



# VICTORIANISM VS. ROMANTICISM

**A Presentation by Raad Sabir Rauf**



# Romanticism Vs. Victorianism

This presentation is essentially a comparative review of the Victorian poetry of Tennyson, Browning and Arnold and the Romantic poetry of Wordsworth, Coleridge, Byron, Shelley and Keats. There is no greater difference than that which separates the poetry of the young men of the second Romantic generation from the poetry of their seniors Wordsworth Coleridge and Scott. The elements common to Romantic and Victorian poetry are fundamental and patent.;

# The Romantic

1. a persistent concern with nature.
2. a quest of the strong and extreme.
3. a nostalgia for the golden past and prophecy of a golden future,
4. a determination to feel the atmosphere around them
5. individuality.
6. a tormenting anxiety about the nature of things.
7. an ability to invent new poetic forms and subtle variations of the old

# Joint Factors

Browning's veneration for Shelley, Arnold's veneration for Wordsworth. Rossetti's Venerating for Keats would of themselves establish the continuity of the poetry of the 19<sup>th</sup>- century; The forms of the Victorian poets exhibit a careful study of their immediate predecessors the 'Scholar Gipsy' and 'Thyrsis' "showed a penetration into the secrets of Keats' art.

## The distinctive features of the Victorian poetry.

The Victorians adopted the same principles of the romantic age but they " show them with the effect of their own society. They were discreet, they lived in an age in which people did not encourage to express themselves openly. They were far too sentimentality in accord with the developments of the time, to lapse into imitation.

# The distinctive features of the Victorian poetry.

## 1. Realism

## 2. Objectivity

A dissatisfaction with subjectivism is a fundamental quality. In the Romantic period nearly every poet wrote as one of his major achievements a history of his own soul. "the great romantics were interested with their own intellectual, emotional, and spiritual development. It is not easy to find Victorian equivalents for Wordsworth's 'Prelude', Byron's 'Childe Harold', and 'Endymion' to the Victorians such intimate disclosures were somewhat repulsive; Arnold reserved his praise for the poets who had treated of life in objective form, in the tragedy and epic.

### 3.Meter

Originalities like Arnold's experiments in free verse Hopkins practice of sprung rhythm , a meter in which each foot has one stressed syllable, and meters have unstressed syllables ranging from none at all four.

### 4.Thought


Victorian poetry is in an unusual degree a poetry of thought they were changed so that their poetry is loaded with thoughts, The quality of thought in the greater Victorian poets is significantly dissimilar to that in the greater Romantics. Thought is the greatest expressions felt; they have been proved upon the pulses. Their thoughts are mixture of intellect, emotion, sensation,

## 5. Supernatural

Feeling and thought are both present and are both intense. The Victorians have not Fused thought and Feeling; it is possible to speak of a load of thoughts in their poetry. Though Tennyson learned much from the Romantics, he was not of their number. The familiar world was, good enough for him, and, even when he sought to pierce behind the veil, he did so in a practical way as a man who is puzzled by something which he does not understand, not as an explorer who advances into the unknown because of the mysterious temptation which it has for him.

## 6. Sentimentality

If sentiment was the dominant note of early Victorian poetry, it was soon countered to some degree by a realism which made a disturbing appearance in 1840, when Browning published 'Sordello' and said farewell youthful admiration for Shelley the romantic spirit, however, sentiment made a new appearance in the Pre-Raphaelites, they adopted the Romantic outlook to new needs and, in so doing, narrowed it. Poetry to save itself has had to make considerable sacrifices. Their poetry is limited to:



1. Their revolt was not against a scheme of society but against the whole spirit of an urban and industrial world.

2- Their imaginary worlds were made less from an immediate experience of life than from art and literature.

3. They tried to define the world beyond the senses which made poetry lose its magnificence.

