I'm not a bot



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characteristics of romanticism represented by woman's dress Tony Marturano / iStock / Getty Images Understanding the characteristics of Romanticism in literary essays and discussions. This period in literary history is fascinating and dramatic, and once you know the
telltale signs, you'll be able to identify work that typifies it. Popular in the late 18th and early 19th centuries, Romanticism was a literary movement that emphasized nature and the importance of emotion and artistic freedom. In many ways, writers of this era were rebelling against the attempt to explain the world and human nature through science
and the lens of the Industrial Revolution. In Romanticism, emotion is much more powerful than rational thought. Although literary Romanticism occurred from about 1790 through 1850, not all writers of this period worked in this style. There are certain characteristics that make a piece of literature part of the Romanticism, emotion is much more powerful than rational thought.
every characteristic present in every piece of Romantic literature; however, you will usually find that writing from this period has several of the key characteristics. Nature, in all its unbound glory, plays a huge role in Romantic literature. Nature, in all its unbound glory, plays a huge role in Romantic literature.
poets and writers give personal, deep descriptions of nature and its wild and powerful qualities. Natural elements also work as symbols for the unfettered emotions of the poet or writer, as in the final stanza of "To Autumn" by John Keats. Keats was aware that he was dying of consumption throughout much of his short life and career, and his
celebration of autumn symbolizes the beauty in the ephemeral. Where are the songs of spring? Ay, Where are they? Think not of them, thou hast thy music too,—While barred clouds bloom the soft-dying day, And touch the stubble-plains with rosy hue; Then in a wailful choir the small gnats mourn Among the river sallows, borne aloft Or sinking as the
light wind lives or dies; And full-grown lambs loud bleat from hilly bourn; Hedge-crickets sing; and now with treble soft The red-breast whistles from a garden-croft; And gathering swallows twitter in the skies. A focus on emotion is a key characteristic of nearly all writing from the Romantic period. When you read work of this period, you'll see feelings
described in all forms, including romantic and filial love, fear, sorrow, loneliness, and more. This focus on emotion offered a counterpoint to the rational, and it also made Romantic poetry and prose extremely readable and relatable. Mary Shelley's Frankenstein offers a perfect example of this characteristic of Romanticism. Here, Frankenstein's
monster shows great self-awareness of his feelings and offers a vivid emotional description full of anger and sadness. I continued for the remainder of the day in my hovel in a state of utter and stupid despair. My protectors had departed and hat red filled
my bosom, and I did not strive to control them, but allowing myself to be borne away by the stream, I bent my mind towards injury and death. When I thought of my friends, of the mild voice of De Lacey, the gentle eyes of Agatha, and the exquisite beauty of the Arabian, these thoughts vanished and a gush of tears somewhat soothed me. But again
when I reflected that they had spurned and deserted me, anger returned, a rage of anger, and unable to injure anything human, I turned my fury towards inanimate objects. As night advanced I placed a variety of combustibles around the cottage, and after having destroyed every vestige of cultivation in the garden, I waited with forced impatience
until the moon had sunk to commence my operations. In contrast to the previous generations' focus on reason, writers of the Romantic movement explored the importance of imagination and the creative process, as well as the artistic viewpoint. They
believed that artists and writers looked at the world differently, and they celebrated that vision in their work. You can see this in William Wordsworth's poem, "The Prelude." Imagination—here the Power so called Through sad incompetence of human speech, That awful Power rose from the mind's abyssLike an unfathered vapour that enwraps, At once,
some lonely traveller. I was lost; Halted without an effort to break through; But to my conscious soul I now can say—"I recognise thy glory:" in such strengthOf usurpation, when the light of senseGoes out, but with a flash that has revealedThe invisible world.... Romantic literature also explores the theme of aesthetic beauty, not just of nature but of
people as well. This was especially true with descriptions of female beauty. Writers praised women of the Romantic era for their natural loveliness, rather than anything artificial or constrained. A classic example of this characteristic is George Gordon, or Lord Byron's, poem "She Walks in Beauty." She walks in beauty, like the nightOf cloudless climes
and starry skies; And all that's best of dark and bright Meet in her aspect and her eyes; Thus mellowed to that tender light Which heaven to gaudy day denies. Writers of the Romantic era believed that creative inspiration came from solitary exploration. They celebrated the feeling of being alone, whether that meant loneliness or a much-needed quiet
space to think and create. You'll see solitary themes in many literary works from this period, including in this excerpt from Samuel Taylor Coleridge's poem "Frost at Midnight." The Frost performs its secret ministry, Unhelped by any wind. The owlet's cryCame loud—and hark, again! loud as before. The inmates of my cottage, all at rest, Have left me to
that solitude, which suitsAbstruser musings: save that at my sideMy cradled infant slumbers peacefully ... Romantic-era literature often has a distinct focus on exotic locations and events or items from history. Poems and prose touch on antiques and the gifts of ancient cultures around the world, and far-away locations provide the setting for some
literary works of this era. One great example is Percy Byssche Shelley's poem "Ozymandias." I met a traveler from an antique land, Who said—"Two vast and trunkless legs of stoneStand in the desert.... Near them, on the sand, Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those
passions read The writers of the Romantic era did not turn away from the darker side of emotion and the mysteries of the supernatural. They explored the contrast between life and death. Many pieces have Gothic motifs, such as manor houses in disrepair, dark and stormy nights, and more. Some of the supernatural elements serve as symbols for
emotions of guilt, depression, and other darker feelings, as you can see in this excerpt from The Fall of the House of Usher by Edgar Allan Poe. I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling
which he tenanted, and whence, for many years, he had never ventured forth --in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated --an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit-an
effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the morale of his existence. Another essential characteristic of nearly all Romantic-era literature is vivid sensory descriptions. The poems and prose of this period include examples of simile and metaphor, as
well as visual imagery and other sensory details. Poets and touch the objects and touch the objects and surroundings in Romantic-era writing. Wordsworth uses vivid descriptions, including similes and metaphors, in his famous poem, "I Wandered
Lonely as a Cloud." I wandered lonely as a cloudThat floats on high o'er vales and hills, When all at once I saw a crowd, A host, of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze ... Romantic poets and prose writers also used personification in their work. You can see examples of personification of everything
from birds and animals to natural events or aspects. These works even personify feelings like love or states like death. You can see Romantic personification in the work of the famous naturalist and writer, Karl von Martius. Here is an excerpt about the trees of the Amazon from his book Flora Brasiliensis. I am impelled by some inner urge to tell you,
gentle reader, these thoughts of my mind, since I am presenting to your eyes a picture of those giants of great age, in the same way as by the face of some giant human being. Even today those
trees speak to me and fill my spirit with a certain pious fear, even today they excite in my breast that silent wonder with which my spirit was held at that time. This wonder is like a broad and deep river; the thoughts of the human mind are its waves; not all feelings of the heart are to be expressed with words.... Many works of Romantic-era literature
are deeply personal, and they often explore the self of the writer. You'll see autobiographical influences in poems and prose of the writer. You'll see autobiographical influences in poems and creativity, and the source of much of this emotional and artistic work was the background and real-life surroundings of the writer.
This self-focus preceded confessional poetry of the mid-1900s, but you can see its profound influence on that movement. One key example of Romantic autobiography is Jean-Jacques Rousseau's Confessions. In this work, he endeavored to create an unvarnished look at his own upbringing and life. I have begun on a work which is without precedent
whose accomplishment will have no imitator. I propose to set before my fellow-mortals a man in all the truth of nature; and this man shall be myself. I have been acquainted with, perhaps like no one in existence; if not better, I at least claim originality, and whether Nature has
acted rightly or wrongly in destroying the mold in which she cast me, can only be decided after I have been read. If you are studying poetry of the Romantic era, it's helpful to know the forms that were popular during this time. These included odes, sonnets and lyrics. Take a look at examples of odes by Romantic poets like Keats, as well as sonnet
examples by the likes of Percy Shelley. Understanding these poetic forms and their relationship to Romanticism will give you a deeper appreciation of this work. All things must change to something new, to something strange. - Henry Wadsworth Longfellow "Kindred Spirits" oil painting by Asher Durand, 1849 Describe the major historical and
cultural developments of the Romantic period; explain key concepts and terms (e.g., the sentimental) Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions, tropes, and themes of Romantic literature; identify and discuss those features with regard to individual authors/works Describe the major conventions.
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Romanticism began as a reaction to the Ways in which the Industrial Revolution and transformed society. The Enlightenment had prioritized reason and rationality over emotion and creativity. The Industrial Revolution had urbanized England. Technology was becoming, science was accelerating, and cities were becoming
increasingly crowded. As a result of these changes, many people felt like humanity was losing its relationship with the natural world and the sublime. Along came the Romanticists: a group of artists, writers, and intellectuals who celebrated nature, emotion, and the spiritual. They criticized the way society had changed and glorified the past in their
work. One of the most powerful things about literature is that it holds up a mirror to the society that it was written in. Europe and America changed drastically in the late-18th century, and the Romantic Era was a reaction to the society that it was written in. Europe and America changed drastically in the late-18th century, and the Romantic Era was a reaction to the society that it was written in.
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the Mohicans), and Nathaniel Hawthorne (The Scarlet Letter). Central features of the Romantic era include: Emotion and passion The critique of progress A return to the past An awe of nature The idealization of women The purity and
the occult Let's look at each of these characteristics in more detail and analyze some examples from Romantic poetry and prose. Characteristic 1: Emotion was one of the most crucial characteristics of the Romantic period. Wordsworth said that poetry began as "the
spontaneous overflow of powerful feeling: it takes its origin from emotion recollected in tranquility." This statement perfectly captures the way that many Romanticists saw emotion as a driving force for art. Romanticists cared about emotions such as fear, awe, and horror. In stories written by Romantic writers, characters often focus on the more
sentimental sides of the story, including their inner struggles, dreams, and passions. Similarly, many characters in Romantic literature fell in love, instead of marrying out of convenience. One notable example is Wuthering Heights by Emily Brontë. When Heathcliff finds out that Catherine is dead, he utters: "Be with me always—take any form—drive
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poets had followed before. Walt Whitman took this a step farther by writing poetry in free verse, without any rhyme or meter. This is common in poetry today, but at the time, it was a groundbreaking choice that shook off previous rules. Here's the first verse of Walt Whitman's famous poem "Song of Myself" (1855): I celebrate myself, and sing myself
And what I assume you shall assume, For every atom belonging to me as good belongs to you. Notice how he doesn't conform to any type of rhyme scheme or meter. Instead, he writes a poem that feels almost like a conversation. Characteristic 10: Spirituality and the Occult As we've already discussed, Romanticists were interested in the infinite and
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Romantic Movement, most English literature centered around essays and studying the Classics, with a focus on rationality and truth. There were expected to follow. Literary Romanticism shifted the focus of literature toward emotions and imagination. Any time you read a poem without a
rhyme scheme, or a novel that focuses on the protagonist's emotions and passions, you're reading a descendant of the Romantic Era. These are ten of the most important characteristics of Romanticism, a movement that continues to influence the literature we read today. What are your favorite Romantic poems and stories? Let us know in the
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of America, and more. The Romantic Era is one of the key movements in the history of English literature. It includes many of the literary works that we still read and love today, from Mary Shelley's Frankenstein to Herman Melville's Moby Dick. This article will define the Romantic period and describe ten of the most important characteristics of
Romanticism in English literature. Contents: The term "Romantic literature" might sound like it has something to do with romance, but it actually refers to something else entirely. The word "Romantic" with a capital "R" describes a literary movement from
the 18th and 19th centuries. You could sit down at your desk right now and write romantic poetry, but you couldn't write Romantic poetry without the help of a time machine. The Romantic poetry without the help of a time machine around 1780-1850. European
Romanticism began as a reaction to the ways in which the Industrial Revolution and the Enlightenment had prioritized reason and rationality over emotion and creativity. The Industrial Revolution had urbanized England. Technology was booming, science was accelerating, and cities were becoming
increasingly crowded. As a result of these changes, many people felt like humanity was losing its relationship with the natural world and the sublime. Along came the Romanticists: a group of artists, writers, and intellectuals who celebrated nature, emotion, and the spiritual. They criticized the way society had changed and glorified the past in their
work. One of the most powerful things about literature is that it holds up a mirror to the society that it was written in. Europe and America changed drastically in the late-18th century, and the Romantic Era was a reaction to the society that it was written in. Europe and America changed drastically in the late-18th century, and the Romantic Era was a reaction to the society that it was written in.
Longfellow, Henry David Thoreau, William Blake, John Keats, Samuel Taylor Coleridge, Emily Dickinson, and Percy Bysshe Shelley. Important fiction writers from the Romantic era include Emily Brontë (Wuthering Heights), Charlotte Brontë (Jane Eyre), Mary Shelley (Frankenstein), Herman Melville (Moby Dick), James Fenimore Cooper (The Last of
the Mohicans), and Nathaniel Hawthorne (The Scarlet Letter). Central features of the Romantic era include: Emotion and passion The critique of progress A return to the past An awe of nature The idealization of women The purity and
the occult Let's look at each of these characteristics in more detail and analyze some examples from Romantic poetry began as "the
spontaneous overflow of powerful feeling: it takes its origin from emotion recollected in tranquility." This statement perfectly captures the way that many Romanticists saw emotion as a driving force for art. Romanticists cared about emotions such as fear, awe, and horror. In stories written by Romantic writers, characters often focus on the more
sentimental sides of the story, including their inner struggles, dreams, and passions. Similarly, many characters in Romantic literature fell in love, instead of marrying out of convenience. One notable example is Wuthering Heights by Emily Brontë. When Heathcliff finds out that Catherine is dead, he utters: "Be with me always—take any form—drive
me mad. Only do not leave me in this abyss, where I cannot find you! Oh, God! It is unutterable! I cannot live without my soul!" Heathcliff's passion is the type of powerful emotion that was characteristic of Romantic literature—and an example of a book in which Romanticism and romance actually overlap. Characteristic
2: The Critique of Progress Romanticists viewed urbanity and industrialization in a largely negative light. Many Romantic authors understood the importance of progress, but criticized the way it impacted the common people. In England, the Industrial Revolution had created a large working class that worked in dangerous and grueling conditions. The
chasm between the rich and the poor was widening every day. Many Romantic writers depicted the ugly side of urbanization and commercialism and used their writing to argue for social change in England. Mary Shelley's famous novel Frankenstein (1818) is an example of a Romantic novel that depicted the dangers of technology without emotion. In
the story, Victor Frankenstein is so obsessed with the pursuit of knowledge that he forgets to question his own ethics and ends up creating a monster. At one point, the monster even exclaims: "Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed?" Characteristic
3: A Return to the Past Related to their critique of progress is the fact that Romanticists were fascinated with the past and revived away from the good old days. Many Romanticists glorified the Middle Ages and revived
elements of literature—such as knights in shining armor and damsels in distress—that were perceived as more medieval. Similarly, Romantic writers were interested in ruins and old artifacts of history. Many Romanticists traveled to Greece and Italy to glean inspiration from Greek and Roman ruins. Characteristic 4: An Awe of Nature The
Romanticists saw nature as a source of beauty and truth. Much of Romantic literature focuses on nature as something sublime. There are countless Romantic poets who wrote lyrical ballads about everything from birds and flowers to mountains and clouds. Take the poem "I Wandered Lonely as a Cloud" (1807) by William Wordsworth, one of the mos
famous early Romantic poets. Here's the first verse: I wandered lonely as a Cloud That floats on high o'er vales and Hills, When all at once I saw a crowd, A host, of golden Daffodils; Beside the Lake, beneath the trees, Fluttering and dancing in the breeze. In this poem, he exalts the beauty of the daffodils he sees, painting a vivid image of the nature
poets and novelists centered their narratives around celebrating the purity and beauty of a woman. Unfortunately, this idealization meant that the Romantic Movement typically saw women as objects for male admiration rather than as people with their own dreams and ambitions. Female writers such as Jane Austen, Mary Shelley, and the Brontë
sisters had to publish under male pseudonyms because of the idealization of women is Edgar Allan Poe's poem "Annabel Lee; And the stars never rise, but I feel the bright eyes Of the beautiful Annabel Lee; And so, all the
night-tide, I lie down by the side Of my darling—my life and my bride, In her sepulchre there by the sea—In her tomb by the sounding sea. Here, Poe puts Annabel on a pedestal as he describes how beautiful she was before her death. Characteristic 6: The Purity of Childhood Romanticists believed that children should be allowed to have a
pure, happy childhood. At the time, many children were forced to work in factories or as chimney sweeps, which was dangerous and grueling work for which they were paid extremely low wages. Romantic writers and poets depicted a different kind of childhood—a happy one full of play instead of work. This is an excerpt from T.S. Arthur's short story
 "An Angel in Disguise" (1851): "The sweetness of that sick child, looking ever to her in love, patience, and gratitude, was as honey to her soul, and she carried her in her heart as well as in her arms, a precious burden." Here, Arthur describes the way a child's "love, patience, and gratitude" brings happiness to a family. Characteristic 7: The Search for
Subjective Truth Romanticists believed that truth could be discovered in nature and imagination. They shunned the objective truths of science in favor of the more subjective truths of science in favor of the more divine than anything discovered with the rational mind. They
questioned the notion that there could be any single truth. The poem "Ode on a Grecian Urn" (1820) by John Keats is addressed to a marble urn of ancient Greece. The final line of the poem reads: "Beauty is truth, truth beauty, that is all." Characteristic 8: The Celebration of the Individual Many Romanticists saw themselves as self-reliant
 independent individuals who stood apart from the rest of society, and some even chose to lead largely isolated, solitary lives. Ralph Waldo Emerson wrote an essay called Self-Reliance in 1841, describing the importance of determining your own path and relying on your own resources. One well-known quote from the essay reads: "To be yourself in a
 world that is constantly trying to make you something else is the greatest accomplishment." Characteristic 9: A Break From Convention Romanticists were rebels at heart. Many of them were attracted to movements related to individualism and freedom from oppression. The French Revolution, and other movements toward democracy, inspired many
Romantic philosophers. Similarly, Romantic writers believed that individuals should be allowed to decide what and how they wanted to write, instead of following formal rules and classical conventions. In general, Romanticism believed that the content of literature should come from the writer's imagination, with minimal outside input. Being
derivative, or copying work that had come before, was seen as the worst sin. Many Romantic poets, such as William Wordsworth and Samuel Taylor Coleridge, broke the conventions of the time. They wrote poetry that used the language of ordinary speech and felt like a normal conversation, instead of following the more sophisticated rules that other
poets had followed before. Walt Whitman took this a step farther by writing poetry in free verse, without any rhyme or meter. This is common in poetry today, but at the time, it was a groundbreaking choice that shook off previous rules. Here's the first verse of Walt Whitman's famous poem "Song of Myself" (1855): I celebrate myself, and sing myself
And what I assume you shall assume, For every atom belonging to me as good belongs to you. Notice how he doesn't conform to any type of rhyme scheme or meter. Instead, he writes a poem that feels almost like a conversation. Characteristic 10: Spirituality and the Occult As we've already discussed, Romanticists were interested in the infinite and
 the divine. As a result, Romanticism began to include occult and supernatural elements. Many Romantic poems and stories involve some aspect of the mystical or the "gothic." Edgar Allan Poe is a commonly cited example of a Romantic writer who used spiritual and supernatural elements in his stories and poems. This is a verse from his poem "Spirits
of the Dead" (1827), which depicts a divine mystery: The breeze—the breath of God—is still— And the mist upon the trees, A mystery of mysteries! Romanticism as a literary movement has had tremendous influence on literature today. The most direct legacy
Romantic writers left behind is their body of work, which remains popular even now. Novels and poems from the Romantic writers also broke conventions and elevated new themes in ways that changed the field for contemporary writers. Before the
Romantic Movement, most English literature centered around essays and studying the Classics, with a focus on rationality and truth. There were expected to follow. Literary Romanticism shifted the focus of literature toward emotions and imagination. Any time you read a poem without a
rhyme scheme, or a novel that focuses on the protagonist's emotions and passions, you're reading a descendant of the Romantic Era. These are ten of the most important characteristics of Romantic poems and stories? Let us know in the
comments. Writing romance? Join us for our FREE online summit October 11-15: Romance Writers' Week in October. Join hundreds of other romance writers to learn what makes a romance writers to learn what makes a romance writers' Week in October. Join hundreds of other romance writers to learn what makes a romance writers' Week in October. Join hundreds of other romance writers to learn what makes a romance writers' week in October. Join hundreds of other romance writers to learn what makes a romance writers' week in October. Join hundreds of other romance writers to learn what makes a romance writers' week in October. Join hundreds of other romance writers to learn what makes a romance writers' week in October. Join hundreds of other romance writers with the property with the p
speculative romance (or something in between), you'll find practical, actionable sessions to help you plan, write, and market your romance writing experts from Pages & Platforms, Simon & Schuster, Harlequin, Romance Writers
of America, and more. Romance is one of the best-selling genres in mass-market fiction with a large fan base of readers who just can't get enough. In today's post, I'm going to go over the ten conventions that must be present in your romance novel in order to satisfy those readers and to write a story that works. I'm also going to show you how these
conventions manifest in three popular movies—Pride and Prejudice, Something's Gotta Give, and Twilight. Why movies? The simple answer is that movies require less time investment than books. If you haven't seen any of those movies, I hope you'll watch them after reading this post. Before we get into the conventions of romance, let's go over the
basics. What makes a romance novel? Romance novel? Romance novels can have any tone or style, be set in any place or time, and have various
levels of sensuality. They can include various subplots as long as the love story remains the montions of falling in love without all the vulnerability and risk. In order to give your reader the emotional experience they're
looking for, you have to deliver the obligatory scenes and conventions? Conventions are a reasonably well-defined set of roles, settings, events, and values that are specific to a genre. They are things that readers intuitively expect to be present in a work of genre fiction whether they
consciously realize it or not. Obligatory scenes are the key events, decisions, and discoveries that move the protagonist along on his or her journey. These key scenes are what will evoke emotional reactions in the reader—and when coupled with your genre's conventions—will give the reader the experience they're looking for. In other words, if you
don't deliver the obligatory scenes and conventions of your genre, your story just won't work. So, what are the conventions of a romance novel? Let's take a look (spoiler warning). What are the conventions of the romance genre? #1. A Love Triangle The first convention you'll want to include in your romance story is some kind of love triangle. And by
that, I mean you need to have someone (or something) who's competing for the affections of one (or both) of your lead characters. Without a love triangle or a rival love interest, there's no possibility for your protagonist to have a moment where they must choose between one person or another. And usually, it's not just about choosing between two
people -- it's more about choosing what kind of person the protagonist wants to be going forward. So, for example, there's usually a "good on paper" guy who pushes the heroine out of her comfort zone (or no need for change). And then, there's usually a "good on paper" guy who pushes the heroine out of her comfort zone (or no need for change).
herself. On the surface, it seems like she's choosing between one guy and another, but in reality, she's choosing what kind of person she wants to be. And on that note, sometimes the rival manifests as a choice between the romantic relationship and something else. For example, putting career
advancement before the relationship or continuing with an addiction instead of giving up the addiction for the relationship. Case Studies: In Pride and Prejudice, Elizabeth has three men interested in her throughout the story—Mr. Collins, Mr. Wickham, and Mr. Darcy, as one of the richest men in the area, probably has multiple women
hoping to win his affection, but Caroline Bingley is the person we see as most interested in Mr. Darcy throughout most of the story. In Something's Gotta Give, both Dr. Mercer and Henry hope to win Erica's affection. In Erica's cases, she is essentially competing against the all the younger women that Harry could date. In Twilight, Edward, Jacob, and
Mike have feelings for Bella and compete for her attention and affection. However, of the three case studies, this is the weakest love triangle because Bella doesn't really ever consider Mike or Jacob as a potential boyfriend (in this movie at least). #2. Helpers and Harmers The second convention you'll want to include in your romance novel are
characters that fit the role of helpers and harmers. By helpers, I mean there should be at least one character who's in favor of the romantic relationship. This person will do whatever they can to help the two main characters get together. You'll also want to have characters who are NOT in favor of the main romantic relationship. This person will do whatever they can to help the two main characters get together.
harmers. They'll do whatever they can to harm the budding romantic relationships. You can even have multiple characters who act as helpers or harmers to the central relationship. Case Studies: In Pride and Prejudice, Elizabeth's mom, Mrs. Bennet, acts as both a helper and a harmer. She's all for seeing her daughters marry rich men and does
whatever she can to make that happen (sometimes to their detriment). In Something's Gotta Give, Zoe (Erica's sister) and Marin (Erica's daughter) both encourage Erica to go out with Dr. Mercer, and eventually, to pursue a relationship with Harry despite her initial dislike of him. Harry and Erica act as harmers (to themselves) because they each
have such strong views on life and love, and their own set of insecurities and fears. You could also say Dr. Mercer acts a harmer—although I don't think it's truly his intention to keep Erica and Harry apart—he just wants Erica to himself. In Twilight, most of the Cullen family is happy that Edward has found someone to care for, but Alice and Esme are
the two that readily accept Bella with open arms. Rosalie is very against Bella dating Edward—mostly because she's humanity and her ability to have the life that Rosalie lost when she became a vampire. #3. A Specific External Goal The third
convention you'll want to include in your romance novel some kind of external goal or something outside of the relationship driving the actions of the two main characters. For example, maybe the heroine wants to climb the corporate ladder by getting a specific job title. Or maybe your hero wants to raise a certain amount of money to save his
veterinarian practice. They might even have to work together, or solve a crime together, or keep a secret together, or whatever you come up with. Whatever it is, this goal does not have to relate to love, because usually, that's
not what's on the protagonist's mind. Usually, they want something else and love is not even on the table. So, to give your story depth, make sure there's something other than love does enter the picture and they have to choose between this external
goal and love, or figure out how they can still achieve this external goal and still have love, or whatever the situation is, Case Studies: In Pride and Prejudice, we learn that none of the Bennet girls will inherit Longbourn after Mr. Bennet girls will be after Mr. Bennet girls
Mr. Bingley. She also wants to avoid being matched with someone like Mr. Collins. In Something's Gotta Give, Erica needs to break through her writer's block and finish her play. Harry needs to get healthy, so he can go back to the city and keep up his social life. In Twilight, Bella's first goal is to live with her father and integrate into life in Forks,
Washington. Once Bella learns Edward is a vampire, she realizes that he'll stay physically seventeen forever. Once James enters the picture, her specific goal shifts into survival. #4. Masculine and Feminine Sensibilities The fourth
convention you'll want to include in your romance novel is some kind of line between masculine and feminine sensibilities. In other words, there should be distinct differences in the ways that your two lovers view and approach love and all of its responsibilities. Now, this doesn't mean you have to have a male and a female protagonist playing
stereotypical gender roles. Even in LGBTQ stories, there needs to be a difference between "masculine" and "feminine" sensibilities. You can think of this as male vs. female, Mars vs. Venus, or Yin vs. Yang energy. This is important because it helps create a push/pull dynamic between your two main characters. Case Studies: In Pride and
Prejudice, most women don't work or have a way to provide for themselves. Therefore, women in this story view marriage through this lens, but Elizabeth refuses to marry for anything other than true love. In Something's Gotta Give, Erica
views love romantically and is able to vicariously fall in love over and over again through the characters in her plays. Harry is more about lust and the physical side of relationship, In Twilight, Bella is pretty much a damsel in distress who needs to be taken care of
or rescued throughout the entire story. Because of the time period that Edward was born in, he has very old-fashioned ideas about love and his role as the man and the protector in the relationship. #5. External Conflict. So, even though you're writing a
story about a person who probably doesn't want to fall in love for whatever reason, the relationship conflict is not enough. Ideally, there's also some kind of external conflict for your protagonist to face that relates to the specific goal we talked about earlier. So, for example, maybe your hero and your heroine are on opposing teams in some kind of
sporting event. Or maybe they're going for the same position at work. Or it could be something like the hero is offering and it creates conflict outside of her relationship with the hero. Things like that. Case Studies: In Pride and Prejudice, the fact that Elizabeth and Mr. Darcy belong to different social
classes is their biggest external obstacle. And it's an obstacle made even more obvious by the behavior of Elizabeth's mom, Mrs. Bennet, which eventually gives Mr. Darcy a reason to convince Mr. Bingley to stop pursuing Jane. In Something's Gotta Give, Erica and Harry have opposing values from the start. Erica values romantic love and family,
whereas Henry values promiscuity and being free to date Edward and be around his family. The Cullen family has vowed to not hurt humans, so when Edward brings Bella around, this puts their family values in jeopardy and creates feelings of
opposition in some members of the Cullen family (like Rosalie). #6. Internal Conflict The sixth convention you'll want to include in your romance novel is some kind of internal conflict for your main characters that stands in the way of their ability to open
up to true love and be in this relationship. It could be something like a limiting belief, a bad habit, a character wound, a lack of confidence, major self-doubt, or anything like that. And usually, this is what your character wound, a lack of confidence, major self-doubt, or anything like that. And usually, this is what your character will have to overcome by the end of the story IF they want to be in this relationship with the other person. We'll talk more about this
in a second. This internal conflict could also be some kind of warring thoughts or goals like if your protagonist really wants to climb the career ladder, but to do so means moving out of the country and away from their love interest. Case Studies: In Pride and Prejudice, Mr. Darcy is full of pride and Elizabeth is full of prejudice. This holds both of them
from finding and opening up to true love. In Something Gotta Give, Erica has a limiting self-concept that tells him he's a carefree bachelor who doesn't need love. In Twilight, Edward has a desire to drink Bella's blood
and therefore has a fear that he won't be able to control himself around her. Bella has a solitary nature and doesn't trust many other people, or let them into her life. #7. Secrets The next thing you'll want to include in your romance story is a secret or two. And there are three types of secrets that are often present in romance stories-secrets that
others keep from the protagonist, secrets that the protagonist keeps from themselves -- is the kind of secret that a protagonist keeps from themselves -- is the kind that's most often present in romance novels, and that's because the character often needs to admit the truth to themselves
and overcome whatever's holding them back from opening up to true love. Case Studies: In Pride and Prejudice, Elizabeth keeps her growing feelings for Mr. Darcy's secret is that he was responsible for helping Lydia
and Mr. Wickham marry, and for helping Jane and Mr. Bingley get back together. The secret he keeps from himself is that his own pride is getting in the way of him being able to accept true love. In Something's Gotta Give, Erica keeps her feelings for Harry a secret from Dr. Mercer. She also believes that she's too old for a romantic relationship, so
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she keeps her desire for one hidden from herself. Harry keeps his growing feelings for Erica a secret from Marin (who he's dating in the first part of the movie) and from Erica. He also believes that if he's in a serious relationship he will be tied down and unhappy. In Twilight, Edward keeps his true identity a secret. Once Bella finds out that he's a vampire, she helps him keep this secret by not telling anyone what he really is. This, and the knowledge of what's killing people in Forks, becomes their shared secret they keep from everyone else. At the end of the movie, Bella keeps her true intentions about meeting James at the ballet studio a secret from Alice and Jasper. #8. Intimacy Rituals The eighth convention you'll want to include in your romance novel is some kind of intimacy rituals are important to have in your romance novel

because it helps you create and enhance the intimacy and chemistry between your two main characters. Case Studies: In Pride and Prejudice, Elizabeth and Mr. Darcy tease each other and exchange witty remarks whenever they're in each other's presence. Even at the end of the movie, when they're finally married, the teasing continues.

In Something's Gotta Give, Erica and Harry chat online even though they're in the same house. This continues even after Harry goes back to the city. They also have a kind of secret language with the white and black rocks. In Twilight, Bella and Edward are both very curious about each other and ask a lot of questions (which they both try to avoid answering). In a way, they have their own private language because once Bella knows Edward is a vampire, they can talk to penly about vampires and werewolves with each other. It's not something Bella can talk to her school friends or her family about. #9. Internal Change The next covention you'll want to include in your manner novel is some kind of internal change within one or both of your main characters. So, is usually, there's something is not that they aren't deserving of it. This is kind of what we talked about earlier with internal Conflict, but we're some thing is not that they aren't deserving of it. This is kind of what we talked about earlier with there's something is officed or that they aren't deserving of it. This is kind of what we talked about earlier with the coller character a sundance occurs because the protagonist has met and/or interacted with the other character. So, character A inspired character B to be a better person or they helped them believe in the meselves? In most cases, this change occurs because the protagonist has met and/or interacted with the other character. So, character A inspired character B to be a better person or they helped them believe in the meselves? Or the person who pushes past those fears or whatever's holding them back from the protagonist has the and/or interacted with a relationship with thrue love and happiness. In Something and the protagonist has net and/or interacted with a relationship with thrue love and happiness. In Something and the protagonist has the self-concept that the love of a human fall much that t