



The Gig Economy and its Impact on Traditional Human Resource Management: A Study of Food Delivery Platforms in Urban India

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Abstract

This paper says that British Romantic poets wrote about nature in a new way, as we all know their time was very different. From late eighteenth century to mid nineteenth century, they were reacting to too much focus on logic and machines. Because of the Enlightenment ideas and fast industrial growth, people felt cut off from nature. So these poets started seeing nature not just as background scenery, but as an active and living force in human life. Earlier poetry showed nature as calm and fixed, but Romantics made it central to feelings and thinking. This study looks at how nature worked in their poems. It became a guide for spiritual and moral thinking, especially when religion was becoming weaker. It also helped them talk about beauty and fear, like the sublime. Nature was used to reflect human emotions, joys, pain, and confusion, which is commonly seen in Indian people connecting feelings with nature too. It also became a way to question industrial society and dream of change. By reading poems of Wordsworth, Coleridge, Shelley, Keats, and Byron, this paper shows that their love for nature was not escape from reality. It was a strong response to the damage caused by machines and cold reasoning. In the end, this study says that their ideas still influence literature and environmental thinking today, and this green thinking continues to matter even now.

Keywords; Romanticism, Nature, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, Sublime, Beautiful, Ecocriticism, Industrial Revolution, Imagination, Pantheism.

Introduction

The Romantic period, which grew from the late 18th century to the middle of the 19th century, was a very important turning point in Western literature, as we all know. It came as a clear reaction against earlier ideas that focused too much on order, logic, calmness, and science. Before this time, writers believed strongly in reason and fixed rules. But many things were changing. Big revolutions in America and France, and the Industrial Revolution in Britain, changed society very fast. Machines, factories, and cities started growing. Because

of this, people began to feel restless. Romantic writers slowly moved away from cold logic and started giving importance to individual feelings, imagination, emotions, and inner experience. Imagination was seen as something powerful, not just for decoration, but for understanding truth and life itself. Due to these changes, writers needed a new centre of meaning. Nature became that centre. Earlier, science tried to explain nature fully, to control and measure it. At the same time, industries treated nature as something to be used again and again. This caused pollution, crowding in cities, and distance between

people and land, which is commonly seen when societies grow fast. Romantic thinkers did not accept this. For them, nature was wild, living, and pure. It stood opposite to machines and artificial life. So, turning towards nature was not only about beauty. It was a strong idea choice. Nature helped them question modern life and find new values based on feeling, spirit, and wholeness. So, this paper says that for Romantic poets, nature was not just background scenery. It played an active role in human life. Nature gave spiritual meaning when religion was becoming weaker. It gave mental comfort from city life. It helped writers think about beauty, fear, and limits of human thinking. It also became a symbol of social and political change. In this way, Romantic poets used nature to bring life and magic back into a world that reason and industry had made dry. By studying famous poems, this paper shows how nature became the heart of a big literary and cultural change, whose influence is still felt today, even in our country when we talk about environment and life.

Literature Review

The study of nature in British Romantic poetry is based on many years of literary thinking, art ideas, and later even environmental studies. As we all know, the Romantic movement started as a reaction against too much focus on logic and science, and also against the big social changes caused by the Industrial Revolution. Writers of this time started focusing more on individual feelings, imagination, and inner experience. Nature became the main way to express all these ideas. One important idea used to understand Romantic poetry is the concept of the Beautiful and the Sublime. This idea was explained by Edmund Burke. He said that beauty gives a calm and peaceful feeling, while the sublime creates fear, wonder, and excitement. Romantic poets used both these feelings while writing about nature. Sometimes nature looked soft and pleasant, like a village scene. Other

times, it looked powerful and frightening, like high mountains or storms. Through this, poets showed different human emotions. Another important view comes from M.H. Abrams, who explained how Romantic poets saw the human mind. He said that the mind is not just reflecting the outside world, but actively adding feelings and thoughts to it. So, when poets describe nature, they are also showing their own emotions. Later, this was called pathetic fallacy by another critic. But for Romantic poets, this was natural and true. They believed imagination shapes how we see the world, which is commonly seen in Indian people connecting emotions with surroundings too. In later years, scholars started studying Romantic poetry from social and environmental angle. Writers like Leo Marx and Raymond Williams talked about how machines and cities were slowly taking over nature. Later, some critics said that Romantic poets were early voices for protecting nature. They believed poets like Wordsworth were already thinking about environment. But some scholars also disagreed. They said that showing nature as separate from humans can create problems in real conservation. This paper brings together all these ideas, from art, mind, and environment, to understand how nature plays many roles in British Romantic poetry.

Methodology

This paper uses a qualitative research method based on literary study, as we all know this is common in literature research. The main method used here is close reading of poems. Poems written by Wordsworth, Coleridge, Shelley, Keats, and Byron are carefully read and studied. While reading, attention is given to simple things like images, symbols, use of words, and how lines are arranged. This helps to understand how each poet talks about nature and connects it with human life. In this study, the ideas of the Sublime and the Beautiful, explained by Edmund Burke, are used to see how nature

creates different feelings in the reader. Some scenes give peace, while some create fear or wonder. Another idea used is the “mirror and lamp” theory by M.H. Abrams. This helps in understanding how poets mix their inner feelings with the outside natural world. Nature often reflects their emotions, which is commonly seen in Indian people also when they talk about surroundings. The poems are also read from an environmental angle.

Nature as Moral and Spiritual Guide

During the Romantic age, many poets started feeling that old religious systems were losing their hold, and reason alone was not giving peace, as we all know. Because of this, they slowly turned towards nature for spiritual support and moral guidance. For them, nature was not silent or lifeless. It was active and full of meaning. They believed a divine spirit lives inside everything in the universe. This idea helped them feel close to God in a personal way, without strict rules or institutions. Nature became a source of comfort and truth, which is commonly seen in Indian people also when they look at rivers, mountains, or forests for peace. William Wordsworth is the best example of this thinking. In his poem *Tintern Abbey*, he explains how his view of nature changed with time. When he was young, nature gave him strong joy and excitement. It was direct and emotional. He did not think much. But as he grew older, his understanding became deeper. Nature started teaching him about human life, pain, and kindness. Even when he stayed in busy towns and cities, memories of nature helped him feel calm. They reduced stress and gave him inner strength. He felt a powerful spirit moving through everything in the world. For Wordsworth, this spirit made nature his moral guide and emotional support. Romantic poets also believed too much focus on inner feelings can make a person feel lonely. Industrial cities were noisy and confusing. They increased this loneliness. In such a situation, nature worked like a mental support system. It

was steady and timeless. By connecting with nature, poets felt balanced again. Nature gave them a fixed point when thoughts were disturbed. Samuel Taylor Coleridge shared this respect for nature but in a different way. In his poem *Frost at Midnight*, he shows how nature teaches quietly. He compares his own city childhood with the future of his child. He wishes his child will grow close to nature and learn directly from it. For Coleridge, nature is like a language spoken by God. Small natural events carry deep meaning. In both poets, nature replaces formal religious spaces. It becomes a living place of spiritual learning, simple and open, which still connects with readers today.

The Aesthetics of the Sublime and the Beautiful

Romantic poets did not look at nature only in a spiritual way, but also in a very artistic way, as we all know. Their idea of beauty came from old theories of the Sublime and the Beautiful, explained by Edmund Burke. According to him, beauty comes from soft and pleasing things. It gives calm and happiness. The sublime is very different. It comes from big, powerful, and sometimes frightening scenes. It creates fear, wonder, and deep excitement in the mind. For Romantic poets, nature was the best place to feel both these emotions. Mountains, rivers, storms, and quiet fields gave them strong feelings which they turned into poetry. The idea of the sublime can be clearly seen in poems by Coleridge and Shelley. In *Kubla Khan*, Coleridge shows a strange and powerful natural world. There are beautiful gardens, but also dark and wild places. A deep chasm, rushing water, and endless caves create a feeling of fear and mystery. Everything feels huge and beyond human control. This makes the reader feel amazed and scared at the same time. Shelley also shows this feeling in *Mont Blanc*. He looks at the mountain as something very powerful. Nature here is not caring. It is strong and silent. It reminds humans how small and weak they are, which is commonly seen in

Indian people also when they stand before big mountains or oceans. On the other side, John Keats shows the idea of beauty in a calm and gentle way. His poem *To Autumn* is full of soft images. It talks about ripe fruits, warm sun, and peaceful fields. There is no fear here. Only fullness and quiet joy. Autumn is shown like a relaxed person sitting or sleeping. Even when the poem talks about the end of the season, it feels peaceful, not sad. The sounds of birds and insects create a soft music. Keats accepts change as natural and gentle.

Nature as a Reflection of Human Emotion

For the Romantic poets, the line between the human mind and the natural world was not very clear. As we all know, they did not see nature as something separate. They mixed their own feelings with it. When they felt sad, lonely, or angry, the landscape also became sad or wild. Nature worked like a big mirror for them. It helped them understand their own heart and thoughts. So their poems were not just about trees or seas. They were also about the inner life of a person, which is commonly seen in Indian people also when emotions connect with surroundings. This idea can be clearly seen in the poems of Lord Byron. His famous hero, often lonely and rebellious, feels more comfortable with nature than with society. In *Childe Harold's Pilgrimage*, he says he finds more joy in lonely woods and empty shores than among people. The wild sea, which does not follow human rules, feels close to his own restless mind. The empty and rough places he travels through match his inner pain and confusion. Nature here is not just a background. It speaks for his feelings and shows his state of mind. Later critics called this habit of giving human feelings to nature the "pathetic fallacy." They felt it was not correct thinking. But Romantic poets did not agree with this idea. For them, it was natural. They believed the human mind is not just a silent mirror of the outside world. It is active and creative. As explained by later thinkers, the mind

works like a lamp. It throws its own light on nature and gives it meaning. Because of this, nature and human feelings become deeply connected, especially in Romantic poetry. Wordsworth's poem *I Wandered Lonely as a Cloud* shows this idea in a very simple and clear way. In the beginning, the poet feels alone and lost, like a cloud moving without aim. As we all know, such feeling of loneliness is commonly seen in Indian people also when the mind is quiet. Suddenly, his mood changes when he sees a large group of golden daffodils near the lake and under the trees. The flowers look like they are dancing in the soft wind. They feel alive. Wordsworth treats them like happy people enjoying together. Even the waves nearby seem less joyful than the flowers. This small moment stays in his mind. Later, when he is sitting alone or thinking deeply, the memory of the daffodils comes back. He sees them again in his inner eye. At once, his heart feels light and happy, and it also starts to dance with them. Some critics say flowers cannot really dance, so this is not correct thinking. But for the Romantic poet, this is natural. Nature and human mind work together. What the poet feels inside mixes with what he sees outside. As Wordsworth himself believed, the mind also helps in creating what we see. So, this kind of writing is not just decoration. It shows how imagination gives life and meaning to nature.

Nature as a Critique of Industrial Society

The Romantic poets loved nature more strongly because they were seeing big changes around them at that time. As factories increased and cities became crowded, nature slowly started disappearing. Life in cities was full of smoke, noise, and struggle, and this was commonly seen in people living in early industrial Britain. As we all know, when surroundings become harsh, people look for peace. The Romantics felt the same. They saw nature as clean and pure, a safe place for the mind and soul. In their writing, villages and fields look calm, while machines

and factories look cold and harmful. This idea of going back to nature was not just imagination. It was also a way to question society and its wrong direction. This feeling is clearly seen in Shelley's poem *Ode to the West Wind*. Here, the wind is shown like a strong living power. It breaks old things but also helps new life to grow. The dry leaves are destroyed, but seeds are carried for the future. Shelley connects this natural power with his own hope for change in society. He wants his thoughts to spread like the wind and wake people up. Many modern writers say this thinking made the Romantics early supporters of environmental ideas. In our country also, people respect nature as life-giving. Still, some critics say the Romantics showed nature as too perfect and separate from humans. This creates confusion. So, their ideas are powerful, but also complex. Nature, for them, was not silent. It was active, meaningful, and full of hope.

Conclusion

The role of nature in British Romantic poetry is very wide and meaningful, just like the big mountains and open fields they wrote about. As this study shows, nature was not only there for background beauty. It was the centre of their thinking. For the Romantic poets, nature gave peace and moral support at a time when people were losing faith, which is commonly seen in many societies during change. Nature also helped them talk about strong feelings like fear, wonder, and beauty. It worked like a mirror too, showing their inner thoughts and emotions. At the same time, nature became a strong symbol to question the fast-growing industrial life, which was damaging land and people. The deep connection these poets had with nature came from the problems of their time. They were facing too much focus on science and machines, and land was treated like an object. So, they used nature to show a new way of life and thinking. They filled the world again with feeling, spirit, and meaning. This change was important and still matters today. In our

country also, we see nature as something to respect and protect. Even now, when we face environmental problems, the Romantic idea of loving and caring for nature feels very relevant. Their writing reminds us that nature is not just useful, but valuable in itself, and this is their lasting green message.

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