

The Trait of Inner Resistance in Percy Bysshe Shelley's Poetic Imagination

DOI: <https://doi.org/10.63345/ijrsml.v13.i12.6>

Dr. Jyoti Devi

Maharaja Agrasen Himalayan Garhwal University

Uttarakhand, India

jjamwal096@gmail.com

Abstract— This study is an inquiry into that trait of inner resistance that features in Percy Bysshe Shelley's poetic imagination, arguing that he always finds the seeds of political, ethical, and imaginative dissidence in the inner life of the human mind. Rather than framing the exercise of resistance only in terms of out right rebellion against externalized authority, the various acts of resistance staged in Shelley poetry repeatedly are acts of refusal within: resistance to intellectual conformity, emotional submission, moral complacency, and fixed systems and of meaning. Through an intensive reading of selected poems and prose compositions, alongside Shelley's analytical reflections on the role of imagination and poetic agency, the research reveals the central role of on inner resistance as a generative even power, reshaping the apprehension of layers like desire and moral awareness, within which, they manifest as social or political critique. The study underscores how the power of Shelley's imagination defies the impulse to allow a poem to close itself by contradicting itself, questioning itself and using indirection to keep poetry open to possibility rather than committed to dogma. This inward resistance is shown to both ethic and aesthetic; ethical in that it demands self discipline, empathy, and nonviolent transformation; and aesthetic in its rejection of transparent language and its stability of interpretation. By accordingly situating Shelley's work within important, larger Romantic debates about abstraction and distraction (imagination, subjectivity, freedom, etc.) the paper contends that inner resistance is not the retreat to private feeling of mere emotion sanctioned but instead it is a consciously and strategically poetic practice with which Shelley imagines lasting forms of human and political freedom. The research is a contribution to the study of Shelley in that it delineates inner resistance as a principle of unifying the poem's lyric, dramatic, and theoretical writing, and provides an understanding of the workings of the poetic imagination as a sustained mode of resistance in historical and moral crisis.

Keywords— Inner Resistance, poetic imagination, Romanticism, politic ethics, Shelley

Percy Bysshe Shelley: A Brief Literary Background

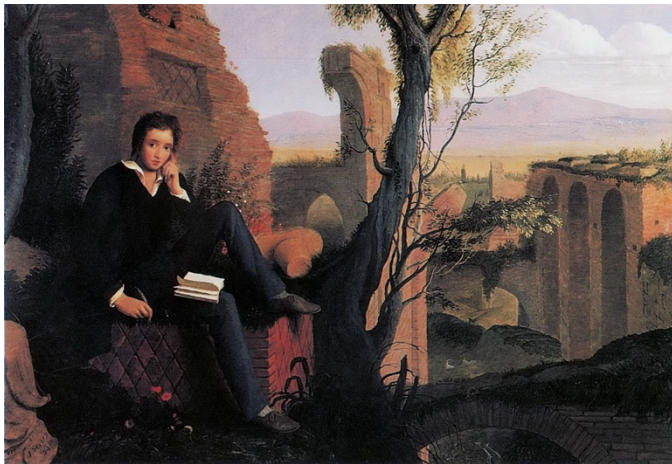
Percy Bysshe Shelley (1792-1822) is one of the most intellectually radical and imaginative poets of the English Romantic movement. Born into aristocratic family in England, Shelley developed his artistic career in close tension with the political, religious and social orthodoxies of his generation. From a very early age he showed a strong commitment to intellectual independence, which later was to show itself in the rejection of institutional authority, of dogmatic religion and inherited systems of power. These convictions affected both his private life and his fiction, and at times put him in conflict with the society of his time, contributing to his fame as a controversial figure even during his own life.



Source: <https://www.opendemocracy.net/en/transformation/political-fury-of-percy-bysshe-shelley/>

Shelley's literary development was greatly influenced by the philosophy of the Enlightenment, by classical literature, and by the revolutionary ideals that were prevalent in Europe at the turn of the nineteenth century. Thinkers such as William Godwin and the writers of classical antiquity informed his belief in the perfectibility of the human mind and moral progress and the power of reason and imagination to transform the world. At the

same time, Shelley absorbed the Romantic emphasis on emotion, nature and individual consciousness, which made it possible for him to combine philosophical radicalism with lyrical intensity. His poetry therefore merges visionary idealism and serious doubts about the present social and political situation.

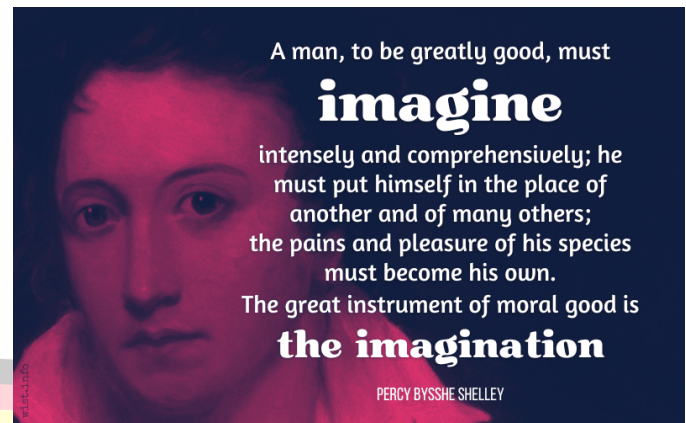


Source:

https://adp.library.ucsb.edu/index.php/mastertalent/detail/102351/Shelley_Percy_Bysshe

As a poet, Shelley is renowned for his versatility of form that includes lyric poetry, political verse, verse drama and critical prose. His major works (Prometheus Unbound, Ode to the West Wind, Mont Blanc, The Mask of Anarchy, and Adonais) are in keeping with his lifelong concern for freedom, oppression, love, and moral regeneration. Unlike some of his contemporaries in the Romantic movement, Shelley sought refuge (for the most part) not in nostalgia or personal retreat. Instead, his poetry continually ponders many issues of collective suffering, ethical responsibility and the potential for social change even when these possibilities may be seen as ill-assured or unclear.

Shelley's body of work was not fully appreciated in his lifetime, but much of Shelley's literary achievement only came to a wider audience after his death in his early thirties. However, subsequent criticism has firmly fixed him as a central figure in the Romantic literature as a writer who is appreciated for both his innovation of form and his philosophical depths. Today, Shelley is widely recognised as a poet whose imaginative vision intersects art and ethics, one who uses poetry not to communicate aesthetic but who attempts to reshape consciousness and to pose questions concerning power relationships from a different perspective in the present horizon, shaping visions [of] what might be instead of presenting them as obvious babblings of the dominant power.



Source: <https://wist.info/shelley-percy-bysshe/32317/>

I. INTRODUCTION

Percy Bysshe Shelley occupies a unique place within English Romanticism as that poet whose creative vision is inseparable from resistance - but not promptly resistance conceived as a simple political defiance of exterior political authority or revolutionary rhetoric. Shelley's poetry constantly leads in turn on itself, investigating the moral, psychological and jury states that enable rebellion in the first place. His work indicates that lasting resistance to tyranny, injustice and stagnation in mind does not take its origin in imposing action nor valuable public declaration, but in a negative refusal in conscience, perception and the trained reformation of the desire. An inwards orientation neither breaks down or even diminishes the radicalism of Shelley but rather it strengthens the work by finding the seeds of social change in the human mind and human moral sensibility.

Romantic poetry has been linked to the associated characteristics: emotion, subjectivity, and individual experience, but Shelley does turn these into tools for ethical and political engagement. His poetic mind is defiant to fixed meanings, inherited dogmas, and authoritative structures through constant questioning the boundaries of knowledge and reliable linguistic content. Shelley's speakers are often in states of tension - between hope and despair, vision and doubt, aspiration and failure - and this somehow implies that resistance is not a static position but a process. This instability represents both a make-believe poetic tactic and a purposeful arrangement, an ending where certainty itself is a suspect entity, and a flexibility of the moral imperative to change. In this sense, Shelley's imagination is resistant then not only to oppressive power but also to the mind's own urge to close down and to be content.

Historical circumstances also aggravated this inwards dimension of resistance. Writing after the dissipation of the French Revolution's hopes, in the face of political repression and censorship in Britain, Shelley struggled to find a way to keep the ideals of radicalism alive in his day, without replicating the violence and authoritarianism that he deplored. In his poetry he responds to this in reimagining resistance as an ethical stance that is founded on restraint, empathy, and moral endurance. Works that deal with political injustice go along with the idea of a nonviolent persistence and transforming the consciousness, to state the argument that genuine liberation cannot be made through hatred or domination, even though it is directed at tyrants. Inner resistance is thus established as a moral self-governance to external power, as an anti-imitation of its logic.

On an aesthetic level, the means of Shelley's resistance is form, imagery and voice. His poems are often resistant to direct interpretation, using abstraction, symbolic excess and shifting points of view. This resistance to clarity is not evasive, but rather purposeful part of this protection because clearness of thought may know that poetry is neither didactic nor authoritarian and is ready to provoke reflection, not enforce guidelines of work on beliefs. By disturbing our anticipatory expectations and upsetting interpretive closure, the poetic invention of Shelley forces an act of resistance in the process of reading itself, absorbing the reader into an active engagement at the level of uncertainty, contradiction and ethical choice.

This study is the work of an inner resistance that this essay proposes as one of the defining characteristics of Shelley's poetic imagination - one that unifies his lyric, his dramatic and his theoretical writing. By studying the position of resistance in terms of consciousness, language and moral feeling, the research seeks to show that his poetry provides a sustained model of resistance that is based on the transformation of the self and inward change as opposed to external subjugation. Understanding this trait is not only helpful to Read Shelley scholarship, but also illuminates the larger idea of the Romantic belief that the use of the imagining mind, when properly ethically disciplined, can be a potent force for long delay human/human and social change.

II. LITERATURE REVIEW

Recent Shelley scholarship provides you a powerful means of formulating "inner resistance" not as a single theme (political defiance), but as a characteristic of Shelley's poetic imagination: the recurrent inward pressure that will not allow

for closure - will not allow tyrannical power to have its way, will not allow easy consolation to have its way, and not even the poem's own impulses toward certainty. Critics approach this from several angles - from political aesthetics to psychology of self-division to rhetoric/deconstruction to ethical imagination - and taken together, they build maps for understanding how Shelley's poetry works on a theme of repetition with difference: how it repeatedly stages resistance as that which within consciousness starts out on a subject en route to radiating outward into history, community and form.

A good place to start is Shelley's own theory of imagination in *A Defence of Poetry* (written 1821; published posthumously). There, Shelley differentiates "reason" (analytic, sequential) from "imagination" (synthetic, relational), and delineates poetry through its value of working on the "inner faculties" and the moral enlargement and not just the ornament. That account makes it possible to treat resistance as first an imaginative event: a change in feeling and perception that can occur prior to institutional change. The canonical text is widely available (e.g. Poetry Foundation edition), and it brings to fore the sense that poetic experience works through the inward transformation as opposed to direct instruction.

From this theoretical base, a significant strand of scholarly learning is that there is no separation between Shelley's politics, and an "aesthetics of resistance," although not in the basic, propagandizing sense of poems. In *Romantic Circles*, Louis Althusser Lambier (in a praxis cluster devoted to Shelley and politics) stresses the ways in which Shelley makes resistance into an irrepressible capacity that is bound up in the making of poetry and which also cautions against reading Shelley as escape into private inwardness. What counts to "inner resistance" is the way in which Shelley's poems routinely makes political struggle problematic through the questions of subjectivity: how is it possible for a self to refuse what is given to it as prerequisite? On this view, Shelley's imagination is resistant because it won't allow social reality to seem "natural"; it continually reopens history to other possibilities, and it does so by working on desire, fear, perception - inner life as the condition of collective change.

This is also where scholarship on Shelley's indirection comes in important. Andrew Franta's essay in *Poetics Today* suggests that questions about whether Shelley's political opinions are "expressed" in poems may lose the point, because in much of Shelley's poetry poetry becomes the means of incorporating politics, as into figures, voicing, mediated address instead of

direct statement. That assertion goes well with "inner resistance" as an attribute: as the poems do not simply oppose power in an external sense, but model the ways in which resistance has to negotiate constraint, censorship and the instability of language itself. The imagination fights back by refusing to allow itself to be transmitted transparently; it goes about routing political energy through paradox, deferred time and layered voice - these are all forms which enact an inward discipline of not saying the easiest thing in the easiest way.

A second and an influential line of criticism is reading Shelley's inner resistance through self-division. One-ever spreading observation in Shelley Buchanan is that many poems are the drama of a divide between a "reasoning core" and tumultuous passions, or visionary aspiration and sceptical recoil. A Palgrave/Springer overview of Shelley criticism discusses, of detractors going back to Hazlitt, identifying a division of the poetic self, and more recently (for example, Jerrold E. Hogle's work), this division is not just a weakness, but an evolutionary moment: the poem becomes the scene of inner debate as the mind distrusts its own language while at the same time needing language to aim for freedom. This internal friction is appropriate to the "trait" you're addressing: Resistance is even to authority over the self, the temptations of the self: temptations to illusion, temptations to domination, temptations to rhetorical over confidence.

That inward friction is particularly evident in the readings of the great visionary poetry in which imagination encounters its limits. Daniel E. Lees's essay on "Mont Blanc" argues that it is Shelley's imagination that can have an normative political function- not because it creates comforting metaphysics, but because it faces what is beyond mastery and nonetheless attempts to root responsibility. In this frame, inner resistance emerges as epistemic: as a double resistance that the poem puts on to the conversion of the sublime to certainty. The ethically charged nature of the imagination is found precisely in its recognition that it must not domesticate into a stable doctrine the mountain (and what it represents); and, quite the contrary, it will keep the subject exposed to the alterity, the subject exposed to failure in an ethical sense.

Work on A Defence of Poetry also sharpens this point by showing that Shelley's theory really is structured by rhetorical complexity - another kind of resistance. Kir Kuiken's article on the "metaleptic imagination" reasons that the relationship of Shelley's poetics to his politics is organized through figurative operations, which actually do more than exploit the surface of

ideas; they work to move ideas across levels (from mental event to historical agency, from aesthetic experience to social change). Read this way, "inner resistance" is partly formal: Shelley's imagination resists linear causal stories (poem --> message --> reform) and instead "develops a chain of transpositions in which the movement of inward feeling into outward force is mediated by indirect and multi-step means," overall transposition--basically, this is">![transposition] The rhetoric of the poem becomes the transport mechanism by which resistance goes.

At the same time, deconstructive Shelley criticism becomes "inner resistance" to the problem of meaning itself. A Cambridge chapter explicitly locates Shelley's censored, politically risky situation behind A Defence of Poetry and then proceeds to test what to do with Shelley's injunction to "legislate" a better world though imagination - raising the concern (famously associated with Paul de Man's legacy) that Shelley's language might posit meaning, and at the same time undo it. Even if you don't arrive to a fully deconstructive conclusion, this debate is very important to your topic since it places resistance within representation: the poem opposes utility and clear signification and the critic is obliged to ask whether the resistance is emancipatory (opening futures on circumstances) or disabling (defeating itself in endless self-cancellation). The "inner resistance" here is actually that of the text, the way it subverts the interpretive desire for some stable ground in ethics or politics.

Relatedly, studies of de Man's "Shelley Disfigured" tradition (and its aftermath) demonstrates Shelley's becoming a test case for the examination of the question of the relationship of aesthetic figures to historical and ethical weightiness in an age that de Man viewed as increasingly characterized by a polemical aesthetic that was "willing to sacrifice if necessary the very freedom that they celebrate" by reducing figures of imagination to monuments stability, produced in works whose project or art form is itself poised to betray the very freedom claimed or emb Income. A good example of the uses to which resistance can be put is I.M. Kirby's essay on de Man's treatment of Shelley and the ways in which asserting resistance has allowed us to name the critic's discomfort at the prospect of making reading both methodological and means, and also allowed the text to refuse its status as a solidified 'lesson'. For a literature review, you can take this as meta-layer: the creative work in Shelley's poetic imagination causes inner resistance not only within the speakers and plots, but within criticism itself:

For Shelley's writing is being perennially destabilizing the difference of visionary claim and rhetorical performance.

When scholarship brings the resistant back, away from theory, to Shelley's explicitly political poems, there is often a re-description of resistance as inward ethic-rather than militancy. Work on *The Mask of Anarchy* - particularly work that is dogged down in the Peterloo perspective - reveals to what extent Shelley imagines mass resistance in terms of the discipline of restraint: the refusal to reflect violence of Gebiets anyway anyway. Before her article, Laura M.

Crisafulli (Taylor & Francis) reads the poem between ethics and politics and emphasizes Shelley's response to the arbitrary power and underlying moral logic of both nonviolent collective action following Peterloo. For "inner resistance" the main point is that nonviolence is seen as a triumph over the immediate impulses of the self (rage, revenge, despair). Shelley's imagination is, thus, a training ground: scripted for inward mastery for outward political effectiveness.

A conversation closely allied with *Prometheus Unbound* is its focus as a drama of inner revolution. Stuart Curran's classic scholarship of Shelley's work (e.g. "The Political Prometheus"), helped establish that Shelley's *Prometheus* is not political, because he steals power, but because he is undergoing a transformation that shatters the psychic logic of tyranny. The dimensionality of the inside - endurance, refusal and moral re-orientation - becomes the dynamo of historical change in the drama's symbolic economy. In this line of reading "inner resistance" is quite literally the plot: the overthrow of Jupiter is not possible without *Prometheus* rejecting hatred and revenge: the imagination puts the plot of liberation as the problem of a change of affects and desire before putting it in the language of institutional renewal.

Other strands of Shelley criticism introduce some texture by dealing with the inward-relative caesura is "Gothic," complex or unstable-in any purely uplifting account of imaginative resistance. Jerrold E. Hogle's work of the "Gothic complex" in Shelley makes the case that in Shelley "inwardness is capable of spectral returns - forms of memory, anxiety and abandoned history that trouble narratives of transparent progress." This is relevant concerning your theme in that you'd not allow "inner resistance" become a easy heroic attribute, or it could be seen as a disturbance, a refusing feeling in a paralyzing dread of or obsessive relives. In this register, resistance is the refusal of the psyche not to settle - not necessarily liberating, certainly not,

but still showing how deep the cost of living against dominant reality is.

Finally, more recent reviews of Shelley criticism following deconstruction are inclined to integrate these debates, sometimes opting for a rather synthetic choice of camps. OUP's discussion of "Shelley Criticism from Deconstruction to the Present" essentially places the movement of how Shelley studies through (and past) the deconstructive moment, one where rhetoric and politics were still taken seriously in conjunction - as if, often, imagining agency in Shelley's imagination was a constraint on it. For your topic, the value of this scholarship is methodological, in that it justifies writing the "inner resistance" as a unifying lens precisely because it has the ability to cut across fields, including political theory, ethics, poetics, and reception history, without reducing Shelley to one-dimensional slogans.

Putting those conversations together, some kind of working definition for your review might look like this: inner resistance in Shelley is the refusal of closure by the imagination-in psychological afterlife (through self-division & affective discipline), epistemic (in the form of skeptical stance toward final truth-claims and language (related to rhetorical resistance of language transparency), and political form (freedom must depend on inward transformation before struggling outward). Across significant texts, critics demonstrate how Shelley turns the external disproportionality of conflict into inner conflict again and again, not in an effort to east out politics, but because it seems like this to Shelley: Durable resistance requires the remaking of desire, perception as well as moral feeling. The most persuasive scholarship has also insisted that Shelley's inwardness does not represent a retreatment: instead it is an arena in which those historical pressures-censorship, violence, failed revolutions, betrayals of ideology again-appear as dilemmas of voice, figure and conscience-so that the poem itself becomes a practice of resistance.

III. RESEARCH METHODOLOGY

The present study practises the qualitative approach of interpretive research based on the literary approach of interpreting the trait of inner resistance of the poetic imagination of Percy Bysshe Shelley. Since the concept under investigation is of philosophical, aesthetic, and ethical rather than empirical nature, the research is based on close reading of the texts, understanding and contextual interpretation, and critical synthesis of existing scholarship. This approach is

appropriate to exploring how inner resistance functions in Shelley's poetry and prose across poems as a repeated imaginative and thematic pattern rather than as a quantifiable phenomenon.

The main approach used is close reading of a selection of poems and prose texts by Shelley, which have been selected because of their explicit engagement with the themes of imagination, freedom, moral struggle and resistance. So texts such as Prometheus Unbound, Mont Blanc, Ode to the West Wind, The Mask of Anarchy, The Triumph of Life and A Defence of Poetry are analysed, in order to identify moments in which resistance becomes internalised in the form of struggle within consciousness, emotion or ethical judgement. Attention is given to imagery, symbolism, tone, voice, and rhetorical structure which is then applied to trace the ways Shelley constructs resistance through inner states such as doubtfulness, restriction, questioning of oneself, moral resolve. Rather than treating these elements in isolation as discrete motifs, the analysis increases interaction between the elements to develop a consistent imaginative tendency in various genres and periods of Shelley's writing.

Historical - contextual analysis as a supporting method to place Shelley's resistance of the inside a political and intellectual climate on the early 19th century. The effect of post-French-Revolution disillusionment, political repression, censorship, and debates on reform and nonviolence are all taken into account at the point to which Shelley's inward turn may have been a response. However, historical context is not presented as a determinative framework, but rather a backdrop that assists in understanding why Shelley reconverts resistance as an ethical and imaginative process as opposed to strictly as direct political action.

In addition, the research makes use of a critical literature review in order to engage in a major scholarly interpretation of Shelley's politics, imagination, and poetics. Secondary sources slightly from the fields of Romantic studies, political aesthetics, and ethical criticism are studied in order to highlight convergences and tensions in the existing scholarship. This synthesis enables the study to frame "inner resistance" as a generalizing interpretive lens that brings together debates of self-division, nonviolence, poetic indirection, and the instability of meaning. Rather than prioritising any one theoretical framework, the methodology is interdisciplinary and dialogic, and draws selectively from political theory, ethical

philosophy, and literary criticism where they cast light over Shelley's imaginative practice.

The analytical process is thematic - comparative in nature. Individual texts are analyzed on their own terms and then patterns of inner resistance are compared across the poems and prose writings. This makes the study enable continuity to be seen as well as variation in Shelley's handling of the inner resistance and how it adapts to different poetic forms and ideological concerns. The focus throughout is on interpretive comprehensiveness, originality of interpretation, adherence to textual evidence.

IV. FINDINGS

The results of this study show that inner resistance acts as a defining and tenacious characteristic of the poetic imagination of the English poet Percy Bysshe Shelley, and works across the lyrics, dramatic, and theoretical writing of Shelley. The analysis shows that Shelley consistently places resistance in the interior spaces of thinking, feeling, and ethical judgment as inward transformation as a basis for any significant social or political change to be possible. Rather than turning resistance into a confrontation with authority that exists outside of the self, Shelley's poetry time and again turns it inside itself, a process of self-governance and moral endurance, a process of imaginal refusal.

One of the most important outcomes of the research is the identification of an inner resistance as one of the psychological dynamics found in Shelley's work. Close readings reveal that Shelley's poetic speakers are often in states of tension, with doubt, restraint and self-questioning. These inner conflicts do not emerge in the novel as weaknesses, but, rather, serve as mechanisms by which imagination fights against dogma and despair and emotional excess. Poems like Mont Blanc and The Triumph of Life provide an example of how in Shelley's imagination experience cannot be confined to fixed meanings in order to evade intellectual domination and to keep open the door to ethical responsibility. This implies that inner resistance, for Shelley, possesses an epistemic dimension - that of refusing to turn uncertainty into false certitude.

The study also finds that Shelley's way of conceptualizing inner resistance is as an ethical discipline. In such works in which the problem is political, as The Mask of Anarchy and Prometheus Unbound, resistance is revealed to depend upon the transformation of inner emotions such as hatred, vengeance,

and fear. The rejection of violent retaliation and the emphasis on patience, compassion and moral clarity suggests that Shelley considers inward mastery a key to preventing the reproduction of tyranny in revolutionary movements. The results confirm that Shelley's radicalism is based not upon aggressive confrontation but upon sustained ethical refusal of the adoption of the values and the method of oppressive power.

At the level of poetic form, the research elucidates that Shelley's inner resistance is in the language and structure. His frequent use of abstraction, symbolism and changing perspectives resists simple interpretation and forestalls the poem turning into anything doctrinal or prescriptive. This formal resistance promotes active reader engagement and parallels the process of questioning and re-evaluation that is inwardly driven by the poems themselves. The findings show that Shelley's imagination resists closure not only thematically but also structurally, for which poetic indeterminacy seems to be a deliberate tool of resistance.

Another important finding is the establishment of continuity between Shelley's poetic practice and his theoretical reflections upon his imagination. The examination of *A Defence of Poetry* has shown that Shelley's statement regarding the moral impact of poetry is in line with the inward resistance that can be seen in his creative works. Poetry, in Shelley's conception, transforms feeling and perception rather than making commands and the research confirms that this transformation always takes the form of an inner refusal of moral passivity and intellectual conformity.

Resistance to Authority in Shelley's Poetic Vision

Resistance to authority becomes one of the main axes of Percy Bysshe Shelley's poetic vision, but one which he expresses in a way that sets him apart from the conventional revolutionary writers. Shelley is not merely debating against the existence of kings, governments or religious institutions as external systems of domination; rather, the sources of oppression are the kinds of deeper foundations of power that enable oppressive systems to survive-fear, habit, moral submission, and beliefs are all corroding, are not explored, and are not questioned. In Shelley's imagination authority is not perpetuated so much on the force of external force but on the inner consent, and so, resistance involves a transformation of the consciousness before it can be effective as political activity.

Shelley's war against authority is based on his rejection of absolute power in all its forms. Monarchy, structured religion and rigid legal systems are repeatedly portrayed in his poetry as vehicles that crush human potential and moral freedom. However, Shelley does not view resistance as a mere overthrow of rulers. In such works as *The Mask of Anarchy* the face of authority is not just that of violent repression and THE face of authority is also that of the moral corruption of law and order. Shelley reveals how power does its alternative to the reader - legitimacy via language, ritual and tradition how the injustice of power is made natural, inevitable. And his poetic resistance is in denouncing this fictitious legitimacy and revealing authority as contingent, fragile and morally indefensible.

A unique characteristic of Shelley's resistance is the ethical restraint. Unlike the voices of revolution that glorify the violent act of rebellion, Shelley insists on several occasions that resistance should not mimic the cruelty of the authority it is fighting against. His poetry is an imagining of a force more powerful than force-woonviolent defiance, unconditional endurance, and collective moral awakening. This vision is predicated on the assumption that bad government ultimately relies on emotional sentiment such as fear, hatred, and despair. By learning how to control these inner states individuals and communities undermine the psychological bases of authority. Shelley thus talks back with a redefining of resistance as a moral discipline to not obey unjust power without giving up for revenge.

Shelley's poetic language becomes an instrument of resistance. He opposes authoritative speech by not rigid declarations and fixed conclusions, he uses symbolism, ambiguity and visionary images. This doctrinal obscurity is what saves the poem from becoming another type of domination. Readers are called to think, question, and imagine instead of submitting to instruction. In this way, Shelley's poetry resists authority in more than its themes, but also in its form, into its openness and fluidity, which models intellectual freedom.

Ultimately, Shelley's defiance against authority ties in with his belief in the moral capacity of the human system. He imagines a world in which authority will lose its grip, not through coercion, but through the awakening of conscience and imagination. Finding resistance at the interdependency of ethics, imagination, and collective responsibility, Shelley's poetic vision then presents a radical critique of power that is still durably relevant. His poetry demands that the real resistance will start when individuals will not submit to the

domination, and will instead develop their own freedom in the field of thought, feeling and moral choice.

V. CONCLUSION

This research set out to look into the trait of inner resistance in Percy Bysshe Shelley's poetry imagination, and the analyzing it proves that this resistance is the central part on both the structure and purpose of the poetry. Shelley's writing is always showing the resistance in the most persistent and ethical form, as it all begins in a human mind. Rather than calling for revolt that had to be inspired by impulse or coerced, Shelley imagines resistance to be an inward process of moral perfection, intellectual consciousness, and openness reawakening the imagination. This interiorization of his attitude makes it possible for his poetry to be an attack on tyranny, injustice and ideological rigidity without becoming itself the reproduction of the very forms of the domination to which he has reacted.

The work of the study shows that Shelley's poetic imagination resists closure at many different levels. Psychologically his poetry is a dramatic of conflict within the inner self as productive state: doubt, a hold back, examination of one's self, a state of submission to no false certainties. Ethically, Shelley advances resistance as a training of compassion and nonviolence that prioritizes the cultivation of the moral attitudes of clarity and endurance over emotion as expressed in anger and despair. Aesthetically, his rejection of transparent language and fixed meanings is what guarantees that poetry will not be a normative space of instruction, but an open space for men to experience the freedom to which they might become attuned and participate in the active process of seeing by means of unseeing.

By working with the continuity between Shelley's poetic practice and his theoretical reflections on the imagination, the research builds a powerful continuity between the two aspects of Shelley's life. Shelley's belief in the moral power of poetry is demonstrated as resting on its ability to transform the inner world (sensibility, perception and ethical awareness) before going on to effect social action. In this sense an inner resistance can be seen as not withdrawal from history but as a determined reaction to historical disillusionment, censorship and political failure. It puts forward a model of resistance which can survive repression and moral compromise.

The study affirms the fact that inner resistance is not a peripheral or incidental feature of Shelley's poetry but a

unifying principle that links his lyrical, dramatic and political writings. Understanding this trait makes it possible to have a more subtle appreciation of Shelley as a poet who reimagined resistance as a practice of imagination and ethics instead of a just confrontational act. Shelley's poetic imagination thus delivers an ever-relevant vision of freedom-one that insists on the necessity for long-term social change that ostensibly needs to be based on the transformation of inner consciousness-that remains ever-relevant in contexts of moral and political crisis.

REFERENCES

- [1] Abrams, M. H. (1971). *The mirror and the lamp: Romantic theory and the critical tradition*. Oxford University Press.
- [2] Abrams, M. H. (1973). *Natural supernaturalism: Tradition and revolution in Romantic literature*. W. W. Norton & Company.
- [3] Curran, S. (1986). *Shelley's Annus Mirabilis: The maturation of an epic vision*. San Marino, CA: Huntington Library.
- [4] Curran, S. (Ed.). (2003). *The Cambridge companion to Shelley* (2nd ed.). Cambridge University Press.
- [5] De Man, P. (1983). Shelley disfigured. In *The rhetoric of romanticism* (pp. 93–123). Columbia University Press.
- [6] Franta, A. (2006). Shelley and the politics of indirection. *Poetics Today*, 27(4), 765–793. <https://doi.org/10.1215/03335372-2006-012>
- [7] Hogle, J. E. (1994). *Shelley's process: Radical transference and the development of his major works*. Oxford University Press.
- [8] Hogle, J. E. (2002). The Gothic complex. In *The Cambridge companion to gothic fiction* (pp. 153–165). Cambridge University Press.
- [9] Kuiken, K. (2014). Shelley's metaleptic imagination. *ELH*, 81(1), 101–127. <https://doi.org/10.1353/elh.2014.0004>
- [10] Lees, D. E. (2004). Shelley's "Mont Blanc" and the ethics of the imagination. *Studies in Romanticism*, 43(3), 401–422. <https://doi.org/10.2307/25602167>
- [11] Shelley, P. B. (2002). *Prometheus Unbound*. In D. H. Reiman & N. Fraistat (Eds.), *Shelley's poetry and prose* (2nd ed., pp. 207–262). W. W. Norton & Company.
- [12] Shelley, P. B. (2002). *A defence of poetry*. In D. H. Reiman & N. Fraistat (Eds.), *Shelley's poetry and prose* (2nd ed., pp. 480–508). W. W. Norton & Company.
- [13] Shelley, P. B. (2002). *The mask of anarchy*. In D. H. Reiman & N. Fraistat (Eds.), *Shelley's poetry and prose* (2nd ed., pp. 302–313). W. W. Norton & Company.
- [14] Shelley, P. B. (2002). *Mont Blanc*. In D. H. Reiman & N. Fraistat (Eds.), *Shelley's poetry and prose* (2nd ed., pp. 85–88). W. W. Norton & Company.
- [15] Shelley, P. B. (2002). *The triumph of life*. In D. H. Reiman & N. Fraistat (Eds.), *Shelley's poetry and prose* (2nd ed., pp. 493–508). W. W. Norton & Company.
- [16] Wasserman, E. R. (1971). *Shelley: A critical reading*. Johns Hopkins University Press.
- [17] Wolfson, S. J. (1997). *Formal charges: The shaping of poetry in British Romanticism*. Stanford University Press.