Extension English Practice Essay

The evolution of Romanticism derives from the events of the Industrial Revolution and the Age of Enlightenment, developing our understanding of nature's supreme multidimensional facets, explored explicitly through sublime imagination and nature's spiritual elevation. Romantic composers express contrasting perceptions of these Romantic ideals, explored through understanding tense conflict between individuals and their world, evolving from Coleridge's pantheistic elevation of nature to Shelley's scientific pursuit of social duty, shifting from a religious zeitgeist to scientific advancement. Samuel Taylor Coleridge's conversation poem, "Frost at Midnight", reflects his initial spiritual unrest within society, interrogating the tense disparity between natural enlightenment conflicted by constrictive urbanization, contrasting his gothic poem, "Rime of the Ancient Mariner", which revolutionizes the "norms" of Romantic thought where pantheistic ideals further propagate into the Mariner's spiritual realization of nature's powerful capabilities. Nature's sublime essence as well as its mysteries evoke a religious outlook on the discovery of the unknown, metaphorically depicted through the sun's enlightening rays in Caspar Friedrich's mystical painting, "Monk by the Sea." The extension of Romantic thought is evident in Mary Shelley's inventive novel, "Frankenstein" which utilizes multiple dimensions of conflict through relationships, where Romantic evolution progresses from pantheistic morals to scientific elevation, explored through her Byronic hero, Victor Frankenstein and his "Creature." Similarly, all three texts harbor the principle notions of Romantic ideals, gazing on the boundaries of religious and scientific paradigms, where character conflicts and contrasting perceptional ideals further advance into profound natural enlightenment.

Inspired by spiritual creativity, Coleridge's enigmatic poem, "Frost at Midnight" explores individual expression and peace within nature through reconciling emotional conflict between industrial urbanization and natural enlightenment, highlighting his restorative spirit through imagination. Utilizing a conversational form, Coleridge creates subtle contrasts between reality and imagination through the frost's "secret ministry", accentuating concealed mysterious thoughts while constantly vacillating to his childhood's "abstruser musings." Metaphorically, Coleridge's memories transform into images of entrapment, "how often he gazed upon the bars", capturing emotional tension through the city's industrial imprisonment, motivating his desire for enlightening peaceful redemption, "In the great city, pent 'mid cloisters dim…saw naught lovely but the sky and stars." His restrictive rejection of conventional education reiterates notions of freedom through experience, challenging one-dimensional, educational teachings, enabling the individual to abandon their initial sense of conflict, "the sole unquiet thing", to pursue peace within the natural realm. Through surrealistic imagination, Coleridge regains human perception of enlightenment through nature, "fair day", contrasting his initial disquiet state, "solitude…vexes meditation", elucidating nature's capacity to liberate spiritual freedom through pantheistic elevation as a universal teacher. The predominant Romantic tenets of imagination and natural expression are emphasized through emotional understanding where nature becomes the superior educator, inspiring Coleridge's newfound peace, contrasting the Mariner's conflicting unrest in "Rime of the Ancient Mariner."

Romanticism is a tangible art, predominantly focusing on the evolution of pantheistic imagination, transforming an individual's worldwide perception as the Mariner evolves from initial cynicism to increasing acceptance of nature's powerful capabilities. Coleridge's allegorical poem, "Rime of the Ancient Mariner" explores conflicts between nature and humanity, where imaginative aspects are portrayed through evocative imagery, "glittering eye" further propagating to newfound wisdom, derived from his cynical realization of nature's power, "a frightful fiend…behind him tread", captivating tension between human action and nature's overriding potency. The Mariner's sinful slaughter of the Albatross directly conflicts against the Christian paradigm, where he is condemned to live despite his depravities, however enlightening atonement is regained as he acknowledges nature's beauty through personification, "I watched the water snakes…and blessed them unaware." Stemming from the French Revolution's horrors, this poem explores a new Age of Enlightenment through incorporating supernatural Gothicism, "the nightmare LIFE IN DEATH was she", emphasizing nature's redemptive punishments, contrasting its former benevolence, "the glorious sun purist." Both of Coleridge's poems highlight the protagonist's eternal teachings, where nature's education rights humanity's flaws, highlighting religious acceptance as Romantic thought continues to evolve into scientific explorations. Thus, Coleridge's poetry advocates a rejection of social change, enhancing Romantic evolution through our increasing understanding of the Enlightenment Era, encompassing imaginative ideals through pantheistic magnification of the Christian dogma

Extension English Practice Essay

Romantic thought further transforms from the initial notions of imagination to foreshadow an increasingly mysterious realm between religious pantheism and scientific enlightenment. Friedrich's 1810 artwork "Monk by the Sea" like Coleridge prominently intensifies the supremacy of nature as well as the mysterious dimensions of its existence, explored through conflicts between man, technology and its environment. The dark choppy sea and foggy atmosphere centralizes nature's mysterious appearance similar to "Rime" where the monk, cloaked in the colors of the sea's lurking waters conveys connection as well as conflict between nature and humanity. Religious paradigms are eluded though the stature of the monk, resonating notions of worship and elevation which draws parallels to pantheism, further depicted through its minute figure under the presence of nature's dominating sky, opposing Coleridge's contradiction of nature's imaginative restraint. Moreover, parallel feelings of conflicting constriction are accentuated through differing mediums; the physical appearance of the monk and his spiritual imprisonment "great City pent" where humanity's Age of Enlightenment further propagates to new scientific ambitions. Furthermore, Friedrich focuses on gaining enlightenment through simple exploration of the mind, not emphasizing directly on his physical journey but more so on momentary profundity, contrasting the Mariner. Symbolically, the sand's white purity in the solitary absence of civilization represents nature's untampered peaceful qualities however the symbolic light metaphorically foreshadows a glorified scientific age to explore the boundaries of imagination, further developed in Shelley's, "Frankenstein."

The Romantic Era evolves from the elevation of nature's wisdom to humanity's scientific enlightenment, extending pantheistic ideals to capture man's individual expression through spiritual imagination, branching from exploitative urbanization. Mary Shelley's 1818 gothic novel "Frankenstein" examines the notions of Romantic Idealism where extremist immersion in scientific creation condemns man's possessive ambitions through darkened Gothicism, illustrating the consequences of scientific elevation over religion, portrayed through her Byronic hero; Victor Frankenstein. Multidimensional sources of conflict are introduced through both internal strain and external relationships, where Victor derives from his imagination a desire to transcend human limitations, "my ability to give life…wonderful as man", where his flawed hubris delineates into regretful torment, similar to Coleridge, "I had done a hellish thing." Shelley's ideals are an extension of Coleridge's poetry, as evidenced through the intertextual use of 'The Rime of the Ancient Mariner', where her reliance on first generation Romantic poetry influenced her characteristic portrayals where Victor's creation of "the creature" sparks the tension between idealism and moral responsibility, "did I not owe him happiness…it is in my power to bestow" as the Creature's innocence contrasts the Mariner's sinful execution of the albatross. Metaphorically, Frankenstein's violation of his social obligations commits conflictive animosity between himself and "the wretch", explored through intertextual "Paradise Lost" references, inextricably linking Adam and the Creature's "fallen angel." The Industrial Revolution inspires a new scientific era, where the creation of the "benevolent" creature corrupts into a "demonical monster" Frankenstein's desire to assume nature's role, fating his eventual ruination. Thus, Shelley's gothic exploration of Romantic tenets besmirched by conflicting, ambitious imagination highlights the dystopic fate of humanity's tampering with nature as well as the dangers of scientific elevation.

Thus, all three composers evaluate the didactic potential of an individual's imagination within pantheistic sublimity, where conflicted individuals can achieve peace through understanding their hubristic flaws. Henceforth, Romanticism as a way of thinking is a tangible art, evolving from the rejection of the Industrial Revolution to explore spiritual scientific conflict as a key to enlightenment.