

S.M.A. Trust's

SHIVANAND COLLEGE, KAGWAD



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DEPARTMENT OF ENGLISH

PROJECT REPORT ON

"CLASSICISM, REALISM, ROMANTICISM"

SUBMITTED BY :


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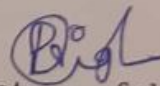

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DECLARATION

I undersigned **Miss. Pratiksha Shinge** hereby declare that the project report entitled "**Classicism, Romanticism and Realism**" is my original work and we assure that the contents in the same has not been copied from any other project Report submitted to Department of English, Shivanand College, Kagwad.

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ACKNOWLEDGEMENT

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I am equally thankful to my friends, my parents and my all Teachers for the support and direction in completion of work.



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2019-20

CERTIFICATE

This is to certify that the project work entitled “A View of English Poetry” is bonafied project work done by Miss PRATIKSHA SHINGE of B.A 5th semester. (R.C.U.B Reg no – A1726023) under my supervision during Sep, 2014, and submitted to the Department of English , Shivanand College Kagawad.

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Classicism

INTRODUCTION

The classical in critical in usage stands with high application in designates the literature of ancient Greece and Roman. The works of ancient Greek & Latin masters being called the classics. The following of ancient Greek or Roman principle & style in the art & literature generally associated with harmony & standards of form.

In general classicism can be define as a style in literature, it also referred visual art, music, or architecture that that deals with the style & nobility of ancient Greek & Rome. They are very special & very systematic referred even after many ages. No such special and high class literature established there after. It has characterized by emotional, restrained & regularity of form. It carries wonder of human imagination, adventure of in human activities, & their imagination was superficial in bringing the distinction and establishing excellence in the writing.

The aesthetic principles/qualities in the writing as characteristics of ancient Greek or Rome, objectively, promality, balance simplicity etc, that ancient writings remained stipped to form & principle. Without any compromise or changes as per the subject Classicism stands for its vibrant & distinguished records of langlasting subject matters.

- **CONCLUSION** : We couldn't find any reduces or diverted literary regulation in carrying the subject form presentation with various incidents uploading sientity of literature.


Dr. S. O. Halasagi
PRINCIPAL

Classicism

Classicism, in the arts, refers generally to a high regard for a classical period, classical antiquity in the Western tradition, as setting standards for taste which the classicists seek to emulate. In its purest form, classicism is an aesthetic attitude dependent on principles based in the culture, art and literature of ancient Greece and Rome, with the emphasis on form, simplicity, proportion, clarity of structure, perfection, restrained emotion, as well as explicit appeal to the intellect.^[1] The art of classicism typically seeks to be formal and restrained: of the *Discobolus* Sir Kenneth Clark observed, "if we object to his restraint and compression we are simply objecting to the classicism of classic art. A violent emphasis or a sudden acceleration of rhythmic movement would have destroyed those qualities of balance and completeness through which it retained until the present century its position of authority in the restricted repertoire of visual images."^[2] Classicism, as Clark noted, implies a canon of widely accepted ideal forms, whether in the Western canon that he was examining in *The Nude* (1956), or the literary Chinese classics or Chinese art, where the revival of classic styles is also a recurring feature.



Jacques-Louis David, *Oath of the Horatii*, 1784, an icon of Neoclassicism in painting

Classicism is a force which is often present in post-medieval European and European influenced traditions; however, some periods felt themselves more connected to the classical ideals than others, particularly the Age of Enlightenment,^[3] when Neoclassicism was an important movement in the visual arts.

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General term

In the theatre

In architecture

In the fine arts

Political philosophy

See also

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Further reading

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General term

Realism

*Introduction :-

In literature realism depicts life & reproduce nature in all its aspects, It rejection of idealization but for our beauty. According to V-Da-Dala-Pinto – “Realism is not element in art which is concerned with giving a truthful impression of actually as it appears to the normal human Consuiousness”.

Realitic Poetry meets Conditions:-

- i. It will describe normal situation and average charactors in ardnary setting (often with emphasis on the lower strata of society)
- ii. It will renoun the use of of fore fetched images & metaphors.
- iii. It will endeavour to reproduce actual speech & tend to approximate prose rhythem.

Realism is a consaious literary movement developed in Europe after the French Revolution of 1830, Chaveers “ Ca- Terbuny “Tahus” “Pie is Ploman” the popular ballads of reflrct medieval tradition of realism, The termrealism occurs in the “Mercure Francais de XIX siede of 1826, Balzacs “la comedie humaine” is the most important fore manner of realism, Rejecting both classical literature of

Realism

Realism, **Realistic**, or **Realists** may refer to:

In the arts

- Realism (arts), the general attempt to depict subjects truthfully in different forms of the arts

Arts movements related to realism include:

- Classical Realism
- Literary realism, a movement from the mid 19th to the early 20th century
- Neorealism (art)
 - Italian neorealism (film)
 - Indian neorealism (film)
- New realism, a movement founded in 1960
- Realism (art movement), 19th-century painting group
- Theatrical realism, one of the many types of theatre such as Naturalism
- Vienna School of Fantastic Realism, an art movement

In philosophy

- Philosophical realism

Related realist philosophies include:

- Aesthetic realism (metaphysics)
- Agential realism (Barad)
- Australian realism
- Austrian realism
- Conceptualist realism (Wiggins)
- Critical realism (disambiguation)
- Dialectical realism (Hacking)
- Direct realism
- Empirical realism
- Entity realism
- Epistemic structural realism
- Hermeneutic realism (Heidegger)
- Internal realism, also known as "pragmatic realism" (Putnam)
- Local realism, a term used by Einstein in the context of the principle of locality
- Logical realism, the conviction the rules of logic are mind-independent
- Metaphysical realism
- Modal realism
- Model-dependent realism (Hawking and Mlodinow)
- Moderate realism
- Moral realism
- Naïve realism
- New realism (philosophy)
- Ontic structural realism
- Peircean realism
- Platonic realism
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- Romantic realism
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- Semantic realism (epistemology) (a position criticized by Dummett)

Contents

In the arts

In philosophy

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Media

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See also

Romanticism

Introduction :-

The word Romanticism is derived from the objective 'Romantic' which comes from the old French word 'Romanza' meaning 'Aronus or Novel'. It is first used for literature in 'Public' in 1654, Earlier it was used of 18th century. The word was more favourable with the changing liberation in politics. Even in literature drastic change of something that is presently melancholy in the middle of 18th century, the word romanticism is also used in Germany, The German critic Schlegel used it as a contrast to classicism.

The most characteristic romantic attitude is individualism. The romantic Hero is a Hero loving the word even though suffering from melancholy or burden or expresses burning rebellion against society. He is often a mysterious man he prefers the emotion to the religion to ideal to the real hope & aspiration to compromise. In expression romanticism proclaims freedom, rules & lyricism he tends to dream etc, Infact many of the romantic critics have given the impression that they are fighting against classicism.

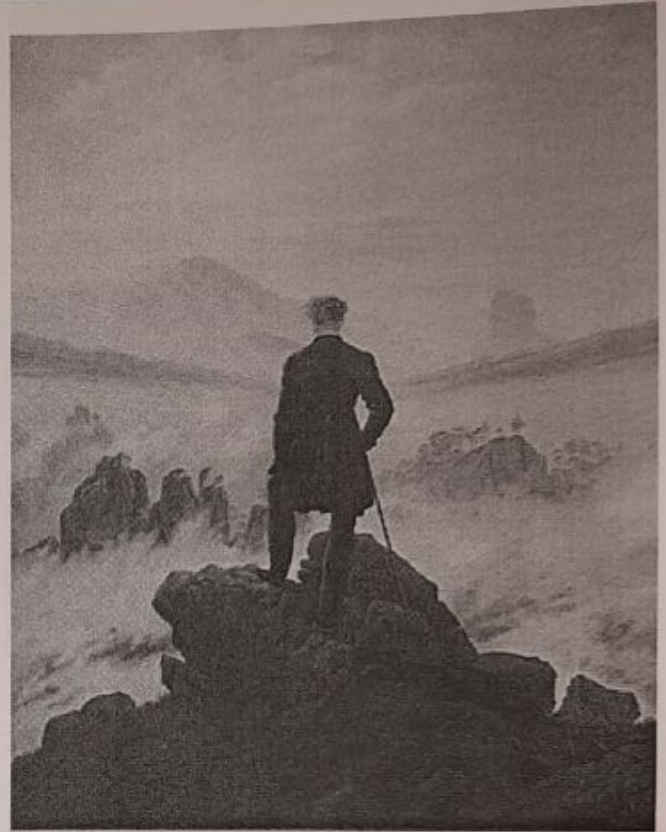
The term Romanticism has been variously defined by various writers for examples.

Romanticism

Romanticism (also known as the **Romantic era**) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution,^[1] the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity.^[2] It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography,^[3] education,^[4] the social sciences, and the natural sciences.^[5] It had a significant and complex effect on politics, with romantic thinkers influencing liberalism, radicalism, conservatism and nationalism.^[6]

The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It elevated folk art and ancient custom to something noble, but also spontaneity as a desirable characteristic (as in the musical impromptu). In contrast to the Rationalism and Classicism of the Enlightenment, Romanticism revived medievalism^[7] and elements of art and narrative perceived as authentically medieval in an attempt to escape population growth, early urban sprawl, and industrialism.

Although the movement was rooted in the German *Sturm und Drang* movement, which preferred intuition and emotion to the rationalism of the Enlightenment, the events and ideologies of the French Revolution were also proximate factors. Romanticism assigned a high value to the achievements of "heroic" individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a *Zeitgeist*, in the representation of its ideas. In the second half of the 19th century,



Caspar David Friedrich, *Wanderer Above the Sea of Fog*, 1818



Eugène Delacroix, *Death of Sardanapalus*, 1827, taking its Orientalist subject from a play by Lord Byron

Realism was offered as a polar opposite to Romanticism.^[8] The decline of Romanticism during this time was associated with multiple processes, including social and political changes and the spread of nationalism.^[9]

Contents

Defining Romanticism

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- Etymology
- Period
- Context and place in history

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 - Influence of European Romanticism on American writers

Architecture

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- Sciences
- Historiography
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Romantic nationalism

- Polish nationalism and messianism

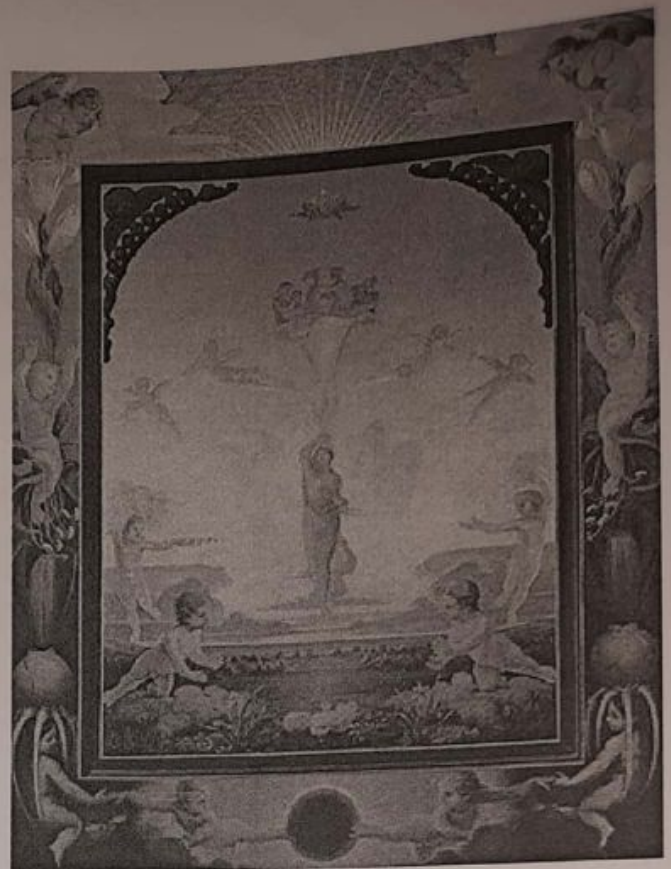
Gallery

Romantic authors

Scholars of Romanticism

See also

- Related terms
- Opposing terms
- Related terms



Philipp Otto Runge, *The Morning*, 1808

- i. According to Peter – "The addition of strangeness to beauty"
- ii. Watts Danton – "The Renaissance Wonder"
- iii. Aber combie – "Romanticism is a withdrawal from outer experience to concentrate upon inner experience & attendancy Legouis & Cazamian emphasis both the emotional & imaginative aspects of romanticism and calls it- 'An accentuated predominance of emotional life provoked and directed by exercise of imaginative vision.'"

***Conclusion :-**

Above all definitions are however unsatisfactory and partial for the emphasis one or the other element of this time of literature this type of literature instead of giving a composite way. It would therefore be more profitable to consider the salient feature of romanticism instead of wasting time in defining it.

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Topic :- Literary Criticism

Realism

subjectivity , romanticism of dependence and the theory of Art for Arts sake'.

***Conclusion :-**

Realism of the 19th century display a bewildering variety and national diversity which could not be summed up in one formula of Balzac Flaubert in formula, Turennon Goncharov Tolstoy Thackeray, George Eliot, Arnold Bennett in England , Thomas Moore, Keller in the German language orbit all exponents of a realism.