



ROMANTIC POETS LOVE NATURE AND CELEBRATE

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ABSTRACT:

This study shedding light on the nature of romanticism in English literature. This study shows the great impact of nature on English romantic poets. The movement of English romanticism has a great influence on English literature. So, the study would like to show the role of the famous English romantic poets like SHELLY & KEATS, in adoring nature through poetry. It concluded that the English romantic poets who were influenced widely by nature have affected their literary product English poetry as well as adore nature and produce fantastic verses of poetry.

KEYWORDS: Romanticism, Nightingale, Skylark, Nature, English Literature.

INTRODUCTION:

The American Scholar A.O. Lovejoy once observed that the word 'romantic' has come to mean so many things that, by itself, it means nothing at all... The variety of its actual and possible meanings and connotations reflect the complexity and multiplicity of European romanticism. In *The Decline and Fall of the Romantic Ideal* (1948) F.L. Lucas counted 11,396 definitions of 'romanticism'. In *Classic, Romantic and Modern* (1961) Barzun cites examples of synonymous usage for romantic which show that it is perhaps the most remarkable example of a term which can mean many things according to personal and individual needs.

The word romantic (ism) has a complex and interesting history. In the Middle Ages 'romance' denoted the new vernacular languages derived from Latin - in contradistinction to Latin itself, which was the language of learning. *Enromancier*, *romancar*, *romanz* meant to compose or translate books in the vernacular. The work produced was then called *romanz*, *roman*, *romanzo* and *romance*. A *roman* or *romant* came to be known as an imaginative work and a 'courtly romance'. The terms also signified a 'popular book'. There are early suggestions that it was something new, different, divergent. By the 17th c. in Britain and France, 'romance' has acquired the derogatory connotations of fanciful, bizarre, exaggerated, chimerical. In France a distinction was made between *romanesque* (also derogatory) and *romantique* (which meant 'tender', 'gentle', 'sentimental' and 'sad'). It was used in the English form in these latter senses in the 18th c. In Germany the word *romantisch* was used in the 17th c. in the French sense of *romanesque*, and then, increasingly from the middle of the 19th c., in the English sense of 'gentle', 'melancholy'.

A movement in art and literature in the eighteenth and nineteenth centuries in revolt against the Neoclassicism of the previous centuries... The German poet Friedrich Schlegel, who is given credit for first using the term romantic to describe literature, defined it as "literature depicting emotional matter in an imaginative form." This is as accurate a general definition as can be accomplished, although Victor Hugo's phrase "liberalism in literature" is also apt. Imagination, emotion, and freedom are certainly the focal points of romanticism. Any list of particular characteristics of the literature of romanticism includes subjectivity and an emphasis on individualism; spontaneity; freedom from rules; solitary life rather than life in society; the beliefs that imagination is superior to reason and devotion to beauty; love of and worship of nature; and fascination with the past, especially the myths and mysticism of the middle ages. English poets: William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats American poets: Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, Henry David Thoreau, Herman Melville, Walt Whitman

The poetry of the English Romantic period contains many depictions and concepts of nature. The romantic poets discuss the role of nature with different views in gaining significant ideas into the human attitude. These poets make an allegation to nature as if it some kind of living entity calls made for saving nature which is striving and conveying their notion to the realm. Romantic poets adore nature and solemnize in its various aspects. They wrote about the beauty of every aspects of nature .Almost all the romantic poets touched the agony of the soul and every scene of natural beauty. The romantic poets substituted love, emotions, imagination, and beauty. They viewed several perspectives of nature and its greatness Sofi (2013) mentioned one writer stated in his introduction to a romantic anthology: the variety of this catalog implies completeness; surely not phase or feature of the outer natural world is without its appropriate counterpart in the inner world of human personality. All doubtful queries of human beings. Romantic poets tried to heal the sorrows of human beings by writing their verses about nature. Thus romantic poets believe that nature is a source of revelation .They use simple language and shape nature as God, man, etc. This paper focuses on two of the prominent poets and on how they have loved nature and celebrate in its different aspects.

The romantic poets touched the agony of every spirit and every sight of natural beauty. The romantic's poets' substituted love, emotions, imagination, and beauty. They tried to heal the sorrows of human beings by writing their verses about nature. I believe that romantic poets see that nature is a precursor of revelation. They employ natural language and impersonate nature as God, man, etc. It has also been associated with acknowledgment and remoteness from everyday life the study will attempt to account point of view of romanticism in Keats poetry to show how this concept of 'romanticism' is somewhat shorten when applied to the poetry of Keats. According to Prickett (1981) mentioned that the Romantic Era extended roughly between 1798 and 1832 and its poetry places a stress on the fancy, nature, and feeling. Romanticism protrudes out of the intellectual thinking of the Enlightenment Era into a healing and inspiring period. John Keats was born at the beginning of Romanticism making him an eminent figure in the expression of these worthy values. Many questions are asked by John Keats about nature, existence, eternal love and death. This is sketched through the use of personification, "When I behold, upon the night's starr'd face, Huge cloudy symbols of a high romance", where Keats turns to nature giving the night sky a human quality. "Percy Shelly is one of Romantic poets, Shelley, was an ardent lover of Nature. Like Wordsworth, Shelley visualizes nature as one soul, the superior power working through all things. "The one spirit's plastic stress/ Sweeps through the dull dense world." Again he shaped each object of nature as individual life, a part of that superior power, Nature.

RESULT AND DISCUSSION:

John Keats is one of the paramount poets who love and adore nature. He expresses the beauty of both real and imaginative shapes of nature. Everything in nature for him is full of marvel and mystery—the rising sun, the moving cloud, the growing bud and the swimming fish. His love for nature is purely gratifying and he loves the beautiful scenes and insight of nature for their own sake. Keats believes that the reality of existence can be seen in nature and he wants to live in order to find reality and search and testify these answers for himself. He also symbolizes romance in the clouds and the face of the starry night which again reflects the values of romanticism and the view that the purest translation of life lies within the natural world itself. An Essay (2019) mentioned that "High romance" represents the ancient symbol for ultimate questions in life and Keats search for value and concept in nature in order to form these answers himself He believes that "A thing of beauty is a joy forever". He looks with child-like delight at the items of nature. In his poem ode to a Nightingale, he writes:

*My heart aches, and a drowsy
numbness pains my sense, as though
of hemlock I had drunk Or emptied
some dull opiate to the drains*

Percy Bysshe Shelley (/ˈpɑːsi ˈbɪdʒ ˈdʒɛli/) was born in 1792, and was the master poet of English Romantic era and is believed as a lyrical poet of English language by the great scholars and critics. Shelley has a special view about beauty and he expresses his perspective about it in poems like "To a Skylark" and "Ode to the West Wind", that in them he uses such metaphors from nature and makes a relationship between his feeling and art. Poetry is a convenient technique of dilating imagination and caprice, and fantasy is the real origin of sympathy, emotion dote, and sympathy, which is pauper on the ability of someone exciting another's one. Shelley, himself debates that: "A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others. The agony and cheering of his type must become his own. The great machine of ethical good is the fantasy, and poetry administers to the impact by acting upon the occasion.

Shelley's revolutionary zeal in ode "To Skylark". According to Shelley, the bird, Skylark, sent off spontaneous melody from heaven and elicit higher and higher can never be a bird. It is for the poet, a joyful spirit that begins its upward flight at sunrise and becomes invisible at the evening like the stars of the sky that become invisible in daylight. In addition, it is compared with the beams of the moon whose presence is rather felt than seen. It's a paradise bird and by singing it spreads its influence through the world.

*In the opening stanza, the bird is seen as a
"blithe spirit" that "Pourest thy full heart/
In profuse strains of unpremeditated art.
" The words "Pourest thy full heart"*

The lark's song is not especially tuneful but is blithesome, sibilant, and unceasing. Burroughs (2013) wrote its type is the grass, where the bird makes its home, abounding, multitudinous, the notes nearly all alike and all in the same key, but rapid, swarming, extravagant, falling down as thick and fast as drops of rain in a summer shower. Many noted poets have chanted the praises of the skylark, or been kindled by his example. Shelley's ode "To a Skylark" is well known to all readers and fond of poetry .

"Bird of the wilderness,

*Blithesome and cumberless,
Sweet be thy matin o'er moorland and lea!
Emblem of happiness,
Blest is thy dwelling-place
Oh to abide in the desert with thee!"*

CONCLUSION:

Romanticism in context has been a measure to explain the poetry of the Romantics as a whole and the visible depictions in Keats's Ode to a Nightingale and Shelley's Skylark in particular. The imagery used in their poems will not be understood without Keats's poetic rules discussed in his odes and Shelley's Defense of Poetry and poems. Their poetic devices like metaphors and personification of the two birds Nightingale and skylark in their poems have been used to symbolize their revelation and their notion of celebrating on the truth of their age at large and on their individual lives as a poet in particular.

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