

مفهوم "الحب" في قصائد مختارة من العصر الرومانسي: تحليل نفسي

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**The Concept of "Love" in the Selected Romantic Poems:  
A Psychoanalytic Reading  
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**Abstract:** This research paper examines several selected poems from the two Romantic eras to be literarily investigated using Eric Fromm's Theory. The purpose of this study is to demonstrate how literary analysis describes the poet's language. This paper studies five love poems written by eighteenth-century poets. This study also examines the progression of word formation during the Romantic era, whether through losses, surviving characteristics, reorganisation processes, or the development of new structures. Psychological examination of the concepts of love includes brotherly love, motherly and fatherly love, sensual love, self-love, and God's love, as well as an assessment of the breakdown of love in contemporary Romantic poetry. The goal is to identify the defining features that characterise the style of love poetry. During the literary analysis of each poem, a connection is made between the message delivered, and the devices used to convey it.

المستخلص:

مفهوم "الحب" في قصائد مختارة من العصر الرومانسي: تحليل نفسي  
تتناول هذه الورقة البحثية عدة قصائد مختارة من العصرين الرومانسيين  
ليتم التحقيق فيها أدبيا باستخدام نظرية إيريك فروم. والغرض من هذه  
الدراسة هو توضيح كيف يصف التحليل الأدبي لغة الشاعر. يعتمد هذا  
البحث على خمس قصائد حب كتبها شعراء القرن الثامن عشر. تتناول هذه  
الدراسة أيضاً تطور تكوين الكلمات خلال العصر الرومانسي، سواء من  
خلال الخسائر أو الخصائص الباقية أو عمليات إعادة التنظيم أو تطوير  
بنية جديدة. يشمل الفحص النفسي لمفاهيم الحب هو الحب الأخوي، والحب



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الأمومي والأبوي، والحب الحسي، وحب الذات، وحب الله، بالإضافة إلى تقييم انهيار الحب في الشعر الرومانسي المعاصر. الهدف هو التعرف على السمات المميزة التي تميز أسلوب شعر الحب. أثناء التحليل الأدبي لكل قصيدة، حيث يتم الربط بين الرسالة المسلمة والأدوات والأجهزة المستخدمة لنقلها.

## 1. Introduction

The term (Romantic or Romance) was coined to distinguish it from Latin, and it has a Roman origin. Three main European languages, including French, German, and Russian, used this expression to refer to the word "novel", which was a popular literary work in the 18th century. This phrase was intended to convey both individualism and comprehension of nature and history (Eva 2015, 1).

The purpose of the study is to demonstrate how the theme of love is expressed in Romantic poetry in terms of literary impact and language choices. Secondly, it aims to show how literary effects are linked to poetic characteristics, and how effective reading of literature in general, and romantic poetry in particular, blends literary interpretations for the sake of romantic feelings.

The significance of love has been recognised and re-quoted throughout the history of literature. The topic of love is stimulating in Romantic literature. Love has outlasted all eras and times, and yet it possesses an unrivalled capacity that remains constant even as it weaves across countless ages. Disgust, sorrow, toughness, willingness, and optimism are all expressions of love in literature (Kanwar 2014, 23). Many scholars regard love as the most powerful and desirable emotion from conception to old age, till man completes his journey through life on Earth (Luhmann 1986, 36). According to Fromm, love is a skill that can be learnt and developed, as opposed to a magical and mysterious experience that cannot be analysed or comprehended. He emphasises love as a constant state of being, as opposed to the fleeting feeling of "falling in love" or becoming powerless in the face of love (Prakoso 2015, 3).

## 2. Research Objectives

The study is an attempt to achieve the following objectives:

1. To examine the theme of love in five selected love Romantic poems using Fromm's theory of love.
2. A literary analysis of the concept of love in the selected love Romantic poems.
3. To find out the words referred to the concept of love in the Romantic poems.

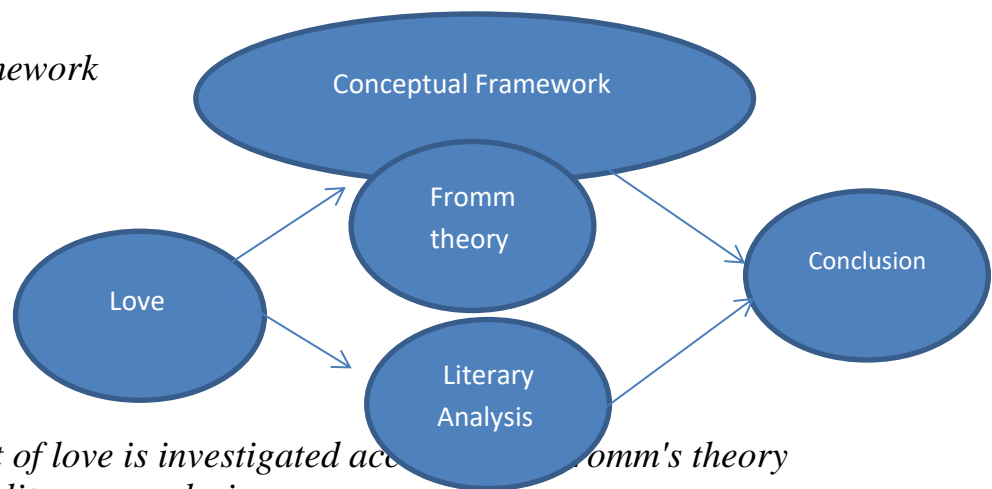
## 3. Method of the Research

A conceptual investigation is described and evaluated, in which research is conducted by observing and interpreting available material on a particular issue (Shikalepo 2020, 67). As a result, the conceptual term for this study will be "Love," and how many different ways it is represented, symbolised, and reflected by romantic poets. In addition, this paper aims to conclude the theme of love in the romantic period by employing literary analysis and psychoanalytic readings of some selected poems of the romantic period.

According to renowned psychologist Erich Fromm, love is the fundamental yearning shared among all humans. In this theory, he addresses every element of the issue, including romantic love, parental love for children, brotherly love, sensual love, self-love, and divine love. According to Fromm's classification of the concept of love, this study will discuss and classify poems using literary analysis and identify the kinds of love that appeared in each poem in this research.

Moreover, this research will examine the theme of love using literary discussion, demonstrating themes, symbols, images, and other poetic devices that reflect the concept of love. The literary discussion will illustrate the persona used in these poems and how far the persona dealt with the theme of love, as well as the kind of persona in some romantic poems.

**Figure 1**  
*Conceptual Framework*



*Note. The concept of love is investigated according to Fromm's theory and following the literary analysis.*

#### **4. Results**

As a result, as illustrated in this paper and during the Age of Enlightenment, Romanticism was a philosophical approach that emphasised emotional self-awareness as a vital requirement for enhancing people's lives and the human experience. Whatever else it is, the romantic love quest cannot be a therapy partnership. Literary analysis examines a poet's interpretation of a poem by thoroughly scrutinising the poet's choices within the poem: word choice, themes, motifs, and a variety of other literary devices. The poet utilizes textual passages, as well as his/her reasoning, to illustrate how the evidence of the love

theme supports the interpretation. This study examines the extent to which the concept of love is reflected in the selected love Romantic poems, as shown in tables 1 and 2.

Table 1

*Fromm's Classification*

| Fromm's Classification<br>Poems                   | brotherly love, | motherly & fatherly love, | sensual love | self-love | God's love | Sexual love | Others |
|---|-----------------|---------------------------|--------------|-----------|------------|-------------|--------|
| Blake's "Garden of Love"                          | --              | --                        | •            |           | --         | •           | --     |
| Wordsworth's "She Dwelt Among the Untrodden Ways" | --              | --                        | --           | --        | --         | •           | •      |
| Coleridge's "Love"                                | --              | --                        | •            | --        | --         | •           | •      |
| Shelley's "Music, when soft voices die"           | --              | --                        | --           | --        | --         | •           | •      |
| Byron's "She walks in beauty, like the night"s    | --              | --                        | •            | --        | --         | •           | --     |

*Note. Using dashes means that this type of love is not reflected in the poem. Using balled dotes means that the type is being reflected.*

Table 2

*Literary Classification: Poetic Devices*

| Literary analysis        | Themes                                  | Motifs                             | Symbols                                     | Metaphors                             | Other poetic devices  |
|--------------------------|---|------------------------------------|---|---------------------------------------|---|
| Blake's "Garden of Love" | Life and death, Childhood and adulthood | Love and disappoint view of death. | Flowers, garden of love, chapel, tombstones | Grave, garden of flower, green grass, | An allusion to the biblical Garden of Eden. Assonance in line 8, 10, 12. Alliteration |

|   |                             |  |  |   |   |
|---|-----------------------------|--|--|---|---|
|   |                             |  |  |   | and consonance.   |
| Wordsworth's "She Dwelt Among the Untrodden Ways" | Love, death and loneliness  | Loneliness and love                              | Maid, dove, mossy stone, Lucy,   | Untrodden way, walking, spring of doves, half hidden, unknown place, grave,                 | simile in "Fair as a star", elegy,  |
| Coleridge's "Love"                                | Love and death.             | Departure of the beloved. Immortality and Sorrow | Genevieve, "miserable Knight", An angel, virgin pride, beautiful Bride | Genevieve, sadness, "feed his sacred flame", and Virginity.                                 | Personification of love. Repetition   |
| Shelley's "Music, when soft voices die"           | beauty, love and separation | Death and love,                                  | "Music", Odours, Rose leaves, the beloved's bed                        | <i>soft voices die, memories</i>  |   |
| Byron's "She walks in beauty, like the night"     | Love, beauty and purity     | Beauty   | Beauty of night, shade and ray, nameless grace, trees,                 | "Dark and bright", <i>cloudless climes, sweet thoughts, smiles and tints, innocent love</i> | Simile, "like the night [. . .] and starry skies" Juxtaposition as in "all that is best of dark and bright." Imagery in "Which waves in every raven tress, / Or softly lightens |

|  |  |  |  |  |                    |
|--|--|--|--|--|--------------------|
|  |  |  |  |  | o'er her<br>face;" |
|--|--|--|--|--|--------------------|

Note. Every column reflects the purpose used in the poem. Empty columns reflect nothing.

### Literature Review

More recent studies are policies to discuss love poems throughout the external aspects of the poems. For instance, Dr. Amal M. A. Ibrahim's article, "*Romantic Poets Love Nature and Celebrate It in Various Aspects*" (2020). This research highlights the importance of prominent English romantic poets, like Shelley and Keats, in appreciating nature through poetry. Moreover, in Momani's "*Perceptions of Women and Love in Selected Poems by Nizar Qabbani and Thomas Hardy*," she employed a comparative technique to investigate women and love subjects that are therefore inextricably linked, but seem to also be one of literature's most powerful themes. Meysam Tabrizi wrote the "*Concept of Love in Oscar Wilde's Short Stories*" that suggests the lexical and critical implications of sociological expressions of love offered and recalled by Wilde in his short stories, as he was preoccupied with his perspective of love during his lifetime.

In Seth T. Reno's (2001) study entitled "*Amorous Aesthetics: The Concept of Love in British Romantic Poetry and Poetic*", love was indeed depicted as a prominent theme of Romanticism. This study examines how the theory of love operates through formalist-historicist readings of several primary texts by William Wordsworth, Percy Shelley, Felicia Hemans, and Matthew Arnold.

In addition, Charles Mahoney's book "*A Companion to Romantic Poetry*" (2011) depicts the Romantic period in great detail and features many of the poets' works, distributions, schools, and movements.

In 2014, Meysam Tabrizi wrote the "*Concept of Love in Oscar Wilde's Short Stories*" that suggests the lexical and critical implications of sociological expressions of love offered and reminded by Wilde in his short stories are due to his preoccupation with his perspective of love throughout his lifetime.

In 2015, Saman Salah and Dr. Yus'Aiman Jusoh Yusoff published a paper entitled "*The Influence of the Creative Power of Love on Shelley's Idealism*". This paper explored Shelley's idealism in regards to his perception of love and the significance of nature in his love poetry. The study explains Shelley's belief in the power of love to change society for the better, in which truth and democracy prevail.

Furthermore, Furiandanu Setyo Prakoso's (2015) thesis entitled "*Analysis of Love Desire Reflected in 'First Love' poem by John Clare*" addressed a poem by John Clare, an English Romantic poet. This thesis argues for literary analysis and applies Fromm's theory to demonstrate how the internal and external



features of a poem can aid readers in learning and understanding the poem's meaning and message.

Samet Guven's "*A Modernist Approach to T.S. Eliot's 'The Love Song of J. Alfred Prufrock'*" (2015) is a stylistic study of T.S. Eliot's literary style in "*The Love Song of J. Alfred Prufrock*," as it demonstrates his transition from the romantic period to the modern. In this, the poet explores new themes and techniques, including random rhyming, free verse, and form fragmentation.

Rachel Anne Jones published "*Attitudes to Love and Marriage in Poetry by Women of the Romantic Period*" in 2016. The study focuses on poetry that differs from ideologically "proper" depictions of love and marriage, with the goal of identifying the ways through which the ladies were able to convey customarily unwanted thoughts.

Another study, "*Studying Poems - Focus On John Donne's Romantic Message*" by Casey Duong (2017), discovered that Donne's works are dense with themes and motifs, while the literary techniques that are interwoven throughout his poems may be perplexing to readers.

Dr. Amal M. A. Ibrahim conducted a study entitled "*Romantic Poets Love Nature and Celebrate It in Different Aspects*" (2020). This study demonstrates the significance of prominent English Romantic poets, like Shelley and Keats, in appreciating nature through poetry.

In 2020, the thesis by Reem F. Momani entitled, "*Perceptions of Women and Love in Selected Poems by Nizar Qabbani and Thomas Hardy*", employed a comparative approach to explore women and love themes, which are not only so inextricably linked, but they are also among the most powerful subjects in literature. According to this thesis, these writers attempt to understand their loss, yet they express their feelings in their own unique ways, based on their impressions and attitudes about their circumstances.

Finally in 2020, Siti Khairunisa Zaluku and M. Manugeran wrote "*Love Prerequisites in Pablo Neruda's Poem 'If You Forget Me'*". The descriptive qualitative method is used in the study, which displays social images, in this case, love-related issues.

Again, David Sigler and Seth T. Reno claim in "*Amorous Aesthetics: Intellectual Love in Romantic Poetry and Poetics*" (2020) that Romantic-era poets and early Victorian poets produced a legacy of intellectual love entrenched in the interdependence of thought and feeling at the personal, political, scientific, and ecological levels.

The Romantic era began during the end of the 18th century and the beginning of the 19th century, more specifically from the 1798s to the 1850s. According to other sources, this time began a few years earlier. For example, the publication of "*Lyrical Ballads*" by William Wordsworth and his companion Samuel Taylor Coleridge in 1798 marks the beginning of this era (Vasconcellos

2010, 17). Two of the collection's cornerstones are Wordsworth's "*The Prelude*" and Coleridge's "*The Rime of the Ancient Mariner*". This collection, like the romantic period in general, deals with the life of the poor in the country as a reaction against industrialism (in literature) and the industrial period. Other notable This fundamental poets of this period are John Keats, Lord Byron, Percy B. Shelley, and William Blake, who lived much earlier. They are followed by other poets such as Mary Shelley and others whose works are characterized by the use of romantic elements.

Furthermore, according to Fromm, love is the "desire for interpersonal fusion" (Fromm 1956, 10), and the most compelling aspiration in mankind. He believes that love is the only reasonable response to our desire to eliminate distinctiveness, which he regards as the fundamental challenge of human life, as illustrated in William Blake's "*The Garden of Love*". According to Fromm, modern humans are estranged from one another and "from nature, and we seek refuge from our loneliness" (1956) in romantic love and marriage, as demonstrated in Shelley's poem, "Music, when soft voices die", which is about the memory of a feeling. The feelings resemble his representation of love and the joy that comes with it, as his love for his sweetheart, according to Fromm, fades as it is affected by his surroundings. Shelley practically develops the idea that lack sharpens love; physical distance strengthens love (Fromm 1956, 11), but imagination brings them closer together, so that these divided souls might be reunited once again, but this time in the mind.

Also, as depicted in Wordsworth's poem, "*She Dwelt Among The Untrodden Ways*", which extols the virtues of virginity; virginity in time, place, manner of living, and beauty.

True love, on the other hand, "is not a sentiment which can be easily indulged in by anyone", according to Fromm. Only through developing one's entire personality to the point of adoring one's partner with "true humility, courage, faith, and discipline" (Fromm, 1956. 13) can one gain the ability to experience true love. This should be regarded as a rare accomplishment. Byron believes that the woman's presence would detract from the surroundings. Also, shown in Coleridge's "Love" poem, which defines the "flame" of love as the centre of all emotions. This poem is an invitation to pursue true love and the consequences for the lovers.

### 5.1 Romantic or Romance

The name "Romantic or Romance" originated in Rome and was coined to distinguish it from Latin. This phrase was adopted in Europe by three major languages, including French, German, and Russian, to correspond to the word "novel," which was a popular literary work in the 18th century. This phrase was chosen to convey the sense of individuality, as well as enlightenment, for nature



and the past. In her book "English Literature", Ruth Mary Weeks defines it this way.

The impulse thus to abandon old ways of thinking and living, the insistence on individual freedom, and the growing confidence with which the English poets of this period regarded the future make up an attitude of mind called romanticism. (Weeks 1947, 581).

Moreover,

[...]the romanticist is [...] not dominated by common sense; he is willing to take a chance.

He values emotion and enthusiasm more highly than cold logic. He strives not for social correctness but individuality and independence [...] (Weeks 1947, 581).

The language, on the other hand, is of the "common people," or those from the countryside: as in "Conserved stainless in the speaking of country people" (Burgess 2012, 197); and "it should not be rationalised, should contain imagination, legend, human heart" (Burgess 2012, 197); Jorge de Sena even depicted in his "*A Literatura Inglesa: Ensaio De Interpretação E História*" that "the poetical revolution that work intended to propose" (Sena 1964, 237). Numerous studies have clearly identified many characteristics of this period of poetry writing. Above all, the emotional value of writing poetry is the focus of this study, in which "Love" is an example of being an emotional phenomenon.

Nikola Benin, in his detailed article, illustrates some aspects of emotions:

[E]motions and the heart, rather than reason, intellect and head are trusted; the Romantics expose their souls, directing the light of analysis and comment internally; they present their crisis, their self, in a radical metaphor of an interior journey in quest of their true identity; [. . . ] some Romantics deliberately isolated themselves from society to give scope to their vision (Benin 2019, 5-6).

The first criteria of romanticism is indeed a departure from reason and a reliance on emotions, which may be characterised as a reactionary movement against the 18th century and, more specifically, the Age of Reason.

In English poetry, many imageries and conceptions of nature appear throughout Romantic poetry. Most Romantics, according to Lovejoy (1975), emphasise the role of nature in gaining significant insight into the social situation in different aspects. Nature is regarded by Romantic poets as a living survival appeal for nature to overcome problems and disseminate their ideas. Romantic poets appreciate nature and revel in all of its facets. These poets were

interested in the essence of nature in art and language, as well as the perception of honour through a connection with nature.

According to Venkataraman (2015), nature provides Rousseau, a romantic, with individually beautiful objects to focus on, diverting his imagination from dwelling on his issues and degrading his mental state. Because Rousseau has spent so much of his life in intimate interaction with nature, natural objects bring back memories of happier times for him. But, for a man with Rousseau's vivid imagination, it is indeed difficult to believe that nature prevents him from completely avoiding painful memories. Edgar Allan Poe, William Blake, John Keats, and others contributed to pave the foundation for future romantic periods.

### 5. The First Generation

William Blake was born in 1757 in London, United Kingdom, and is regarded as one of the founders of the Romantic period, who belongs to the "Lake Poets". He was a poet, painter, and visionary. Many social and political changes that occurred in his life have influenced his writings. Blake was a nonconformist and a revolutionary, who was concerned about most societal issues of the time, while also being deeply spiritual. Both of these elements are evident in his works. Yet, he died in poverty in 1827, and his brilliance was recognised only after his demise. Concerning the major theme of this research, Blake's "*The Garden of Love*" is a useful reference for employing Romantic features, such as portraying death and life to be represented with the same imagery as "*The Garden of Love*".

The poet refers to "chapel" in the title "*The Garden of Love*" at the beginning of the poem. Fromm (1956) notes that the garden, which was previously full of "beautiful flowers" and a joyful area for the persona to play as a child, has become full of tombstones and solemn priests, indicating a kind of takeover. However, the poem could probably apply to structured faith, since "chapel" and "priests" are uniquely associated with Christianity. In any event, this artwork depicts religion knocking down over life's pleasures the "sweet flowers" in an effective way.

I went to the Garden of Love,  
And saw what I never had seen:  
A Chapel was built in the midst,  
Where I used to play on the green.

And the gates of this Chapel were shut,  
And Thou shalt not writ over the door;  
So I turn'd to the Garden of Love,  
That so many sweet flowers bore.

And I saw it was filled with graves,  
And tomb-stones where flowers should be:  
And Priests in black gowns were walking their rounds,  
And binding with briars, my joys & desires. (Sinha 2004, 14)

This poem reflects Blake's revolt against religious interpretations of sexuality at the time. As the poem depicts real love and sexuality, sex is perceived as sacred and cannot be prohibited by religious regulations. It is an appeal to focus on the conflict between thinkers, like Blake, and religion at the time.

In this poem, the persona shows his disappointment and "saw what [he] had never seen"; he witnessed the church's corruption in the "green" field. The persona expresses his displeasure with this scene, stating that it is filled with graves rather than flowers. Here, the use of life and death is to gather information to reflect on his mode of Romanticism.

To conclude the Romantic features of this poem, the persona insists on combining life and death to emphasise his thoughts on the conventions of that time, as "The Garden of Love" was "filled with graves" (III, line 1), "And tomb-stones where flowers should be" (III, line 2). Then, it is a free-thinking assertion about the notion of "love", where love is sexually represented.

This poem, also, reflects love of nature and old sweet memories that have disappeared in the "Garden of Love," as it becomes the garden of death (Mauricio 2015, 33).

Wordsworth is the poet who "will wear the crown," of romantic poetry (Callaghan 1990,190). Not only does Callaghan declare the maturity of Wordsworth's poetry, but so does many other critics and studies too, as well as his style of writing about emotions and love. The focus of this paper is love, the most important subject for romantic poets. "Coleridge, being hypersensitive, understood love mainly as a positive power that might help people to re-establish the 'golden age' of earthly paradise" (Hacova 2015, 111).

William Wordsworth (1770-1850) was an English poet, who was an early pioneer of English Romanticism, together with Samuel Taylor Coleridge. He is well known for his reverence for the environment and humanitarianism. (Benin 2019, p. 1). "*She Dwelt Among the Untrodden Ways*" (1799) is one of Wordsworth's "Lucy" poems, lyrics written for an unidentified object of his devotion. It is one of the most renowned love poems by Wordsworth and was published for the first time in the "*Lyrical Ballads*". The poem is one of five verses written between 1798 and 1801, concerning the same persona who inspired the speaker to compose his melancholic verses about her. This poem's focal persona is "Lucy" and her virginity (Spiazzi and Layton 2015, 98). The dominant theme is the virginity of place, time, and soul. She is too poor to be

loved "very few to love" because of her virginity; she is like the "dove" away from the sights of people. Everybody loves doves, but doves avoid them, which is the beauty of their virginity.

She dwelt among the untrodden ways  
...Besides the springs of Dove,  
A Maid whom there were none to praise  
...And very few to love (Spiazzi and Layton 2015, 88)

The tone of the first lines focuses on the speaker's elegiac love for her. She is in the situation of not being loved very much since her place is "untrodden" and she is isolated from others. The speaker continues describing "Lucy" and her beauty, saying that she was:

A violet by a mossy stone  
...Half hidden from the eye!  
---Fair as a star, when only one  
...Is shining in the sky. (Spiazzi and Layton 2015, 87)

In the second stanza, the speaker uses the main feature of romantic poetry, which is the comparison between the young lady and nature. She is symbolically a violet flower here, and her beauty is distinct when she appears in her location, "the sky". Again, the speaker goes back to describing the place where the lady dwells. These lines maintain the softness and fluidity, whereby the softness complements the young lady's character. On the other hand, the speaker appears to believe that she is attractive, and it is implied that she is largely disregarded. Her appeal is more likely to be basic. This attitude is comparable to previous lines, in which the reader feels unloved and unappreciated by others.

She lived unknown, and few could know  
...When Lucy ceased to be;  
But she is in her grave, and, oh,  
The difference to me! (Spiazzi and Layton 2015, 87)

She is a country lady with natural beauty, who has not been tainted by society. Finally, the speaker surprises the reader by explaining why she dwells away from others, as she is actually no longer alive, and thus, the anecdote encapsulates the poet's elegiac poetry.

The reader does not hear of her death until the final quatrain, despite the fact that it was hinted earlier in the poem when the poet used the past tense to allude to the woman. In the poem's last quatrain, the reader also learns the name of the young lady: Lucy. She evolves from a nameless object of devotion, to a person of whom the reader can mourn alongside the speaker. The reader is overwhelmed once more by the woman's seclusion. Her specific presence, her

residence, reflects her spiritual isolation from the world, as she did not garner much notice when she was alive. As a result, few people were aware of her death or affected by it.

This poem has many romantic features: it portrays and personifies the dead as being alive; it uses nature to illustrate the narrative; it talks about youth; and it implies love to the deceased lady as the main theme. According to Fromm, this poem represents the symbols of love for the absent beloved (Mauricio 2015, 27).

The opening line introduces the theme of the poem. This lyric is all about a woman, although it is unclear if her identity will be revealed at this time. The woman stands on a route or in a seldom-visited location. Her isolated position is to close the waterfalls of a place called Dove. The poet describes the persona as preferring "the untrodden routes." This might also imply that she does not often seek out unusual experiences. She could spend her time thinking in ways that others do not, and her behaviours may reflect this.

In the same generation and one of the most figured poets is S.T. Coleridge (1772 –1834). In 1807, he wrote the intriguing poetry "*Love*". The major theme is summarised in the title. The "flame" of love, which is the centre of all emotions, is depicted in this twenty-four quatrain poem. As introduced by Fromm (1956), this poem is an invitation to pursue true love and its repercussions on the lovers.

The poet expands on this idea by stating that love is the most significant of all sentiments. It is intertwined with all other feelings and experiences. The author is thinking of one persona in particular: a lady called Genevieve. He spends the most of this poem informing the reader about his courtship with Genevieve. It took time and the power of a heartfelt and tragic story to draw her to him.

The ten-stanza poem recounts a knight's love for "The Lady of the Land." He is irritated at first because she does not reciprocate. He travels across the country but cannot escape her image or presence. He eventually comes upon a group of individuals who are out to murder a woman. The woman is identified as "Lady," whom the knight adores. He rescues her, but he is killed in the process. The Lady, on the other hand, has grown to love him and is devastated by his death.

The melancholy of the narrative draws "Genevieve" to the speaker. As the two embrace, the persona declares that she is now his wife. Finally, the poem discusses the persona's great pain, and how he could not really perceive anything but his love for "Genevieve".

All thoughts, all passions, all delights ,  
Whatever stirs this mortal frame ,  
All are but ministers of Love ,



And feed his sacred flame (Stanza, 1).(Coleridge 2001, 299)

The persona expresses his emotion when her face appears to him in the middle of the poem. Despite his suffering, he felt her face was as beautiful as an "angel." This stanza and others demonstrate the speaker's courting to win his woman. According to Fromm (1956), physical beauty dominates this part.

There came and looked him in the face  
An angel beautiful and bright ;  
And that he knew it was a Fiend ,  
This miserable Knight! (Stanza, 13) (Coleridge 2001, 299)

The last stanza shows the result of true love .

I calmed her fears, and she was calm ,  
And told her love with virgin pride ;  
And so I won my Genevieve ,  
My bright and beauteous Bride. (Stanza, 24) (Coleridge 2001, 299)

This poetry discusses and focuses on the physical and emotional relationship between two lovers. This poem suggests alternative approaches to cope with the concept of love: persona used a unique and an imagined beloved, who was not real. It recounts a story within the story, about a Knight who carried a flaming torch and fell deeply in love with a lady who rejected his love. Another feature of this poem is the physical love and touched emotions:

She half enclosed me with her arms,  
She pressed me with a meek embrace;  
And bending back her head looked up,  
And gazed upon my face. (Stanza, 22) (Coleridge 2001, 299)

Virginitly and "virgin-shame" (stanza 20) are repeated in this poem and are regarded as characteristics of the "Knight and his Lady," among many others features.

## 6. The Second Generation

This generation includes George Gordon, Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822), and John Keats (1795-1821). This younger generation "were less lucky than the older poets. Their society was dominated by the repression of the Tory governments at home, apprehensive that every request for freedom might become a cause of revolution" (Benin 2019, 8).

The other poets, like Percy Bysshe Shelley (1792–1822), represent the Romantic period. Shelley was known for his love poems, and "*Music When Soft*



*Voices Die*" is among the best. This poem is written in 1821 and posthumously published by his widow Mary in 1824.

This poem is about the recollection of a sensation. The vibrations resemble his portrayal of love and the joy that comes with it. However, as the flower petals dry, his love for his sweetheart fades. Regardless of the flower's outcome, he retains each petal that represents his memories. Even though the flower has died, his love will be able to sleep because of these memories.

The rhyme scheme is provided in tight rhyming couplets (ABAB) except for the first two lines, reflecting his acceptance and stability that his love has passed. The poem is composed of two stanzas and is about the pain of losing a beloved. Shelley shares his thoughts on beauty, love, and separation. He believes that beauty is eternal and that love is unchangeable. It is unaffected by the passing of time or changes in circumstances, and it does not perish. True love does not expire due to separation.

Music, when soft voices die,  
Vibrates in the memory--  
Odours, when sweet violets sicken,  
Live within the sense they quicken. (1-4) (Wilson 2019, 54)

"Memory" will never waver as a result of the death of the "soft voices," but will instead mend and live forever. Nothing will change with the demise of a flower. Its "odours" will never alter even if the flower dies. The shape of the flowers will change, and their beauty will fade, but their spirit will live on in memory.

Rose leaves, when the rose is dead,  
Are heap'd for the beloved's bed;  
And so thy thoughts when thou are gone,  
Love itself shall slumber on. (5-8) (Wilson 2019, 54)

The persona embodies his beloved's encouraging spirit. Although she is "gone" but her love "slumber on". Death is not the end and will not put an end to love.

According to Fromm (1956), this poem emphasises everlasting love, even after the death of the beloved, and this is a significant phenomenon of Romanticism. Once again, life and death will collide, but this time it will not cease because of death, but will become the contrary.

Byron (1788 –1824) is the last poet of this period and his reputation is as renowned as his contemporaries. The poet depicts a woman who "walks in beauty, like the night/Of cloudless climes and starry skies" (lines 1-2). The poet creates the impression of the light of stars and the shadow of the night as opposites, foreshadowing the poet's observations of this lovely woman. When he looks into her eyes, he notices that "everything that is best of dark and

bright" is united in her face, while her beauty is comparable to the "gaudy" daylight.

In the second stanza, the poet considers the ratio of the woman's appearance: "One shade the greater, one ray the less" (line 7), which would detract from the "nameless grace" that surrounds her. He then goes to her inner existence, perceiving her exterior beauty as a representation of thoughts that dwell in a location that is both "pure" and "dear" (line 18) and might reflect her lovely face.

The final verse returns to her face, but this time she is depicted with a silent expression of peace and calm on her cheek, brow, and smile. Her lovely facial expressions reflect her inner compassion and peace powerfully and innocently.

Love has a high value in Byron's poetry, and his poem "*She Walks In Beauty Like The Night*," published in 1814, may reflect this theme:

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
Thus mellowed to that tender light  
Which heaven to gaudy day denies. (Stanza, 1) (Belia 2018, 16)

The title reflects the beauty of the lady who admires the persona. She appeared beautiful in every aspect of her physical appearance and inner beauty. The persona uses a simile to personify her beauty "like the night" and to emphasise its clarity and purity. Like Shakespeare's usage of "summer day" in his sonnets, the romantic characteristic in this stanza is the comparison with "the night." This lady is "dark and bright", which symbolises her perfection. The admiration of her perfection extends to the following lines:

One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
Or softly lightens o'er her face;  
Where thoughts serenely sweet express  
How pure, how dear their dwelling place. (Stanza, 2) (Belia 2018, 16).

Her inner beauty is as complete as her physical beauty. The persona deeply admires the details of her physical appearance, such as her "cheek" and "brow":

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
The smiles that win, the tints that glow,

But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent! (Stanza, 3) (Belia 2018, 16-17)

"Love," as a concept of this research, is addressed in the poem's final line, indicating either the sole physical attraction or the culmination of admiration.

Many aspects in this poem link love with romanticism, such as the contradiction of adjectives in the same character. The beauty is shown in the intricacies of the character, which is linked with nature, while the perfection of beauty inspires admiration.

The persona depicts a woman who is beautiful both on the outside and on the inside. Although it is commonly regarded as a love poem, the poet never confesses his feelings for the subject. As Fromm suggests, he focuses on the subject's entrancing beauty and purity instead. The persona is a highly biased observer who appears to be completely enamoured with the woman's beauty. He reminds himself of what he likes best about this woman, while simultaneously expressing his thoughts with the larger audience. As a result, we are offered a perspective of this woman through the eyes of someone else. The description of her physical beauty is mirrored by the depiction of her inner beauty, or "goodness", near the end of the poem.

## 7. Conclusion

The concept of "love" is introduced in this paper during a pivotal moment, the Romantic period. The goal of this paper is to provide an overview of this concept and to demonstrate how love is addressed in both generations. This study also seeks to influence future conceptual studies that will explore the persona in literature, in general and in poetry, particularly using psychological analysis such as Fromm's theory and literary analysis.

Romanticism was a philosophical concept that emphasised emotional self-awareness as a fundamental precondition for enhancing people's lives and the human experience, as illustrated in this article and throughout the Enlightenment. Whatever romantic quests for love may be, it may not be a therapeutic relationship. Love recreates all of the real and emotional aspects before marrying what it has created. Love strives less urgently to define itself through the counterpart of each man's creative potential. However, according to its poets, love can only define what it will be, not what it is. However, according to its poets, love can only determine what it will be, not what it is. The prophet of the Romantics is a pivotal figure, who is constantly on the verge of becoming his founder, and while his great poems have been written, the poet has yet to flesh out his prophecy or prove the full shape of his love.

According to the findings of this study, Romanticism is incredibly optimistic about marriage. It implies that marriage may be as thrilling as a

romantic love affair. The feelings of intensity that we are accustomed to experience at the beginning of the story are expected to endure a lifetime. Romanticism blended marriage with passionate love stories to produce an argument: the life-long, true love marriage.

On the other hand, Romanticism combined love with sensuality. Romanticism elevated sex to the pinnacle of romantic expression. Often, mutually pleasant sex has become a barometer of a relationship's health. With this, Romanticism has unintentionally transformed occasional sex and infidelity into disasters.

On the other hand, true love, according to Romanticism, must signify the end of all loneliness. It implied that the suitable partner would completely understand us, even without having to speak to us they would have the ability to read our minds. Thus, Romanticism emphasised that selecting a lover should be based on feelings rather than practical reasoning.

As a result, poets educate that love only determines what becomes, not what is. While these poems have been written, the Romantics' prophet is a pivotal character, who is constantly on the verge of becoming his founder, and he has yet to expand out his prophecy or establish the full extent of his love. As Byron's poetry places a high priority on love, as seen in his line, "She walks in beauty, like the night", "love" indicates that the lady was either the only physical appeal or the end of admiration.

As long as love is expressed emotionally. Thus, the importance of Fromm's theory of love reflects the objectives of this study. Text psychoanalysis reveals the poet and persona's underlying sentiments. The other fundamental approach employed in the study is literary discussion, which demonstrates the structures and components of the poetry used to express love. Furthermore, utilising these two approaches aids in understanding the concept of love from different viewpoints: the form of the poem and words implied in the five poems examined in this study, such as themes, motives, symbols, metaphors, and other literary elements. Another technique to discussing love is Fromm's psychoanalytic approach.

The poems' underlying mode of debate, theoretical features, and data, all have a significant impact on research objectives and research questions. Many recent and prior studies on the subject of love demonstrate a lack of interest in developing underlying ideas about how the persona genuinely feels, and how the persona's experience is represented and employed to convey the conscious and unconscious elements of psychology. However, measurement is only one component of the equation. Subjectivity and meaning are clearly visible within this framework. Deeper structures and other poetic devices are likewise difficult to quantify.

Once again, this research has significant policy implications for how to parallel psychoanalysis and literary approaches at the same time. As psychoanalysis discusses the inner feelings of the persona and literary discussion works on the words of the poems, the current study is an actual prompted way to show the external and internal factors of the poems that ideally leads to real emotions and feelings of love, as argued by some poets in the romantic period.

Finally, the findings of this study reveal that sexual love, as opposed to other types of love, reflects the eagerness and belonging of the souls, as stated by Fromm (1956). Hence, love in this period is just physical desirability, whilst emphasising emotional self-awareness as a fundamental requirement for enhancing people's lives and the human experience.

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