

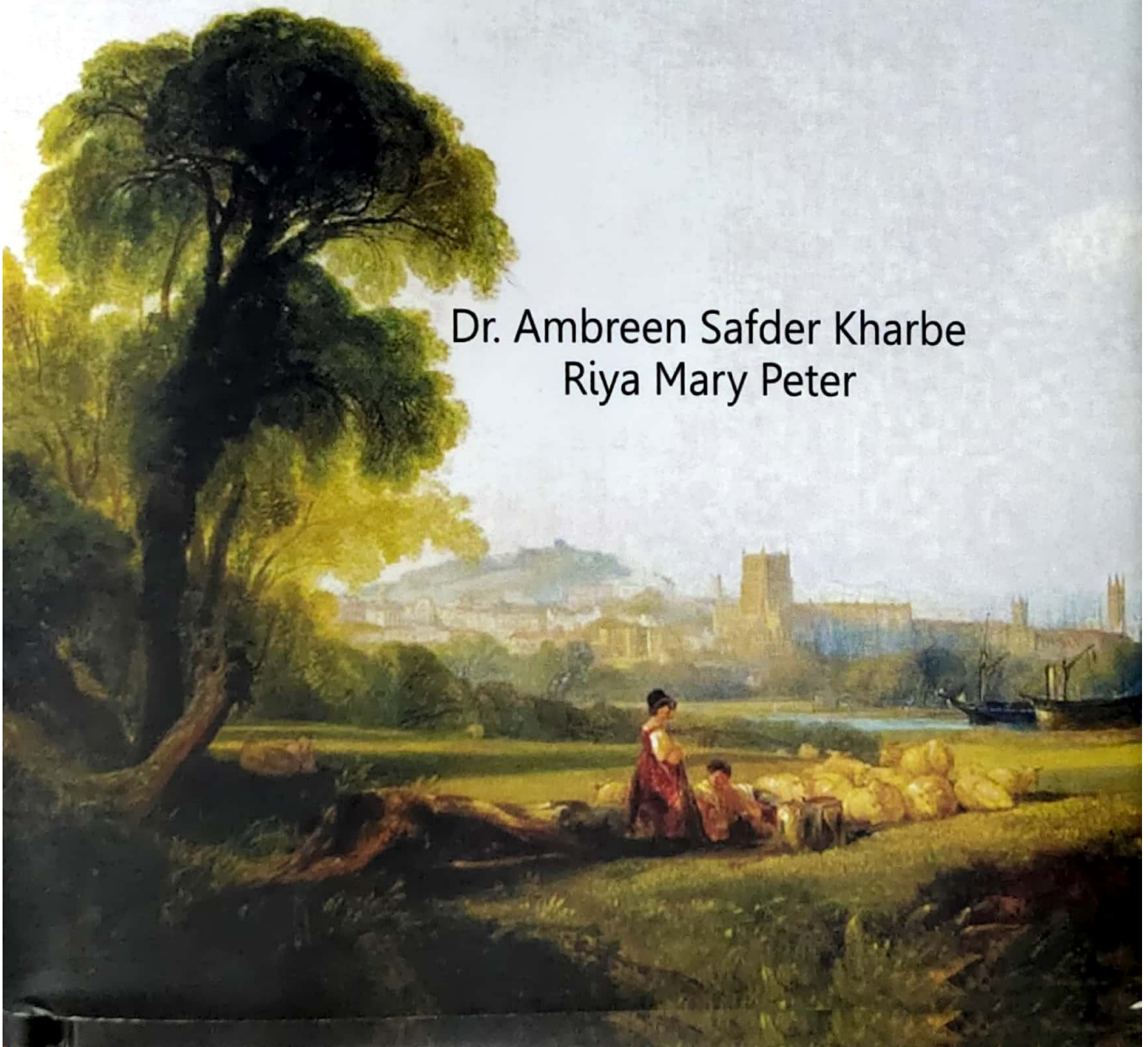


# ROMANTIC

# *Literature*

A LITERARY INNOVATION

Dr. Ambreen Safder Kharbe  
Riya Mary Peter



21. Aesthetics of John Keats: Musing on <i>Grecian Urn</i> and <i>Nightingale</i> Dr. Prasenjit Panda	194
22. Gothic Element in the Poetry of S T Coleridge Barulkar Jeetendrasingh	200
23. Introduction to Romantic Age in English Literature Dr. Geetanjali Tiwari	205
24. Tracing Homely Gothic Romantic Heroines in Edgar Allen Poe's Select Short Stories Riya Mary Peter and Dr. Sunny Joseph	217
25. A Literary Innovation find in Metaphysical and other Poets: The Role and Importance of Imagination in Literature P. Hemamalini	228
26. Neoclassicism and Romanticism Deepa Sundararajan	232
<i>Contributors</i>	236
<i>Index</i>	239

## CHAPTER 25

## A Literary Innovation find in Metaphysical and other Poets: The Role and Importance of Imagination in Literature

P. Hemamalini

### Introduction

The imagination have enormous exuberance towards writing literature. It is resisting the old order and changeth it with new by recreating and rewriting. It has the power to recreating the hidden and the silent of inner voices of the soul. It was a major tool to unearth the hidden memories. The writers of Literature try their level best to bring imagination in their writings to widen our understanding about literature aesthetics and give a rich reading experience for those keen on pursuing knowledge in this arena. The realistic portraiture of literature with the use of different forms with stylistic images with ultimate objective of giving an expression to the existential crises experienced the scenario of Literature.

Imagination is nothing but elevated to a position as the supreme faculty mind. It just beyond the supremacy of reason. We can state that it shapes our mind as well as the soul. It is just active even hyperactive, In the beginning of the 18<sup>th</sup> century imagination was not a cardinal point in poetic theory. The imagination would enhance our imagination power. If the man has started to think imagination automatically it embeds with creation: In that way man inherited the creative power as deities. And in the case of poetry it is the most basic component and prominent of the pioneer of poets like Wordsworth. He advocates and strongly believes that Nature is the supreme like almighty and has the healing power.

It could heal the wounded physique  
It would heal the wounded mind  
It could heal the wounded smile  
And it could heal the wounded soul.

The poem Daffodils, he wants to wander as clouds without any border and any limitations. The golden Daffodils are fluttering and dancing and capturing all the minds and eyes. This idea caught up nitty gritty every day, we forget ourselves totally and stop a moment for a while and it imbibes with nature and acts as a soothing ointment. Imagination invaded in Romantic movement with the collaborative work of Lyrical Ballads (1798) The Romantic poets believed that emotion was a form of intelligent agent. Wordsworth beautifully creating a perfect mental picture of nature what he experienced.

It is often together imagination serving as a dynamic entity and agency towards the ultimate value of truth. Imagination is a word wording the world. As word it is fed by life reacts upon life and enriches life. With imagination literature interms of interpreting, analysing, making sense and challenging one.

Imagination is a narrative gravity, let us adopt the tool in our critical practices. In the light of the fact that a great work of art is a text with many voices and ofcourse many layers sense of truth dialogicity, relational striving polyphony heteroglossic hybridisation of thought as new colonial meaning for literature.

In Poetry the word imagination takes up to the world where we get practically beautiful and aesthetically sublime or we get alternative the rapeutical values, ideology, policy and fruits of progress. A lover of poets can see the significance and reverberance therapeutic musings, varied climes and colours including in the writings of Tagore, Torudutt, A.K. Ramanujan, T.S. Eliot, W.B. Yeats, A.D.Hope, Judith Wright, Wole Soyinka, Derk Walcott, David Gallop and W.H Auden are using abundant imagination and nuances in Literature.

The imagination have immense possibilities for complex and simple ideas, contents, signs through such the literary terms like oxymoron. Simile, metaphors, personification. On omatopoeia which adding beauty and taste to literature.

Metaphysical poets are highly intellectual using farfetched images, frequent paradoxes and complicated images in their poetry. The word denotes Meta "beyond" or "after". They strongly believe that every birth has purpose and live with purpose. Every individual should

realise and analyse their birth and work and live accordingly. We should submit or surrender ourselves to God. Salvation is the only loophole. On the whole the Metaphysical poets highlighted broadly on religious consciousness. They ponder nature with reality and approach everything in a philosophical way. The Metaphysical imagination is about exploring the philosophy not with real subjects like Maths and Science.

Especially in the poem of Andrew Marvell's *To His Coy Mistress*, he uses lots of philosophical imagination and sweet and simple love.

Time is presented with high imagination as a winged chariot, time and tide wait for none. Marvell imagines time as an enemy and tangible that can be devoured by amorous bird of prey. Death related tactile imagery heavily. Worms shall the preserved virginity. Marvell uses so many imaginations such as picking rubies from the Indian Ganges side in a leisurely manner; the rubies might reflect the cheeks on the lady love. He insists the ladylove not need to preserve the chastity as a treasure. If she does so it will be demolished.

The metaphysical poets very rarely use imagination through their poems. Their imagination widely relate with intellectual. The subtle imagination running through the romantic poems like a blush on Maid's cheeks. Especially in the poems if Andrew Marvell "To His Coy Mistress" Throughout the poem the lover uses tiny but powerful love imagination even in very first line "Had we but world enough and Time."

He bales needs centuries and centuries to admire each part of the lady love. He stresses that time is like a winged chariot.

One must know the value of time. He could hear the chariot sound behind. He insists the lady to give my blemishes which is a hurdle in love. If death embraces no one can escape so he urges the woman. No one praises his ladylove this much. It would have done by him ten years earlier than others. This is the imagination, definitely no poets reach this scale. This is *carpe diem* love in poetry. The notion of urgency is beautifully explained by Marvell that the preserving chastity would have eaten by worms as mentions amorous birds of prey.

Professor: So undoubtedly The Metaphysical poem *To his coy mistress* reaches the height with full of imagination.

In John Donne the founder of Metaphysical poets category was different and little bit diverged from other fellow writers.

A *Valediction Forbidding Mourning* he just envisages the compass comparison with intellectual and imaginative. It is purely a rare love poem and got worldwide popularity in the Metaphysical group. The poem comments what happens when two lovers are separated. They are separated by fate only on physically but the souls of the lovers are always united by the eternal love how the one leg of the compass just rounding (lover) the another fixed one (ladylove)

Coleridge describes his theory of imagination as a portal in theological terms. He describes,

"Imagination as the living power and prime agent of all human perception..... this innate ability to create is the result of the infinite I AM" (Exodus 3.14)

### Conclusion

Literary imagination for all writers those who have real interest in distinctive nature: they render their whole knowledge and thirst on literature. Literature cannot stand alone without imagination. Imagination is a natural resources and structure of the inner mind. Whatever the beautiful in this world to be uplifted as most beautiful. It brings the vast difference between the literature and reality.

### Works Cited

- G. R. Thompson *The Gothic Imagination: Essays in Dark Romanticism*. Washington State university press, Washington. 1974.
- Mullan, John. "The Origins of the Gothic." *The British Library*. The British Library, 26 Feb. 2014. Web. 08 Oct. 2016.
- Reed, Toni. *Demon-lovers and Their Victims in British Fiction* Lexington: University Press of Kentucky, 1988.
- Townshend, Dale. "Gothic Technologies: Visuality in the Romantic Era." *Romantic Circles*. University of Maryland, Dec. 2005. Web. 09 Oct. 2016.
- White, Craig. "Terms and Themes." *University of Houston Clear Lake*. University of Houston Clear Lake, n.d. Web. 07 Oct. 2016.

Romantic Literature has always drawn the attention of literature lovers. Romanticism as a literary movement sprang out roughly in 1790 and made a great difference in literary world. Its literary innovation focusing on the celebration of nature, common man, individualization, idealization of women, isolation and melancholy, spirituality, interest in past and bizarre, focus on supernatural and gothic has drawn the attention of readers and researchers. This book *Romantic Literature: A Literary Innovation* takes you to a journey where creativity and imagination is glorified focusing on various themes with a special emphasis on humanism. Romanticism as an artistic and intellectual movement started in Europe, reached America and all across the globe. The concept of imagination is superior to reason, medieval romance, importance of emotional sensitivity and individual subjectivity, freedom from rules, and devotion to beauty can be seen as a quintessential of this book. The book covers the major principles of the Romanticism – unity of man and nature, subsequent separation of man from nature and the fragmentation of human faculties, interpretability of the history of the universe in human and spiritual terms, and salvation through contemplation. Various chapters on the prominent concepts and aspects of notable Romantic writers and Romantic Age are conceptualized in this book.

# ROMANTIC

## *Literature*

### A LITERARY INNOVATION



**AUTHORS PRESS**  
Publishers of Creative & Scholarly Books

ISBN 978-93-5529-034-2



₹ 1500 | \$ 40