



THE REPRESENTATION OF NATURE IN ROMANTIC POETRY

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Abstract: *It is through this article that every reader will have a keen understanding of the representation of nature in Romantic poetry. In the context of the Industrial Revolution, nature was a major Romantic motif. This not only threatened the preservation of nature, but it also led to an increase in rural tourism as people sought refuge from the growing cities.*

Keywords: *roots, objects of nature, philosophical, power of creatures, Europe, discussions, experience, subject, Romantic motif.*

Introduction: "The greatest single shift in the consciousness of the West that has occurred" was how Isaiah Berlin characterised the broad aesthetic and philosophical movement known as romanticism. Its roots can be found in late eighteenth-century Europe, where it opposed the scientific, logical, objective concepts of the Age of Enlightenment and championed the strength of the individual's imagination and subjective experience. According to Carl Thompson, poets used their "appreciation of landscape, and especially of wild or what was often termed "romantic" scenery" in their writing to try and convey this. Furthermore, the "sublime," which Edmund Burke defined as "anything that is in any way terrible is productive of the strongest emotion which the mind is capable of feeling"—fear and awe, which greatly stimulate imagination—was also linked to natural forces and famous sites. Marcel Isnard asserts that "nature also means the principle or power that animates or even creates the objects of nature" in addition to this organic understanding of it.

RESEARCH MATERIALS AND METHODOLOGY

This is a reference to pantheism, which holds that God or another divine creative force is inherent in nature or even in human creativity. I'll examine how this is expressed in William Wordsworth's "Tintern Abbey" (1798) and Percy Shelley's "Ode to the West Wind" (1820) as they both explore nature to show their respect and wish to be at one with its strength and to confront the social and cultural effects of man's creative growth. Shelley describes how the wind causes seasonal change in "Ode to the West Wind," referring to it as "thou breath of Autumn's being" and describing how it scatters fallen leaves off the trees "like ghosts." The gloomy picture of Autumn bringing death through Winter is juxtaposed with the vision of "Thine azure sister," Spring, who brings fresh life by reviving the fallen seeds. Furthermore, the poem's structure, which combines a Shakespearean sonnet couplet



with a reworking of the Italian terza rima using four tercets and the rhyme scheme aba bcb cdc ded ee, presents an intricate, cyclical pattern where the end of one rhyme ushers in the next, reflecting on the theme of "rebirth and regeneration," as noted by Michael O'Neill. The emphasis of the following stanzas is switched to the unpredictable weather and the sea because, as Ferber observes, "Though the annual cycle from autumn to autumn via the renewal of spring consoles us for our losses, nature also destroys life on longer and larger scales." Shelley uses tremendous imagery to convey a sense of chaos or the end of the world when she describes how "black rain and fire and hail will burst" during a storm, while "the Atlantic's level powers themselves into chasms," generating waves strong enough to submerge "palaces and towers." Burke's philosophy of the sublime is embodied in these creative metaphors, which inspire both fear and wonder due to these devastating natural forces.

RESEARCH RESULTS AND DISCUSSION

Through pollution or the exploitation of natural resources, man's insatiable need to create in order to meet the demands of an ever-growing population has been widely viewed as destroying the earth's ecosystem and ultimately himself. These poems also depict the poets' struggle to understand nature and man's destructive and creative parallel forces, which still exist today. However, the Romantic poets also convey a glimmer of hope in their quest for an ideal world—namely, that nature can be maintained if man stops being so destructive. Thus, the poet's gift of interpretation and imagination has developed across a series of cultural movements that have affected our continually evolving civilisation, so embodying Shelley's notion that "Poets are the unacknowledged legislators of the World." When literature is suggested, poetry in particular has frequently been shunned.¹ After all, the arguments go, how can an English learner at the beginning or even intermediate level benefit much from an explanation or interpretation of such a frugal or artistic use of language? When you combine this with the literary devices of time, metre, metaphor, and so on, you have a situation that is beyond the comprehension of the majority of language learners. However, this doesn't have to be a critique of poetry; rather, it should focus on the application process and goal. In actuality, its use is frequently suggested as a diversion from the monotonous schedule of a purely linguistic approach to language learning.² In conclusion, I concur that the majority of Romantic poets are nature poets because they examine nature in its entirety—not just in an organic sense, but also in the context of theological and philosophical reflections on the creative powers of nature, which ultimately lead to an analysis of the state of society and the place of man in the universe.

CONCLUSION:

A series of connected movements from the middle of the 18th century onwards, might be considered the precursor of Romanticism proper. One of these was a renewed interest in the mediaeval romance, which is where the The romance was a chivalric adventure tale or

¹ McKay, 1982

² Widdowson, 1979



ballad that stood in stark contrast to the elegant formality and artificiality of dominant Classical forms of literature, such as the English heroic couplet in poetry or the French Neoclassical tragedy, with its emphasis on individual heroism and the exotic and mysterious. In fact, such poetry is often defined by its author's decision to call it poetry; fragments from newspapers or overheard conversations, for instance, may, by their mere presence in the poem, constitute an aspect of poetic language.

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