

The term “romantic” was first used in English in the seventeenth century to indicate imagination and originality in narrative, as well as to depict scenery and paintings. Because these stories were mostly about love and adventure, the term "romantic" came to be associated with them throughout time. The word connotes love, adventure, scenic beauty, improbability, or make-believe. In our contemporary culture, *romantic* may be defined as the polar opposite of logical, and nothing is considered more illogical than adolescents. Freud believed that adolescence was a universal phenomenon and included behavioral, social, and emotional changes. Stanley Hall described adolescence as a period of “Sturm und Drang (Storm and Stress.)” It is not unexpected, then, that someone studying the Romantic period will discover inconsistencies, paradoxes, and a plethora of interconnections—all of which are quite similar to the mental processes and subjectivations of today's youth. This connection between Romanticism and the adolescent is due, especially, to these young readers' identification with the literary period in certain recurring aspects of the time.

Romanticism arose when the most prominent and daring artists and philosophers of the late 18th and early 19th centuries coined the term to describe a new spiritual state, a new sensibility, and a way of thinking that differed from the strictly rationalistic. Almost everywhere, along with its literary connotation, the term "Romantic" has preserved the lyrical, transgressive, critical, dreamy, and individualistic sense that it still embodies. Similarly, adolescence is a time when people begin to doubt reality, moral conventions, and everything around them. This questioning occurs because, in this new stage of life, self-knowledge begins to grow and the individual begins to have their own perspective of the world, using liberty, imagination, and critique as their best allies. Typically, our first contact with romanticism occurs during this stage, in school, when we incorporate what we learn and allow our own critical sense to determine what we agree and disagree with. Upon learning about the revolutionary characteristics of the period, it is understandable that Romanticism becomes better appreciated by young people because both share the same spirit of change and unlimited knowledge. The identification between Romantic art and young people was already prevalent in the 18th century, as seen by the "Werther Effect," the consequence that the book “The Sorrows of Youthful Werther”, originally published in 1774, had on young audiences, inspiring a wave of suicides at the time.

Oscar Wilde, the poet and novelist, once said; "The young know everything.” This statement exemplifies the relationship between youth and knowledge, the feeling that your future is dependent on you and that every effort must be made to achieve perfection in your goal; after all, we have a long time ahead of us and many challenges to overcome. As young people, we believe that we will be key representatives of change in the world; Each generation is given a new responsibility, such as reversing the effects of climate change, discovering cures for new diseases, or developing new technologies to satisfy the world's demands. Similarly, Keats and Shelley witnessed one of the historical periods of greatest social, political, and cultural change, and believed that this would mark a new future that depended primarily on themselves. The poets of the time were conscious of these transformations and their involvement in them, which was evident in their works and declarations, such as William Blake's 1793 statement that "A new heaven is begun." Shelley and Keats expressed similar

sentiments, writing, "The world's great age begins anew." and "These, these will give the world another heart, / And other pulses."

Each generation brings with it new ways of communication, new gender identities, and the ongoing fight against prejudices. If there is an artistic movement today battling against issues such as cultural appropriation, false beauty standards, and climate change, the concerns of poets in the 18th and 19th centuries were distinct, but equally genuine. Percy Bysshe Shelley, for example, was a political radical influenced by intellectuals such as Rousseau and Wollstonecraft, who espoused ideals such as republicanism, legislative reform, an end to aristocratic and clerical privilege, and a more equitable division of income and wealth. It is notable that some of the author's concerns are still recurring issues that are passed down from generation to generation. His principles, such as atheism and free love, would still be regarded as rebellion and disrespect for the Western world's conventional traditions. This devaluing of the new and revolutionary is not a recent phenomenon; Shelley, along with several other authors, was chastised and condemned for having faith in progress and supporting the ways that would lead us there.

The connection of young readers with romantic literature is not only because of the satisfaction they get from reading, but for the same reason that James Dean or The Beatles became icons of the teenage imagination. They are people of similar ages, experiencing similar feelings and ideas, with the same ambition to be revolutionaries, and above all, with the belief that they will be the generation that will be remembered in history as the holders of essential innovations for a new world.

#### Bibliography:

Andrews, Stefan "The Werther Effect: A spike of emulation suicides after a widely publicized suicide following Goethe's novel "The Sorrows of Young Werther" The Vintage News (Apr 22, 2017)

<https://www.thevintagenews.com/2017/04/22/the-werther-effect-a-spike-of-emulation-suicide-s-after-a-widely-publicized-suicide-following-goethes-novel-the-sorrows-of-young-werther/?edg-c=1>

Baker, Peter S. "The later Romantics: Shelley, Keats, and Byron" *Britannica*,  
<https://www.britannica.com/art/English-literature/The-Romantic-period>

Holmes, Richard (1974). *Shelley, the Pursuit*. London, England: Weidenfeld and Nicolson, pp 43, 97–8, 153, 350–2.

Wilde, Oscar "Phrases and Philosophies for the use of the Young (1894)."