

Imagination as Dynamism: Shaping Romantic Poetic Expressions

LOK RAJ SHARMA 

*Author affiliations can be found in the back matter of this article

CORRESPONDING AUTHOR

Lok Raj Sharma

Makawanpur Multiple Campus, Hetauda

lokraj043@gmail.com

KEYWORDS

Imagination
Poetry
Romantic poets
Romantic poetry

ABSTRACT

Imagination is one of the significant characteristics of Romantic poetry. Romantic poetry is subjective and clairvoyant. The subjectivity and extrasensory instinct are revived due to sharp imagination. The principal purpose of this article is to explicate imagination as dynamism in shaping Romantic poetic expressions. For this purpose, poetic works of Blake, Wordsworth, Coleridge, Shelley, Keats and Byron have been analyzed by considering imagination as the core of poems. This article employed a qualitative approach, drawing upon an extensive compilation of primary and secondary sources pertaining to Romantic poetry and the role of imagination in shaping literary expressions during the Romantic era. The primary sources consisted of poems by Romantic poets, while secondary sources encompassed scholarly articles, books, and critical essays, all of which contributed valuable insights into the topic and enhanced the comprehension of Romantic poetry and imagination. Materials for the study included terms, phrases, and assertions related to Romantic Imagination, and the method employed for analysis consisted of critical analysis. The primary focus of the analysis was to examine how Romantic poets explored and portrayed imagination across a wide range of their poetic works. This analytical process was executed subsequent to an extensive literature review on the subject matter. The study of this article will not only offer a comprehensive analysis of how imagination served as a dynamic force in shaping Romantic poetic expressions, but will also explore the broader implications of imagination in literature, culture, and art.

1. BACKGROUND

Poetry is an outstanding genus of literature. It is different from other genres because of its musicality, emotionality and heightened imaginative hue. Poetry is an exposition of life through imagination and feelings (Hudson, 2002). Romantic

poetry is the poetry of sentiments, emotions and imagination. It retains the characteristics like imagination, love for nature, escapism, melancholy, Medievalism, Hellenism, supernaturalism, and subjectivity. Romantic poets were those poets who followed Romanticism.

Romanticism is a movement of the eighteenth and nineteenth centuries that marked the reaction in literature, philosophy, art, religion and politics from Neoclassicism and formal orthodoxy of the preceding period (Harmon, 2009). They revolted against the poetic tradition of the eighteenth century. They disliked the set rules and orders of the neo-classical poets and furnished too much emphasis on emotion, imagination, originality and freedom in their poetry composed in commonly used natural language. English romanticism is both a revolt and a revival. The best known English Romantic poets are William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, John Keats and Lord Byron. The writer has used some of the poems of these poets for the present study.

William Blake (1757- 1827) is an English engraver, artist, poet, and visionary. He is the author of exquisite lyrics “Songs of Innocence” and “Songs of Experience” (1794). Among his best known lyrics, “The Lamb,” “The Tyger,” “London,” and the “Jerusalem”. Blake is regarded as the earliest and most original Romantic poets, however in his lifetime, he was generally neglected or dismissed (Bentley, 2023).

William Wordsworth (1770-1850) is a British Romantic poet from Grasmere, Lake District (Parrish, 2021). He condensed man’s mystic relationship with nature. Samuel Taylor Coleridge (1772 – 1834) is an English Romantic poet, literary critic and philosopher. He is a main figure in the Romantic Movement of the early Nineteenth Century (Beer, 2021). Percy Bysshe Shelley (1792 – 1822) is one of the major English Romantic poets (Reiman, 2021). John Keats (1795 – 1821) is a leading English Romantic lyric poet (Hough, 2021). George Gordon Byron (1788- 1824) is a British Romantic poet and satirist whose poetry and personality captured the imagination of Europe. He is renowned as the “gloomy egoist”

(Marchand, 2023) . He is now more generally esteemed for the satiric realism.

2. LITERATURE REVIEW

The literature review explores the pivotal role of imagination in shaping the poetic expressions of the Romantic era, highlighting how poets like Wordsworth and Coleridge harnessed the dynamism of imagination to transcend traditional literary boundaries. It underscores the profound impact of this thematic focus on the Romantic poetry, providing insights into the transformative power of imagination in the creation of timeless literary works.

2. IMAGINATION IN ROMANTIC POETRY

Imagination is the faculty or action of creating new ideas, or images, or concepts of exterior things, not present to the senses (Soanes & Stevenson, 2003). It draws on our understandings and information of the world around us and connects them with the completely unfamiliar entities to make something innovative (Lavelle, 2014). It is the aptitude to generate pictures in mind (Hornby, 2010). It is one of the most substantial themes of Romantic works.

Imagination in Romantic poetry is a multifaceted and central theme that encompasses the creative power of the human mind, the connection to nature, the exploration of deep emotions, and the quest for the sublime and the transcendent. Romantic poets celebrate the imagination as a means of expressing individuality, contemplating the human condition, and seeking spiritual and emotional fulfillment. Their innovative use of language, vivid imagery, and emotional depth continues to make Romantic poetry a rich and enduring literary tradition

3. MATERIALS AND METHODS

This article adopted a qualitative approach, utilizing a comprehensive collection of primary and secondary sources related to Romantic poetry and the role of imagination in shaping literary expressions during the Romantic era. This article comprised poems by Romantic poets as primary sources, whereas scholarly articles, books, and critical

essays as secondary sources that provide insights into the topic and contribute to the understanding of Romantic poetry and imagination. Terms, phrases, and assertions regarding Romantic Imagination functioned as materials while critical analysis was employed as a method of analysis. It analyzed how Romantic poets treated imagination across their diverse poetic works. The analysis was executed after conducting an extensive literature review regarding the topic.

4. ANALYSIS OF IMAGINATION IN ROMANTIC POETRY

Poetic works of the six prominent and influential Romantic poets have been employed for the analysis.

4.1 IMAGINATION IN WILLIAM BLAKE'S POETRY

Imagination is a central and distinctive theme in the poetry and visual art of William Blake, an English poet, painter, and printmaker of the Romantic era. His view of imagination is deeply spiritual and visionary, and he often explores the idea of the imagination as a transformative and transcendent force. Some basic aspects of imagination in his poetry encompass: imagination as a divine gift, imagination and the inner world, imagination and mythology, imagination and visual art, imagination and social critique, and imagination and the poetic process.

He assumes that imagination is a divine gift from God and that it played a crucial role in perceiving spiritual truths. He asserts that "imagination is the real and eternal world of which this vegetable universe is but a faint shadow." For him, the material world is a reflection of the spiritual world, and the imagination is the means to access that spiritual reality. His poetry often delves into the inner workings of the human mind and soul. He uses the imagination to explore the depths of the human psyche, including the realms of dreams, visions, and the unconscious. His collection "Songs of Innocence and Experience" contrasts the innocent and imaginative perspective of

childhood with the experienced and worldly view of adulthood. He creates a complex mythological system populated by characters such as Urizen, Los, Orc, and Albion. These figures represent different aspects of human nature and the human condition, and they are used to explore themes of oppression, rebellion, and spiritual awakening. His mythology is a product of his imaginative vision and serves as a rich symbolic landscape in his poetry. He is not only a poet but also a visual artist who creates intricate illustrations for many of his poems. His fusion of visual and verbal art allowed him to convey his visionary ideas more fully. His illuminated books, like "The Songs of Innocence and Experience" and "The Marriage of Heaven and Hell" combine poetry and art to explore the interplay between innocence and experience, good and evil, and the transformative power of the imagination. He uses his imaginative vision to critique the social and political injustices of his time. His poem "The Chimney Sweeper" from "Songs of Innocence and Experience", for example, criticizes child labor and societal exploitation, revealing his concern for the suffering of the innocent. He sees the act of artistic creation as a form of divine inspiration. He mentions that poets and artists are inspired by their imaginative faculties, and they serve as prophets and visionaries who can see the spiritual truths hidden from ordinary perception. This idea is expressed in his poem "The Tyger", where he ponders the creative process and the nature of artistic inspiration.

4.2 IMAGINATION IN WORDSWORTH'S POETRY

Wordsworth takes imagination as an influential and vibrant force that functions with our senses and interprets how we view the world and its influences, and how we react to events. Wordsworth takes the manifestation of a visible object as the emblem of invisible truth (Heffernan, 1966).

The cuckoo reminds him of his cheerful young days as he remembers it

from his childhood. It is just his imagination that enables him to go back to be youthful and blissful in "To the Cuckoo". He revisited Tintern Abbey after five years and imagery of the beautiful features are still alive and fresh even after moving to a city from there in "Tintern Abbey". The poet feels happy to remember the memories of childhood. His imagination is so powerful that he can recollect the vision, the joy and then its loss in his early life as in "Odes on Intimations of Immortality". He remembers his childhood and muses how he grew up. He asserts that his soul had a very encouraging environment for its growth. He grew up being nourished by both beauty and pleasant fear in "The Prelude Book I".

He is utterly enchanted by the solitary reaper's voice so thrilling and sharp. This poem is the creation of his imagination. He had neither seen the girl and place nor heard her song in his real life in "The Solitary Reaper". He sees a living spirit in the things in nature. He pronounces the every form, fruit, and flower, and even the scattered stones that cover the highway have lives capable of perceiving moral lessons in "Prelude Book III". He feels the winds blowing. The west where the sun sets down is an emblem of sleep. The surroundings become vibrant and tranquil due to the wind. To find all the earth gay is his sheer imagination in "Odes on Intimations of Immortality".

Imagination plays a significant role in the poetry of William Wordsworth. He is one of the key figures of the Romantic literary movement in the late 18th and early 19th centuries. His poetry is often characterized by its emphasis on nature, emotion, and the power of the human imagination. Some key aspects of imagination in his poetry are: imagination as a creative force, nature and the sublime, imagination and memory, the child's imagination, imagination and emotion, and the poet as a mediator. He celebrates the imaginative capacity of the human mind to perceive and appreciate

the beauty of nature. He often draws inspiration from the natural world, and his poems are filled with vivid descriptions of landscapes, trees, lakes, and mountains. His poetry frequently explores the relationship between memory and imagination. He believes that memories of past experiences could be reimagined and given new life through the power of the creative imagination. He often celebrates the imaginative innocence of childhood. He trusts that children possessed a pure and unspoiled imagination, which allowed them to see the world with fresh and untarnished eyes. His poetry is known for its exploration of deep emotions, especially those connected to nature and the human experience. He claims that the imagination is intimately linked to emotion, and his poems often evoke a sense of wonder, awe, and introspection. He sees the poet as a mediator between the natural world and human consciousness.

4.3 IMAGINATION IN COLERIDGE'S POETRY

Coleridge splits imagination into two fragments: primary and secondary imagination. It is the inherent quality of the poet that makes him or her Creator. The primary imagination can be likened to poetic genius. The secondary imagination is a resonance of the primary. The poet describes a silent frosty night that was disturbed by the cry of the owl. The readers can sense his discomfort, as he is sitting in silence at the midnight in "Frost at Midnight".

His imagination fetches him pictures of his childhood. He mirrors on the innocence of his young days and recalls the pleasures he relished as a child in "Frost at Midnight". Coleridge exquisitely imagines and writes about the palace of Kubla Khan and the sacred river Alps in a lively way in "Kubla Khan". The poet describes Christabel's walk and prayer as if he has seen her. She walked stealthily and silently into the forest. She also breathed softly and lowly in "Christabel". The suffering of the ancient Mariner is portrayed by objective

description rather than by analysis of emotion. The horror of the lonely man's situation under his curse is brought home to us, with unsurpassable force in "The Rime of Ancient Mariner".

Samuel Taylor Coleridge, a fellow Romantic poet and close associate of William Wordsworth, also explores the theme of imagination in his poetry. Coleridge's approach to imagination is distinctive and often intertwined with themes of the supernatural and the metaphysical. Some key aspects of imagination in his poetry are: imagination and the supernatural, imagination in creativity, imagination and the sublime, imagination and the power of the mind, and imagination and dreams. His poetry frequently explores supernatural and mystical themes, and his imagination often leads him to conjure fantastical and eerie visions. He believes that that imagination is central to the creative process of poetry. He often blurs the lines between the natural and supernatural realms, exploring how imagination could bridge these domains. He is interested in the sublime, which involves experiencing awe, fear, and wonder in the face of vast, overpowering natural forces. He is fascinated by the workings of the human mind and often used his poetry to delve into the depths of consciousness. He is a proponent of the idea that dreams and the unconscious mind played a significant role in shaping creativity and the workings of the imagination.

4.4 IMAGINATION IN SHELLEY'S POETRY

Shelley splits the mental aptitude into two parts: reason and imagination. Reason is the account of the entities we have already known, separately and as a whole. Imagination is the discernment of the values of those entities. The noise and commotion of the waterfall near the mountain are received by Shelley's mind, which is passive in comparison to such a powerful activity. Yet this is a two-way 'interchange'. He obtains the sights and sounds of the landscape, and in doing so, his mind comforts to fashion the significance of this colossal scene.

Shelley employs the west wind to signify the supremacy of nature and of the imagination inspired by nature. He describes the wind as having "unseen presence" which makes it seem as though it is a sort of god or spiritual being that drives away death and ghosts. His imagination of the wind is really amazing in "Ode to the West Wind". He takes the skylark as a spirit. Though it is unseen, it pours forth profuse sweetness. It stands for idealism and newly built society free from corruption and exploitation. The poet imagines the bird singing the mellifluous song that is a spontaneous art form in "To a Skylark". He compares the nature of human life to that of "clouds" that veil the midnight moon. Human life is beautiful and fleeting, so are these midnight clouds. This is a clear reference to mutability as it is emphasizing the ever-changing nature of the world, and the briefness of life in "Mutability".

His conception of imagination is characterized by its revolutionary and visionary nature, often challenging conventional thought and societal norms. Some crucial aspects of imagination in his poetry include: imagination as a revolutionary force, imagination and the sublime, imagination and the poet's role, imagination and the ideal, imagination and nature, and imagination and the supernatural. He views imagination as a powerful force for social and political change. In poems like "The Masque of Anarchy" and "Ode to the West Wind," he celebrates the transformative and revolutionary potential of the imagination to overthrow oppression, tyranny, and injustice. He is interested in the sublime, particularly the way it relates to the power of the imagination. His poem "Mont Blanc" explores the awe-inspiring beauty of the natural world and the human capacity to perceive and be inspired by it through the imagination. He sees the poet as a visionary figure who could inspire social and political change through the imaginative power of words. His "Defense of poetry" essay elaborates on this idea. He is fascinated by the

pursuit of ideal forms and the imagination's ability to envision perfection. In works like "Hymn to Intellectual Beauty" and "Adonais", he explores the quest for transcendent beauty, truth, and spiritual perfection through the imaginative process. He often uses nature as a source of inspiration for his poetry, highlighting the imaginative and spiritual connections between humanity and the natural world. In poems like "To a Skylark" and "Mont Blanc" he demonstrates how the imagination can elevate the soul and connect it to the sublime aspects of nature. He delves into supernatural themes, exploring the boundaries between reality and the fantastic. In his drama "Prometheus unbound", he reimagines the ancient myth of Prometheus as a symbol of the revolutionary spirit and the power of the human imagination to defy oppressive forces.

4.5 IMAGINATION IN KEATS'S POETRY

His poetry reveals a deceitful fantasy that creates our reality, a reality that remains uncertain beyond its aesthetic potential. The poet is greatly impressed by the mellifluousness of the nightingale's song. He desires to be away from the concerns and cares of life by going to the nightingale in "Ode to a Nightingale". He compares the urn with a virgin bride, a foster child and a sylvan historian. The pictures carved on its surface speak more sweetly than our poems in "Ode on a Grecian Urn". He says that nature is alive and active at all times and in all seasons. During the summer when there is the intensity of heat all around and birds seek shelter in the shady trees, we can hear a voice moving from one bush to another of a newly reaped meadow. That is the voice of the grasshopper. He beautifully presents his imagination in his assertion of the phrase "the poetry of earth" in "On the Grasshopper and Cricket". He employs a fairy's mortal love with human beings in one of the finest ballads "La Belle Dame Sans Merci". The poet tells the knight-at-

arms that his forehead is pale like a lily and moist with the sweat of a painful fever. The color in your cheeks, once bright and lively as a rose is fading extremely quickly in "La Belle Dame Sans Merci".

There are numerous Romantic poems which deal with imagination as a supreme power, but only nineteen poems of these four poets are taken as a sample for writing this article.

He often uses imagination to delve into the realms of beauty, art, and the transcendent. Some main aspects of imagination in his poetry are: aesthetic imagination, escapism and idealism, sensuous imagination, imagination and the poet's role, imagination and transcendence, and the role of dream and fantasy. He is deeply concerned with aesthetics and the idea of beauty. He believes that the poet should have a keen and sensitive imagination to perceive and convey the beauty of the world. His famous line "Beauty is truth, truth beauty" from his poem "Ode on a Grecian Urn" reflects his belief in the close connection between beauty and the imaginative perception of truth.

His poetry often explores the idea of using the power of imagination to escape from the harsh realities of life and to enter into idealized, timeless worlds. In his odes, such as "Ode to a Nightingale" and "Ode on a Grecian Urn," he uses the imagination to transcend the limitations of mortality and to find solace and inspiration in the world of art and nature. He is known for his sensuous and vivid descriptions in his poetry. His use of rich and evocative imagery allows readers to engage their imaginations fully, creating a sensory experience. In poems like "To Autumn", he masterfully evokes the sights, sounds, and sensations of the season, inviting readers to participate in the imaginative world he creates. He assumes that the poet should be a "chameleon poet" who can take on different personas and enter into various imaginative worlds. He expresses this idea in his letters and some of his poems, such

as "The Fall of Hyperion", where he explored the struggles and transformations of the poet's imagination. His poetry often seeks to transcend the limitations of the material world and achieve a sense of timelessness and eternity. He uses the power of the imagination to reach beyond the temporal and glimpse the eternal. This is evident in his odes, where he contemplates art, beauty, and the immortal nature of poetic inspiration.

He frequently incorporates dream-like and fantastical elements in his poetry. These elements allow him to explore the boundaries of reality and imagination, blurring the line between the two. In poems like "La Belle Dame sans Merci," he creates an otherworldly, enchanting atmosphere that captures the reader's imagination.

4.6 IMAGINATION IN BYRON'S POETRY

Lord Byron, employs the theme of imagination in his poetry in unique ways. While his work often features elements of Romanticism, Byron also has a skeptical and satirical edge that set him apart from some of his contemporaries. Some vital aspects of imagination in his poetry are: imagination as an escape, imagination and individualism, imagination and satire, imagination and the Byronic hero, imagination and nature, imagination and exoticism, and imagination and social critique.

His poetry frequently explores the idea of imagination as a means of escaping the confines of reality. He often uses his imagination to create alternative worlds or scenarios in his work. In "Childe Harold's Pilgrimage" for example, the protagonist, Childe Harold, seeks refuge from the disillusionment of his own life by traveling to distant lands and indulging in imaginative reveries. Like other Romantic poets, Byron celebrates individualism and the uniqueness of the human spirit. His heroes, such as Manfred or the protagonist of "The Corsair" often grapple with their own inner demons and engage in intense introspection, using their imaginations to explore their inner worlds.

He is known for his satirical works, such as "Don Juan" where he used humor and wit to critique social and political norms. In these works, he often employed the imagination to create exaggerated and humorous scenarios that highlighted the absurdity of human behavior and societal conventions. His portrayal of the Byronic hero, a character who is often rebellious, passionate, and brooding, is closely connected to the imaginative exploration of inner turmoil and individualism. These characters frequently wrestle with inner conflicts and use their imaginations to confront the complexities of their existence. is not as closely associated with the natural world as some other Romantic poets, he uses natural imagery in his work to evoke emotional responses and convey his characters' states of mind. For example, in "Darkness", he imagines a post-apocalyptic world where the natural elements reflect the bleakness of human existence. He is fascinated by exotic settings and cultures, and he often used his imagination to transport readers to far-off lands in his narrative poems. "The Giaour" and "The Bride of Abydos" are examples of his works that feature exotic settings and characters. In works like "The Vision of Judgement" and "English Bards and Scotch Reviewers", Byron uses satire and irony to critique the literary and political establishment of his time, showcasing his imaginative capacity to skewer societal norms and institutions.

5. CONCLUSION

Blake, Wordsworth, Coleridge, Shelley, Keats and Byron are the most popular English Romantic poets. They have superbly exploited imagination in creating their poetic works. Although they retain slightly different views regarding imagination, their imaginative aptitudes in their poetry are highly admired by the readers. Blake's conception of imagination is deeply rooted in his spiritual and visionary worldview. Wordsworth views imagination as an influential and vibrant force, Coleridge as an individual's transitory replication of the

divinity of the world, Shelley as the perspicacity of the values of the worldly entities, and Keats as an indispensable aptitude to recognize life and its magnificence. Byron's imagination serves various purposes, including escapism, introspection, satire, and social critique. They are dexterously capable of unfolding their inner waves through their imagination. Their inner waves colored with imagination can be vividly perceived in their poetry. This author feels the necessity of exploring other Romantic poets and their considerations regarding imagination.

AUTHOR AFFILIATIONS

Lok Raj Sharma

Associate Professor of English,
Makawanpur Multiple Campus, Hetauda

REFERENCES

1. Beer, J. B. (2021, October 17). Samuel Taylor Coleridge. Encyclopedia Britannica. Retrieved January 16, 2022, from <https://www.britannica.com/biography/Samuel-Taylor-Coleridge>
2. Bentley, G. (2023, August 10). William Blake. Retrieved from <https://www.britannica.com/biography/William-Blake>
3. Blake, W. (1789). The chimney sweeper: When my mother died I was very young by William Blake. Retrieved from <https://poemanalysis.com/william-blake/the-chimney-sweeper-when-my-mother-died/>
4. Blake, W. (1790). The marriage of heaven and hell by William Blake. Retrieved from <https://poemanalysis.com/william-blake/the-marriage-of-heaven-and-hell/>
5. Blake, W. (1794). The tyger by William Blake. Retrieved from <https://poemanalysis.com/william-blake/the-tyger/>
6. Blake, W. (1794). Songs of innocence and of experience. Retrieved from <https://www.britannica.com/topic/Songs-of-Innocence>
7. Byron, L. (1809). English bards and Scotch-reviewers. Retrieved from <https://www.britannica.com/topic/English-Bards-and-Scotch-Reviewers>
8. Byron, L. (1812). Childe Harold's pilgrimage by Lord Byron. Retrieved from <https://poemanalysis.com/lord-byron/childe-harolds-pilgrimage-stanzas-178-186/>
9. Byron, L. (1813). The bride of Abydos. Retrieved from <https://poetandpoem.com/Lord-George-Gordon-Byron/The-Bride-of-Abydos>
10. Byron, L. (1813). The giaour. Retrieved from <https://poets.org/poem/giaour-unquenched-unquenchable>
11. Byron, L. (1814). The corsair. Retrieved from <https://www.britannica.com/biography/Lord-Byron-poet>
12. Byron, L. (1816). Darkness. Retrieved from <https://www.poetryfoundation.org/poems/43825/darkness-56d222ae1b>
13. Byron, L. (1821). The vision of judgement. Retrieved from <https://poemanalysis.com/lord-byron/the-vision-of-judgement/>
14. Byron, L. (1824). Don Juan. Retrieved from [https://en.wikipedia.org/wiki/Don_Juan_\(poem\)](https://en.wikipedia.org/wiki/Don_Juan_(poem))
15. Coleridge, S. T. (1797). Kubla Khan, lines 25-27. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/43991/kubla-khan>
16. Coleridge, S. T. (1798). Frost at midnight. Retrieved January 15, 2022, from <https://www.poetryfoundation.org/poems/43986/frost-at-midnight>
17. Coleridge, S. T. (1798). The rime of ancient mariner. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834>
18. Coleridge, S. T. (1816). Christabel. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/43971/christabel>
19. Harmon, W. (2009). A handbook to literature (10th ed.). New Delhi: Dorling Kindersley.
20. Heffernan, J. (1966). Wordsworth on imagination: The emblemizing power. PMLA, 81(5), 389-399. doi:10.2307/460829.
21. Hornby, A. (2010). Oxford advanced learner's dictionary of current English (8th ed.). Oxford: Oxford University Press.
22. Hough, G. G. (2021, October 27). John Keats. Encyclopedia Britannica. Retrieved January 16, 2022, from <https://www.britannica.com/biography/John-Keats>
23. Hudson, W. H. (2002). An introduction to the study of English literature. New Delhi: Robin Books.
24. Keats, J. (1817). On the grasshopper and cricket. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/53210/on-the-grasshopper-and-cricket>
25. Keats, J. (1819). La belle dame sans merci. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/44475/la-belle-dame-sans-merci-a-ballad>
26. Keats, J. (1819). Ode on a Grecian urn. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/44477/ode-on-a-grecian-urn>
27. Keats, J. (1819). Ode to a nightingale. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/44479/ode-to-a-nightingale>
28. Keats, J. (1820). To autumn. Retrieved from <https://www.poetryfoundation.org/poems/44484/to-autumn>

29. Keats, J. (n.d.). The fall of hyperion. Retrieved from <https://www.poetryfoundation.org/poems/44473/hyperion>
30. Lavelle, N. (2014, July 8). Opinion: Is imagination more important than knowledge? Retrieved January 13, 2021, from <https://www.thejournal.ie/readme/the-power-of-imagination-1553363-Jul2014/>
31. Marchand, L. A. (2023, June 19). Lord Byron. Encyclopedia Britannica. Retrieved from <https://www.britannica.com/biography/Lord-Byron-poet>
32. Parrish, S. M. (2021, April 19). William Wordsworth . Retrieved January 16, 2022, from Encyclopedia Britannica <https://www.britannica.com/biography/William-Wordsworth>. Accessed 15 January 2022.
33. Parrish, S. M. (2021, April 21). William Wordsworth. Encyclopedia Britannica. Retrieved January 16, 2022, from <https://www.britannica.com/biography/William-Wordsworth>
34. Reiman, D. (2021, July 31). Percy Bysshe Shelley. Encyclopedia Britannica. Retrieved January 16, 2022, from <https://www.britannica.com/biography/Percy-Bysshe-Shelley>
35. Shelley, P. (1820). Prometheus unbound. Retrieved from <https://www.poetryfoundation.org/poems/45136/prometheus-unbound>
36. Shelley, P. (1832). The masque of anarchy. Retrieved from <http://knarf.english.upenn.edu/PShelley/anarchy.html>
37. Shelley, P. (1840). Defense of poetry. Retrieved from <https://www.poetryfoundation.org/articles/69388/a-defence-of-poetry>
38. Shelley, P. B. (1816). Mutability. Retrieved January 16, 2022, from <https://poets.org/poem/mutability>
39. Shelley, P. B. (1817). Hymnto intellectual beauty. Retrieved from <https://www.poetryfoundation.org/poems/45123/hymn-to-intellectual-beauty>
40. Shelley, P. B. (1817). Mont Blanc . Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/45130/mont-blanc-lines-written-in-the-vale-of-chamouni>
41. Shelley, P. B. (1819). Ode to the west wind. Retrieved January 17, 2022, from <https://www.poetryfoundation.org/poems/45134/ode-to-the-west-wind>
42. Shelley, P. B. (1820). To a skylark. Retrieved January 16, 2022, from <https://www.poetryfoundation.org/poems/45146/to-a-skylark>
43. Shelley, P. B. (1821). Adonais. Retrieved from <https://www.poetryfoundation.org/poems/45112/adonais-an-elegy-on-the-death-of-john-keats>
44. Soanes, K., & Stevenson, A. (Eds.). (2003). Oxford dictionary of English (2 nd ed.). New Delhi: Oxford University Press.
45. Wordsworth, W. (1798). Tintern abbey. Retrieved January 14, 2022, from <https://www.poetryfoundation.org/poems/45527/lines-composed-a-few-miles-above-tintern-abbey-on-revisiting-the-banks-of-the-wye-during-a-tour-july-13-1798>
46. Wordsworth, W. (1802). To the cuckoo. Retrieved January 14, 2022, from <https://www.poetryfoundation.org/poems/45562/to-the-cuckoo>
47. Wordsworth, W. (1807). Odes on intimations of immortality. Retrieved January 14, 2022, from <https://www.poetryfoundation.org/poems/45536/ode-intimations-of-immortality-from-recollections-of-early-childhood>
48. Wordsworth, W. (1807). The solitary reaper . Retrieved January 15, 2022, from <https://www.poetryfoundation.org/poems/45554/the-solitary-reaper>
49. Wordsworth, W. (1850). The prelude book III, Retrieved January 15, 2022, from https://scitech.au.dk/fileadmin/site_files/science.au.dk/NF/Komm/DenbevaegedeJord/THE_PRELUDE__3.bog__Wordsworth.pdf
50. Wordsworth, W. (1850). The prelude book I . Retrieved January 15, 2022, from <https://www.poetryfoundation.org/poems/45542/the-prelude-book-1-childhood-and-school-time>

TO CITE THIS ARTICLE

Sharma, L. R. (2023). Imagination as dynamism: shaping romantic poetic expressions. *International Research Journal of MMC*, 4(3), 76-85. <https://doi.org/10.3126/irjmmc.v4i3.58964>

Submitted: 24 September 2023

Accepted: 29 September 2023

Published: 2 October 2023

COPYRIGHT

© 2023 The Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC-BY-NC 4.0), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited. See <https://creativecommons.org/licenses/by-nc/4.0/>

International Research Journal of MMC (IRJMMC) is a peer-reviewed open access journal published by Research Management Cell, Makawanpur Multiple Campus, Hetauda

