CHAPTER V
AFFINITIES AND DIFFERENCES

Though a comparative and evaluative analysis has been presented in the preceding chapter; the apparent affinities and differences can now be discussed. To a large extent there exist a range of affinities between the two but there are some differences as well. In a way these similarities and dissimilarities are the also the correspondences and distinctions between British Romantic thinking and American Romanticism. In the four structured paradigm for literary theory which in the epistemological foundation of this thesis, that is, (a) The Poet; (b) The Poetic Process; (c) The Nature of Poetry and (d) The Language of Poetry there are primarily many correspondences.

P.B. Shelley, poet, critic and essayist and major English Romantic poet, is critically recognized as amongst the finest lyric poet in the English language. R.W. Emerson, essayist and poet-critic is traditionally acknowledged as a transcendentalist. Shelley’s major works are long visionary poems while Emerson’s wrote only short poems. His notable creative output was his philosophical creative essays.

A striking aspect of their lives is the remarkable similarities in their academic career and religious views. Both were expelled from their alma mater for their non conformist and unconventional outlook. Both were against Church Christianity and blind dogma and sought to interpret Christianity from a more enlightened, universal and reformist perspective. Emerson like Shelley announced his straightforward rejection of dogma and highly formalized Christianity. He resigned his pastorate of the second Church of Boston, since he could no longer conscientiously administer the Lord’s Supper. Feeling the ignominy of religious intolerance in his own country, he undertook a tour of England and Europe where he met Coleridge, Wordsworth, Thomas Carlyle and other great literary and philosophical leaders of his time. Shelley’s short but dramatic life ended in Italy where he was living in self-imposed exile.

P.B. Shelley’s emphatic literary creed is his stress on the beneficial impact of poetry and he defends it by claiming that the poet creates human values in the same
manner that religious men do. He offers an enthusiastic and perspective analysis of what poetry can accomplish through the function, vocation and role of the poet. Basically the poet is a creator who generates "forms of opinion and action." His powers are semi-divine in the sense that he is genius who imagines the forms that shape the social and cultural order of society. All the great religious personages were geniuses who created new forms of belief and practice.

Shelley gives the examples of the poets of ancient Greece and Rome who created edifying patterns for their society. The poets through their poetry brought man closer to god and religion. The creative principle amongst the Romans was responsible for creating the "beautiful, true and majestic", in institutions and action. The poets created "forms of opinion and action" and thereby achieved breakthroughs and saved the world from "anarchy and darkness". "The poetry in the doctrines of Jesus Christ", points out Shelley, was responsible for creating a "new fabric of manners and opinion." The extinction of the poetical faculty due to the absence of someone who could create, notably the poet was responsible for all the maladies of the dark ages.

Shelley believed that through his imagination the poet has a special kind of knowledge. Hence he calls poetry "the expression of the imagination." The poet uses the material of the visible world and through reason as the instrument of the imagination he creates harmony, order and rhythm, that is, poetry.

Through his imagination and high intellect the poet has a definite insight into the nature of reality and does not create something out of nothing or has mystic visions but reshapes what he absorbs from society and nature. It is in this way that the poet is a prophet.

The poet in an eternal man because he participates in "the eternal the infinite and the one." He participates in the realm of universal values as existing in the mind of the creator, which is itself the image of all other minds." All this he achieves with the help of his creative intellect or genius with imagination as the matrix.

Likewise the poet for Emerson is an original individual alive to the universe and the splendor of creation or nature. Emerson wrote a specific essay on the vocation of the poet. The essay "The Poet", (1840) sees the poet as a man of beauty who knows the "hidden truth" or the spark of divinity in each man. Emerson also recognizes the poet to
be a genius when he refers to the masters of poetry as those with the “highest minds of the world.”

Emerson alludes to the creative power of the poet when he talks of his expressive power. Recognizing that every man stands in need of expression and the power of “adequate expression is rare,” it is only the poet, he avers, who is able to do so. He is representative of mankind by virtue of his extraordinary power to experience and to communicate it to others. He has the greatest power to receive and impart.” In this way he is creator belonging to the highest minds or geniuses like Empedocles, Heraclitus, Plato, Plutarch and Swedenborg. The genius of the poet is always exploring hidden mysteries or truths and thereby the multiple meaning of every fact.

Emerson refers to the poet as creator when, he points out that, “the poet is the sayer the namer, and represents beauty.” He recognizes beauty itself as the creator of the universe. It is the poet who perceives this beauty and expresses it. As he alone is witness to transcendental truths and conveys them, he is a creator in his own right. But unlike the Shelleyan poet who creates “forms of opinion and action”, the Emersonian poet is transcendental. He is a beholder of divine truths and expresses them for the good of humanity. While the Shelleyan poet rather than being Platonic is actually Aristotlean, the Emersonian poet is Platonic.

Emerson’s poet is a genius who repairs the decay of things. He saves words from being lost and dying out and imparts to them a new meaning and significance. He uses nature as his symbol. The Shelleyan poet on the other hand uses his genius to achieve a breakthrough in the existing order.

Imagination is integral to both Shelley and Emerson. The insights of Emerson’s poet express themselves through the imagination. Shelley’s imagination corresponds to Emerson’s wonder working power.”

Emerson’s imagination is a wonder-working force that leads to emancipation and exhilaration for all men. In this way the poets are liberating gods. While Shelley’s poet gives us freedom with their poetry as the “unacknowledged legislators,” Emerson’s poets “are free and they make free.” Emerson identifies “the religions of the world” as “the ejaculations of a few imaginative men.” Likewise Shelley observers that all the great religious personages were geniuses, who created new forms of belief and practice. The
role of the imagination for the poet is to help us to envisage and realize through the
exercise of his imagination.

In Emerson’s emphasis on the influential role of the poet he echoes many of
Shelley’s opinions as expressed in his Defence.

The poets are thus liberating gods. The ancient British bards had for
the title of their order. ‘Those who are free throughout the world.’
They are free and make us free. An imaginative book renders us
much more service at first, by stimulating us through its tropes, then
afterward when we arrive at the precise sense of the other.⁵

Delineating further on the power of imagination and hence the power of poetry, it
being Shelley’s famous definition “the expression of the imagination.” Emerson further
adds:

I think nothing is of any value in books excepting the transcendental
and the extraordinary. If a man is inflamed and carried away by his
thought to that degree that he forgets the authors and the public and
heeds only this one dream which holds him like an insanity, let him
read his paper, and you may have all the arguments and histories and
criticism.¹⁰

It is the imagination which is in ferment during the creative process for Shelley.
The poetic process for Shelley is not something mysterious or inexplicable but involves
certain psychological aspects.

According to Jung, psychology as a science of the process of the psyche and
artistic creation can be linked to aesthetics. The intuitive aesthetic sense, a sense of
harmony and beauty makes a poet select the best from his subconscious. Beauty is the
criterion in the transfer of ideas and images form the sub-conscious to the conscious.
Next they are checked logically by reason and go to the superconscious where the final
theoretical-conceptional or artistic conceptual shape is given. Thus imagination and
reason are guiding forces and Shelley explicates in detail on “these two classes of mental
action.”¹¹ Shelley justifiably recognizes that:

“Poetry is not like reasoning, a power to be exerted according to the
determination of the will... the mind in creation is as a fading coal
which some invisible influence, like an inconstant wind, awakens to
transitory brighteners...the conscious portions of our nature are unprophetic either of its approach or its departure.  

Similarly, for Emerson beauty or the aesthetic sense is involved in the poetic process. Emerson avers that beauty itself is the creator of the universe. The poet being a man of beauty perceives it in Nature and expresses it. Emerson's muse creates by resigning itself to her mood so that the thought which agitates her finds expression in a totally new manner. The poet's insight or imagination attends directly to the form of things. This insight does not come by study but through the intellect. Emerson traces the psychological nature of creation when he observes that "the path of things is silent."  

All artistic expression for Shelley is "connate with the origin of man," and hence has deep psychological roots. Correspondingly Emerson professes that poetry was all written before time was. Shelley sought to establish poetry as the expression of the human creative spirit just as Emerson sees it as a necessity of the human urge for expression due to the inspiration of nature. Emerson identifies nature as the source of all artistic activity and there are numerous references to it by both the poet-critics. The creative process for both of them is an interaction of emotion, and inspiration, with reason and nature determining its qualitative aspect. 

The essential nature of poetry for Shelley is as the expression of the human creative spirit's search for perfection. In its essence it is a search for rhythm, order and harmony. This search is also a search for excellence of justice and love. For Shelley poetry is anything that highlights the beauty of an imagined virtue or deed. These can be men who invent the arts of life, create institutions, construct laws and discover religions. The genesis of all such work is the imagination and hence he emphatically identifies poetry as the expression of the imagination. 

For Emerson, true poetry is the insight of the poet into nature. The imagination plays a crucial role in this process. In his impeccable faith in Nature as poetry, Emerson like Shelley perceives the essential nature of poetry to be a search for perfection. Nature is poetry as it is something of a complete perfection. There is nothing as perfect as nature. It is a perfect embodiment of rhythm, order and harmony. 

Nature for Emerson represents the human mind: "The whole of nature is a metaphor of the human mind." The objects of nature are in reality the symbols of
human thought, while the sensual man conforms thoughts to things, the poet conforms things to thought. An artist must surrender himself to the guidance of Nature, for art imitates nature. Art must be a complement to Nature.

Poetry exists in symbols which can only be deciphered through our imagination. Shelley's poetics states that through his imagination the poet has a special kind of knowledge. Hence he refers to poetry as "the expression of the imagination." The poet uses the material of the visible world and through reason as the instrument of the imagination he conceives of poetry. Emerson has a similar observation:

To him the refractory world is ductile and flexible; he invests dust and stones with humanity, and makes them the words of the Reason. The Imagination may be defined to be the use, which Reason makes of the material world.\textsuperscript{15}

Since the material world for Emerson is the world of nature and nature is akin to poetry, hence Emerson's concept of poetry is similar to Shelley. Likewise Emerson's imagination does not intoxicate the poet along, it is universally inherent in all men.\textsuperscript{16} Shelley defines poetry as "the expression of the imagination," because he believes the imagination to be the prime source of everything that has intrinsic value in life. He considers poetry to be a force for good as it acts in a divine manner:

A man to be greatly good, must imagine intensely and comprehensively and he must put himself in the place of another and many others.\textsuperscript{17}

The imaginative idea is always regarded by Shelley as beautiful. It is desirable for itself and not merely as a means to a further result. The imaginative idea has the formal character of beauty as it is always an image of an order, harmony or unity in variety of the material or elements in nature. It is the imagination that beholds the beauty of an order and creates it out of itself according to its own idea. This is true poetry. Shelley's imagination is thus both creative and expansive. The mind reaches out and encourages benevolent and humanitarian feelings. This is the deemed function of poetry and arts for Shelley.

Thus Shelley recognizes imagination to be an instrument of moral good and poetry strengthens the faculty which is the organ of moral nature of man in the same manner as exercise strengthens a limb.\textsuperscript{18} The imagination perceiving the beauty of an
imagined virtue or deed always has before it or within it, certain ideas which answer perfectly to its nature. As a result the imagination fills these ideas with delight and arouse the desire to realize what causes it. The idea, as and when it originates is always accompanied by emotion. The reason why such ideas delight the imagining soul is because they are, in fact, images or forebodings of its own perfection and of itself become perfect in one aspect or another. These aspects are as numerous as the elements in the material world; and forms of it own inner life and outward existence. The formation and expression of any such ideas for Shelley come about by a vigorous involvement of the imagination. Emerson defines imagination to be the use which reason makes of the material world.\(^{19}\)

Harmony, order and rhythm is the essence of beauty. All these originate through the symbols generated by thought. Its emergence is actually an organic phenomena. The organic principle was adopted by Emerson and Shelley from Plato and Coleridge. The work of literature for both of them must be an integrated whole, and for Emerson as organic as nature. Each part should have its own proper and unique place and fulfill its specific natural functions. In this way each part will be influenced by all the other parts and be in turn influenced by them. The parts contribute to the whole, which gives each its specific integrated and inherent significance. Such a whole is in totality greater than the sum of its parts. This organic whole has a beginning, middle an end and develops like a leaf out of a tree. This organic view of creation or literary production is basic to Shelley and Emerson’s poetics.

Shelley perceives artistic expression as being cognate sociologically and psychologically with the origin of man. It is the expression of an elemental force within human nature. This force propels the individual towards imitative and rhythmic response to its environment. Pleasure, virtue, and love are obviously all as much a part of art as they are of human intercourse. All of them arise from the basic "principles" of socio-psychological interaction. In search for the roots of art, Shelley attempts to find a natural and social explanation.

Analogous to Shelley’s notion of artistic expression as being cognate sociologically and psychologically is Emerson’s view: “The man is only half himself, the other half is his expression.”\(^{20}\)
Shelley’s language of poetry, as a means of expression is a distinctive medium that has superiority over other arts. He recognizes that poetic language is not inert and external like stone or paint, but is performed by men hence, like Emerson’s view is and continuous with poetic creation. What Shelley is implying is that since language itself is “arbitrarily produced by the imagination,” it itself is “poetry”, while the other mediums like paint, marble or stone are inert matter.

For Emerson, language took its birth through natural objects and their characteristics. A look at the evolution of language reveals that it originated in natural objects as symbols for poetry:

As we go back in history, language becomes more picturesque, until its infancy, when it is, all poetry; or all spiritual facts, are represented by natural symbols. The same symbols are found to make the original elements, of all languages.21

Shelley lays great store by the role of rhythm in poetry and sees very little difference between metrical verse and rhythmic imaginative prose. Plato and Bacon are to him poets, not only in the wide range of poet-philosophers, but because of their rhythmic language and imagery: “Lord Bacon was poet. His language has a sweet and majestic rhythm, which satisfies the sense.”22 In his strong feeling for the role of rhythm, Shelley is like Coleridge. He tries to minimize the distinction between metrical verse and rhythmic imaginative prose. His sense of the specificity of language is so strong that he denies the possibility of translation. Rhythm is of vital importance for him in poetry and hence he denies the possibility of translation. Rhythm or harmony is invariably lost in translation and without harmony of sound there would be no poetry. Correspondingly, Emerson’s belief in the proximity of verse and prose is reflected in his style. His essays are like the essays of Baron prose is with Emerson the other harmony, that is poetry. Emerson is one of the greatest writers of poetic prose. His sentences have the rhythm and cadence of poetry.

P.B. Shelley’s sound poetic practice is based on the material or natural qualities of language. “Language” being arbitrarily produced by the imagination has relation “to thoughts alone” and is plastic. Words are the direct representation of the activity of the poetic mind. The obedience of language to thought allows poetry to express “various and
delicate combinations." Genius operates on language by producing it "arbitrarily," by forging out of thought the verbal expression of that thought.

Likewise the mind of the true poet for Emerson is perspicacious, that is, it has a ready insight into the understanding of things. He rises above the ground line of familiar facts and is exalted by thought. These thoughts are clothed in images.

The intellectual process or genius of the poet is such that "a material image more or less luminous arises" in the mind of the poet, contemporaneous with every thought. The imagery is spontaneous as Emerson describes it, the blending of experience with the "present action of the mind..." This is proper creation.

In a similar vein Shelly was the first poet-critic to acknowledge the unique resources of language. When he narrows his focus to "the nature itself of language," he explains his sense of the relation of mind and language with great exactness. He categorically states that language is a more direct representation of the actions and passions of our internal being than any other artistic medium. It is more subtly responsive to the mind’s expressive activity. This clearly implies that the mind’s thoughts and feelings exist prior to the words originally created or subsequently employed to calculate them. As a "representation" of our "internal being," language precedes the presence or presentation of mental actions and passions. Language however does not play a constitutive role in determining the "actions and passions." For Shelley it is thought that resolutely constitutes or produces language.

In analogous manner Emerson opines that it is the poet alone who has the ability to convey comprehensively all that he experiences. He has a much greater range and depth of experience than all other people:

The poets made all the words, and therefore language is the archives of history, and if we must say it, a sort of tomb of the muses. For, though the origin of most of our words in forgotten, each word was at first a stroke of genius and obtained currency, because for the moment it symbolized the world to the first speaker and on to the hearer. The etymologist finds the deadest word to have been once a brilliant picture. Language is fossil poetry.

Shelley proposes a two fold relation between the poet and his verbal medium. The poet while being an author is also a destroyer of language. The hardening of words into
pragmatic contours, reflecting not an integral verbal experience but an abstraction of that, requires the later poets to break down the given language of earlier poets in order to create a fresh idiom. This process is not a reaction of poets towards their predecessors.

The pleasure resulting from the manner in which they poets express the influence of society or nature upon their own minds communicates itself to others and gathers a sort of reduplication from that community. Their language is essentially metaphorical, that is, it marks the before unapprehended relations of things and perpetuates their apprehension until words which represent them become, through time, signs for portions or classes of thought instead of pictures of integral thoughts; and then, if no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the nobler purposes of human intercourse. These similitude's or relations are finely said by Lord Bacon to be "the same footsteps of nature impressed upon the various subjects of the world." 26

Pleasure in the manner of expression is combined with delight in the "integral thoughts" which words picture. The disorganization of metaphor means the simultaneous disorganization of imaginative thought. This leads to the rise of dead abstractions. The autonomy of words breaks down so that they reflect not a self-contained pattern, but a meaning contingent on things or ideas outside the metaphor, the metaphor itself being viewed only as a fictional form of actual experience. Shelley observes a distinction between the potential and actual values of metaphor, it being a verbal structure to connote the origin of community experience and as an instrument of social power. The basis of poetry is the integrity of thought in the imagination, and the integrity of human purposes. This is also what Shelley also means by the external truths characterized upon the imagination of men. Through metaphor, poetry joins the peculiar image with the universal one, the subjective mind with "footsteps" of objective nature. This universal "image" is rooted in the activity of the imagination (which makes possible our sense of unity within the multiplicity in nature) and is made manifest only in expression.

On a corresponding note, Emerson accords a high priority to nature. He states that nature sub-serves language. The origin of words that convey a spiritual import is a debt to nature. Every appearance in nature corresponds to some state of the mind, and the state of the mind can only be described by presenting that natural appearance or its picture.
Emerson zealously believed that there is a universal soul within every man's individual life, out of which arises and shines—justice, truth, love and freedom. The true poets are the ones who clothe thoughts in their natural garments. Their language is also metaphorical and language is created afresh by them. The true poets are original poets or "wise men" who pierce the rotten diction of inferior poets, those who feed on the language of the primary writers and fasten words again to visible things.27

The major difference between Shelley and Emerson is on the diction of language. Emerson believes that the language of poetry should be simple, unvarnished and devoid of all artificialities. It should be full of vigor, striking and effective like the speech of the man in the street. Only such a language is potent, feels Emerson and registers better as it is vicious and aggressive.28 On the other hand P.B. Shelley is totally silent on this aspect of language.

However Emerson also subscribes to Shelley's view of spontaneity. Poetic language should be spontaneous and never strained or bent to a specific purpose. This can only come about as a result of inspiration. In such a moment a poet sees the essence of things and reveals them through language. But he is not a conscious creator. His inherent vision shows him the symbols and the thought takes its own form in language that is metaphorical as well as rhythmical.
NOTES


2. Shelley 238.

3. Shelley 231.


5. Emerson 229.


7. Emerson 243.

8. Emerson 244.


12. Shelley 250.

13. Emerson 240.


15. Stern and Gross 253-54.


17. Shelley 233-34.

18. Shelley 233-34.


20. Emerson 228.


25. Emerson 237.


27. Stern and Gross 242.


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The insights of Emerson into critical theories like Practical/New criticism, Formalism Structuralism and Stylistics have his parallels with Shelley views on language work of art. Emerson’s poetics had anticipated some views of the Formalist and defamiliarization especially in the manner by which literary texts depict ordinary language usage. Like Shelley, Emerson also subscribed to the use of linguistic devices for the literalness of language.

Thus P.B. Shelley’s and R.W. Emerson’s poetics were influenced by the dominant European thinking and literary ethos of their time and as a result their literary theory and practice is remarkably in consonance with each other.
P.B. Shelley and R.W. Emerson were iconoclastic figures. The former was a true revolutionary poet in rebellion against the political, religious and economic institutions of his country. The latter, because of his career as a religious preacher and subsequent break with formalized Christianity revolved against the church.

Shelley seeks to defend the continuing value of poetry. His poetics exalts poetry and as a critical treatise it makes a significant contribution to our appreciation of literature in general and poetry in particular. Shelley emphasizes the primacy of human values and human acts. But the most striking feature is his stress on the human will. The mind of man is so twisted, biased, confused, suppressed and dejected by dogma, restrictive institutions, beliefs, organized religion, exploitation and subjugation that considerable time is needed for it to emerge, like Prometheus, from the bondage of these evils. Shelley's poetics is basically aimed at the "restoration and reconstitution," of the will. He wrote poetry of and for the will. The creative "Imagination," awakes the power of the will. Poetry is the instrument of the imagination.

Emerson also echoes many of Shelley's observations. Unlike the thrust of Shelley's essays, Defence, Emerson does not defend poetry per se but nevertheless his rhapsodic poetics exalts poetry. As a critical work it is a major epistemological contribution in the history of literary theory. Emerson's philosophy of life, with its stress on the authenticity of intuition and genuine emotion also gives importance to human values and the human will. The human will is Emerson's "over-soul." He also reacted against dogma, and restrictive and retrograde institutions, beliefs and exploitative and dogmatic religion. For Emerson the human will receives inspiration from Nature. The creative imagination that awakens the power of the will is also for Emerson a "wonder-working" force attuned to universal truth and the resolution of moral dilemmas.

With such a high role for poetry Shelley was greatly outraged when Thomas Love peacock degraded the role of the poet. For Shelley the poet was a genius with a mind equivalent to that of God. Poets, who interpret nature and legislate for mankind, have the power to create "forms of opinion and action never before conceived" which copy into the imagination of men and provide them guidance, direction and purpose. It is in this
sense that the poet is a creator like God. It is the faith of the poet to dramatize new and revolutionary ideas and creeds to project heroes who generate thoughts which effect the will.

Emerson too envisaged a great role for poetry. The Emersonion poet is also a genius who is who liberates us and ensures our freedom. The imagination also intoxicates him just as it intoxicates other men who as or consequence are easily influenced by the poet. Being an original thinker he also creates "forms of opinions." Emerson's wonder-working force leads to emancipation for all men. The genius of the poet repairs the decay of things. Like the great religious personages of the world who Shelley recognizes as imaginative geniuses, Emerson also identifies the religious of the world as "the ejaculations of a few imaginative men." The role of the imagination is to help us to envisage and realize through the exercise of the poet's insights.

The poet works through his imagination. In his poetics Shelley shows an awareness of certain psychological perspectives related to the act of creation. The creation of a work of art involve the subconscious, the conscious and the super conscious. Imagination is an important factor in this process. In fact, the creative process is unthinkable without imagination which makes it possible to rearrange the perceptions and impressions stored in the mind. At the subconscious level the imagination acts on "thoughts" pre-existent in the mind while at the conscious level the mind colours the "thoughts" "with its own light." Shelley rightly observes that at this stage (the conscious stage in psychological terms) the poet's objects are "those forms which are common to universal nature and existence." From the conscious the ideas or images checked by reason proceed to the superconscious where the "final artistic conceptual shape," emerges, Shelley also recognizes a similar role for reason and refers appropriately to it as "the principle of analysis."

Similarly for Emerson beauty or the aesthetic sense is involved in the poetic process. Psychology as a science of the process of the psyche and artistic creation is recognized by Jung to be linked to aesthetics. Emerson avers that beauty itself is the creator of the universe. Beauty is the criterion in the transfer of ideas and images from the sub-conscious to the conscious. Next they are checked logically by Reason where the final artistic conceptual shape is given. The poet's insight or imagination attends directly
to the form of things. This insight does not come by study but is traced by Emerson to the psychological nature of creation when he observes that “the path of things is silent.”

In Shelley’s poetics man is "pre-eminently an imaginative being." His ideas and actions have their origin in the mediating activity of play, in the effort to find or produce order and harmony between himself and his environment, especially Nature; his desires and the reality of things. All forms of knowledge have intimate relation with the imaginative play of the mind, and art and Nature have a vital function in humanizing and revitalising culture.

For Emerson true poetry is the insight of the poet into nature. The imagination plays a vital role in this process. Emerson like Shelley perceives the essential nature of poetry to be a search for perfection Nature is poetry as it is something of a complete perfection. It is a perfect embodiment of rhythm, order and harmony. Nature for Emerson represents the human mind as he conceives nature to be a metaphor of the human mind. The objects of nature are in reality the symbols of human thought, while the sensual man conforms thoughts to things, the poet conforms things to thought.

The poet harmonizes knowledge and example with pleasure and discovers in his imitation of art an internal, self-contained or permanent order. The objects of poetry arise from experience determined by the free play of the mind. The representation becomes a medium of expression and is subject to the laws of imagination. Imagination is both creative and expansive, it sends the mind outward and encourages generous and humanitarian feelings. Through his creative imagination the poet effects order, rhythm and harmony in the shows of life. It is the imagination which is actually responsible in effecting rhythm or order. Poetry being the "expression of the imagination," is for Shelley a show of harmony, rhythm or order.

Poetry exists in symbols which can only be deciphered through our imagination. Emerson’s poetics states that through his imagination the poet has a special kind of knowledge. The poet uses the material of the visible world and with Reason as the instrument of the imagination he conceives of poetry. Since the material world for Emerson is the world of nature and nature is akin to poetry, hence Emerson’s concept of poetry is similar to Shelley, Likewise Emerson’s imagination is universally inherent in all men and the prime source of everything that has intrinsic value in life. Emerson also sees
imagination to be creative and expansive when he defines it to be the use which Reason makes of the material world.

Poetry for Shelley, in its "more restricted sense," is the expression of, "those arrangements of language, especially metrical language," created by the imagination. It is a harmonious arrangement of words and poetry itself is harmony. Words and combinations of words are themselves repositories of pleasurable order. Shelley denies the possibility of translation because rhythm or harmony is lost in translation and without harmony of sound there would be no poetry. Language Itself tool: its birth initially as poetry. Poetry therefore arises from socio-psychological reactions and is further nourished by the natural genius of the poet and the moral and intellectual conditions of society, poets; clarify and nourish language. They make- language a more useful instrument for dealing with social needs because their creative imagination brings to consciousness the "before unapprehended relations of things." Hence their language is "vitaly metaphorical." Metaphor for Shelley is a fictional form of actual community experience as well as an instrument of social power. It is in the latter sense that it becomes a sign "for portions or classes of thought" and is regulated by a variety of social needs which arise in direct relation to experience besides the need for order in the mind. Shelley's conception of metaphor is actually a mirror of his own critical method which seeks harmony in contrariety.

For Emerson language took its birth through natural objects and their characteristics. The evolution of language reveals that it originated in natural objects as symbols for poetry and it is continuous with poetic creation. Emerson accords a high priority to nature as he believes that nature sub-serves language. The origin of words that convey a spiritual import is a debt to nature. The true poets are the ones who clothe thoughts in their natural garments. Their language is essentially metaphorical and it is continuously created afresh by them. Emerson argues that it is the poets who made all the words and their language is metrical having been created by Nature. It is a harmonious arrangement of words and poetry itself is harmony words and combination of words arise from the psychological urge innate in man and poetry is a repository of the pleasurable order of language.
Men of inventive genius and imaginative vision seize new connections of thought and convey them persuasively. Feelings and ideas grow and strengthen under the agency of the imagination. Shelley maintains a balanced view of the imagination as an informing, harmonizing and perfecting power. Two obvious points of view which emerge from the *Defence* and from Shelley's poetry are the historical and the psychological. The historical point of view tells us of the general nature of civilisation and its development, how the poet has played the role of a "creator," and the special connections poetry has with social; moral and religious, or in other words value making processes of life. The psychological perspectives trace the source, medium, and effects of poetry to the general nature of the mind and the special nature of its faculties in valuing experience. This point of view, elaborates Shelley's idea of the nature of poetry, the poetic process and the language of poetry. Shelley's conception of the value of poetry is both appropriate and profound and his theory of poetics is invaluable as an aid to our understanding of Literature in general and poetry in particular. In this definition of Literature he seems to be a twin of Emerson.

In terms of the corresponding literary theories, Shelley and Emerson also have much in common. There are many instances of the anticipation of the psychoanalytic work of the unconscious and the structuralist principles of language in their work. Shelley had anticipated certain postulates of Jung though not to the same degree. Poets are recognized by both Shelley and Emerson to be part of the "collective unconscious." The author is the central representative. An author's consciousness is part of the author's intention and integral to the theories of both theoreticians.

Shelley's views on the poetic process are relevant to socio-cultural-psychological contexts especially myth criticism. He also highlights the "play aspect" in the perception of art, especially the tendency of the creative mind to play with the objects it loves. Shelley's views on the context of poetry cover socio-economic, historical, gender, colonial and ecological concerns. The socio-economic context deal with Marxism and gender issued like Feminism. The historical contexts are concerned mainly with New Historicism and Cultural Materialism and Post/neocolonial criticism, while nature is the crux in the emerging discipline of Ecological criticism. It is the imagination which is the matrix for all these theories as it is the source of everything that has intrinsic value in life.
and its active involvement gives rise to perfection. Shelley’s view on the language of poetry deal with aspects prevalent in approaches like practical/New criticism, Formalism, Structuralism, Stylistics and Post-structuralism and Deconstruction. He touches aspects of Practical/New criticism at the surface level only. His views on language seem like precursors of the Formalist. One of the currents of thought that went into the development of structuralism is Russian Formalism. Structuralism is concerned with how meaning of a text is produced in the larger frame of references or structures Shelley also gives a deconstructionist interpretation of Christianity.

R.W. Emerson's lays great stress on the role, vocation and intention of the poet. The poets is a representative figure who is concerned with the “commonwealth”. In this regard Emerson’s poetics is partially Hermeneutic. Emerson inadvertently refers to Jung’s concept of literature on being the expression of archetypes. In Emerson’s poetics the ego, the super-ego and id are influenced by Nature Primordial images are influenced by Nature. Poetry is based on the primordial life principle which Freud also calls the pleasure principle Emerson derived immanent pleasure from Nature as a source of the creative process. For Shelley pleasure is also part of the poetic process. The harmony of a poem is in consonance to that of Nature, and related to phenomenology or objects of direct experience as they appear to the consciousness. Emerson like Shelley elaborates this by describing the thoughts and experience of the poet as the truest and most musical and lyrical words ever spoken and the poet as a man who expresses beauty and eternal truths. R.W. Emerson’s postulates on Nature are like those of Shelley’s contribution to British literature pioneering aspect of ecocriticism in American literature.

Harold Bloom in his essay “The American Sublime” discusses some aspects of Freud’s psychoanalytic assumptions in Emerson’s theory of literature. Emerson’s break from the past marked the beginning of post/neo colonial criticism in America just as Shelley championed the cause of the downtrodden. His writings like post colonial theory explore strategies of resistance, independence and under-pinning of native cultural values and literature ethos. Emerson’s theory of poetry based like Shelley’s— on imagination, intuition and emotion gives importance to the reader as well. This is in the same way that the imagination has a liberal humanist role for Shelley.