

# **Creative Images In Romantic Poems**

## **الصور الإبداعية في القصائد الرومانسية**

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### CHAPTER ONE

#### 1.1 INTRODUCTION

Nature is not the ultimate reality, but it has a valuable role to play in the life of man. It is a real and not a deceptive structure of forms and forces, it displays sublime order and beauty in both action and being. (Wordsworth)

In a society where materialism rules, human beings are bound to explore every means in order to attain these material elements and in doing so, they devote their time and resources thereby having little or no time to appreciate nature. Thus, for man to appreciate nature again, the use of literature becomes very important as literature is seen as a weapon of change.

During the Romantic era therefore, writers like William Wordsworth, Samuel Taylor Coleridge William Blake, Perry .B. Shelly and other romanticists used their works to clamor for a change in the society. The society they lived in was full of chaos as a result of the emergence of science and technology which gave birth to the invention of machines of all kinds. These inventions 'ate up' the society as they were filled with the glamour of this new technological breakthrough.

Therefore there was little or no time for the indepth appreciation of the natural and the supernatural. Religion to the people at the time of these inventions, was a disturbance and so they wanted little or nothing to do with it. Therefore, the appreciation of the supernatural was like a burden rather than a necessity just as the use of natural

elements became a waste of time to them. Even though these natural elements help more in their lives than the machines that were used for the manufacturing of their products. These problems, and more were what the writers of this period viewed and were able to foresee that the future of Europe was not safe; therefore, in a bid to try and draw man back to nature, they decided to use their writings to preach the essence of nature and to negate the corrupt practices prevalent at that time. The Romantic era which lasted from 1780-1870, was preceded by the Neo-Classical Period. Bygrave (1996, pVII) describes Romanticism as a European movement which came to affect all the arts in the first half of the nineteenth century. It is a very generalized way of claiming coherence for a vast range of culture practices... (Bygrave, 1996, pVII)

The Romanticists believed in innovation and this is why they deviated from the norms of writing. They believed in change and not stagnancy because they believed that the only constant thing in life is change which can only be caused by the individual. They believed that change starts when the individual sees the chaos in the society, and tries to change it by all means. Romanticists negated the neo-classicists as the latter adhered strictly to their rules and regulations in writing.

On this Bodunde states that:

Romanticism came as a direct negation of Neo-classicism.

While the Neo-classical poets emphasized adherence to a fixed format of artistic composition (artificial rules of poetry like, rhythm, rhymes, etc.) the Romanticists favoured a spontaneous and unforced creative strategy of production. (Bodunde, 2007, p235)

This deviation from the norms of writing brought about impeccable changes through the use of the theme of nature, the supernatural, and the vivid imageries discussed in the works of Romanticists. The focus on the natural and the supernatural is to emphasize on the beauty of life in which the Romanticists find themselves as imaginistic and visionary. The writings of the Romanticists was filled with spontaneous flow of emotions which are expressed in solitude as their writings center on the events they experienced in their lifetime right from their childhood to adulthood.

Hopes for a better future was therefore expressed using imageries intensified by paying great attention to describing moments in their lives.

### **1.1 AIMS AND OBJECTIVES OF STUDY**

The objective of this study are to examine the thematic focus of selected Romantic poems and evaluate the various images which are employed to develop the subject matter. In doing this, one needs to establish the nature of the Romantic aesthetic tradition. The Romanticists believe in using the external to change the internal workings of man; these external elements are seen in natural landscape which is made of beauty and beauty is seen as good, pure and peaceful. However, due to the emergence of science and technology, man got seperated from the use of natural elements and so, did not appreciate nature enough to see that nature is the only tool with which man can exist peacefully.

In addition to the presentation of nature and its spiritual composition as the only way for peaceful co-existence, this research work will emphasize on the unfeeling nature of man towards natural elements and how insignificant hey place nature despite the importance which these writers attach to nature.

Furthermore, the wide gap in social class which was caused by science and technology will be analysed (though not over-emphasized) as not only did the invention of machines cause man to deviate from nature, it also made the society segregated in terms of class.

This is perhaps the early beginnings of what is now known as Marxism which the Modern period writers now adopts in their writings. Finally, the aim and objective of this research is to make intended researchers appreciate the Romantic age and see it as, perhaps, an age of enlightenment which can be referred to as the soul and beginning of literary writings.

### **1.2 SCOPE AND LIMITATION OF STUDY**

For so many years, so many writers at one point or the other have examined Romantic works in various ways, that is, the form, themes,

techniques, and the use of imagery in Romanticism. This research shall however, be limited to the extensive appraisal of the themes and imagery used by Romantic writers.

Hence, "Themes and Imagery in Selected Romantic Poems" and the data which will be used for analyzing these two concepts are William Wordsworth's *"The World is too Much with Us"*, *"I Wandered Lonely as a Cloud"* and William Blake's *"London"* and *"The Garden of Love"*.

### 1.3 JUSTIFICATION OF STUDY

The reason for embarking on this research work is to justify the thematic compositions and use of imagery by Romantic writers. These themes include nature, lure of the exotic and the supernatural. The images are conveyed through the use of literary elements such as metaphors,

onomatopoeia, personification, similes, etc., to let the readers into a world of physical imagination which is what the Romanticists makes their works look like. Also, is to justify the use of natural landscape to preach beauty, purity and goodness in nature.

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## CHAPTER TWO

### 2.1 LITERATURE REVIEW

In this chapter different review of literature by scholars of the Romantic period will be made. These reviews centers on the origin of

the Romantic period, the meaning of Romanticism and how it came to be an accepted name and theory, the themes of natures, supernatural and the use of imagery. Just like every other period, the Romantic period, the Romantic period did not have a collective term with which to identify the writers of the part of eighteenth and nineteenth century. It was towards the end of this period that it was asserted that the theory with which

Wordsworth, Blake, Coleridge and other writers of this period worked with was based on the theory of Romanticism which has its main focus on the return of man back to nature. Butler (1981, p1) asserts that:

It was the spiritual and metaphysical implications of the scientific and technological revolution which began in the seventeenth century and was going at full throttle by the end of the eighteenth century, together with the changed and changing view of man's place in the universe, that sparked off the Romantic movement. (Wright, 1986, pXIV).

The Romantic period was a turnover in the English literature as well as in the societies of the eighteenth and nineteenth centuries as inventions were made in the English literature like a new and captivating definition of poetry by Wordsworth and Keats as well as the freedom attached to writing which entailed that writers did not have to follow all the rules of writing for to them nature gives man spontaneous flow of emotions and also brings out passion as well as the imaginative and intuitive part of a man. The Romantics negated logic, reasoning and order.

Literature and the society at this point, was no longer seen from the eyes of higher class only, the lower class became an important aspect of literature as the writings of these Romanticists became the voice of the majority that constituted the exploited and oppressed in the society.

Blamires (1991, p217) has this to say on the Romantic period:

The Romantic age was an age of revolution, social and technological, philosophical and literary. The harassing of steam-power, the consequent development of mass production, and the

movement of population from rural areas to the growing urban areas of industry and commerce, marked one of the crucial turning points in modern history. (Blamires, 1991, p217).

The social, economic and political turnover during the Romantic period had negative effects on the society. As a result of man's negligence towards nature and his total acceptance and dedication to science and technology, there was disorderliness and immorality in the society, and the Romanticists wrote to reflect the image of disorderliness and rottenness' that had pervaded the society to the world. Foakes (1958, p41) in his evaluation of such a crumbling society says this:

The Romantic poets wrote for a society which could no longer be measured against the concept of order, and degree or by standard, of a model government fixed in a religious dispensation. (Foakes, 1958, p41).

Romanticism corrected the abnormalities of earlier writers who were thought to be too materialistic and placed undue emphasis on correct diction. These earlier writers constituted more of the classical writers who as well held no regard for the common man.

Romanticists deviated from the physical manifestations of this world and this is because they believed that science and technology is destructive to the natural world. They believed that sophisticated life is artificial and that urban life is immoral. They are known as nature writers as they devote their writings on celebrating the beauty of nature.

The Romanticists were like an Omniscient, Omnipotent, and Omnipresent beings who tried to relieve their readers from the psychological effects of science and technology; to them nature is like an assemblage of 'powerful' elements set in different areas for a specific purpose.

Ezekiel Nphalele says that to understand the literature of a people one needs to understand the sociology and psychology of the same people. The Romanticists understood the sociology and psychology of the people of England and so were able to conceive a better way to put an end the immorality pertinent at the time. Thomas Hardy believes



that everything makes up the universe. This includes man, animals and every topography. Romanticists see nature as fulfilling, so, man should add nothing destructive to it. Wright (1986, pXV) buttresses further:

Romantics elegize and idealize. Nature is seen by

Romantics to be consoling or mortally uplifting, a kind of spiritual healer. Mountain and wildernesses are admired rather than the evidences of fertility, usefulness or of human civilization. (Wright, 1986, pXV).

Wordsworth sees unity in nature for in the fellowship with nature all men are united and there would be no war. Science and technology breeds war as there are inventions of guns, bombs, and detonators which are war armories. Also, men would live longer with nature but, these scientific inventions sometimes reduce the life span of human beings. Durrant (1969, p39) says:

Wordsworth in his poem calls himself a worshipper of nature; and by 'nature' he means those aspects of the world which can be related with each other in a unified human experience. (Durrant, 1969, p39).

Romanticists present life as imaginary and visionary yet beautiful and enjoyable. This is because what is more important to man should be what he feels; that is, his moods and passion and this is what Romanticists present in their writings. They emphasize this using the theory of naturalism which composes of feelings and moods such as truth, goodness, humility, innocence, and has beauty as its physical element.

In an essay as published in [www.shoshone.k12eid.u/romantic/art.htm](http://www.shoshone.k12eid.u/romantic/art.htm) under the title "Art of the Romantic Age (2010), it

states that:

Nature- during the Romantic period, many artists painted landscapes that usually showed either' nationalism in painting and sketching the land near them, or the exoticism and adventure of far-away

places. Also, artists often used nature to convey emotions. The natural world was considered less a model of perfection and more a source of mysterious powers.

The Romanticists did not just use natural elements for the purpose of changing the society, they also explored the fact that the natural elements which man sees as perfect, are created by supernatural powers which will always be mysterious to man. They used supernatural beings to tell stories and write poems as well. For them, the natural elements were not just their source of inspiration, those supernatural beings were also included in the inspiration of their works.

They knew that those natural elements did not just exist out of the blue and as man had neglected taking care of some natural elements, there had to be supernatural beings taking care of them. The evolution of supernaturalism is traceable to God, who most people believe to have created the world and own everything therein. This God, been a Supernatural/Spiritual being whose mode of operation is never known to human beings, is still believed by some people to have existed only in human's figment of imagination. This belief is known as atheism while the adherents are known as theists. However, the universal belief in the existence of God is rooted in natural things like mountains, hills, seas, valleys, deserts, animals, plants and human beings.

The Holy Bible (NIV, 1973) as seen in John 1:1, 3-4 strengthens this when it says:

In the beginning was the Word, and the Word was with God, and the Word was God... through

Him all things were made; without Him nothing was

Made that has been made. (John 1, 3, 4, :1973).

Far from the knowledge of human beings is the existence of some lesser spiritual beings that co-inhabit the world with them. These are not natural as they cannot be seen by human eyes. It is therefore, the inability of man to explain what these beings look like that brings about the term supernatural. This fact is buttressed by Jevon, a modern

theologian when he says, "where the natural ended, the supernatural began". This submission is expressed under the African cosmology of creation in The Encyclopedia of Religion and Ethics (1987, p 119-120) in a table.

where he demarcates between the supernatural and natural; the supernatural world is presented as consisting of God, gods, world of the spirits, and ancestors while the natural consists of man, world of animals, plants, the air and non-living objects. Uchendu (1985, p 11) supports this:

The visible world (terrafima) is peopled by men and is represented by all material surrounding familiar to man, the sky, earth, rivers, forests, etc. The invisible world is the spirit world, the abode of the creator, the divinities... and the ancestors. (Uchendu, 1985, p 11).

Romanticists believe that there is but a thin line between the natural and the supernatural, as the supernatural controls the natural. As Uchendu (1985, p 11) has stated, man is aware of his surroundings and how to use them to the best of his comfortability, but there are still so many unanswered questions as to how these natural elements survive. Wecke and Drake (2010) have this to say on the understanding of nature and the supernatural:

- (a) Romantics consider 'nature' as the antithesis of inherited and institutionalized practices of thought...
- (b) they also see it as a substitute for traditional religion... (Wecke and Drake, 2010).

Nature is sensuous and so, stimulates imagination in man. It opens the innermost mind to better possibilities as we are bound to expressing the innermost part of our mind in a passionate, sensuous and expressive tone. Imagination, which is the origin of all emotions, is born out of imagery. Imagery therefore comes in various forms and this is why the Romantics use all kinds of imageries to present their emotions as well as the true nature of man. Imagery is a picturesque poetic device. It is the aesthetic use of images to help implant in the mind, vivid situations, or objects expressed in a poem. It could be said to be the visible and sensuous presentation of anything in literature. An image therefore, is an impression of pictures of something, scenes

or situations which may or may not be appealing. It helps to give precision about what a writer or a poet is talking about. Kennedy (1990, pp 73, 74) says:

The term “images” suggest a thing seen; when speaking of images in poetry, we generally mean a word or sequence of words that refer to any sensory experience. (Kennedy, 1990, pp 73, 74).

Imagery, comes in various forms such as visual imagery, auditory imagery, tactile imagery. They may be grouped under natural images, animal images, synaesthetic or sensual images and organic images. Critics have become interested in symbolic aspects of imagery; this

links up too with psychological interest in why images affect us as they do. Specifically, imagery functions in these areas in every work of art. An effective imagery intensifies as well as clarifies a thought. Coombes (1953, pp 43, 44) posits that:

A successful image helps to make us feel the writer's  
Grasp of it with precision, vividness, force and economy;  
And to make such an impact in us... (Coombes, 1953,Pp 43, 44).

As imagery should come clearly stated and realistic; it should be able to change the reader's of such texts. This is the goal of the Romanticists that is, to fill their writings with imageries so as to change the individual in order for the society to be a better place.

This is because they believe a better society begins with a better individual. In addition to the clarity and intensity imagery provides, it also serves to deepen the meaning of poems.

Romanticists also used imagery to increase the emotional content of their works. This is because imagery sets up waves of association in the mind that have other than a purely concrete significance. The use of imagery attempts to make communication more vivid, more immediate or more exact; an image should help us see, feel, and focus our thought more clearly and sharply on what the poet is trying to convey or describe. Basically, its function is descriptive, yet in a deep sense of the word, as it does not seek to give simple, factual, or physical representational, but more to evoke feelings in the reader and

atmosphere within the poem. The efficacy of an imagery comes from its being a relict and a representation of sensation. Some critics look for much of the meaning of a poem in its imagery wherein they expect to see the mind of the poet more truly revealed than in whatever the poet explicitly claims to believe. Watson (1992, p12) opines that Blake depended largely on imagination which must be allowed to blossom as a powerful weapon that a poet needs in order to get an insight into reality. Imagination isexploited either for revelation of spiritual truth or for political change or for enriching life. On this he submits that:

The ability of the Romantic poet to use his imagination In such a way is a fundamental feather to his Art; it enables him to transform his world and to escape from it. The restriction of his day to day existence can vanish as he either exercise power over the world or enters a world of his own. (Watson, 1992, p 12).

The Romantic period is regarded as the biggest intellectual and artistic age in terms of influence and origin since the end of the Middle Ages. The Romantic period excelled in transforming poetry, prose, drama, painting, sculpture, and all forms of concert music. A lot of changes in the literary world came during the Romantic period. Just as is stated in Dickens (1859):

It was the best of time, it was the worst of times, it Was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of Incredibility, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair. (Dickens, 1859).

The love of abstractism and sensuousness in Art over science as expressed by Romanticists through the use of imagery, nature and supernatural elements is to sensitize the people on the need to see life from a different perspective. Romanticists see life in Art; death in science. Berger et al (2010) quotes Blake thus:

Art is the tree of life. Science is the tree of death. He who  
Would do good to another must do it in minute, particulars:

general. Good is the plea of the scoundrel, hypocrite, and flatterer, for Art and science cannot exist but in minutely organized particulars. (Berger et al, 2010).

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### **CHAPTER THREE**

#### **3.1 ANALYSIS OF WILLIAM WORDSWORTH’S ‘THE WORLD IS TOO MUCH WITH US’ AND ‘I WANDERED LONELY AS A CLOUD’**

In the chapter two of this study, the features of the Romantics in which they appreciate nature and use supernatural elements to negate the industrial revolution, the way Wordsworth and Blake puts forth their writings in a bid to express the usefulness of nature and the supernatural was reviewed. Therefore in this chapter, two poems by William Wordsworth titled “The world is too much with us” and “I wandered lonely as a cloud” shall be analyzed as related to nature and the supernatural and how imagery is used by this poet to convey his message of doing away with the machines which seem to be causing

immorality, economic depression, and premature deaths as well as the need for self-knowledge and reflection of our lives. Literature at the level of the Romantics is garnished with nature to give the desired flavour which is to draw humanity or man's attention to his forgotten heritage. Wordsworth, in this work practically demonstrates this in "the world is too much with us". Wordsworth appears to be the "father" of the employment of the theme of nature in the sense that his use of the theme is complete and deliberate. He sees the return to nature as been very essential for self-knowledge and the workings of the human mind.

Wordsworth employs the theme of nature and the supernatural through the use of imagery to accentuate the overlying premise of the need for reflection and thought. Scholes(1974:176) states that:

Wordsworth as a poet, faced the problem of worn-out forms, conventions degenerated into clichés, a whole poetic language which had itself hardened into a film of familiarity, obscuring both natural objects and human nature. With the instincts of a great poet, he set about to lay bare the devices of this stultifying poetic tradition.(Scholes, 1974:176).

As Wordsworth is concerned with nature and its positive influence on the human mind, the poet wishes that everybody should have the same attitude towards Nature. He arrives at the fact that worldliness is the main reason Man deviates from nature hence, to indict or condemn man for lack of appreciation of nature. Man is shown in the setting of nature, in strict accordance with daily observation, and without a trace of exaggeration or embellishment. This poem is deeply alive to nature's influence on Man. It urges Man to pay more attention on his environment which subsumes nature because he prefers to occupy himself with other things of the world. Wordsworth expresses his thought liberally through the use of imaginations, dreams, supernatural beings, natural elements like the sea, wind, hills, stars, birds, etc. He sees nature as morally uplifting and as possessing personalities. He opines that Man should not be afraid of nature because he is part of nature. In his poem "the world is too much with us", which is a sonnet, he pleads for man to pay more attention to the things of the world which are artificial. Nearly throughout the poem,



the poet expresses loss and regret which is brought as a result of how man has alienated himself from nature. Man is no longer in tune with nature and has totally abandoned all the benefits of nature.

This poem which is a sonnet can out rightly be called a Romantic sonnet as it is concerned with Nature. The first eight lines conveys the problem that man encounters in this world and what little time is given to appreciating nature or even regarding supernatural beings.

The last six lines however, suggest a possible solution to how theses problems can be solved. The poet therefore, not only pours out his disappointment over how man is completely out of tune with nature, but also gives what he dims fit to solve these problems. The major problem which the poet highlights is the relationship between Man and nature and how sour this relationship has become over the course of time as a result of materialism and the drive of Man to "make it" in this world. He recounts Man's insensitivity to the beauty and richness in nature and how Man loses his soul to materialism. To the people of today, nature is nothing; there is no mystery or wonder that nature calls for us as a result of the insatiable appetite man has for artificial things, but to the ancients, nature was greatly valued and this was why they lived long and healthy. The poet starts thus:

The world is too much with us; late and soon

Scholars have argued extensively that because we have nature in excess that is why little or no attention has been given to it. Dating back to the creation story (Christian faith) before the creation of man, everything that was created was very good. "The world" deserves more than what is getting from man at the moment. The poet states that Man always loses grip of the time and is either sooner or late. In this state of anger, sadness, regret and disappointment, the poet blames the modern age of been the source of destruction to the world as a result of the connection which they had with nature that has been lost. Wordsworth in this work makes an emotional plea to humanity to shift from mundane pursuits that is, getting and spending; we lay waste our powers.

Little we see in Nature that is ours

This connotes buying and selling, financial pursuit and materialism, to embrace nature which is his heritage. Nature is the source of life, it must not be laid to waste, and Man should stop channeling their strength towards financial comfortability.

We have given our hearts away, a sordid boon!

The people of the world have given their hearts away to unprofitable things, what can be referred to as “extremity materialism”; thus a sordid boon. The poet exposes how man has turned his “boon” earth to a “sordid” thing that is, not tapping its potentials and not keeping it in good shape. The earth has been the solace to man and what Man offers in turn was deviated attention; Man has devoted all his energy on material acquisition.

This sea that bares her bosom to the moon

The winds that will be howling at all hours

The poet exposes the purity and the hygienic nature of the sea water to the point that with moonlight man can see clearly the water they drink. The moon gives light in its rustic and natural form, man created their water by adding chlorine and other chemicals to attain purity.

The poet makes it clear that it is the sophisticated lifestyle of man that is taking away the dignity of these natural elements and in order to restore the balance in the world; man has to do away with the artificial lifestyle which he has suddenly made for himself.

The natural wind which saturates man's body is not been appreciated anymore, man now settle for electric fan and air conditioner which they think is the ultimate way of receiving good breeze. This assumption is however wrong as it slowly shortens the life span of man; it is what has contributed to the constant reduction of man's age and time here on earth while the free gifts of nature such as the natural breeze that purifies the body is used up and not given the deserved attention. This shift from natural course and the state of the rebellious lifestyle of man is responsible for the short life span this generation is experiencing. The embrace of industrial revolution has

resulted into pollution and damaging the ozone layers. These industrial machines have done more harm than good to humanity.

The poet expresses the depth of societal degeneration thus:

And are up-gathered now like sleeping flowers

Man has completely ignored this source of life, his frustration was further expressed when he reached the conclusion that For this, for everything, we are out of tune

This exposes the gap between Man and nature and how Man has settled for mundane pursuits at the expense of nature's beauty. These mundane things have diverted man's attention completely from nature. Wordsworth in his bid to bridge the gap between Man and nature prefer paganism, a life in a creed outworn.

It moves us not- Great God. I'd rather be

A Pagan suckled in a creed outworn

This sarcastic line exposes how resentful Wordsworth is towards civilization. Christianity being the apostle of civilization was dear to Wordsworth because it is gradually turning man's creed to outwear. Hence, Wordsworth placed Proteus and Triton above God.

This revolt goes further to substantiate his belief in both the supernatural and nature. The poet goes further thus:

So might I, standing on this pleasant lea

The poet defiles the Christendom and chooses the part of life which is nature, he prefers the pleasant lea to the chaotic style of city life which inflicts stagnation and corruption in man and his environment. The poet chooses the pastoral world, the realm which can be referred to a

time of freedom webbed in a natural imagination when time does not circumvent nature.

Great (SAN) Gani Fawemi once said that "if standing for the truth you are standing alone, stand". This philosophy was upheld by Williams when he chooses to stand on the pleasant lea against what

him a less forlorn, his decision to stand in path of truth crave a spirit of patience in him.

Have glimpses that would make me less forlorn  
 Have sight of Proteus rising from the sea;  
 Or hear old Triton blow his wreath horn.

Williams completely defiles the age of reason which is peculiar to Christendom to pagan mythology, he is waiting patiently and anxiously to see the great Proteus as he rises from the sea and hear the god of Triton's wreathed horn which connote beauty in its rustic form. Proteus is an early Greek mythological sea-god that symbolizes strength. Proteus is also known for the ability to change forms to fit into whatever he is doing at the moment. Triton is also a mythological Greek sea-god known as the messenger of the sea. He carries a trident just like his father, Poseidon, but his special attribute is a twisted conch shell which he uses to calm or raise the waves.

Wordsworth also makes reference to another supernatural being, God who is known to be omniscient. In his view of the already decaying society, the poet sees that it is not only the economic and political standards that have been relinquished to modernity but that Christianity, which ought to be the only source of attaining morality and restoring order in the society, is now corrupt as well. He therefore exclaims "Great God" when he thinks of humanity being out of tune from everything that is good and pure.

Wordsworth's reference to the supernatural being Proteus, shows a sense of nostalgia for the lost richness of a world numinous with deities. However, his reference to Triton is as a result of the regret from the prosaic humdrum modern world. In referring to these supernatural beings, he calls for their help to be able to restore the "dignity" of man which seems to have been lost to the industrial revolution. He points out his regret over this loss and prays to see the sight of Triton and Proteus who he knows would make him less miserable. These supernatural beings, are therefore, a balm of healing for the poet.

In expressing these thoughts on the need for the appreciation of nature and the supernatural, Wordsworth uses various imageries like visual imagery, auditory and kinesthetic imagery.

As this poem is concerned on our ability to appreciate nature and the supernatural, the poet decides to appeal to the senses. The poet invokes the senses on several occasions.

This sea that bares her bosom to the moon

The poet metaphorically presents "this sea" as someone taking off a dress ("bares her bosom"). It calls to the reader's visual senses.

The winds that will be howling at all hours

This line gives an auditory image and therefore appeals to the auditory senses of the reader. The poet compares the winds to a wolf or any other animal that howls. The use of the word "howling" to describe the wind shows how strong and enticing nature is to the extent that

'we' just do not feel the wind but also hear it.

And are up-gathered now like sleeping flowers

There is a comparison of the winds to "*sleeping flowers*". This is another visual imagery used by the poet to show the beauty of nature and the need to appreciate it.

For this, for everything, we are out of tune

It moves us not- Great God!

In using the word "everything", the poet refers to the natural world and in saying that "we are out of tune", he means that 'we' have lost our sense of feeling which is kinaesthetic imagery. The poet states that even with the beauty of nature, we are not moved to appreciate it. The last four lines calls to the audio-visual senses of the reader as the reader imagines the

poet standing on a grassland that seems so peaceful ("that would make me less forlorn") and see "Proteus rising from the sea" and as well "hear old Triton blow his wreathed horn". In conclusion, indeed science is the inherent of evil, the industrial revolution, economic

paradox; economic rationalism, civilization, technological revolution etc. are the indices which shifted man's mind from his pastoral elegance.

### 3.2 "I WANDERED LONELY AS A CLOUD"

Wordsworth's title is a testimony to the fact that poetry is an emotion to recollect in tranquility, an imagination being the key to unlock the innermost depth of human spirit. This factor was characterized in the compilation of this work. Wordsworth's dedication to celebrate

the wonders of nature as well as the wonders of the powers of the supernatural as he uses imagery of all forms is the poem treated in this work. The four stanza poem is characterized with distinctiveness, with each stanza epitomizing nature at its very peak.

The 1st line reveals Wordsworth's lyrical wizardry where he claimed that he wandered lonely as a cloud. The cloud being a natural element with a distinctive feature from other natural phenomenon.

Wordsworth detached himself completely from this earth, he likened himself to a cloud, no matter how high a mountain or a hill is, the cloud is above it. The altitude helps him to see clearly and covers distance. The simplicity in movement of the cloud is what he tapped and refers to as "wandering". In his idleness, he saw a crowd, a host of daffodils. Primary to the Romantics, nature being the centre of attraction must have been responsible for Williams's attitude towards these daffodils hence referred to it as "golden daffodils" a shift from the conventional colour of daffodils.

When all at once I saw a crowd

A host of golden daffodils;

This personification of the flower reveals the space these daffodils occupy. In his bit to give a vivid description of this beautiful creature, he writes thus: besides the lake, beneath the tree, fluttering and dancing in the breeze. Plants besides a lake will never lack water therefore, it flourishes and bears its fruits in its season while the lake offers water for a steady growth and the natural wind which in turn makes the daffodils flutter and dance. The tree offers a proportional

shade for the daffodils against the sunlight not only to stimulate the growth but also assist the daffodils against dry season.

The golden costume of daffodils makes it a delightful to watch.

Wordsworth's position (cloud) helps to reveal this creature in its fanciful state. The lake breeze has continued to work wonders in this plant, as it twinkles and shines like a star.

The natural pattern formed by these daffodils along the lake bay in an ending line goes further to make it an epitome of attraction. There movement can be likend to movement of a mass choir performing a melodious song. These plants keep tossing their head in sprightly dance which connotes freedom at its peak. This beauty plants are better watched than imagined, the rate at which naturalism was captured by Wordsworth earned him an emblem in the world of the romantics.

The glance which captured ten thousand beyond is hyperbolic, nature offers things in excess unlike this world of unhealthy rivalry characterized with economic depression. Nature always covers the height of limitation that is, the world of abundance in all ramifications. The tossing in a sprightly manner reveals splendor, liveliness and freedom enjoyable by this creature (daffodils).

Nature has a way of broadening its course, this is revealed as thus: the waves beside them danced;

Even what could be referred to as thorns are benefactors of this lake breeze which they also respond to. The poet cannot but fall in love which is a shift from loneliness as expressed in line one of the poem because now he has a jocund company. The dance which stimulates its thoughts and also shows the in-depth beauty embedded in nature. Wordsworth can't but gaze endlessly, a dance which is simple and well-fashioned out has driven away his worries which might have been responsible for his loneliness. The poet's aloofness succumbs to the glee of the jocund company. The dance was out-done in a sparkling form which moved the poet to the point he could not but be a gay. The show was worth more than wealth or any form of treasure, he feels enriched by this sweet experience which cannot be bought. This level of riches is built through imagination and

intellectualism which cannot be subjected to buying and selling theoretical world which man's lives in.

This refreshing experience continued to mesmerize the heart of the poet to the point he has to put this down, long after beholding these beautifully arraigned flowers, the poet keeps remembering the beauty of these daffodils.

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

The flashes of the beauty of the flowers keep coming in his inward eye (mind). Beauty they say is natural, it reveals its self without people comment. Even in a pensive mood these daffodils offers bliss solitude, beauty that can't be rejected or unnoticed is what these creature offers. The poet's heart ends up filled with pleasure and he accepts the dance offer from the daffodils, he joined the communion to celebrate freedom in tranquility. Nature offers humanity a company which man is not expected to be a silent partner but an active participant.

Nature is a great gain and deal. Romantic poets prefer the tranquility and serenity of the rural environment to the contamination and complexity of the city life. The poem subtly condemns urban life, as the poet feels a sense of orderliness in rural life. He also finds serenity in the supernatural, though not out rightly mentioned but is implied.

As Wordsworth is a master of the use of imagery, this poem is found to appeal very much on visual imagery. In reading the poem, one would feel like there are three characters involved in the poem which makes it seem like a stage script. The characters are the poet persona, the daffodils and the waves. In the first stanza, the poet gives a visual image of the natural elements and how he keeps wandering about.

I wandered lonely as a cloud

That floats on high o'er vales and hills



When all at once I saw a crowd  
A host of golden daffodils  
Beside the lake, beneath the trees  
Fluttering and dancing in the breeze

He notes on how captivated he is over the mere sight of the golden daffodils that is strategically and beautifully positioned beside the lake, under the trees yet controlled by the breeze. The second stanza is such that the poet catches the sight of the daffodils that things begin to take shape in his life.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of bay  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance

This also communicates imagery to the reader as the poet employs the use of hyperbole, inversion ("Ten thousand saw I at a glance") and personification in the last line of this stanza to give a vivid visual imagery. In the third stanza, the poet persona becomes an audience as he watches the dancing competition between the daffodils and the waves. The waves beside them danced; but they Out- did the sparkling waves in glee

A poet could not but be gay  
In such a jocund company  
In gazed- and gazed- but little thought  
What wealth to me the show to me had bought

He finds the movement of the flowers so majestic and amazing that he once again personifies the daffodils and the waves. The fourth stanza is set in the poet persona's house as he lays on his couch recollecting the former encounter with the daffodils through memory

and imagination. He gives this image through the employment of metaphor and hyperbole.

For oft, when on my couch lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills  
And dances with the daffodils.

In conclusion, nature remains man's heritage to be cherished and nurtured.

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## CHAPTER FOUR

### 4.1 - ANALYSIS OF WILLIAM BLAKE'S "LONDON" AND "THE GARDEN OF LOVE"

#### "LONDON"

The Romantics had much more artistic freedom than any other period. Romantics revolution is webbed with passion, not reason. Imagination was more precious and important than logic or any form

in writing. Blake in his critical mind observes the variation in human's behaviour; and how thoughts and behaviour towards mother earth affect the society.

The poem "**London**" can be tagged "song of sorrow". Blake's keen observations of the mother earth using London as a case study.

Blake focuses on the social and political climate of London as he highlights the differences in the wealth of the ruling class and the poverty facing the common man. "*I wander*" this phrase reveals that Blake's conclusion about the state in which London is. His precious poem

'**London**' was born after an exhaustible observation. Everything has been commercialized by the ruling class (the wealthy few).

He walks through the streets even "River Thames" which is a free gift of nature has also been "chartered". River Thames which should be free for all has also been taken over by the political class. The hardship experienced by comers was expressed as thus by the words of Blake as he states

And mark in every face I meet,  
Marks of weakness, marks of woe.

All Blake can see is a struggle; a tussle between the rich and the poor for survival in a kingdom that has abundant resources. The word "marks" stresses the despairs and tiredness that the populace is going through, because of the oppressive way of life of the ruling class. Blake being an onlooker, has walked past and can see the weakness and misery marked on the faces of every passerby due to their helplessness at not being able to bring about any changes in their destiny.

In every cry of every man,  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear

This precarious situation which both man and every woman uses to suppress their fears and their cries are audible to Blake as he walks

past. The pain and agony of his people he felt in even in their silence; he can hear all what they want to say but cannot, because of fear of the authority. The people were incapacitated and imprisoned in their minds with no freedom of expression; this is against the philosophical belief of the Romantics. The Romantics yearned to reclaim human freedom in habit, value, rules and standards which was imposed by civilization.

The word “*ban*” reveals how the people were unable to voice their criticism or expressed the ills in which the society is characterized. One of the problems which Romanticism attacked is boundlessness.

The Romantics cherished freedom of expression, movement, passion and endless pursuit of the unattainable (fantasy and imagination) against order, control and restrictions which the ruling class had subjected them to. The word “*fear*” “*cry*” “*ban*” and “*mind-forged manacles*” describes a people who are suffering and frightened with their life trapped economically and emotionally.

How the chimney-sweeper's cry  
Every blackening church appals,  
And the hapless soldiers sigh  
Runs in blood down palace-walls

The word “*appal*” “*sigh*” and “*runs in blood*” shows the people’s distress but there seems to be no comfort coming their way. The orders of politics and the economy were falling apart hence, it raised a threat of moral disaster, men and women were faced with the need to build a new system of discipline. The Romantics took advantage of this vacuum through what can be called a literary rebel with one subjective notion of returning man to nature. This Romantic feature is reflected in this work. The chimney sweeper’s and the hapless soldiers, point a finger of blame on the place of authorities: the church and palace. The chimney sweepers represents the destitutes, while the soldiers represents the anguished; those who had to serve in the army under difficult conditions. Their blood is being spilt down the palace walls and the cries of the masses are blackening the church.

But most, through midnight streets I hear

How the youthful harlot's curse  
 Blasts the new-born infant's tear  
 And blights with plagues the marriage-hearse.

Blake's quest for a change, sarcastically exposes the weakness of the rulers in his time. Blake still wanders at night; night by nature is designed to be a resting time, that is people should return to their abode to seek relaxation and feel refreshed but in London, it is time of business for

*"the youthful harlot's"*. The young women have resulted to prostitution because of the abject poverty which pervades the land. Blake can hear them cursing the system and their grief affects the new born children, he can foresee the difficulties the children will suffer just like their mothers are doing now. Blake explores one of the Romantic features here because Romanticism is the exploration of human emotional states; they depict emotional matters in an imaginative form. Blake also challenged the rich men who might use the services of these prostitutes and then get married and pass diseases to their wife.

In using the theme of supernaturalism, Blake observes that the church, which should be the institution for morality and educating the people on the need to appreciate Nature which has been created by God, a supernatural being, is filled with corrupt practices.

The church which embodies the supernatural is now dented with unholy practices that has caused a lot of havoc in the lives of the people who used to have faith in the supernatural. Blake therefore blames the church and the evil that goes on in it for the way man regards nature. He feels that if the church which is supposed to be a symbol of the supernatural can go against the laws of nature why not the followers.

Even the institution of marriage which has been ordained by God is no longer respected as married men involve themselves sexually with prostitutes who in turn infect them with diseases. The wives and children of these men are the ones who suffer this plague the most as the husband transfer's it to the wife while the mothers transfer it down to the innocent children.

The repetition of words like "*chattered*" in line 1 and 2, "*thro*" in line 1 and 13, "*mark*" in line

2 and 4, "*every*" in line 5, 6, 7 and 10, "*cry*" in line 5, 6, and 9, "*hear*" in line 8 and 13 and "*infants*" in line 6 and 15, gives an audio-visual imagery as to how London looked like and hear the disgust of the state of London. The children who were chimney sweepers were abused and did not live long; the churches were darkened by smog and smog, and prostitution was the order of the day in London as a result of the revolution. He uses the images of the crying children, prostitutes and soldiers to show the despair in London.

The poem is divided in four quatrains in iambic tetrameter with a basic rhyme scheme abab giving the reader an auditory image of London. He also uses colour imagery to paint a mental picture of what the church was like then; and as well uses irony as an exaggerated tribute to the beauty of London. It uses grandious imagery and praises both nature and the supernatural.

The synecdoche "*voice*" connotes auditory image as the whole poem is filled with kinaesthetic imagery which touches the mind. The term "*mind-forg'd manacles*" is also a very important image as it summarizes one of

Blake's important messages which is that all human suffering and travails comes from within a man.

The use of imagery by Blake in "*London*" is to emphasize the pain which the industrial revolution in London is causing for the poor both physically and mentally.

#### 4.2 "THE GARDEN OF LOVE"

Romantics era was a period of great change and emancipation that is, freedom of expression to the fullest. Love may occasionally be the subject of the Romantics' art, but it is beyond this philosophical statement. It is the redefining of the fundamental ways in which people thought about themselves and about their world. Blake's "*the garden of love*" is a reflection of his faith and how this faith should be preached, adopted and lived with in terms of Christian life. This satiric work was chronological written to negate the manner in which the

scripture (Bible) is been interpreted and critically criticizing the Church of England. Blake opines that what saves a man's soul is not faith but the knowledge of the truth which can be narrowed to the Romantic ideology because it is often referred to as age of revolution in terms of thoughts.

Blake lays upon a bank to ponder on the direction in which Christian religion has been institutionalized, the river bank is expected to be calm "*love laysleeping*" and also a refreshing atmosphere for love, and the serenity gives room for flow of emotion which is what the poet built upon. The tranquil environment assists Blake to hear and feel the "rushes dunk" the shift from what Christian faith should be like to what is now obtainable from the church the Sunday Sunday circuit. The use of word like "*laysleeping*", "*dank*" and "*weeping*", exposes the distress Blake observes in the church and how the church has deviated from what Christ preached and died for. This agony experienced, where love and Christian virtue should be greatly enriched, was what motivated him to move to the "*wild*". This situation was persistent; it became an eyesore because there was no distinction between the thistle and thorns because they both lay waste. The situation is the same, the virtue or the fundamentals of the church has been neglected what we have in the churches were a great "*beguile*", the people are been deceived. The church ceremonies are dry, emotionless and meaningless; the spirituality of the people has been tampered with "*Driven out*" and compelled to that point of chaste. These are against the biblical injunctions which Blake believes in, he opines that Christ should be the pinnacle of what a man should strive to be, God is not a supreme being placed outside of human capacity; rather, Blakes argues that God resides in all humanity, what he coined as "*divine humanity*". Blake believes that God and Jesus are both living inside man from conception, there is a throne in every man and it is the throne of God. The visit to the garden of love says it all, life has become a struggle of mental strives.

A challenge between materialism and spirituality, the garden flourishes with thistles and beautiful green now have in its midst a chapel. Nature contending with spirituality, Blake greatly detests these changes in the garden; he prefers the green where he can play and feel

free from the shackles of doctrines, the trait of pure romanticism was reiterates here, the self-consciousness which is the key element of the romanticism.

The setting of the church was not positive, it satirizes with cold militant preaching rather than warm intoxicating love "*thou shall not*".

The church's repression of its members and his vigorous anti-clerical stances poised Blake to become confrontational against this cunning repression, a condemnation that has shrunk man's existence into a dark and turbulent sea of guilt. He believes in subjectivity and lays more emphasis on individual spontaneity; freedom from rules and solitary life rather than life in the society. The church turns God to be vengeful as against the loving father that He is, he is always willing to correct without any punishment.

Blake detests the cemetery which has replaced the garden, he conveys a message that the church focuses too much on death and eternal damnation against spirituality that should be webbed in the true knowledge of Christ. Blake, here displays the uncontrollable power, unpredictability and potential for cataclysmic extremes in the way he proffers solution to the church order of enlightenment. He painted a picture; an innocent child is victim of church's tired effort to control the mind and every aspect of spirituality, where kids once played a church has been built and around its doors and windows are inscriptions with "thou shall not" all around. Blake sees the church as a spiritual hindering institution that has misconstrued the true message of the gospel. The fertility of flowers have been replaced with graves and tombs stones and the promise of a new life in reference to the teachings of Jesus has been neglected by the priests that patrolled the aisles in their black gown.

#### **4.3 FINDINGS, SUMMARY AND CONCLUSION**

After an analytical investigation on the Romantic period as regards the use of the theme of nature and the supernatural through the use of imagery, it is noticeable that the Romantic era had a shift from aristocracy to the common man. This is because they felt that the



aristocrats were oppressors and exploiters, therefore they no longer seem relevant to be written about.

This is a diversion from the neo-classical tradition which did not regard the peasants as being important. Literature should be a tool used to mirror a society therefore, if the aristocrat class are the only ones examined in the works of literature, then the society has not been well represented.

Also, the Romantic composition was predominant with feelings and emotions. The intellect is regarded as below intuition. The Romantics seek for absolute truth and in doing so go beyond the physical world into a world of imagination such that one feels the duality of nature. The

Romanticists were like poet- prophets and took up the roles of bards so as to help man retrace his steps back to nature.

The Romantics in their bid to appreciate nature treat natural creations as the ultimate because of their belief that what the human brain produces is temporal and unreliable. The Romantics view the inventions of man to be inferior therefore rejecting the intellect and products of man. The Romantic tradition covers genres like pastoral poetry, lyrical ballads, idylls, sonnets, dreams, visions and odes. The sonnet like *"The World is too Much with Us"* is about love and appreciation of nature. Wordsworth uses this to describe the way man involves himself in too much unnecessary activity, hence not taking time to communicate with nature. Sonnets are poems of fourteen lines and have love as its subject matter. The love portrayed in this poem therefore, is love for nature and for one's country. It is Wordsworth's love for nature and his country that moves him to express this work of art using a sonnet.

He uses captivating words through the employment of similes, metaphors and personification to project imagery which is formed in the reader's mind to cause a change. In *"I Wandered Lonely as a Cloud"*, the poet uses simple structure to convey his message though he fills it with strong captivating words like *"golden"*, *"bliss"*, *"dances"* to show the strong essence of nature. The poem is a pastoral in a sonnet form with four six-line stanza, with each stanza formed by

a quatrain-couplet rhyme scheme: ABABCC. Each line is metered in iambic tetrameter. Unlike Wordsworth's poems which is subtle, Blake's poems are more radical and daring.

Blake designed his own mythology, which appears in his works which are prophetic. His works are based mainly on the bible and Greek mythology to support his idea of his everlasting Gospel and his ideas are also based on the symbolism of the vital relationship and unity between divinity and humanity. He believes that the joy of man glorifies God and that the religious of this world is actually the worship of Satan. He identified the ills of cruelty, social inequity, revolutionary violence, sexual disturbance, self-righteousness as the symptoms of the absence of love, starvation of the spirit, and the fragmentation of both the individual personality and the human family. The poet sees all this as a result of the Fall of Man due to man's lack of the appreciation of nature.

Blake and Wordsworth desires to awake the society from the sleep of death called life though they do this in very different ways. Wordsworth is subtle in his approach to trying to revive an already decaying society while Blake is radical in his approach. He presents the society using harsh imagery that seems to get the reader enveloped in fear of what the future holds with the industrial revolution going on a fast trail. Wordsworth appeals to the conscience of man to change as Blake makes the reader feel guilt as to how he or she treats the environment.

In conclusion, this study has shown that the use of imagery in expressing the themes of nature and the supernatural by the Romanticists and as well to negate the industrial revolution has been the best that could happen to the literary world

### Abstract

This study is set out to analyze the themes and use of imagery of the Romantic period in William Wordsworth's "*The World Is Too Much With Us*" and "*I Wandered Lonely As A Cloud*" and William Blake's "*London*" and "*The Garden of Love*".

The purpose is to enlighten readers on the need for the return of man back to nature as the means for correcting a decaying society and Correct any wrong habits and reflected negatively on society. The Romantic theory is adopted for the analysis of this study. The result is that the themes and use of imagery is the best in correcting the ills in the society and Out of these habits to progress using poetry.

### الملخص:

يتم الاشارة لهذه الدراسة لتحليل المواضيع واستخدام الصور من الفترة الرومانسية للشاعر ويليام وردزورث في "العالم هو أكثر من اللازم معنا" و"تجولت وحيدا مثل السحابة" والشاعر ويليام بليك في قصيدته "لندن" و"حديقة الحب".

والغرض من ذلك هو لتنوير القراء على الحاجة لعودة الرجل و العودة إلى الطبيعة كوسيلة لتصحيح عادات المجتمع المتحللة أي تصحيح العادات الخاطئة والمنعكسة سلبيا على المجتمع. واعتمدت النظرية الرومانسية لتحليل هذه الدراسة كدراسة ايجابية. والنتيجة هي أن المواضيع واستخدام الصور هو أفضل في تصحيح العلل في المجتمع والخروج من هذه العادات الى الرقي باستخدام الشعر.