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Legacy of Romanticism in Dylan Thomas' Poetry

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Letter of Recommendation

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Abstract

Dylan Thomas' poetry projects the inheritance of Romanticism. Thomas' legacy of Romanticism focuses on the issues of personal feelings, celebration of imagination, memory and nature. He has a tendency to idealize past experiences. As these issues regard the ethos of Romantic tradition, he shows double consciousness by brushing up the dichotomy between the world of innocence and the world of experience.

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I. DYLAN THOMAS' ROMANTIC IMAGINATION

Imagination is related to the ability to create picture of the non-existing things in our mind. It is a divine faculty concerned with the central issues of being (Bowra 98). It has been dealt in different ways in different period of the history. In the eighteenth century, imagination was not taken as the important factor for creating poetry. John Dryden, Alexander Pope, Samuel Johnson take it as having limited significance. For them, mind is more important than heart, reason is more important than emotion. Moreover, they take the poet not as the creator but as the interpreter (Solve 211). Similarly, they are interested in the familiar appearance of life than the mysteries of life (Bowra 87).

Unlike the eighteenth century writers, Romantic poets take the imagination as the fundamental source for their poetry. They think that poetry is impossible without imagination. The most vital activity of the mind is imagination. It is related to the individual self. Imagination is the very source of spiritual energy for the Romantics. They believe that it is divine and when they exercise it, they in some way, partake of the activity of God. Moreover, imagination reveals an important kind of truth. When it is at work, it sees things to which the ordinary intelligence is blind and that it is intimately connected with a special insight or perception or intuition. It is the assumption of the romantics that imagination and insight are inseparable (Bowra 92). Furthermore, they see imagination as a power which creates and reveals the truth. The Romantics say that the dead world can be brought to life by imagination.

William Wordsworth, P.B. Shelley, William Blake, S.T. Coleridge, John Keats are the important Romantic poets who have similar view upon the imagination at the time of literary creation. For William Blake, imagination is related to divinity. He takes imagination as God who operates in the human soul. He thinks that we can reach the world of eternity by using imagination. Blake opines, "Vision or Imagination is a Representation of what Eternally

Exists, Really and unchangeably [...] Imagination is surrounded by the daughter of Inspiration” (55). For him, imagination reveals the reality masked by visible things. It creates reality and this reality is the divine activity of the self. Every living thing is a symbol of everlasting power for him and even the commonest event might be fraught with lessons and meanings. Regarding imagination, Blake says:

This world of imagination is the world of Eternity; it is the divine bosom into which we shall all go after the death of the Vegetated body. This World of Imagination is Infinite & Eternal, whereas the world of Generation, or Vegetation, is Finite & Temporal. There Exist in that Eternal World the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature. All Things are comprehended in their Eternal Forms in the divine body of the Saviour, the True Vine of Eternity, and The Human Imagination, who appeared to Me as Coming Judgement among his saints & throwing off the Temporal that the Eternal might be Established; around him were seen the Images of Existences according to a certain order Suited to my Imaginative Eye as follows. (56)

In this way, imagination is only the way through which we can reach the world of eternity for Blake. Moreover, imagination helps us to find out the permanent realities of everything, which is impossible to find out in the world of vegetation. In the same way, S. T. Coleridge has also given emphasis upon the use of imagination in the poetry.

Imagination is shaping or modifying power for Coleridge. He talks about the primary imagination and secondary imagination while discussing about it. Coleridge defines the former one as, “The living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I am” (478). Primary imagination enables to discriminate and to order, to separate and to synthesize and thus makes perception

possible. Without it, we should have only a collection of meaningless sense data. It works actively in the mere act of perception. It knows its objects not by passive reception, but by its own energy and under its own necessary forms. Moreover, it knows not mere objects as such, but itself in the objects. Similarly, secondary imagination is the conscious use of primary imagination. When we employ our primary imagination in the very act of perception, we are not doing so with our conscious will but are exercising the basic faculty of our awareness of the external world and ourselves. Regarding the secondary imagination, Coleridge explains:

The secondary imagination I consider as an echo of the former, coexisting with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. It dissolves, diffuses, and dissipates, in order to recreate: or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead. (478)

For him, the secondary imagination is the mind in its highest state of creative insight and alertness. Its acts are the acts of growth. In imagination, all the essential qualities of the images are made to interpenetrate. The imagination is concerned not merely in the creation of living metaphor; its function is to see all things as one, and the one in all things. It is typically displayed in the balanced or reconciliation of opposite or discordant qualities. To make the external internal, the internal external, to make nature thought, and thought nature, sameness with difference, reducing multitude to unity are the examples of discordant qualities (Willey 129). Imagination's special function is to see parts as a whole, and the whole in the parts. Coleridge conceives himself to be engaged in uniting opposites in a new synthesis. He wants to preserve what was valuable in the classical tradition, while infusing into it the new life and passion of his own age. In the like manner, his aim is to combine the truth of nature with the

modifying colours of the imagination. By using a known and familiar landscape, the dead world may be brought to life by the imagination. Coleridge thinks that the task of poetry is to convey the mystery of life. He might have been fascinated by the notion of unearthly powers at work in the world and it is their influence which he sought to catch. Moreover, his imaginative conception of reality is of something behind human actions which is more vivid than the familiar world because of its sharper contrasts of good and evil. 'Nature' alone would be inanimate and cold. The authentic miracle occurs only when mind and matter, imagination and observation, fuse together to produce that which was neither the one nor the other (Willey 130). Wordsworth, another Romantic poet, also gives emphasis upon imagination while creating poetry.

Wordsworth takes imagination as the most important gift that a poet can have, as a power of unification and ultimate insight into the unity of the world (Heffernan 166-167). It is a power that acts upon the objects of the visible world. When imagination is used as creative sensibility, it behaves like a natural force, dominating the universe by transforming its sight and sounds. When he expresses his concept of imagination as a power, he believes that nature provides a model for the creative transformation wrought by man. He postulates a perfect harmony between nature and the mind of man. He thinks that the poet considers man and nature as essentially adapted to each other. Furthermore, the mind of man is naturally the mirror of the fairest and most interesting properties of nature (Heffernan 167). In his view, man is the image and likeness of nature.

The creation of poetry imitates the action of creative power in the visible world. For him, perception is an active process. In some sense, the child and the poet are similar to each other. As the child is the creator of the world, the poet must imitate the living power manifest in nature through the exercise of imagination.

By using the power of his imagination, he imitates the power of nature. According to

him, a poet can translate into poetry the power of nature by imaginative impression.

Imaginative Impression is the sources of his poetry. He believes that the transforming power of nature must somehow correspond to the transforming power which behaves like the human imagination. He believes that when a poet transforms the visible universe by the power of his imagination, he imitates the creative action of nature herself. Moreover, he argues that in poetry, feeling becomes the real basis of imagination, which is the power to grasp nature in its totality and to order one's experience.

Similarly, another Romantic poet, John Keats takes imagination as the supreme active principle in poetic composition, as a power which creates and reveals, or rather reveals through creating (Thorpe 176). For him, imagination becomes the highest and most authentic guide to truth. Through the power of imagination, the poet is one who in spirit can live and feel like other creatures. When a poet possesses negative capability through imagination, his ego or his self dissolves into the spirit of the poetic object. He forgets himself and imagines himself being into the object.

Keats thinks that the poet's being is a sort of detached entity, independent of earthy circumstances and vision. For him, the true poet has no permanent identity to express. The only means of strengthening one's intellect is to make up one's mind about nothing to let the mind be a thoroughfare for all thoughts, not a select party. The imagination is the highest and most generative of all poetic functions. Reason and knowledge are requisites only as educators of the imagination. They are guides to point the way. According to him, the poet can find out the truth through the power of imagination, but not through the reason. Reason could never carry a poet to the heart of man. Without the operation of the imagination, there could be neither artistic perception nor revelation. The world of the sense is imperfect and incomplete. The more we know, the more inadequacy we find in the world to satisfy us. Only through the operation of the imaginative faculty, the perception of this reality can come. And

only through the imagination, he can create and re-create new forms of beauty (Thorpe 191). Man's real ability to know life to the full rests upon the resources of his imagination. Give a man the gift of imagination, everything of the whole universe is at his command. The creation of imagination becomes truth whether it existed before or not. According to Keats, he trusts to the light of imagination more than to the voice of reason. The things of imagination are never reasoned, they are felt (Thorpe 191). Moreover, Shelley also gives emphasis upon imagination while writing poems.

For Shelley, imagination has the power of making new combination or discovering new truth (Solve 211). In other words, imagination is unifying power that integrates different parts into a single whole. The principle of synthesis works in the imagination. He thinks that reason must be related to the imagination and its special task is to analyze the given and to act as an instrument for the imagination which uses its conclusion to create a synthesis and harmonious whole. It is capable to bring sameness even in differences. In the domain of poetry, imagination is pervasive for Shelley. Shelley is interested in an 'unbodied voice' which is a living being. External nature, the life of sense experience, pleasure and pain can be the sources of the poem and often the saddest experiences and thoughts produce the sweetest music (Solve 212). A poet, for Shelley, is like a nightingale who sitting in the darkness, sings to cheer its solitariness with sweet sounds. His listeners are men who are enchanted by melody of an unseen musician. The poet is a person who is capable of expressing profound thoughts. The poem thus is a product of this act of expressing profound thoughts. So for Shelley, poetry is that creation which is accompanied by pleasure. It acts in a divine manner awakening and extending the mental realm. It uncovers the beauty of the world and makes unfamiliar object familiar. He even thinks that the truth can be seen only in the imaginative mirror which distorts the facts of nature.

Everyone has imagination, ability to find out the truth, beauty and happiness, but poets

have this faculty most highly developed. Through imagination, poets realize their noblest powers. Poetry is the expression of the imagination which enables us to put ourselves in the place of others, to find what is good in them and to love it. Poetry develops the imagination as exercise develops a limb. In it, diverse things are brought together in harmony instead of being separated through analysis (Solve 214). It helps us to find out the nature of reality which is a timeless, unchanging, complete order of which the familiar world is but a broken reflection. Shelley tries to grasp the whole of things in its essential unity, to show what is real and what is merely phenomenal. According to him, the ultimate reality is the eternal mind which holds the universe together. He finds reality in thought and feeling and in consciousness and spirit.

On the whole, all the great Romantic poets are concerned with the issues of imagination which deals with non-existence. They say that it reveals an important kind of truth. They believe that when it is at work, it sees things to which the ordinary intelligence is blind and that it is connected with a special insight or perception or intuition. They try to explore more fully the world of special by obeying their inner call. They want to penetrate to an abiding reality, to explore its mysteries. By this, they want to understand what life means and what its worth is.

For them, visible things have no significance unless they are related to some embracing and sustaining power. Their aim is to convey the mystery of things through individual manifestations and to show what it means. They give emphasis not upon the logical mind but upon the complete self, to the whole range of intellectual faculties' senses and emotions. For this, individual presentations of imaginative experience are necessary. What cannot be expressed directly in words is conveyed by hint and suggestion in them. We understand the power which Wordsworth sees in nature only when they are manifested in single, concrete examples. The essence of the Romantic imagination lies in the presentation of

these unseen forces. Spiritual powers must be introduced through particular examples we can see them in their true individuality. When the divine light of the imagination is on them, we begin to understand their significance and their appeal.

The Romantics know that their business is to create and to enlighten the whole conscious self of man. By using their imagination, they can reach to the world of reality which lies behind or in familiar things, can rise from the deadening routine of custom to a consciousness of immeasurable distances and unfathomable depths. Dylan Thomas is taken as the contemporary of W.B. Yeats, T.S. Eliot, and W.H. Auden all of whom belong to the modern period. In this period, they have experimented in subject matter, form, and style in their poetry.

Many critics have commented about Dylan Thomas' poetry from different perspectives, G.S. Fraser views Dylan Thomas' poetry as:

Exceedingly individual, but they are also impersonal; when he writes about his childhood he is not so much recalling particular experiences as transforming them into a vision of innocence before the fall. Yet at the same time, he is a concrete rather than a generalizing poet. (7)

Fraser says that Thomas becomes impersonal while creating poetry. He does not dramatize his personal life or personal feelings in his poetry. While discussing about Dylan Thomas' poetry, William York Tindal writes, "surprising juxtapositions, elaborate metaphors, puns, and paradoxes, discordant concords of above and below, of microcosm and macrocosm, of the secular and divine- all the armoury of wit-were what he needed to supplement Joyce, Hopkins and Lawrence "(22). So, Tindal also sees features of modernism in Thomas' poetry. He depicts that Thomas has also experimented in subject matter, form, and style in his poems. But none of the critics cited above deals with the issues of legacy of Romanticism in Thomas' Poetry. They have only tried to show him as a modern poet.

Although Dylan Thomas belongs to the Modern period, his poetry exhibits the features of Romanticism as he cannot escape from the influence of the Romantic predecessors. His poetry concerns with issues like personal feelings, vaporization of nature and celebration of imagination. He uses the idea of double consciousness by showing the dichotomy between the world of innocence and the world of experience in his poetry. Moreover, we can find the interconnectedness between the human world and non-human world (natural world) in his poetry. He accepts time and change and uses memory as device while creating his poems. "Poem in October" can stand as an excellent example of these features. The poet, on his thirtieth birthday, is remembering his past and is seeing himself in the familiar Welsh landscape as a boy with his mother:

It was my thirtieth year to heaven
Woke to my hearing from harbor and neighbor wood
And the Mussel pooled and the heron
Priested shore
The morning beckon
With water praying and call of seagull and rook
And the knock of sailing boats on the net webbed wall. (1-7)

Moreover, in this poem, he has described the natural elements very beautifully. Rather autumn, rose, heron, seagull, rook help to support the very side of the poem. He tries to find an organic whole in nature. He thinks that man is the part of nature. As Wordsworth, he is also recalling his past joyful events through memory. Similarly, he takes nature not only as an attractive force, but also as the transforming force. According to him, there is the force behind all nature and reality which brings changes all over the world including human life too. That force is unseen which may be the divine force. In the poem, "The Force that Through the Green Fuse Drives the Flower", he has developed this idea:

The force that through the green fuse drives the flower
Drives my green age: that blasts the roots of trees
Is my destroyer
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever. (1-5)

Furthermore, he has shown the dichotomy between the world of innocence and the world of experience in “Was There a Time”. In this poem, he is remembering his beautiful childhood days. For him, time has brought both pleasure and pain in his life. It is time which has given happiness in his childhood and it is the very time which has brought sorrows in his adulthood. Moreover, he has taken the changes of life as the natural phenomena. When he finds troubles, sufferings, betrays in the world of experience, he returns back to his childhood through his memory. His nostalgic feeling of the past gives solace in his present life. He accepts that time is the cause of all changes of human life. The time which has brought happiness in his childhood, has brought tears and sufferings in his present life. In this way, the reminiscences of childhood can be found in his poetry.

On the whole, the description of his childhood days on the seashore of Swansea can be found in most of his poems. “Fern Hill” is the best example in which he has described his regular visit to his aunt, Ann Jones’ farm. The beautiful natural scenario described in the poem takes everyone to the state of happiness. Moreover, his craftsmanship of blending the past and present through memory is also praiseworthy. As Keats, he has also given emphasis upon the immortality of art. By creating beautiful poems, he wants to be immortal in this world. All these features can be found in the period of Romanticism. Because of this reason, Thomas’ poetry has also had the inheritance of Romanticism.

II. Romantic Project in Poetry

There is no fixed date when the Romantic Project began in history. The Romantic period in English literature is dated as beginning in 1785 or in 1789 or 1798, following the age of Sensibility, the outbreak of French Revolution and the publication of *Lyrical Ballads* by William Wordsworth and S.T. Coleridge respectively. It would be easier for us to understand the Romantic Period in the light of different periods of history.

A study of literary trends from the Middle English Period may support the understanding of Romantic thinking. Middle English Period is the period of deism when God is taken at the centre of all things. Everything is seen through the perspectives of God. There is no space for human quest. Man is simply the puppet in the hands of God. God gives command and man has to act up. There is not any agency given to human being. So, literature of that time is not focused upon human being but upon God. In other words, people used to write in the name of God. Unlike this period, another period begins in the history of English literature when priority is given to man. This period is known as the Renaissance Period.

Renaissance is the name applied to the period of European history following the Middle Ages. It has been described as the birth of the modern world out of the ashes of the dark ages; as the discovery of the world and the discovery of man. It is also the era of the emergence of untrammelled individualism in life, thought, religion and art (Abrams 264). It is the age of revival especially in the field of humanism. Man is the being with infinite potentiality. So, the subject matter of the literary texts, produced during this era is about human being. In poetry too, man centered creations are produced. Renaissance is the age of transition because medieval currents and new currents simultaneously exist there. Old currents are coming up and new currents are also emerging. So, it is the fusion of both God-centered philosophy and man-centered philosophy. It is characterized by dualism. It is the time of John Milton's *Paradise Lost* where he is trying to prove God as hero, but ultimately proves Satan

as hero. So, Renaissance poetry is characterized by tension of spirituality and materiality. Despite these things, Renaissance poets celebrate human power. Man is the being with infinite potentiality.

After this, there came Neo-classical period. It revives the classical concept of humanism; it also answers what is man. Neoclassical writers view human beings as limited agents who ought to set themselves only accessible goals (Abram's 177). It believes in the great chain of being. According to this chain of being, there is God at the top and animal at the bottom. Man is somewhere in-between. God is powerful, he knows everything, and therefore, he is free. Animal does not know anything so, he is free. Man is neither potential like God nor unknown like animals. So, man is not free. In the Neo-classical period, people give emphasis upon the disciplined notion of man. Human beings are regarded as the primary subject matter of literature. Poetry is held to be an imitation of human life. As literature is about man so it should be disciplined for them. When the man crosses the limit, norms and values of the society, the writers use device of satire to bring them in track. Many of the great works of the period attack human pride. They try to correct human behaviour through literature.

There are many epics written in Neo-classical period. In *Rape of the Lock*, Belinda crosses norms of the contemporary society. Her mistake is the dream of a young man secretly at her heart. For that mistake, she is punished through mock satire. Neo-classical literature is written in heroic couplet, iambic pentameter, and strict rhyme and later, that becomes the norms of poetry. But many prominent and innovative writers during the late eighteenth and early nineteenth centuries bring new trend in their poetry, known as Romanticism.

Romanticism goes against the rigidity of Neo-classicism both in form and content. Man is a free being. Literature is about man and so literature should be free from strict form. So, we cannot find any strict rhyme, rhythm, metrical pattern in Romantic literature. Poetry is

written in free verse. It is revolution in artistic convention as well. Man is also equated with God. Man is creator like the God. As God can create universe and man; with the use of imagination, man also can create universe. In this way, man's creativity, agency, genius are accepted for the first time in Romantic Period. It is the celebration of both man and his imagination.

S.T. Coleridge is one of the most important poets of Romanticism who takes imagination as the shaping and modifying power of human intellect. His aim is to combine the truth of nature with the modifying colours of imagination. He wants to preserve what is valuable in the classical tradition while infusing it into the new life and the passion of his own age. Moreover, he thinks that the task of poetry is to convey the mystery of life. His imaginative conception of reality is of something behind human actions which is more vivid than the familiar world. In most of his poems, he shows the creative power of human beings. As God can create universe, man also can create universe with the use of imagination. He presents imagination in such a way that it can unite opposites in a new synthesis.

In "Kubla Khan", Coleridge does the same function of imagination. Kubla Khan is the emperor of China. He builds the royal palace out of ice in sunny place. By the side of this palace, a young girl plays music to invite her demon lover. Khan does so out of his property and the girl does so out of her damsel. However, the poet builds the castle in the air by using his poetic imagination:

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played
Singing of Mount Aboard.
Could I revive within me?

Her symphony and song,
To such a deep delight' would win me,
That with music loud and long;
I would build that dome in air. (37-46)

He has built the castle in such place where none has ever made. It shows that celebration of imagination is one of the most important tenets of the Romantic project. In the like manner, S.T. Coleridge uses supernatural incidents and agents in "Kublai Khan", which supports the idea of Romanticism. Moreover, Romantic poets use simple language while creating poetry.

In other words, use of simple language is another feature of Romanticism. After the second edition of *Lyrical Ballads* in 1800, Wordsworth denounces the upper-class subjects and the poetic diction. Moreover, he proposes to deal with materials from the common life and gives emphasis upon the rural speech and rural life. He thinks that the poetry should be understood by everyone of the society. It should not be written only for those people who belong to the upper class of the society. Regarding poetry, Wordsworth says:

Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. (444)

For Wordsworth, there should be dominance of feelings over intellect in poetry. In the poem, "I Wandered Lonely as a Cloud", Wordsworth blends the idea of valorisation of nature, use of simple language and his nostalgic feelings:

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;
Besides the lake, beneath the trees,
Fluttering and dancing in the breeze. (1-6)

Similarly, he gives emphasis upon nature when he starts creating poetry. Vaporization of nature is one of the most important features of Romanticism. Nature is celebrated highly by Romantic poets. When there comes troubles, suffering, pain, in the human society, they escape to the world of nature. They take nature as a shelter or resort. So, they are also charged of being escapists. French Revolution has great impact upon the Romantic poets.

Romantics are attracted by the French Revolution. The beginning of French Revolution was very optimistic, but the ending was as horror as its optimistic beginning. It was meant for democracy, unity, brotherhood but ended with the birth of despotism, tyranny, bloodshed, violence, murder. So, Romantic poets nearly witness the bloodshed and are dissatisfied with French Revolution and the traces of that revolution can be seen in their poetry. As a nature poet, William Wordsworth is also attracted by the beautiful scene of nature. So, whenever the fever of the world hangs upon the beatings of his heart, he goes to the natural world. He takes nature as the soothing balm. In "Intern Abbey", he says:

In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart-
How oft, in spirit, have I turned to thee? (50-55)

The memory of nature gives him pleasure and he becomes one with the cosmic soul as his soul leaves his body. In this way, he presents natural things in a supernatural way. He also perceives truth through nature. To be a nature poet, he goes through as three stages: an animal's stage, lover's stage, philosopher's stage. He does not go to natural world deliberately

at first. Whenever the fever, problem comes, he goes to the nature as an animal. As he begins to stay in nature, he becomes lover of nature. Then, after a long time, he climbs up to the philosopher's state. Similarly, when nature's memories come, it gives sweet sensation to him. So, use of memory and nostalgia are another features of Romantic poets.

Furthermore, Romantic poets give emphasis upon individuality. As in "Tintern Abbey", individual self merges with the cosmic self:

Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul. (43-46)

Wordsworth wants to express that when a person goes to the lap of nature, his/her individual self merges with the cosmic self. Moreover, Romantic poets always give emphasis upon the past while creating poetry.

In other words, Romantic poets are mostly concerned with past rather than the present. They are in love with medieval forms of literature like myth, legends, ballads, allegory and are also interested in what is far away and what is at the distance. They are even concerned with gothic sublime; they try to explore the uncanny aspects of human life. S. T. Coleridge has opened "The Rime of Ancient Mariner" with a ballad-like directness to introduce the Mariner himself. The Mariner begins his narration with cheerfulness and sociability:

The ship was cheered, the harbor cleared,
Merrily did we drop
Below the Kirk, below the hill,
Below the lighthouse top. (21-24)

Coleridge has also used supernatural element like the dead men working with the living Mariner in this poem. Along with these features, Romantic poets are concerned with

innocence and experience parts of human life. The dichotomy between the world of innocence and the world of experience is the feature of the Romantic poets which is used by William Blake. His *Songs of innocence* (1789) and *Songs of Experience* (1794) represent the world as it is envisioned by two contrary states of the human soul. He has taken symbolism as an important device to express his ideas. By the use of myths and symbols, Blake has tried to embody the vision of the universe and his doctrine of man. “The Lamb” and “The Tyger” highlight the theme of the poem.

Moreover, there is belief upon the sense experience in the period of Romanticism. Sensation, for Keats, is a path to the knowledge of reality. The poet’s duty is to seek it and to renders it persuasively in words. Like this, the exploration of the relation between pleasure and pain, happiness and melancholy, imagination and reality, art and life is also another feature of Romanticism. Similarly, the artist as a hero is specifically Romantic type. The interior journey and the development of the self recurred everywhere as the subject matter for the Romantic artists. In the *Childe Harold’s Pilgrimage* by Byron, there is a projection of the poet, a sensitive, disillusioned, generous-minded character, prone to rhapsodize over history. In nutshell, the issues like personal feelings, memory, valorisation of nature, celebration of imagination, simplicity, individualism etc. are the major tenets of Romanticism.

Harold Bloom says Romanticism is itself a belated version of Miltonic poetics and also declares modernism as no more than a belated Romanticism. Bloom’s theory of the *Anxiety of Influence* has the notion that “Poetic strength comes only from a triumphant wrestling with the greatest of the dead and from an even more triumphant solipsism” (9). By taking Emerson’s famous dictum, Bloom begins his point that “it is not meters, but a meter making argument that makes a poem,-a thought so passionate and alive like the spirit of a plant or an animal it has an architecture of its own....The thought and the form are equal in the order of time, but in the order of genesis the thought is prior to the form” (20).

Anxiety of influence consists of a direct borrowing or assimilation of the materials and features found in the earlier writers. In the composition of any poem, influence is inescapable. For Bloom, every poet suffers from the sense of belatedness as they have come after important things have been said. They see the poet of older generation in powerful position, thus know that they have to struggle against him. This sense of struggle develops attitude of both love and rivalry or what Freud calls an Oedipus complex in them. Hence, this sense of belatedness causes anxiety of influence in them. Therefore, the young poet misreads the works of the old poet to avoid this sense. Further Bloom emphasizes that there is no original creation after 1740, but only more or less creative or interesting misreading. The interpretation of a poem necessarily is always interpretation of that poem's interpretation of other poems. Regarding Bloom's opinion, Marjorie Perloff says:

In placing such a high value on the power of poetry to change life, to produce "discourse" that can sustain us, Bloom's version of modernism is best regarded as a kind of humanist holding operation against the barbarism at the gates-the barbarism of those poets for whom Milton and Wordsworth are no longer the precursors with whom they must wrestle and who, indeed, are no longer wrestling primarily with the "displaced Protestantism" that is, for Bloom, at the heart of the Anglo- American poetic tradition.(161)

Perloff also supports the Bloom's version of modernism as he says that the old poet while creating the poetry influences every poet. There is no originality in their literary creation. Furthermore, Bloom digs out that there is no original creation after Milton in English poetic tradition. New poets have no alternative, so they have to follow the past. Their attempt of creating new idea becomes the distance land. Therefore, they could only misread the past poets to bring out new ideas.

Although Dylan Thomas belongs to the modern period, his poetry exhibits the features

of Romanticism as he cannot escape from the influence of the Romantic predecessors. His poetry are concerned with issues like valorisation of nature and celebration of imagination. Furthermore, he uses the idea of double consciousness by showing the dichotomy between the world of innocence and the world of experience in his poetry.

As most of the Romantic poets like Wordsworth, Coleridge, Keats, Shelley, Dylan Thomas also uses imagination in his poetry. Romantic poets take imagination as the fundamental source for their poetry. They think that poetry is impossible without imagination and the dead world can be brought to life by imagination. In like manner, celebration of imagination can be found in some of the poems of Dylan Thomas like “Was There a Time”, “The Hunchback in the Park”.

Similarly, Thomas has valorised nature in his poems like “Poem in October”, “Sometimes the Sky’s Too Bright”, “Once it was the Colour of Saying”. Nature is highly celebrated by him. When there comes troubles, sufferings, pain in the human society, he goes to the world of nature. He takes nature as his intimate friend. That is why; he shares his happy and gloomy moment of life with nature and also pasteurizes the beautiful natural scenario. Furthermore, the celebration of childhood and the use of dichotomy between the world of innocence and the world of experience can be found in his poems. Moreover, as the Romantic poets take nature as the metaphor of power, Thomas also believes that a mysterious force is working behind all the nature and reality of life. He takes nature not only as an attractive force, but also as the transforming force. “The Force that Through the Green Fuse Drives the Flower” is the best example of such poem. On the whole, the expression of these features problematizes the modernist subject position of the poet.

III. Legacy of Romanticism in Dylan Thomas' Poetry

Although Dylan Thomas belongs to the modern period, his poetry exhibits the features of romanticism. He cannot escape from the influence of the romantic predecessors. Dylan Thomas has included the major elements of Romanticism like valorisation of nature, personal feelings, celebration of imagination, celebration of childhood, dichotomy between the world of innocence and the world of experience, use of memory, concentration with the past rather than the present in his poems.

Thomas recalls his past joyful events through memory when he finds himself among the different beautiful natural creatures. Nature plays an important role in his poems. He thinks that man is part of nature, and so he finds an organic whole in nature. The natural beauty offers him an opportunity to reflect on his life and to revisit his lost childhood days. He even sees lives everywhere in nature. He expresses that his childhood days in Welsh are the happiest days of his life.

We can see the dichotomy between the world of innocence and the world of experience in his poem like "Was There a Time". When he finds troubles, sufferings, betrayals in the world of experience, he returns to his childhood days through memory. He becomes happy by remembering his past life. But his present is more gloomy than his happy past life. The time which has brought happiness in his childhood, has also brought tears and sufferings in his adulthood. Therefore, the happiness of childhood and sorrows of adulthood become the joy of art.

Moreover, imagination plays an important role in his poems. Everything is in perfect condition in the world of imagination. So, the poet wants to live in the world of imagination rather than living in the world of reality as the world of reality is full of sufferings and troubles. Rather than describing the public subject matter, Thomas expresses his individual experiences in his poems. In other words, we can say that the description of the personal

feelings can be found in his poems.

We can also find the celebration of his childhood in some of his poems. He describes his colourful days at school, at the seaside in Swansea and in the park. It is noteworthy that he recaptures his childhood activities through memory. Though he has become a mature man, he cannot forget his joyous childhood days. Similarly, he exposes that a mysterious force is working behind all nature and reality. He even takes nature not only as an attractive force, but also as the transforming force. Sometimes he takes different forces as the metaphor of nature. Some of Thomas's poems are analyzed below which are conceived features of Romanticism.

“Poem in October” is written on the celebration of Thomas' thirtieth birthday. In this poem, the poet is remembering his past and is imagining himself in the familiar Welsh landscape as a boy with his mother. He is recalling his past joyful events when he used to be among the different beautiful natural creatures. Nature plays an important role in his poem. He thinks that human beings are the parts of nature and so they find an organic whole in nature.

The speaker observes his seaside hometown, Swansea, from the hills on the early morning of his thirtieth birthday. The natural beauty offers him an opportunity to reflect on his life and to revisit lost childhood memories. He reflects about how his inner child has gone. He begins by asserting that it was his thirtieth year to heaven. Heaven here signifies god and he is grateful to god for the very fact of his existence. Moreover, he keeps on describing the beautiful landscape of his town. Water prays and the herons become priests in his birthday ceremony. In this way, he has personified the natural creatures. He even listens to the call of seagull and rook in the morning. It shows that he sees lives everywhere in nature. After describing the natural scenario, the poet has personified the town, which is “still sleeping.” The poet declares his birthday only in the second stanza:

My birthday began with the water

Birds and the birds of the winged trees flying my name

Above the farms and the white horses

And I rose

In rainy autumn. (11-15)

The poet recalls that his birthday began with water. Birthday not only means the anniversary of one's birth but also the day on which one is born. In every line of the poem, he beautifully describes natural creatures. The trees are called 'winged trees' as they are filled with birds. The bird echoes his name. He says that he rises above "the farm" and "the white horses." He tries to imply that he goes to different world by leaving the earthly existence at that moment. Moreover, he has also used very simple form of language that helps everyone to understand the poem.

Then, the rain comes down in the form of childhood memories. He "walks abroad" or transcends this other world to relieve his bygone youth. He takes this path over "the border" and "the gates." By crossing all boundaries, he desires to return in his past days. But "the gates of the town closed as the town awoke." It means he cannot cross the reality of his present life.

Similarly, the poet describes the beautiful natural scenario. The flying activity of the larks reveals the cloud as rolling over. The sun of October appears "summery." But he pasteurizes the sun as sitting on the shoulder of the hill. Then, he also sees the slight rainfall and hears the cold blowing in the wood under him. Here, the poet is presenting two contrasting landscapes and two weathers: the beautiful scene on the hill and cold place below the hill. They also suggest the differences in the fantasy world of childhood and the painful reality of the adulthood. To escape from the harsh reality of present life, the poet is returning to beautiful past through memory.

The poet sees the "pale rain" which dwindles over the harbour. The wet church is the

“size of a snail.” The image of the snail is used to show that the church is wet and sticky. The church like snail, projects its horns through the mist. The walls of the castle are brown as owls. The gardens that have seen all seasons seem to be competing with tall towers. As he says, “But the weather turned around”, his thoughts started coming back to the painful actualities of the present.

As it shifted from the country and the apples, pears and currants, the poet perceives the forgotten mornings of a child when he walks with his mother. “Green Chapels” reflects memories that are fresh and chapels covered with moss. They symbolize his glorious vision of childhood. In other words, he feels god can only be found in nature, not in organized religion as he says, “Through the parables of sunlight and the legends of green chapels.” The poem acquires pantheistic overtones here.

When he recalls his childhood, sorrows are also recalled and the heart of the boy is recaptured. As he expresses “his tears burnt my cheeks”, the boy and the man become one, and the past and the present are bridged. Then he says, “And the twice told fields of infancy/ That his tears burned my cheeks and his heart moved in mine” (51-52).

Similarly, the phrase “summertime of the dead” of sixth stanza refers to the past of the poet when he was a boy. He reaches to his childhood days through imagination. The boy whispered his tales to the “trees”, “stones” and “fish.” The mystery sang alive beyond the stillness of the water and the kinetic energy of the singing birds. Here, Thomas has taken nature as his friend to share his feelings.

As he celebrates his birthday, he also regrets the loss of his childhood. The weather turns around yet again bringing him face to face with truths of life. Though the poet still stands in the summer noon of childhood, he is aware of the town below, “Lay leaved with October blood”. It means he is suffering from the present reality of life although he wants to enjoy his childhood through memory. He cannot escape from the reality of life. Therefore, he

wants to celebrate his birthday by writing poems such as:

It was my thirtieth
Year to heaven stood there then in the summer noon
Though the town below lay leaved with October blood
O may my heart's truth
Still be sung
On this high hill in a year's turning. (65-70)

Though the poet is celebrating his thirtieth birthday, he does not seem to be happy because as he becomes older, so he loses his past joyous childhood days. In this way, he is trying to recapture his past through memory. Moreover, he describes the natural elements very beautifully in this poem. Autumn, raised, heron, seagull, rook, apples, pears, snail help to support the very side of the poem. In this way, valorisation of nature, celebration of imagination, use of memory, dichotomy between the world of innocence and the world of experience are some tenets which can be found in this poem.

Similarly, in the poem, "Once it was the Colour of Saying", Thomas describes about his colourful days at school, at the seaside and in the park. The school and the park of the poem may refer to the place where Thomas has spent many of his joyous childhood days with his friends. It seems as if his beautiful past days have left irremovable mark in his mind. So, he composes many of his poems on the celebration of his childhood.

The poet presents a visionary experience of his childhood. He remembers the uglier side of a hill with a capsized field where there was a school and a black and white patch of girls used to play there. He might have been there with his friends. They were very happy and free at that time. They did not have any burden of life. But now, this colourful past of the poet has changed into the gloomy present. Time is responsible for all these happenings. For him, the present is no longer charming and pleasurable:

Once it was a the colour of saying
Soaked my table the uglier side of a hill
With a capsized field where a school sat still
And a black and white patch of girls grew playing;
The gentle sea slides of saying I must undo
That all the charmingly drowned arise to cockcrow and kill. (1-6)

In this way, the poet talks about his colourful, pleasurable, childhood past days in these lines. He cannot forget the charming moments of those days. But now he has become an adult and only the pain of maturity remains with him. Time, which has brought happiness in his childhood, has also brought tears, sufferings and problems in his present life. He has accepted that time is the cause of all changes of human life. So, he tries to recapture the past moments to heal the present wounds of life. When he finds troubles, sufferings, betrays in his adulthood, he returns back to his childhood through memory. His nostalgic feeling of the past gives solace in his present life.

The poet describes how he used to play and enjoy with his friends in the park and how colourful it was. By describing the innocence behaviour of the children, he wants to present how his childhood had special attraction of its own:

When I whistled with matching boys through a reservoir park
Where at night we stoned the cold and cuckoo
Lovers in the dirt of their leafy beds,
The shade of their trees was a word of many shades
And a lamp of lightening for the poor in the dark. (7-11)

The poet tries to recapture his childhood activities through memory. Though he has become a mature man now, he cannot forget his joyous childhood. In the past, he used to go to the reservoir park at night with his friends. Then, they stoned the cuckoo lovers under the trees.

At the same time, he also remembers how the lovers used to meet at night by crossing the border of the society. For them, shade of trees was the colour of protection, but for him, shades of trees were words. As a lover of nature, he can communicate with trees and can share his feelings with them too. He can understand the words of trees and can use it as the lamp of lightening in the dark. Now, all these events have only become memories and his life indulges into the dark. In this way, these lines express the tone of nostalgia of the poet.

The poet accepts the flow of time and comes to reconciliation that the past never comes back. He says his colourful past is taken by the shadow of time and he has to unreel it in order to look on it: “Now my saying shall be my undoing/and every stone I wind off like a reel” (12-13). The poet expresses that his memory preserves the past like a reel of the movie. So, he valorizes the power of memory which has preserved the charms of his childhood days. He has idealized his experiences in this poem. To sum up, Thomas views the past as nostalgia but along with this, he is very much aware of the passage of time and mortality of human life and is able to cherish his childhood days through his memory. Memory of the golden past days helps him to live in the present days. In this way, valorisation of nature, memory, and celebration of childhood features of romanticism, which we can find in this poem.

Like this, in the poem “Was There a Time”, Thomas is remembering his beautiful childhood days. By comparing his both past and present life, childhood and adulthood, the poet seems to emphasize upon his past childhood days. According to him, time has brought both pleasure and pain in his life. It is the time, which has given happiness in his childhood, and it is the very time, which has brought sorrows in his adulthood. Moreover, he has taken the changes of life as the natural phenomena. As the poet recalls his childhood days:

Was there a time when dancers with their fiddles

In children’s circuses could stay their troubles?

There was a time they could cry over books. (1-3)

The poet is asking a question whether children are in troubles or not in their childhood. In the past, children used to dance, sing, and laugh happily. They have not tension in their life. They can do whatever they like. Furthermore, they can even cry over their books. Such stage is the blissful stage of life. Everyone has passed this stage. But once it is taken by time, none can regain it. Once someone enters into the world of experience through the world of innocence, it is impossible to grasp the past life, the world of innocence. The rhetorical question of the given line suggests that there was a time when everything was in the perfect, blissful condition.

As the poem moves forward, the poet has shown the journey from the world of innocence to the world of experience. According to him, time is responsible for all the changes of human life. All life is unsafe under the arc of sky because it is impossible to feel secure except when one is completely unaware of one's insecurity. Thomas suggests that it is safer for man not to know of death, that awareness of time only makes for a more painful life. But death is a natural phenomenon. None can escape from the death. Life and death are interrelated to each other.

But time has set its maggot on their track,

Under the arc of the sky they are unsafe

What's never known is safest in this life. (4-6)

Hence, the idea that human beings can be happy when they do not know anything in their life. It means they can be happy when they are in the world of innocence. Children are happy because they do not know the sufferings of life whereas adults have experienced the bitter fruits of life, so they are unhappy.

Moreover, there is the use of paradox in the concluding lines of the poem. Man is happier and better off in the state of blissful ignorance. To be without the stain of sin on the hands is to without a heart and to fail to see the realities of life is to be without eyes.

Under the sky signs they who have no arms
Have cleanest hands, and, as the heartless ghost
Aloe's unhurt, so the blind man sees best. (7-9)

The poet says that the blind man sees the best. It means the children do not know the corruption, sufferings, troubles, struggle of the world of experience. So, they live in the total perfection of life. They see harmony, order in everything. Whatever they see, that becomes the source of joy for them.

The dichotomy between the world of innocence and the world of experience can be seen in this poem. The poet is remembering the happiness of his childhood days when he could do whatever he liked. He does not have any sense of burden of life at that time. His job is only to play, to eat, to sing, to laugh, to cry. But these days come only in his memory. He cannot get those days though he wants. However, his nostalgic feelings give solace to him. He is trying to recover the wounds of his present days by remembering his childhood days. The presentation of these all features helps to prove that Dylan Thomas has followed the path of romanticism while creating the poems.

In the like manner, “The Hunchback in the Park” is about love, nature, and imagination. The poet reflects upon the psychology and the activities of an artist alienated from the society. The world, surrounding the speaker, is full of difficulties, problems, sufferings, and bitter realities. So, he goes to the park time and again to console himself. There are some children who torment the hunchback in the park. But he does not hate the children because of the memory of the past and then creates a beautiful picture about them. So, the poet depicts the miserable life of the hunchback and at the same time recalls his beautiful, glorious childhood days.

The poet describes about the activities of the hunchback along with the park. There is a hunchback who is referred as “a solitary mister.” He is a nameless person and can be taken

as an artist. He is a regular visitor of the park and wanders there until the locking of the door of park.

The hunchback in the park
A solitary mister
Propped between trees and water
From the opening of the garden lock
That lets the trees and water enter
Until the Sunday sombre bell at dark. (1-6)

The poem evokes the image of creation, trees and water, and image of destruction, somber bell at dark, respectively. The hunchback experiences melancholic calmness in the park where he feels at one with elements of nature until the truant boys from the town tease him.

Again, the poet describes the bitter condition of the hunchback. He is suffering from poverty, so he eats bread from a newspaper and drinks water from the chained cups. But we can see the sudden shift in the narration of the poem. The objective description of the hunchback shifts to the first person narrator:

Eating bread from a newspaper
Drinking water from the chained cup
That the children filled with gravel
In the fountain basin where I sailed my ship. (7-10)

The poet basically recalls his own childhood days while describing the activities of the hunchback. He remembers the days when he used to sail the ship in the fountain basin. Then, the poet says that the hunchback sleeps in a dog kennel at night. But nobody chains him up. He is an artist who freely exercises his creative imagination. We can chain the physicality but cannot resist the functioning of imagination. This hunchback is tormented by physicality, poverty. Surprisingly, there is no trace of bitter reality in his art. Whatever is created by the

power of imagination will be always beautiful.

Furthermore, his movements are compared with the park birds and water in the third stanza. In other words, he is compared with the natural phenomena. He comes early like the park birds and sits down like the water. It shows that he loves natural world rather than the human society. Even the truant boys disrespect him in the park:

And Mister they called Hey mister
The truant boys from the town
Running when he had heard them clearly
On out of sound. (15-18)

In order to escape from those mischievous children, he goes through the loud zoo. It proves that by seeing his physical deformity, he is made alone by the society, so he wants to go to the animal world. He even sleeps in the dog kennel. He prefers natural world to the human world because he cannot be happy in the selfish society. To sum up, the unfriendly behavior of the children makes the writer to escape the world of reality and enter into the world of imagination.

As he becomes alone, he starts creating a fantasy image of a young woman who is tall and straight as elm tree. The perfectly formed woman is an ideal counterpart for the man's crooked body. She has been made so beautiful as if she will stand in front of him at night after locks and chains where he lives. He becomes perfect only in his art:

Made all day until bell time
A woman figure without fault
Straight as a young elm
Straight and tall from his crooked bones. (31-34)

The hunchback is free in the world of imagination though he is being chained in the world of reality and hardness. The world of imagination which is related to hunchback is beautiful.

There is a kind of solace and what the imagination creates can transcend the world of bitter reality. He is being accompanied by the art.

He is alone in the world of adults. But in the park, he is among the beautiful natural creatures. For him, children are as innocent as strawberries, the poet sympathizes the world of hunchback because he is prototype of the artist. Dylan Thomas is split personality as he sympathizes both worlds. He supports hunchback's love for nature, functioning of imagination, relation between the nature and artist. Hunchback of the poem does not blame the children because the poet has love for the children. The boys have followed the hunchback to his kennel in the dark. It means he is remembering his past days in his adulthood also. Though he is in the world of experience, he cannot escape from the memories of his past days:

All night in the unmade park
After the railings and shrubberies
The birds the grass the trees the lake
And the wild boys innocent as strawberries
Had followed the hunchback
To his kennel in the dark. (37-42)

On the whole, the image of the park is very beautifully presented in this poem. The trees, water, birds, grass, lake, shrubberies, strawberries help to add the beauty of the park. The poet can never forget these scenes though he is far away from there and that past memories accompany him to live in his present gloomy days. In this way, the aforementioned description of the poem shows that Thomas has followed the path of romanticism as the analyzed poem is about love, nature and celebration of imagination.

Similarly, "Sometimes the Sky's Too Bright" is one of the most important poems of Dylan Thomas, which describes the different perspectives of the poet towards nature

regarding the different stages of life. As the poet enters into the world of nature, he starts meditating on it and relates it with his life. There are two parts of the poem. In the first part of the poem, the poet describes about the nature and in the later one, he relates it with his life.

Thomas starts the poem depicting the beautiful natural scenario. He says:

Sometimes the sky's too bright
Or have too many clouds or birds,
And far a way's too sharp a sun\
To nourish thinking of him. (1-4)

Sometimes the poet sees the bright sky with too many clouds or birds and that attracts him very much. He overwhelms so much that he even cannot express his happiness with words. His lips cannot describe the beauty of the nature. He compares those natural creatures with the angel face. It shows that Thomas believes the existence of god everywhere in nature as the romantic poets. In other words, Thomas turns to be a pantheist in his expressions:

The weightless touching of the lip
I wish to know
I cannot lift, but can,
The creature with the angel's face
Who tells me hurt? (9-13)

Here, we can notice the blissful stage of life that he gets when he is a child. At that time, he is ignorant about the selfish society, problems of life, so sees joy everywhere in nature. But as he grows up, he experiences many things in his life. So, he cannot get happiness in nature though he wants to accompany with it. In this way, the poet steps towards another phase of life when he cannot be happy as before by seeing the bright sky. Natural phenomena are same, but time has changed the nature of the speaker. He even sees salt in the heart of woman though he says that his blood is flowing inside her:

Sometimes a woman's heart has salt,
Or too much blood;
I tear her breast,
And see the blood is mine. (20-23)

Moreover, he cannot forget his sufferings of life though he sees the bright sky. Bright sky is the symbol of knowledge and he gets pain after getting it. But it is the reality of life that none can escape from it. In this way, Thomas has shown his two different perspectives towards nature in his two different stages of life. Though the nature is same, he perceives it differently because of the changes of his life as he enters into the world of experience from the world of innocence. Thus, we can see the features of romanticism like nature, memory, quest for past, the dichotomy between the world of innocence and the world of experience in Thomas' poem.

In the same way, in "When Once the Twilight Locks No Longer", Thomas describes about the power of nature behind the birth of a human being. It is also based on the description of the identity of the speaker, the identity of the figure variously described as "my creature", "my own ambassador", and "my sleeper" and the relation between the two. Moreover, the poet has also invented his creature through art to discover the world. It is a journey from the world of innocence and the world of experience.

As the poem begins, the speaker starts describing the creation of a man. The creator, in the poem, does not appear directly to create anything. Events simply happen- the twilight locks no longer lock in the finger, nor block the sea. The water of the breast is sucked dry by "the mouth of time". Expressions such as "milky acid" and "waters of the breast" refer to the life of an individual suggest not prenatal life or birth, but infancy, the period during which a child is nursed:

When once the twilight locks no longer
Locked in the long worm of my finger

Nor damned the sea that sped about my fist,
The mouth of time sucked, like a sponge,
The milky acid on each hinge,
And swallowed dry the waters of the breast. (1-6)

When we analyze these lines deeply, we know that the poet has depicted not about the literal birth of a human being, but the figurative birth of consciousness of an individual's life when he becomes an intellectually active "explorer" of the outer world.

The period of pre-conscious infancy is imaged as murky "galactic sea", associated with the milk of the mother, into which the child is bound. The "locks" are described as "twilight" because they represent neither the light of full consciousness nor the night of total non-awareness. The infant is depicted as the "mouth of time" that takes in nourishment from his mother, matures, and gradually passes into another phase of life.

As the child becomes an older and an older, he finds sunlight, dryness. It means the child experiences many things in his life as he becomes a mature man. Sunlight is the symbol of knowledge that the child gets after encountering the world. Moreover, the dryness is the symbol of problems, sufferings, troubles of life that he gets. The child, in encountering experiences, also learns of death, human suffering. He comes to know the "Christ-cross-row of death". Christ serves here as a symbol for the whole course of human suffering and death.

After experiencing all these things, the child starts sleeping by stopping to explore the world. Then, the speaker urges him to return to the world of light. It is in the sunlit world where the intellect will find proper nourishment. The speaker is conscious about the fact of human life that none can live in the world of innocence eternally. Innocence and experience are the two facets of human life and everyone should pass it respectively in their life. So, he says:

Awake, my sleeper, to the sun

A worker in the morning town,

And leave the popped pick tank where he lies;

The fences of the light are down,

All but the briskest riders thrown

And worlds hang on the tress. (36-42)

Innocence comes from childhood. But it cannot give wide vision in life. It produces the narrowness of the vision. It does not exist forever. When a child gets physical maturity, and then comes experience. Experience is necessary in life, but it makes the people corrupt. So, both cannot work properly if they are separated. So, the combination of innocence and experience is necessary to get the perfection in life.

Likewise, “Fern Hill” is an evocative recollection of the childhood of the speaker. The poet remembers his childhood experiences at the farm of his uncle and aunt in Swansea, Wales where he has spent his memorable summer holidays. The poet views the past with nostalgia but also becomes aware of the passage of time and the mortality of human life. In the poem, first three stanzas are about the world of innocence or prelapsarian world which is full of fantasy. They are all about heavenly bliss where we can see the unity of nature. And time is associated with freedom. It is not taken as the restriction. The child is in unity with his surroundings. The description of the poem seems to continue with the pleasures of childhood but actually they deal with the loss of the world of innocence and pleasure deriving faculty. So, this poem is about the contemplation on the duality of time, about the childhood days, imagination, creative sensibility and fantasy. The beginning of the poem is like this; “Now as I was young and easy under the apple boughs/ about the lilting house and happy as the grass was green” (1-2).

Thomas opens the poem like a storyteller. The word now does not mean at the present

time. It is a storyteller's phrase; "Now as I was young", advises the listener to sit back and hear a story about childhood. The word easy here recalls the comfort and freedom from care that adults associate with childhood. In the first stanza of the poem, the poet presents the magical landscape (Ann Joni's farm) where he was like that of prince. He was young and happy at that time. He used to see green and golden everywhere at that time. "Happy as the grass is green" brings the delight of his childhood. Green, the colour of spring and renewal, is used throughout the poem. The use of golden adds the connotation of being charmed, untouched by the ordinary worries of life. Even the nights are full of stars, as fits the memories of idyllic childhood.

The poet thinks that human beings cannot enjoy anything if time does not favor. Time is personified and considered to be kind and permissive. He recreates childhood play and fantasies. The child becomes the master of all that is around him. He becomes lordly figure. A child's kingdom is fashioned from the world around him. As lord, the child rules the trees and flowers. The images like 'apple boughs', 'apple towns', 'windfall light', 'lilting house', establish a visual and sensual impression of fern hill.

The child is presented as green, carefree and famous among the barns. Thinking the farm as his home, the child sings happily. The speaker again presents as benevolent force which allows the speaker the freedom to play endlessly. The emphasis on the colours green and golden, with their connotation of young and blessed recurs throughout the poem. The alliteration in huntsman and herdsman reinforces the child's idea of the control that he has over his world. At the same time, he hears the bark of the fox and feels the sound of holy streams:

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,

Time let me play and be

Golden in the mercy of his means. (10-15)

Thomas recalls the ways in which children view time as moving slowly. Time, a benevolent force in the child's life, moves at a different pace for him than for adults.

The poet presents the long sunny days, rich and golden hay fields, sweet melodic air which conveys a sense of joy, song, comfort, and contentment. Everything is exaggerated, as a child might see it. The hay fields seem enormously high and the fire also can be green. When the poet describes the beautiful scenario of the farmhouse, he remembers the sweet tunes of chimneys caused by the air. As day turns to night, the stars themselves become not distant spheres, but simple objects lighting the sky for a child. Then, Thomas creates a dream image in which the child imagines that the farm vanishes when everyone is in sleep. The farm is borne away by the owls seeming by the protection of the moon. As he says:

All the sun long it was running, it was lovely, the hay

Fields high as the house, the tunes from the chimneys, it was air

And playing, lovely and watery

And fire green as grass.

And nightly under the simple stars

As I rode to sleep the owls were bearing the farm away. (19-24)

During the daytime, he is with nature and even he goes to sleep, the natural creatures again give him companion.

Furthermore, the poet describes about the turning point of his life. The plight of the poet is like the plight of Adam and Eve. The act of awakening is sensual, sexual, and spiritual awakening, intellectual awakening. There is the total loss of blissful world of the child. The farm becomes Eden before the fall. The child perceives the farm as the blissful state of Adam and Eve. The sky is bright and beautiful as the first light of the creation. All things are in the

state of perfect harmony and this is only possible in child's imagination. Moreover, the poet has personified the farm as wanderer, white with the dew. He says:

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden. (28-30)

The poet expresses many of the ideas and descriptions of the previous stanzas. The child is honored among foxes and pheasants by the gay house. The child is as happy as the heart is long. It means he is in happy moment in fern hill at that time. He is carefree, having no tension. In this way, time has allowed the child such mornings, but they will not last forever. Until this point, the details presented the idealized memories of childhood, recalling what it felt like to be free, to feel that time was generous, giving endless sunny days. Now, the adult's perspective enters, mourning that the number of those glorious days is so limited. The joyful songs are not for adults; only the green and golden children can hear it:

And honoured among, foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways. (37-45)

The poet has shown the shifting of child from the world of innocence to the world of experience. Time has brought both sunny and cloudy days in the life of the person. But again, he realizes that it is inevitable. In this way, he has shown the dichotomy between the world of innocence and the world of experience in the poem.

Furthermore, the poet says that he was quite innocent in his childhood days but now, he has to face only sufferings and problems in his life. His all desires, innocence, wish, ambitions have gone and there remains only maturity, problems, experience. As he says, "Nothing I cared, in the lamb white days, that time would take me/Up to the swallow

thronged loft by the shadow of my hand” (46-47). But time is responsible for all the happenings. Green now becomes the colour of decay for him. The adult has become a prisoner of time. His life has boundaries like the sea; time orders his movements just as the moon directs the motion of the sea. Regarding time, Thomas expresses, “Time held me green and dying/Though I sang in my chains like the sea” (53-54).

It is about the archetypal journey from the world of innocence to the world of experience, but this journey is inevitable. Thomas recreates his childhood state of innocence and contrasts it with the world of experience. But he also realizes that both states are the two facets of human life. None can live in the one blissful state forever. When one enters into the world of experience, there are lot of losses and which can be recovered only in the domain of art and literature. We can use our memory and create something out of losses. The poet is remembering to recover the wounds given by the changes of time. This very poem is the song that the poet sings remembering his childhood days. In this way, description of nature, celebration of childhood and imagination are the features of romanticism that we find in this poem. Moreover, the poems, which are analyzed up to here, are also about the personal feelings of the poet which help Thomas to be a romantic poet.

Thomas describes that a mysterious force is working behind all nature and reality. He even takes nature not only as an attractive force, but also as the transforming force. Sometimes he takes different forces as the metaphor of nature. The poem, “The Force that Through the Green Fuse Drives the Flower” is about a mysterious force behind all nature and reality, maybe even a divine force which combines life and death and links the “I” of the poem to the universe. Each stanza of the poem identifies the force in a slightly different way. The effect of the stanza is progressive and each stanza ends by establishing the poet’s relation to the force.

Thomas begins the poem by taking that force as both constructive as well as

destructive phenomena. He takes nature not only as an attractive force, but also as the transforming force as:

The force that through the green fuse drives
Drives my green age; that blasts the roots of trees
Is my destroyer?
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever. (1-5)

The poet takes the force as the life force or growth force that drives flowers through the soil into bloom. Death is also a part of natural growth and this same force destroys the roots of trees. The force which has brought youth in his life also becomes his destroyer. Here, the poet mourns on the loss of his youth. The poet has linked the force of life/death to himself, for it both drives his youth and will eventually lead to his death. But he is unable to tell his reality to “crooked rose”. Crooked rose, here, may refer to the image of beauty and romance.

Similarly, the poet sees the same generative/destructive power in the force, but now extends it to an inanimate, though powerful, natural element; water. The poet states that the force both produces flow and activity and dries up streams. As before, the poet sees the same force at work in himself because the blood in the human body is itself a form of sustaining water. As a stream may dry up, so may a human being die and the blood cease to flow. Yet, the poet cannot express this truth to his own veins, to his own body:

The force that drives the water through the rocks
Drives my red blood; that dries the mouthing streams
Turns mine to wax.
And I am dumb to mouth into my veins
How at the mountain spring the same mouth sucks. (6-10)

The poet defines the force as the metaphor of an unseen hand, suggesting a quasi-divine or a

mystical being. Such a force sets life-giving water in motion and also creates quicksand, usually associated with death. Similarly, like a human hand that pulls in a line on a sailboat to control the wind and make the boat go faster, the sail pushes the boat farther toward its ultimate destination i.e. death. But the poet cannot explain this great chain of life and death to other as he wants.

The poet describes the force with images of time, love and heaven. Here, the destructive process is seen as fallen blood and time appears lead to the resolution and hope of new life. The poet thinks that there comes constructive and destructive force in every step of human life. Human should move according to the will of nature. So, it shows that he does not seem to be negative towards the natural power.

The poet says that though he cannot communicate with dead lovers, he also has to face the same fate as of them. The “crooked worm” of the last line suggests the poet’s acceptance of the natural power which is death. The poet concludes the poem by saying, “And I am dumb to tell the lover’s tomb/How at my sheet goes the same crooked worm” (21-22). According to him, death does not discriminate anyone. It treats all natural creatures equally. Furthermore, it is the force of nature which is necessary to keep balance in this world. On the whole, the force of the poem can be taken as the metaphor of nature. The poet thinks that behind all physical and spiritual development, natural force is working. Along with this, he is creating the poem by the help of same force. The force makes his blood flow, makes him to think about subject matter and to move his hand to write the poem. The things, which he cannot share with others, can express in the words of his poem. The title of the poem also suggests that the same natural force has helped to bloom the flower means the some beautiful creation. In this way, the poet takes the force as the metaphor of nature, which supports Thomas to follow the path of romanticism.

In the like manner, Thomas takes death as the metaphor of nature which is inevitable

to everyone. The poem, "Do not Go Gentle into that Good Night" is one of Thomas' most popular poems which imply that one should not die without fighting for one's life. Here, the speaker admits that death is unavoidable, but encourages all men to fight against it. This is not for their own sake, but to give closure and hope to the kin that they will leave behind.

Furthermore, he has taken death as the metaphor of nature and has accepted its necessity.

Thomas has written this poem when his father, David John Thomas was on deathbed and so it is addressed to his father. He gives the impression that since wise men, good men, wild men, and grave men all regret leaving this world and his father as well should not want to leave this world without a fight. It is a hope that he will be able to see his father before he passes, that each will be able to say those last words to each other whether curses or blessings.

As the poem begins, the speaker suggests not taking death as good rather fight against it. On the surface level, good night sounds as wishing to someone but if we separate good and night, it has negative connotation. Night is the close of day, full of darkness. So, going towards death means entering towards the utter darkness. So, we should not take death as good though we are in old age:

Do not go gentle into that good night,

Old age should burn and rave at close of day:

Rage, rage against the dying of the light. (1-3)

He gives the example of wise men who also cannot accept death easily. Throughout their career, they try to conceptualize the death, but they cannot face it simply when it appears before them. In other words, they know the inevitable nature of death, but cannot welcome it or do not gently into that good night.

Furthermore, Thomas gives the example of good men who are well cultured. They rage, rage against the dying of light. Even their deeds are widely accepted by other people, but they do not accept death easily when it comes before them. Further, Thomas brings wild men

to support his argument. Wild men are the men of adventurous, heroic figures. While being in the adventure, they taste against the power of nature, they grieved, but do not go gently into that good night. In the fourth stanza, Thomas gives the example of grave men who are the men of understanding, reason. They see with blinding sight. Even when they are in their blindness, they see the reality of death and do not surrender before it. There is some kind of light even in their physical darkness. So, they rage against the dying of the light.

He addresses his father to curse or to bless him in his last stage of life and even suggests him to fight against death:

And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray
Do not go gentle into that good night.
Rage, rage against the dying of light. (16-19)

In this way, the poet has taken death as the natural force which is inevitable in this world. Though he suggests people not to accept it easily, he himself has accepted the undefeatable power of death. Death is a natural phenomenon which is necessary to keep balance in this world. It is only the true democrat which treats equally to all people. After analyzing the poem minutely, we come to the conclusion that Thomas accepts death as such natural power from which none can escape. Human life exists in this world according to the rules of nature. In this way, Thomas describes the natural rules and regulations as the romantic poets. He does not like to cross the boundary of nature. So, the very point of taking death as the natural phenomena supports the romantic position of the poet and it can be said that Thomas' poetry has the features of romanticism.

To sum up, the aforementioned analyzed poems prove that although Dylan Thomas belongs to the modern period; his poetry exhibits the features of Romanticism, as he cannot escape from the influence of the romantic predecessors.

Conclusion

The entire effort of this research is to claim that Dylan Thomas' poetry exhibits the features of Romanticism as he cannot escape from the influence of the romantic predecessors. It is made clear that Thomas' poems are concerned with issues like personal feelings, valorization of nature and celebration of imagination. He uses the idea of double consciousness by showing the dichotomy between the world of innocence and the world of experience in his poetry. Moreover, he also emphasizes the charming and beautiful childhood days so as to idealize them.

Thomas recalls his past joyful events through memory when he finds himself among the different beautiful natural creatures. The natural beauty offers him an opportunity to reflect on his life and to revisit his lost childhood memories. He sees lives everywhere in nature as he even listens the calling of seagull and rook in his poem, "Poem in October." By analyzing his poems, we come to know the happiest days of his life were those he spent in his childhood in Welsh.

It is undoubtedly true that Welsh landscape plays an important role in Thomas' creative writing. The description of his childhood days on the seashore of Swansea can be found in most of his poems. "Fern Hill" is the best example in which he has described his regular visit to his aunt, Ann Jones' farm. The beautiful natural scenario described in the poem takes everyone to the state of happiness. By using the power of imagination, the poet has become able to create his own world of innocence.

Furthermore, he has shown the dichotomy between the world of innocence and the world of experience in "Was There a Time." When he finds troubles, sufferings, betrays in the world of experience, he returns back to his childhood through memory. His nostalgic feelings of the past give solace in his present life. He accepts that time is the cause of all changes of

human life. The time which has brought happiness in his childhood, has also brought tears and sufferings in his adulthood. So, the happiness of childhood and sorrows of adulthood become the joy of art. In this way, the reminiscences of childhood can be found in his poetry. He looks at the child's world and his focus is not on the pain of knowledge but on the bliss of innocence. Similarly, the most of his poems are autobiographical and centered to him. He has expressed his personal feelings in his poems. On the whole, it is proved that in spite of his belongingness with modern period, his poetry has the legacy of Romanticism.

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