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İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ
SOCIAL SCIENCES INSTITUTE
MASTER'S IN ENGLISH LANGUAGE AND LITERATURE PROGRAM

A COMPARITIVE STUDY of OMAR KHAYYAM'S POETRY and THE POETRY of PERCY BYSSHE SHELLEY

MA THESIS

Abdulkadhim Ajaj Hameed Al-bujasim

(18131306030)

İSTANBUL, JUNE 2021

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ACKNOWLEDGMENTS

First of all, I would like to acknowledge my gratitude and render my warmest thanks to my supervisor, Asst. Prof. Dr. Ali Mohammadi, who made this work possible. His friendly guidance and expert advice have been invaluable throughout all stages of writing this thesis. I am very grateful for his truly constructive and informative comments and instructions during the writing of this study for roughly two years. The professor without whom this study would not have been conducted.

Secondly, I am thankful for the precious help of the head of the English Language and Literature Department, Prof. Dr. Günseli Sönmez İşçi. Her generous efforts enrich me with her valuable comments and directions during the period of writing this thesis. Also, I am very grateful to Dr. Gokcen Kara for her participation in my Defence's meeting.

Istanbul, 2021.

CONTENTS

ÖZET

Ömer Hayyam'ın Şiiri ile Percy Bysshe Shelley'nin Şiirinin Karşılaştırmalı Bir Çalışması

Ömer Hayyam, Edward FitzGerald tarafından da çevrilen Rubaiyat'ın yazarı ünlü bir Fars şairi olarak kabul edilir. Öte yandan İngiliz Romantik şair Percy Bysshe Shelley, 19. yüzyılın en saygın ve etkili şairlerinden biriydi. Bu iki şairin şiirleri insanı ve dolayısıyla dünyayı değiştirmeyi amaçlar. Seçkin şiirleri, uçsuz bucaksız bir hayal gücü ve güzellik uyandıran estetik özellikleriyle dünya edebiyatını zenginleştirmiştir. Bu çalışmada doğayı bir ilham, hayal, yücelik ve zevk kaynağı olarak sunan şiirlerinin yanı sıra yaşam ve ölüm hakkındaki felsefelerine genel bir bakış sunmaya çalıştım. Shelley ve Hayyam doğa ile eşsiz bir bağ kurarlar. Şiirlerini doğa, hayal gücü ve şiirsel motivasyonun temel direkleri olarak aşk temalarıyla süsleyerek Doğa Ana'ya yakından bağlı hissettiler. Ek olarak, şiirleri, çevreleri ve felsefi eğilimleri hakkında derin bir farkındalıkla doludur. Anavatanları olan İran ve İngiltere'deki güzel doğa, evrensel şaheserler yaratmaları için onlara ilham verdi.Hayyam ve Shelley sadece şair değil, gerçek hazzın, anlamlı yaşamın ve deyim yerindeyse gerçeğin habercileridir.

Anahtar Kelimeler: ***Hayal gücü, Hayyam, Şiir, Rubaiyat, Shelley***

ABSTRACT

A Comparative Study of Omar Khayyam's Poetry and the Poetry of Percy Bysshe Shelley

Omar Khayyam is considered a renowned Persian poet, the writer of *Rubaiyat*, which was also translated by Edward FitzGerald. On the other hand, Percy Bysshe Shelley, the British Romantic poet, was one of the most highly regarded and influential poets of the 19th century. The poetry of these two poets aims to change humans and, by extension, the world. Their exclusive poems have enriched world literature with their aesthetic features arousing immense imagination and beauty. In this study, I attempted to provide an overview of their poems, presenting nature as a source of inspiration, imagination, sublimity, and pleasure, as well as their philosophy about life and death. Shelley and Khayyam set up a unique bond with nature. They felt closely connected to Mother Nature, embellishing their poetry with themes of nature, imagination and, love as the main pillars of poetic motivation. Additionally, their poetry is replete with a profound awareness of their environment and philosophical tendencies. The beautiful nature in both their homelands, Iran and England, inspired them to create universal masterpieces. Khayyam and Shelley are not simply poets, rather, messengers of genuine delight, meaningful life, and truth, so to speak.

Keywords: ***Imagination, Khayyam, Poetry, Rubaiyat, Shelley***

INTRODUCTION

First, Romanticism is a cultural revolution and a unified movement as well as a strong literary tradition. A return to childhood memories, a revival of national culture, new feelings for nature, focus on creativity, and inspiration were key themes of Romantic literary school. Romantics struggled to make individuality the most important aspect of human identity. Chase, (1993) argues, "A certain identification of literature with philosophy appears in Romanticism not only in the emergence of German Romanticism in response to Kant, and in the Jena Romantics' conception of literature as containing its own criticism. It has been for Romantics and their readers a way of describing a kind of truth value or truth effect of poetry." (p. 15). Prior to the Romantic period, literature was considered true to nature, but it has now become a personal matter. Criticism was given a special place in Romanticism, led by German contributions and closely followed by British poet-critics.

As a Romantic poet, Percy Bysshe Shelley (1782-1822), an English poet from the second generation of the Romanticism movement, was one of the best representations of the poetry of this era. Shelley believed in the imaginary ability to guide people to the core values of kindness and love and the strength of this love to create moral excellence. His ability to take imaginary flights through which he built a world that freed him to flee from realities around the world was his main quality. Shelley's poetry is well designed, his principles and ideals served as the basis for his writing, encouraging him to compose in a variety of styles, from revolutionary satire to philosophical visions to urban verse letters, and to write in various styles. Poetry was, for him, a way of making all the good and beautiful in the world forever. His love of beauty, not the usual beauty or humanity that Wordsworth praised, is an essential part of his poetry, but an unusual "etherical" beauty, without worldly or real quality. Like Byron, his emotions, his anger or despair, his grief or loneliness were mostly in his writing.

Shelley's poetry is rich in atmospheric effects, such as light trickery and the fluid elements of water, air, rain, stars, clouds, frost, dew, moon phases, green wave shades, and the sun setting golden lightning. His poems contain all elements of the Romanticism characters, rebellion against tyranny and church rules, nature as an inspiring motive, the use of imagination, myth, and other Romanticism features.

Similarly, Omar Khayyam, the Persian poet (1048-1131) who lived 650 years prior to Shelly's time, is considered one of the main poets who represent Romantic poetry. This study attempts to find common themes in the poetry of both of these poets by studying and analyzing Khayyam's Quatrains and Shelley's poetry. The study will look into whether Khayyam's poetry has the same characteristics as Romantic poetry despite the fact that he lived hundreds of years before the rise of Romanticism. It will also look into whether the poet's background, the era in which he lived, his religious beliefs, or his philosophy influenced the nature of Romantic poetry.

In this thesis, I will compare Khayyam's and Shelley's attitudes toward poetry and how they use verse to express how they feel about nature, imagination, love, and religious belief, to what extent they believe in religion as a means of salvation, and to what extent they believe in life after death. I will introduce what material or spiritual powers take place to affect their beliefs.

The first chapter of this study is a discussion of the theoretical approach of Romanticism and the general themes of poetry in this era with a brief discussion of the leading Romantic poets, while the second chapter is to study the comprehension of love, nature, and imagination in Khayyam and Shelly's poetry, how they devote their feelings and understanding the aesthetic devices in their poems, how they reflect these elements in their poetry, study and analysis of Khayyam throughout his Rubaiyat and Shelley's poems, and to find the similarities concerning Romantic themes, how the beautiful nature in both homelands heightened the sense of the aesthetic in nature, prompting these two poets to compose what they are feeling. Khayyam in his Rubaiyat, and Shelley as a romantic poet, reflect the beauty of nature, as an element to fulfill the need for happiness and the sublime purpose of one's existence in life.

Analyze philosophy and understanding of life and love in Khayyam's Rubaiyat and Shelley's poems in the third chapter, what do both poets think about divinity? What is their belief in life after death? Does the French Revolution inspire Shelley to compose verses to motivate readers to the concept of freedom? And how have Islamic standards influenced Khayyam in Rubaiyat?

Percy Bysshe Shelley, an English poet, and Omar Khayyam, a Persian poet, are both brilliant poets in their countries and in international poetry. Omar Khayyam was born in 1048 in Nishapur, Persia, and moved to Samarkand, Uzbekistan, when he was a young man. Khayyam devoted himself entirely to mathematical academic works, and his studies in astronomy, mechanics, metallurgy, and mathematics place him among the most

influential figures of his time. In addition to the mathematic sciences, Khayyam, as a poet, is well known because of the translation works of his verses. Rubaiyat, first translated to English by an English poet, Edward Fitzgerald in 1859 made Khayyam the best-known Eastern poet in the Western World. FitzGerald, who lived during the rise of Romanticism, is the translator of these Quatrains. Fitzgerald's translation gives Rubaiyat its importance due to his poetry inspiration.

Fitzgerald in this translation is a significant factor in reproducing the Persian language poetry into English in a way that makes the English speaker readers feel the origin of the source throughout the study of the Persian language and its translation in English or French to produce accurate stanzas in English.

Poetry translation is a difficult task because the translator must translate each word exactly as it appears in the original text in order to be faithful to the original text in his work, and must choose between the aesthetic devices in the poem and the accurate construction of what the poet intended. FitzGerald, in his translation of Rubaiyat, puts more of himself and less of what Khayyam wanted to say, and reproduces new poetry rather than translating the original texts; as a result, Khayyam's poetry has Romantic elements, as well as varies between philosophy, wine, humanity, nature, morality, and life.

Shelley (1782-1822) was one of the most important romantic leaders of the English movement, a romantic poet and critic, who was considered by many as one of the greatest. He has his own philosophy of love, marriage, revolution, and politics. He has a view of poetry as a poet from the second generation of the Romantic poet. According to Shelly, poetry is a manifestation of imagination, and it can only be created if one is inspired. The poet and his poetry are aimed at an audience, so poetry is a social objective, and thus the poem is a live image; he is a writer, and he must imitate, or else he is automatically writing poetry, because he is using language, and his language is poetry, language is a convention, and poetry is a live image. This is Shelley's theory, so the poet is not at risk of failing to find anything missing. Since it is dependent on the viewer, poetry has an ethical, spiritual, and social goal. His most thoughtful poetry reflects his key ideas; rulers, supremacy, customs, or superstitions are the main enemy, and innate human goodness will win. Shelley felt the magical touch of literary magic sooner or later, removing evil from the world and guiding in an extraordinary reign of great love. "Rise like lions after a slumber," he said to his country's common citizens. He longs for the good old times before the industrial revolution, as is illustrated in his poem "*Lament*":

"O world, O life, O time!

When will return the glory of your time?"(Line1, line 4)

Each of these two poets, Khayyam and Shelley, have a particular understanding of such a concept influenced by his environment, religion-Muslim and Christian- and their life experiments. And like many of the Romantic poets, especially William Wordsworth, his interests in the ghostlike frequently appears in his work, and from his days at Oxford, Shelley felt deeply doubtful about organized religion, chiefly Christianity. Shelley's poetry has a strong connection to nature, with his poems seeking truth through the imagination and inspiring a new generation to oppose government injustice and tyranny. Shelley, as other Romantic poets, like William Wordsworth, feels closely connected with nature, and describes this in his work "spirit of beauty", argues that beauty has the power to change people and their lives to be better and this power is equal to the power of nature. Yet, in his poetry, he often characterizes the poet as a Christ-like figure and thus sets the poet up as a nonspiritual replacement for Christ. In one of Shelley's poems, he uses the West Wind to represent the power of nature and of the imagination inspired by nature.

These two poets, Omar Khayyam and Percy Bysshe Shelley are described as the more talented poets in their times as romantic poets, and as Khayyam's concept of religion is full of doubt, there are some common features of similarities between these two great poets. Both of them have an odd view of what the majority believe or worship. The influence of Omar Khayyam and Percy Bysshe Shelly on English Literary as a part of International Literature, as well as on the social scene and as aesthetic poets' composers, did not remain in their times but spread throughout the world.

While this paper focuses on Shelley as a Romantic poet and the movement of Romanticism as a literary theory in international literature, the authors and writers are interested in this theory and its impact on English and European literature. The University of Cambridge issued a series of books under the title; STUDIES IN ROMANTICISM, as the study by Maureen N. McLane in *ROMANTICISM AND THE HUMAN SCIENCES Poetry, Population, and the Discourse of the Species*. Maureen McLane shows how the discourse around poetry involves itself closely with the problem of humans. McLane shows how the debate is formed. Poetry was intimately concerned with the issue of the world around it, humans, and thus with existing debates and theorizations Malthus, Godwin, and Burke suggested the Theory of Man.

When it comes to moral science, political philosophy, and romanticism, there are a few things to keep in mind. McLane demonstrates how Romantic thought influenced economics, anthropology, and other fields. Writers, as she claims, looked at the

possibilities and limitations of human beings, language, culture, and historicity; she goes on to say that poetry has taken on a life of its own. New and confusing status as a discourse of both humanization and dehumanization inventiveness. This book includes extensive readings of canonical texts. *Lyrical Ballads, Biographia Literaria*, *Frankenstein,* and *Prometheus* are among his works. *Unbound* and *The Triumph of Life*, through which these poets and authors intertwined, reworked, and re-imagined genres such as poets.

Furthermore, Omar Khayyam's Poetry and Percy Bysshe Shelley's Poetry are interesting subjects for authors and researchers in the literature field in old times and until now. These two famous poets are subjects that give a motivated desire to researchers to dig deep to find any related aspects that lead to solve any ambiguous concept and make a clear view of the aesthetic and importance of their poetry as a whole. Khayyam and Shelley are two of the few poets known to have an unusual view of religion and a suspicious view of the relationship between man and his creature. This argument rises through the reading of the poems.

Khayyam in Rubaiyat was a subject of study by the authors, researchers, and scholars and made a big difference between them. Some regard him as a Sufi, while others regard him as an atheist. On the other hand, Shelley is accused of disrespect of traditional beliefs and his ignorance of Christian Church orders. Khayyam and Rubaiyat was a study by Aminrazavi, Mehdi, "*The Wine of Wisdom, The Life Petry and Philosophy of Omar Khayyam*" (2005) describes the philosophy of Khayyam relates to his belief, religion, faith, and life after death. Omar Khayyam and his Rubaiyyat have been the stuff of legend for decades, as a representative of the exotic and erotic east, a challenger of Christianity, a prophet of pleasure-seeking, and a champion of free thinkers. Aminrazavi's detailed new biography, nourished by a childhood love for Khayyam, reintroduces the figure of Khayyam, and his great accomplishments, to the Western world. Aminrazavi's dissertation covers not only Khayyam's well-known poetry, but also his remarkable life, his forgotten philosophical writings, and the influence of his work in the West, by combining a readable and open narrative with scholarly ambition and years of study. It includes a wealth of additional content, including original translations and the full text of Fitzgerald's Rubaiyyat, and will serve as an excellent primer not only for those interested in the poets who were influenced by Rumi but also for students in humanities and Middle-East studies. Khayyam's popular Rubaiyyat developed an impression of exotic Orientalism in the West, but as author Mehdi Aminrazavi explains, Khayyam's accomplishments went far beyond the intoxicating message contained within these verses. Philosopher, mathematician,

scientist, and mystic – his many appearances are explored in depth here, resulting in a unified image of this complex and often misunderstood figure. Aminrazavi investigates the different, often conflicting, interpretations of Khayyam suggested by the field of Khayyam studies, each of which, according to Aminrazavi, captures the essence of only one aspect of Khayyam's multidimensional personality. By pointing out the theological background of Khayyam's metaphysical and scientific writings, he exposes his illustrious translator, Edward FitzGerald's portrayal of him as an agnostic-hedonist. Khayyam's support for the Sufi path, his relationship with Islam, his alleged participation in a Persian nationalist movement, and his scientific, mathematical, and astronomical work are also examined. Aminrazavi devotes a large section of the book to Khayyam's influence on Western literature, from Mark Twain to T. S. Eliot, as well as his role in the development of the Orientalist tradition.

Dr.Joseph Andrew Bush, in his Dissertation, "*A Threadbare Prayer Mat*" submitted to John Hopkins University, Baltimore, Maryland, (2014), describes the difference between two types of Rubaiyat reading, and argues that " "In fact, no person in Persian literature has been used as often as Khayyam in modern times to depict whatever sense of rebellion against revelation, religious doubt, hedonistic tendency, or even feeling of suicide might have existed within the mind of certain figures who have then claimed to be authentic interpreters of Khayyam in question". (p.26).

When it comes to Shelley, Weinberg, Alan M, studies the works of Shelley and his philosophical thinking on the physical universe and its relationship with humans in it, politics, religion, ethics, and God in his book "*The Neglected Shelly*" (2015). Dr. Ali Mohammadi, in his book "*Romanticism +1: Percy Bysshe Shelley's Iconoclastic Poetic Philosophy"* (2019), one of the authors who recently studied Shelley "to explore representation of his idea of imagination, the connections between poetic imagination, knowledge, truth, and the reflection of his Platonic thoughts in his poetry". (p.12). Mohammadi in this book investigates, widely, the main philosophy of Shelley and his view on imagination and other issues. The author argues that Shelley seems to have opened a new chapter in Romanticism by going far beyond Romantic values and theorizing like a philosopher. He assumed that soul searching and speculation would lead to the truth as a Neo-Platonist.

Platonism and Neo-Platonism, as Mohammadi analyses, both claim that consciousness is the product of both physical and spiritual forces. Neo-Platonists, on the other hand, assume that knowledge arises from imagination and mental faculties. Shelley

beliefs that poetry is a solution for all human, social, and political ills. Shelley did not share Plato's views on reason and infinite spirit, despite his respect for him. The importance of imagination in contemplation or reason, true beauty, overall development, and knowledge was stressed by Shelley. The writer illustrates that Shelley rejected Christianity's belief in God's presence and denied that God was the true truth, he was adamantly opposed to the idea of God, in contrast to Christianity.

Mohammadi, (2019) asserts, when a person's imagination is activated, a series of strong and unyielding emotions, as well as transcendental inspiration emerge in him, leading him to the One or absolute truth. In comparison to Platonic truth, Shelleyan truth is a more complicated concept. Only poets and those with a higher level of imagination may detect unearthliness and come close to reality. Staying in Mohammedi's book; God and divinity, according to Shelley, are found in nature and physical beings, rather than in a holy land that must be discovered. Shelley, on the other hand, defamiliarizes everyday objects by depicting and rediscovering them. He paints a picture of a world and a way of life in which practical considerations trump faith and God.

This thesis analyzing Shelley's notion towards literature and poetry. According to Shelley, consciousness and divinity exist under the surface of material things, or, to put it another way, in human experience or mindfulness. Shelley's sublime is close to Coleridge's sublime in terms of littleness, terror, and dismay. Shelley agrees with Wordsworth that poetry should be used to reflect the sublime rather than prose. Both poets have been heavily influenced by nature as a source of inspiration, since Wordsworth emphasizes man's union with nature, while Shelley emphasizes nature's greater power over man. The mind's imagination, according to Shelley, should be like blood flowing through it, and it must be exercised through thoughts.

Shelley's revolutionary poetic theory inspired scientists and philosophers like Darwin and Marx and had far-reaching effects. No poet had attempted to establish a close connection between poetry and material understanding before Shelley. Individuals would lead to facts for Darwin, while originality and imagination would lead to facts for Shelley. From sculpture, architecture, engineering, and painting to the human inner world and history, the sublime has now spread everywhere. Shelley's political views are important to today's events, he wants to teach the Monocrats about the history and how a kingdom or law cannot last forever. According to Shelley, poverty, illness, crime, and ignorance will continue to increase as long as people are unconcerned about social and political events.

According to Shelley, hunger, illness, brutality, and ignorance will continue to rise as long as people are unconcerned about social and political events.

Stuart Peterfreund, in his book, "*Shelley among Others",* (2002), studies Shelly through analysis of main poems written by the poet and deploying a poetic language to create a significant poem. Shelley argues that the language itself is a kind of poetry. To make this language a poem, the poet has to describe the truth and the beauty. He describes two kinds of language. First is the poetic language, and this is the "living ' language and the dead language for prose and logic.

As for Khayyam, Asghar Seyed-Gohrab, in his essay "*Khayyam's Universal Appeal, Man, Wine, and the Hereafter in the Quatrains*" which is published in a book titled "*The Great Umar Khayyam, A Global Reception of the Rubaiyat*" Leiden University Press, (2012),

describes Omar Khayyam's Rubaiyat, as well as, these Quatrains are a subject for many other studies all over the world, including books and articles in many languages, like English, French, Turkish, Arabic, Persian, Russian, and others. This shows the importance of these Quatrains in international literature and inspires all others who work in culture careers. Seyed-Gohrab asserts "A central theme of Khayyam's quatrain revolves around the position of mankind in creation, his relationship with the Creator, and the mystery of death and the hereafter" (p.15). Khayyam in Rubaiyat believes that the death of humans is not the end, but it is a stage of regeneration. "Men are made of dust and return to dust" (p.21) and this dust can be transformed into another creator such as "flower". The flower is a theme of beauty in Khayyam's Rubaiyat, and "The rose has the shape of a cup and the red colour is associated with wine." (p.23), the use of roses means that life is too short and it ends with death, so it is better to spend this life drinking wine, which is the best thing ever created on earth.

The importance of this study stems from the fact that there is no previous study, as far as I know, that it dealt with the Rubaiyat of Khayyam (Quatrains) and Shelley's poetry together in analysis, comparison, and deduction of common concepts between themes or their differences, as well as the authors' absence to study the effects of the Romantic characters on Khayyam’s poetry through his Rubaiyat.

CHAPTER ONE

THEORETICAL FRAMEWORK

ROMANTICISM

Throughout history, certain ideologies, philosophies, and tendencies have shaped the subjects of poetry, novels, religion, politics, and the arts. The Romantic literary movement was preceded by Neoclassicism or the Age of Reason. In the writings prior to this era, a man was seen as limited and imperfect and the feeling of reverence for order, reason, and rules took center stage. During this era, there was a doubt about innovation and invention. It was believed that society is based on an assembly of individuals with different characteristics and beliefs. The kings, clergies, and priests viewed the idea of individualism with disgrace; so, they encouraged people through poetry, religion, and politics to follow the old rules of church and state. However, in the Eighteenth and Nineteenth centuries, a new movement was noted against this philosophy, it was referred to as Romanticism.

Romanticism refers to a period between 1780 and 1850, and to talk about the Romantic period is to recognize an era in which specific tenets and thoughts emerged, took hold, and became dominant concerning mostly intellectual creativity. Romanticism developed to be a leading approach to the way of emotional expression and on a large-scale, revealing a literary genre that never existed before; it was a new approach in art, music, poetry, drama, and philosophy. Nevertheless, the older ideas did not simply fade or disappear. The Romantics' ideas emerged as both implicit and explicit critiques of the Eighteenth-Century literature, in general, and poetry, in particular. For the most part, these ideas arose from a sense of lack of the usual ideas of the Enlightenment and the society that produced them.

1.1 The Historical background of Romanticism

French Revolution is known as one of the most important events of the late 18th and early 19th centuries in Europe influencing not only politics, culture, society but literature. Although scholars such as Jeremy Popkin points to more solid political reasons for the rebellion, the advocates of Revolution reassemble around more fundamental concepts of liberty and equivalence, such as resistance against the king's dictatorial authority as well as the economic and legal benefits of the nobles and clergies. This struggle against royalism, religion, and social differences established Enlightenment's principles of equality, social responsibility and civil rights. These principles had a deep impact on the Romantic poets.

The Revolution inspired the first and second-generation of Romantics in several ways. First-generation poets such as William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, the best-known followers of the "Lake District" school of poetry, primarily identified with the philosophical and radical philosophies of the Revolution, especially as expressed by William Godwin in his book, *Enquiry Concerning Political Justice and its Influence on Morals and Happiness* (1793). Wordsworth announced his reaction to the war in his *Prelude*, though the related passages were not published completely till years behind his death. A shorter part of his writing, however, was printed in 1809 under the title of "*French Revolution*". Wordsworth turned to a more traditional doctrine later in life, especially after the violent changes the Revolution brought about. The value of human freedom in the Revolution was transformed into the "language of the common man" and similar themes found in *Lyrical Ballads* by Wordsworth and Coleridge. Wordsworth's everyday language and choice of themes act as a literary revolution that reflects the historic revolution by breaking down the walls that divided poetry with its sublime characters, plots, and diction, from ordinary interpretation. While first-generation Romantics saw their rebellious passion reinforced by the Revolution's savage turn from Louis's execution of XVI to the Reign of Terror.

In addition, second-generation Romantics like Lord Byron, and Percy Shelley resisted the Revolution's ideologies in a more perfectionistic manner. Shelley, for example, illustrates rebellious incidents in poems such as *Prometheus Unbound* (1820), *Swell foot the Tyrant* (1820), and *Hellas* (1822), but he avoids a direct description of revolutionary action through a mythical outline. This framework has two identical aims: to avoid the manifestation of heartening violent revolutionary action and to cause misery amongst

those who still supported the cause of liberty throughout Europe. Shelley sees the latter as the main fault in Wordsworth's leaving of radical democratic values and acceptance of more passive solutions, while the previous is characteristic of Shelley's criticism of Byron's descriptions of revolution as a weakening into inevitable violence and hopelessness. Shelley wanted to raise the principles of freedom and fairness through a peaceful revolution. Additionally, Cox claims that Byron's representation of unavoidable, cyclical patterns of violence is demonstrative of an incapability to move on from the past. In this way, Cox understands the revolution in Marino Faliero as fated to failure because of the hero's inability to survive in the past, leading the insurgents to imitate the actions of the nobility they chase to defeat. This ironic view of radical action reflects Byron's attitude towards the French Revolution, chiefly his youthful admiration of Napoleon Bonaparte, whom he later criticized for retreating from liberty and democracy to monarchical dictatorship.

Romanticism was the chief literary movement in the first years of its appearance. It meant the deep change of profound feelings in art and poetry and other kinds of literature to another concept that is established on the independence of human beings and nature. Romanticism was a kind of practice in European literature, music, and arts that preferred feeling, passion, and imagination to reasons and thoughts. For literature, this period occurred as a reaction to several types of thoughts and historical events that occurred in England and Europe at the time, such as the Napoleonic Wars, which resulted in economic downfall, as well as political changes that led to the rise of movements that worked to improve the living conditions of labors and lower classes and the effect of the Reform Bill. The most important factor in these changes was the Industrial Revolution, which made huge alterations in the English community. It changed England, within a short time, from being a country that includes small villages to a country with big power plants and factories employing a lot of men, women, and even young children to work. These masses of people lived in crowded cities; thus, England, as an industrial country, was a country of prosperity, pain, and suffering; at the same time, the development of democracy and the unplanned growth of cities, combined with the increase of social diseases in the new society, transformed the Romantic authors in England into largely diverse groups of people with many dissimilar beliefs, who were jointly against the unjust social laws and orders. In this sense, Romanticism was an aesthetic, scholarly, and mental development that began in Europe near the end of the 18th century and peaked in most areas between 1800 and 1850. It was a reaction to the Industrial Revolution, but it was also a reaction to

the refined social and political standards of the Age of Enlightenment. Additionally, it was a movement against the logical rationalization of nature. It was embodied most clearly within visual expressions, music, and writing; however, it had a major effect on historiography, education, and the natural sciences. Its impact on legislative issues was impressive and complex; while it was associated with liberalism and radicalism for much of the period; its long-term impact on the development of nationalism was likely more significant.

The Eighteenth Century, in Europe, was the time of Enlightenment and scientific authority. Romanticism proposed a distinct set of values and attitudes which stood against the classical and neoclassical views. This response was established in philosophy or critical thinking and the practice of arts, while many of the famous Romantics were considered artists or writers' critics. Germany was the origin of Romanticism, then it became a widespread European movement that swept across other countries such as England and France. Nevertheless, French Romanticism emerged later because the impact of classicism in France lasted longer compared to the rest of Europe. The main origins of Romantic theories, new philosophy, and new literary criticism in Germany were created by poets namely Goethe and Schiller, journal critics such as Friedrich and August Wilhelm Schlegel, philosophers such as Kant, Schelling, Schopenhauer, and Hegel who initiated German romantic philosophy, which had a direct impact on literary theory.

In Britain, William Wordsworth with his introduction to the 2nd edition of *Lyrical Ballads* (1800), Samuel Taylor Coleridge with *Biographia Literaria* (1817), and Percy Bysshe Shelley with *A Defense of Poetry* (1821) was the most promoters of Romantic literary school. In Britain and other European countries, the Romantic theory was a continual process for some classical views and aimed to integrate them with critical and theoretical development. Romantic literary philosophy grapples with varied matters such as the glorification of nature, the sublime power of imagination, artistic creativity, pastoral life, solitude, the purity of childhood, and a sense of wonder or curiosity towards nature.

In general, Romanticism was a new type of literature in which the concept of critique rose to prominence. German literary contributions and the works of Coleridge, the British poet-critic, resulted in great theoretical assumptions about literary works that are still valid and efficiently such as the idea of "organic form" with the notion of the inseparability of shape and meaning, as well as the concept of considering a good poem as the integration of the poet's thoughts and feelings. Romanticism was a literary, artistic, and

intellectual movement raised in Europe. Literature in this period was the first part of art that was changed by Romanticism.

The publication of *Lyrical Ballads,* with a new view on poetry and with a revolutionary essence, by William Wordsworth and Samuel Tailor Coleridge marked the beginning of Romanticism. "In spite of difference of soil and climate, of language and manners, of laws and customs, in spite of things silently gone out of mind and things violently gone out of mind, in spite of things silent the objects of the Poet's thoughts are everywhere; though the eyes and senses of man are, it is true, his favourite guides, yet he will follow wherever he can find an atmosphere of sensation in which to move his wings. Poetry is the first and last of all knowledge—it is as immortal as the heart of man. "(*Lyrical Ballads*). This literary movement did not raise suddenly, but it was preceded by some changes in literary styles. The Romantic Movement was partly a reaction to the Industrial Revolution and also the social, political customs of England as well as Europe. The Romantic Period witnessed huge political and societal disturbances as the American and French Revolutions, and the Revolutionary Napoleonic Wars did. It also coincided with the criticism and the prosecution of the slavey such as the Great Reform Act of 1832, the Industrial Revolution in England, and so on. In this period, Britain left its American Colony but established a new realm in other parts of the world.

Romanticism affected arts and culture in general. It was against the view of the physical world which was increasingly controlled by sciences and the rising of scientific theories in various fields of philosophy, politics, religion, literature, painting, and music. All these changes were represented by the English Romantic Poets.

In their poems, Romantic poets underline the creative power of the imagination. They present a new way of discovering the beautiful elements of nature, which becomes the main theme of their poetry. Their works prioritize nature in its sublime forms, such as icy rivers with masses of ice slowly moving off them, mountains, storms, caves, and any odd or strange setting. These poets tend to describe the development of human society as a sample or model taken from nature, reject materialist and mechanistic philosophy. They write about the nature of the person and his experience in life, offering high respect for the artist who thinks and acts like an intellectual, philosopher, and messenger.

The Romantic era was expanding, growing, and attracting the public's attention. The Romantics looked for life's truth in the majesty of nature and the limitless power of imagination. They changed their focus from the earth to the flowers. The experience was horrifying, unstable, and freeing all at the same time. Romanticism was a release from the

soulless, selfish thinking that had formed man in the 18th Century, which urged humans to work mechanically without the soul that had formed it. Therefore, the Romantics found that this situation of humanity is unfair by emancipating the individual from the rigid, monotonous and, senseless rational world, at this point, they focus on liberty. This understanding can be seen in the poetic style of Percy Bysshe Shelley as illustrated below in *Prometheus Unbound:*

"The joy, the triumph, the delight, the madness!
The boundless, overflowing, bursting gladness,
The vaporous exultation not to be confined!
Ha! Ha! The animation of delight
Which wraps me, like an atmosphere of light,
And bears me as a cloud is borne by its own wind." (Act 4, lines 319-324)

The Romantics replaced God with nature. The era restored the invisible world, the supernatural, the ambiguous, the world of Middle-Age man. Nature came to be seen historically. The world was progressing continuously. It's almost a complete circle back to Giambattista Vico's ideas from a century ago. This is, without a doubt, the most revolutionary aspect of the Romantic period. An appreciation for all of living nature's strength and variety has replaced fear of discovering its universal characteristics. In a word, The Romantics adopted relativism. They did not search for universal abstract laws as Immanuel Kant (1724-1804) had done. Instead, they saw history as an unfolding, a becoming process.

1.2 Romanticism: Its Effect on English Literature and Politics

The wave of Romanticism influenced several branches in England and Europe. The first branch affected by this movement was Literature. In general, the concepts of all forms of art did not change. One of the interesting things in the history of literature is that the castles of Romanticism were England and Germany. These are not countries that speak Romance languages. As a result, the world was aware of the end of this period from these two countries. Although *Lyrical Ballads* was first published in 1798 by Wordsworth and Coleridge, the Romantic movement began in the 1770s, spread all over the world, and affected all dimensions of art lasting till the second half of the nineteenth century. Later on, its influences affected American Literature and then in other artistic fields specifically music and painting. The years of the life of Romanticism allowed poets from England as

Robert Burns and William Blake, and early writing of the Germans such as Goethe, Schiller, and the huge period of Rousseau's literature all over Europe to be considered as Romantics. The early years of the Romantic movement occurred during what is commonly referred to as the "Age of Revolutions," including Industrial Revolution, the American Revolution in 1776, and the French Revolution in 1789, an era of public unrests and troubles in terms of economic, political and social standards. This revolutionary power motivated Romanticism, which intentionally looked to change not only the theory and practice of poetry and other parts of art but also the way humans saw the world. The conditions then existing in England made it especially open to the new ideas of the Revolution. In literature, the French Revolution helped to establish new interest in nature and the basic rusticity of life. It speeded the approach of the Romantic Age and the ending of the Augustan school of poetry, which was already vanishing in the age of Wordsworth.

The time of Wordsworth was an era of transformation not only in poetry but in politics as well. In both fields, the era had begun to express its impatience with fixed formulas and traditions, the tyranny of rulers, and the rigidity of social conventions. The French Revolution perspective has rebellious energy to it, asserting the dignity of the individual spirit and the depth of moment customs that led it to perfection. Thus, in both the political and poetic realms, the era learned the necessity of liberation from the Revolution; in the political realm, from tyranny and social oppression, and in the poetic sphere, from the slavery and autocratic authority. The French Revolution applied, in short, a democratizing influence, both on politics and on poetry. Inspired by the French Revolution, poets and politicians, similarly, were ready for an attack on outdated norms and imposed superstitious beliefs. Only here and there did some traditional critics remain inflexible, watching all eagerness for change towards a better life and salvation with suspicion and doubt.

It is quite proper to point out here the irrationality of this belief that the new literary and political tendencies, which had a common origin and were almost contemporaneous, always influenced people equally, that a person could not be a revolutionist in politics without being a revolutionist in literature, and vice versa. Scott, for instance, was a Romantic, but a Tory. Keats didn't care at all about the French Revolution or even politics. Wordsworth and Coleridge, the two real pioneers of the Romantic Movement in England, began as radicals and ended as obstinate Tories.

Romantic Poetry has distinct characteristics that set it apart from other forms of poetry. It is completely contradictory to Neoclassical poetry. Romantic poetry is the

product of passions, emotions, and the poet's heart's expression, whereas Neoclassical poetry, is the product of intellect and reason, it's a release from the poet's unfathomable emotions, thoughts, and feelings. Romantic poetry is a response to traditional poetry's set norms, customs, guidelines, and laws. That is why, in contrast to Neoclassical poetry, Romantic poetry is known as radical poetry. In their poetry, the Romantics struggled against the power of rationality, they did not place a premium on logic or intelligence. Neoclassical poets, on the other hand, believed in the force of reason.

Another striking feature of Romantic poetry is escapism. Escapism is a concept that refers to a writer's refusal to face the sufferings of everyday life and instead, seeks refuge elsewhere rather than battling the odds. Indeed, escapism is a key theme in Romantic poetry. The majority of Romantic poets attempted to seek refuge in the power of their verse when they were beset by adversity. Their favourite activity was escaping from reality and seeking refuge in the world of their imagination. For instance, John Keats wishes to fly away with the nightingale to forget about the world's griefs. This is pictured in his poem, *Ode to Nightingale*:

"*Away! away! for I will fly to thee,*
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy." (Lines 31-35)

Keats requests that the nightingale fly away so that he can pursue it away from this world and find a more peaceful home. Instead of getting high on alcohol, Keats abandons his earlier wine references ('Bacchus' was a Roman god of wine who was always accompanied by leopards) and announces that he would follow the bird using his own poetry's "viewless wings" .

Medievalism is also a significant aspect of Romantic poetry. Medievalism is described as a passion for the Middle Ages. The leading romantic poets, John Keats and Samuel Taylor Coleridge wrote poetry that was heavily influenced by Medievalism. Moreover, intellectualism, urbanism, industrialization, and boring life were all convicted by Romantic poets. They desired to flee these creatures by seeking refuge in the faraway lands of their imagination. As a result, the Middle Ages appealed to their preferences to a large degree. They were drawn to unusual, off-the-beaten-path locations. As a result, they were more drawn to the Middle Ages than to their own period. This is depicted in *La Belle Dame Sans Merci: A Ballad by* John Keats:

"O what can ail thee, knight-at-arm,
Alone and palely loitering

The sedge has withered from the lake

And no birds sing "(Lines 1-4)

In the poem's first line, an unidentified speaker asks a "knight at arms" what is wrong? Is there anything that makes him ail? Something is clearly wrong with the knight, who is "pale" and "loitering" by a lake by himself. According to the speaker, the "sedge," or marsh plants, have all died out around the boundaries of the lake, and there are "no birds sing." It seems to be autumn or even early winter because all the birds have flown south, and the plants have dried up.

One of the major concepts in Romanticism is imagination which refers to the highest faculty of the mind. This was an obvious dissimilarity to the old-style arguments for the sovereignty of reason. The Romantics were inclined to describe and show the imagination as our final "forming" or inspired ability, the estimated human equivalent of the inventive forces of nature or even divinity. It is forceful, an active rather than a passive force, with many purposes. Imagination is the main ability for producing all types of arts. It is also the ability that supports human beings to establish certainty, as Wordsworth suggested, we not only observe the realm around us but also partially make it. Furthermore, imagination is addressed as the final manufacturing aptitude, allowing individuals to resolve variances and contraries in the world of presences by uniting both reason and feeling. The understanding of counterparts is a vital principle for the Romantics. The imagination is united with the other two main notions (emotion and intellect) for it is supposed to be the capability that assists us to "read" nature as a system of symbols.

Imagination was raised to a status as the highest aptitude of the mind. The Romantics were inclined to describe and offer the imagination as our essential or inventive potential, equal to nature's or roughly, deity's power. Imagination is the primary ability for making all arts; it is considered as the best creating ability that is inseparably interwoven with reason and feeling.

Additionally, for Romantic authors, the imagination was the most significant entity. Percy Bysshe Shelley regarded imagination as a great tool of moral good. What is more, in Romanticism, the notion of sublime has been discussed as an aesthetic, intellectual, philosophical, and psychological term. They are used to characterize the magnificence of holy, literary, and visual works in religious, literary, and visual experiences. One of the heightened feelings was the monumentality of geographical

landmarks, thunder, and lightning striking, architectural buildings, and the frozen silent peaks.

For Shelley, whose poetry is the subject of this study, imagination takes place when the mind of the poet acts to create an aesthetic line of verse that is coloured by his style of imagination. Shelley pays specific consideration to the function of poetry, which is combined with pleasure. From his viewpoint, poetry functions as a means to improve the morals of humans and lift the cover from the unseen beauty of the world. Simply put, poetry for him is the manifestation of the imagination.

Shelley along with two other Romantic poets, Wordsworth and Coleridge, stressed the significance of imagination. Shelley sees poetry as a manifestation of imagination, which is the most important human power and the poet's primary creative source, Shelley's way of imagination reveals a neoclassical viewpoint on the social and moral effects of the great tool, imagination. Moreover, Kant's reasoning is both rationalist and idealist in that he finds our ability for judgment to be the core and a subjective intellectual capacity of the human mind. The mind's faculty includes various forces of imagination, comprehension, and reasoning, the most important of which is self-conscious rationality or our ability to make decisions based on contemplation.

Each of these Romantics has a different definition of "aesthetic." Kant claimed that artistic evaluation is solely dependent on mental operations since there is no objective norm to which one may refer. By the end of the eighteenth century, scholars had come to regard the sublime as a mental rather than physical phenomenon. The sublime's dizzying experience may thus be linked to our intense self-awareness in the face of the superb entities. Unthinkable in his poem "*Mont Blanc*," Percy Bysshe Shelley describes *Mont Blanc*, a large Alps split, as a "dizzy ravine", paving the way for the reader to feel a sense of dizziness towards it. The waterfall and our interpretation of it are both influenced by dizziness, obscuring the distinctions between the two. The difference between subjective and objective sublimity, according to scholars at the time, was an especially Romantic aesthetic, or poetic commonplace, as much Romantic poetry asks its audience to believe that poetry is both immortal and insufficient in expressing the meaning of life it's trying to unearth. In Romantic literature, the theme of inexpressibility is also presented in poetry with a sense of the sublime.

The second major entity in Romanticism is Nature. Romantics emphasized the significance of it as well as the primary emotion of fear, anxiety, and awfulness felt by a man when approaching the sublimity of it. This was chiefly because of the effect of the

industrial revolution, which had transformed life from the peaceful, calm countryside to the messy towns, altering man's natural order.

Nature, in Romanticism, was not just valued for its optical beauty, but also esteemed for its ability to help the city man find his actual identity. While specific viewpoints on nature differ, such as nature as restoring power, nature as a source of subject and image, and nature as a refuge from the artificial structure of civilization, which includes artificial language, the major viewpoints granted nature the position of an organically united whole. It was seen as "organic," rather than, as in the scientific or rationalist view, as a procedure of "machine-driven" laws. For Romanticism, the rationalist view of the world looks like a tool of a machine with the equivalent of an "organic" image, alive tree or, manhood itself. At the same time, Romantics paid more attention to both perfectly describing natural phenomena and acquiring "sensuous nuance" as seen in Romantic Painting and Romantic nature poetry.

Another principal element in Romanticism is symbol and myth, which are of elevated value. When the Romantics produced aesthetic pictures or literary works, they articulated or portraited by using beautiful natural characters. This prominence comes from the ability of symbolism to suggest many things; hence, these two elements could help the Romantics to express indescribable ideas through the accessible language that guided to the symbol at one level and myth at another. Other features of Romanticism were connected with the above perceptions. Stress on the triggering of the imagination accompanied by greater emphasis on the significance of intuition, profound perception, and feelings. As a whole, Romantics attach remarkable attention to the sensation as an essential addition to reason or intellect. By employing this condition in composing poetry, a very notable change of conventional focus happened. Wordsworth in defining the conditions of good poetry indicated a turning point in the historical literature. The traditional habit of evaluating art mainly for its ability to imitate human life was inverted by considering the poet's artist as the final fundamental source of poetry.

Art, in Romantic philosophy, was particularly vital and valuable because it’s a basis for lighting the world within and as a reflection of the external world. As a matter of fact, Wordsworthian Romanticism is regarded as the first cultural revolution and united movement with a firm literary tradition because this movement repeated several thematic views in the style of Romantic writing, such as the duality of being, bewilderment, revolution, and rebirth of the culture. A Romantic poet is the one who understands the

illusion of the imagination, symbol, myth, and the use of organic material in growing plants and animals in the production of food or, in short, the "organic nature".

Romantics, concerning literary criticism, attained the quality and quantity of the improvement of critical theory in its first days in England until its modern time. Prior to the Romantics, literature was considered the twin to nature, with its common functions being to act as an organizer of standards, as owing an unrestricted role, and as a developer of ethics.

1.3 Romanticism as a Critical Literary Practice

Romanticism emphasized the writer, artist or, the poet to practice new styles of writing, such as confession, which leads the reader to know whether the author's identity is genuine or not. This new style becomes one of the most popular types of literary writing. Schlegel holds the opinion that an honest author has to write for all kinds of readers. A writer who writes for a specific group does not deserve to be read. Knowing this point, with respect to the task of the critic, the Romantic literary theory converts the focus from literary impact on the reader to the writer and his relationship with the artistic work. According to Romanticism, literary work is independent and includes unseen reality; so, the job of critics is to uncover the reality. For this reason, the relationship between the poet and his poem or the artist with his painting comes to replace the relationship between the text and the reader. The critic wants to live in the author’s eyes and soul to better reveal the significance of the work. This Romantic critical theory of finding the background of the author and his literary work considerably influenced the nineteenth-century criticism and philosophy of poetry.

The Romantic poets attach great importance to individual realization; by doing so, they stress imagination as the greatest ability of man. The Romantic authors and thinkers produce notable thoughts about the writer and poetic imagination, putting them into a bigger circle of discussions on the subject matter of poetry, the language used by the poet to make his poetry, what is the basis and aim of poetry, the focus on the work of artistic creation, nature, the human spirit, realism, perception, myth, faith, natural images, and symbols.

As an undisputed Romantic poet, Wordsworth believed that the subject-matter of poetry is a complex effort, containing events and circumstances from everyday life, normal things, simple and rural life, the important desires of the heart, our basic

sensations, the customs of the countryside life, rural occupations, desires of men and the attractive and enduring shapes of nature. When Wordsworth examined the writing to be used in poetry, he was similarly multifaceted in his discourse, speaking about the proper language that was used by men, where feelings and ideas were simple and expressions the required idea or purpose; besides, a far more philosophical language. To write the best poems, the poet has to use ordinary public language and add a specific kind of imagination to it where the normal things can be poured into the mind of the reader in a quite natural manner.

Coleridge's poetic subject-matter, unlike Woodsworth's, represents events and causes that are, at least in part, unusual or paranormal; it also deals with individuals and characters. Regarding poetic language, Coleridge refers to an artificial procedure by rhyme, meter, or by both to assure finding a certain delight in the repetition of sounds and musical patterns. Coleridge claims that, unlike scientific works, the aim of poetry is only to attain pleasure and that poem is a type of arrangement that does not pursue truth.

For Shelley, poetry accounts for the fixed system of human nature as present in the creator's mind. Poetry is universal and includes within itself the origin of relation to reasons or activities found in the various types of individuals' nature. It should be noted that color, shape, religious customs, and social behaviors are all tools and objects of poetry. Poetry is a technique by which the poet arranges his words in a metrical language. The language is randomly shaped by the imagination and its connection is related only to the mechanism of the poet's thoughts. In the process of constructing the lines of a poem, the poet depends on the style and harmony of language. Romanticism is primarily concerned with poetry; Wordsworth in *Prelude* reveals the importance of poetic aestheticism in the following context:

"*Imagination – here the Power so called*
Through sad incompetence of human speech,
That awful Power rose from the mind's abyss
Like an unfathered vapour that enwraps,
At once, some lonely traveller. I was lost;
Halted without an effort to break through;
But to my conscious mind I now can say –
"I recognize thy glory": in such strength
Of usurpation, when the light of sense
Goes out, but with a flash that has revealed

The invisible world, does greatness make abode," (Book 6, ll. Lines 592–602)

The first section of Wordsworth's Prelude (1850) established itself as one of the modern Anglo-American poems. It also stands out as one of the poems with a keen, imaginative, artistic, and beautiful essence. The assertion aims not only to internalized resoluteness but also to almost remove exterior influences that may decrease resoluteness, such as when someone asks, "Does 'the light of the senses goes out' mean expanding or extinguishing?"

The theory of Romanticism was constructed on many important ideas that influenced 19th-Century English Society, which in turn, altered customary notions of the time. This literary school asserts that the poet must expand human understanding of recognizing the aesthetic in nature, refresh and arouse a sense of pleasure in the reader's mind. According to the fundamentals of English Romanticism, the poet works as a teacher to find the truth through imagination, constant investigation, and intellect.

The other important work mirroring Romantic philosophy is *A Defense of Poetry* by Shelley, which was written in 1821 but was not allowed to get printed up until 1840. In this pamphlet, Shelley highlights that imagination is superior to reason. He also claims that the poets' imagination is the original source of pleasure which cannot be translated because it is original.

The canonical Romantics established their belief depending on the thoughts of their predecessors, with a tendency to change some older thoughts. Instead, they attempted to push these thoughts into extremist attitudes that were normal in the Enlightenment. Poets, authors, and writers of the Enlightenment assumed they were coming from long times of darkness while they did not recognize that they lived in a new era that needed intellectual thinking by trusting the new science and respecting humanity. In the late 17th century, a British physician and philosopher, John Locke, appeared to be an advocate of this new creed, with his work *An Essay Concerning Human Understanding* about the foundation of human knowledge and understanding. It first emerged in 1689 (although dated 1690). In this work, Locke laid the foundation of Enlightenment and rejected New-Platonism and rationalism. Locke equated the human mind to an empty paper upon which experience writes, or like an empty cupboard which experience fills it gradually depending on knowledge and practice. Originally, the human mind was regarded as an empty vessel. Human beings can reach knowledge through the connection of the remaining ideas in the brain by consciousness. Moreover, he divided experience into two kinds: feeling, which means the mind's understanding of the world, and thinking, which is the mind's

understanding of its operation. The human mind is capable of making a series of ideas through analysing simple thoughts and to realize this process, Locke settled on a theory of ' association of ideas. By this theory, the understanding of such an object was constructed from simple ideas.

In the Romantic period, political and literary writing were created by social and political subjects. There is a belief that Romantic texts are a reaction to the troubles due to community and economic changes. In everyday life, this is caused by the expansion of factories, the disappearance of workers in traditional jobs, and the growth of the town's population.

Romantic literature displays concern about lifestyle and the effects of commercial and industrial activities on the psychological status of people. To neglect this notion of social dissolution, Romantics worry about all the factors that bring about these troubles. Literature in this period reveals the unstable political discourse which Percy Shelley mentioned as' ‘the master-theme of the epoch in which we live’, the French Revolution. One year later, after the fall of the Bastille jail, Wordsworth visited France. He felt the youthful innervation at this event, which is illustrated in *The Prelude*:

"*Bliss was it in that dawn to be alive,*
But to be young was very heaven! O times,
In which the meagre, stale, forbidding ways
Of custom, law, and statute took at once
The attraction of a country in romance" (Lines IX.692–6)

The poet narrated his interest in the French Revolution referring to the rising of this revolution as the beginning of a new day in history. For him, it is a new period of political equality, liberation from suppression and domination, and a unique opportunity to make people's dreams come true. The poet believed in the ability of the mind, and the killing of the royal family shocks and disappoints him.

Wordsworth and Coleridge were advocates of the Revolution. They even took a step further and wrote political poems. As for *Lyrical Ballads,* they revealed the ordinary life characteristics in villages and towns. William Blake sympathized with the Revolution. His poem, ‘*The Chimney Sweeper'*, attacks English society which tolerates the exploitation of young children.

"*When my mother died I was very young,*
And my father sold me while yet my tongue
Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"

So, your chimneys I sweep & in soot I sleep."(Lines 1-4)

These lines from the poem deal with poverty and the misery of working conditions imposed on desperate children. As a matter of fact, they reflect the pains and vicissitudes of poor children who are forced to work and live under terrible conditions. The children did not live but survived by cleaning chimneys even in the very early ages of their youthhood during that era. The second generation of Romantics declared, throughout their poetry, the belief in liberal and remedial policies. Percy Bysshe Shelley expressed his political views in some of his works including ' *Ode to the West Wind'*, which imagines the winds of Autumn as a cleaning force removing diseases and corruption in the society, changing the world to a better place to live in. His sonnet *'England in 1819*' portrays this setting as in:

"*An old, mad, blind, despised, and dying King;*
Princes, the dregs of their dull race, who flow
Through public scorn,—mud from a muddy spring;
Rulers who neither see nor feel nor know,
But leechlike to their fainting country cling
Till they drop, blind in blood, without a blow.
A people starved and stabbed in th' untilled field;
An army, whom liberticide and prey
Makes as a two-edged sword to all who wield;
Golden and sanguine laws which tempt and slay;
Religion Christless, Godless—a book sealed;
A senate, Time's worst statute, unrepealed—
Are graves from which a glorious Phantom may
Burst, to illumine our tempestuous day."(Lines 1-15)

For Shelley, the king is like mud polluting a clear stream of water. These kinds of princes or kings are like parasites sucking the blood of their nations. Shelley blames these governors for killing freedom in the hearts and souls of people. Here, Shelley has strongly and widely recognized and felt the nation's predicaments. He aggresses the monarchy, corrupt politicians, and institutionalized religion by calling them bloodsuckers, pollutants, crooked and hypocritical. Shelley and some of the earlier writer-critics in Romanticism settled critical thoughts on typical traditions, whereas others, such as Wordsworth, were genuine and creative in critical concepts. For Shelley, criticism was a means of achieving the aesthetic worth of literary works, but for other critics, such as Wordsworth and

Coleridge, criticism represented the toll to be paid in an effort to present into modern culture and to confirm the entire modern literary movement. Moreover, Romantic literary criticism provided an idea of being dependent on literary practice. Every Romantic writer seems to be concerned, more than in any other eras and movements, with a sort of co-authorship as author and critic, instead of being involved in specific literary works. The Romantic critics refused the majority of the traditional thoughts; instead, they restored a few of them, whereas also improving new and important concepts in arts and literature. However, as in Shelley's case, the new ideas were offered in exceptional general expressions that went beyond the limitations of the function of literary creation. Coleridge, presenting the very significant notion of 'organicity', also exposed that this impression is hard to operate into practice when approaching specific literary writings.

Wordsworth, in his famous *Preface*, meditates on the nature of poetry and exposes the exclusive style in which poetry may be formed. This feature is remarkably presented in his literary practice, specifically in *Tintern Abbey*: a poem that exposes or reviews its methods of poetic creation. Wordsworth's literary practice, particularly *The Prelude* and its shorter form, *Tintern Abbey*, comes to demonstrate the reality that the major themes of his poetry are subjectivity, emotional skills, and intellectual capabilities. More specifically, the theme of these two poems is the development of the poet's poetic mind, the development of imagination, his experiences of average life, ordinary feelings, and beliefs. In accordance with Locke's Romantic philosophy, the development of attention and imagination is closely related to nature and rural areas. Wordsworth states a general Romantic insight of the improvement of poet's realization, elevating it to the level of universality and making it seem representative of the whole individual's distinct conditions. Many of Wordsworth's critical ideas emerge as a refusion of the Neoclassical standards; and because there are no other hypotheses to employ in their place, several of them need a general or rational coherence of thinking. When analyzing the subject matter of poetry, one must contend with Neoclassical anxiety about 'human nature.'

English Romantic Poetry development was influenced by the ideas of Vico, Kant, Rousseau, and Herder. As Kardas illustrated in his dissertation (2007), "Almost all Romantic poets—from William Blake to William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley and to John Keats—were somehow influenced by those ideas. All these poets saw poetic imagination as a constitutive factor in poetic creation, conceived the human imagination as a form-giving faculty that subjects natural phenomena to its act of construction, and took man's relation to nature as a factor that inspires the imagination to

employ mythical and metaphorical modes of expression"(p.36). Wordsworth in his preface to *Lyrical Ballads* states that rural and natural life and their people have to be the major object in poetry to signify the naturality and genuineness as well as the actual language they speak. The Romantics remark that figurative language is a deep-rooted characteristic of the imagination. "Coleridge, Shelley considers language as a metaphorical and mythical mode of expression for poetic imagination in its act of constructing and modifying natural phenomena," (Karads,2007, p.47), he adds "Meanwhile, Shelley's idea lies parallel to those of Vico, Rousseau, Herder and, Wordsworth in that he thinks that in the infancy of society, people were poets speaking in metaphor and creating fables in their communion with nature. Apart from that, in his general view of myth, Shelley thinks that myth should be handled in terms of the example of the ancient Greek tragic writers and Milton, who subjected myth to constant reconstruction."(p.47). Shelley described poetry as "the expression of the Imagination." Imagination plays an important role by linking the past, present, and future together.

To conclude, Romanticism is a literary movement and a profound shift in sensibility that occurred in the Eighteenth and Nineteenth Centuries. In fact, it is considered one of the major social, political, and literary revolutions in England and throughout Europe. In terms of thought, it was a violent response to the ideals of Enlightenment. On account of the revolutions in America and France, it carried an emotional message, extreme self-assertion and the value of individual experience along with an infinite and mystical sense. It is a social phenomenon in which people fight for progressive causes. As a central component, imagination is especially taken into account. Romanticism was deemed as one of the largest innovative movements of the late 1700s. Its influence lasted across continents and into the mid-nineteenth century. It goes without saying that a number of its principles and values can be found in modern poetry which is against those of Neoclassicism. This literary school also has to do with political events such as the unprecedented social turnouts or rebellions in France and America which raised the flames of nationalistic tendencies among the people. Romantic poets are concerned with human individuality, the natural world, idealism, physical and emotional desires, spirituality, and the supernatural world though not necessarily the religious one. They oppose the rationality of Neoclassical literary and artistic works associated with their political tendencies, which call for liberty and insurrection against confirmed ideas. Rather, they turn their attention to mother nature and the rich world of emotion as the main personal features of this novel movement, so to speak.

The love of nature is a constant motif in Romantic poetry. The Romantics, who were trapped by the artificialities of city life, turned to nature for relief. Many of them followed and lived in natural environment. Coleridge, like many others, was a great admirer of nature. He studied it with his eyes fixed on it and could characterize it with more emotion, precision, and minuteness than the Wordsworth. He is as enthusiastic as Keats in some of his nature-related pieces. He often finds a lot of his thoughts and emotions in nature which often represents his soul.

The pivotal conceptions in Romanticism are imagination, feeling, and freedom. It presents the readers with a sense of strangeness and beauty. Adoration of the countryside life along with burgeoning imagination are the most crucial elements of Romanticism. Romantics usually appreciate and are fascinated by the past, organic life, antiquity and particularly myths.

CHAPTER TWO

SHELLEYAN POETRY and THE POETRY OF KHAYYAM

Percy Bysshe Shelley's poetry is marked by his appreciation of nature. Shelley argues that nature has a soothing effect on man's personality. In his *Ode to the West Wind*, he asks the west wind to drive away his dead thoughts (old memories). These words are meant for the enjoyment of all men and women on the planet, not just Shelley's. The lyrics of Shelley, especially *'The Skylark*' and *'The Cloud*,' are among the most original and brilliant of all poetic genius outbursts.

Shelley defended poetry as a medium of inventive creativity and imaginative expression, which he saw as a serious effort to change the reality of an increasingly material world. Shelley's reality, on the other hand, is greater than values and wishes, and his world refuses to change. Shelley's career was marked by a change from dependence on experiential arguments, which support his radicalism and atheism, to an increasingly political-philosophical idealism, and an interest in the sublime. As a philosophy of the romantic, Shelley may have discovered a number of metaphorical connections between sublime natural phenomena and political revolution.

2.1 Nature as the Main Source of Inspiration in Khayyam and Shelley

Nature is such a unique force that can motivate Romantic poets. It is the main motif of their poetry through which they express their approbation and gratefulness for natural phenomena. They enchant the scenery of sunset and sunrise, as well as the beauty of greenery countryside in rustic settings, hills, fields, streams, and mountains. For them, the natural world has all the answers and the solutions to human questions and problems.

Shelley and Khayyam established a great appreciation for the beauty of nature, and they feel closely connected to nature’s power. In fact, Shelley uses nature as his main basis of poetic motivation. While at school, he was severely intimidated both physically and mentally by his classmates and retreated into his imagination. Shelley is considered as one of the poets who widely manifest his feelings towards nature in his poems and wrote a great deal of aesthetic poetry.

Shelley's poetry is deeply connected to nature, seeks truth through the imagination, and inspires a generation to resist government injustice and tyranny. Shelley, like other romantic poets like William Wordsworth, feels closely connected to nature and describes this in his works. In the "*spirit of beauty*", for instance, he argues that beauty has the power to change people and their lives to be better. This power is equal to the power of nature. Shelley's spirit, which is reflected in his poems, is his interest in nature, which appears to readers through the wind, the rising of the moon, and sunset. These pictures seem to have controlled his imagination and his words.

When reading Shelley's poems, in particular the longer poems, the reader recognizes two kinds of men; the first is the ranger who is traveling to find the perfect nature and cannot fulfill his interest, so he keeps traveling to new places. The second type, on the other hand, is the unstable reformer, who rebels against the current foundations and attempts to establish common pleasure. *Alastor* is the best expression of Shelley's optimum attitude toward nature:

"The day was fair and sunny; sea and sky
Drank its inspiring radiance, and the wind
Swept strongly from the shore, blackening the waves.
Following his eager soul, the wanderer
Leaped in the boat; he spread his cloak aloft
On the bare mast, and took his lonely seat,
And felt the boat speed o'er the tranquil sea
Like a torn cloud before the hurricane." (Lines 312-319)

In this poem, we find Shelley traveling restlessly among the massive noiselessness of nature, in search of his beloved who shares his pleasure and the joy of the beauty of nature. The glamor of this poem is in its beautiful dreamlike images, but it grants no impression of reality. *Alastor* was written when Shelley, after his extensive conflict, had started to recognize that the universe was too tough for him.

Correspondingly, Khayyam's perspective of nature is similar to that of Shelley. Khayyam could not distinguish himself from all the rest of nature. He uses nature imagery to express his emotions and philosophical concepts in life, as in the following quatrains, translated by Fitzgerald (1922, p.96): The fading of spring is compared to youth, and the approaching of autumn is compared to death, as in the following quatrains, translated by Fitzgerald (1922, p.96):

"Indeed, indeed, Repentance oft before

I swore but was I sober when I swore?

And then and then came Spring, and Rose-in-hand

My thread-bare Penitence apieces tore." (Quatrain 70, lines277-280)

Similarly, the following lines from Fitzgerald (1872, p.193) convey the same message:

"Yet, Ah, that Spring should vanish with the Rose!

That Youth s sweet-scented manuscript should close!

The Nightingale that in the branches sang,

*Ah whence, and whither flown again, who knows (*Quatrain 96, lines381-384*)*

Khayyam mentions natural elements such as flowers and birds in his quatrains to characterize the rejuvenation and the decadence of the natural world. The rose in this stanza also symbolizes pleasure. The poet asks why the reader does not carry a wine cup in his hand. The rose has the form of a mug and its red colour is connected with wine and the attractiveness of the rose motivates the emotional nightingale to twitter and declares the coming of spring. Moreover, this nightingale sings softly in the ears of the poet that when life is gone, it cannot be acquired again.

In the same way, the symbol of flowers represents the typical beauty of young hood, but at the same time, it calls attention to the importance of the current time, because they fade and convert to dirt within a short day. Seyed-Gohrab (2012), mentions that "In Persian literature, the rose stands for a wide range of ideas and entities: it gives the news of the arrival of Spring, it stands for the fragrance and delicate cheeks of the beloved, its red color is associated with several precious stones, with the blood of the lover, and with fire, but above all, it is the beloved of the nightingale (bulbul). In Persian literary conventions, the rose is haughty, indifferent, and inconstant in her love. She has a short life, so she invites the nightingale to come and enjoy her beauty as long as possible. Khayyam uses the rose to emphasize the ephemeral nature of life and to celebrate the moment, taking pleasure from wine and music" (p. 22).

Referring to Khayyam's Rubaiyat, Seyed-Gohrab (2012), argues that the death of a human is not the end, but it is a stage of regeneration. "Man is made of dust and returns to dust" (p. 21) and this dust can be transformed into another creature such as the "flower". Furthermore, the flower is a symbol of beauty in Khayyam's poetry, and as stated by Seyed-Gohrab, "The rose has the shape of a cup and the red color is associated with wine" (p. 23). The use of roses means that life is too short and it ends with death, so it is better to spend this life drinking wine, which is the best thing ever created on earth.

By the same token, Shelley is affected by the beauty of nature, but with the kind, which was not formed by God, this skeptical philosophy could be one of the most important emotional inspirations in his poetry. Shelley argues that the materialistic world cannot have a major creator and why human beings live in this universe is the necessity of time. Shelly personifies nature in the following stanza, addressing the sea as if it were a person, implying that the sea has secrets that the people cannot figure out. Shelley's poem "*Time*" expresses his thoughts towards time and the sea;

"Unfathomable Sea! whose waves are years,
Ocean of Time, whose waters of deep woe
Are brackish with the salt of human tears!
Thou shoreless flood, which in thy ebb and flow
Claspest the limits of mortality!" (Lines 1-5)

In the second line of the stanza, he talks about "Ocean of Time", and this is another reference to the sea of time. On the other hand, Shelley's poems suggest a significant reconsideration of the idea of continuing life. Nature imagery as a dissimilarity to individual life can be commonly found in Shelley's poems and his other prose works. He describes human life as uncertain and temporary; then he goes on by comparing it with the nature of lasting beauty, which stays permanent, as in things like mountains, rivers, plants, clouds, sun, moon, and the sky. These natural phenomena constantly renew themselves.

"*The sun is warm, the sky is clear,*
The waves are dancing fast and bright,
Blue isles and snowy mountains wear
The purple noon's transparent might,
The breath of the moist earth is light,
Around its unexpanded buds;
Like many a voice of one delight,
The winds, the birds, the ocean floods,
The city's voice itself is soft like Solitude's." (Lines 1-9)

In this stanza, the scene of nature manifested as sun, sky, waves, earth, winds, and birds brings the impression of amusement and pleasure compared with the view of the city that is artificial and man-made and normally suggests loneliness, dejection and despondency in Shelley's poem. Shelley uses natural settings as the underlying motivation to express his sentiments. Shelley's stanza *A Summer-Evening Churchyard, Lechlade, Gloucestershire* opens with a picture of an evening view in the churchyard and follows

with contemplation on death. The scenery itself serves as a motivation for thinking while bearing the poet's temperament:

"*The wind has swept from the wide atmosphere*
Each vapor that obscured the sunset's ray;
And pallid Evening twines its beaming hair
In duskier braids around the languid eyes of Day;
Silence and Twilight, unbeloved of men,
Creep hand in hand from yon obscurest glen. (Lines 1-6)
……
Thou *too, aerial Pile! Whose pinnacles*
Point from one shrine like pyramids of fire,
Obeyest in silence their sweet solemn spells,
Clothing in hues of heaven thy dim and distant spire,
Around whose lessening and invisible height
Gather among the stars the clouds of night." (Lines 13-18)

Furthermore, Shelley highlights motionlessness and calmness and personalizes the whole things in nature to present its animate essence, because Shelley is primarily a Romantic who pays a great deal of attention to the living and reproductive quality of nature. The poet depicts the lights in the night as hairs, and the days as eyes; "silence" and "twilight" come out "hand in hand"; the grass is defined as having a sense of perception, and the summit as having the ability to "gather" stars.

In his stanzas, Shelley frequently shows the method of reconstructing or changing the usual scene; thus, he allows the reader to understand the poem through his mind. Shelley personalizes the exterior world, and the sight in his poetry normally is transferred from material to spiritual or symbolic, eventually disconnecting with the physical world. Shelley uses a technique in writing which attempts to change the reader's attention to a more intelligent understanding and to abandon the material scene behind. Besides, he wants to depict his interior world before the eyes of the observer.

Shelley is immensely influenced by Plato, as Mohammadi (2019) argues, "It should be noted that Shelley's notion of changeability was because he was vastly affected by the Platonic school." (p. 40). While Shelley sees beauty as something integrated with the human spirit, he asserts his Neo-Platonic understanding, expressing that beauty and the eternal world are produced by the poet's understanding of beauty.

In the following lines from Shelley's poem, *The Sensitive Plant*, Shelley expresses his loyalty to Platonic doctrine;

"For love, and beauty, and delight,
There is no death for change; their might
Exceeds our organs, which endure
No light, being themselves obscure." (Lines 21-24)

On the other hand, Khayyam describes the beauty of love by comparing it with the beauty of the sky when it clears with blue color or the sense of the sun shining. Le Gallinne, (1897) mentions the meaning of this in the following quatrain:

"O love, how green the world, how blue the sky!
And we are living you and I!
Ah when the sun shines and our love is near,
Tis good to live, and very hard to die." (Quatrain 53, lines 209-212)

Khayyam moves from pride to humbleness, seeks a normal life, is eager to find the beauty of life and pleasure throughout nature itself to which man would return from all his stray wandering. Nature for man is like a lost child who comes back to its mother. In the following lines, we find Khayyam describe the place he likes to live; it is with bread to eat and wine to drink, and his beloved reading poetry to him. This place would be paradise.

A Book of Verses underneath the bough,
A Jug of Wine, a Loaf of Bread and Thou
Beside me singing in the Wilderness
Oh, Wilderness were Paradise enow." (Darrow, 1899, p.38)

2.2 Imagination as an Inevitable Concept in Khayyam and Shelley

The nature of imagination in Persian poetry and European poetry is equal. Images are one of the most important devices in earlier Persian Poetry.

Shelley, a western poet, and Khayyam, his Eastern counterpart, mostly concentrated on imagination as the essential key to Romantic poetry. Both of them have divided imagination into two main parts: primary and secondary. The combination of imagination and Romantic poetry produces a higher and more prominent stanza. The primary imagination is an unprompted construction of new notions. The poet's passions articulate excellently in the style of poetical imagination; whereas secondary imagination is

alleviated by the prudent and careful act of imagination by the poet; so, it is not only an incomplete construction but also an imperfect expression in the poetic imagination.

Romantic poets believe in nature, such as plants, and animals. Shelley starts from material nature. He realizes that imagination is the first step to understanding our surroundings and environment better, and this leads to an ending in wisdom. Rational knowledge is the beginning of imagination. As a result of profound rumination, Romantic poets realize that human wisdom is limited and is not enough to discover and decide the world around us.

Accordingly, there have been more means to achieve that understanding, and the poet's imagination is the crucial factor that makes him break the restraints and boundaries of wisdom and fly over.

Additionally, Shelley is a realist and at the same time a materialist. His imagination is very strong. He determines that nature is more valuable than humans, but imagination is greater than nature. The importance of imagination constructs the underpinning of beauty in the human soul. Moreover, he argues that imagination can recognize human moral deliberation. As proposed by Mohammadi (2019), "Shelley believes in man's real and outward expression of his imagination and poetry is an innate characteristic of man. A human being is that body with an imaginative soul "(p.76).

Shelley frequently employs "Imagery" to aid him in achieving the artistically required poetic impression and creating aesthetic enjoyment. Shelley's imagination, like other Romantic poets, has the characteristic structures of British Romantic poetry and exclusive features of his own.

Gong Xiao-hui, in his article "*Shelley's Imagery in His Poetry"* (2015*)*, describes the kinds of imagination in Shelley's poetry; "His imagery can be divided into four groups, namely, nature imagery, Italian imagery, mentalistic imagery, and reflective imagery according to their respective features. Percy Bysshe Shelley's natural imagery often combines a description of the external world with the expression of the inner world. He often displays the process of recreating or transforming the natural scene in his poems, thus allowing the reader to see the workings of their mind. " (p.1). A careful analysis of Shelley's imagery is useful for critics to evaluate his poetry and to realize the aesthetic devices of his poetic fantasy, as well as this is essential for readers to assess this poet both as a man and as an artist.

In Persian poetry, wine and images related to the ceremonies of drinking wine are an important theme because it acts as a precious material in the ancient luxurious life of

the Persian Kings, the Nobles and also among today's Persian elite classes. In addition, the presence of a poet (*Nadim*) was inevitable in the Persian Assembly (*majlis*). Another point that has to be taken into account is that in Persian poetry, "Wine" is compared with "jewel". Its red and fiery color is like a tulip; it smells like a wild rose. The wine is associated with Persian Nobles, the *(dihqan*), who preserved ancient Persian tradition in the broadest sense of the word. In such a context, *(dihqan*) refers to a Persian farmer who makes wine. In Khayyam's poetry, the imagination of cup and cupbearer, describing wine and wine-drinking, frequently appears and takes place as a central idea in some of his quatrains. "The poet states that one cup of wine is worth more than winning a hundred hearts and converting to a hundred religions, a gulp of wine is worth more than the Empire of China," he writes. (Seyed-Gohrab, 2012, p.29)

Weir, T.H, (1926). In these two quatrains, Khayyam expresses his feelings about how important wine is to him in order to fully enjoy his life.

"They say: "The paradise of Eden with Hour is pleasant."
I say: "the water of the grape is pleasant"
Seize thou this cash, and from that credit hold thine hard,
*For the noise of the drum. O brother, from after is pleasant." (*Quatrain 34, p30*)*
"Give wine, for to my wounded heart it is a balm,
An equal is it to love-melancholy men.
Unto my heart the dust of one draught is better
Than this vault, which is naught but the world' skull." (Quatrain 37, p.31)

Khayyam uses wine in *Rubaiyat* to focus on some images of life, one of which is the use of wine for literal purpose, and he is normally a consumer of wine in his life to attaining physical and sensual enjoyment, and as a poet, he has to examine the pleasure to feel the reality of the beauty of nature and life. Some writers argue theories about Khayyam's use of wine in Rubaiyat. To debunk the myth, Nasir Khusraw writes in his Safar Namah that drinking wine is necessary to forget the pains of the world; however, some authors argue that Khayyam could never have prescribed drinking wine because he was a devout Muslim, and drinking wine is forbidden in Islam. There is, also, the view of those such as Khurasani, who believes "that Khayyam had Sufi tendencies, but being a sceptic and a pessimist, he prescribed drinking wine as a solution to his unhappiness." (Aminrazavi, 2005 p. 127)

"Drink wine, worries of unity and multiplicity fade
From excess or decrease and feud of creed

And do not shun this mead, a drop thereof
*Will cure ten thousand banes. 'Tis what you need" (*Aminrazavi.p127)
"Drink Wine: for here, and now, Eternal life
Gives all the gain that Youth may win from Strife;
Roses and friends to share thy memiment:
Be happy for a moment for this is life!" **(**Heron -Allen,1908, quatrain 35, lines 137-140)
"Wine strengthens my body and life sustains
Unveils the hidden secrets therein where it remains
I cease searching for this world and the next
A sip of wine is better than all the hidden domains"(Aminrazavi, p,127)

Western authors assert that the complement of wine in Rubaiyat is the main subject in his verse. Despite his diversity in poetry themes, however, not all Khayyam's original quatrains are dedicated to wine, and the poet uses the image to describe and illustrate his feelings and notions towards life. It shouldn't be mistaken that Khayyam's poetry goes beyond a description and portrait of wine; rather, it entails multiple profound notions, Dashti translates some of Khayyam's Quatrains. The following stanza shows how Khayyam praises wine:

"Except the shining Moon and glowing Venus
Nothing gleams brighter than the ruby wine.
What can the wine shops ever hope to buy?
One half so precious as the goods they sell?" (p.155)

In *Rubaiyat*, Khayyam insists on drinking wine in clear and simple language emphasizing the fleeting aspect of human life which should be spent delightfully and is not worth getting overwrought and feeling forlorn. He justifies his tenet by saying that human is born only once, therefore, he should live his life to the full as there is no other life. This has been demonstrated in the following verses regarding four passing aspects: the break of day, the company of charming friends, the gentle murmuring of the lute, and the drinking of wine.

"The dawn is here; arise, my lovely one,
Pour slowly, slowly wine, and touch the lute.
For those who still are here will not stay long,
While those departed never will return." (Dashti,1971, p.156)

As for Shelley, in his visit to Italy inspired by the beauty of Italian lands and the Alp Mountains, he describes how the Italian countryside stimulates his ample imagination

and delight and then re-emerges in his poetry. Shelley's interests in mountains and the summits, rivers, pine trees, and the clear sky or the blue color of the ocean, are very evident in his poems when describing the imagination of these scenery.

In the poem, *Mont Blank*, the poet gets fascinated by the image of the appearance of Mont Blanc and its power with the crown of ice headed at its peak, rocks in the skirt of the mount through a white icy valley, and the shapes of piles around it. *A Summer-Evening Churchyard* starts with a description of an evening view in the churchyard and follows with observation on death. The picture itself acts as a motive for the poet's thinking while expressing his attitude. Shelley draws an image of the scene of the death of a woman and what is there in the church, the poet describes and draws an image of the calmness of death. The Silence acts as the subject of the poem. It can be said that an individual is sitting in a churchyard in the calm silence of twilight before a storm, looking at all the gravestones. This individual begins to think about death. Questioning if this is what death is like, simply the calmness before the storm.

"The wind has swept from the wide atmosphere
Each vapor that obscured the sunset's ray;
And pallid Evening twines its beaming hair
In duskier braids around the languid eyes of Day;
Silence and Twilight, unbeloved of men,
Creep hand in hand from yon obscurest glen. (Lines 1-6)

……

"Thou too, aerial Pile! Whose pinnacles
Point from one shrine like pyramids of fire,
Obey'st I in silence their sweet solemn spells,
Clothing in hues of heaven thy dim and distant spire,
Around whose lessening and invisible height
Gather among the stars the clouds of night." (Lines 13-18)

Imagery serves on behalf of expression and motivates the poet to articulate what he feels to picture the aesthetic elements in his work, and this will not be achieved unless by means of imagination in the poet's verses. When reading a real nature poem as Shelley's *Ode to the West Wind*, the poet recognizes himself with the wind instead of ascribing his character to the object. In the poem, Shelley does not attribute the West Wind to a human feature, but depicts it as a might which is both physical and figurative from the opening:

"O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed
The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:
Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, O hear!" (Lines 1-14)

The first three stanzas refer to the power of the West Wind and how this power takes its part on the ground, in the sky, and in the ocean. Shelley uses personification to explain the natural materials touched by the West Wind, and at the same time, it is a metaphor for what rebellious powers did in the world. For Shelley, the West Wind means power and liberty as well as hope. Khayyam, on the other hand, uses the image of a jug as a wine cup, a sample of joy, and to assert that this piece is made of clay in parallel with the verses of the Quran in Surat-al-sajdah,7-9: human was created from clay and blew unto him from God's breath, but this creature can be ended instantly and returned to his original material, clay.

"*Ah, make the most of what we yet may spends*
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie
Sans Wine, sans song, sans Singer, and- sans End!"(Fitzgerald,1922, quatrain23, lines 89-92)

Furthermore, in the following quatrain, Khayyam refers to the jug through which he presents the image of death, implying that our original material is from our descendant, and the body of man, which in death returns to be clay, to be a source for the future generation, and so on.

According to Aminrazavi's translation of Khayyam's quatrains, Khayyam's use of a jug as a container for water symbolizes life:

"*A lover like me was this jug, in snare*
Of Beauty's tousled tresses long and fair;
The handle 'round its neck you see was once
The hand that fondly twined her lovely hair."(Aminrazavi, 2005. P.118)

Khayyam, as well as Shelley, draw images through these verses, expressing their restless feelings and their philosophy of life by applying imaginary devices to compose aesthetic poems which describe the beauty of natural elements such as rivers, mountains, flowers, butterflies, wind, etc.

2.3 Sublime in Shelley and Khayyam

The sublime in literature "refers to use of language and description that excites thoughts and emotions beyond ordinary experience. Though often associated with grandeur, the sublime may also refer to the grotesque or other extraordinary experiences that "take[s] us beyond ourselves." (Wikipedia). Sublime is the result of the poet's strong feelings about nature. Not all individuals, in a specific time or place, are equal in getting inspired by the beauty of nature, and there is a large gap between them concerning their perception of the sublime. Shelley contends that poetry is the only way to describe the sublime because it is regarded as one of literature's most wonderful qualities.

Mohammadi (2019) suggests that "It is generally assumed that a piece of literature builds up quite a reputation for its literary devices, stylistic elements, diction, musicality, thought, etc., nevertheless, sublime, I suppose, act as a driving force and impetus to picture the moral, emotional and imaginative aspects of literary man's work" (p. 238). For Romantic poets, the sublime is a strong motivator that leads to enhancing one's essence, raising one's intellect, and tempering one's intense passion. Sublimity causes the poet to employ suitable poetic expression, artistic devices, and enhance the articulated language.

To realize the sublime in Shelley's poetry, let's take the following poems into account: *Mont Blank* and *Cenci*. "*Mont Blanc*" is a poem about the connection between a person's mind and the exterior world. Arguments are unsurprising given that the poem shifts through a variety of ways of imagining the mountain and its emblematic; additionally, the poet may do the mountain in various impressions to express his emotion and admire the scene of this mountain. "*Mont Blanc"*, presents the difficulty of finding which idea Shelley's want to declare and it is difficult to grasp the resemblances to other

attitudes, particularly Plato's and to understand that he intended simply to clarify a logical perception, as in stanza IV:

"There, many a precipice,
Frost and Sun in scorn of mortal power
Have piled: dome, pyramid, and pinnacle,
A city of death, distinct with many a tower
And wall impregnable of beaming ice.
Yet not a city, but a flood of ruin
Is there, that from the boundaries of the sky
Rolls its perpetual stream; vast pines are strewing
Its destined path, or in the mangled soil
Branchless and shattered stand: the rocks, drawn down
From yon remotest waste, have overthrown
The limits of the dead and living world,
Never to be reclaimed." (Lines 102-114)

Power is the main feature of "*Mont Blanc*". It is the power at the summit of the mountain and, at the same time, is the power of the foothill scenery, so a mountain either as a summit or base is a symbol of power. Shelley makes a comparison between the power of nature, symbolized by the peak of the mountain, and human might, which is simply nothing. Shelley never suffers fears despite the enormous force of the scene before him.

Similarly, Khayyam's perspective of the sublime is what Shelley has. Khayyam lives in a Persian land that is full of natural beauty, mountains, rivers, green valleys, icy peaks in winter, and the nature of rural scenery. All of these elements inspired Khayyam and he produced sublime poetry. Khayyam's quatrains show his elevation of thought, and his strong imagination and understanding in order to reach assurance concerning the nature of humans. Khayyam has a sublime intellect, and his quatrains draw a strong imagination full of eagerness to know his clear fate; he appears to be happy in some quatrains. Readers can find a description of the poet's experience in search of truths about life and death.

"Myself when young did eagerly frequent
Doctor and Saint, and heard great Argument
About it and about: but evermore
*Came out by the same Door as in I went." (*Fitzgerald,1922, quatrain 37, lines 145-148*)*

The feeling that men are as pawns in the chessboard of life is finally expressed in the noble verse.

"When you and I behind the Veil are past,
Oh! But the long, long while the world shall last,
Which of our coming and departure heeds?
As the seven sees should heed a pebble cast." (Fitzgerald 1872, quatrain 47, lines 185-188)

In the following quatrains, it can be seen that the elements of nature arouse Khayyam's imagination and emotions by creating a sublime scene which resembles that of Shelley:

"Iram indeed is gone with all its Rose,
And Jamshyd's sev'n-ring'd cup where no one knows;
But still the wine her ancient Ruby Yields,
And still a Garden by the water blows." (Fitzgerald, 1859, quatrain 5, lines 17-20)
"And this I know; whether the one true light
Kindle to love, or wrath- consume me quiet,
One glimpse of it within the Tavern caught
Better than in the temple lost outright" (Fitzgerald, 1859, quatrain 56, lines 221-224)

When it comes to Shelley, he insists on the presence of higher minds, which is definitely a poetic mind that is able to realize the world which ordinary people cannot. "In '*Mont Blanc*,' the violent weather acts in an analogous fashion, stripping away reified false appearances and establishing an important distinction between what is properly draped or concealed and what is not. Only a manifestation such as that of 'Power,' figured as' some unsculptured image, 'should be concealed by something like' the ethical waterfall, whose veil/Robes' It "(Peterfreund, 2002, p.132).

Shelley displays that the common interaction between his interior and exterior world is predictable. He discards Plato's criticism of poetry and asserts that poetry has a magic power that makes the human mind soar and crosses limited intellectual boundaries. Moreover, he proposes that the power of poetry is not restricted and can make everybody overrun his limitations and climb very high in the same way *Mont Blanc* has reached the sky. Having done this, humans will be able to achieve reality.

Shelley submits the concept of reality by strongly joining it with the magnificence which has been revealed in the substantial presence and greatness of the mountain, but not like the Platonic truth, which is metaphysical and difficult to understand, Shelleyan reality is much more accessible.

In *Mont Blanc*, he summarizes the perception of reality throughout the mountain. In this poem, the poet parallels reality with a vigor which has been represented in the mountain:

"*Mont Blanc yet gleams on high- the power is there*
The still and solemn power" (Lines 127-128).

In the next two lines from "*Mont Blanc*", we find Shelley points to the great power of the mountain by naming it a monarchy with a "throne" which has been surrounded by "ice gulfs". His intention is to prove the strength of reality characterized by mountains:

"*Where power in likeness of the Arve comes down*
From the ice gulphs that gird his secret throne" (Lines 16-17)

Moreover, it can be supposed that the mountain refers to Platonic Ideal Forms with its fine traits. "I suppose one of the most crucial points with regard to Shelley is that although Plato had a considerable impact on him, he was not brainwashed uncritically by Plato's ideas. For one thing, he looked up to Plato simply because Shelley considered him primarily as a poet" (Mohammadi, 2019 p.149).

On the other hand, the supernatural reading of Khayyam's quatrains reveals that he is pursuing contentment in existential abstraction in attempts to participate with and absorption in the divine and captivate himself to beautiful assumption and permitting no other leading rule than a blind impartial destiny. Karlin, (2009) argues; "Omar with an intellect sublime and strong with an imagination full of fervency with a poet's transcendental gift, remains unhappy, on the shadow's side of clear fate; but has yet expressed with rare clearness and beauty, all the doubt which lofty nature feel. It is the blank of negation set to sweet and subtle music; it is an endless question some in saddest but most splendid strains. Omar could not leave the veil but has sung his inability in verses that deeply touch the human heart. Even Lucretius with whom Omar is most naturally compared seems to be inferior in-depth, in force, in beauty, in the glory of rhythm" (p.117)

Khayyam is concerned about the imminent death, and this theme rolls like a strong thunder in wonderful coherence gloomed by unimaginable grief:

"*Ah, with the Grape my fading Life provide,*
And wash my Body whence the Life has died,
And in a Windingsheet of Vine-leaf wrapt,
So, bury me by some sweet Garden-side." (Fitzgerald,1922, quatrain,67, lines 265-268)

When it comes to Shelley, who is determined as a romantic poet and the aesthetic devices in his poems are related to traditional Romantic poets. Shelley's poem, *Alastor*, is based on a style which supports the shape of the poem and reveals the imagination of its pivotal character that is portrayed in the same basic understanding of the sublime:

"The stream, that with a larger volume now
Rolled through the labyrinthine dell; and there
Fretted a path through its descending curves
With its wintry speed. On every side now rose
Rocks, which, in unimaginable forms,
Lifted their black and barren pinnacles
In the light of evening, and its precipice
Obscuring the ravine, disclosed above,
Mid toppling stones, black gulphs and yawning caves,
Whose windings gave ten thousand various tongues
To the loud stream." (Lines 554-557)

These lines show unlimited borders, peculiar, and dangerous. The sublimity of background is produced in its form to surpass the poet's emotions and feelings, uplift his soul and stimulate within the reader the feeling of being lost amongst dangers. Shelley declares that there is a specific kind of imagination that is captured by recognition and deep passions that may lead to the foundation of the sublime which is a pretty multifaceted, charming, and complex feeling.

Khayyam, also, has an amazing capability to build up specific opinions in the mind by implying material imagery. His allusion is more intense than that of the purely objective poet, who will produce a beautiful and clear representation of the imagination in the aesthetic picture, which can stand alone for beauty, but Khayyam has a strong ability of imagery, so he can compose a beautiful poetic result.

The following lines of Khayyam's quatrain are one of the most well-known verses that show the emotional manifestation of the poet's notion towards the finality in material life that death brings about.

"Oh, come with old Khayyám, and leave the Wise
To talk; one thing is certain, that Life flies;
One thing is certain, and the Rest is Lies;
The Flower that once has blown for ever dies." (Fitzgerald, 1922, quatrain 26, lines 101-104)

As for Shelley, he employed the same image in his poem, *Mutability*:

"The flower that smiles to-day
To-morrow dies;
All that we wish to stay
Tempts and then flies.
What is this world's delight?
Lightning that mocks the night,
*Brief even as bright." (*Lines 1-7).

2.4 Definition of Pleasure in Khayyam and Shelley

To study pleasure in the life of Khayyam and Shelley, it is clear that women, for both these poets, are a source of inspiration and frequently appear in the poems they compose. For Khayyam, his quatrains show his keen desire towards pleasure and his tendency to fulfill the enjoyment, particularly through women and wine. Themes of celebration, delight, wine, and his close companionship with beautiful women form an underlying part of Rubaiyat. Boucquey (2005) mentions this quatrain, which refers to it as stanza 140, in this book, to illustrate this notion:

"Khayyám, *if you are drunk on wine, enjoy it,*
If you are with the tulip-cheeked, enjoy her:
Since the world's business ends in nothing,
Think that you are not and, while you are, enjoy it." (p.220)

Similarly, Shelley holds high regard for women and in his prose works, he shows a high degree of respect and elevates womanhood, not just because they are a source of pleasure, but he feels fascinated by womanhood. To put it differently, he believes that women have such beautiful and undeniable power in elevating man, and in the same fashion, Khayyam holds the opinion that women are the origin of pleasure without whom the affairs of the world will not work very well. Shelley finds in women the root of kindness, which promotes and manifests entire values, such as an individual's liberation from rational, psychological, and physical restrictions.

Shelley's advocates not only the rights of women but also appears to have found in women all the origins of goodness. He envisages ladies as an incarnation of grace, welfare, pity, and compassion. In his poetry, he depicts women as a spring of rebellion,

communal refashion, unconditioned love, and spirituality as versed in *Rosalind And Helen: A Modern Eclogue:*

"A lovely child she was, of looks serene,
And motions which o'er things indifferent shed
The grace and gentleness from whence they came.
And Helen's boy grew with her, and they fed
From the same flowers of thought, until each mind
Like springs which mingle in one flood became;
And in their union soon their parents saw
The shadow of the peace denied to them." (Lines 1286-1291)

When Khayyam was in Samarkand, he and a friend saw a woman named "Jahan" in a ceremony and fell in love with her. Ameen Maalouf (1989) writes in his novel "*Samarkand*" describing "*Jahan*" as "A poetess from Bukhara, she has herself called Jahan, meaning the vast world. She is a fickle young widow." (p.25). Khayyam and Jahan lived furtively for years, but when the time arrived to break up with her, he composed the following verses to express his deep emotions:

"Next to your beloved, Khayyam how alone you are!
Now that she is gone, you can take refuge in her" (Maalouf, p.58)

Khayyam knows that the love of women is a deep feeling which cannot be measured but can be felt. In his Rubaiyat, the reader can find novel ideas and viewpoints articulated by a poetry mastermind. Khayyam, in his life, wrote various love poems, some of which deal with seducing women:

"*Girl, have you any thought what your eyes mean*?
You must have stolen them from some dead queen.
O little Empty laughing soul that sings
And dances, tell me-what do your eyes mean?" (LeGallienne, quatrain 69, lines 273-276)

Here Khayyam admires his beloved eyes with her innocent soul, which makes him happy.

Khayyam, in his poetry, vividly portrays the importance of love and the value of time. He even goes so far as to say that if there is no beloved in life or if one knows nothing about life, they will be melancholic and sorrowful. Additionally, it is a sheer waste of time to live with a fancy woman. Furthermore, in Khayyam's quatrains, a cup of wine and a pretty woman play an indispensable role as they are the main source of pleasure and delight for him:

"For all my years, I've fallen deep in love;
That's why I'm always reaching for my glass.
My reason makes me sorry, love consoles me;
*Patience once clothed me, but time wore it out." (*Dashti, P.138)

Wine, in Khayyam's quatrain, is used as a sign of love for the beloved, and it is the secret of the pleasure of living or at least a sanctuary for the mind from daily suffering. The following quatrain depicts this in an amusing and well-constructed manner:

"Now I must tell you what has happened to me;
I'll put it all in two short sentences:
For love of you I'll sink into the earth,
For love of you I'll raise my head again." (Dashti, P.138)

As for Shelley, his opinion about women may have been affected by his social-politico, religious-philosophic, and literary-cultural background or his desire to rebellion, but the definite concept in most of Shelley's writing is his keen desire to defend and show how it is important to respect the rights of women, their imagination, independence, liberty, and equality. In several poems, the reader always considers that Shelly has a deep feeling towards the liberty of women.

Despite any particular belief and way of life, when Shelley comes to women and women's matters, he reveals himself as advocating women, being primary in the frontline. Yet, now approximately two centuries following his early death, readers and critics realize Shelley as a hero of liberation in general and women's liberty in particular. His poems are rich in poetic and aesthetic elements, celebrating love and freedom for all human beings as well as with a rebellious soul against all kinds of cruelty and persecution against women.

In *"The Revolt of Islam",* Shelley describes Cythna, as a power:

"*Beside me, gathering beauty as she grew,*
Like the bright shade of some immortal dream
Which walks, when tempest sleeps,
the wave of life's dark stream." (Lines 870-73)

Cythna is a mastermind with a strong and gentle soul. She holds and leads the mission of breaking slavery. She earnestly says: "It shall be mine/This task mine."

On the other hand, Shelley is a womanist in the actual sense of the term, for he agrees with women and like-minded men who struggle in the family or society. Shelley, in his poem, "*The Cenci*", stands with and supports Beatrice. Immediately after Cenci rapes her, she is about to be mad and feels extremely despondent and miserable. Her words at

this time are all fierce cries, reflecting the shivers and shocks of her mind and the strong passionate streams weakening her.

"*O, horrible!*

The pavement sinks under my feet!

The walls Spin around!" (Lines 8-10)

"*. . . My god*

The beautiful blue heaven is decked with blood!

The sunshine on the floor is black." (III.I. 11-13)

Shelley's poems are entrenched with subjects of love, and his entire attitude is constructed on the principles of love. Love poems show how they played a significant part in forming Shelley's philosophy of life. "Love's Philosophy" is the first main love poem by Percy Bysshe Shelly. In this poem, he addresses nature, which is chiefly a divine might to express the mixing and integrating of everything in our universe. The poet states:

"*The fountains mingle with the river,*

And the rivers with the ocean,

The winds of heaven mix forever

With a sweet emotion;

Nothing in the world is single;

All things by law divine

In one another's being mingle; --

Why not I with thine?" (Lines 1-8)

So, the items of nature all obey the heavenly laws of coupling with one another. "The fountains mingle with the river," for example, and similarly, the wind takes her part in mixing with other parts of nature, so the poet enquires about his beloved; if natural and divine things that are divine can pair with one another, why can't his beloved pair with him?

The second stanza of this poem tracks a similar style of thinking about the mingling of natural objects. For instance:

"*See, the mountains kiss high heaven,*

And the waves clasp one another;

No sister flower could be forgiven

If it disdained its brother;

And the sunlight clasps the earth,

And the moonbeams kiss the sea; --

What are all these kissings worth,
If thou kiss not me?" (Lines 9-16)

Shelley, in this stanza, wants to say that men and women have to love one another just like natural elements such as "mountains" love the "high heavens" and "waves" mixed with one another, so humans should fill their life with love and dismiss the animosity between them in their life. Shelley composed this poem right before he eloped with Mary Godwin, which led to their marriage. Interestingly, he loved Mary (his second wife) too much and there was a deep bond between them that was never similar to his first marriage.

Analogously, when it comes to Khayyam, the beauty of his beloved's face, the beauty of flowers, nightingales, and the charming view of the river are sources of inspiration. One of the poet's interests is his love for women with sleepy narcissus eyes, and this is clear from the great number of quatrains dedicated to this matter.

"Woman was merely an interlude in Omar's life, a pet, a plaything," writes Le Gallienne (1879). "There are several quatrains which breathe quite a modern intensity of passion. "That Omar sometimes made use of wine and women as symbols of his mystical philosophy is, doubtless, true; but that he more often made simpler use of them is, happily, still more certain—for Omar was, emphatically, a poet who found his ideal in the real." (p.17)

The love-verses I use in this study are intended to emphasize the importance of women in the life of a great thinker-drinker. Le Gallienne, 1879, illustrates Khayyam's notion towards women and wine in the following quatrains:

"Comes Ramadan, the pleasant days are done,
And pious breath obscures the very sun;
Soon must the wine mope lonely in the jar,
And lovely women weary to be won" (Quatrain 235, lines 937-940)
"Sweet cup of life no power shall fill again,
Thy juice goes singing through each gladdened vein--
Drink, drink, my love, two mouths upon the brim,
Ah! drink, drink, drink, each little drop and drain." (Quatrain 58, lines 229-232)
"Have I not wine, and love to drink with me,
A garden and a gracious company
Of sweet-faced dancers, and the rising moon? --
This is the happy half of sovereignty." (Quatrain 202, lines 805-808)
"Think not that I have never tried your way

To heaven, you who pray and fast and pray:
Once I denied myself both love and wine--
Yea, wine and love--for a whole summer day" (Quatrain 29, lines 113-116)
"O Love, I come to worship in your shrine,
There is no part of you is not divine,
There is no part of you not human too,
There is no part of you that is not mine;" (Quatrain 128, lines 509-512)

In summary, nature is the main motive in the poems of Omar Khayyam and Percy Bysshe Shelley. Both poets feel the beauty of nature. They are satisfied by the beauty of roses, butterflies, rivers, mountains, and other natural phenomena such as the wind, sunshine, and the waves of the seas. The imagination of these two poets is very strong and greater than nature. Khayyam and Shelley use imagery to assist in creating an aesthetic poem. Likely, Khayyam's imagination is derived from his environment in the Persian countryside and his company of the elite staff of the Seljuks community and wine-drinking parties. Wine is one of the major themes in Khayyam's poetry and Western writers describe him as the poet of wine, while others refer to wine as a wine of wisdom. Also, the sublime in the poetry of these two poets is a result of their great feeling in nature and it is beautiful. As for Shelley, he argues that poetry is the only way to describe the sublime because poems are the most beautiful element in literature.

Khayyam finds women and wines the main source of physical enjoyment. He prefers to drink wine with beautiful women reading poetry than to gain the empire of China, while Shelley is interested in women, and determines poetry as a major element in literature.

CHAPTER THREE

3.1 Khayyam, Shelley and Their Life Philosophies

Philosophy, as *Pestonji* wrote in his book (1932), "is the correct understanding of the origin of things" (p.86). When examining the things in our life, we may ask ourselves, or others about what these things are, what their origins are, who their maker or creator is, what they are made for, or from? Such questions and the similarities are the core and gist of Philosophy. A philosopher is the best one who answers controversial questions, and the major challenge is the answer to the question of the origin of things. Despite this, not all philosophers can access it because knowledge of things can be hampered by a lack of knowledge in a specific field of science, or there are some phenomena that are beyond the human brain's understanding. "Khayyam holds the same belief" as the German Philosopher Schopenhauer, who maintained that "we cannot find out the origin of anything." (p. 87)

Shelley as well as Khayyam are not simply poets, but philosophers, both of whom seek the same goal, which is searching for truth. As poets, they make use of imagination; nevertheless, as philosophers, reason is their tool. In *Defense of Poetry*, Shelley makes an analogy between reason and imagination by declaring that, "Reason is the enumeration of quantities already known, imagination is the perception of the value of those quantities, both separately and as whole…Reason is to imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance". The aspects of philosophy in Shelley's and Khayyam's poetry are varied and include a lot of subjects. This chapter will be confined to two aspects: the impermanence and the meaning of life and the death in Khayyam's and Shelley's poetry.

Khayyam, in Rubaiyat, describes almost all life's concepts; he focuses on the meaning of life and how it varies in its conditions. Moreover, he asserts that life is not stable and it depends on a lot of factors which can change suddenly as a result of ups and downs without reasons. One of Khayyam's epithets is 'Hakim', which means 'Wise'. His life experiences make him evaluate the impermanence of life. Additionally, it also means several kingdoms, kings and leaders are disappear suddenly for many reasons. Indeed, life for him is a matter of moments passing and vanishing instantly. Thus, Khayyam's notion of life is like a cloud in the sky which moves quickly. Only a fool can trust this material

life as life is completely unjust; it leaves us suffering without any chance of warning or mercy. The following couplet from Fitzgerald depicts this:

" Good friends, beware! the only life we know
Flies from us like an arrow from the bow,
The caravan of life is moving by,
Quick! to your places in the passing show."(LeGallienne 1901, quatrain 39, lines 153-156)

When it comes to Shelley, he was born a revolutionary. His notion in life is to reject any kind of tyranny, either of mind or body. He sees priests and kings mistreating people in society. Shelley is unsure whether or not life is what he lives; he refuses to live such a life while evil and bad people abuse and commit crimes. He is sure that these people try to fill the community with hate and poverty by abusing others. He does not act against them because he wishes these miserable actions will not succeed. The only thing he can do is to protect himself to avoid fear and abuse.

Nonetheless, despite Shelley's young age, he has a pure and sincere appreciation of the salvation which is latent in love, beauty, truth, and good. For example, in his poem, "*Adonais"*, he said:

"Peace, peace! he is not dead, he doth not sleep -
He hath awakened from the dream of life -
'Tis we, who lost in stormy visions, keep
With phantoms an unprofitable strife." (Lines 343-346) •••••
"He lives, he wakes - 'tis Death is dead, not he;
Mourn not for Adonais." (Lines 361-362)

In these lines, Shelley declares that his friend, Keats, is not dead. This death is a new life for him while he lives in peace. The previous life is a dream. We are the ones who sleep. We are lost in stormy vision, decaying because of our fear of death, but his friend is in a good place, so there is no need to lament the death of Keats. The major conflict of this poem is the battle between the good and the bad, personified by the King, priest, and the capitalists. Shelley equals the battle between good and evil with the battle between authorities' power and men's struggle for freedom.

In another poem, "

" Beside that Image then I sate, while she
Stood 'mid the throngs which ever ebbed and
Like light and the shadows of the sea flowed

Cast from one cloudless star."(Lines 2155-2159! Canto 5, Stanza 51, lines 1-5!!)

Shelley's vision of the perfect world could not have been clearer than in "The Revolt of Islam". In "The Revolt of Islam", Cythna chants the victory of the people's cause in this song. She was the embodiment of the good she wished for as she "stood amidst the throngs that ever ebbed and flowed, addressing the nations victorious over bad." "Like stars, the sea's shadows flowed from a single cloudless star. The song in this stanza refers to the society's triumph in its struggle to gain the liberation of mankind: Shelley proposes that humans celebrate divine equality, because under this system, love becomes the only law of life, and then this will be the coming of a new power to rule the earth.

Cythne suggests a beautiful society that is full of art and science and sets man's mind free from "fear and superstition".

In another poem, "*Mask of Anarchy*", Shelley demonstrates his tenet about the meaning and scope of freedom.

"Rise like Lions after slumber
In unvanquishable number--
Shake your chains to earth like dew
Which in sleep had fallen on you--
*Ye are many -- they are few."(*Lines 368-372*)*

The poem's final stanzas are taken up by this voice's emotional expression. The speech is a rallying cry for the fraught, encouraging them to "Rise like Lions..." and "Shake your chains to earth like dew." The first section of the speech paints a moving picture of the working class's bleak situation as a result of despotism. The definition of liberty is then debated. To the average worker, equality literally means having access to food and shelter, which are denied under dictatorship. Justice, knowledge, unity, and love are all alternative words for freedom. The lower-class people from all over the world are being encouraged to join together in a massive "Assembly" to demand change in the name of democracy. "Stand ye calm and resolute," Shelley says, implying a nonviolent confrontation. The great potential within the oppressed unified numbers is reflected in the speech's final words: "Ye are many—they are few."

On the other hand, when it comes to Khayyam's philosophy, during the following years of his death, he was not a subject to be under the inquiry of Persian scholars. These scholars did not investigate to find Khayyam's poetry's genuineness by analyzing the books and studies related to him. However, when Fitzgerald wrote the introduction about Khayyam, Khayyam's life started to seem very important. It made the Persian scholars dig

deeply into his writings, or for anything available about him, his family, life, works, and, of course, his poetry. Furthermore, research about Khayyam has been carried out widely, either through general or personal information either from historical sources or through studies carried out to analyses his Quatrains to discover his philosophy and beliefs, to make sure if any of his works might have been unrevealed in Iran. The importance of Khayyam's studies in his native land became a serious matter and rose surprisingly after western authors wrote about him. After Nicolas's French edition of Rubaiyat and Zhukovsky's research, two streams of thought became current in the west. Edward H. Whinfield, a Persian scholar and translator of both Khayyam's and Rumi's poems, believed in "the spirit of revolt in Omar's quatrains, and on this basis, tried to give the best specimens of the quatrains recorded in different manuscripts available at that time" (Zare-Behtash, 1994, p. 75). Scholars who are interested in the authenticity of the Khayyam's Rubaiyat, consider those verses to be original, reflecting his universal viewpoint ideology.

According to Pestonji, Umar Khayyam's quatrains, though are of philosophy, have good poetry; notwithstanding, the poet harps numerous times on a few tones such as ' Unsteadiness of the World ', ' Encouragements to live happily ',' Praises of Wine ',' predestination ',' Repentance and forgiveness'. He recalls each of these subjects every time in such a different way that it wears a new aspect. "It is generally said, and very properly said, that 'Poets are born, not made' However, in the case of Umar Khayyam, who was required to be born a poet as well, one may say that brought to light when some are born to be known as born poets, others have to be made known, i.e., brought to light by others. Umar Khayyam, though a born poet, was, as it were, not born to be known as a poet by himself." (Pestonji, p. XVII)

In Shelley's case, he is considered as a true poet since his poetry is incomparable, non-conformist and also, he utilizes appropriate tools, words, and topics to form his poems. At other times, Shelley's life, like his poems, is divided into two phases: in one, he is the aggressive renovator, looking for the downfall of the organizations, tries to accelerate the millennium out of its lazy course into a sprint, but this is not the constant mode for Shelley, "Out of this mood come most of his longer poems, like *Queen Mab, Revolt of Islam, Hellas,* and *The Witch of Atlas*, which are somewhat violent diatribes against the government, priests, marriage, religion, even God as men supposed him to be. In a different mood, which finds expression from *Alastor, Adonais*, and his wonderful lyrics, Shelley is like a wanderer following a vague, beautiful vision, forever sad and forever unsatisfied." (Long, 2004, p. 525)

Shelley asserts his notion concerning the truth and immortality, "Shelley emphasizes that change is the only immortal thing in the universe. Additionally, he believes that the power of affection, emotion, grace, and joy is by far more than the human physical capacity to put up with "(Mohammadi, 2019, p.41). What is more, Shelley in his childhood indulges in material disciplines, tries to mix the elements to create a new product or to make a new form from these mixtures, which are: fire, water, wind, and soil. It seems that this hobby "shaped his philosophical concept of alteration manifested in his works" (Mohammadi, 2019, p.75).

In Shelley's poetry, the negative idealism, in his first long poem, *Queen Mab*, shows materialism and belief in Necessity as a central idea, yet when he experiences severe issues in his life, he develops a sense of Necessity which is mixed with Platonic idealism. At the beginning of his life as a poet, he thinks that the source of world order is the Necessity, not God! Shiraish (2019), argues that "Shelley's negative idealism led him to shift the idea of Necessity from a God that brings about an ideal world to a system of cause and effect that forces a person to realize his fate." (p.17). Shelley argues that necessity is the power that controls all the laws of nature. He considers necessity as a *"Spirit of Nature*". The following verses from *Queen Mab* illustrates this:

"Spirit of Nature! all-sufficing power,
Necessity! Thou mother of the world!
*Unlike the God of human error, thou" (*Lines *197-199)*

A moral necessity is a long chain of events and consequent actions and consequences, none of which may occur anywhere or have a different role in other systems. our understanding of necessity is established through patterns of co-occurrence, continuity, known processes, and drawn conclusions. As a result, humanity will accept intervention if they agree on the following: In the human mind, motivation, motives are what gives us the motivation to action; in the physical world, causes are what we are after. The terms "liberty" and "chance" both arise from a lack of knowledge about cause and effect.

Shelley in his poetry does not adopt fixed ideology, so he shifts between hope and anxiety, confidence and hesitation, belief and doubt, causality and root, utopianism and eternity, skepticism, and certainty. Shelley's poetry portrays' 'skeptical idealism'.

As for Khayyam, he does not hold an unchanging attitude. He expresses his passion for life through love and wine.

Some authors argue that Khayyam is a follower of the philosopher, Avicenna, "Ibn Sina, or Abu Alhassan ibn Sina, better known to the West as Avicenna. This remarkable man flourished about A.D. 1000 and was one of the finest intellectual forces that the Orient ever produced. " (Jackson,1906 p.166) . In addition to Avicenna's reputation as a physician and philosopher, he was familiar with poetry. Some of his quatrains precede the days of Khayyam by a hundred years, but the *theme of these quatrains is similar to that of Khayyam, as the following stanza;*

"From Earth's dark Centre unto Saturn's Gate
I've solved all Problems of this World's Estate,
From every Snare of Plot and Guile set free,
Each Bond resolved saving alone Death's Fate." (Jackson,1906 p.166)

While Khayyam in stanza 31 in Fitzgerald translation (p.33) artistically portrays this as in:

"Up from Earth's Center through the Seventh Gate
I rose, and on the Throne of Saturn sate,
And many a Knot unravel'd by the Road;
But not the Master-knot of Human Fate." (Fitzgerald, 1859, quatrain 31, lines 121-124)

As Gallienne (1897, P.8) put it, Khayyam's attitude toward life is fleeting; that is to say, one must derive the most pleasure and joy from life by drinking wine and having a darling.

" Each day a leaf falls withered from the tree
Whose leaves make up the life of thee and me,
The leaves are counted and the last is there—
Ready to fall before thy destiny." (LeGallienne, quatrain 42, lines 165-168)

In contrast, there is another group of scholars who believe that Khayyam tends to have a spiritual interest in pleasure and seeks to joy himself. He determines wine as a joyful earthy pleasure, eager for his beloved, as a physical creature which will fulfill his enjoyments.

As for Shelley, to study his notion of Materialism, we must make a difference between Shelley as poet, and Shelley as philosopher. In reading Shelley's poems, the inspiration of Plato on Shelley's view of life is decisive, which motivates him to be free from full dependence on materialism. Plato inspires Shelley through his acceptance that it is the world itself, not just humans, which has established that humans can acquire complete knowledge, which awards growth to ideal justice, which then leads to premium

bliss. Shelley believes that intellectual philosophy plays a very essential function. It submits difficult answers.

"Moreover, the 'intellectual philosophy' frees the imagination; if no belief system can claim irrefutable knowledge of reality, since reality is by its very nature unknowable, the poet's imaginings have as much validity as any other account of reality. Here the supposed chasm between Shelley's empiricism and his Platonism is bridged since the mind, freed from the dogmatic certainties of materialism or idealism, is at liberty to employ Platonic notions as surmises, hypothetical solutions to the impasse to which empiricism had led." (O'Neill,1989, p.119). Shelley is well-known for writing an enormous number of verses which frequently reveal his understanding of political matters, so he is considered as a radical political poet.

In order to know Shelley's doctrine, whether he is a materialist or an idealist, one of the contemporary writers, Mohammadi, argues that Shelley is standing in between two poles "as both got him into restlessness. On the one hand, having witnessed cruelty and oppression, he rather lost his faith in *ideal forms* of Plato; on the other, since the material world and physical sensory perception are fleeting, he couldn't count on materialism either." (p.38)

In his poem, *Alas! This Is Not What I Thought Life Was,* the poet expresses his feeling towards life:

"Alas! this is not what I thought life was.
I knew that there were crimes and evil men,
Misery and hate; nor did I hope to pass
Untouched by suffering, through the rugged glen.
In mine own heart I saw as in a glass
The hearts of others ... And when
I went among my kind, with triple brass
Of calm endurance my weak breast I armed,
To bear scorn, fear, and hate, a woeful mass!" (Lines 1-9)

Many keen-sighted philosophers admit that they have limited knowledge of life issues. Socrates, one of the greatest Athenian Philosophers, confessed that "It became known to me that I knew nothing," (Pestonji 89), Khayyam follows this doctrine. In this notion, Rustom Pestonji Bhajiwalla in his book, *Maulana Shibli and Umar Khayyam (1932),* translated some quatrains which reflect Khayyam's belief system very transparently:

"Nature's secret knot none has undone,
A step beyond his bound has travelled none,
From tyro to the teacher I survey
And helpless find I every mother's son." (p.89)
"*Those who did tread the Earth from end to end,*
And in His search did measure sea and land,
I never heard that they for all their pains,
The real truth could ever comprehend." (p.90)

Scrutinizing each quatrain in Rubaiyat, led the reader to draw an image of the intellectual power of this famous poet, his theoretical and mental orientation, Khayyam in his poetry as a human being engages his thoughts in the transience of life and the absence of safety. Whinfield, in his book, *Masnavi i Ma'navi,(2001),* translated some quatrains, which are not listed in Fitzgerald's edition. In the following stanzas, the readers can recognize Khayyam's attempts to discover and realize life's secrets:

"*We sojourn here for one short day or two,*
And all the gain we get is grief and woe,
And then, leaving life's problems all unsolved,
And harassed by regreds, we have to go."(Quatrain 55, lines 217-220)
"*From doubt to clear assurance is a breath,*
A breath from infidelity to faith,
Oh! Precious breath, enjoy it while you may,
This all life can give, and then comes death." (Quatrain 853, lines 3409-3412)

It appears that Khayyam discovers that he cannot find a satisfactory solution to his confusion, which leads him to split away from these notions and concrete into the positive, and cheerful materials in life, but he discovers that these humble subjects, which gain pleasures, may disturb his understanding of some philosophical matters such as life, death, and happiness. Due to Khayyam's reputation as a philosopher and poet, he is widely known in the West. His world view is highly respected there, as well as his Rubaiyat, in particular, are considerably popular. According to Teyophel Goatee, a French author: "Khayyam's Rubaiyat includes all Hamlet stanzas, piece by piece".

Khayyam is very honored to admit the lack of knowledge. He looks like other Philosophers, as Socrates, after a life-long investigation, said "It became known to me that I knew nothing." (Pestonji, p89). Khayyam holds the same notion. He challenges others to gain his attitude; that means, he is very proud because he gains a sublime degree of

knowledge to the point that he knows that he understands nothing. In this sense, Pestonji (p. 89), elucidates this in the verses below:

Nature's secret knot none has undone,
A step beyond his bound has travelled none;
From tyro to the teacher I survey
And helpless find I every mother's son.

Khayyam argues that, through the philosophy, we can get to know our ignorance, and set our lives in an onward motion. Elsewhere, Pestonji (p.93) reiterates:

"If Greed and Passion's wicked ways you trace,
Beware, you'll die a beggar in disgrace.
Consider what you are, from where you come,
What here you do, and where's your future place?" (Pestonji, p. 93)

Having read Rubaiyat, numerous conceptions can be made, including the purpose of creation, life quality and its destination. Khayyam worried about the presence of problems in life, the doubt about the Creator, as well as the mystery of the universe.

Fitzgerald refers to this in his translation of Rubaiyyat (p.32):

"There was the Door to which I found no Key;
There was the Veil thro which I could not see:
Some little talk awhile of Me and Thee
There was and then no more of Thee and Me." (Fitzgerald 1922, quatrain 32, lines125-128)

In the Philosophy of Khayyam, sins committed by man are not considered to be a crime. He regards them as fault, instead. Khayyam's poetic style is perceived as sensitive, ahead of his time, highly informative and rational. Khayyam's poetry expresses a hidden feeling of suffering, bitterness, sadness, darkness, and educating society.

Ali-Asghar Seyed-Gohrab, in his essay, *Khayyam's Universal Appeal, Man, Wine, and the Hereafter in the Quatrains,* which was published in a book titled "*The Great Umar Khayyam, A Global Reception of the Rubaiyat*" (1977), describes Khayyam's Rubaiyat as a decent subject for writing books and articles in many languages. This signifies the importance of these quatrains in the world literature and how inspiring they are. Seyed-Gohrab asserts "A central theme of Khayyam's quatrain revolves around the position of mankind in creation, his relationship with the Creator, and the mystery of and the hereafter, death and the hereafter". (p. 15)

On the other hand, Shelley asserts that contemporary society is infected by selfishness, which is the main cause of all evil, and necessity is the solution to this misery. Humans can live happily if they abandon selfishness and return to nature. Shelley has a severe tone towards the practice of meat-eating; he follows a vegetarian diet, drinks no wine, is well-read, writes a lot, walks into nature, and talks with his friend, Hogg, this simplicity Shelley loved and would have been content to follow forever. While he becomes less ardent about vegetarian food later in his life because of medical necessity to improve his health, he refrains from meat and alcohol until his untimely death.

Some authors argue that the reason for being vegetarian is because of his extreme way of thinking. Shelley thinks that animals are friends to humans and eating the meat of animals is like someone eating his friend's flesh. Shelley's advises humans to return to the primary habits by eating vegetables, fruits and drinking clean water because this practice will lead them to build a healthy mind and spirit. Shiraishi, 2019 comments on the habit of Shelley's eating; he says "Thomas Jefferson Hogg, a friend since his short Oxford period, describes what and how Shelley ate at that time. His pockets were generally well-stored with bread." (P.42)

3.2 The Perception of Death in the Eyes of Khayyam and Shelley

The idea of death, the construction of being, and the enigma of creation are among the most important philosophical matters that are occasionally addressed to the realm of poetry and literature.

Shelley, the Eighteenth-Century English poet, and Omar Khayyam, the famous Iranian poet in the Eleventh Century, despite the differences in their historical eras, philosophical views, and styles, are alike when it comes to the concept of death and the philosophy of existence. In Shelley's poetry, the cycle of life and death is clear. He follows Plato and Bacon in their view towards death because Shelley believes that only death can escape from the body's prison, and the secret of life lies in death.

In his short life, Shelley experienced several people's deaths; that is why the awareness of death is a major characteristic of his sad spirit. The death of his family and friends makes death a part of his life because it is difficult to separate the poet from his poetry. Shelley's poems contain a gloomy atmosphere of death, as in, *The cold earth slept below, To William Shelley, On Fanny Godwin, Death, To Death, Fragment on Keats, and*

On a faded violet and *Adonais*. When reading these poems, the reader realizes that the fear of death is strongly revealed in these poems.

Shelley in his poem "*To William Shelley*", recalls the remembrance of his son's death:

"My lost William, thou in whom
Some bright spirit lived, and did
That decaying robe consumes
Which its lustre faintly hid,--
Here its ashes find a tomb,
But beneath this pyramid
Thou art not—if a thing divine
Like thee can die, thy funeral shrine
Is thy mother's grief and mine?" (Lines 1-9)

Shelley supposes death is bodily demolition, which makes the people we love travel far away from us with no return again. It is eternally lost.

Nonetheless, the immortality of their souls can gain eternal life. To illustrate, Shelley thinks that his son's death, William, is just a bodily decomposition, whereas his soul will join everlasting life:

"Where art thou, my gentle child?
Let me think thy spirit feeds,
With its life intense and mild,
The love of living leaves and weeds
Among these tombs and ruins wild;--
Let me think that through low seeds
Of sweet flowers and sunny grass
Into their hues and scents may pass
A portion—"(Lines 10-18)

Shelley is fascinated by death and dreams; he is extremely sensitive and despises life, which is filled with trivialities. Besides, he tends to commit suicide with a keen desire to lose his senses that makes him connect with society. In his poems, he attempts to depart eternally towards the charms and beautiful worlds that he believes lie beyond death. In the poem, "*A Lament"*, he expresses this attitude as follows:

"O World! O Life! O Time!
On whose last steps I climb,

Trembling at that where I had stood before;
When will return the glory of your prime?
No more -Oh, never more! (Lines 1-5)

Shelley seemingly suffers from the grief or loss of someone when he states, "*When will return the glory of your prime?"* is about a specific person, because the poet uses "your," which means peculiar one, and could be his beloved, or admiration for nature, while it opens with lines emphasizing the "world" and "time.", "On whose last steps I climb," the life is boring, the world is joyless, and the poet reaches the end of his life because he loses his beloved. "*When will return the glory of your prime?*" The poet feels that he will not gain his previous joy of his youthfulness, he will live the rest of his life in weakness.

"Out of the day and night
A joy has taken flight:
Fresh spring, and summer, and winter hoar
Move my faint heart with grief, but with delight
No more -Oh, never more!" (Lines 6-10)

This stanza emphasizes a day/night rotation and the change of the seasons. Shelley says, "*a joy has taken flight*" and that his emotions shifted with a combination of sorrow and pleasure. Nature and its regular and annual sequences still generate delight, though it is associated with sorrow because of the hurt it brings about.

In the same manner, Khayyam has the same view as Shelley's as of the concept of death. This can be transparently observed in the following quatrain translated by Fitzgerald (p.26):

"Oh, come with old Khayyám, and leave the Wise
To talk; one thing is certain, that Life flies;
One thing is certain, and the Rest is Lies;
The Flower that once has blown forever dies." (Fitzgerald 1859, quatrain26, lines101-104)

Khayyam uses the flower as a symbol of the transience of human life, and Shelley uses similar imagery in his poem "*Mutability*":

"The flower that smiles to-day
To-morrow dies;
All that we wish to stay
Tempts and then flies.
What is this world's delight?

Lightning that mocks the night,
Brief even as bright." (Lines 1-7)

In his poem "*Mutability"*, Shelley prefers to demonstrate the following image to express the same theme of transience:

"We are as clouds that veil the midnight moon;
How restlessly they speed, and gleam, and quiver,
Streaking the darkness radiantly! –yet soon
Night closes round, and they are lost forever;" (Lines 1-4)

Khayyam seems to see death as the "end" of man's life; consequently, advising that man to get a thrill out of this earthly life while there is time as there will be nothing after death. He recognizes that one day your soul will depart your body and you will be drawn behind a curtain that floats between us and the unknown. While you wait for that moment, be exuberant because you do not know where you came from, and you do not know where you will go at the end. Khayyam states that there is no single man who has gone behind the curtain of destiny, and no one has solved the secret of life yet either:

"*I have been thinking seventy-two years day and night; nothing has revealed, and the story continuous.*"

Khayyam looks at death as a basis of improvement, and a motive to appreciate the importance of life. He recommends enjoying life before it is too late. He advises us to be careful about the arrival of death and wants us to treat ourselves with good red wine. He proposes that if a man can't change his mortal destiny, he should enjoy himself because there is no promise of tomorrow; so, man has to keep his heart happy no matter what.

When reading Khayyam, the most frequent words are wine, inn, Saki (wine steward), jug, flute, and singer, and what they mean in life; life is fleeting, and it vanishes. Therefore, humans must benefit from their current remaining moments and live them to the full since tomorrow will be their turn to depart.

A human cannot reach absolute knowledge, so we must accept everything we find and do not let this fact spoil our pleasure. Moreover, after death, there are no rewards or punishment. The days we live at are shorter than we can imagine; hence, we must use them properly and get the best out of them. The truth in our daily lives is that one day will vanish unexpectedly, so we must make the most of our time here by enjoying wine, beauty, passion, and youth. Fitzgerald, 1868, depicts this in the quatrains below translated from Khayyam's Couplets:

"*Whether at Nishapur or Babylon,*

Whether the cup with sweet or bitter run,
The wine of life keeps oozing drop by drop,
The leaves of life keep failing one by one." (Fitzgerald 1868, quatrain 8, lines 29-32)
"Look to the blowing Rose about us-"Lo,
Laughing" she says, "into the world I blow,
At once the silken tassel of my purse'
Tear, and it is Treasure on the garden throw." (Fitzgerald 1868, quatrain15, lines 57-60)

In *Prometheus Unbound,* Shelley generates his notion of death, which is normally unrecognized by people. According to him, the reality of death is something we must face on a daily basis. True death, he claims, is our daily routine and physical reality, as illustrated in the poem "Asia":

"Oh, mother! Wherefore speak the name of death?
Cease they to love, and move, and breathe, and speak,
Who die?
THE EARTH:
It would avail not to reply:
Thou art immortal, and this tongue is known
But to the uncommunicating dead.
Death is the veil which those who live call life:
They sleep, and it is lifted"
In mild variety the season mild
With rainbow-skirted showers, and odorous winds,
And long blue meteors cleaning the dull night
And the life-kindling shafts of the keen sun's
All-piercing bow, and the dew-mingled rain
Of the calm moonbeams, a soft influence mild,
Shall close the forests and the fields, ay, even
The crag-built deserts of the barren deep,
With ever-living leaves, and fruits, and flowers. (Lines 109-124 – Act 3- scene 3)

Here, in Asia, Prometheus's real darling beloved looks confused as to the idea of death. She asks "why does human on earth talk about death? And questioning if death leads to the failure of to *"love, and move, and breathe, and speak."*. What Shelley is trying to express is that death is the ultimate truth, and it is unavoidable. No one can avoid his final fate and run away from death.

In the poem "*Ode to the West Wind*", Shelley says;

"*The winged seeds, where they lie cold and low,*
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow" (Lines 7-9)

This opposition between life and death is like the new and the old, as things have a new grain. Shelley adopts a philosopher's attitude toward the concept of death in the following poem, which in turn reflects his frame of mind in most of his poems. In "*Life Rounded with Sleep"* which contains just three lines, he holds:

"The babe is at peace within the womb;
The corpse is at rest within the tomb:
We begin in what we end." (Lines 1-3)

When Shelley remarks "*We begin in what we end"*, he means that death is very close to life, and birth means the end of another life, which makes life and death in an infinite cycle.

Again, Shelley, in the poem "*Mutability*", describes the view of beautiful clouds, which vanish rapidly with the coming of night. He compares this cloud with the bright life which loses its brightness when death comes:

"We are as clouds that veil the midnight moon;
How restlessly they speed, and gleam, and quiver,
Streaking the darkness radiantly! --yet soon
Night closes round, and they are lost forever:" (Lines 1-4)

If life is short, there are unexpected pains and fates, in the last two lines of this poem, Shelley declares:

"Man's yesterday may ne'er be like his morrow;
Nought may endure but Mutability." (Lines 15-16)

In this poem, Shelley's view of life; that it is short and hard to control, and shows his love for life, and declares the poet's philosophy of death.

When it comes to Shelley's poem "*Death is here and Death is there*", Shelley, also, shows the same philosophy of death when he says:

"First our pleasures die—and then
Our hopes, and then our fears—and when
These are dead, the debt is due,
Dust claims dust—and we die too.
All things that we love and cherish,

Like ourselves must fade and perish;
Such is our rude mortal lot--
Love itself would, did they not." (Lines 8-15)

Life after death is one of the most challenging and compelling issues of Khayyam and Shelley. Shelley is interested in the idea of the fate of the soul after death. He has faith in the continuance of the soul after death by focusing on the life of the plants. In addition, Shelley changes from a materialist to an idealist, and he thinks that the body of man is not so important. Nevertheless, the soul is because his sick body can bring him pain and distress; he also finds his salvation and comfort in his soul when it can fly early from his body, then he will be jubilant and pain-free, and his soul will return to life. Death for Shelley is the first real journey, and a part of life in this universe.

Shelley wrote an essay titled "*On a Future State*", published in *The complete works of Percy Bysshe Shelley, 10 Vols,* 1965; in it, he clarifies his notion of the cycle of the soul after death from a scientific point of view: "*Have we existed before birth? It is difficult to conceive the possibility of this. There is, in the generative principle of each animal and plant, a power which converts the substances by which it is surrounded into a substance homogeneous with itself. That is the relations between certain elementary particles of matter undergo a change and submit to new combinations."* (p.208)

Taking Khayyam into account, the most important issue in his thoughts is death and he describes it as a gradual change and development of the forms and physical rebirth. Khayyam's views of creation have an enormous likeness to the religious beliefs of Abrahamic religions about the birth of human beings. According to the Holy Quran, God created man from potter's clay and then blew his spirit into him. For Khayyam, God is the potter who creates new potteries from wrinkled clay. To be free of the heaviness of death, potteries, and his heaven breath is a delectable wine in them.

Once again, Fitzgerald in his translation of Rubaiyat, 1922, (p.58) has illustrated this as follows:

" *For in the Marketplace, one Dusk of Day,*
I watch'd the Potter thumping his wet Clay:
And with its all-obliterated Tongue
*It murmur'd-" Gently, Brother, gently, pray!" (*Lines 141-143)

Since there has not been any definite evidence or news from the next world, Khayyam recommends that man should be content in this world and welcome the opportunity and grasp the day. Khayyam says that the eternal and inevitable result of the

world is in drinking and being pleased. He emphasizes that *Houri* and *Paradise* are the credits and only promised, but not cash and fulfilled:

"How long shall we be salve, untying knots?
Who care if Fate long life, or short, allots?
Pour out a cup of wine, before we all
Become, within the workshop, earthen pots." (Heron-Allen 1908**,** quatrain111, lines 441-444)

"Life's caravan mysteriously goes by;
Seize Happiness, while yet the moments fly!
Do not, Cupbearer, for tomorrow grieve,
Bring Wine to-night, e'er Dawn lights up the sky! (Heron-Allen 1908, quatrain 60, lines 237-240)

Khayyam's views death as a phenomenon which ends with happiness and pleasure. In former studies, it seems that Khayyam's quatrains cogitate about death as an unreasonable phenomenon:

"and, strange to tell, among that Earthen Lot
Some could articulate, while others not:
And suddenly one more impatient cried-
'Who is the Potter, pray, and who the Pot'?" (Fitzgerald 1922, quatrain 60, lines 237-240)

Paying more attention to death-related quatrains produces different results. We can say that Khayyam's death related poems can be considered in these parts:

To begin, some quatrains regard death as the final journey of human life, while others associate death with futility and irrationality. In terms of number, this group of quatrains that reminds us of death as truth outnumbers the other types of quatrains. The following substantiates this:

"They say the Lion and the Lizard keep
The courts where Jamshyd gloried and drank deep:
And Bahram, that great Hunter--the Wild Ass
Stamps o'er his Head, and he lies fast Sleep." (Fitzgerald 1859, quatrain17, lines 65-68)

It means that we must pay much more attention to death and the fact that death is a reality. Second, this group of quatrains mentions death with an objection and says: it appears that such objections, based on Khayyam's knowledge and philosophical thoughts and views, dominated the poem. It is not limited to him, although many thinkers have used this technique in their poetry. In general, we can say that if this objection is for

interrogation and wisdom or richening weak thoughts and ideas, it is acceptable and desirable, and it cannot be considered disruptive because it makes beliefs stronger. The following verses from his translation (p.138) of Khayyam's Rubaiyyat illustrate this:

"*Though sixty years thou countest, scorn to die;*
Where'er thou walkest, to the wine-flask hhie;
Until thy hollow skull be made a bowl,
Hold fast the jar, nor let the cp go by." (Heron-Allen1908, quatrain 138, lines548-552)

The third category of Omar Khayyam's quatrains is that it defines life and death along with man's inability to encounter its complexity:

"To love's effacement this our life we trust,
And into Fate's strong talons we are thrust;
Then rouse thyself, O sweet-faced Cupbearer,
Bring me a draught, for long shall I be dust!" (Heron-Allen1908, quatrains 52, lines 205-208)

Khayyam's main problem is misery, frustration, and the loss of his life, which he refers to as a "great failure" in the system of creation. Other Khayyam stanzas about death mention the unconscious from the works of the world that a man has to go through these pains in the name of "life" does not stand, while he does not know what the wisdom of world issues. It seems that man never gets the light of truth and determination.

Additionally, Khayyam uses some quatrains to criticize some practices and habits of his society in his time. It seems that this group of quatrains is mainly influenced by the social, political, and religious situation of his time. There were Hypocrites who **s**howed themselves as religious ones. Herron-Allen,1908, Stanza 40 (p.17) indicates this in the verses below;

"Where my destin'd fate shall be to dwell
Mids Heaven's joys or in the fires of Hell
I know not; here with spring, and bread, and wine,
And thee, my love, my heart says "All is well." (Heron-Allen1908, quatrains 40, lines 157-160)

Khayyam calls death an irritable track. That is, when you die, you never come back to the world. His death takes the road of no return the way others went before us and did not return.

"When you go, you won't come back
Drink wine as much as possible that I told you thousand times"

Death in Khayyam's poems has been pictured in unwanted form which roots in his gloomy feeling towards departure from this life. Most elements of death have been chosen from the declining ones of nature. Each of these elements brings immediacy to the mind. Pictures of "rocks glass", "tulip blight" are examples of this sort.

Khayyam illustrates and interprets death in several ways. He describes it as destroying the glass of wine with stones:

"*Last night I smote the winecup on a stone;*
For such mad folly how may I atone?
The Shatter'd cup, in mystic language, said
'I was like thee, my fate shall be thine own'" (Heron-Allen1908, quatrain146, lines 581-584)

In the following stanza, he describes death as a harvest process by the farmer:

"How long shall I, or poor or wealthy, grieve?
How long, or sad or merry, shall I live?
Fill up the bowl this very breath I draw,
The winds may ne'er from me again receive" (Heron-Allen1908, quatrain136, lines 541-544)

Here, he compares the death of human with the fading of a rose:

"Drink Wine: fro'neath the clay in silent gloom
Long shalt thoi sleep, with none to share thy tomb;
Reveal this hidden secret ne'er again will bloom.
The wither'd tulip ne'er again will bloom. (Heron-Allen1908, quatrain35, lines 137-140)

The poet proposes in the following quatrains that death is like a box of eternity, as in the lines below:

"To speak plain language, parable to shame,
We are the pieces. Heaven plays the game:
A childish game upon the board of life,
Then back into the box from whence we came." (Heron-Allen1908, quatrain 94, lines373-376)

To conclude, Shelley and Khayyam are not only poets, but philosophers. They are similar in terms of their life goal, the truth. They use poetry as a device to articulate their philosophical thoughts. Khayyam, in his quatrains, focuses on the meaning of life, and how unstable it is. Shelley, who was born revolutionary and rejected any kind of tyranny, believes that love is the solution which makes a happy society. He wishes for a day when

love becomes the only law and power ruling the earth. Some of Shelley's poems reveal his beliefs in "Necessity" as a central idea and mixed it with Platonic idealism. Khayyam's perspective on life is that he must be at ease with passion through love and wine, whereas Shelley is the polar opposite of Khayyam because he is not a wine drinker, but rather is passionate about love and life. On the other hand, Shelley asserts that society in his time is infected by selfishness, and salvation is the love that ends the suffering of many people. Khayyam finds his gratification in drinking wine and taking pleasure of women, while Shelley follows a vegetarian diet and does not drink wine.

Shelley and Khayyam, despite the differences in their historical eras, they are alike in the matters of life, death, and the philosophy of existence. Shelley and Khayyam are fully aware that since the end of the world is death and oblivion, it is not worth worrying, feeling despondent and suffering. Therefore, he advises men to enjoy life by drinking wine and loving women before it gets too late. He regards death as a basis of improvement. He asserts that as God creates man from clay and blows him from his soul, the man after death returns to dust and will be a pot that we drink wine in it, and this cup may be made from the remains of our grandparents' bodies mixed with the soil of the earth. Indeed, this is similar to Shelley's belief about death as a process of the traveling of the soul from the body, and this soul will be reincarnated as a butterfly or another creature. Finally, death is the salvation from man's sorrow and pain in his earthly life.

CONCLUSION

As Romantic poets, Percy Bysshe Shelley and Omar Khayyam, established a deep appreciation for nature's beauty and imagination. Both of them have a strong connection to the power of nature. Shelley's poetry is deeply connected to nature, and he seeks truth through the imagination. In this study, we find Shelley and Khayyam traveling restlessly among the massive noiselessness of nature in search of their beloved whom they share their pleasure and the joy of nature.

Khayyam could not distinguish himself from all the rest of nature. He uses the imagery of nature to express his emotions and philosophical concepts in life. Khayyam mentions natural elements such as flowers and birds in his quatrains to characterize the reconstruction and the decadence of the natural world. The universe is a puzzle, an enigma that man cannot solve, but his imagination tempts him and tries to solve it. Khayyam depicts the planet as a kind of magical circle, claiming that no one can leave it, whether a learner or a scholar, and that it is preferable to seek refuge in the beloved, wine, and music when trapped in this mystical circle. For the more one considers the world's circumstances, the more one knows that the only thing you can gain in this world is enjoyment. While Shelley is affected by the beauty of nature but with the kind which was not formed by God. This skeptical philosophy could be one of the most important emotional inspirations in his poetry. Shelley argues that the materialistic world cannot have a major creator and why human beings live in this universe is the necessity of time.

In his stanzas, Shelley frequently shows the method of reconstructing or changing the usual scene; thus, he allows the reader to understand the poem through his mind. Shelley personalizes the exterior world, and the sight in his poetry is normally transferred from material to spiritual or symbolic.

Similarly, imagery is one of the most important devices in earlier Persian Poetry. The nature of imagination in Persian poetry and European poetry is equal, so Shelley's imagination, like other Romantic poets, has the characteristic structures of British Romantic poetry. Shelley's imagery is useful for critics to evaluate his poetry and to realize the aesthetic devices of his poetic fantasy.

In Persian poetry, wine and images related to the ceremonies of drinking wine are an important theme. Khayyam uses wine in Rubaiyat to focus on some images of life. His poetry goes beyond a description and portrait of wine; rather, it involves multiple profound notions.

Khayyam uses bird imagery to represent the moment of death: death has claws, while men are powerless little animals. A man's life is compared to a caravan and people are travelers whose lives move easily. They will perish and never return, and death is often seen as a path, with the aim of reuniting with old souls. The length of one's life is equivalent to a glass of wine! Another picture compares life to the decaying and falling battlements of a palace.

The rose (*gul)* is portrayed among the flowers as a lovely lover whose shirt is ripped open by the wind. The rose is associated with a wide variety of ideas and entities in Persian literature: it announces the arrival of Spring, it represents the perfume and delicate cheeks of the beloved, its red color is associated with many precious stones, the lover's blood, and fire, but most importantly, it is the beloved of the nightingale (*bulbul*). According to Persian literary conventions, the rose is arrogant, indifferent, and inconsistent in her affection. She realizes she only has so much time on this planet, so she invites the nightingale to come and admire her beauty while she still can. The rose is used by Khayyam to highlight the fleeting essence of life and to enjoy the moment while tasting wine and listening to music. The rose is often used in quatrains in compounds like the "rose of happiness." The poet wonders why the reader doesn't have a winecup in his hands now that the rose of happiness is in full bloom, because time is a powerful adversary who will kill it. The cup-shaped rose has a red color that is associated with wine.

The passionate nightingale is inspired to sing by the beauty of the rose. This bird is an indication of news, announcing the arrival of spring, in addition to its position as a passionate, genuine, and suffering lover. The poet is visited by a bird, who sings softly in his ear: "the life that has gone cannot be found again." The nightingale appears as the lover of a yellow rose, singing loudly that men should drink wine. The tulip is used in many metaphors in Khayyam's quatrains. The poet compares the tulip's shape and red color to a cup of wine, as though the tulip's stem is holding a cup of wine on the first day of the New Year. The tulip is used to remind the reader of life's fleeting existence. When the New Year comes and the tulip's face is washed in clouds, man should be aware of the passing of time, seize the moment, and drink wine, for the flowers and meadows that are now watching men will rise again from the dust of mankind. Blood is synonymous with tulips. "In any plain where there is a bed of tulips, they rise from the red blood of a prince," we read in one quatrain.

In traditional Persian poetry, the violet (*banafsha*) is used to refer to the beloved's fragrant curly hair. Since it is mourning, the violet has a bent stem and is blue (blue being

the colour of mourning). Her sadness stems from her admiration for the rose's elegance. Khayyam gives the violet a new meaning: "each violet that grows from the earth is a beautiful spot (*khal*) on the beloved's face."

When it comes to the sublime in the poetry of these two poets, it is the result of the poet's strong feelings about nature. Not all individuals, in a specific time or place, are equal in getting inspired by the beauty of nature. Shelley's interest in mountains and the summits, rivers, pine trees and the clear sky or the blue color of the ocean is very evident in his poems. He contends that poetry is the only way to describe the sublime because it is regarded as one of literature's most wonderful qualities. Sublimity causes the poet to employ suitable poetic expression, artistic devices, and enhance the articulated language. Shelley compares the power of nature, symbolized by the peak of the mountain, and human might, which is simply nothing. Accordingly, Khayyam lives in a Persian land which is full of natural beauty, mountains, rivers, green valleys, icy peaks in winter. All of these elements inspired Khayyam, as well as Shelley, who lived in a similar environment of natural beauty, so both of them produced sublime poetry. In Mont Blanc, Shelley summarizes the perception of reality throughout the mountain. He submits the concept of reality by strongly joining it with the magnificence which has been revealed in the substantial presence and greatness of the mountain.

Khayyam has a strong ability for imagery, so he can compose a beautiful poetic result. To study pleasure in life, it is clear that women, for both of these poets, are a source of inspiration and frequently appear in the poems they compose. The beloved is given a prominent position in Khayyam. Although the beloved is often depicted as a sensual female character in illustrated translations, the Persian quatrains depict the beloved as a child. Cupbearers are associated with lovers, singers, and dancers. Cupbearers were dressed in elegant clothing. The cupbearer pours wine for the guests and flirts with them while the assembly is occupied with gambling and playing chess or backgammon. The king's cupbearers accompanied him to both battles and feasts. The beloved in Khayyam's quatrains is a cupbearer, a singer, and a pleasant social person who is always eager to please the supplicant lover. Because of these characteristics, the poet would rather have earthly beauty than the promised virgins of Paradise. According to these poets, despite the fact that it is unsightly in the eyes of common men for such a beauty to hold the wine-cup to his mouth in spring.

Shelley finds in women the root of kindness, which promotes and manifests entire values, such as an individual's liberation from rational, psychological, and physical

restrictions. Shelley's advocates not only the rights of women, but also appears to have found in women all the origins of goodness. In his poetry, he depicts women as a spring of rebellion, communal refashion, unconditioned love and spirituality.

Shelley and Khayyam are Philosophers and Poets, both of them seeking the same goal. They are searching for the truth. The philosophical aspects of both poetries are diverse, covering a wide range of topics. Shelley proposes that humans celebrate divine equality, and under this system, love becomes the only law of life, and then this will be the coming of a new power to rule the earth. In Shelley's case, he is considered a true poet. His poetry is incomparable, because of the use of appropriate tools, words, and topics to form his poems. Shelley seems like Byron in expression of trivial revolt in opposition towards the community. In one, he is the aggressive renovator, looking for defects in organizations and attempting to accelerate the millennium from its slow step into a sprint, but this is not Shelley's default mode.

In Shelley's poetry, the negative idealism shows materialism and believes in necessity as a central idea. In his poetry, Shelley does not adopt fixed ideology, so he shifts between hope and anxiety, confidence and hesitation, belief and doubt, causality and root, utopianism and eternity, skepticism and, typically, these argumentative matters mean a lot of interest in the readers' understanding of the poetry work.

Shelley's poetry contains different kinds of life issues, and involves philosophical perspectives not formerly linked with the poet. Shelley believes that intellectual philosophy serves an important purpose. Materialism has strived, by definition, to describe the real but not-declare phenomenon of human experience. Shelley is well-known for writing an enormous number of verses which frequently reveal his thinking on political ideals. He did not try to find the connection between the material and moral world of the spirit but created the dynamic between aesthetic realism and the blanks and intervals that interrupt it.

In the same way, Khayyam's writing style is full of doubt and suspicion, invoking people from his time, characters, and ideas from his contemporaries. The poet asserts the importance of the soul as the only element in his motive, while the different currents give a share in the profound vision of life as expansion and immortal strength. Omar Khayyam's Rubaiyat is one of the most important poems in the history of international literature. Khayyam's poetry expresses a hidden feeling of suffering, there is bitterness, sadness, and darkness, while Shelley, in his poems, asserts that contemporary society is infected by selfishness, which is the main cause of all evil. Humans can live happily if they abandon

selfishness and return to nature. Shelley is not only interested in humans and women's rights, but he has a different notion towards animals, while he thinks that animals are friends to humans, and eating the meat of animals is like someone eating his friend's meat. His advice to humans is to return to the primary habits by eating vegetables and fruits.

Shelley, the 18th Century English poet, and Sage Omar Khayyam, the 11th Century famous Iranian figure, despite the differences in their historical eras, philosophical views, and styles, are like in the matters of death and the system of existence. Shelley follows Plato and Bacon in their view towards death because Shelley believes that only death can escape from the body's prison, and the secret of life lies in death. Shelley is fascinated by death and dreams. He is very sensitive, hates life, which is full of trivial things, as well as social kinks.

In the same way, Khayyam sees death as the "end" of man, advising that man to enjoy life on earth (while there is time) as there will be "nothing" after death. Shelley also prefers the following image to express the same theme of transience, while he beliefs that the days we live at are shorter than we want to lose, so we have to use it even if it is temporary. Accordingly, Shelley thinks that age is fleeting, and vanishes, so humans have to use their moments before they will vanish quickly. Shelley, in his poems, illustrates his notion of death, which is normally unrecognized by people.

Death in Quatrains is represented as a pair of scissors severing life's thread. Death will bleed the hearts and livers without showing any remorse. Khayyam claims that because man is doomed to die, it makes no difference whether his body is eaten by ants in the grave or a wolf on the plains, and that death is a mystery that no one understands. The poet advises the reader to sit in the rose garden with the wine cup in hand, because the "wind of death" would rip the shirt of one's life open like the fallen petals of the rose. When you're dying, there's no going back. We read in one quatrain, that if we opened the earth's chest, we would find many precious gems inside. In another quatrain, Khayyam claims that, in comparison to gold, man has no value since, when he dies, he is buried in the earth's chest, so he is never dug up again.

Many quatrains have a recurrent theme of skepticism. Since truth and certainty are beyond man's power, Khayyam believes that man should not live his entire life in a state of uncertainty. It is preferable not to put the wine-cup away because, in the absence of such experience, it makes no difference whether one is drunk or sober. In this case, the poet claims that nothing, but the wind remains in one's hand, and that all current entities

will decay. "Assume that everything that happens in the universe does not exist!" he concludes. Imagine that everything that doesn't exist in the world does! "

The study finds that both Shelley and Khayyam have the same belief in the fate of the human body and soul after death. According to Shelley, the reality of death is something we must face on a daily basis. Shelley changes from a materialistic person into an idealist, and he thinks that the body of man is not so important, but his sick body can bring him pain and distress. When it can fly from his body, then he will be happy, and his soul will return to life. For Shelley, death is the first real journey and a part of life in this universe, and Khayyam believes the same thing. Khayyam's view of death is colored by a strong dash of materialism because he talks of nothing but the death of the body – this type of materialism is fairly common in the oriental world's philosophy. Readers will notice frequent references to burial, the washing of the body, the making of the coffin, the loosening of joints, the separation of the members, the mixing with the earth and returning to the elements – all of which were used by builders and potters throughout history to build walls and palaces, as well as jars and pots. The motif of Spring and the Rose is in The Rubaiyat of Omar Khayyam, used by the philosopher poet of Persia to signify fading youth. Death and the fleeting nature of human life are Khayyam's most common themes in his poetry. The sign-generating imagination of the speaking subject approaches these and other topics in mythological and metaphorical terms, drawing comparisons between the phases of human life and the phases of the day or seasons of the year. Morning and spring are associated with childhood and youth in some poems, while summer and noon are associated with middle age, autumn and evening with old age, and winter and night are associated with death. Death is not seen as an end point in Khayyam's quatrains, but rather as a method of rebirth. Men are made of dust and will return to dust at the end of their lives. The earth can take on any shape, including being the pupils of the beloved's eyes. As a result, the poet cautions the reader to gently remove the dust from his sleeves, as even a small amount of dust may be the face of a beautiful girl. Dust can also be turned into flowers that keep an eye on us. All of the green that grows along riverbanks comes from the lips of a beautiful angel-like girl, which is why man does not look down on the grass. Even the grass, with cheeks as lovely as the petals of red tulips, grows from the earth of loved ones.

The role of mankind in creation, his relationship with the Creator, and the mystery of death and the afterlife are all central themes in Khayyam's quatrain. Man, according to medieval Islamic tradition, is made of clay and water, and God breathed his soul into him

to give him life. This knowledge is used by Khayyam to make a comparison between a wine cup, which is made of water and clay, and the wine, which is the life-giving force. This is a popular metaphor used by mystics in Islamic mysticism to describe man's desire for union with the beloved.

In Khayyam's Quatrains. Life is compared to a drop of water that merges with the sea, or a particle of dust that unites with the world, across a wide variety of metaphors: life crosses mountains like a cloud or the desert like a storm, it flows rapidly like the water in a river, the coming and going of mankind is compared to a drop of water that merges with the sea, or the coming and going of mankind is compared to a drop of water that merges with the earth. So far, this study has attempted to show that nature and imagination, metaphor and myth are important elements in Percy Bysshe Shelley's and Omar Khayyam's poetry as a romantic poet. The study shows that metaphor and myth are intrinsic facets of the human mind that serve in the perception process as means by which the human imagination gives form to natural phenomena. As a consequence, perception becomes an act in which real things are embodied and imbued with supernatural and even divine characteristics for the imagination in Khayyam and Shelley's poetry. As Keats shows in "I Stood Tip-Toe on a Hill," perception and human imagination are key concepts in all mythology, from ancient times to the present when confronted with the splendors and sublime of nature.

On the other hand, the relationship between literary creativity and nature is explored in the poems of these two poets in a variety of ways. In some poems, especially those by Shelley, the poetic imagination sees' genie 'or spirits, in natural objects. In their poems, childhood, or primal life, is praised as the only time in a person's life when he is fully at one with nature. The loss of childhood experience and primitive feelings with the arrival of civilized life implies not only a separation or alienation from mother-nature, but also a loss of figurative ability, according to some of these poems.

A split in man's relationship with nature is also portrayed in most of their poems, with society playing the sinister role of separating man from his "mother." The poem's speaker makes a steady attempt to reconnect with nature and reclaim his long-lost bond with her. In terms of mythologization and metaphorization. The speaker in Shelley's and Khayyam's poems, is seen in the act of perception, endowing embodiments of nature with tutelary spirits. However, their poems differ from the others in that the act of mythologization becomes much more sophisticated near the end, and instead of

representing the relationship between mind and nature, it moves to the almost atemporal and ahistorical domain of myth.

The speakers' poetic imagination produces a trans phenomenal existence out of extraordinary beings in Shelley's "Mont Blanc," "*Ode to the West Wind*," and "*Hymn to Intellectual Beauty*," as well as in Khayyam's Quatrains. In "*Mont Blanc*" the power residing on the Mount's peak "floats" everywhere and is represented as the source of the life cycle on Earth, as both destroyer and regenerator, and as the fountainhead of the flow of life on Earth. In "*Ode to the West Wind*," Shelley portrays his idea of influence as a west wind. The speaker mythicizes the West Wind, like Mont Blanc, as an almighty force that both destroys and regenerates. The "unseen Force" is the focus of attention this time in "*Hymn to Intellectual Beauty*," and it is deified by the poetic imagination, so that, like Plato's Actual Form, it becomes an omni-present being that is both immanent to all beings in nature and transcendental.

The obsession with mythology among Romantic poets is not limited to the creating subject's reconstruction of phenomena during the perception process. They treat figures or mythical elements from ancient Greek, Roman, Miltonic, Christian, and medieval mythologies, and, following their predecessor mythographers' tradition of mythopoeia, they reconstruct these mythical figures and elements to develop their own mythography. Shelley and Keats, unlike Wordsworth, drew inspiration for some of their poems from ancient Greek and Roman, Spenserian, and Miltonic mythologies. They revive these mythologies by reconstructing mythological thinking's traditional profane and sacred classification, and by transforming these myths to represent their own ideas about art, life, and history.

As he fulfills his position as the bearer of light and Shelley's prophesier of a new world, he instructs Iantha's spirit to see the true cause of evil in the world, instructing her that the division of the universe into Hell and Heaven, which were one in the Golden Age, by "Power, Custom, and Faith" is the true cause of evil in the world.

In *Prometheus Unbound*, Shelley reconstructs the Prometheus myth by recasting Prometheus as a political slogan against tyranny and inequality, as well as the founder of the modern world. By drawing an analogy between Prometheus and Satan and Jupiter and God, he also rewrites the story of Genesis in Christian mythology, making God the oppressor of mankind and the source of evil on earth, and Satan the defender of mankind and the agent who will free earth from imprisonment.

Likewise, Khayyam uses the Aristotelian idea "generation and corruption," to represent the world. This is the universe where things are born, die, and reincarnate. To stress the transience of the earth, Khayyam refers to legendary Persian kings such as Jamshed, and Bahram, whose mighty empires have long since vanished. He mentions Jamshed's luxurious palace and how it has devolved into ruins where foxes rest and gazelles give birth in one quatrain. Khayyam alludes to the Sasanian king Bahram*(gur)*, who was known for his affection for hunting wild asses but was ultimately captured by the grave.

"Oh, come with old Khayyám, and leave the Wise to speak. One thing is certain: Life flies "is one of the most famous verses of the Rubaiyat, the last line being a particularly Omar Khayyam's belief in the finality of death is expressed poignantly in this poem. If we interpret some of Omar's quatrains mystically, we find him sometimes seeking satisfaction in pantheistic abstraction, in efforts towards communion with and absorption in the divine and sometimes taking himself to aesthetic speculation and admitting no other guiding principle than a blind impartial fate.

"One thing is certain: the rest are lies". This Khayyam Quatrain shows clearly the idea of death in Khayyam's poetry. The flower that once blew for all eternity has died "is one of the Rubaiyat's most popular lines, with the last line expressing Omar Khayyam's belief in death's finality in creation. The use of the flower as a metaphor of human life's transience recalls the imagery used in Omar's quatrains, which demonstrate both the gentleness and the strength of his poetic nature, as well as the cleverness and elevation of thought. He fails to find a reliable answer to the problems of life and eternity with his cleverness, inquisitive and independent intellect, and his penetrating imagination searches no better than his comprehension in his attempt to reach certainty concerning the essence of God and men. In reading Omar's quatrains mystically, we found him seeking fulfillment in pantheistic abstraction, in efforts toward communion with and engagement in the sacred, and often in aesthetic speculation, with no other guiding principle than blind impartial fate. Omar, with a sublime and deep intellect, a keen imagination, and a poet's transcendental gift, remains sad, on the shadow's side of plain fate; yet he has articulated all the doubt that lofty nature feels with rare clarity and elegance. It's a blank of negation set to sweet and subtle music; it's a never-ending challenge, some of the saddest but most beautiful strains. Omar was unable to leave the veil, but he sang about his failure in verses that pierce the human heart.

The motif of Spring and the Rose is found in Omar Khayyam's Rubaiyat, which was used by the Persian philosopher poet to represent fading youth. It was later developed by Dante Gabrielle Rossetti and his circle when he was in his early manhood. Naturally, the Persian dreamers' rich sensuous feelings were admired by the leading spirit of aesthetic inspiration, which had changed the tone of all English artwork. As a result, the vibrant atmosphere of the eastern muse had a significant impact on their works. Although the English circle did not share anything with the Persians, they did share some characteristics that drew them together in a very close relationship.

Omar in his Rubaiyat sings of his longing and sorrow and despair as his thoughts are revealed to us in perfect honesty. And behind the philosophic calm of the sage, we can see dim visions of those phantoms scattered ever ready to haunt the minds of thoughtful man. Omar’s mind was too active not to be skeptical, and too skeptical to possess any faith.

The poet refuses the promised Paradise in a series of quatrains urging the reader to take the coin of the moment: wine, beloved, and a musician. He stresses that he has no idea whether God chooses people for heaven or hell. He asks, "Who has gone to hell and who has returned from Paradise?" "We haven't heard from anyone who has returned from this way," implying that everyone has died, and none has returned. In general, Khayyam cautions the reader not to believe stories about Paradise and the promised land. Since "one should take the cash and leave the credit", it is definitely wiser to take satisfaction in earthly wine. The poet then comes to the ironic conclusion that the sound of a drum is fun from afar!

True, pleasure-seeking can be found in Khayyam's poetry, but it is based on man's deep incapacity, flaws, and transience. The poet employs a slew of metaphors to convey the world's passing essence and man's brief life. Day and night metaphors, as well as the passing of seasons, are used to express the transient nature of life. Days are compared to falling leaves, a flowing river, and the wind. Day and night are compared to a black and white horse. This is an old metaphor for day and night, which appears in Firdous' Shahnama as a black and a white horse galloping inexorably after each other and never hitting the other. Life is like a book in which men's names are registered, but they are wiped out as soon as they die.

Finally, I found during this study that Omar Khayyam and Percy Bysshe Shelley, as Romantic poets, are two sides of the same coin.

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