**Module: Study of Literary Texts**

**Lecture01:Romanticism**

 The changing landscape of Britain brought about by the steam engine has two major outcomes: the boom of industrialism with the expansion of the city, and the consequent depopulation of the countryside as a result of the enclosures, or privatisation of pastures. Most peasants poured into the city to work in the new factories. This abrupt change is revealed by the change of meaning in five key words: industry (once meaning "creativity"), democracy (once disparagingly used as "mob rule"), class (from now also used with a social connotation), art (once just meaning "craft"), culture (once only belonging to farming). But the poor condition of workers, the new class-conflicts and the pollution of the environment causes a reaction to urbanism and industrialisation prompting poets to rediscover the beauty and value of nature. Mother earth is seen as the only source of wisdom, the only solution to the ugliness caused by machines.

 The superiority of nature and instinct over civilisation had been preached by Jean Jacques Rousseau and his message was picked by almost all European poets. The first in England were the Lake Poets, a small group of friends including William Wordsworth and Samuel Taylor Coleridge. These early Romantic Poets brought a new emotionalism and introspection, and their emergence is marked by the first romantic Manifesto in English literature, the "Preface to the Lyrical Ballads". This collection was mostly contributed by Wordsworth, although Coleridge must be credited for his long and impressive Rime of the Ancient Mariner, a tragic ballad about the survival of one sailor through a series of supernatural events on his voyage through the south seas which involves the slaying of an albatross, the death of the rest of the crew, a visit from Death and his mate, Life-in-Death, and the eventual redemption of the Mariner. Coleridge and Wordsworth, however, understood romanticism in two entirely different ways: while Coleridge sought to make the supernatural "real" (much like sci-fi movies use special effects to make unlikely plots believable), Wordsworth sought to stir the imagination of readers through his down-to-earth characters taken from real life (for eg. in "The Idiot Boy"), or the beauty of the Lake District that largely inspired his production (as in "Lines Composed a Few Miles Above Tintern Abbey").

 The "Second generation" of Romantic poets includes Lord Byron, Percy Bysshe Shelley, Mary Shelley and John Keats. Byron, however, was still influenced by 18th-century satirists and was, perhaps the least 'romantic' of the three. His amours with a number of prominent but married ladies was also a way to voice his dissent on the hypocrisy of a high society that was only apparently religious but in fact largely libertine, the same that had derided him for being physically impaired. His first trip to Europe resulted in the first two cantos of Childe Harold's Pilgrimage, a mock-heroic epic of a young man's adventures in Europe but also a sharp satire against London society. Despite Childe Harold's success on his return to England, accompanied by the publication of The Giaour and The Corsair his alleged incestuous affair with his half-sister Augusta Leigh in 1816 actually forced him to leave England for good and seek asylum on the continent. Here he joined Percy Bysshe Shelley, his wife Mary, with his secretary Dr. John Polidori on the shores of Lake Geneva during the 'year without a summer' of 1816. Although his is just a short story, Polidori must be credited for introducing The Vampyre, conceived from the same competition which spawned Mary Shelley's Frankenstein, to English literature. Percy, like Mary, had much in common with Byron: he was an aristocrat from a famous and ancient family, had embraced atheism and free-thinking and, like him, was fleeing from scandal in England. Shelley had been expelled from college for openly declaring his atheism. He had married a 16-year-old girl, Harriet Westbrook whom he had abandoned soon after for Mary (Harriet took her own life after that). Harriet did not embrace his ideals of free love and anarchism, and was not as educated as to contribute to literary debate. Mary was different: the daughter of philosopher and revolutionary William Godwin, she was intellectually more of an equal, shared some of his ideals and was a feminist like her late mother, Mary Wollstonecraft, author of Vindication of the

Rights of Women. One of Percy Shelley's most prominent works is the Ode to the West Wind. Despite his apparent refusal to believe in God, this poem is considered a homage to pantheism, the recognition of a spiritual presence in nature.

 Mary Shelley did not go down in history for her poetry, but for giving birth to science fiction: the plot for the novel is said to have come from a nightmare during stormy nights on Lake Geneva in the company of Percy Shelley, Lord Byron, and John Polidori. Her idea of making a body with human parts stolen from different corpses and then animating it with electricity was perhaps influenced by Alessandro Volta's invention and Luigi Galvani's experiments with dead frogs. Frankenstein's chilling tale also suggests modern organ transplants, tissue regeneration, reminding us of the moral issues raised by today's medicine. But the creature of Frankenstein is incredibly romantic as well. Although "the monster" is intelligent, good and loving, he is shunned be everyone because of his ugliness and deformity, and the desperation and envy that result from social exclusion turn him against the very man who

created him. John Keats did not share Byron's and Shelley's extremely revolutionary ideals, but his cult of pantheism is as important as Shelley's. Keats was in love with the ancient stones of the Parthenon that Lord Elgin had brought to England from Greece, also known as the Elgin Marbles). He celebrates ancient Greece: the beauty of free, youthful love couples here with that of classical art. Keats's great attention to art, especially in his Ode on a Grecian Urn is quite new in romanticism, and it inspired Walter Pater's and then Oscar Wilde's belief in the absolute value of art as independent from aesthetics.

 Some rightly think that the most popular novelist of the era was Sir Walter Scott, whose grand historical romances inspired a generation of painters, composers, and writers throughout Europe. His most remembered work, Ivanhoe, continues to be studied to this day.

 In retrospect, we now look back to Jane Austen, who wrote novels about the life of the landed gentry, seen from a woman's point of view, and wryly focused on practical social issues, especially marriage and choosing the right partner in life, with love being above all else. Her most important and popular novel, Pride and Prejudice, would set the model for all Romance Novels to follow. Jane Austen created the ultimate hero and heroine in Darcy and Elizabeth, who must overcome their own stubborn pride and the prejudices they have toward each other, in order to come to a middle ground, where they finally realize their love for one another. In her novels, Jane Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She brought to light not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow. This she does with wit and humour and with endings where all characters, good or bad, receive exactly what they deserve. Jane Austen started a genre that is still followed today. Her works generally are seen as 'realist' and not romantic in the artistic sense.

 Poet, painter and printmaker William Blake is usually included among the English Romanticists, though his visionary work is much different from that of the others discussed in this section.

**Nature**

"Nature" meant many things to the Romantics. As suggested above, it was often presented as itself a work of art, constructed by a divine imagination, in emblematic language. For example, throughout "Song of Myself," Whitman makes a practice of presenting commonplace items in nature--"ants," "heap'd stones," and "poke-weed"--as containing divine elements, and he refers to the "grass" as a natural "hieroglyphic," "the handkerchief of the Lord." While particular perspectives with regard to nature varied considerably--nature as a healing power, nature as a source of subject and image, nature as a refuge from the artificial constructs of civilization, including artificial language—the prevailing views accorded nature the status of an organically unified whole. It was viewed as "organic," rather than, as in the scientific or rationalist view, as a system of "mechanical" laws, for Romanticism displaced the rationalist view of the universe as a machine (e.g., the deistic image of a clock) with the analogue of an "organic" image, a living tree or mankind itself. At the same time,

Romantics gave greater attention both to describing natural phenomena accurately and to capturing "sensuous nuance"--and this is as true of Romantic landscape painting as of Romantic nature poetry. Accuracy of observation, however, was not sought for its own sake. Romantic nature poetry is essentially a poetry of meditation.