

Romanticism in Gustavo A.Bécquer and Edgar A.Poe. A Comparative Analysis

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ABSTRACT

Romanticism was a movement that emerged in the late 18th century in Europe, specifically in Germany and England but it soon after spread to America as well. Although it is very similar in Spain and in the Anglo-Saxon traditions, there are some differences that authors usually portray in their writings, such as setting, the vision of nature, love, the imaginative mind, the idea of the sublime or death, among others. While exploring this movement the concept of “imagination” has been a key element since it is what allows the poet to transcend, to destroy the limits and to perceive and to create. In this movement there are two important authors that wrote mainly poetry and represent very well the Romantic movement. They are Edgar Allan Poe and Gustavo Adolfo Bécquer. Through the use of imagination they have perfectly created characters able to transcend and to create other realities by means of their “imaginative mind”. It is seen in their poems *Annabel Lee* by Poe and *El rayo de luna* by Bécquer. In these poems they present the poet who is a lover desperate to reach his woman. In the case of *Annabel Lee* the maiden is dead and the poet through his imagination is able to perceive her and to live his life with her even if she is immaterial and cold, in her tomb, she is spirit. Bécquer instead presents Manrique, who loves WOMAN as a category, he loves the soul, the anima, the femininity of women and when he is totally sure he has found “her” he realizes she is not what he thought. The poets in these two poems show at the end different reactions towards life, towards reality.

Key words: Romanticism, *Annabel Lee*, *El rayo de luna*, Poet, Imagination, Women

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1. INTRODUCTION

The aim of this dissertation is to investigate the relation between the Spanish and English Romanticisms through a comparative analysis of *Annabel Lee* by Edgar Allan Poe and *El rayo de luna* by Gustavo Adolfo Bécquer in both, content and style.

Since there were no previous studies about this subject I made use of different English bibliographic sources together with the previous concepts we had studied in this degree. Apart from that, I read different Spanish bibliographies and I found accurate Lloréns's book about Spanish Romanticism. English and Spanish Romanticisms are two different traditions but they share some aspects that make them be related with each other.

For my project I have selected two stories belonging to the Spanish and English Romanticisms and this way it has been possible to synthesize the main aspects that related them both. Through this project I will refer to the different stories as poems because, despite being a short story and the other one a poem, in the short story *El rayo de luna*, we find a poetic narrator, he is an author, a genius, a poet, he is not a naturalist narrator and this makes the story be perceived as a poetic tale.

Through the reading of different authors such as Jerry Phillips or J.R Watson I could learn a little more about this movement and I could support my ideas while comparing the two poems analyzed in this work.

The main problems I found while doing my project were the little time I had to read and select the bibliography, for this reason I started reading some time before in order to devote the rest of the time to writing my project.

Another problem was the amount of information I had to select since Romanticism is a very well-known movement and there was a great deal of works from different authors. Thus I had to select the most accurate ones from my point of view while reading very carefully at the time I was trying to find out the similarities and differences between both traditions.

Through this degree we have been exploring different literary movements and Romanticism appealed to me as I perceived it full of sentiment and mystery. I have always been interested in this movement since the beginning of this degree and this work was perfect for my purpose. I wanted to explore the concept of Romanticism, which I understand as a "tentative", because it is impossible to give a definite

and clear definition of what it is. Romanticism is understood by every people in a different way and I wanted to approach it, to investigate and synthesize the main aspects that form this movement and to draw comparisons and similarities between the English and Spanish Romantic movements.

What really caught my attention in this process of researching was the fact that this movement emerged spontaneously, with no purpose. It was a way of thinking, a different way to understand the world and some writings started to be published following different ideals emerged in the late 18th century. Apart from that, the way in which it spread all over the world was very curious because everywhere it shared those ideals but the movement adapted to the conditions of that time and acquired the characteristics of the place. It can be noticed while comparing *Annabel Lee* and *El rayo de luna*, that will be commented in the following pages.

2. HISTORICAL CONTEXT. ROMANTICISM IN EDGAR ALLAN POE AND GUSTAVO ADOLFO BECQUER

2.1. A Temptative Approach

The term Romanticism can be defined as a new artistic and cultural movement that emerged in the late 18th century. This movement not only involves literature or the arts but it also had influences on philosophy or politics.

Jerry Phillips states that Romanticism asserted the power of the individual himself and it also marked an era in which the idealization of the individual prevailed: in the fields of arts, it marked a total fascination with the individual genius; as for politics it promoted social equality; and philosophically speaking, all truth became just a matter of human perception (4).

Yet the term Romanticism was a term that was used time after the Romantics started to write. They were not an established group, they were just a group of individual authors who paid attention to the individual himself, aware of the possibilities of humankind. Vicente Lloréns has expressed a similar view with respect to Spain: “Se admite que ha habido románticos; lo que se niega es que hayan tenido consciencia de grupo con unas intenciones, unos objetivos determinados y una estrategia para lograrlos” (39)¹.

2.2. *Cultural-Literary Phenomenon*

This movement was conceived by many people as it is still today, as a reaction against the former values and traditions present at that time, against conventionalisms. It was totally opposed to the Neoclassic art of the previous century because Neoclassicism was based on the principles of the Enlightenment: everything was understood by reason, everything had its scientific side. Thus, this period marked a total break with the patterns and conventions of the previous generations.

¹ My translation: “It is admitted that romantics have always existed, but never as a group with intentions, objectives and strategies to achieve them”.

Before Romanticism, literature was more realistic, it was somehow oriented to social, rational, and material issues. This idea has also been pointed out by Lloréns: “Es toda una actitud ante los problemas del hombre, de la sociedad, de la cultura” (37)².

This change in people’s mentality, and the growing confidence in progress and science, made people become critical about the church and the established dogmas, yet more spiritual at the same time. This is the reason why some of these writers in the late 18th century, started to write in a different, Romantic way.

Romantic writers trusted their feelings and the unlimited power of the human perception, as humans were able to see much more beyond. The objective perspective was somehow disregarded and the subjective perception of the world together with their experience was what shaped this movement. They could find beauty in the ugly, they could see truth in a simple element of nature, they perceive God in that beauty and it was a different reality only for those who looked through Romantic eyes. Phillips rightly points out this idea:

Romanticism celebrated the divinity of the individual. It assumed that individuals might have an immediate relationship to God, insofar as they placed themselves within Nature. The Romantics believed that human nature was made in “likeness to God”. They felt that communion with Nature would reveal the divinity of human beings as a higher, intuitive truth (10).

Thus, our mind is free and unique, and what shapes us as individuals is our capacity to transform ideas and reality into something new. The Romantic poet is capable of seeing and transforming and he works through his imagination and the inspiration of the moment. It is by means of his work that he asserts the power and uniqueness of the individual himself. A powerful imagination can even transform the world (Watson, 23).

2.2.1. English and Spanish Romanticism

Spanish Romanticism was somehow influenced by the English Romanticism that had emerged long time before it came to Spain. Spanish Romanticism was highly influenced by Europe -Germany and England- and also the French revolution left a deep imprint: the fostering of equality, liberty and fraternity were sources of inspiration to the Romantics. As Lloréns has indicated:

² My translation: “It is an attitude to the troubles of man, society and culture.”

Los románticos españoles prefirieron para expresar su visión del mundo unos cuantos temas que coinciden básicamente en su fondo y su enfoque con los del romanticismo europeo. Ello es una prueba más de que deseaban enlazar con este, no con épocas literarias del pasado (50)³.

As a consequence, Classic readings or Neoclassic conventions of the previous centuries were totally left aside in this period in favor of “darker” or non-mainstream motifs. But it is important to notice that Medieval times were present in Spanish culture and traditions and this has been pointed out by Lloréns too: “La literatura romántica era en gran parte histórica” (50)⁴. He also asserts, “Decididamente privó la historia nacional sobre la extranjera. Y la época preferida fue la Edad Media” (51)⁵.

Romanticism also reached America, the ideals that Romanticism promoted were very important in the American artistic consciousness and politics. At that time people started to be against Calvinism which predicated that every human being was predetermined and Transcendentalism appeared as a philosophical and religious movement in the 19th century, leaving aside all those religious beliefs. Calvinists perceived nature as a symbol to interpret God, since for Calvinists our life was a repetition of something already created by God for us. Instead, Transcendentalism “was truly a matter of going a little beyond. Transcendentalists assumed that the ultimate truth of spiritual nature of the universe was readily at hand-natural and accessible to every human being” (Phillips, 34). Transcendentalism tried to break with the narrative and spiritual excess and to go back to nature, with a more deistic perception of God. Phillips points out that Transcendentalism:

Went a little beyond European Romanticism, causing many to define the transcendental movement as American Romanticism. Like European Romanticism, Transcendentalism shares many of the same characteristic attitudes: a deep appreciation of nature; a preference of emotion over reason; a belief in the self and the potential of the individual; a predilection for the artist in particular and the creative spirit in general; and a distrust of classical forms and traditions (34).

American Romanticism, which is strongly related to English Romanticism, was this mixture of Transcendentalist and Romantic ideals. There are two ideas than can be highlighted: the importance of nature on one side, and the individual’s freedom on the other side.

³ My translation: “In order to express their vision of the world, the Spanish Romantics preferred some topics that coincided in terms of approach and background with the most recurrent topics in European Romanticism.”

⁴ My translation: “Romantic literature was to a great extent historical.”

⁵ My translation: “National history prevailed over the foreign one and the preferred epoch was medieval times.”

2.2.2. *Nature*

Nature was one of the most important elements in all Romantic writings. As Lloréns has pointed out: “El romanticismo cambió radicalmente los procedimientos expresivos. Eliminó, en primer lugar, el sistema de referencias neoclásicas, acabando con la modo de designar fenómenos naturales o humanos mediante denominaciones mitológicas griegas” (61)⁶.

There is a strong belief in the spirit itself, something new in this transitional period from Neoclassicism to Romanticism, and this idea has been supported by Phillips, who comments that for Romantic writers nature was the revelation of the spirit to humankind (5).

Romanticism claimed that nature was able to provoke different sensations to the writer, and it is because poets saw much more than nature itself. For them, more than one reality existed, the material world, and the spiritual reality. For those poets, nature hid cognitive and expressive potentials and the poets' function was to discover these through their imagination.

Romantic poets have been inspired by Classical writers from the past and those writers from centuries ago had developed a strong connection and love towards nature as source of inspiration. It can also be seen in some writers that belong to the Transcendental movement in America, such as Walt Whitman. In this movement, the so called Transcendentalist writers were able to transcend conventions, beliefs and models, and specially Walt Whitman, who was able to perceive God in nature. Whitman was against the previous conceptions of church and trinitarism where God was supposed to be only present in church. This author transcends, and shows that God is everywhere: in nature, in the air, in ourselves. Thus, Classical writers had inspired both Transcendentalist writers and Romantic writers.

For Romantic writers it is important how little, simple natural elements can be transformed into something unique and divine, how God could be perceived among such strange forms in a complete natural landscape. Their capacity of understanding the beauty of the world while seeing the simplest, little, irregular even terrifying things or forms in this real world. It is important how all this was strangely able to create those feelings in Romantic poets.

⁶ My translation: “Romanticism radically changed the expressive methods. It removed the neoclassic system of references. So natural phenomena were no more introduced with Greek mythological denominations.”

2.2.3. Imagination

Imagination deserves a special place when talking about Romanticism.

The Romantics were able to enter another reality, a reality provided by elements such as nature or visions. The Romantic poet is able to imagine and use it as a way of ‘escaping’ from the real world, to enter in a world created by himself, by his imagination, where everything has its order and its beauty. Imagination enables the poet “to transform his world and to escape from it” (Watson, 12). A feeling of sublime is created and it transports the writer into a moment of ecstasy that cannot be compared to anything, something that inspires him. In Watson’s words, “The Romantic poet never knows the moment of his inspiration with any certainty. It is mysterious, natural, instinctive, and holy, the working of the human spirit inspired by something greater than itself” (17).

Consequently, simple and ugly things can be transformed by the poet’s imagination, that is, his new reality, the ideal world, that transcends the material world. The mind is able to generate this situation and these feelings, which makes the writer write in a Romantic way as he pays attention to all these emotions.

Thus, the mind itself is a key point while referring to Romantic writers. From a Romantic point of view, this creation and new perception, this world created by themselves, are considered to be objective. Poets are thus seen as gods who are able to see and to create, to create beauty and order, the divine power transforming nothing into all. Watson goes further in claiming that idea of the poet as God who is not imitating what exists but is able to see and to create things never seen before: “Such new creation is analogous to the work of God the Creator in that it does not repeat what is already there but creates something absolutely new” (15). Indeed, the poet’s mind is able to provoke strong feelings such as love, joy, but also fear, excitement and horror.

2.2.3.1 Symbol

Imagination brings along symbolic expression. By means of symbolic language the poet tries to transmit what he feels, thinks and sees. Something that goes beyond words, something that is impossible to explain through language, because a simple set of words does not contain all the truth the poet wants to transmit, because imagination brings signifying potentials -abstract ideas or different perceptions- embodied in concrete images. The symbol plays an important role because it hides all that the writer intends to be felt and transmitted. A symbol is the way in which we understand the world,

it can involve different truths, emotions, create different reactions, etc. Our individual mind can perceive a single reality in many different ways, thus the emotions and reaction while interpreting a symbol may vary.

The symbol is thus perceived as a creature with a life of its own. Its essence is going to be perceived materially and imaginatively but its shape is going to be different to every one as it depends on the individual mind and the different possible interpretations.

The mind is able to generate but at the same time it perceives, like a mirror which absorbs our essence and provides us with images. This mixture is what shapes the Romantic view. It can be seen in “Preface to Lyrical Ballads”, where Wordsworth asserts:

Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins (xiv).

The poet is able to perceive the external world and through his imagination he creates a new world.

Romanticism is idealistic, as it follows the Platonic and Kantian views; it perceives the real world, the world we see, as an inferior stage that imitates a superior reality which is the Ideal world. For Romantic writers this ideal world is the one that contains meaning, beauty and truth and they are able to reach this world by means of their individual imagination.

2.2.3.2. *The Idea of the Sublime*

Apart from imagination, it is also common to come across the term Sublime while dealing with Romanticism. According to Phillips “greatness that is awe-inspiring, majestic, and transcendent” (88), but it is also important to take into account Edmund Burke’s explanation of the Sublime: “Indeed terror is in all cases, whatsoever, either more openly or latently, the ruling principle of the sublime”(97).

While referring to this, the first author that comes to our mind is Wordsworth. He was a Romantic poet who used this term and it is very interesting to notice that through nature, flowers, mountains, human constructions, etc., he could experience sublime feelings that sometimes involved joy but other times it involved nervousness and horror. Thus, in his writings he reflects his spiritual evolution and also his evolution as a poet by showing this idea of sublime. It is well depicted in his poem *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour, July 13, 1798*. Here he comments on the beauty of the landscape and its forms, which provoke such feelings in him.

This is a good example to explain this conception of the Romantic poet as someone able to feel different emotions through natural elements.

2.2.3.3. *Visions. Life as Dream*

Romantic writers are visionaries and at the same time they can be seen as dreamers because it is in dreams where a higher version of reality is placed. Imagination is the source of truth and what allows their minds to travel through the mysterious paths that go beyond reason and reach the ideal world. This idea of poets as dreamers has been mentioned by Lloréns:

El romántico quiere romper los límites estrechos de la realidad concreta y remontar el vuelo hacia las regiones inmensas de la imaginación (...) se recurre al sueño y la visión (...) el sueño se produce cuando se duerme y la visión, en cambio, mientras se vela en estados crepusculares producidos por el alcohol, el cansancio extremo y otras causas que favorecen el relajamiento mental (59)⁷.

For most of them life is a dream, since through the imagination poets can dislocate a hierarchy formed by the real life and the dream. From a Romantic point of view the real truth lies in dreams. The poets are confused so they break free from reality and get into the unknown. In this dislocation the poets do not know if they are dreaming or awake, they never know where dream or reality start and this transit is provoked by their imagination. Edgar Allan Poe provides a good instance: “all that we see or seem is but a dream within a dream”, from “A Dream Within a Dream” (1849). Life as something unreal within an unreal universe. Just life as a work of our mind.

References to this idea can be found in English literature, for example in *The Tempest* (1623) by Shakespeare, in which life is compared with a play on stage. “Release me, so I can return to my dukedom, with your help. The gentle wind, you blow with your applause, Will fill my ship’s sails. Without applause, my plan to please you has failed” (act 5). He is comparing the act itself with the life of the play writer, as if life was just an invention of our mind. William Blake is another instance of visionary poet. For example “The Chimney Sweepers” (1789), presents the poet and Tom as dreamers who wake up and realize that things can be better, that the suffering and oppression the children are suffering can disappear someday. This perfect situation is represented in Tom’s dream about a beautiful landscape, where they find the truth, a dream that can become reality. Poe also offers in his short story

⁷ My translation: “Romantics want to break with the narrow limits of reality and to fly towards the huge areas of their imagination (...) they use dreams and visions (...) dreams are produced while dreaming and visions instead, while in crepuscular states produced by alcohol, tiredness, etc.”

“Eleonora” (1842) his vision of life as a process of dreaming that reveals the truth. He says “Those who dream by day are cognizant of many things which escape those who dream only by night”. He thus refers to the process of imagination by day, while living, how we can reach truth by our imagination being awake, more than those who only dream by night.

In Spanish Romantic poets like Bécquer, this idea can also be found in works such as *Rimas, leyendas y narraciones* :

“Es un sueño la vida,
Pero un sueño febril que dura un punto,
Cuando de él se despierta,
Se ve que todo es vanidad y humo”.

For the Romantic writers there is a clear change in their lives after the vision, after the reverie. And it is because they realize the differences and similarities between the real world and the ideal world their mind is able to reach. They prefer to live on their imagination, it is the real for them, where they find goodness, and it is their awakening. Adhering to Platonic themes, our soul is trapped in a body, a body that belongs to the world we see, to the material world. But once we die, our soul is able to fly to the ideal world where everything is true, familiar and perfect, away from chaos, an original world that the real world tries to imitate. And once a new life is growing, this soul flies again to be trapped in another body, forgetting about what has been learned in the ideal world. Romantic writers then, are able to return there through visions, reveries, dreams, through the contact with nature, through their own mind.

2.3. Edgar Allan Poe

Edgar Allan Poe (Boston, 1809- Baltimore, 1849), was an American writer who was highly influenced by the Anglo-Saxon tradition and some of its writers. Poe died when he was forty years old but it cannot be asserted what was the real cause of his death. Curiously enough, his death has become as mysterious as his writings. Centuries after his last work was published, Poe continues to be one of the greatest writers in America and in the Romantic Movement.

Death and the macabre are central points in Poe’s writings, something that always made people think he was a strange man, addicted to drugs or alcohol, because of his imagination. He indulges in the Baroque, he is cruel in his writings. Death and the macabre are found in the “The Pit and The

Pendulum” (1842) which approaches him to the Spanish Baroque, and although it is not possible to draw connections between Edgar Allan Poe and the Spanish Romanticism, we assume he was aware of Spanish history and culture. Through this horror story, he creates a story within the context of the Spanish Inquisition.

2.3.1. *Works. Style*

He has written a great deal of works, some of them worth mentioning as classics such as “The Black Cat” or “The Tell-Tale Heart”, and his narrative poem, *The Raven*, among others. In these works we can see how he approaches the macabre, his gothic literary style and how through his imagination he is able to recreate a dark world controlled by the mind. Sometimes his narrative style is described by Poe as "half banter, half satire" and he sometimes turned into sensationalism. He also had “a gift for suspense and twisted plots” but despite this his most remarkable gift was his ability to understand that part of our psyche craves for the macabre, mysterious, spooky and supernatural (Shmoop Editorial Team).

Poe could not only be seen as a creative author but he also indirectly feeds on philosophy, for this reason he conceives life as a dream, the workings of our mind to reach another world. Both as poet and literary critic, in his works he makes use of an analytical method⁸ and his position includes the main requisites of pure aestheticism, an emphasis on literary formalism that was directly related to his philosophical ideas (The Poetry Foundation)

2.3.2. *Annabel Lee*

In this poem there is a man speaking, but what is curious here is that the way he expresses his feelings reminds us of a child. He seems to live in the past, living on his memories of that young and perfect woman who suddenly died; but, still, the poet loves her and is able to go beyond death, and he remains with her forever. He experiences a sort of reverie that transports him to the moments where they were happy together, when nothing else mattered, but their profound love and care to each other. He doesn't think of anything else, but her. She is the reason why he lives, he lives this unreal fantasy in which they are still together, and their souls are connected.

⁸ A method using empirical evidence, a way of gaining knowledge by means of direct and indirect observation or experience.

The fact that her body is underground is no reason either to stop being together, he worships and admires her. He spends nights in her tomb, with her. While reading the poem we can perceive a child who is lamenting her death but at the same time he is proud of being in love with her still. It is clear when he comments that the *Angels and Demons* envied their love (L.30-31). He is not able to rationalize that death is a natural fact in life that should be assumed. He prefers living with the idea that she is still there because death is not an end, it is another transit that ensures eternity. He thinks it was the wind which killed her, demons, angels, supernatural elements of nature itself, etc. It is important to notice the ambivalence of these three elements already commented: Wind, Angels and Demons. They can be seen in the poem as evil, those who separated Annabel Lee in a physical level from the poet, but at the same time they can be seen as good elements since they made Annabel Lee reach eternity.

While reading the poem we can see a child's mind despite the fact that the poet had already grown up physically, but probably not psychologically. He is able to find beauty in death, for him she is still beautiful, and there is not horror in death. It is connected with the idea of the Sublime that makes him perceive this process of death (coldness and the decomposing corpse) as something beautiful, since beauty is not in the material but in the spiritual. Through this he is able to reach the Platonic world. He is able to sleep besides her tomb and to spend his whole life living on his memories. He can be perceived as an innocent person who is somehow mad because of love, he sees beyond the material.

For him this girl is his reason, the only thing he needs. Woman is represented as something perfect beyond death. It is important to notice that they were kids so it is normal to think that she was pure and innocent, and that's the reason why this love seems even stronger.

2.4. *Gustavo Adolfo Bécquer*

Gustavo Adolfo Bécquer (Sevilla, 1836-Madrid, 1870) makes a most prototypical portrait of a Romantic character: he suffered from tuberculosis since young age and presumably from syphilis as he had many different relationships with women much after the Byronic hero. He used women as inspiration in his writings. According to Lloréns, Bécquer could be considered Post-Romantic but his “*intimismo amoroso*”⁹, turns him into Romantic (37).

⁹ My translation: “Loving intimacy”

2.4.1. *Works. Style*

His most important work is *Rimas y Leyendas* (1^o edition 1871). Becquer's prose and poetry are simple and at the same time easy to understand. "Leyendas" follows Poe's style, and also recreates fantastic, dark and mysterious settings (Spanish Books).

It is important to notice that Bécquer was influenced by the Anglo-Saxon tradition, as it is seen in his rhyme "Tu pupila es azul", frequently subtitled as "Imitation of Byron". He was highly influenced by Lord Byron, he probably read Byron's poetry in order to be in contact with the English Romantic tradition.

Some authors have also noticed the relation between Bécquer and Byron. It is important to comment that Byron loved sea storms and it can also be seen in Becquer's poem "Olas Gigantes" since the lyric shows the same admiration for big waves. Furthermore, as Byron, Bécquer loved the escaping offered by the sea (Farnsworth, 250).

2.4.2. *El rayo de luna*

In this tale which dates from 1862 (compiled in *Rimas y Leyendas, 1871*), Bécquer presents the story of Manrique, a Spanish Romantic man that is described as solitary and different. He has weird likings according to the people that surround him and he enjoys nature and silence. The story recreates the night in which Manrique becomes obsessed with a woman. He thinks he has heard and seen her and follows her through long paths despite the people's gossips who say there is no woman there. He idealizes her, he thinks of her as a tall, beautiful woman with blue eyes and a long white dress, a woman that is able to love in the same way he does. He wants her and this feeling is so strong that he visualizes her until the moment he realizes that all his fantasies were product of a simple moon beam in the middle of the dark night. This seems to take Manrique back to the real world and this creates disappointment on him, he then thinks everything in life is a lie, and that nothing is worth living.

3.COMPARISON AND ANALYSIS OF *ANNABEL LEE* AND *EL RAYO DE LUNA*

3.1.Imagination and Nature

One thing that should be kept in mind while reading these poems is that imagination is the link connecting everything in different levels (reality or fantasy, death or life, sleeping or awake, etc). In *Annabel Lee*, the poet is able to visualize a defunct woman. Manrique in *El rayo de luna* is able to visualize a woman that has never existed.

The poetic voice in *Annabel Lee* starts by telling children's stories about a place close to the sea. The poet refers to it as a "kingdom by the sea" which can be interpreted metaphorically since he was able to adore this girl as a queen and they lived just loving each other.

At first glance the first person narrative voice in the poem is seen as a man who is telling a past story about his childhood, "I was a child and she was a child". In Romanticism we can observe a special appetite for childhood, freer and more imaginative. As pointed out by Watson, Romantic poets are interested in the experience of childhood. Dreams, according to Freud, involve 'primary process of thinking', the kind of mental activity that can be found in babies since babies are not sure where their own selves end and the external world begins (64).

The following paragraphs reveal that he is still innocent since he attributes the loss of his beloved girl to the *highborn kinsman* (L.17) whose identity is not clear in the poem but it may symbolize members of her family. It is important to notice that the time in which Poe wrote this poem was The Victorian Era, thus women were supposed to be innocent, obedient and submissive not only to their husband but to male members to their family.

The poet also attributes the death of Annabel Lee to the Angels. The Angels are winged creatures, a symbol of both death and resurrection connected to the Platonic¹⁰. When referring to Angels we can see the image of wings, as in Plato's myth, the idea of flying to the natural and original place in which there is an ideal state we lose when we come down to the material world. The Platonic defies the natural and supernatural, since the supernatural is no longer spooky, the Romantic poet starts to find

¹⁰ According to the Platonic myth that we find in Symposium, the soul is divine, immortal and aspires to freedom, while the body holds it in fetters as a prisoner. Death dissolves this compact, but only to re-imprison the liberated soul after a short time: for the wheel of birth revolves inexorably. Thus the soul continues its journey, alternating between a separate unrestrained existence and fresh reincarnation, round the wide circle of necessity, as the companion of many bodies of men and animals.

beauty in the supernatural. We can connect the winged creatures of the poem with flies, which are born from a chrysalis and are always under a process of transformation. Also winged creatures are related to death, as flies who are in contact with corpses. In this case the Angels are those ones who are in contact with Annabel Lee, they are death itself, and then they leave the dead body, returning to the world of eternal truths, the world of ideas. They somehow resurrect. Thus, for the poet the only way to evade is by means of death. It is much related with Romanticism. Our perceptions are transformed through our imagination. This way Romantic poets maintain their innocence and the purity of their spirit.

It is important to see the image of the Romantic poet as the Byronic hero, the poet is challenging all those people, *Angels* and *Demons*. He is strong and he asserts that no one will separate him from the soul of Annabel Lee (L.32).

The poet's imagination here is the link that allows him to travel to the times in which they were together, it is what keeps him alive, and it is what makes him enjoy his idealized woman that was not only the symbol of embodiment of the feminine, but soul and spirit. She is The Anima, she has become those winged creatures and she is returning to the world of ideas, returning to innocence and true vision.

Imagination at the same time is a link between the poet and nature since he is able to perceive nature in a different way through his imaginative mind. Nature plays an important role in this poem since the wind is described as a strong natural force able to take life away. The sea is also mentioned as a source of life. The kingdom was by the sea, by a sounding sea. It represents life and purity, tranquility and continuity as waves are always moving to and fro.

Natural elements can be perceived with a human quality. Stars are looking eyes, the bright eyes of Annabel Lee. The moon is protective, powerful, a higher force, which makes him imagine and dream about her. The moon can be seen as perfection itself since spheres have usually been considered elements that represent the perfection and the moon has this spherical form. The sea, the stars and the moon, the natural elements mentioned in this poem, relate Annabel Lee with the concept of eternity: she is now one with nature, and she will be there but merged with nature. For this reason the poet spends nights outside, by her side.

In *El rayo de luna*, the author presents Manrique whose imagination makes him unable to distinguish between what is real and fantasy. There are different levels of reality and the dislocation of these levels makes our more creative capacities prevail. Romantics want this moment of dislocation to prevail, to enjoy the imaginative moment since it will not last forever and after realizing the reality they will be disappointed.

Manrique is not able to know what has happened or whether what happened was a reverie, “dadas mis condiciones de imaginación” he claims. It is very common in Romantic writers.

In contrast with *Annabel Lee*, in which the poet seems to be totally sane and doesn't know any other reality than the one he creates, here Manrique shows his doubts: “Yo no sé si esto es una historia que parece cuento o un cuento que parece historia”.

As in the case of *Annabel Lee*, his imagination is a link between the author and nature and nature acquires human qualities as well. His imagination presents plants as obstacles between him and his beloved woman: “Se precipitó en su busca, separando con las manos las redes de hiedra que se extendían como un tapiz de unos en otros álamos”. Here we can see plants as obstacles in his relation to that woman that impede him going faster to reach her. Plants are rooted to the world, to the material world, instead the “woman” flies, plants impede him to reach her in this chase after the woman plants are the link connecting him to the material world and he cannot reach her, that floating moon beam.

Also the wind is very important. In *Annabel Lee* the wind is the one which chilled and killed the girl (L.26) But in *El rayo de luna* the wind is the one that confuses him, that makes he think she exists: “El viento que suspira entre las ramas; las hojas, que parece que rezan en voz baja, me han impedido oír lo que ha dicho”. Therefore, in Poe's poem, the wind makes the girl disappear, and in Bécquer's story the wind recreates the woman.

The moon is also present in this narrative poem since the moon creates the beam he follows, the moon is seen as a personification of what he wants. But it is important to know that he doesn't want a woman herself, he needs freedom, imagination. He loves the feminine but not in a sexual context, he wants to find his other half, the figure of woman as purity, the feminine or imaginative will lead him to freedom.

Imagination implies solitude in both poems, in *El rayo de luna* Manrique “Amaba la soledad, porque en su seno, dando rienda suelta a la imaginación...”. In the case of *Annabel Lee*, the poet loves being alone and enjoys the company of his defunct wife, that way he can use his imagination in order to revive the

memories and feelings when they were together. He is able to live his own life away from the real world but that for him is more real than the real one. Manrique loves escaping from the world and those ones who can consider him crazy. He enjoys his own presence.

3.1.2. *Setting*

In Spanish Romanticism and English Romanticism there is predilection for night settings as we can observe in these two poems. The moon reveals it is a night setting but also Manrique comments in *El rayo de luna* that it was a summer night. It is related to the cognitive, to his perception. This summer night brings him images of this “woman”. It is the perfect night for imagination: darkness, warmth, silence with the occasional sound of wind, etc.

Lloréns has drawn attention to the fact that “De las horas y las estaciones hay predilección por la noche, la primavera y el otoño. Ellos es debido a que los románticos gustan de asociar lo natural y los sentimientos” (58)¹¹. Thus, it is clear that this emphasis on the use of nature is linked with the feelings the Romantic writer is trying to show.

In some Romantic English writings nature is used as principal setting, whereas in Spanish Romanticism there is a predilection for traditional cities, although natural landscapes are also used. This idea comes from Lloréns who also says: “En cuanto a las ciudades existe una revalorización de lo sencillo y humilde, por un lado, y del arte medieval, árabe o gótico, por otro. Se escogen ciudades artísticas, cargadas de historia y tradición” (58)¹². In *El rayo de luna*, we can get an image of a traditional city as the poem refers to monasteries, gothic chimneys, convents, bridges and also mentions “murallas de Soria.”

The setting in *Annabel Lee* can be interpreted as a natural landscape close to the sea, in the middle of the night when the moon rises, stars begin to shine and where the tomb is placed. There is a strong connection among the sea, the moon and the tomb in this poem. The sea is full of significance since it is deep, unknown, mysterious and sublime. The moon is night, and is full of light, a special light that

¹¹ My translation: “Regarding time and seasons there is a predilection for night, spring and autumn. It is because Romantics like to associate the natural with feelings.”

¹² My translation:” Regarding cities, there is a revalorization of the simple and humble and also of the medieval art, Arab or gothic.”

confuses, it is suggestive for Romantics in contrast with the sunshine. The tomb instead is coldness, the mortal, the cadaverous. But this mysterious symbolism represents for Romantics an opportunity to reach the world of ideas, beauty, truth and the eternal.

Thus this setting is not anything scary, contrary to what one could expect from this place. Instead the night and the tomb by the sea are represented as a beautiful place where they can enjoy the presence of each other at ease.

In *El rayo de luna* the author presents a Spanish medieval city but there are some elements that can remind us of *Annabel Lee*. Apart from the moon and stars present as well in this story, tombs are also mentioned. He seems very interested in approaching death, while sitting on the tombs. We can see in both poems, poets who are not afraid of death and spend their time there. They are not afraid since death for Romantic poets represents a new opportunity, the beginning of something new that will lead them to eternity. In the case of Manrique he was “sentado al borde de una tumba, prestando oído a ver si sorprende alguna palabra de la conversación de los muertos.”

3.2. *The visionary and the Sensorial*

Senses are very important in Romantic poems because Romantics are able to perceive but what is interesting is how perceptions lead them to visions.

The poem *Annabel Lee* shows the sounding sea which evokes feelings of continuity and repetition especially in the sound of waves, and at the same time it represents something that is constantly repeating in the poet's mind. The love he feels is somehow related to the waves he is hearing from the sounding sea. It evokes the same story, the story of them being together and loving one another while waves sound and time passes. Tides are seen as an imaginative tour because they wash the shores and return to their origin. They have rhythm, they come and go. It has very Romantic potentials, it is the return to pure love, to eternity, to the Platonic.

The poet envisions her through dreams also while contemplating the moon and stars which make him remember her bright eyes. Sight becomes a Romantic sense since it is an excuse to see the visual appearances as illusions, sight is tricky.

In the case of Manrique, in *El rayo de luna*, the sensorial is represented through smells and what he hears. He tells that the night was “llena de perfumes y de rumores apacibles, y con una luna blanca y

serena, en mitad de un cielo azul, luminoso y transparente”. This creates his vision of the woman, he envisions the perfection through his senses, and therefore this quote represents what he thinks of a woman, it is the femininity principle, the soul, the Anima. “Perfumes” represent the sweet smelling of a woman; “white moon and serene” a chaste woman; “in the middle of the blue sky” since his perfect woman has blue eyes and is as “lightening and transparent” as pure and sincere.

3.3. *Women and the Feminine*

Something that is clearly related in both Spanish and American Romanticisms is the figure of the woman, which acquires different qualities and roles. In this respect Lloréns makes clear that “es usual verla como ‘un ángel de amor’, inocente, hermosa, fuente de ilusiones para el corazón del hombre a quien lleva a cimas de felicidad y virtud” (53).

Yet woman is also associated to death. Death is the one which liberates man from chaos, and woman is the figure that brings him happiness in life. It is clear while comparing *Annabel Lee* and *El rayo de luna*. Both women are persecuted by a man because they are the ones who will bring peace to the man’s soul. Women are innocent, pure, virtuous. It is perceived in Poe’s writings the vision of death that is linked to beauty, especially in *Annabel Lee* since death is something ambivalent: it is the cadaverous, it represents the mortal but at the same time it becomes the poet’s key to transcend death. Annabel Lee is a corpse but it simply reinforces his love for her. According to Phillips, in his essay “The Philosophy of Composition” Poe observed that the death of a beautiful woman was “the most poetical topic in the world” (65).

Woman as a symbol is present in both poems. In *Annabel Lee*, the poet seems to be a child still in love with his maiden, still pure and innocent, and the only one he loves. However, Manrique in *El rayo de luna*, loves the figure of women, women’s sensuality and essence, the feminine. In *El rayo de luna* we can read “Amaba a todas las mujeres un instante: a ésta porque era rubia, a aquella porque tenía los labios rojos, a la otra porque se cimbreaba al andar como un junco”. In the case of *Annabel Lee*, the poet doesn’t want anyone else, he just loves Annabel Lee, he stays besides his dead wife in order to have a life together even if it isn’t real.

Thus, while Annabel Lee can be seen as a maiden that is somehow protecting her man and in love with him, the woman in *El rayo de luna* could be identified as the goddess Diana. As stated by Carrasco, Diana was:

Diosa de los bosques y de la caza: Diana deriva su nombre por abreviación del céltico di a nox, esto es, día noche, porque la luna, la misma que Diana aparece en esas dos épocas, o porque este planeta que difunde solo más luz que todas las estrellas juntas, produce en la noche el efecto del día (515).

If we relate the woman in *El rayo de luna* with Diana, we can see that in the poem she is being placed in the middle of nature, among trees, in the middle of the night but still she is a moon beam. She shines and excels among the other different elements in that setting, she is unreachable and suggestive, and she is bringing up imaginative encounters. Somehow she is producing the effect of day, she shines and attracts Manrique. Diana was pure, chaste, she was a hunter. But there is ambivalence while referring to the “hunter” because although there is a moment in the poem in which Manrique is following her, trying to catch her, she is the one trying to lead him into her trap, she is attracting him to the point he realizes she has never existed. After a moment of greatness and elevation of spirit, he falls, returns to reality and observes that she is just a moon beam.

It is important to see the relation between Diana as the moon itself and the woman in Becquer’s text on a physical level. Since in *El rayo de luna* she appears as having a white long dress, she is easily identified with Diana. In *El rayo de luna* we can read:

El eco de sus pisadas o una sola palabra suya que vuelva a oír, un extremo de su traje, un solo extremo que vuelva a ver, me bastarán para conseguirlo. Noche y día estoy mirando flotar delante de mis ojos aquellos pliegues de una tela diáfana y blanquísima; noche y día me están sonando aquí dentro, dentro de la cabeza, el crujido de su traje, el confuso rumor de sus ininteligibles palabras.

As B.G.P states: “cuando se toma a Diana por la Luna, tiene adornada la cabeza con una media luna, y esta ordinariamente vestida con una túnica larga y flotante que llega hasta sus talones: tiene en sus manos un velo ligero, al cual hace dar vueltas alrededor de su cabeza” (444) .Hence, in these two direct quotes we perceive similarities between both and this image is what misleads Manrique into thinking it was a woman instead of a moon beam shining in the middle of the dark night.

On the other hand, the woman-wife in *Annabel Lee* is perfect for the poet and there are no physical descriptions, it just mentions that she was beautiful. Unlike *El rayo de luna*, he has a clear image of how his perfect woman should be, he has idealized her and he imagines her tall and with blue eyes. He needs her to be that way, he is sure she is, his obsession to find her is so strong he is able to believe he has really seen her since she is real despite she is dead. All this is real beyond death, and it is created through the poet’s imagination.

In *Annabel Lee* he says that they both love each other and that it was the only purpose they had, loving each other, to become one. In the case of *El rayo de luna* this motif is also present, he seems to want a

woman that is a reflection of himself, a part of him. It is like he is looking for someone that has been made for him, his complement, and his other half to feel whole, complete and replenished. He is desperate to find this. It is a part of himself he needs to find, his anima, soul, instilling life through imagination, beyond material death.

3.4. Male Characters

In these two poems we have two male characters: the poet in *Annabel Lee*, and Manrique in *El rayo de luna*. The figure of men in these two poems is that of lonely males, able to enjoy their own presence in a landscape that helps them dream imaginatively. They both approach love in the same way, they love strongly even if this love is a fantasy or immaterial. But while *Annabel Lee* is the only one loved and eternally, Manrique tends to love every single woman or WOMAN as category and he stops loving “her” when he realizes it was a reverie. In *Annabel Lee*, the man in love never realizes that it is a fantasy created by his mind because to him she is real and he is able to perceive this through his imaginative love.

The poet, who is and will be eternally in love with *Annabel Lee*, doesn't show feelings of sorrow, pain or sadness. Instead he is resented with those who made her die. But at the same time he is joyful because he has created a world by himself, it is his own world, created by his imagination and leaves the reader with a feeling of hope at the end. He is still with her. *Angels and Demons* envy him. He is stronger than them, he is superior, and he can be seen as a superior force that is able to transcend sorrow, loss and death and is at the same time able to create this world of his own in which they remain together. He creates the moon, he creates the stars, the sounding sea. He can be seen as a Demiurge according to Platonic views, he can be perceived as a higher element in the universe able to create, like a painter on an empty canvas. At the same time he is a Demiurge defying death, he is stronger than death, he is able to transcend it. Little by little he reconstructs the world he would like to have lived in and is able to remain there, over and over.

It is not the case of Manrique in *El rayo de luna*, a Prometheus parallel who is “The Greek god who defied Zeus to steal fire for humankind” (Dougherty, 3), and Prometheus was continually punished. Prometheus represents the suffering, but he is also considered to be humankind's creator so it can be perceived the same characteristics in both lovers, the poet in *Annabel Lee* and Manrique. First of all the role of creation, how they manage to create their own conception of how a person should and will be, and at the same time in *Annabel Lee* we can see that the poet as God, is envied. On the contrary,

in the case of Manrique, he is not envied, he suffers because of this disappointment. He is condemned since he is aware he would have to live in this cruel world and somehow it is his punishment as in the case of Prometheus who stole fire. For this reason Manrique tried to catch the moon beam, because he is indulging in impossibility and loss, which are very important in Romanticism since it makes the poet imagine and create worlds by his imagination.

Thus, while in *Annabel Lee* it is seen a lover that is happy and hopeful, Manrique is disoriented, rejecting the world around him and disappointed. Manrique as character can be seen as the representation of the Spanish Baroque, he seems to be completely alone, desperate, disoriented, he is disoriented among darkness, and trees, looking for that woman. He loses his faith, he doesn't trust anybody, he finally rejects everything that surrounds him, nothing exists, and everything is a lie. He rejects the material and rational world because he has no more hopes for the future, they vanish, as his moon beams did.

3.5. *Death and Madness*

Death is present in Spanish Romanticism, as well as in the English Romanticism, but in different ways. Death in *Annabel Lee*, appears as a way, and not as an end. It is a way to reach the higher state of love and pleasure, the way to reach eternity in a love relationship.

However in the case of *El rayo de luna*, death is not totally mentioned, instead, we can see how Manrique is somehow dead, disoriented and empty after his "awakening".

While death is seen in English Romanticism as something mysterious and unknown, in Spanish Romanticism we can see death as a character itself within the story, something that is always present, ready to take life away. It is important to notice that Manrique is among the tombs trying to hear what dead people say. Thus death is sometimes portrayed in Romantic writings as another presential character with special qualities, and something that liberates the Romantic man from his cruel life, something that provides him with relief from his suffering. These ideas have been pointed out by Lloréns: "en consecuencia, la muerte es la gran amiga de los románticos, la libertadora, la que trae la paz al alma atormentada" (55). Although ideas of suicide are not explicit in *El rayo de luna*, Manrique's attitude is that of a man somehow depressed, unable to continue living in the real world, he has awakened and he doesn't like the reality. As stated by Lloréns: "El alma romántica es un alma

atormentada, triste, moralmente enferma, en busca de un ideal inalcanzable, de un sueño que no se ha de realizar. La inadaptación y la soledad son sus compañeras” (55).

Phillips points out that “For Poe, death was the only point of entry into the infinite world of spirit, which was beyond understanding” (65). In *Annabel Lee*, the poet is alive but at the end we get to know that he would even dare to follow death just to be spiritually united with Annabel Lee.

There are some aspects in Bécquer’s story that can make the reader think about Manrique as a crazy man but at the same time this idea is contradictory. It seems like he is about to go insane but later it makes the reader hesitate about his insanity, or whether the crazy ones are the others. In *El rayo de luna* we can read: “Manrique no estaba aún lo bastante loco para que le siguiesen los muchachos, pero sí lo suficiente para hablar y gesticular a solas, que es por donde se empieza”; yet at the end the poem changes completely: “Manrique estaba loco: por lo menos, todo el mundo lo creía así. A mí, por el contrario, se me figuraba que lo que había hecho era recuperar el juicio”. We can see how madness explores the other face of reality and how madness contributes to understand the world. It is an understanding that comes from imagination and it is the reason why one could think Manrique is the only mad one. Nevertheless, from the poet’s Romantic point of view, Manrique is the one that fully recovered his sanity. Imagination for Romantic poets is a way to achieve truth.

Manrique seems to have become obsessed with that woman: “Noche y día estoy mirando flotar delante de mis ojos aquellos pliegues de una tela diáfana y blanquísima; noche y día me están sonando aquí dentro, dentro de la cabeza, el crujido de su traje, el confuso rumor de sus ininteligibles palabras”. This obsession, which provides the poet with imaginative reassurance, is also present in *Annabel Lee*’s male character, who is obsessed since the moment his woman died and has never stopped thinking of her besides her sepulcher by the sounding sea.

Imagination is a source of madness and a means to get to truth because there is a clear difference between the imagination one is aware of, and the imagination that becomes more real than the real world. There are different levels of reality and there is a point in which we cannot get to know what comes first, what is that reality all of us live. But what is important from a Romantic mind is to purely perceive, experience and imagine in order to reach that visionary moment.

On one hand, in *Annabel Lee*, imagination has become the poet’s world and this is the reason why at the end of the poem there is hope and happiness, they will live together forever, loving each other as

they have always done. He has created his own reality and the end of the poem transmits continuity, the story continues, living a happy life together. The poem seems to transcend the barriers of time, and death. It creates in the reader a feeling of eternity that suggests this story will continue. He will lay besides her tomb, while listening the sea waves over and over again. This is not the case of Bécquer's story. The end of the story posits the image of a perfect woman who has disappeared completely, fading away, she has vanished. In this moment the poet seems to have recovered from insanity, he is able to laugh at his own foolishness. He realizes he has seen a light coming from the moon, and not a woman. He has been chasing after his own idealization of someone that has never existed. And this way it finishes, an image that becomes blurred and finally has gone, so he gives in to deception, to the end of the imaginative encounter. He has no hopes for the future, and it is important to see how imagination has provided illusory, short-lived plenitude and truth. For this reason that moment of imagination is experienced in a very pure way and taking profit of this moment because it won't last forever and after opening eyes, everything becomes darkness and disappointment.

Corre, corre en su busca, llega al sitio en que la ha visto desaparecer; pero al llegar se detiene, fija los espantados ojos en el suelo, permanece un rato inmóvil; un ligero temblor nervioso agita sus miembros, un temblor que va creciendo, que va creciendo y ofrece los síntomas de una verdadera convulsión, y prorrumpe al fin una carcajada, una carcajada sonora, estridente, horrible.

In this last part we can see how the main character represents the Spanish Baroque, how this mixture of beauty and ugliness appears in front of him after opening his eyes. It is what makes the sublime, how this mixture of horror and beauty makes him experience all these feelings which lead him to ask himself somehow: is happiness worth living? His reaction at the end shows that happiness is not worth if you end up falling and realizing that every aspect in life is a lie.

4. CONCLUSIONS

Through this work I have explored the concept of Romanticism by means of two different stories by Romantic authors of different Romantic traditions.

Both, *Annabel Lee* and *El rayo de luna*, are Romantic. *Annabel Lee* is a poem whose lines seem to be written by a Romantic poet while remembering his maiden who died when they were very young. *El rayo de luna* is a short-story that can be identified as a narrative poem as its register and style is that of a poem but it fully narrates the events occurred one dark night in prose.

They both are written by Romantic writers who have nothing to do with each other but share a lot regarding style and content. They use simple words that contain a lot of meaning; they both approach the figure of woman as something unreachable, but the poet in *Annabel Lee* is hopeful beside the maiden's tomb and instead Manrique becomes disappointed when he finds "the woman".

The setting they use represents the force of nature which is able to control man's purposes. Manrique is seen in "ruinas de los Templarios", a place in which he feels safe, a place that has been destroyed by nature and it is the place in which he starts to perceive the fake vision of a woman. It seems that the same force of nature is able to destroy him as well. In the case of *Annabel Lee* nature is also destructive in the sense that the poet attributes to the wind the ability to take life away, "chilling and killing" his Annabel Lee.

These poets show at the end a total change in their attitude. In *Annabel Lee* the poet seems to be upset about the death of the maiden but at the end shows that they won't be separated, he is going to transcend death. Manrique at the end realizes there is no happiness, and even if it exist, it is not worth it.

To conclude, it is important to notice how Romanticism started as a reaction against old values and little by little spread in different branches, one of its branches the literary one. It was conceived in Germany, England, Spain or America in the same way despite being so geographically far away. It shows that Spanish writers, for example, were in contact with foreign authors and they read foreign writings, so little by little this Romantic influence is seen all over the world.

These two stories are perfect examples of Romanticism that still continue to be known and under study in the literary field.

My project has been a comparative analysis regarding content and style but prospective studies could be made in the future because with every reading of the stories still we get to know a little more, and also in the fields of linguistics further analysis could be carried out with this two texts.

Romanticism thus, is not just a concept, it is not just a way of writing. It is an attitude, Romanticism resides in us. All of us are able to create through our minds, we can perceive our own reality and transform it whenever we want and the best way is while dreaming. In a world full of chaos we still have an opportunity to transcend and to live the way we want to live, we can dream, we can establish our own purposes and pursue our own happiness. Our mind is our weapon in this world. We are our minds, we are Romantics.

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