ROMANCE BNFLUENCE: pdf

1: Romantic Music ()

lovers rock strictly romance by dj influence lovers rock strictly romance by dj influence lovers rock strictly romance by dj influence. skip navigation sign in. search.

The Orchestra As Romantic composers widened the range of their musical material, we find richer harmonies, more passionate melodies, and greater use of chromaticism. Chroma is Greek for colour. There was an enormous increase in the size of the orchestra. The tuba was added to the brass section, valves were invented, giving the brass more flexibility. Composers wrote for woodwind instruments in threes of even fours. The piccolo, cor anglais, bass clarinet and double bassoon were added. A larger string section was formed, to accommodate the extra sound. More varied percussion e. A larger range of pitch and volume was now possible. New combinations of instruments were brought about. A rich variety of compositions resulted, ranging from piano pieces and songs to large spectacular works, The majority of large works were by: Wagner, Berlioz, Mahler and Richard Strauss. The plural is lieder. Songs began to develop in the Romantic period for solo voice and piano. There were two types: Strophic - same music for every verse Through-composed - different music for each verse. The voice and words fit very closely together reflect each other. The piano is more than just an accompaniment in these compositions, it is a partner to the voice. Schubert is perhaps the greatest composer of German Lieds, he wrote over including: Music for Piano Several improvements were made to the piano in the 19th Century. The piano gained a richer sound, and gradually, a wider range of notes. The sustaining pedal began to be used to a much wider extent. The most famous piano composers of the time were: They wrote sonatas for one instrument, or a soloist with one accompanying instrument.

2: Romance (love) - Wikipedia

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Hancock beamed as Alicia reached her side, put an arm around Alicia, and brought her into their circle. His piercing blue eyes threatened the strength in her knees. Though taller than most ladies, Alicia still had to look up to meet his gaze. No other color existed in those eyes; no green or gray, only deep, dark blue, like the fathomless depths of the ocean. All the other men she had met lately, namely those her uncle insisted she consider for a husband, had taken careful note of her figure. But this gentleman only looked into her eyes. Lord Amesbury inclined his head. Alicia met his frank gaze and a sensation she did not quite understand stirred within her until breathing became a conscious effort. Unable to pull her eyes away, Alicia sank into a curtsey. Sensuality radiated off him, not in a manner that left her feeling threatened, but in a way that left her breathless for more. More of what, she did not know. But she wanted to find out. She looked back at Elizabeth who smiled encouragingly. Hancock also smiled and nodded, but a touch of disappointment tainted her approval, reminding Alicia the dear lady had hoped her own daughter would attract the attention of the very eligible Lord Amesbury. She squelched all hope that she might hold his interest. Surely only politeness motivated him to dance with the plainest girl first. She took it, an unfamiliar quiver beginning in her stomach. The art of dancing, she found as the set began, had not abandoned her as completely as her wits. The handsome viscount danced with athletic grace, his attention focused upon her. The warmth of his hand seeped through their kidskin gloves. He held her gently, firmly. A playful glint touched his sapphire eyes. She will most certainly interrogate me regarding you. Has your aunt become your self-proclaimed matchmaker? Despite my efforts to delay that obligation, she persists. Alicia missed her step. Even while dancing with the very handsome Duke of Suttenberg two Seasons ago, such a keen attraction for a man had never overcome her as it did tonight. I am sure you can reason with her. She might hear you. We needle each other as frequently as possible. I say worse things to her face. I enjoy watching her squirm and plot a counter- attack.

3: Romance languages - Wikipedia

When compared to the Austro-Bavarian poets who wrote more or less exclusively in the native tradition, a little more is known of the Rhineland poets who introduced Romance forms and subject matter to medieval German literature.

See Article History Alternative Title: Romanic languages Romance languages, group of related languages all derived from Vulgar Latin within historical times and forming a subgroup of the Italic branch of the Indo-European language family. The major languages of the family include French , Italian , Spanish , Portuguese , and Romanian , all national languages. Catalan also has taken on a political and cultural significance; among the Romance languages that now have less political or literary significance or both are the Occitan and Rhaetian dialects , Sardinian , and Dalmatian extinct , among others. Of all the so-called families of languages, the Romance group is perhaps the simplest to identify and the easiest to account for historically. Not only do Romance languages share a good proportion of basic vocabularyâ€"still recognizably the same in spite of some phonological changesâ€"and a number of similar grammatical forms, but they can be traced back, with but few breaks in continuity , to the language of the Roman Empire. So close is the similarity of each of the Romance languages to Latin as currently known from a rich literature and continuous religious and scholarly tradition that no one doubts the relationship. For the nonspecialist, the testimony of history is even more convincing than the linguistic evidence: Later European colonial and commercial contacts with parts of the Americas , of Africa , and of Asia readily explain the French, Spanish, and Portuguese spoken in those regions. General considerations Origins and distribution The name Romance indeed suggests the ultimate connection of these languages with Rome: The fact that the Romance languages share features not found in contemporary Latin textbooks suggests, however, that the version of Latin they continue is not identical with that of Classical Latin as known from literature. Nonetheless, although it is sometimes claimed that the other Italic languages the Indo-European language group to which Latin belonged, spoken in Italy did contribute features to Romance, it is fairly certain that it is specifically Latin itself, perhaps in a popular form, that is the precursor of the Romance languages. By the beginning of the 21st century, some million people claimed a Romance language as their mother tongue, million people as a second language. To that number may be added the not-inconsiderable number of Romance creole speakers a creole is a simplified or pidgin form of a language that has become the native language of a community scattered around the world. French creoles are spoken by millions of people in the West Indies , North America , and islands of the Indian Ocean e. Many speakers use creole for informal purposes and the standard language for formal occasions. Romance languages are also used formally in some countries where one or more non-Romance languages are used by most speakers for everyday purposes. Although its influence has waned before the growing popularity of English as an international language, French is still widely used today as a second language in many parts of the world. The wealth of French literary tradition , its precisely formulated grammar bequeathed by 17th- and 18th-century grammarians, and the pride of the French in their language may ensure it a lasting importance among languages of the world. By virtue of the vast territories in which Spanish and Portuguese hold sway, those languages will continue to be of prime importance. Classification methods and problems Though it is quite clear which languages can be classified as Romance, on the basis primarily of lexical vocabulary and morphological structural similarities, the subgrouping of the languages within the family is less straightforward. Shared features in each subgroup that are not seen in other such groups are assumed to be ultimately traceable to languages spoken before Romanization. On the basis of a few heterogeneous phonetic features, one theory maintains that separation into dialects began early, with the Eastern dialect areas including central and south Italy developing popular features and the school-influenced Western speech areas maintaining more literary standards. Beyond this, the substrata indigenous languages eventually displaced by Latin and superstrata languages later superimposed on Latin by conquerors are held to have occasioned further subdivisions. Within such a schema there remain problem cases. Do the Rhaetian dialects group together, even though the dialects found in Italy are closer to Italian and the Swiss ones closer to French? Sardinian is generally regarded as linguistically separate, its isolation from the rest of the Roman Empire by incorporation

into the Vandal kingdom in the mid-5th century providing historical support for the thesis. The exact position of Dalmatian in any classification is open to dispute. A family tree classification is commonly used for the Romance languages. If, however, historical treatment of one phonetic feature is taken as a classificatory criterion for construction of a tree, results differ. Classified according to the historical development of stressed vowels, French would be grouped with North Italian and Dalmatian but not with Occitan, while Central Italian would be isolated. Classifications that are not based on family trees usually involve ranking languages according to degree of differentiation rather than grouping them; thus, if the Romance languages are compared with Latin, it is seen that by most measures Sardinian and Italian are least differentiated and French most though in vocabulary Romanian has changed most. Languages of the family What constitutes a language, as distinct from a dialect , is a vexing question, and opinion varies on just how many Romance languages are spoken today. The political definition of a language—one that is accepted as standard by a nation or people—is the least ambiguous one; according to that definition, French, Spanish, Portuguese, Italian, and Romanian are certainly languages and possibly also Romansh since a semiofficial language of Switzerland , probably related to other Rhaetian dialects spoken in Italy and Catalan the official language of Andorra and the joint official language [together with Spanish] of the Spanish autonomous communities of Catalonia , Valencia , and the Balearic Islands. The Rhaetian dialects of Italy Ladin in the Dolomites and Friulian around Udine are sometimes regarded as non-Italian, sometimes as dialects of the Italian language. Sicilian is different enough from northern and central Italian dialects to be given separate status often, but in Italy all neighbouring dialects are mutually intelligible, with differences becoming more marked with geographic distance. Asturian and Galician both spoken in Spain and Portugal , Corsican France and Italy , and Piemontese, or Piedmontese Italy , were once considered dialects of national languages, but by the 21st century they were considered distinct enough from the languages of their respective countries to be granted the status of languages. Judeo-Spanish, or Ladino not to be confused with Ladin , was once regarded not as an independent language but as an archaic form of Castilian Spanish preserving many features of the 15th-century language that was current when the Jews were expelled from Spain. There are some , to , speakers, mostly originating in the Balkans and Asia Minor but, after World War II , concentrated in Israel ; most now reside in Israel, and others live in Turkey. Some linguists believe that creoles are often different languages from their metropolitan counterparts. Haitian Creole , for instance, is said to be mutually unintelligible with French. Intelligibility varies so much with the speaker and the hearer, however, that it is difficult to formulate firm criteria on that basis. Many Romance dialects literally or virtually ceased to be spoken in the 20th century. Of these, Dalmatian is the most striking, its last known speaker, one Tuone Udaina Italian Antonio Udina , having been blown up by a land mine in Moreover, he had not spoken the language for 20 years at the time he acted as an informant, and he was deaf and toothless as well. Most of the other evidence for Dalmatian derives from documents from Zara modern Zadar and Ragusa modern Dubrovnik dating to the 13th—16th centuries. It is possible that, apart from isolated pockets, the language was then replaced by Croatian and, to a lesser extent, by Venetian a dialect of Italian. It is certain, even from scanty evidence, that Dalmatian was a language in its own right, noticeably different from other Romance languages. On the Istrian Peninsula of Croatia close to the island of Krk, another Romance variety precariously survives with probably fewer than one thousand speakers; known as Istriot, it may be related to Vegliot. Though some scholars connect it with Rhaetian Friulian dialects or with Venetian dialects of Italian, others maintain that it is an independent language. There are no texts except those collected by linguists. A little farther north in the same peninsula, another Romance dialect, Istro-Romanian with about mother tongue speakers in the second decade of the 21st century , is threatened with extinction. Usually classified as a Romanian dialect, it may have been carried to the Istrian Peninsula by Romanians from the northwestern part of the Balkan Peninsula who took refuge from the Turks in the 16th and 17th centuries; it has undergone strong Croatian influence. The first evidence of its existence is a short list of words in a historical work of ; there are also collections of folklore texts from the 19th century, but it is otherwise unwritten. In there were 13, speakers, but many emigrated to Asia Minor, other parts of what was once Yugoslavia , and Romania , where small pockets survive they numbered about 5, speakers in the early 21st century. The only texts are those transcribed from

oral traditions. Other Romance tongues earlier ceased to be spoken. There is evidence, for instance, of an Ibero-Romance dialect spoken in Arab-occupied Spain until shortly after its reconquest by the Spanish , accomplished at the end of the 15th century. Because most of the evidence, apart from a 15th-century glossary from Granada , is written in Arabic script which uses no vowel signs , it is difficult to reconstruct the phonology of the language, but it appears to be a very conservative Ibero-Romance dialect. Much of modern information about Mozarabic comes from medical and botanical works that give Mozarabic terms alongside the Arabic. For much of the Muslim period beginning in , Christians were treated tolerantly and became culturally Arabized. Their language died out soon after the Arabs were driven out of Spain at the end of the 15th century, though it is sometimes claimed that Mozarabic has left its mark on the dialects of southern Spain and Portugal. Other Romance varieties may have developed in peripheral regions of the Roman Empire only to die out under pressure from neighbouring non-Italic languages; these regions are called Romania submersa by specialists. Often these extinct Romance varieties are known from words borrowed into surviving languages; the Afro-Asiatic Amazigh Berber languages , for instance, bear witness to the long and brilliant Roman period in North Africa that ended in the 7th century ce with Arab invasions, and the Brythonic , or British Celtic , languages especially Welsh retain many traces of what appears to have been a conservative Romance dialect, otherwise eliminated by Anglo-Saxon in the 5th century. Thus, there is reason to believe that Romance dialects may have been spoken at one time over much of southeastern Europe. It is also evident that Romance languages have been retreating south before German for some time, and it is probable that Romance tongues were used in the whole of Switzerland and parts of Bavaria and Austria until roughly the 9th to 10th century. Latin and the development of the Romance languages Latin and the protolanguage Latin is traditionally grouped with Faliscan among the Italic languages , of which the other main member is the Osco-Umbrian group. Oscan was the name given by the Romans to a group of dialects spoken by Samnite tribes to the south of Rome. It is well attested in inscriptions and texts for about five centuries before the Common Era and was used in official documents until approximately 90â€"89 bce. The absence of great dialectal variations in the texts suggests that they are written in a standardized form, though three alphabets are evidentâ€"the local one derived from Etruscan , the Greek in the southern cities , and the Latin in more-recent inscriptions. In early times, Umbrian was spoken northeast of Rome , to the east of the Etruscan region, and possibly as far west as the Adriatic Sea at one period. It is attested mainly in one series of texts, the Iguvine Tables Tabulae Iguvinae , dated from to 90 bce, and it is similar to Oscan. Probably Latin and Osco-Umbrian were not mutually intelligible; some claim they are not closely related genetically but that their common features arose from convergence as a result of contact. The Roman dialect was originally one of a number of Latinian dialects, of which the most important was Faliscan , the language of Falerii modern Civita Castellana , the most-important Faliscan city, located 32 miles 51 kilometres north of Rome. The Faliscans were probably a Sabine tribe that early fell under Etruscan domination. The dialect is known mainly from short inscriptions dating to the 3rd and 2nd centuries bce and probably survived until well after the conquest of Falerii by the Romans in bce. The earliest Latinian text is an inscription on a cloak pin fibula of the 6th century bce, from Palestrina Praeneste. Other Latinian inscriptions show marked differences from Roman Latin, for which there is, however, little evidence before the end of the 3rd century bce. What is certain is that the language changed so rapidly between the 5th century the date of a mutilated inscription, probably a religious prescription, found in the Roman Forum and of the Twelve Tables , the contents of which are known from later evidence and the 3rd century bce that older texts were no longer intelligible. During that period the Romans subjugated their Latin neighbours by bce , and their language began to establish itself as a standard form, absorbing features from other dialects. The first author of any note was the comic dramatist Plautus c. By Rome had conquered Magna Graecia , in the south of the Italian Peninsula , and had begun to absorb Greek literary and cultural ideals. Poetic language was especially influenced by Greek until Latin poetry reached its zenith with Virgil. In the 1st century bce a literary prose developed; it emphasized elegance and clarity and rejected vulgarity and rusticity. Grammatical rules were codified and tightened and vocabulary pruned, and the cult of the harmonious balanced period held sway in rhetorical circles. With Cicero the prose style of the Golden Age attained its highest point; for the linguist, the distinction Cicero makes between the style of his letters and that

of his speeches is especially interesting in that it provides evidence that even educated speech differed from written language. It seems obvious that truly popular language differed even more from the elaborate sophisticated classical literary idiom. There is evidence that archaic features, banned from literary style, survived in common speech right through to the Romance stage of the language. It is sometimes claimed that the language of the Roman historian and politician Sallust c. Notable characteristics of Classical Latin The postclassical period The emergence of Romance In the European lands in which Romance languages are still spoken, it is of course certain that, at some point, Latin in some form was the normal language of most strata. Whether, however, the Romance languages continue rough peasant dialects of Latin or the usage of more cultured urban communities is open to question. According to this belief, dialects of Latin result from divergent developments, either through innovations in restricted areas or through the geographically restricted preservation of some features. It is obvious that Latin usage must have differed over a wide area, but the differences may have been merely phonetic and lexical variationsâ€"regional accents and usageâ€"not affecting mutual intelligibility; on the other hand, they may have been profound enough to form the basis of further differentiation when administrative unity was lost. The latter hypothesis would suggest a long period of bilingualism up to perhaps years , as linguistic interference between languages in contact rarely outlives the bilingual stage. Virtually nothing is known about the status of the indigenous languages during the imperial period, and only vague contemporary references can be found to linguistic differences within the empire. It seems odd that not one of the numerous Latin grammarians should have referred to well-known linguistic facts, but the absence of evidence does not justify the assertion that there was no real diversification during the imperial era. Historical parallels are lackingâ€"although the British Empire , for example, did export English to widely different lands, it lasted a comparatively short time, and its linguistic contribution was backed by modern communications media, besides being to some extent negated by nationalist feeling. What is certain is that, even if popular usage within the Roman Empire showed great diversification, it was overlaid by a standard written language that preserved a good degree of uniformity until well after the administrative collapse of the empire. As far as the speakers were concerned, they apparently thought they were using Latin, though they were often conscious that their language was, through sheer ignorance, not quite as it should be.

Undue Influence is a lovely and romantic second-chance love story featuring two likeable - loveable - principal characters, and I enjoyed it quite a bit. As a contemporary romance, it's good. As a contemporary romance, it's good.

General definitions[edit] Romantic love is a relative term[when defined as? The addition of "drama" to relationships of close, deep and strong love[clarify]. Anthropologist Charles Lindholm defined love as "an intense attraction that involves the idealization of the other, within an erotic context, with expectation of enduring sometime into the future". Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message The word "romance" comes from the French vernacular where initially it indicated a verse narrative. The word was originally an adverb of Latin origin, "romanicus," meaning "of the Roman style". European medieval vernacular tales, epics , and ballads generally dealt with chivalric adventure, not bringing in the concept of love until late into the seventeenth century. The word romance developed other meanings, such as the early nineteenth century Spanish and Italian definitions of "adventurous" and "passionate," which could intimate both "love affair" and "idealistic quality. There may not be evidence, however, that members of such societies formed loving relationships distinct from their established customs in a way that would parallel modern romance. After the 18th century, illicit relationships took on a more independent role. In bourgeois marriage, illicitness may have become more formidable and likely to cause tension. Smith depicts courtship and marriage rituals that may be viewed as oppressive to modern people. She writes "When the young women of the Nord married, they did so without illusions of love and romance. They acted within a framework of concern for the reproduction of bloodlines according to financial, professional, and sometimes political interests. Anthony Giddens , in his book The Transformation of Intimacy: He adds that telling a story was one of the meanings of romance. According to Giddens, the rise of romantic love more or less coincided with the emergence of the novel. It was then that romantic love, associated with freedom and therefore the ideals of romantic love, created the ties between freedom and self-realization. Shumway, in his book Romance, Intimacy, and The Marriage Crisis, states that the discourse of intimacy emerged in the last third of the 20th century and that this discourse claimed to be able to explain how marriage and other relationships worked. For the discourse of intimacy emotional closeness was much more important than passion. This does not mean by any means that intimacy is to replace romance. On the contrary, intimacy and romance coexist. One example of the changes experienced in relationships was explored by Giddens regarding homosexual relationships. According to Giddens since homosexuals were not able to marry they were forced to pioneer more open and negotiated relationships. These kinds of relationships then permeated the heterosexual population. Shumway also states that together with the growth of capitalism the older social relations dissolved, including marriage. Marriage meaning for women changed as they had more socially acceptable alternatives and were less willing to accept unhappy relations and, therefore, divorce rates substantially increased. The discourse of romance continues to exist today together with intimacy. Shumway states that on the one hand, romance is the part that offers adventure and intense emotions while offering the possibility to find the perfect mate. On the other hand, intimacy offers deep communication, friendship , and long lasting sharing. La Belle Dame sans Merci , by John William Waterhouse Popularization of love[edit] The conception of romantic love was popularized in Western culture by the concept of courtly love. Chevaliers , or knights in the Middle Ages , engaged in what were usually non-physical and non-marital relationships with women of nobility whom they served. These relations were highly elaborate and ritualized in a complexity that was steeped in a framework of tradition, which stemmed from theories of etiquette derived out of chivalry as a moral code of conduct. Courtly love and the notion of domnei were often the subjects of troubadours , and could be typically found in artistic endeavors such as lyrical narratives and poetic prose of the time. Since marriage was commonly nothing more than a formal arrangement, [5] courtly love sometimes permitted expressions of emotional closeness that may have been lacking from the union between husband and wife. The bond between a knight and his Lady , or the woman of typically high stature of whom he served, may have escalated psychologically

but seldom ever physically. In the context of dutiful service to a woman of high social standing, ethics designated as a code were effectively established as an institution to provide a firm moral foundation by which to combat the idea that unfit attentions and affections were to ever be tolerated as "a secret game of trysts" behind closed doors. Therefore, a knight trained in the substance of "chivalry" was instructed, with especial emphasis, to serve a lady most honorably, with purity of heart and mind. To that end, he committed himself to the welfare of both Lord and Lady with unwavering discipline and devotion, while at the same time, presuming to uphold core principles set forth in the code by the religion by which he followed. As knights were increasingly emulated, eventual changes were reflected in the inner-workings of feudal society. Members of the aristocracy were schooled in the principles of chivalry, which facilitated important changes in attitudes regarding the value of women. A chevalier was to conduct himself always graciously, bestowing upon her the utmost courtesy and attentiveness. He was to echo shades of this to all women, regardless of class, age, or status. Through the timeless popularization in art and literature of tales of knights and princesses, kings and queens, a formative and long standing sub consciousness helped to shape relationships between men and women. The text is widely misread as permissive of extramarital affairs. However, it is useful to differentiate the physical from without: For example, in an article presented by Henry Grunebaum, he argues " therapists mistakenly believe that romantic love is a phenomenon unique to Western cultures and first expressed by the troubadours of the Middle Ages. This idea is what has spurred the connection between the words "romantic" and "lover", thus coining English phrases for romantic love such as "loving like the Romans do". The precise origins of such a connection are unknown, however. Although the word "romance" or the equivalents thereof may not have the same connotation in other cultures, the general idea of "romantic love" appears to have crossed cultures and been accepted as a concept at one point in time or another. Types[edit] Romantic love is contrasted with platonic love , which in all usages, precludes sexual relations, yet only in the modern usage does it take on a fully nonsexual sense, rather than the classical sense, in which sexual drives are sublimated. Sublimation tends to be forgotten in casual thought about love aside from its emergence in psychoanalysis and Nietzsche. Unrequited love is typical of the period of romanticism , but the term is distinct from any romance that might arise within it. Popular romance may include but is not limited to the following types: Divine or spiritual romance may include, but is not limited to these following types: Six Athenian friends, including Socrates, drink wine and each give a speech praising the deity Eros. When his turn comes, Aristophanes says in his mythical speech that sexual partners seek each other because they are descended from beings with spherical torsos, two sets of human limbs, genitalia on each side, and two faces back to back. Their three forms included the three permutations of pairs of gender i. In the final speech before Alcibiades arrives, Socrates gives his encomium of love and desire as a lack of being, namely, the being or form of beauty. This gave rise to a few counter-theories. Theorists like Deleuze counter Freud and Jacques Lacan by attempting to return to a more naturalistic philosophy: A natural objection is that this is circular reasoning , but Girard means that a small measure of attraction reaches a critical point insofar as it is caught up in mimesis. This view has to some extent supplanted its predecessor, Freudian Oedipal theory. It may find some spurious support in the supposed attraction of women to aggressive men. As a technique of attraction, often combined with irony, it is sometimes advised that one feign toughness and disinterest, but it can be a trivial or crude idea to promulgate to men, and it is not given with much understanding of mimetic desire in mind. Mimesis is always the desire to possess, in renouncing it we offer ourselves as a sacrificial gift to the other. Though the centrality of rivalry is not itself a cynical view, it does emphasize the mechanical in love relations. In that sense, it does resonate with capitalism and cynicism native to post-modernity. Romance in this context leans more on fashion and irony, though these were important for it in less emancipated times. Sexual revolutions have brought change to these areas. Wit or irony therefore encompass an instability of romance that is not entirely new but has a more central social role, fine-tuned to certain modern peculiarities and subversion originating in various social revolutions, culminating mostly in the s. But what ultimately draws two individuals of different sex exclusively to each other with such power is the will-to-live which manifests itself in the whole species, and here anticipates, in the individual that these two can produce, an objectification of its true nature corresponding to its aims. Please help improve this section by adding citations to reliable sources.

July Learn how and when to remove this template message Later modern philosophers such as La Rochefoucauld , David Hume and Jean-Jacques Rousseau also focused on morality , but desire was central to French thought and Hume himself tended to adopt a French worldview and temperament. Desire in this milieu meant a very general idea termed "the passions", and this general interest was distinct from the contemporary idea of "passionate" now equated with "romantic". Love was a central topic again in the subsequent movement of Romanticism , which focused on such things as absorption in nature and the absolute , as well as platonic and unrequited love in German philosophy and literature. French philosopher Gilles Deleuze linked this idea of love as a lack mainly to Sigmund Freud , and Deleuze often criticized it. The two at the end of the play love each other as they love virtue. In the first place, I find it comical that all men are in love and want to be in love, and yet one never can get any illumination upon the question what the lovable, i. He concluded on six rules, including: Do not flirt with someone unless you might mean it. Do not pursue people who you are not interested in, or who are not interested in you. In general, express your affection or uncertainty clearly, unless there is a special reason not to. The female protagonists in such stories are driven to suicide as if dying for a cause of freedom from various oppressions of marriage. Even after sexual revolutions, on the other hand, to the extent that it does not lead to procreation or child-rearing, as it also might exist in same-sex marriage , romance remains peripheral though it may have virtues in the relief of stress , as a source of inspiration or adventure, or in development and the strengthening of certain social relations. It is difficult to imagine the tragic heroines, however, as having such practical considerations in mind. Romance can also be tragic in its conflict with society. Even being aristocrats did not make them both free, as the society was nevertheless equally binding for all. Reciprocity of the sexes appears in the ancient world primarily in myth where it is in fact often[when? Noteworthy female freedom or power was an exception rather than the rule, though this is a matter of speculation and debate. The specific problem is: No indication why the cited authors are significant. Please help improve this article if you can. September Learn how and when to remove this template message Many theorists attempt to analyze the process of romantic love. Norepinephrine and dopamine , among other brain chemicals, are responsible for excitement and bliss in humans as well as non-human animals. Fisher concludes that these reactions have a genetic basis, and therefore love is a natural drive as powerful as hunger. In his book What Women Want, What Men Want, [23] anthropologist John Townsend takes the genetic basis of love one step further by identifying how the sexes are different in their predispositions. These differences are part of a natural selection process where males seek many healthy women of childbearing age to mother offspring, and women seek men who are willing and able to take care of them and their children.

5: Romance Influence: Friedrich von Hausen & Reinmar der Alte

The alpha male of traditional romantic fiction teeters on the brink of toxicity: it's a short step from gorgeous bad boy to domineering brute.

Medieval epic[edit] The medieval romance developed out of the medieval epic, in particular the Matter of France developing out of such tales as the Chanson de Geste , with intermediate forms where the feudal bonds of loyalty had giants, or a magical horn, added to the plot. The entire Matter of France derived from known figures, and suffered somewhat because their descendants had an interest in the tales that were told of their ancestors, unlike the Matter of Britain. Richard Coeur de Lion reappeared in romance, endowed with a fairy mother who arrived in a ship with silk sails and departed when forced to behold the sacrament, bare-handed combat with a lion, magical rings, and prophetic dreams. Many early tales had the knight, such as Sir Launfal , meet with fairy ladies, and Huon of Bordeaux is aided by King Oberon , [26] but these fairy characters were transformed, more and more often, into wizards and enchantresses. Sir Gawain and the Green Knight is a late tale, but the Green Knight himself is an otherworldly being. As time progressed, a new persecutor appeared: It is the most ancient prototype of an Italian singing fairy tale by an anonymous Tuscan author. It tells the story of a young Italian knight, depleted for its "magnanimitas", who gets the love of a fairy. When he loses this love because he does not comply with his conditions, Gherardino reconquers his lady after a series of labours, including the prison where he is rescued by another woman and a tournament where he wins. Another work of a second anonymous Italian author that is worth mentioning is Istoria di Tre Giovani Disperati e di Tre Fate "Story of three desperate boys and three fairies". Classical origins[edit] Some romances, such as Apollonius of Tyre , show classical pagan origins. It was introduced to the romance by Chretien de Troyes , combining it with the Matter of Britain, new to French poets. Forms of the High Middle Ages[edit] During the early 13th century, romances were increasingly written as prose, and extensively amplified through cycles of continuation. These were collated in the vast, polymorphous manuscript witnesses comprising what is now known as the Vulgate Cycle , with the romance of La Mort le Roi Artu c. Prose literature thus increasingly dominated the expression of romance narrative in the later Middle Ages, at least until the resurgence of verse during the high Renaissance in the oeuvres of Ludovico Ariosto , Torquato Tasso , and Edmund Spenser. The genre began in thirteenth-century Norway with translations of French chansons de geste; it soon expanded to similar indigenous creations. Late Medieval and Renaissance forms[edit] In late medieval and Renaissance high culture, the important European literary trend was to fantastic fictions in the mode of Romance. The romances were freely drawn upon for royal pageantry. Hudibras also lampoons the faded conventions of chivalrous romance, from an ironic, consciously realistic viewpoint. In the Renaissance , also, the romance genre was bitterly attacked as barbarous and silly by the humanists , who exalted Greek and Latin classics and classical forms, an attack that was not in that century very effective among the common readers. Related forms[edit] The Acritic songs dealing with Digenis Acritas and his fellow frontiersmen resemble much the chanson de geste, though they developed simultaneously but separately. These songs dealt with the hardships and adventures of the border guards of the Eastern Roman Empire Byzantium - including their love affairs - and where a predominantly oral tradition which survived in the Balkans and Anatolia until modern times. This genre may have intermingled with its Western counterparts during the long occupation of Byzantine territories by French and Italian knights after the 4th crusade. This is suggested by later works in the Greek language which show influences from both traditions. Relationship to modern "romantic fiction"[edit] In later Romances, particularly those of French origin, there is a marked tendency to emphasize themes of courtly love , such as faithfulness in adversity. With a female protagonist, during the rise of Romanticism the depiction of the course of such a courtship within contemporary conventions of realism , the female equivalent of the " novel of education ", informs much Romantic fiction. Nathaniel Hawthorne used the term to distinguish his works as romances rather than novels, [51] and literary criticism of the 19th century often accepted the contrast between the romance and the novel, in such works as H. It was translated twenty-two times into English, 20 times into German, and into many other European languages, including modern Icelandic in Their

influence on authors such as J. Tolkien , William Morris and Poul Anderson and on the subsequent modern fantasy genre is considerable. Modern usage of term "romance" usually refer to the romance novel , which is a subgenre that focuses on the relationship and romantic love between two people; these novels must have an "emotionally satisfying and optimistic ending. Modern works may differentiate from love-story as romance into different genres, such as planetary romance or Ruritanian romance. Science fiction was, for a time, termed scientific romance , and gaslamp fantasy is sometimes termed gaslight romance.

6: Music Influences Romantic Behavior

How Romantic Movies Affects Teenager's Perception About Love Background of the study In the early 's to 's, during the great depression, the "screwball comedy film" became a hit because people used them as an escape from the reality, and their miserable lives turning into a world of wealth, prosperity and happiness.

Direct connection, however, can be proved only in the case of the tale of Apollonius of Tyre , presumably deriving from a lost Greek original but known through a 3rd- or 4th-century Latin version. It became one of the most popular and widespread stories in European literature during the Middle Ages and later provided Shakespeare with the theme of Pericles. Style and subject matter But the real debt of 12th-century romance to classical antiquity was incurred in a sphere outside that of subject matter. During the present century, scholars have laid ever-increasing emphasis on the impact of late classical antiquity upon the culture of medieval Europe, especially on that of medieval France. In particular, it is necessary to note the place that rhetoric the systematic study of oratory had assumed in the educational system of the late Roman Empire. Originally conceived as part of the training for public speaking, essential for the lawyer and politician, it had by this time become a literary exercise, the art of adorning or expanding a set theme: They were skilled in the art of exposition, by which a subject matter was not only developed systematically but also given such meaning as the author thought appropriate. To these embellishments are added astonishing works of architecture and quaint technological marvels, that recall the Seven Wonders of the World and the reputed glories of Byzantium. Yet even more important is the way in which this new theme is introduced: Developing psychological awareness As W. Thus, in what is one of the earliest and certainly the finest of the chansons de geste, the Chanson de Roland c. The new techniques of elucidating and elaborating material, developed by romance writers in the 12th century, produced a method whereby actions, motives, states of mind, were scrutinized and debated. Boccaccio in his Filostrato c. With the 12th-century pioneers of what came to be called romance, the beginnings of the analytical method found in the modern novel can easily be recognized. Sources and parallels Where exactly medieval romance writers found their material when they were not simply copying classical or pseudo-classical models is still a highly controversial issue. Parallels to certain famous stories, such as that of Tristan and Iseult , have been found in regions as wide apart as Persia and Ireland: Failure to maintain the essential distinction between source and parallel has greatly hindered the understanding of the true nature of medieval romance and has led to the production of a vast critical literature the relevance of which to the study of the genre is at best questionable. Yet to most English readers the term romance does carry implications of the wonderful, the miraculous, the exaggerated, and the wholly ideal. The Chanson de Roland indulges freely in the fantastic and the unreal: It introduces fantastic elements, more especially technological wonders and the marvels of India: The setting The fact that so many medieval romances are set in distant times and remote places is not an essential feature of romance but rather a reflection of its origins. Similarly, historical and contemporary geography were not kept separate. In the medieval period, myth and folktale and straightforward fact were on an equal footing. Not that any marvel or preternatural happening taking place in secular as opposed to biblical history was necessarily to be believed: He described the rise of the British people to glory in the reigns of Uther Pendragon and Arthur, then the decline and final destruction of the kingdom, with the exile of the British survivors and their last king, Cadwalader. Such themes appear in a highly rationalized form in the lays lais of the late 12th-century Marie de France , although she mentions Arthur and his queen only in one, the lay of Lanval. At times, what seems to matter most to the poet is not the plot but the thematic pattern he imposes upon it and the significance he succeeds in conveying, either in individual scenes in which the action is interpreted by the characters in long monologues or through the work as a whole. In addition to this, he attempts what he himself calls a conjointureâ€"that is, the organization into a coherent whole of a series of episodes. The adventures begin and end at the court of King Arthur; but the marvels that bring together material from a number of sources are not always meant to be believed, especially as they are somehow dovetailed into the normal incidents of life at a feudal court. For both of these authors, elements of rhetoric and self-analysis remain important, although the

dose of rhetoric varies from one romance to another. Love as a major theme The treatment of love varies greatly from one romance to another. It is helpful to distinguish sharply here between two kinds of theme: This is also true of most Old French love romances in verse: The Tristan story The greatest tragic love story found as a romance theme is that of Tristan and Iseult. It was given the form in which it has become known to succeeding generations in about â€"60 by an otherwise unknown Old French poet whose work, although lost, can be reconstructed in its essentials from surviving early versions based upon it. Probably closest in spirit to the original is the fragmentary version of c. From this it can be inferred that the archetypal poem told the story of an all-absorbing passion caused by a magic potion, a passion stronger than death yet unable to triumph over the feudal order to which the heroes belong. Most later versions, including a courtly version by an Anglo-Norman poet known only as Thomas , attempt to resolve the tragic conflict in favour of the sovereignty of passion and to turn the magic potion into a mere symbol. Another tragic and somewhat unreal story is that told in the anonymous Chastelaine de Vergi c. The latter tells it to his own wife, who allows the heroine to think that her lover has betrayed her. The theme of the outwitting of the jealous husband, common in the fabliaux short verse tales containing realistic, even coarse detail and written to amuse , is frequently found in 13th-century romance and in lighter lyric verse. As has been seen, this theme was derived from late classical Greek romance by way of Apollonius of Tyre and its numerous translations and variants. A somewhat similar theme, used for pious edification, is that of the legendary St. Eustace , reputedly a high officer under the Roman emperor Trajan, who lost his position, property, and family only to regain them after many tribulations, trials, and dangers. A variant on the theme of separation and reunion is found in the romance of Floire et Blancheflor c. In it, the roles and nationality, or religion, of the main characters are reversed; Nicolette, a Saracen slave converted to Christianity, who proves to be daughter of the king of Carthage, disguises herself as a minstrel in order to return to Aucassin, son of Count Gavin of Beaucaire. The popular Partenopeus de Blois c. The theme of a knight who undertakes adventures to prove to his lady that he is worthy of her love is represented by a variety of romances including the Ipomedon â€"90 of Hue de Rotelande and the anonymous midth-century Anglo-Norman Gui de Warewic. Page 1 of 2.

7: TV Romance Can Affect Real-Life Marriage - Scientific American

The Romance languages (also called Romanic languages or Neo-Latin languages) are the modern languages that evolved from Vulgar Latin between the third and eighth centuries and that form a subgroup of the Italic languages within the Indo-European language family.

8: Romance languages | www.enganchecubano.com

Romance is an emotional feeling of love for, or a strong attraction towards, another person, and the courtship behaviors undertaken by an individual to express those overall feelings and resultant emotions.

9: Chivalric romance - Wikipedia

Influences of Romanticism The most direct influence of Romanticism was Neoclassicism, but there is a twist to this. Romanticism was a type of reaction to Neoclassicism, in that Romantic artists found the rational, mathematical, reasoned elements of "classical" art (i.e.: the art of Ancient Greece and Rome, by way of the Renaissance) to confining.

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