, and the right of children to learn at their own pace. Based on his optimism about humanity and despair about modern society, Rousseau imagined a youngster who could responsibly exercise freedom. Lord Byron and G. (P. B. Shelley was influenced by the Romantics, especially G. Rousseau, who used an introspective literary style, investigated the entirety of the nature of human behavior, and successfully conveyed emotion in his books *Les Confessions* and *Rêveries du Promeneur Solitaire*.

Herder, Schiller, and the famous German novelist and poet Johann Wolfgang von Goethe all made significant contributions to the Sturm und Drang movement of the 1770s in Germany; the French novel *Manon Lescaut* (1731) by Abbé Antoine-Francois Prevost also had an impact.

Poetry

Samuel Taylor Coleridge, William Wordsworth, and William Blake are the three most influential Romantic poets of the first and second centuries. Wordsworth, William, Poet Byron, Shelley, & Keats, N.D. needs to be cited.

In the latter half of the 18th century and the early nineteenth century, two generations of Romantic poets achieved worldwide popularity. The first group consists of writers who were young during the French Revolution (1789) and were significantly impacted by the democratic concepts being championed by the new French administration, including William Blake (1757-1827), William Wordsworth (1770-1850), and Samuel Taylor Coleridge (1772-1834).

John Keats (1795-1821), Percy Bysshe Shelley (1792-1822), and George Gordon, Lord Byron (1788-1824) are all considered join the second category of Romantic authors, commonly referred to as the younger generation. The careers of these poets did not fare as well as those of their Romantic forebears. Conservative regimes at home ruled society with an iron fist out of fear that a call for freedom would start a revolution.

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