

An Analysis of the Role of Imagination in Romanticism: A Review

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Abstract: *The goal of this literature study is to examine the importance of romantic imagination. Romanticism was a literary, artistic, and other movement that focused on the imagination and feelings in the late 18th and early 19th centuries. In romanticism, imagination has a high metaphysical significance since romantic poetry allows the reader to conjure up ideas in their head that do not exist in literature. Numerous visuals, such a cloud at dusk, a blue and black sky, sparkling stars, an elliptical galaxy, green and tall mountains, riverbanks at dawn or dusk, singing birds perched on the branches of stunning green and tall trees, may help us to appreciate life. Information for this piece was gathered from a variety of trustworthy and relevant romance novels and publications. The article's primary goal is to inspire and draw readers in with romantic poetry that transports them from the material world to a transcendent one via beautifully created imagery. The fundamental conclusion of the study is that romantic poetry has been creatively produced by several European, American, and Asian poets*

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I. INTRODUCTION

The capacity to create and imitate new things, persons, and concepts in the mind without direct sensory input is known as imagination. It is also defined as the construction of experiences inside the mind, which may be entirely made-up experiences or recreations of old events, such as vivid recollections with altered details. "A cognitive process used in mental functioning and sometimes used in conjunction with psychological imagery," is how Byrne defines imagination. Because it requires considering options, it is seen as such. "There is no art whatsoever that hath so close a connexion with all the faculties and powers of the mind as eloquence, or the art of speaking, in the extensive sense in which I employ the term," said Campbell, Walzer, and Arthur. Since it necessitates the use of the imagination in all of its endeavors, without exception, it is evident that it should be considered one of the fine or polite arts.. Put differently, imagination is a representation of the hereafter, either elevated, descended, or in metempsychosis, according to Riasanovsky. We imagine traveling across the cosmos, but isn't the cosmos already a part of us? We are unaware of how deep our souls are. The road of mysticism leads inside. Eternity and its worlds of past and future exist inside us or outside.

Poetry is the finest way to capture English Romanticism, which was more suited for expressing personal feelings, emotional experiences, and inventiveness. The major English Romantic poets are often divided into two generations: the first, which included John Keats, P. Bysshe Shelley, and G. Gordon Byron, and was represented by William Blake, William Wordsworth, and S. Taylor Coleridge.

Coleridge distinguishes between two types of imagination in Biographia Literaria. The imagination as the vital force and principal actor of all human perception, and as a replication of the everlasting work of creation in the limitless I AM inside the limited intellect. Furthermore, Shawcross describes the secondary imagination as the ability of man to recreate things from the concepts of reason in his own awareness.

Lowes claims that throughout the time period under consideration, Coleridge's imagination was exploring the furthest reaches of the earth with a sense of fire and lightning. He said that new worlds for the imagination have been gradually conquered via the long, sluggish process—old as the race—by which the boundaries of the known have gradually encroached into the uncharted. Throughout history, the imagination has been driven by two main sources of inspiration:

a stable one that is continually expanding, and a moving one that is rooted in the essence of humanity, or "that untravell'd world whose margin fades Forever and forever when move." The two focuses come together in the classic adventure and travel fictions, such as the Odyssey.

In the experience of mankind to whom fresh suns offer new perspectives every day, the imagination strikes at what is universal - the unquenchable spirit of adventure and the insatiable need to know. Furthermore, it applies its absorbing force to everything that the hunt has swept into the ever-expanding circle of the knowing. Both Ulysses and the "straunge strondes" at the world's edge the traveler and the legend of places beyond well-known seamarks provide similar inspiration for the arts. But there's another way that journeys and trips have most effectively stimulated the imagination. They are integrated into an almost cosmic process.

Above all, we have to remember that the imagination is an absorbing force. It cuts past differences to reveal an underlying unity that unites even the most disparate attributes. Humanity's constant exploration of the world's dangerous edges has been gradually redrawing the borders between the known and the unknown and defining what is within the circle. On the other hand, new alien conquerors bring with them strangeness, intrigue, and romance.

Imagination in Romanticism

From nature to the freedom of the imagination, the Romantic Movement goes, and this freedom of the imagination is often purgatorial, redeeming in intent but destructive to the social self. "Romanticism gave a special importance to individual experience, that the faculty of imagination was of special significance and that this faculty was celebrated along with a profound sense of spiritual reality," according to Day demonstrates the significant worth of imagination. Furthermore, the assertion made by the author was that Coleridge's subsequent focus on spiritual things and the importance of the individual imagination aligns more with political conservatism, whether it be explicit or implicit.

If we look closely at the features of the actual literature that is/was called romantic, we find that ideas about poetry, the nature of poetic imagination, the relationship between nature and man, and essentially the same poetic style which is distinctly different from neoclassicism of the eighteenth century are shared throughout Europe.

According to Wellesley writers who are still classified as Romantic possess three characteristics: symbolism and myth for poetic style, nature for worldview, and inventiveness for poetry perspective. He asserts that Blake differs somewhat from Byron in his understanding of nature and that Byron did not see the imagination as the primary creative force.

According to Ferber the beliefs of the British Romantics closely link creative imagination, genius, and nature. However, these ideas date back to the eighteenth century, when writers like Edward Young and Alexander Gerard used Shakespeare to explore the creative power of imagination and lay the foundation for the Romantics.

Romantic novels use imagination to assist the audience follow the fictitious characters as they move about the stage. In addition, he said, "The spectator's mind follows them; he needs only imagine himself traveling in order to travel." Do you believe he came to the theater to see actual events. In a same vein, he has said that the tales that have made Ludwig Tieck most famous, including Fair-Haired Eckbert and Love's Enchantment, address the theme of identity. These Novellas include deadly self-discoveries; they reveal dark corners of memory and the past, hazy boundaries between fantasy and reality, places where the mind crumbles and madness and death approach.

Imagination in Romantic Poetry

Cook escribed poetry as the creative expression of the imagination in A Defence of Poetry. In contrast, Keats thought that the only place to find absolute reality is in one's imagination. Keats uses his imagination to search for an ultimate world where he might experience beauty with all of his senses.

"A humanistic literary criticism," which bears a "indictment of the brutalizing influence of an industrial and commercial society; and insistence on individual values against the growing pressures toward mass conformity," is aptly stimulated, in the words of Abrams by the emphasis on individual feeling and imagination found in romantic poetry. Moreover, Bowra noted that "the importance they placed on the imagination and the unique perspective they adopted of it is to be found in the one characteristic which distinguishes the English Romantics from the poets of the eighteenth century". Furthermore, Parker said, "Mr. Crabbe's Muse is a determined enemy to the imagination, and a spy on nature. Poetry should be the handmaid of the imagination, and the foster-nurse of pleasure and beauty."

Bowra used the idea of the romantic imagination as his primary means of explanation. This is due to: Firstly, Wordsworth believed that, sometimes, he was in a world that was more real than the one seen by the senses a realm that was visionary rather than visual. Secondly, his introduction to this universe was intimately linked to his imaginative and creative abilities. It was the basis for his poetry, and he thought that his familiarity with it sprang from his imagination, which had flashes of visionary clairvoyance as it was composing. Thirdly, he felt as if he had transcended time and entered eternity throughout this encounter. He experienced a timeless ecstasy at that moment since he was so oblivious to life's commonalities. Although the three ideas are sufficiently different to analyze, they are intimately related.

In his remarks from 1772, Akenside defines imagination as what was to become a central concept in Romanticism: the investigation of the relationships between the natural world and the human mind. He highlights how the human imagination is activated in his poem *The Pleasures of Imagination*:

To certain species of external things,
Attune the finer organs of the mind:
So the glad impulse of congenial powers,
Or of sweet sound, or fair-proportion'd form,
The grace of motion, or the bloom of light,
Thrills through imagination's tender frame,
From nerve to nerve: all naked and alive
They catch the spreading rays: till now the soul
At length discloses every tuneful spring,
To that harmonious movement from without
Responsive.

According to Parker the imagination of men from the North rises above the planet they live on and pierces through clouds to reach vistas that resemble the enigmatic portal leading from life to eternity. European literature depicted a continent split along political, geographical, and climatic lines. Since Homer's day, poets have been writing in the balmy South, bathed in the beautiful Mediterranean sunshine, and infusing their poetry with vibrant colors and sensual images. On the other hand, the most inventive and magnificent poetry had come from the cold wastes of the North. Regardless of the influence of classical Greece or Renaissance Italy, the contemporary Romantic imagination really originated in Northern Europe, with its greatest progenitor being the ancient Scottish poet Ossian.

Concepts of passion, emotion, and inventiveness that highlight the "picturesque and figurative" nature of poetry's language and the "vehemence and fire" of the genre's early poetry, as opposed to putting the two in opposition to one another. Blair also maintained that the display of creative freedom and unabashed emotion in ancient poetry was what made it helpful.

According to Ferber romantic Scotland was both a wild region where the imagination might run wild and a desolate area mostly populated by nature. It was a nation known for its religious austerity and resistance to change, but it was also a center of intellectual strength, with well-educated citizens actively tackling the challenges facing contemporary development. The romantic Scotland is very complex, dynamic, and as varied as its climate. Given that Romanticism is a famously difficult and debatable concept, Scotland provides a wealth of opportunities for more research into the Romantic Movement and the Romantic era. According to Fichte, the imagination must create a "image" of the feeling in order to "raise feeling to consciousness." This would allow consciousness to recognize its immediate "feeling of determinability" in an objective manner and subsequently grasp knowledge that had lain dormant in the form of a "intellectual intuition."

According to Ferber the features and paradoxes of Italian Romanticism include the Romantic nature of Giordani's vocabulary and ideas. He refutes the tactic of foreign copying even as he recognizes the stark limits of current Italian literary output. Giordani claimed that the foundation of every literary renaissance must be found in Italian culture, by which he understood language, literature, intellectual environment, and imagination. However, Leopardi rejected a number of Romantic ideas with clarity. He did not see imitation as a portrayal of reality, even if he thought of poetry as both an imitation and a gift from nature. His criticism of realism had to do with poetic pleasure, which he viewed as poetry's ultimate goal, and poetic originality, which he saw as the result of the imagination. He maintained that because they restrict both the imagination and the sensation of wonder, which is the foundation of poetic pleasure, truth and

realism are inimical to poetry. Leopardi also took issue with the Romantics' apparent desire to turn poetry from a sensory to an intellectual endeavor, which he said ran counter to their professed objective of creating popular literature. Both poets Foscolo and Leopardi are outcasts; the former because of his political and ideological ideals, and the latter because he struggles to build connections with others. Foscolo is an extrovert, whereas Leopardi is an introvert. Both looked to the natural world and the poetic imagination for solace despite their materialistic beliefs.

Similar to John Keats, Edgar Allan Poe, and Samuel Taylor Coleridge, Leopardi aimed to use language that, by its very nature, evokes the imagination. The ancient poets, according to Leopardi, were like infants, full of "the infinite workings of the imagination." Similar to Wordsworth, Leopardi believed that childhood's "first affections Those shadowy recollections" are the source of the poetic sublime. Every memory of the past is a recollection of an event from childhood.

The ode gave Shelley a poetics of pure imagination and profound emotion Mont Blanc capable of freeing humanity from the tyranny of what is empirically given, just as Pindar served as Longinus' model of the sublime. Coleridge therefore views loyalty to the "truth of nature" and the "modifying colors of imagination" as the two primary sources from which the "poetry of nature" arises. Similar to how "accidents of light and shade" may change a "known and familiar landscape," the poetic imagination can also elevate commonplace experiences to astounding heights. Many Romantic poets and painters believed that being in close contact to nature awakens the senses, ignites the imagination, and awakens the heart in people.

According to Beiser in A Defense of Poetry, Shelley highlights one of the two types of mental activity and describes poetry as "the expression of the Imagination" in a broad sense. "The morning wind forever blows, the poem of creation is uninterrupted," writes Thoreau in Walden, "but few are the ears that hear it." One of the best instances of ekphrasis, or describing a picture, is perhaps Wordsworth's Peele Castle. However, he also penned The Power of Music and, more significantly, said that "The mind of man is fashioned and built up Even as a strain of music". Coleridge thought that a man with little skill might use images in poetry, despite his interest in and attempts to see paintings: "But the sense of musical delight, with the power of producing it, is a gift of imagination".

Lowes said, "I assume that Wordsworth and Coleridge would both claim that we are faced with the processes of two separate forces in these dissimilar products: imagination in the stanzas from the "Mariner," and fancy in the lines from the "Destiny." Fancy, on the other hand, "has no other counters to play with, but fixities and definites" : Fancy, which "does not require that the materials which she makes use of should be susceptible of change in their constitution from her touch," and imagination, which "recoils from everything but the plastic, the pliant, and the indefinite," are examples of imagination and fantasy that "dissolves, diffuses, dissipates, in order to re-create." However, I have always felt—and this research has strengthened my conviction—that Imagination and Fancy are really one force, not two. The legitimate differentiation between them is not based on the materials they use, but rather on the strength of the operant capacity itself. while the creative force is working under high stress, it absorbs and transforms; while it is working under low tension, it gathers and unites those images that, when it reaches its greatest pitch, it irrevocably combines into one.

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II. CONCLUSION

Imagination is very important in Romanticism since it is the process by which experiences or ideas are formed in the mind. A crucial Romantic concept that examines the interactions between the mind and nature is imagination. In romantic novels, the audience may follow the fictitious characters on stage as they travel from place to place by using their imagination. Humanistic literary criticism criticizes the industrial and commercial society of dehumanizing its citizens, and it is inspired by romantic poetry that places a strong emphasis on individual emotion and imagination. Coleridge sees two primary sources from which the poetry of nature arises. The one involves being true to nature's truths, while the second involves changing one's imagination's hues. His thoughts were racing over the furthest corners of the globe, like fire and lightning. Similar to Coleridge, Keats, and Poe, Leopardi aimed to use language and sounds that, by their very nature, evoke the imagination. Generally speaking, poetry ought to be the handmaid of the imagination. In general, poetry is the expression of the imagination, according to Shelley. On the other hand, Keats

conjectured that the ultimate reality can only exist in the imagination. The creative imagination, genius, and nature are strongly linked, according to British Romantics.

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