

## **CHAPTER-1: THE CONCEPT OF ROMANTICISM:**

### **1.1**

#### **INTRODUCTION AND BACKGROUND:**

“He who seeks to define Romanticism is entering a hazardous occupation which has claimed many victims.”(Furst, 1969:3)

The seventeenth century in general marks the experiments of various new poetical styles and also marks the beginning of modern styles. John Dryden was the first genius who marked the beginning of the new age and in John Milton, it reached its pinnacle. Together they explored and established the odes to its highest degree by exhibiting exceptional grandeur of expression and style given the years of experience they had. Poetry also became the preferred vehicle to express political ideals and thoughts. Even religious ideas were preached through the medium of poetry. A highly noble, philosophical statesmanship also found ample expression in the hands of Andrew Marvell, John Herbert, Walton, among the others. Similarly, Nature also was treated for the first time in a grand way in the hands of Marvel and Milton. Simple passion was freely expressed in the poetry that produced some charming pieces of better finished art initially and lie dormant for about more than a century to be found again and regain its due respect in the hands of Wordsworth, Shelley, Keats and the likes due to the change from the early style to the modern that brought with it some artificiality because of the more scientific temperament.

Transition from the seventeenth century to the eighteenth century was quite smooth and spontaneous as it was an age of bold experiments that the writers of the early eighteenth century brought with them. It shows a clear mark in the temperament and the outlook of the poets of the eighteenth century as is reflected in the Rape of the

Lock written by Alexander Pope. Pope and his contemporaries brought with them the courtly and educated life of the society. Poetry of Nature and Man also was taken to severity with stern and satirical outlook in the hands of Collins, Gray and the others. Overall, scientific temperament prevailed in the society due to the advent and new discoveries in the field of science and technology which was reflected in the literature of the period. Poetry also more or less reflected the genius of the period by providing expression to the indelible spirit of enquiry. Even, influence of Newton can also be traced in the poetry of some of the poets of the period like Pope and the others. Although the period did not lack in originality, it produced works of Pope's Satires, the ballads of Gray and Carey, Gray's Odes and Elegy and the songs of Burns and Cowper. But about the last thirty years of the century marked clearly a new beginning with a clear change in temperament and a sudden appearance of literary geniuses like William Wordsworth, Shelley, John Keats and the others who very ably carried the later tendencies observed in the preceding century to further perfection.

One must treat the last thirty years or so of the seventeenth century as separate and distinct from the rest of the period in the study of English literature, as temperamentally they may be considered a distinct period in the study of English literature. Although linked naturally with the preceding years which served as a transition, those transitional years ultimately lead to Romanticism; one of the greatest movements of English literature. Linked obviously to the period just preceded them, they possess a quality of their own because they are astutely pregnant with distinctive characteristics indicating a complete change that a new era was about to dawn upon. Following the cold rationalism of the preceding age, the newly awakened imagination laid the foundation of the distinctive character of the

coming age. This awakened imagination generously accepted from almost all the sources and places and particularly from the times of yore and the distant climes. To quote Anthony Toyn from his book *An English-Reader's History of England*:

“The change from ‘Merrie England’ had begun, and it could not be stopped. It made men with imagination wonder where the world was going. Many were shocked. They turned to the wild beauty of nature for relief, or looked back to the past. Writers and artists rediscovered, in the romantic centuries of the middle ages, the importance of man as the chief of God’s creatures. They found, in the legends of chivalrous love and war, the value of man as a human being. Above all, they found a mystery in both man and nature. Their curiosity was sharpened by this mystery in life, and their imagination was captured. It was no longer enough to be critical; it was no longer enough to be reasonable or logical; the spiritual qualities of man and nature demanded inquiry by the heart.” (Toyn, 1971:231)

So, this was the time when the writers of the period felt and experienced a complete sway of imagination. And among the literary dictators of the preceding age like John Dryden, Alexander Pope, Ben Johnson, at all a new romantic movement quietly made its way – tiptoed through those masters, and with Thomson’s *The Seasons* marked the first note of the true Romantic Revival. But the most justifiable date to assign the term Romantic to the period is with the publication of *The Lyrical Ballads* by William Wordsworth and Samuel Coleridge in 1798. Thus, English Romanticism is a kind of a resurgence of the writers of the period under the lively influence of their great masters who possessed a great blending of two very distinct faculties vis-a-vis sensibility and imagination that actually depend upon each other equally well. This romantic spirit is essentially the expression of strong feelings which have been used to express new vision with a strong emphasis on emotional life; it uses very powerful sentiments intensely that are motivated or directed by the use of inventive revelation of equally great ideas; ideas which in turn inspires such great effects. Thus, this new literature is nourished by such passionate emotions together with an equally important and intense display of imagery. This broad-mindedness in

literature actually dominated the mundane common sense all throughout the age of Romanticism which was the fundamental principle of the English poetry during the eighteenth century literature.

## 1.2

### **DEFINING ROMANTICISM:**

As the term Romanticism is an occurrence of enormous scope, taking on as it does all the arts in general and literature, politics, history, philosophy and other related fields, there has never been much harmony as well as much confusion regarding its meaning. Referred to and used in so many diverse ways, some scholars have argued that the best thing we could do with the expression is to discard it forever.

The word romantic has a very complex and interesting history. In the Middle Ages the word romance denoted the new vernacular languages derived from Latin in contradiction to the Latin itself which was then the language of learning. *Enromancier*, *romanz*, meant to compose or translate books in the vernacular. The work produced was then called romanz, or 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, and divergent. By the 17<sup>th</sup> century in Britain and France, 'romance' has acquired the derogatory connotations of fanciful and buzzare, exaggerated, and chimerical. In France a distinction was made between *romanesque* which was used derogatorily and *romantique* was used as 'tender', 'sentimental' and sometimes also as 'sad'. It was used in the English form in these latter senses in the 18<sup>th</sup> c. In Germany the word *romantisch* was used in the 17<sup>th</sup> century in the French sense of *romanesque*,

and then, increasingly from the middle of the 18<sup>th</sup> century, in the English sense of 'gentle', 'melancholy'. Many hold to the theory that it was in Britain that the Romantic Movement really started. If one would retrospect, quite early in the 18<sup>th</sup> century one can detect a definite shift in sensibility and feeling, particularly in relation to the natural order and Nature. (Furst, 1969:16)

Actually, it referred to the quality of romances in the beginning, but its overuse and oversimplification in the later years turned it somewhat into a worn word having insulting suggestions. But during the 18th century, the term attained altogether new dimensions and used to assign a new kind of inexplicably fascinating landscape which stimulated emotions of sadness. Friedrich Schlegel, the German critic first used the term Romantic as a description for a school of literature in contrast to the classical school of literature at the beginning of the 19th century, which gradually attained distinction and wide acceptance and was carried forward to all the other parts of the world including England and France.

It would be very inappropriate and difficult as well to define and explain the term Romantic precisely keeping in mind any single literary figure or any literary school of the time, as no such school or any literary figure of the time possess all the characteristics that can be regarded to be called Romantic. Moreover, it is in the artists that these characteristics are more associated and not with the cultural movements that they are so attached and that they may not be the exclusive possessions of the Romantic period. But nonetheless they do lead the age and provide identity to an age called Romanticism.

Moreover, there are legions of definitions associated with the term 'romantic' and to approach any single definition is very difficult. But it would not be out of place to

cast just a cursory look upon some of them as the confusing varieties of definitions and meanings to realize its scope and canvas. But, in the most general and wide sense of the term, it can be defined as follows:

“Romanticism is a complex artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe, and gained strength during the Industrial Revolution. It was partly a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature, and was embodied most strongly in the visual arts, music, and literature.” (Wiki Answers)

“The Romantic spirit can be defined as an accentuated predominance of emotional life, provoked or directed by the exercise of imaginative vision, and in its turn stimulating or directing such exercise. Intense emotion coupled with an intense display of imagery, such is the frame of mind which supports and feeds the new literature.”(Legouis and Cazamian, 1995:997)

In essence, Romanticism denotes a free spirit, high ideals like beauty, love, and individuality, etc.

“Romanticism in England is much less clearly than in France the affirmation of an innovatory aesthetic creed as opposed to an orthodox art.”(Legouis and Cazamian, 1995:996)

In essence, it is an ongoing culmination of the sweeping attitude towards eighteenth century literary standard which was all the time growing in the last few decades of the eighteenth century. It seeks to express and savour beauty in the elemental simplicities of life, symbolizing a spirit of revolt and yearning for the establishment of new standards. Essentially, it is

“a literary movement, and profound shift in sensibility, which took place in Britain, and throughout Europe roughly between 1770 and 1848. Intellectually it marked a violent reaction to the enlightenment. Politically it was inspired by the revolutions in America and France. Emotionally it expressed an extreme assertion of the self and the value of individual experience, together with the sense of the infinite and the transcendental. Socially it championed progressive causes. The stylistic

keynote of Romanticism is intensity, and its watchword is 'Imagination'." (Drabble, 1995:842)

No other period in English literature displays more variety in style, theme, and content than the Romantic Movement of the eighteenth and nineteenth centuries. Furthermore, no period has been the topic of so much disagreement and confusion over its defining principles and aesthetics.

Thus, Romanticism now, can be best described as a vast association of sometimes opposite philosophies, agendas, and points of interest. In England, Romanticism had its greatest influence from the end of the eighteenth century up through about 1870. Its primary vehicle of expression was in poetry, although novelists also adopted many of the same themes.

### 1.3

#### **PROMINENT FEATURES OF THE ENGLISH ROMANTICISM:**

**1.3.1** Initially the Romantic Movement emerged as a revolt against the neoclassical school of poetry in the 18th century, when the doctrines of the classical school of Pope of correctness, adherence to set rules, and intellectual mindset were dominant in English literature. Any departure from these ideals by a poet raised not only quite a few eyebrows but also invited scathing criticism.

“The romantic poets of the first generation – Wordsworth, Coleridge, Southey and Scott – began as revolutionaries. The second generation of poets against the exception of Keats, who lived in an ivory tower of his own, carried on a revolt against the social structure, kings and priests and unjust laws. Byron had a grudge against society, and without knowing much of it, he satirized bourgeois life. He had a real passion for liberty and his heart moved with rage against tyrants and despots. Shelley was a rebel against society. He believed that a new world will arise in future. He was against kings and priests.” (Mundra and Mundra, 1992:269)

The upper-class lifestyle, its foppish and petty details, and the criticism of all these found a vivid expression in the 18th-century literature. The diction and meter were suitable for the purpose. Heroic couplet was revered like anything. But towards the close of this age, the precursors of Romanticism like Gray, Collins, Black and Burns had struck a note of revolt against all these. Through their poetry, that paved the way for the Lyrical Ballads.

**1.3.2** 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. To quote Pat Rogers:

“The Imagination in Romantic period was raised from being simply the faculty for creating fiction, pleasing perhaps, but not necessarily true, to a method of apprehending and communicating truth. The result was that the search for spiritual truth became one in which the poet played a greater role than before. The imagination, the peculiar gift of the poet, was now enlisted in man’s most important endeavour. The poet ceased to be a man of letters and became an artist.” (Cf. Rajimwale, 2004:261)

Romanticism which started around 1795, at the very core of its centre, weighed upon the scale of feelings, imagination, expressiveness and ingenuity of the individuals. At the same time, it also emphasised novelty in art as against the emphasis upon reason, tradition and craftsmanship during the previous era, and brought about one of the most fundamental changes in outlook in literature, music and the arts. In it, Wordsworth redefined poetic diction, which defied the 18th-century poetic diction. The object of poetry and the poets’ fascination also changed drastically. Unlike the

18th-century poetry, the Romantic poetry, the Romantic poets looked up to nature, common man, his emotions and the elemental simplicities of life. The characteristics of the Romanticism or the Romantic poetry were in stark contrast with the 18th-century. But, the most significant expression of a Romantic commitment for English literature found its expression in the year 1798 in the preface to the "*Lyrical Ballads*" by Wordsworth wherein he purposefully maintains his own definition of poetry that states that all good poetry is essentially the impulsive overflow of innermost feelings which are bound to be very powerful. Although Wordsworth qualifies this assertion by suggesting that the poet is a reflective man who recollects his emotion in great leisure and composure, the emphasis on spontaneity, on feeling, and the use of the term overflow mark sharp diversions from the earlier ideals of judgment and restraint.

**1.3.3** One of the essentials of Romanticism is the faith in the natural goodness of man; the idea that man in a natural state would behave well but he is in the shackles of worldly tasks and is caught up and confounded when in the civilization. The barbarous is grand, childhood is exceptional and the emotions enthused by both the philosophies take the heart to the new undiscovered avenues. The new literature initially reflected the political turmoil of the period very effectively. But when everything subsided and peace prevailed, strangely enough the literature produced the most imaginative and creative spirit of the writers of the period. That is the spirit of the age that saw everything good in man. To quote Long:

“The essence of Romanticism was, it must be remembered, that literature must reflect all that is spontaneous and unaffected in nature and in man, and be free to follow its own fancy in its own way.” (Long, 2003:372)

**1.3.4** The Romantics often expressed the Faustian aspirations in their desire to identify with a spiritual force after the sublime and the wonderful. Committed to change, flux rather than stasis, they longed to believe that man is perfectible, that moral as well as mechanical progress is possible. Although the burst of hope and enthusiasm that marked the early stages of the French Revolution was soon subdued, its echoes lingered through much of the 19th century and even survived in the 20th century.

If the Romantics often saw their enemy in the successful bourgeois, the Philistine with a vested interest in social stability, political revolution is not always their goal. Their admiration for the natural, the organic, which in art led to the overthrow of the Classical rules and the development of a unique form for each work, in politics might lead them to subordinate the individual to the state and insist that the needs of the whole govern the activities of the parts.

**1.3.5** Romanticism is concerned with the individual more than with society. The individual consciousness and especially the individual imagination are especially fascinating for the Romantics. Description of the Melancholy spirit and anything related to it was quite the buzzword and favourite theme for the Romantic poets, and altered states of consciousness were often sought after in order to enhance one's creative potential. There was an immediate demotion of the importance and power of reason, clearly a reaction against the enlightenment mode of thinking. Nevertheless, writers became gradually more devoted in social causes as the period moved forward. Thanks largely to the Industrial Revolution; English society was undergoing the most severe paradigm shifts it had seen in living memory. The response of many early Romantics was to yearn for an idealized, simpler past. In

particular, English Romantic poets had a strong connection with medievalism and mythology. The tales of King Arthur were especially resonant to their imaginations. On top of this, there was a clearly mystical quality to Romantic writing that sets it apart from other literary periods. Of course, not every Romantic poet or novelist displayed all, or even most of these traits all the time.

**1.3.6** On the more formal level, Romanticism witnessed a steady loosening of the rules of artistic expression that were pervasive during earlier times. The Neoclassical Period of the eighteenth century included very strict expectations regarding the structure and content of poetry. By the dawn of the nineteenth century, experimentation with new styles and subjects became much more acceptable. The high-flown language of the previous generation's poets was replaced with more natural rhythm.

**1.3.7** In terms of poetic form, rhymed stanzas were slowly giving way to blank verse, an unrhymed but still rhythmic style of poetry. The purpose of blank verse was to heighten conversational speech to the level of austere beauty. Some criticized the new style as mundane, yet the innovation soon became the preferred style. One of the most popular themes of Romantic poetry was country life, otherwise known as pastoral poetry. Mythological and fantastic settings were also employed to great effect by many of the Romantic poets.

**1.3.8** Romanticism denotes a spirit, which dared to see man and nature in a different light than that of the 18th-century doctrine conscious mindset. It is not just an outbreak, which occurs in 1798 with the publication of William Wordsworth's and S. T. Coleridge's *Lyrical Ballads*. It is a gradual culmination of that very revolutionary attitude towards 18th-century literary canons which was all the time

growing in the last few decades of the 18th century. Political upheavals like the French Revolution and a general all pervasive instinct throughout Europe to break free from the old bondages added fuel to the flames of Romanticism in literature.

**1.3.9** Romanticism celebrates the free spirit, and high ideals like beauty and love. It directs the poet's sensibility towards the natural landscape. Romanticism has been explained in terms of the unprecedented significance attached to imagination. It is about the delicate emotions that wrote the poets heart. It is also an outcry for freedom from the existent socio-political forces that strangle the free spirit of an individual. It is, time and again, referred to as a cult of beauty seeking to express and savour beauty in the elemental simplicities of life symbolizing a spirit of revolt and a hankering for the establishment of the new canons.

**1.3.10** Romantic poetry also illustrates a huge shift in the sensibility. The poets of the romantic period underline the spirit of revolt against the then canons of poetic composition. They reveal the singular significance attached to imagination. It not only acquired paramount importance but it was also for the first time reflected upon and discussed in great detail by Coleridge in *Biographia Literaria*. From there on, poetry, written in the romantic strain, celebrates the powers of imagination. Romantic poetry registers the replacement of dry intellect by emotion. The locale and object of poetry also underwent drastic change.

**1.3.11** The poetry of the romantic period picks up ordinary incidents from country life and natural surroundings what is usually called the pastoral poetry which savours the beauties of nature and also draws highly philosophical truths from nature as well.

“The most significant characteristic of Romantic poetry has been its concern for and interest in the ordinary forms of life. This too contrasts with the exclusionist nature of the figurative literature which was urban and courtly.” (Rajimwale, 2004:259)

The old legends, ballads and tales of folklore spring back to life in the hands of a Romantic poet. His personal experiences and emotions also form an integral part of the Romantic poetry. It usually contains reverberations of an outcry for individual freedom.

**1.3.12** The poetry of Romantic period had been in direct contact with the canons of poetic composition cultivated by 18th-century neoclassical poets and therefore a note of rebellion is the backbone of its temperament. In the 18th century, poetry was governed by set rules and correctness of the meter et cetera. Any deviation from that meant invitation to bitter criticism from the guiding light of such a theory of poetic composition like Pope. Whereas the Romantic spirit thundered against anything and everything that which sought to curb the free play of their imagination and emotions

**1.3.13** Romantic poetry clamours against the social authority too. It seeks a change of outlook in the way society perceives everything. Byron had a grudge against society. He satirised bourgeois life. He created heroes like Cain and Don Juan who broke the rules of conventional morality. Shelley was a great rebel against society. He believed that an original world would come up in future. He was not in favour of the kings and the priests. It was infatuated with a revolutionary zeal and his soul burnt with rage at the sight of so much unhappiness around him. One of the reasons of this spirit of revolt was the restrictions imposed on individuals. Rigid tradition, whether social or literary, infuriated the Romantic poets. They worshipped freedom and equality in society and free play of imagination and emotion in literature.

**1.3.14** The poets of the romantic era wrote poems with legends, ballads and hymns interwoven in them beautifully and communicated their perception of a thing or situation in a captivating manner. Their revolt was at times conveyed in such an attractive garb - suggestively and symbolically with the help of the above-mentioned devices. They stood for aspirations and dreams of a new world, a better society and a more beautiful perception of future hence the old and the worn out had to make space to usher in the new outlook and sensibility. In order to create all this, they struck a note of revolt against the existing order.

**1.3.15** The 18th-century poetry was predominantly governed by reason and intellect. The Romantic poetry established the significance of imagination and emotion well by firmly practising those ideals and also advocating them. The Romantic poets strove to express the emotional intensity that their hearts were forever steeped in. For such an expression, intellect and reason are of no avail. Imagination and emotion aptly gained paramount importance. Nature ignited their imagination and inspired high ideals like beauty, love and compassion for fellow human beings. In the natural surroundings, the incidents from the life of common man stirred powerful feelings in them, which moved them to utterances in the form of these melodious poems.

Their imaginative powers were the chief gift for the wonderful poetic composition. Romantic poetry gains the aura and the appeal owing to the world, which the imagination of a poet succeeds in creating. Emile Legouis and Louis Cazamian in a History of English Literature have elucidated the role of imagination:

“An accentuated predominance of emotional life provoked or directed by the exercise of imaginative vision, and in its turn stimulating or directing such exercise.”(Legouis and Cazamian, 1995:997)

**1.3.16** Their poems are highly subjective and seek to express their innermost emotions. These emotions need an attractive garb which imagination invents in the form of tales, which alludes to locales of history and to legends. The incident, which inspires these feelings in the poet, is usually a common one like moonlit sky, listening to a bird, or seasons like Spring and Autumn. But the imagination weaves a beautiful tale around it and the poet's emotions get a powerful expression through all this.

Hence in the Romantic poetry intellect and reason are subdued, and imagination and emotion take dominant and front positions. The predominance of imagination and emotion impart a force of fascination, which are prerequisites of the poetic composition of highest order. They are fittingly employed to suit the Romantic temper and the ideals of the Romantic Movement like love and beauty.

**1.3.17** The Romantic poetry celebrates the elemental simplicities of life. It drew inspiration from nature and from the life, which it surrounds. The 18th-century poetry was concerned with clubs and coffeehouses, drawing rooms and the social and political life of London. The Romantic poets took poetry to the lap of nature. The other reason for such a vital role of nature in Romantic poetry is the fact that it is governed by imagination and emotion which gets stirred by natural surroundings. Any natural phenomena and objects like chirping of birds, various activities associated with the seasons, flowers and green fields act as stimuli for the innermost recesses of the poet's mind. His imagination along with other powers of poetic composition weaves this experience into a tale, which results in a beautiful poem.

**1.3.18** Nature is ideally suited to the Romantic temper since it does not harbour any prejudice against anything or anyone. To quote Goodman:

“The Romantic poets had a deep and sincere love for Nature. Wordsworth is the greatest nature poet in English literature. He gave to Nature a high status and an independent subject for poetry and developed a full-fledged philosophy regarding her. This is his chief contribution to romantic poetry.” (Goodman, 2006:25)

Nature is ideally suited to the Romantic temper since it does not harbour any prejudice against anything or anyone. It bestows equality and freedom on everyone. It is always in a festive mood. It's an oasis of beauty in a world, which is getting increasingly uglier. It is the treasure house of all the wisdom of the world. It strikes an ethereal code in the depths of the Romantic poet's heart for all these reasons. He finds life worthwhile if spent at the lap of nature. He recounts and relates the incidents from the life of a layman in his poems. Thus, nature is the inspiration of the Romantic poets and provides same with a locale and the tranquillity of mind so that truth can flash upon the inward eye. The Romantic poet savours the elemental simplicities of life and his poetry is deeply imbued with his reflections on those elemental simplicities.

**1.3.19** In Romantic poetry, emphasis is laid on the freedom of an individual. The Romantic poets like Byron and Shelley were against depleted traditions of the society out of a conviction that such traditions and customs strangle the freedom of an individual. They revolted in such an impatient manner in order to convey their intense craving for liberty. The society perceives progress in material terms, where as the progress for the Romantic poets is the inner progress of their soul. For it, the poet needs freedom from bondage is of all sorts. Then and then poetic composition of loftier sensibility and of fresher outlook towards life can be conceived. The

Romantic sensibility also stood for freedom of expression of what the thought highly of and in the manner they deemed fit. As William J Long remarks:

“The essence of romanticism, it must be remembered that literature must reflect all that is spontaneous and be free to follow its own fancy in its own way.”(Long, 2003:372)

Such freedom of expression paves the way for the communication of the subjective experiences and their view points on the condition of the fellow human beings.

**1.3.20** The Romantic poetry is the celebration of the self; and not the criticism of it. The Romantic poet is not writing about an incident, which does not form part of his experience. It does not write about the upper-class trivialities. Actually, he is pouring his heart out in his poems. His is stirred by a small incident or an object like Frost, or term, a flower, or a rainbow. Usually, the poem has its genesis in the individual experience. His experiences and his views on everything impart a characteristic grace, rhythm and an appeal to a poem. As Legouis and Cazamian observes in their book *History of English Literature* regarding the subjectivity and imagination in the Romantic poetry:

“The personality of the poet has a characteristic place in romanticism because sensibility and imagination are the very essence of individuality while intelligence tends to be general.” (1995:996)

**1.3.21** The poet draws heavily on his personal experience and its fitting expression he gives with the help of natural phenomena and objects as well as through the legends and ballads. But all this does not hide his subjective interpretation of the objective realities of life. Thus, a note of subjectivity is heard in almost all poems, which are steeped in Romantic spirit. Even translations were done freely that continued even after the romantic revival and there are many notable translations done from many languages. Noted among them was Arthur Waley who exercised a

considerable influence on the development of English poetry through his brilliant and poetic translations from the Chinese. To quote Martyn Semur-Smith from his book *Guide to Modern World Literature Vol-I*:

“These, admired by Pound and Yeats, represent a remarkable achievement, and are perhaps as substantial a contribution to modern poetry. The translations are done into a sensitive, rhythmically impeccable free verse; the sense is not really Chinese, but it introduced into English poetry as many new attitudes as new procedures. Waley’s translations helped English poets to regain something of the spontaneity and lyricism that are so difficult to attain in the poetry without resort to cliché. Again, Waley has influenced the use of imagery in English poetry almost as much as Pound: the Chinese poems he translated employed concentrated images in place of mere description.” (Seymour-Smith, 1975:240)

**1.3.22** Romantic poets expressed an intense fondness for nature and beauty which it is replete with. His eyes light up at the sight of a beautiful maiden, a flower or moonlit sky. He savours every bit of beauty that is perceptible through senses. He pounces on every potential source of beauty, though it may be the leaves fallen in autumn, or a not so beautiful flower like the daffodil. But his adoration of beauty is so magically creative that his imagination gets stimulated, and he's inspired to give vent to his delightful perception of one beauty or another. He paints beauty, wants to create a beautiful borderless world and wants the world to get transformed into a beautiful place to live in. It is more or less a cult of beauty.

As Lilian R. Furst says in ‘Romanticism’:

“The highest function (of all truly Romantic art) is to portray the world in such a way that the infinite in the finite, the ideal within the actual is unveiled in all its beauty.” (1924:41)

He finds beauty in the most ordinary things and phenomena of day to day life like night, flowers, birds and frosh. This finesse for the perception of beauty leads him to

its fuller experience and consequently to its final creation in the form of a beautiful poem.

**1.3.23** Besides the above more or less common features of the romantic poetry, there are certain qualities of the poetry of the romantic revival which are possessed by particular poets. Supernaturalism is an outstanding romantic quality. It gives to certain poems an atmosphere by virtue of which the romantic poetry is often called ‘the renaissance of wonder’. Coleridge is the greatest master of supernaturalism. His supernaturalism in *The Ancient Mariner* is psychological, refined and suggestive. Scott too writes supernatural poetry though his supernaturalism is rather crude. Keats gives supernatural touches to some of his poems. *La Belle Dame Sans Merci*, etc. has a supernatural atmosphere. References to distant lands and past ages, particularly the Middle Ages, are also romantic. Keats loved the Middle Ages for their passion and chivalry and art; Scott for their action and adventure as also chivalry. Keats, Coleridge and Scott are all fascinated by the Middle Ages.

“Byron is known as a romantic poet for his melancholy. This melancholy is apparent in *Child Harold*. Keats loved Greek mythology for the sensuous charm of its stories and wrote several pertaining to it.”  
(Goodman, 2006:26)

**1.3.24** The Romantic poet is weary of the petty acrimonies that the world is unfortunately rife with. He rebels against an unhappy reality that beautiful world is turning into an ugly place because of the growing hatred and narrow-minded outlook. Such a mind-set keeps the world away from love-the richest treasure on the earth. The Romantic poets also firmly held that only love could set right whatever is out of joint. The Romantic temper is constituted largely of this higher conception of love. The Romantic poetry, thus, celebrates and devoutly worships the high ideals of beauty and love in the poems themselves beautiful and lovable.

**1.3.25** Some Romantic poets felt chafed with the tyranny, immorality and ugliness of materialistic life of their age. To avoid this life of dissatisfaction, they sought, through their poetry, an escape from all these into a world of beauty and joy which their imagination had created. Even apart from this, the other reason for an escape to the Middle Ages is that the essential qualities of the Romantic temper like love for beauty, curiosity, imagination and worship of nature required a different world from their own.

At times, they tried to weave their own experiences into an alluring garb of a legend, or a Ballad. Such an attempt is an expression of their emotional intensity as well as a truly artistic creation with all such elements like wonder, natural beauty and unlikely locales. Middle Ages, serving as the background and inspiration, proved romanticism to be what Watts-Dunton called 'the Renaissance of Wonder'. Middle Ages provide the Romantic poets the ideal world of this each and the background which their experiences and emotions can be recounted. They bring in a few supernatural elements too. They sometimes attach mystical aura to ordinary things. O distant land of the ancient past makes it easy for the poet to inculcate a few supernatural elements. In all, Middle Ages replete with legends and ballads bestow the Romantic poet with the raw material and an opportunity for the free play of his powers of poetic composition.

**1.3.26** Music and melody are essential in the Romantic poetry. It aims at touching the heart rather than the hand celebrating nature with all its beauties and allures. Since it is abounding in all this, and expression containing nature is bound to be steeped every inch in music and melody. Moreover, the Romantic poetry springs from the depths of the poet's heart, so it is fittingly brimful with music and melody.

The spontaneous overflow, which the poet registers in the form of a poem, becomes all the more forceful with the resonance of music and melody. Music and melody also reflect the unrestrained free play of imagination and emotion. Poetry filled with reason and intellect can hardly be conducive to music and melody.

**1.3.27** The Romantic poetry holds high the ideals of beauty, love, freedom and worship of nature. Hence music and melody supplement its desired result, and symbolises the Romantic spirit, and its cherished ambitions. They create an effect the Romantic poets devoutly wish to accomplish. To some of the qualities and characteristics of romanticism, it is a protest against the bondage of rules, a call of a return to nature and the human heart. It also stands for the interest in old sagas, the sympathy with the toilers of the world, and the emphasis upon individual genius.

#### **1.4**

#### **THE GUJARATI ROMANTICISM:**

##### **1.4.1 INTRODUCTION AND BACKGROUND:**

The movement of Indian romanticism was originally introduced in Indian literature by two great literary figures vis-a-vis Sri Aurobindo and Rabindranath Tagore and one prominent political figure in Mahatma Gandhi by taking up some literary reforms pertaining to the correct use of Gujarati language who together along with the others created history and directed the destiny of modern Indian literature and India respectively. Indian romanticism is burdened with mysticism but not like the English romanticism that eyes to break free from the puritanical shackles by seeking joy in Hellenism.

“ગુજરાતી સાહિત્યના ઇતિહાસમાં જેને અર્વાચીન યુગ તરીકે આપણે આપણા પૂરતો ઓળખીએ છીએ તેનો આરંભ ગુજરાત ઉપર અંગ્રેજ સત્તા પૂર્ણપણે સ્થપાઈ ત્યાંથી એટલે કે ઈ સ ૧૮૧૮ થી ગણવાની લગભગ સર્વસંમત કહી શકાય એવી પરંપરા છે... એનું કારણ એ છે કે ઇતિહાસનો એ એક પ્રયંડ વળાંક હતો – બે અત્યંત ભિન્ન સંસ્કૃતિઓનું એ એક મહત્વનું સંગમબિંદુ હતું, જેમાંથી અનેકવિધ પરિવર્તનોના દ્વાર ખૂલ્યા હતાં અને પૂર્વ અને પશ્ચિમી સંસ્કૃતિનાં પ્રવાહો એકબીજામાં ભળીને એક ત્રીજો જ પ્રવાહ વહેવા માંડ્યો હતો.” (Joshi, Raval et al, 1978:1,3)

(We have a consensus to consider the modern age in the history of Gujarati literature as we know in Gujarat actually from the complete rule of the British from 1818. It marked a huge shift in the history as it was a meeting point of two entirely different cultures which brought about many new changes. There was a fusion of the ideologies of the East and the West that gave birth to a new ideology generated from the meeting of these two.)(Translation:Mine)

Precisely, the romantic trend of the modern times follows the tradition of Indian poetry, where romanticism indicates the Vedanta philosophy that propounds the idea of one Reality between Nature and man, more along the lines of Vedic symbolism and not Paganism. Many great poets of the various regional literatures had produced poetry with a great romantic-cum-nationalistic passion in their poetry like Kalapi, Narsihjrao of Gujarati, etc.

#### **1.4.2**

#### **PROMINENT FEATURES OF THE GUJARATI ROMANTICISM:**

1. Sri Aurobindo searched for the divine in man that was in line with the Vedic philosophy, who wrote in English almost all the times and through his poetry and philosophical treatise, presented the prospect of the ultimate revelation of divinity in everything. Tagore on the other hand carried out his quest for the beautiful in nature and man always searching for beauty which was a spiritual quest attaining fruition in the final realisation that service to humanity was the best form of establishing a communion with God. He was aware of a supreme principle

pervading nature and the entire universe. This supreme principle, or the unknown mystique, is beautiful, because it shines through the known; and it is only in the unknown that we have perpetual freedom.

2. Aurobindo says that India should follow her very nature i. e. spirituality and by doing that she can very well register her strong voice of protest. He says that by following the law of her own nature, that is to say spirituality she can develop herself and also serve humanity by being true to herself. He considers spirituality to be a much greater power than any other powers and that in India man and woman and the world. This can be used to raise resistance against the foreign force i. e. the British Rule.

“He advised the people not to be poor imitators of the foreign influences and instead raise this inner spiritual power and protest against cruelty and injustice.”(Singh, 2005:33)

3. One of the most important characteristics of the period was the resistance to adopt the western literary standards to evaluate the Indian literary works. Aurobindo was the one who started the awareness and resisted on the firm ground that that would influence and improve European prospective in our literature. He himself having very good knowledge of both the modern European and the Indian aesthetic traditions, he attempted to shift the focus of the study. By adopting and accepting their literary standards, our perspective would be coloured by the western standards as it was a clash of two absolutely distinct civilizations and cultures as well as of two religions.

“In the process he asserted that value of different aesthetic and critical perspectives and questioned the hegemony of the western critical paradigms that lead ultimately to devaluation and denigration of the

native system by the colonial system that some of the colonised are more than willing to imitate and practice.” (Singh, 2005:32)

Thus, there were no occasions when the Indian culture was not defended vehemently.

4. The colonization, especially in Gujarat brought in many new changes; the most important among them was governance. It was improved tremendously during the British Rule.

“પણ જ્યાં જ્યાં તેમનું રાજ્ય સ્થપાતું ત્યાં ત્યાં તરત વ્યવસ્થાઓ પ્રસરી જતી અને શાસન એકંદરે કાયદાનું શાસન બની રહેતું. પરિણામે પ્રજાને શાંતિનો અનુભવ થતો... જ્યાં જ્યાં તેમનું શાસન સ્થપાયું ત્યાં ત્યાં પ્રજાને દેશીઓના શાસન કરતાં તે વધારે આસાએશ આપનારું બની રહેલું.” (Joshi, Raval, et al, 1978:6)

(But wherever their rule was established, harmony and the rule of law prevailed. Wherever their rule prevailed, it gave more peace as compared to own rule.)(Translation:Mine)

Even the kings of the regions also so believed as noted by S V Jani in his book titled *Saurashtrano Itihaas*. He further noted that the problems of borders were up till now decided by war but with the advent of the British rule and the Agency, it was sorted out peacefully by appointing an arbitrator or *Punch*: (Jani, 2003:149)

“તેનાથી સૌરાષ્ટ્રના રાજવીઓ ઉપર વ્યાપક અસર થઈ. તેઓ હવે એમ માનતા થયા કે બ્રિટીશ સત્તા ન્યાયી છે અને તે વાજબી રીતે વર્તીને ખંડણી નક્કી કરવામાં તેમને ન્યાય આપશે.” (Jani, 2003:110)

(That left a wide impact on the kings of the Saurashtra. They started believing that the British rule is just and that they would help them in deciding their ransom and do justice.)(Translation:Mine)

Even the writers also did not make any protest as it was seen as a good and welcome stage for the development of the state and the whole region overall. Many of them saw in the British Rule their freedom from tyranny of the earlier rulers, freedom

from bad governance of the Muslims rulers as well and the native kings also. They were also made free from the frequent indulgences of the Marathas especially in the South Gujarat region who looted that part frequently. With the improved governance, business flourished that increased the prosperity of the people of the state. On the literary front, in 1827, The Bombay Education Society founded the Elphinstone Institution for the teaching of English language and literature along with other subjects of different faculties that helped spread literary taste of the educated people. East India Company civil servant Alexander Forbes founded the Gujarat Vernacular Society in the year 1848 to preserve its rich historical and archaeological treasures and remains. Thus, the general perception of the colonization was that it brought providential and happy state and looked after the overall welfare of the people of the state. On account of all these, their minds became free from worries and started thinking afresh. They gained fresh knowledge and teemed with new enthusiasm. Their imagination soared newer heights as they came in contact with a great new language, that of the British and the British Romanticism. They explored many new literary techniques and traditions.

5. As a result of the colonization, almost all the social, political and other institutions gradually started weakening and failing because of the strategic planning of the colonizers. The whole society crumbled because of that. All our institutions like religious, political, bureaucratic, judiciary, educational, economic and the others gradually crumbled under the British Rule as per the ploy employed by them. They made Indian society hollow and demoralized in order to strengthen their roots under the face of development and modernization. Almost all the native resources like economic, natural, human, etc. were severely exploited for serving their interests. But this also had one positive effect as well as the changes on the academic front

ushered in many new adaptations. It cultivated and developed the emotions of the educated and they shouldered the responsibility of blending the values of the east and the west. Though that group was very small they none the less contributed in developing the local language and literature.

“અંગ્રેજીમાંથી તેને નવા દ્રષ્ટિકોણોનો અને મૂલ્યબોધક શબ્દોનો પરિચય થતો, સંસ્કૃત સાથે તેની સરખામણી થતી, અને સંસ્કૃત તત્સમોનો આશ્રય લઈને ગુજરાતી પર્યાયો યોજાતા.” (Joshi, Raval et al, 1978:17)

(English exposed them to many new perspectives and valuable words, which were compared with their Sanskrit synonyms and then their Gujarati counterparts were formed with the help of their Sanskrit roots.)(Translation:Mine)

6. On the literary front, “Bhartendu Harishchandra was the precursor of the discourse of resistance in Hindi and one of the first in Indian languages.”(Singh, 2005:46) He was the first to raise his voice against the British Rule. Then other writers like Premchand, Maihtilisharan Gupta among the others also joined in and raised their voices in their respective works. And gradually the awakening started in the whole of the country and Gujarat and its literature did not leave behind under their influence.

7. Colonization gradually registered resistance on diverse fronts with the awakening of the people in general.

“The British Rule systematically unsystematized Indian institutions one by one and they even tried to kill centuries old Indian educational system also by imposing their new educational structures into the system. By doing so, in the name of modernization, they tried to justify their act by belittling Indian native education system.” (Singh, 2005:00)

But it was Premchand-a Hindi writer-who identified the devils of the western educational system and warned the people of the country against its evils. Although they tried to validate their act, Premchand and the others showed bold resistance

against it. He vehemently castigated it by stating that the system would not give any knowledge to the people but distribute merely degree certificates. He exposed all the evils of the newly imposed system and higher education and exposed that it had commodified knowledge and has also infected its pillars, the noble teachers, in commercializing them and making them incompetent, non committed and indifferent to its development as well. The issues found expression through his various short stories and novels. In Gujarat, Dalpatram was the first poet to realize this. He first of all professed the destructive effects of the industrial revolution and that of the colonization in his poem *Hunnarakhanani Chadai*.

8. Tagore, a many-splendoured genius, wrote novels, short stories, essays and dramas, and never ceased to try out new experiments. His collection of poetry in Bengali, *Gitanjali* (song offerings), received the Nobel Prize in 1913. Tagores' poetry, after the award, inspired writers of different Indian languages to popularize the age of romantic poetry. Mahatma Gandhi and his experiments with truth and non-violence created history and he was instrumental in helping India gain independence. His book *Atmakatha* or autobiography, left indelible mark in the history of Gujarati literature and was translated in many world languages leaving big influence. It is among the best works as an example of autobiography and has a special, emotional value in Gujarati literature that describes the writer's weak nature and his powerful struggle for India's freedom. His book endowed the prose of Gujarati new power to express and also enriched the vocabulary of the language. His articles published in the *Navjivan* weekly dealt with almost all the serious aspects of the then society creating awareness and building the thinking of the people of the nation. Kanaiyalal Maneklal Munshi was also influenced by the west and reflected the tendencies in his works. He says about his ideal in the following words:

“I have always endeavoured to keep the ideal of this art before me, and to bring the romance into close correspondence with life. Romanticism, I felt, was too much in the clouds.”(Munshi, 1935:327)

He has written many novels, dramas, historical romances, short stories, etc. He won the highest accord as a prose writer in the history of Gujarati literature and to many he is the best prose writer of Gujarati prose.

9. At about the same time in almost all the Indian languages, the modern age in Indian literatures began with the first struggle for India’s freedom in 1857, or about the same time. Similarly, the Modern Age in the history of Gujarati literature commenced with the British occupation of the state in 1818 which brought about many changes in almost all the fronts. There were sea changes in socio-political fronts and it also influenced the literature of the period in many respects positively and quite considerably.

10. The impact of western civilization resulted in the rise of a political consciousness, and the change in society could be felt and experienced in the variety of literary writings written during that period. In this respect, Ramnarayan Vishwanath Pathak observes in his book titled Arvachin Kavyasahityana Vaheno in the following words:

“દલપત-નર્મદના જમાનામાં મુખ્ય ફેર એ પડ્યો કે તેમના પહેલાં માત્ર ધર્મમાં જ રસ હતો તેને બદલે વ્યવહારમાં રસ પાડવા લાગ્યો. અંગ્રેજોને આપણે આપણા ઉપર રાજ્ય કરતાં જોયા, એટલે સ્વાભાવિક રીતે તેમના તરફ આપણું ધ્યાન ગયું. તેમને બધી રીત જીવનનાં અરેક પ્રદેશોમાં આપણા કરતાં વધારે સુખી જોયા... આથી આખો સંસારસુધારો, તે વખતના લોકોનો કાવ્યનો વિષય બન્યો.”(Pathak, 1962:6)

(The main difference during the period of Dalpat-Narmad was that they also started taking interest in practical matters along with religion as well. They saw the British ruling over us so naturally they were drawn to

them and saw that they were happier by all the means in many spheres of life. Therefore, social reform became the subject of the literature of the period.)(Translation:Mine)

Contact with the western world resulted in India's acceptance of new western ideas and thoughts. It resulted in the intensity in fascination of the west by creating new forces in life.

“પાશ્ચાત્ય સંસ્કૃતિના સંપર્કથી અંગ્રેજ કેળવણીનો લાભ આ લેખકોને મળ્યો, તેનો વિનિયોગ દરેકે પોતપોતાની રીતે સાહિત્યસર્જનમાં કરેલો છે. વક્તવ્ય અને અભિવ્યક્તિ બંને પરત્વે અંગ્રેજી કેળવણીએ નવી ક્ષિતિજો ઉઘાડી આપી હતી.” (Thakar, 1978:24)

(The contact with the western civilization helped these writers which they have used in literature in their distinct ways. In speech and expression both, English education has opened new horizons.)(Translation:Mine)

This also awakened their self-esteem and self-respect and they became aware of their own existence. Acceptance and rejection of the western thoughts occurred simultaneously as a new consciousness emerged on account of the contact with the west. The writers of the period who took English education and studied English literature began their search for a national ideology. Writers of the age tried to regain the ancient glory of India by an attempt to find a kind of national consciousness. They even made an attempt to blend both the ideologies – the Indian and the western. All these attitudes and ideologies were combined to bring about a new identity which resulted in Indian Renaissance. In the history of Gujarati literature, Dalpatram was the first poet to register this radiant attitude and proudly proclaimed this spirit in one of his finest works, “*Bapani Pimpar*” in 1845.

**11.** The Indian resurgence took a different shape showing a formidable rise in the political consciousness in the context of the people of Gujarat, and as a result, nationalistic, reformistic and revivalistic thinking found its way which was very well

reflected into literature. The poets' sensibilities and attitudes created kind of a new enthusiasm among the people of the age and writers of the period succeeded in instilling a true nationalistic fervour in the people of Gujarat and induced in them a desire for social reform with a sentimental yearning for their past glory. The people of the region became aware of their condition and they decided to show their disapproval and resist against the British Rule in the country.

હિંદુ દેશના હાલ થયા છે ભૂંડા આજે,

સત્તા મોટી ખોઈ, નીચું તે જોએ આજે.(Munshi, 1935:242)

(Low, indeed, has she fallen, this Motherland of the Hindus. She has lost all her power. In shame, she hangs her head down.)(Ibid; Translation:K M Munshi)

India and Gujarat were once a glorious centre of trade and commerce but the present scenario created very depressing feelings and mercy in the hearts of the poets of the age. Narmadshankar Lalshankar very suitably reflected the glory of the nation that once was there in the above lines.

**12.** Also, the contact of the people of the state of Gujarat with the west resulted in the emergence of patriotism that was very noteworthy. Narmadshankar Lalshankar or Narmad, who was among the outstanding poets of the period, showed the patriotic fervour very vehemently in his poems. He was a true patriotic whose sensibilities was greatly hurt at the sight of his motherland's such pathetic condition. He was an apostle of revolt and lighted the torch of resistance to be reckoned with along with the other poets of his time. The political contact with the west resulted in a search for the identity of the self as a nation among the people of India and their feelings and sentiments found apt expression in the poetry of Narmad when he sang:

જય જય ગરવી ગુજરાત!

જય જય ગરવી ગુજરાત!

દીપે અરુણું પરભાત,

ધ્વજ પ્રકાશશે ઝળઝળ કુસુંબી, પ્રેમશૌર્ય અંકિત.(Munshi, 1935:242)

(Hail O Glorious Gujarat! Hail O Glorious Gujarat! The rosy dawn shines again; the saffron-coloured banner will fly again which is inscribed with love and valour.)(Ibid; Translation:K M Munshi)

The above lines spoke of the faith of a bright future and also sang of the aspirations of the people of the state and that of their positivity which did not affect their consciousness. And although Gujarat was politically a dissected state, it was not reflected in the literature of the period as the administrators of various states made sure that the cultural unity of the state is not affected by their political differences.

**13.** The most important literary event that revolutionized the literary front was the emergence of prose in all the modern Indian languages. The introduction of the printing press at Serampore in Bengal gave tremendous impetus to the printing of books and periodicals and other articles and the circulation became faster. Consequently, that gave rise to improved literary activities and emerged as a very powerful medium. And with the Parsis taking to journalism, Gujarati and English became the medium of their expression which resulted in rigorous literary activities during the period. Spread of educations was also instrumental in the development of prose. With the establishment of the British rule in the state, English became the language of administration and all the official correspondence was carried out in English which also encouraged prose to a great extent. Many literary establishments like “The Buddhivardhak Sabha”, magazines and periodicals and journals like “Ganeana Parasaraka”, “Buddhivardhaka”, “Dandio” and the likes also helped the development of prose to a large extent. They gave ample scope to the people and

writers and ample opportunities to express their ideas and in reaching them to the people of the state. It is true that Sanskrit and Persian had a vast body of prose, but the necessity for prose in modern Indian languages, for use in administration and higher education, led to the emergence of prose in different languages at the beginning of the modern period. The birth of newspapers and periodicals in Indian languages like “Mumbai Samachar”, “Bombay Samachar” and the likes were extremely important for the development of prose and the missionaries of Serampore started off Bengali Journalism on its career. The emergence of prose as a powerful medium brought a kind of change that coincided with the process of modernization.

“આમ પોતાના નાનકડા જૂથ કે પ્રદેશના કોશેટામાંથી બહાર આવીને બહારના વિશાલતર જગત સાથે અનુસંધાન સાધવાની ભૂખ જગાડનારા આવાં નાના નાના ઉપક્રમોએ સાધનોની, ભાષાની, માહિતીની અને વિચારની અપાર મર્યાદા છતાં જનજીવનને મહત્વનો વળાંક આપ્યો છે.” (Joshi, Raval et al, 1978:11)

(Such small things and efforts have, despite tremendous limitations of language, tools, information and expression of thoughts helped a long way in connecting with the outer world and brought about great change in the life of the people.)(Translation:Mine)

**14.** Rekindled faith in human freedom and dignity found ample expression in the literature of the period. Awakened imagination and spread of English education re-established human values. The rise in education in Gujarat was instrumental in the newfound outlook of the people of the age. “The Native Education Society” was established which started the educational movement in Gujarat. Besides, “The Bombay Education Society” was also active and founded quite a few schools in Bombay and Gujarat which helped spread awareness among the people. The educated youth of Gujarat became aware of the many social evils and traditions. Consequently they turned against them and protested the caste system and the other

prevalent evils. Though they could not completely eradicate the system, at least they could make it satisfactorily flexible to motivate reviving processes.

15. The spread of education and contact of the west also resulted in the emergence of many new literary forms in the literature of Gujarat. People were encouraged to study and they were also offered scholarships for further study.

“૧૮૮૫ માં ઇંગ્લંડમાં વિશેષ અભ્યાસ માટે જવા માંગતા વિદ્યાર્થીને માસિક રૂ ૨૫૦ ની શિષ્યવૃત્તિ આપવાનો પ્રારંભ થયો હતો.” (Jani, 2003:159)

(In 1885, students who wanted to go abroad in England for further study were paid a monthly scholarship of Rs 250.)(Translation:Mine)

Prose at that time was not much explored as a form of literature. But in the hands of Narmad, it got a vitalizing touch and became refined and polished. He is considered to be the father of modern Gujarati prose. He brought about many changes in Gujarati prose and introduced a fresh style of writing lucid prose that flew smoothly. He completely changed the old tendencies of writing prose in the language. He also introduced the essay form which did not exist in the Gujarati literature in the past. It laid the foundation of a new style in modern Gujarati literature. His essays were highly imaginative with equally great rhetoric style that set new standards. Another form that was borrowed from English literature was lyric which was used rigorously by Sursinhji Takhatsinhji Gohil or Kalapi and Umashankar Joshi. Poets like Manishankar Ratniji Bhatt, more popularly known as Kant tried his hands at new forms like ‘Khanda Kavya’, ‘Khanda-Akhyana’ with great success, many other poets explored the sonnet and the lyric along with the other conventional forms. The birth of the novel is associated with the social reform-oriented movement of the 19th century. This new genre, borrowed from the West, is characterized by a spirit of revolt, right from its adoption into the Indian system. Thus, the contact with the west

is in more than one way very beneficial to the literature of the state as many new literary genres were explored during that period.

“પરિવર્તનનું સાહિત્યિક રૂપ ખરેખરું ક્રાંતિકારી હતું. પશ્ચિમી સાહિત્યનાં રૂપોને ગુજરાતીમાં સિદ્ધ કરવાનો પુરુષાર્થ શરૂ થયો. નિબંધ, નવલકથા, ચરિત્ર, નાટક આદિ ગદ્યાશ્રિત સાહિત્યરૂપો તો નવાં જ ઉમેરાયાં.” (Joshi, Raval et al, 1978:16)

(The literary form of change was really revolutionary. There were efforts to reproduce the western literary forms into Gujarati. Essay, novel, play, etc. prose based forms were newly introduced.)(Translation:Mine)

**16.** Renewed imagination was the most significant outcome of the literature of the period. The new poetry of the period Gujarati romanticism found a renewed imagination because of new hopes and aspirations among the people of Gujarat. The literature of the period very well reflected this awakened imagination that resulted in increased literary activities. It is not out of place to note that Kalapi himself produced more than 16000 lines during his active literary career of about eight years. (Dave, 1080:35) The new and changing freedom and the changing political scenario also found appropriate reflections in the literature of the period. Writter of the period turned to new experiments in terms of style, new literary forms, diction, etc. and many other fields.

**17.** Poetry broke all its fetters in the hands of Narmad who brought about many changes in the literature of the period. In the hands of Narmad, poetry became self-centred, rhetorical and embroidered. It also became more expressive and snotty. Thus, poetry became more experimental but without much artistic success and good results in the hands of Narmad. Poetry in the hands of many such poets became instrumental in raising the social issues of the time. But poetry of the time reflected the true romantic spirit by expressing and asserting the right of man to fight and

struggle as he wished. It also reflected the poet's divine right to be a law unto himself and to no other authority. The poetry of the period explored many new imaginary regions in quest of beauty.

**18.** Another striking feature of the poetry of the period was the subjectivity of expression of the poets. The poets of the age asserted upon their right to be absolutely subjective in whatever they chose to express through their poetry. The contact with the west gave kind of a blow to our thinking and social customs and traditions. Merely following the age old customs and traditions was not sufficient and therefore people turned inward for justification and find out newer means and justification. There were new aspirations and new troubles. This resulted in introspection. R V Pathak observes in this regard:

“જેટલે અંશે તેને વિઘ્નો પોતાના સમાજ તરફથી આવ્યાં તેટલે અંશે તે માનવસ્વભાવ વિષે પણ વિચારમાં પડી ગયો. તેણે આત્મનિરીક્ષણ પણ કરવા માંડ્યું. અને આત્મનિરીક્ષણમાં, માનવસ્વભાવના ચિંતનમાં, તેને જે જે રસિક લાગ્યું તે તે કાવ્યમાં ઉતારવા પ્રયત્ન કરવા લાગ્યો.” (Pathak, 1962:10)

(The more troubles that he received from his society, the more he turned inward and started thinking about human nature. He also started introspecting. And whatever good he found in introspection and contemplation on human nature, he started expressing in his poetry.)(Translation:Mine)

The poetry of Kalapi is highly marked with intense subjectivity that portrayed his personal life so vividly that nothing is hidden from his readers. This attitude of the poets of the age stood for the new life in the literature of the age. This attitude of the writers of the age instilled new life to the literature of the period and accorded a new identity and a new vision to the age as they started looking inward and portrayed their intense personal experiences.

19. The Manavdharmasabha was established in Surat in the year 1844 that marked a new beginning in the history of Gujarati literature as the word manav meaning man established man in the centre of all its activities. It also indicated that man would be at the centre of all the literary activities also. And in a few years from there, in 1855, *Satyaprakash* was established that started lashes at the pseudo religion prevalent in the time. In the year 1866, Narmad's autobiography *Mari Hakikat* was published that marked a new beginning in the autobiographical works of the literature and within a very short time in the year 1868, Gujarati literature's first original novel *Karanghelo* was published that started a new era by introducing a new literary genre.

20. A quest for the past greatness was also seen in the poetry of the period under review. In their attempts to look for the new subjects and hopes and new vision, the contemporary Gujarati mind looked backwards in the mythology of the nation which was very rich in subject and traditions. Their outlook was of course critical with renewed interest. But nonetheless they traced the sacredness of the literature to its very spirit and not literary in their words. They succeeded in amalgamating the original Aryan culture and whatever good was there in the foreign elements during the period. Kalapi's poem *Bharat* is an apt example that is based upon a story from the *Mahabharata*.

21. In Hindi literature, the age of romanticism is known as Chhayavad, the age of romantic mystery, in Kannada, is Navodaya, the rising sun, and in Oriya, it is known as Sabuj, the age of green. Jaishankar Prasad, Nirala, Sumitra Nandan Pant and Mahadevi (Hindi); Vallathol, Kumaran Asan (Malayalam); Kalindi Charan Panigrahi (Oriya); B.M. Srikantayya, Puttappa, Bendre (Kannada); Viswanath

Satyanarayana (Telugu); Uma Shankar Joshi (Gujarati), and poets of other languages highlighted mysticism and romantic subjectivity in their poetry. The poets of Ravikiran Mandal (a group of six poets of Marathi) searched for the hidden reality in nature. His best collection of Urdu poems is Bang-i-Dara. His quest for Pan-Islamism did not deter him in his concern for humanity at large.

## 1.5

### **SURSINHJI TAKHTASINHJI GOHIL OR KALAPI: HIS TIME AND WORKS:**

#### **1.5.1 Background-Sudharak Yug:**

The death of Dayaram in the year 1852 marks the beginning of a new era in the history of Gujarati literature. It was during this period that the people of the country came into contact with the Western world and experienced change in almost all the spheres of life. The people of Gujarat were fascinated by this contact and developed a special liking for almost everything that bore the mark of the West. It also gave birth to resurgence in literature as well.

“સાહિત્યનાં ઇતિહાસમાં દયારામને મધ્યયુગનો છેલ્લો કવિ કહેવામાં આવે છે તે એણે સર્જેલા સાહિત્યનો ભાવસંદર્ભ ખ્યાલમાં રાખીને. ખરેખર તો ૧૮૫૨ માં જ્યારે દયારામનું અવસાન થયું ત્યારે અંગ્રેજ શાસન ગુજરાતમાં સ્થાપાયને ૩૪ વર્ષ થઈ ચૂક્યાં હતાં, અર્વાચીન સાહિત્યના બે પ્રણેતાઓ પૈકી દલપતરામનું વય ૩૨ અને નર્મદનું ૧૮ વર્ષનું થઈ ચૂક્યું હતું અને અર્વાચીનતાના અનેક લક્ષણો – નવી ઢબની શાળાઓ, વર્તમાનપત્ર, રેલ્વે આદિનો પગપેસારો ભારતીય જીવનમાં થઈ ચૂક્યો હતો.” (Joshi, Raval et al, 1978:1)

(Considering the character of his literary creations, Dayaram is considered the last poet of the middle ages in Gujarati literature. Actually, when Dayaram died in the year 1852, the British rule was 34 years old in Gujarat, two poets of the modern age Dalpatram was 32 and Narmad was 18 years old, and many characteristics of modernity – new

styled schools, newspaper, railway, etc. made its way into the life of the people of India.)(Translation:Mine)

The battle of Kirkee saw the beginning of a new age in Gujarat wherein the people of Gujarat experienced peace under the British rule after quite a long time. They expressed themselves in their literature with awakened and fresh outlook very effectively. Their lives were improved to a great extent. In 1845, Dalpatram first published his poem, *Bapani Pimpar* that actually marked the beginning of a new era in the history of Gujarati literature. The Sudharak Yug gave Gujarati literature stalwarts like Narmad, Dalpatram, Navalram, Mahipartam, Nandshankar and the likes who contributed to the literature and took it to new heights. Being reformers, they used literature as an instrument of reform in many ways. They also explored many new forms not only in poetry but also in prose writing as well. Forms like novel, essay, biography, autobiography, history, etc. were explored for the first time during this period. Poets and writers depicted the subjects like patriotism, humanism, description of nature in literature and the likes in their works. It is during this period that literary criticism as a branch of literature was started and accepted.

Dalpatram was an eminent poet of the period who influenced his times greatly. He treated many subjects related to social evils of the times like the caste system, superstitions, widow remarriages, etc. He was an advocate of the Swadeshi movement and wrote poems on it as he could foresee the destructive effects of the Industrial Revolution. His *Hunnarakhanani Chadai* is the first of its kind that deals with the Swadeshi movement and its repercussions at length. Narmad took great pride in Gujarati language and produced a pioneer work in the form of the first Gujarati dictionary *Narmakosh* in 1973 that paved the way for the other works in

future. He also published an anthology of mythology *Narmakathakosh*. He made great efforts to retain the literary wealth of Gujarati literature and its language.

The literature of the Sudharak Yug clearly expressed the contemporary social, literary as well as political issues in the different manifestations during the period. They specifically took the task to correct the society and the prevailing customs. The contact with the more civilized and educated culture like the British instilled fresh hope and new life and inspiration in the people of Gujarat and they became ready for a better change. The same is reflected in the life and letters of the period. It would not be an overstatement to call the Sudharak Yug to be the backbone of the modern Gujarati literature.

### **1.5.2 KALAPI: HIS TIME:**

Sursinhji Takhtasinhji Gohil was the Thakor or the King of Lathi, a small princely state in the erstwhile Kathiawad state. He is known in the world of literature by Kalapi meaning peacock, a pseudonym which he adopted as his literary identity. He was born in the second half of the nineteenth century in 1874.

“એ યુગના સાહિત્યસર્જકોમાં અને એ કાળના સૌરાષ્ટ્રના રાજવી વર્ગમાં નોખા તરી આવનાર ‘કલાપી’નું વ્યક્તિનામ સુરસિંહજી તખ્તસિંહજી ગોહિલ. તેમનો જન્મ ઈ. ૧૮૭૪નાં જાન્યુઆરીની છવ્વીસમી તારીખે.”(Joshi, Raval et al, 1978:552)

(The name of Kalapi was Sursinhji Takhtasinhji Gohil who was very dissimilar from the other literary creators and kings of the time. He was born on the 26<sup>th</sup> of January in the year 1874.)(Translation:Mine)

It was a time when there were many social evils prevailed like child-marriage, caste system, and such other social traditions in the society to which all were a mere witness as they were deep-rooted. The kings and princes of various states were busy fighting among themselves which provided advantageous atmosphere for the British

to include more and more small states under their rule and gain full political control of the region. He had great friends, who were also prominent literary figure of his times like Manishankar Ratnaji Bhatt or Kant, Manilal Dwivedi, Sanchit, Jatil the poet, among the others. Among them, Kalapi was close to Sanchit and Sanchit considered him to be a family member. He calls the time spent with Kalapi as

“ઇશ્ક મસ્તીનાં દિવસો” (days of love and leisure) (Sanchit, 1947:138)

and fondly remembers those days in one of his articles written by Sanchit published in the periodical *Jivanprakash*. All his friends were stunned on the shocking and premature death of Kalapi at a very young age. One of his friends, Darbar Vajsurvala had expressed his sincere grief in the following words:

“વરસ બે વરસ સુધી તો ટ્રેનમાં પણ લાઠી સ્ટેશને પસાર બની શકે તો ટાળતા અને અનિવાર્ય બને તો લાઠી આવતાં પહેલાં તેમના ડબ્બાઓની બારીઓ બંધ કરી દેતા.” (Vajsurwala, 1953:92)

(Initially for a couple of years we even tried to rid the Lathi station and if it was inevitable, then we closed the coach windows before the station approached.)(Translation:Mine)

So, Kalapi was very fortunate to have such loving and caring friends and he too loved them very much and it was very much reciprocal. He is among the few kings of the world who was also a writer and a poet. The era in which he was born is called the Pandit era in the history of Gujarati literature which is spread over a period from 1885 to 1915. The previous era known as the Sudharak era brought about some reforms among the people of the region. Poets like Dalpat and Narmad had been successful in the awakening of the people from their deep slumber during their period. The contact with the west resulted in many positive things; new language was introduced, new literary forms were introduced and many new literary

techniques were also introduced in literature which was used by the poets of England during the English Romanticism in the first half of the nineteenth century. Many young men of Gujarat were influenced by English literature as they saw new hopes and aspirations in the English poets of the Romantic period. Many sought to explore new literary forms and subjects to search for the secret of past greatness and get inspiration. The modern Gujarati mind turned to the Vedic and mythological sources for inspirations. Thus, the men of letters of the period cultivated a fresh outlook for anything that was new and western. And hence old and new forces intermingled making a new mixture which was fresh with vitality and new dynamism. It ultimately served as a meeting ground for the intellectual poles, which had hitherto been apart.

There are many literary figures of the period preceding the age of Kalapi, but the most notable among them is Govardhanram Madhavram Tripathi, Manilal Nabhubhai Dwivedi and Narsinhrao Bholanath Divatia. These three writers were instrumental in bringing about the *Sanskritic* revival in the history of Gujarati literature. Govardhanram's works chiefly include *Sarasvatichandra*, a novel in four parts which are considered to be one of the most outstanding creations of all times in the history of Gujarati literature along with other works. And the people of Gujarat hailed him as a novelist of outstanding qualities and his work was highly praised. Manilal was a very highly learned man and his chief works include *Atma Nimajjana* which is a collection of his poems, *Kanta* which was a play, and *Gulabsinh* which is a novel. But he was chiefly noted for his gazals which were styled after the sufi saints of Persia. Narsinhrao is one of the most formidable figures of the history of Gujarati literature whose chief literary works include *Kusumamala*, *Hridayavina*, *Nupura-jhankara* which is a collection of odes and lyrics. He also carried out a

scientific and very exhaustive survey of Gujarati language and delivered as lectures at University of Bombay under the title *Gujrati Language and Literature*. He was greatly accurate and precise in his literary execution and utilized his literary skills to make himself as the censor of the literary world.

### **1.5.3 KALAPI'S WORKS:**

Kalapi certainly was one of the most imaginative and creative minds of his period. He was greatly at the forefront of his time, predating the high point of Romanticism in Gujarati literature by several years. If there was anybody to whom one could identify a single voice as the one most infused with the romantic sensibilities in Gujarati literature, that voice would surely belong to Kalapi as with him were sown the seeds of romanticism in Gujarati literature. Although his greatest works were composed during the last few years of his active poetic career after 1895 in the shadow of the contact with the West in India, that confrontation educated much of his creative process. Kalapi started writing poetry at a very early age. His chief works include *Kalapino Kekarav*, a collection of his poems, *Kashmirno Pravas*, a travelogue of his journey to Kashmir, *Mala ane Mudrika*, which is a novel and *Kalapina Patro*, a collection of his letters.

During his period, the most popular literary figures were Dalpatram and Narmadashankar. He wrote under their influence initially and showed traces of their style here and there. But very soon he could rid himself of their influence and started showing sparks of originality.

“કલાપીને બહુ નાની વયથી કવિતા કરવાનો શોખ લાગ્યો હતો. એ સમયમાં ગુજરાતના સૌથી વધુ લોકપ્રિય કવિઓ દલપતરામ અને નર્મદાશંકર હતાં. કલાપીએ તેના આરંભના કાવ્યોમાં ઉભયની સારીમાઠી અસરો દેખાડી છે.”  
(Joshi, Raval et al, 1978:555)

(Kalapi started writing poems at a very early age. The most popular poets of the time were Dalpatram and Narmadshankar. Kalapi showed in his early poems good and bad influences of both the poets.)(Translation:Mine)

He composed a few nature poems under the influence of Narsinhrao and then even turned to translate some of the English romantic poems of Wordsworth, Shelly, and the others. He allowed himself to be influenced by these masters as he was highly sensitive. Being extremely receptive, he gained from whatever good and positive in terms of literature that came his way. He followed the path laid down before him by his predecessors like Manilal, Narsinhrao or Kant and got great success. His sensitivity made him highly subjective and his poetry bears the mark of his true personality. He used ordinary Gujarati expressions to such magical effects that they have been transformed into a great new poetic style. To quote Kanaiyalal Munshi in this regard from his book *Gujarat and Its Literature*:

“He was sentimental, highly susceptible to environment, and displayed all the enthusiasm and defects of youth..... everything appealed to his heightened sensibilities and with a loving hand he extracted the inner beauty of a lotus or a plant, or a wounded deer, a widowed heart, or a scene in Kashmir.”(Munshi, 1935:276)

The dominant theme of his poetry was subjectivity, specifically the power of lyricism to create strong impressions in the mind and imagination of the readers. The voice in his poetry is observant, showing signs of a contemplative personality and aware of the connection between living things and objects. There is the sense that past, present, and future all mix together in the human consciousness. Many a times in his poetry on nature, the readers feel as though the poet and the landscape are in a

perfect communion, each a partner in an act of creative production. He did not have to look anywhere for inspiration as his life, which was full of political and personal problems, provided him enough sources. This is very well reflected in his highly subjective poetry. His work was noted for its accessibility. Although he had received from many of his predecessors, he had created in abundance within a very short span of his poetic career showing a very high level of originality. His style was very simple and highly subjective. His collections of poetry, *Kalapino Kekarav*, made him immortal wherein he had treated many subjects. It is a collection of unforgettable and soul-stirring poems wherein he had poured his heart out. Kekarav is,

“કલાપીનાં અન્તરોદગારની ગીતાવલી, કેકારવ એટલે એ યુગની ગુજરાતી કાવ્યપ્રતિભાનાં વરસતા સ્વયંભૂ મેઘ. કલાપી એટલે ધૂધવતો દરિયો.”(Kavi, 9,10)

(Kekarav is the songs of Kalapi’s innermost feelings; Kekarav is like the spontaneous rain by the poet of Gujarati literature during that period, Kalapi is the roaring sea.)(Translation:Self)

Even Vijayray Vaidya also wanted to delve deep into the sea of poetry of Kalapi and enjoy it when he thinks,

“ગહન કવિતા સાગરમાં ડૂબીને અનેરા આનંદમાં ડૂબવાનું મળશે.”(Vaidya,161)

So, Kekarav is his best creation wherein all his poetry is collected. He had even attempted to write an epic which is there in his collection of poems. But all the poems that were published in the Kekarav were made available very late because of many personal and other reasons. To quote Navalram Trivedi in this regard:

“જે કલાપીને પરોક્ષ અપરોક્ષ રીતે વધુમાં વધુ જાણવાનો દાવો કરતા હતાં તે શ્રી સંચિત કલાપીના જીવનમાં સમકાલીન પત્રોને રંગભૂમિ પરથી નિવૃત્ત

થવાની રાહ જોઈને કલાપીન વિશેના પોતાને ઉપલબ્ધ એવી સામગ્રી રજૂ કરવાનું મુલતવી રાખીને બેઠા હતાં.”(N. Trivedi, 80)

(Sanchit, who claimed to have known Kalapi directly or indirectly the most, was waiting for his contemporaries to disappear from the stage and postponed to make the material he possessed available.)(Translation:Self)

This highly sensitive and observant poet with a heart receptive like radar had touched upon great many varieties of subjects that one could imagine like love and love triangle, beauty, nature with all her elements, God, war, and many more. His style is fluent and his diction is wonderful. The union of thought and sentiments is simply amazing in his poetry.

“કલાપીની કવિતા ઊર્મિ અને ભાવનાથી છલકાતી, ભાષા અને છંદોની પ્રવાહિતા તથા ભરચકતાથી સમૃદ્ધ તથા પ્રતીકો, કલ્પનારંગોથી ભભકતી સહજસિદ્ધ આયાસરહિત રચનાઓ છે.” (Joshi, Raval et al, 1978:557)

(The poetry of Kalapi is effortless creation full of emotions, lucidity of diction and metre and rich in symbols and imagination.)(Translation:Mine)

Thus, Kalapi had universally been hailed by people of all the ages and more by the young generation everywhere in Gujarat.

The present study aims at probing deeper into the works of Kalapi and shows that though most of the poets wrote under the influence of their counterparts of the British Romantic period, Kalapi was able to keep himself away from it and produced a corpus of literature, especially lyrics quite original and pertinent to his age showing his creativity and imagination.

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