



The Study of Romantic Age: Poetry, Prose, Drama and Literacy Tendencies

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Abstract: *The first half of the nineteenth century records the triumph of Romanticism in literature and of democracy in government and the two movements are so closely associated, in so many nations and in so many periods of history. Its great historic movements become intelligible only when we read what was written in this period, for the French Revolution and the American Commonwealth.*

Keywords: Romanticism, Literary, Triumph, Democracy, French Revolution, American Commonwealth.

Introduction: As a term to cover the most distinctive writers who flourished in the last years of the 18th century and the first decades of the 19th, "Romantic" is dispensable but also a little misleading there was no self-style "Romantic Movement" at the time, and the great writers of the period did not call themselves Romantic.

The Poetry of this time is the new role of individual thought and personal feeling where the poet as a spokesman of society addressing a cultivated and homogenous audience and having literary characteristics of the age.

It is intensely to note how literature at first reflected the political turmoil of the age and then when the turmoil was over and England began her mighty work of reform, how literature suddenly developed a new creative spirit, which shows itself in the poetry of Wordsworth, Coleridge, Byron, Shelly, Keats and in the prose of Scott, Jane Austen, Lamb and De Quiency- a wonderful group of writers, whose patriotic enthusiasm suggests the Elizabethan days and whose genius enthusiasm suggest that Elizabethan days. Their age is to be known as the second creative period of literature.

Thus in the early days, when old institution seemed crumbling with the



Bastille, Coleridge and Southey formed their youthful scheme of a "Panthisocracy on the banks of the Susquehanna,"- an ideal commonwealth, in which the principles of More's Utopia should be poet in practice.

Even Wordsworth, fired with political enthusiasm could write:

**"Bliss was it in that dawn to be alive,
But to be young was very heaven."**

The Emphasis on Feeling: Alexander or Pope praised his father as having known no language but the language of heart. But feeling has begun to receive particular emphasis and is found in the most of the Romantic definitions of poetry. Wordsworth called poetry, "the spontaneous overflow of powerful feeling".

Coleridge's poetic development during these years paralleled Wordsworth having briefly brought together images of nature and the mind in "The Eolian Harp" (1796). He devoted himself to more public concerns in poems of political and social prophecy such as "Religious Musings" and "The Destiny of Nations", "Kubla Khan" a poem that Coleridge said came to him in "a kind of Reverie" represented a new kind o

exotic writing, which he also exploited in the supernaturalise of "The Ancient Mariner" and the unfinished "Christabel".

The French Revolution prompted a fierce debate about social and political principles, a debate conducted in impassioned and often eloquent polemical prose. Richard Pride's Discourse on Love of Our Country (1789) was answered by Edmund Burke's Conservate Reflections on the Revolution in France (1790) and by Wollstonecraft's A Vindication of the Rights of a Woman (1792), the latter of which is an important early statement of feminist issues that gained greater recognition in the next century.

We can understand the work of Jane Austen but within her own field she is unequalled. Her characters are absolutely true to life and all her work has the perfection of a delicate miniature painting. The most widely used read of her novels is Pride and Prejudice, but three novels, sense and sensibility, Emma and Mansfield Park, have slowly won their way to the front rank of fiction. From a literary view point Northanger Abbey is perhaps the best.

While Hazlit, Lamb, De Quincey and other romantic critics went back to early English literature for their inspiration; Lander shows a reaction from the prevailing Romanticism by his imitation of the ancient classic writers. His life was an extraordinary one and like his work, abounded in sharp contrasts. This was a great era if English theatre, notable for their acting of John Philip Kemble, Sarah Siddons and from 1814, the brilliant Edmund Kean. Coleridge's *Osorio* was produced in 1813, Wordsworth's *The Borderers*, Keat's *Otho the Great* (1819) and P. B. Shelly's *The Cenci* (1819) remained unperformed, though *The Cenci* has a sustained narrative tension that distinguishes it from the great Romantic tendency to produce "Closet Dramas" rather than theatrical texts.

On the formal level, Romanticism witnessed a steady loosening of the rules if artistic expression that were pervasive during earlier times. The Neoclassical Period of the eighteenth century included very strict expectations regarding the structure and the content of poetry. By the dawn of the nineteenth century, experimentation with new styles and subjects became much

more acceptable. The height-flown language of the previous generation's poets was replaced with more natural cadences and verbiage. In terms of poetic form, rhymed stanzas were slowly giving way to blank verse, an unrhymed but still rhythmic style of poetry.

Conclusion: To conclude we can say that one of the most popular themes of the Romantic Poetry was country life, otherwise known as a pastoral poetry. Mythological and fantastic settings were also employed to great effect by many of the romantic poets.

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