

Sympoetry. Morphologies of Global Romanticism

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Abstract

This issue proposes the category of Sympoetry as a framework for rethinking Romanticism from a global and transdisciplinary perspective. Drawing on the *Frühromantik* notion of *Sympoesie*, the volume approaches Romantic lyric as a tension-filled field shaped by the paradoxical coexistence of plurality and totality, individuality and collectivity, local identity and transnational circulation. The contributions explore four major configurations of Romantic sympoetry: global poetry, total poetry, poet-ensemble, and symbiosis. Together, they investigate processes of cultural transfer, intermediality, scientific and technological imagination, literary cooperation, female authorship, ecological thought, and the symbolic role of nature across different Romantic traditions. Bringing together scholars working on German, British, Portuguese, Spanish, Italian, South American, and Indian Romanticisms, the issue outlines a mobile and relational morphology through which the Romantic movement can be traced in its underlying unity across languages, media, and cultural spaces.

Keywords

Romantic poetry, Sympoetry, Morphology, Global Romanticism, Transdisciplinarity.

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Studies on Romanticism have long since revealed the intrinsically plural nature of the movement (Lovejoy 1924). However, there is still an indefinable, though undeniable, ‘family air’ spread among its various local manifestations (Wellek 1963). This suspension between identity and difference has allowed the explicit adoption of transnational and transdisciplinary approaches (Chao/Corrigan 2019), and Romanticism itself, by virtue of its migratory vocation (Gottlieb 2014; 2015), is providing valuable insights for the development of Global Literary Studies (Roig-Sanz/Rotger 2022: 4). Nevertheless, the attempts at a morphology of global Romanticism have made little progress beyond the iconic formulation with which René Wellek tried to describe «its essence and nature»: «that attempt, doomed to failure and abandoned by our time, to identify subject and object, to reconcile man and nature, consciousness and unconsciousness by poetry» (Wellek 1963: 221).

Both collective plurality and the aspiration toward a totalising unity can already be found in the mythological project of *Das älteste Systemprogramm des deutschen Idealismus* (1796/1797), in which the author – or authors (possibly the so-called Tübingen constellation of Georg Wilhelm Friedrich Hegel, Friedrich Hölderlin, and Friedrich Wilhelm Joseph Schelling) – emphatically proclaims the need for a simultaneous and dialectically antithetical monotheism of reason and heart («Monotheismus der Ver. u. des Herzens», DAS: 264) and polytheism of imagination and art («Polytheismus der Einbildungskraft u. der Kunst», *Ibidem*). Beyond its religious undertones, the expression encapsulates, from a theoretical standpoint, the paradoxical coexistence of diversity and homogeneity that seems to run across the whole Romantic movement, thus becoming one of its key features and influencing its definition of poetry as the fundamental synthetic genre, able to sustain this productive tension. In the *Rede über die*

Mythologie, published as part of the *Gespräch über die Poesie* in 1800, Friedrich Schlegel examined Cervantes's *Don Quixote* and Shakespeare's *oeuvre* as paradigms of the Romantic poetic ideal, defined, not by chance, as an artificially ordered confusion («künstlich geordnete Verwirrung», KFSa II: 318), or, even more tellingly, a charming symmetry of contradictions («reizende Symmetrie von Widersprüchen», *Ibidem*).

The definitions could very well apply also to Schlegel's concepts of symphilosophy (*Symphilosophie*) and sympoetry (*Sympoesie*), with which the theorist described the shared authorship characteristic of Jena Romanticism (Marola 2024) and which found in the mobile think-tanks of magazines such as the *Athenaeum* their privileged place of expression (Rossi 2023: 142-160). Transcending the mere socio-aesthetic component, the semantic charge of the Greek prefix *syn-* – prolifically and creatively used by Schlegel in different combinations (Bamberg 2020: 1033) – recalls once again the synthetic and syncretic dimension of the movement, one that, while aspiring to universalism, always remained aware of its irresolvable character, indefinitely progressive (*progressive Universalpoesie*).

Syn- therefore seems to operate as an attractive force, able to hold in tension the most disparate dialectical poles: nationalism (Leerssen 2013) and globalism, specialisation and inter/transdisciplinarity (Faflak – Wright 2012: 325-390), theory of genres and hybridisation of genres (Duff 2009; Michler 2015: 348-466), poetics of genius and the society of letters (Henrich 1991; Mulsow – Stamm 2005), individual and community, subject and natural environment (Bate 1991; Hall 2016; Rigby 2023). Like the method adopted by Dorit Messlin for the study of *Frühromantik* (Messlin 2011: 26), although diachronically and geographically determined, the magnetic field of Sympoetry could also delineate a synchronous structural complex, whose dialectical vitality would lend itself to the crossing of national and continental borders, adapting plastically to the instances of heterogeneous ethnic and cultural identities. If already Helmut Hühn and Joachim Schiedermaier had complained about the lack of attention to the potential inherent in the ubiquitous prefix *syn-* and how it could inspire not only an interdisciplinary trajectory but also a reflection on a pan-European Romantic paradigm (Hühn – Schiedermaier 2015: 5), we believe that Sympoetry, outlined as a morphological criterion, can lend itself to an even more versatile interoperability, connecting, while distinguishing, the individual phenotypic manifestations of the movement on a planetary scale, from European Romanticism (1790-1830) to those that emerged in other global areas as a result of their extra-European migration (1830-1920).

In ideal continuity with the notion of *Symphilologie*, the Romantically

inspired category employed by Stefanie Stockhorst, Marcel Lepper, and Vinzenz Hoppe to reflect on forms of scholarly cooperation within the Humanities (Stockhorst – Lepper – Hoppe 2016), this issue aims to bring together experts from different national literatures (Germany, Great Britain, Italy, Portugal, Spain, India, South America) to investigate the Romantic lyric as a testing ground for a sympoetic morphology of global Romanticism: a tensile field of negotiation and modulation of antithetical poles, laboratory of identities and differences.

1. Sympoetry as Global Poetry

Global poetry is an aspect of sympoetry that expands the traditionally Eurocentric boundaries of literature, particularly during the flourishing period of the 19th century. Today, Romanticism can be viewed as a global phenomenon, since many authors of that era sought to conceptualise their cultural and social dimensions as increasingly interconnected with the rest of the world. In doing so, they responded to and shaped the early modern versions of the transnational economic, political, sociocultural, and ecological forces that we now recognise as globalisation. For many decades, the ways in which Romantics theorised and represented the world beyond their national borders have been read through postcolonial and, more recently, transatlantic paradigms. However, Romantic literature also reflects Europe's emerging global consciousness: it not only influences but is also shaped by extra-European literature, presenting new perspectives on orientalism and exoticism. This category is exemplified by two essays in the issue, which present two faces of this same phenomenon: from India to Europe (Simona Beccone) and from Europe to the rest of the world (Alessandro Fambrini).

Simona Beccone, in her “«But I'm wandering –». H.L.V. Derozio's Poetic Revolution, Dashes and Global Romanticism”, shows that Indian Romanticism, of which Derozio seems to constitute one of the most authentic, original, and modern components, presents itself as a collective «global» phenomenon that transcends culture and nationality. The contribution highlights innovative aspects of Derozio's poetic production that have so far gone unnoticed, such as the extensive use of dashes, which the author interprets as an expression of the dual strategy of «appropriation»/«abrogation» that Derozio adopts towards the dominant British ideology and Romantic discourse practices. Beyond his contemporaries, Derozio employs dashes to create a dynamic rhetoric of intra-saying, hinting at truths

that subtly linger between the lines – truths that resonate within the rapidly evolving collective consciousness of his time. This stylistic choice not only establishes a rhapsodic rhythm but also encapsulates a fragmented poetic voice that powerfully conveys contradiction, subversion, and alterity. Consequently, Derozio stands as an astute interpreter of the innovative forces at play in the making of a new nation, seeking a modern voice that articulates a collective literary identity. This profound transformation is, undeniably, rooted in poetry itself, which serves as the authentic mother tongue of this revolutionary era.

Alessandro Fambrini's essay, "«Il leone è il signor del deserto»: Ferdinand Freiligrath e i limiti dell'esotismo", examines Freiligrath as a lesser-known figure in the German Romantic movement. His poetry, while lacking the perfection of more famous contemporaries, reveals an openness to other cultures through an exoticising lens. Fambrini portrays Freiligrath as a poet who, despite his obsolete poses and descriptions, anticipates adventure literature and space science fiction. Positioned at a significant transition in the early nineteenth century, Freiligrath depicts distant lands and diverse populations, using these observations to explore cultural boundaries. His work makes the unfamiliar feel accessible, obscuring unsettling aspects and reinforcing identity. Freiligrath connects the known world with imaginative realms, allowing readers to engage with the unfamiliar without guilt. However, this creation of an illusion reflects European colonial and identity supremacy. While his imagination aligns with the kitsch of exoticism, it also hints at unsettling themes of abuse and exploitation. This is evident in *Der Mohrenfürst*, where an African prince is kidnapped and commodified as a circus attraction, in an artificial context in which men and animals are subjected to the same degree of commodification, reflecting the clichés of standardised exoticism found in his poetry.

2. Sympoetry as Total Poetry

The aspiration for totality is almost synonymous with the Romantic movement, especially in its German origins. Both as a consequence and a reaction to Kant's definition of the transcendental architecture of human cognition, the *Streben*, the tension towards a holistic grasp of reality is already present, in its full force, in the previously quoted *Das älteste Systemprogramm des deutschen Idealismus* (1796/1797), where the proclamation of a new Mythology of Reason («Mythologie der Vernunft», DAS: 265) is launched by the newly acquired human freedom in reaching a complete

system of all ideas («vollständiges System aller Ideen», DAS: 263). The outline of this utopic project is presented in the text through an eclectic, trans-disciplinary juxtaposition of physics, philosophy, religion, arts and, above all, poetry. As teacher of humankind («Lehrerin der [...] Menschheit», DAS: 264), poetry extends beyond the status of a mere literary genre and is endowed with the synthetic power to hold, within itself, all other forms of knowledge and artistic expression.

Consequently, just as philosophy in *Das älteste Systemprogramm* was already subjected to a process of “poeticisation”¹, the same held true for other disciplines as well. The major protagonists of the *Frühromantik* believed in the possibility of an all-encompassing encyclopaedic project that was to be realised in poetic form. Most notably, Novalis (1772-1801) wrote to August Wilhelm Schlegel (1767-1845) on 24 February 1798 that all sciences must be poeticised («die Wissenschaften müssen alle poetisiert werden»; NS IV: 252), and pursued this idea in the analogically – and thus *poetically* – ordered amalgam of the *Allgemeines Brouillon* (1798/1799; cf. Hegener 1975). One of the key factors for understanding how this process of “poeticisation” took place is to observe how Romantic reflections on literature were able to integrate the methods and perspectives of other disciplines as means of a metareflection on their own mechanisms. While the natural sciences were indeed poeticised, poetry itself conversely became “scientific” in its capacity to describe and even classify itself, further radicalising a process that had already begun with the classificatory systems of Enlightenment biology (Michler 2015: 208-223 and 412-439). From this perspective, it is hardly surprising that the Romantic movement became one of the crucial foundations of modern literary studies as well as modern philology.

The same applies to what might be described as a corresponding “poeticisation of technology”. Romantic poetry and literature absorbed and reconfigured the technological marvels of their time (automata, optical devices, instruments for researching magnetic force, and so forth) as media for reflecting upon the *techné* of literature itself (cf. Pudelek 2000: 191ff.) and of language as such. This totalising aspiration is addressed by three essays in the issue, which explore the relationship between poetry and the visual arts (Marchesini), as well as the Romantic reframing of optical technologies

¹ Cf. «Der Philosoph muß eben so viel ästhetische Kraft besitzen, als der Dichter. [...] den es gibt keine Philosophie, keine Geschichte mehr, die Dichtkunst allein wird alle übrigen Wissenschaften u. Künste überleben» (DAS: 264).

as metaphors of literature's phantasmagoric mediality (Rossi and Pierucci).

The first example of such a dynamic interplay between different forms of knowledge in Romantic lyric can be found in Marchesini's essay "«Paintings would transform into poems, poems into music [...]», which offers a compelling account of the phenomenon of 'intersemiotic translation' through an analysis of the ekphrastic poetry of Wilhelm Heinrich Wackenroder (1773-1798) and August Wilhelm Schlegel. Through a close and contrastive reading of the representations of Renaissance artworks in the *Herzensergießungen eines kunstliebenden Klosterbruders* (1796) and the *Geistliche Gemälde* (1800), Marchesini demonstrates that, beyond their shared subject matter, the two authors articulate markedly different conceptions of language's capacity to engage productively with the alterity of the pictorial artwork. Drawing on a thesis by Dirk Kemper, Marchesini uncovers the *Sprachproblematik* underlying Wackenroder's emphasis on the ineffable nature of the *Kunstwerk*. Despite the almost theatrical narrativization of each figure within the painting – the Virgin Mary, the Christ Child, and the Magi – which initially seems to promise a vivification of the image and thus a successful translation of painting into poetic language, Wackenroder ultimately allows these figures to speak only in order to confess their inability to articulate their inner experience or establish contact with the other "actors" inhabiting the same painted scene. This solipsistic undertone reflects Wackenroder's broader scepticism toward the social dimension of aesthetic experience, which is framed as radically private and, in an almost Pietistic sense, in need of a "private language" in order to be expressed. Art and language thus confront one another agonistically, locked in an unresolved tension between the intimate sphere of feeling and the public, social plane of language itself. By contrast, August Wilhelm Schlegel and Caroline Michaelis-Schelling (1763-1809) advance in the *Geistliche Gemälde* a more open and dynamic relationship between language and art, as well as between the poet and the object of poetic description. The highly communicative ekphrasis of the Annunciation in the sonnet *Ave Maria* reveals the absence of the almost pious tremor that characterises Wackenroder's approach, thereby illustrating the emancipation of creative expression from its strictly religious framework and embodying the theme of the autonomy of art. Here the poetic medium assumes a decisive role: its productive nature, already inscribed in the etymology of *poiesis*, enables an intersemiotic translation from visual to verbal language that can extend indefinitely, becoming an autonomous artwork in its own right.

The intermedial self-reflection that Marchesini locates in Romantic ekphrastic poetry finds a further, more technically mediated articulation

in Francesco Rossi's contribution "On the Mediality of Romanticism: Transcendental Poetics, Optical Devices and the *Godwi* Case", which provides an in-depth analysis of *Godwi oder das steinerne Bild der Mutter* (1801) by Clemens Brentano (1778-1842). The essay investigates the archetypal role of the technical instruments that dominate the Romantic imagination from its earliest phase to its later developments (such as the almost legendary *Sandmann* of E.T.A. Hoffmann) and that also make their appearance in Brentano's text, where they are mobilised to foreground the "synthetic and syncretic" character of the Romantic ideal of *Sympoesie*. Drawing on Max Milner's studies on optical devices as metaphors of imagination, as well as on Friedrich Kittler's arguments regarding their role in shaping the intermedial dimension of Romantic literature, Rossi reconstructs a rich panorama extending from Goethe's and August Klingemann's use of the *lanterna magica* to Hoffmann's literary reframing of the *camera obscura*. Despite their differences, all these creative appropriations of optics share a reckoning not only with the Kantian limits of human perception, but above all with the artificial and spectral reproduction of reality through technical means – a process in which literature performs a comparable role. Brentano's *Godwi* provides, to paraphrase the poet's own definition, an "unruly" case study of these dynamics: a novel with a non-linear, polyphonic structure, in which poetic insertions interrupt yet simultaneously frame the metareflexive poetology of the narrative itself. Rossi begins with one such insertion – the recollection of a childhood activity undertaken by the protagonist – in order to pursue a broader inquiry on optical instruments as a metanarrative device, illuminating the distorting power of literature and the mediated interdependence between subject and world. This inquiry ultimately opens onto a more general theory of the pictorial quality of art, whose potential lies not in its mimetic relation to objects, but rather in its capacity to transform them, much like a parabolic mirror. This becomes most evident in the later image of the soap bubble, whose unstable and reflective surface introduces, alongside a distorted perspectivism, an additional axis of dynamism, operating almost as a *Denkbild* of Romantic sympoetic mediality: shifting, hybrid, mobile, and multiperspectival, suspended within its radically mediated and endlessly processual nature.

That the metaphorical transposition of optical devices was not confined to the German-speaking world is the central argument of Daniela Pierucci's essay "Optics and Phantasmagoria in the Poetry of José de Espronceda", which traces this phenomenon into the Spanish context through the work of José de Espronceda (1808-1842). Pierucci carefully reconstructs the historical background of a phenomenon that, much like its

European counterparts, was not merely an expression of educated elites, but also manifested itself as a widespread popular fascination with optical spectacles, frequently staged by itinerant *demostradores*. Among the most successful devices, the *lanterna magica* naturally occupied a central place: lanternists such as Juan González Mantilla deeply impressed Spanish audiences and, alongside a sense of scientific wonder, helped disseminate the phantasmagoric power of optics as such. Espronceda's poetry is traversed by a wide array of optical phenomena involving refraction and diffraction of light – whether generated by natural sources, as in the case of the rainbow, or by artificial devices such as prisms – all of which acquire the same metapoetic quality already encountered in the previously discussed examples. The most striking instance is the creative adaptation of the illusions of the *lanterna magica* in the epic and fragmentary poem *El Diablo Mundo* (1841): the parade of human illusions is subtly compared to the rotating glass slides of this proto-cinematic apparatus, while the recurring references to “vaporous” atmospheres evoke the smoke effects frequently employed in such itinerant performances. The result is a fascinating convergence of Baroque topoi such as the *theatrum mundi* and the intermedial phantasmagoric instruments already at work in Goethe's own *Faust*.

3. Sympoetry as Poet-Ensemble

Within the morphology of global Romanticism, *Sympoetry as Poet-Ensemble* explores the forms through which Romantic poetry moves beyond the model of the isolated lyric voice, shaping itself instead within networks of relations, dialogues, and textual communities. In this perspective, the ensemble does not necessarily coincide with an explicit poetic chorus or with concrete forms of collective authorship; it may also emerge as a tension toward a relational subjectivity capable of transforming individual experience into a space of affective, cultural, and political interlocution. This category offers a useful framework for reading two contributions devoted to female poetic writing and to how women poets negotiate the passage from private expression to collective significance. While Nicoletta Caputo, in “«Love, hope, and thee, I never can forget!» Mary Shelley poetessa lirica e satirica”, reconsiders the lyrical production of Mary Shelley beyond its traditional interpretation as purely elegiac and autobiographical, Andrea Bianchini, in “Simpoesia femminile e «Passeio à Lapa» in *Hymnos e Flores*. *Jornal Litterario*”, analyses the Portuguese journal *Hymnos e Flores* as a genuine laboratory of female *sympoesia* and poetic community.

In the essay devoted to Mary Shelley, lyric poetry emerges as part of a broader authorial network in which poetry, fiction, memory, and political discourse constantly intersect. Caputo shows how poems long regarded merely as the intimate expression of mourning actually construct a relational and culturally aware female subjectivity. The remembrance of the dead, the emotional bond with Italy, the dialogue with Percy Shelley's legacy, and the attention to female solidarity all contribute to transforming private grief into a wider reflection on gender, memory, and dissent. Particularly significant, in this respect, is the discussion of *Ode to Ignorance*, a satirical composition attributed to Mary Shelley, through which the poet reactivates the radical and politically engaged tradition of Romanticism. Rather than representing a withdrawal from the world, Shelley's lyric voice thus appears as a form of resistance to the marginalisation traditionally imposed on women's writing, reclaiming for female poetry an intellectual, critical, and political agency.

The contribution on *Hymnos e Flores. Jornal Litterario*, by contrast, foregrounds a more explicit and collective form of ensemble. Through the analysis of poems, dedications, epigraphs, and editorial practices, the essay reconstructs the network of female voices that develops around the Coimbra journal and around the figure of Henriqueta Elysa. Here, Romantic lyric becomes a shared space of interlocution in which tears, sorrow, and *saudade* function as relational languages that create emotional communities and forms of female solidarity. The poetic "I" is constantly projected toward a "we", while the dialogue with European authors such as Lamartine, Victor Hugo, and Madame de Staël inserts the journal into a broader transnational Romantic constellation. In this sense, *Hymnos e Flores* functions not simply as a literary periodical, but as a concrete infrastructure of *sympoesia*, where editorial collaboration and poetic exchange allow female writing to acquire visibility, authority, and collective resonance.

Taken together, these essays show two complementary configurations of the Romantic *Poet-Ensemble*. In Mary Shelley, the ensemble remains largely interior and relational: an attempt to transform personal suffering into a shared cultural and political discourse. In *Hymnos e Flores*, instead, the ensemble takes the form of an actual poetic community organised through editorial and textual cooperation. In both cases, however, female poetic subjectivity emerges not as isolated self-expression, but as a negotiated and relational construction shaped through networks of memory, affect, dialogue, and shared cultural practices.

4. Sympoetry as Symbiosis

Within the morphology of global Romanticism, symbiosis identifies a mode of lyric relationality in which the human subject is constituted not in isolation, but through an intensive engagement with the natural world. In this configuration, nature is no longer a neutral background to poetic experience, but becomes a structuring principle of meaning, a field of reciprocity, and a medium through which poetry tests forms of coexistence between self and environment. Two contributions in the issue can be associated with this category, addressing the human–nature relation from distinct, yet convergent perspectives. While Laura Giovannelli examines Wordsworth’s poetry through the category of ecological empathy and foregrounds an ethics of interdependence grounded in affective and moral responsiveness to the non-human world, Sofia Morabito investigates Brazilian Romantic poetry through the methodological framework of the Environmental Humanities, showing how the natural element assumes a central textual and symbolic function in the construction of collective identity. In both cases, symbiosis designates a condition in which lyric discourse articulates the relation between human and non-human as constitutive rather than accessory.

In “«Move along these shades in gentleness of heart»: William Wordsworth, Ecological Empathy, and a Reading of *Nutting*”, Giovannelli reconsiders Wordsworth’s poetics in light of ecocritical debate, insisting on the poet’s rootedness in the Lake District, his place-based imagination, and his proto-ecological awareness. The essay situates Wordsworth at the intersection of local attachment and broader ecological thinking, arguing that his work gives form to a mode of relationality founded on reciprocity between human and non-human life. Particularly significant, in this respect, is Giovannelli’s use of the notion of “sympoiesis”, drawn from recent theoretical reflection, to stress processes of “making-with” and forms of mutual entanglement that help illuminate Wordsworth’s conception of nature as an interconnected field rather than a passive object of contemplation. Her reading of *Nutting* shows how the poem stages a movement from possession and violence to remorse and ethical recognition: the violation of the hazel grove becomes the site at which the subject is forced to acknowledge the vulnerability, integrity, and silent agency of the non-human world. Symbiosis here takes the form of an ecospiritual and ethical paradigm grounded in cohabitation, restraint, and care; it emerges not as an achieved harmony, but as the difficult recognition that human life is bound to forms of existence that exceed it and to which it remains answerable.

Morabito's "'Onde canta o Sabiá'. Ecocritical Readings of Brazilian Romantic Poetry" shifts the focus from ecological empathy to the symbolic and political productivity of the natural element in Brazilian Romanticism. Starting from a theoretical distinction between ecocriticism and the wider field of the Environmental Humanities, the essay proposes that nature should be read not merely as a theme, but as a textual and structural function within the literary work. On this basis, Morabito develops a model centred on the different functions performed by the natural element and applies it to Brazilian Romantic poetry, especially to the recurrent figures of the *sabiá* and the palm tree. In the poems of Gonçalves Dias, Casimiro de Abreu, and Fagundes Varela, tropical flora and fauna become emblems through which the nation imagines and narrates itself. Nature is thus invested with a symbolic and formative power: it mediates belonging, articulates exile and *saudade*, and contributes to the cultural emancipation of Brazil from the Portuguese colonial model. In this case, symbiosis does not primarily indicate an ethics of ecological reciprocity in the Wordsworthian sense; rather, it names the inseparability of poetic subjectivity, natural imagery, and national self-definition. The relation between human and environment remains largely anthropocentric, yet nature is not reduced to decorative background: it becomes the indispensable medium through which a collective identity is textualised and symbolically consolidated.

Viewed side by side, these essays show that symbiosis, as a category of sympoetry, does not refer to a single or uniform model of the human-nature relation, but rather to a spectrum of relational forms through which Romantic poetry configures the non-human as a constitutive presence within lyric discourse. In Wordsworth, this relation is elaborated in terms of ecological empathy, moral education, and the perception of a living continuity between self and world. In Brazilian Romanticism, by contrast, the natural element acquires a symbolic and political density that places it at the centre of the poetic construction of national identity. What links these otherwise different trajectories is the fact that, in both, nature functions as an active principle of poetic organisation: it shapes perception, determines symbolic economies, and redefines the conditions under which subjectivity can be imagined. Sympoetry as symbiosis thus designates a morphology of Romantic lyric in which the poem becomes the site of an irreducible co-implication between human and non-human life, whether this is articulated as ethical reciprocity, ecospiritual awareness, or symbolic-national affiliation.

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