

Twenty years after the publication of the Lyrical Ballads: Its Role in Shaping Modern Literary Criticism the re-examination of the same took place

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Abstract:

English literary history of the time, with the publication of Lyrical Ballads (1798) was shifting the axis of the neoclassical ideal towards the Romantic one. This paper critically re-reads the text in the context of the contribution it has made to the development of the modern literary criticism in particular its interest in the subjectivity, the imagination and democratization of poetic language. Using the critical philosophies of William Wordsworth and Samuel Taylor Coleridge as a basis and its further impact on T. S. Eliot, the paper contextualizes Lyrical Ballads in the greater narrative of literary theory- Romanticism to Modernism. A qualitative, interpretive approach to the analysis of primary texts and critical essays is the basis of the paper, which relates the thematic novelties, stylistic ruptures and epistemological disruptions. The results indicate that Lyrical Ballads was not only a revolution in the practice of poetry, but also established the intellectual basis of the contemporary critical discourse, such as New Criticism, reader-response theory, structuralist approaches. The paper concludes that it is urgent to reconsider the work of Lyrical Ballads in order to understand how the field of literary criticism as an interdisciplinary and dynamic one has developed.

Keywords: Lyrical Ballads, Romanticism, developed, Modern Literary Criticism, Wordsworth, Coleridge, T.S. Eliot, Poetic Theory, Subjectivity, Imagination.

1. INTRODUCTION

The last quarter of the eighteenth century is a turning point of the development of English literature history, which is defined by an essential change in both the creative practice and critical thinking. Publishing of Lyrical Ballads (1798) by William Wordsworth and Samuel Taylor Coleridge is generally recognized as the pivotal point of this change. Lyrical Ballads, starting as a reaction to the dominant Neoclassicism of the eighteenth century, its emphasis on order, decorum, rationality and faithful adherence to classical prototypes, had heralded the emergence of a new literary sensibility, which had its foundation in emotion, imagination, and personal experience. Wordsworth and Coleridge brought about a democratic revolution in literary works as they defied the rigor of formalism and aristocratic tendency of Neoclassical poetics. There was their poetical manifesto by which they tried to justify the experiences of common people and to elevate the common life to an important object of serious artistic representation. It was not merely a change of theme it was a change of language; it is the conscious renouncement of high, ornamental language in favour of a language actually spoken by men and therefore a renouncement of the hierarchies of taste and literary value. Thus, Lyrical Ballads shifted the focus of poetry towards the imitation of classical ideals to the revelation of inner consciousness, which changed the focus of the theories of art between mimetic and expressive.

The centre of this transformation is Preface to the 1800 and 1802 editions, which is one of the earliest and most successful statements of Romantic literary theory. Wordsworth describes poetry as the overflow of intense emotions, which is recollected in calm in this seminal document, thus pre-empting emotion,

memory, and subjective perception as the main origin of the poetic work. This term not only contradicts the rationalist aesthetics of Neoclassicism, but also creates a psychological and experience-based basis of literature. This view of poetry sees poetry as an organic process, which is founded on the rapport the poet has with nature, society and the self in contrast to a mechanical treatment of formal rules. Remarkably, this redefining is not restricted to the poetic writing but a re-defining of the definition and role of a literary criticism. Criticism that was largely prescriptive and evaluative and concerned itself with the manner in which the texts were gauged in regards to the established rules and conventions, dominated the Neoclassical paradigm. The Romantic model presented by Lyrical Ballads changes this emphasis, however, to interpretive engagement, i.e., to the inner consistency of the text, to the creative imagination of the author and to the emotional and thinking reaction of the reader. This change is associated with the emergence of a more active and adventurous type of criticism with less emphasis on rule application, and more on the meaning-making.

The influence of Lyrical Ballads extends far beyond immediate context of Romanticism, and has a long-term influence on the development of the contemporary literary criticism. Its theoretical and aesthetic innovations envisage and forewarn a number of significant critical directions. First of all, it is oriented towards subjectivity and experience as a reader, which presupposes the active engagement of a reader in the creation of a meaning, therefore, predicts the interests of the reader-response theory. Second, the Romantic concept of poetry as a whole that is organically complete results in the development of organic unity, which was the subject of New Criticism and its method, the close textual analysis. Third, its focus on the depth of the psyche and the imagination, and particularly the secondary imagination, anticipates subsequent works on symbolism, structuralism and even psychoanalytic criticism. More than that, the tradition of Lyrical Ballads can be traced back to the modernist period, when the principles of Romanticism are subjected to criticism by the authors like T. S. Eliot. Despite the fact that Eliot is, of course, a critic with regard to the Romantic faith in the subjective feeling in his doctrine of impersonality, there is a dialogue going on between his theoretical system and the Romantic tradition as expounded by Wordsworth and Coleridge. This continuity underscores the intent of the text not just as a historical text, but as a living breathing intellectual force which continues to play a role in the critical discourse.

In this case, Lyrical Ballads will have to be re-examined as the next step to understand the evolution of literary criticism as an interdisciplinary and multi layered field. The present piece of work situates the work at an intersection between the practice and the theory of literature; by looking at how its innovations resulted in the gradual redefining of the very concept of literature- as a rule-based art form to a complex, interpretive and reader-oriented space of inquiry. The paper is concerned with reinstating the Lyrical Ballads to be a foundation in the history of thought in literary criticism in the 21 st century in the context of its further applicability in various critical paradigms over the years.

2. LITERATURE REVIEW

Discursive criticism of Lyrical Ballads has evolved into a variant with time passage since the theory of literature and methods of its perception have evolved in general. The different scholars of the different periods have treated the text both as a monument of Romanticism and as a kind of prophecy of future of literary criticism which it predicts and elucidates. This part is a synthesis of the works of major scholars, following the intellectual line of the Romantic theory to modern critical paradigms.

2.1 Romantic Foundations: Expressive Theory and the construction of Subjectivity.

Initial critical treatments of Lyrical Ballads are based on the Romantic focus on expression, imagination and individual consciousness. In *The Mirror and the Lamp*, M. H. Abrams envisages Romanticism as the substitution of mimetic theories of art (which believe that literature is the mirror of reality) with expressive theories (which believe that the most important world is that of the author). Abrams claims that Preface is

a turning point in the journey of Abrams to conceptualize poetry as a personal feeling and imaginative fantasy. Likewise, Samuel Taylor Coleridge especially in *Biographia Literaria*, creates a complex philosophical system of imagination. The fact that he makes a distinction between the primary and secondary imagination will provide a theoretical basis of studying the poetic creativity as a thinking and transformative process. This theatricalization has continued to hold implications on subsequent critical approaches and especially the ones who dealt with symbolism and structural meaning.

The Romantic critics are in agreement in placing an accent on:

- The subjectivity of experience.
- The ability of imagination as a power of creation.
- The validity of everyday speech and everyday life as poetic topics.

2.2 Formalism: To Organic Unity and New Criticism.

A shift towards formal analysis of literary works occurred at the start of the twentieth century, and is most commonly associated with the emergence of New Criticism. These theorists such as Cleanth Brooks re-established the Romantic values and particularly the idea of organic unity in a more literary form. In *The Well-Wrought Urn*, Brooks believes that a good poem is one which integrates form and content in a harmonious way, which can be traced to Wordsworth and Coleridge and their emphasis on the organic composition of a poem.

Even though New Critics did not want the outright subjectivism of Romanticism, their focus on:

- Close reading
- Textual coherence
- Intrinsic meaning

can be regarded as a continuation and development of Romantic aesthetics. Thus, *Lyrical Ballads* can be considered an indirect contribution to the methodological foundation of New Criticism, albeit with the philosophical beliefs of the composition being re-considered to some extent.

2.3 The idea of the Modernist Reevaluation: Tradition, Impersonality and Critique.

Romanticism is re-evaluated critically by the Modernist world, the most strident being by T. S. Eliot. In other essays such as *Tradition and the Individual Talent*, Eliot is against the Romantic emphasis on the individual feeling, and advocates impersonality and subordination of the individual voice to the greater literary tradition. However, in his criticism, Eliot does not object to *Lyrical Ballads*. Rather it is a dialectic argument of the Romantic values. His concept of tradition can be regarded as a response to--and growth out of--the Romantic focus on individuality. In this respect, *Lyrical Ballads* still remains as a central reference point even in the critics of Romanticism, and in the continuation of its enduring legacy to the present-day literary thought.

2.4 Reader-Centered Approaches: Reception and Interpretive Plurality.

The second part of the twentieth century was the shift to reader-oriented theories in which the meaning has been perceived as being created in the act of reading. These methods are not based directly upon the Romantic theory, but they echo the importance of emotional response and experience that Wordsworth lamented.

Reader-Response critics say that:

- The text does not have meaning.
- The reader is actively involved in the interpretation.
- Literary experience is dynamic and subjective.

Here, Lyrical Ballads may be regarded as prefiguring the reader-response theory in terms of foreshadowing the emotional and psychological aspects of reading. These points that Wordsworth makes regarding the impact of poetry on the reader are reflected in later theoretical work which emphasizes more on the reception of the work, as opposed to the intentions of the author.

2.5 Structuralism and Beyond

These later tendencies in literary theory, structuralism and post-structuralism, enhance the descriptive possibilities of Lyrical Ballads. Though individual creativity is emphasized by Romanticism, structuralist critics take interest in systems of linguistic and symbolic structures behind meaning.

Philosophical ideas of symbolism and imagination have been retrospectively applied by Coleridge to structuralist issues with:

- A great and figurative trends.
- Languages of meaning that are interrelated.
- Language and thought.

Even though Lyrical Ballads is earlier than these theories, its intricate work with language, nature and perception offers a fruitful field to structural and post-structural investigation.

2.6. Critical Perspectives Comparative Synthesis

Critical School	Key Focus	Connection to <i>Lyrical Ballads</i>
Romanticism	Expression, imagination, subjectivity	Foundational principles articulated by Wordsworth and Coleridge
New Criticism	Textual unity, close reading	Development of organic unity from Romantic aesthetics
Modernism	Impersonality, tradition	Critical engagement and reinterpretation (Eliot)
Reader-Response	Reader interpretation, reception	Anticipation through emphasis on emotional impact
Structuralism	Language systems, symbols	Alignment with Coleridge's theory of imagination

2.7 Research Gap

Despite the fact that the body of literature available is rather exhaustive, certain gaps can be outlined in it:

- Lack of a coherent study to connect the Romantic theory with the models of modern criticism.
- Less the focus on Lyrical Ballads as a continuation of intellectual across time rather than a historical origin.
- Lack of searching its interdisciplinary applicability in modern literary and cultural studies.

3. Research Methodology

The method of the research used in the current study is qualitative, interpretive and theoretically integrative research approach to examine how Lyrical Ballads influenced the formation of the literary critic in the modern world. The research problem is both conceptual and historical; hence, the methodology will be targeted to assist in exploring literary texts, the critical theories and how they are interrelated over the time.

3.1 Research Design

The research paradigm used in the study is based on qualitative research, which is most suitable to apply to the study based on literature and humanities. It employs an interpretive and analytical design which focuses on the meanings, themes and implications theoretically, rather than quantification.

The study integrates:

- **Textual Analysis:** Line to line analysis of the selected poems and theory.
- **Comparison and Contrast Analysis** - Compare and contrast Romantic and modern critical models.
- **Synthesis, (Theoretical)** - The Relations of literary texts and the emerging schools of criticism.

This multi-layered design will enable the study to go beyond the descriptive analysis to generalization in concept and theoretical knowledge.

3.2 Research Approach

The research is inductive and interpretive in nature with conclusions being drawn by a close textual and theoretical analysis as opposed to testing a hypothesis. It also includes a historical-critical methodology to follow literary criticism evolution since Romanticism to Modernism.

Key approaches include:

- **Hermeneutic Interpretation** - To interpret texts in terms of the historical and philosophical background.
- **Discourse Analysis** - The analysis of how literary and critical language are employed to create meaning.
- **Intertextual Analysis** - Ascertainment of the affiliations with Romantic texts and the critical theories which followed.

3.3 Data Sources

Only secondary data underlies the analysis, and it involves primary and critical literature analysis.

Primary Sources

- Lyrical Ballads (1798, 1800, 1802 editions)
- Wordsworth's Preface
- Coleridge's Biographia Literaria

Secondary Sources

- Critical writing by M. H. Abrams, Cleanth Brooks and T. S. Eliot.
- Recent articles in Romanticism and literary theory.
- New Criticism, reader-response theory and structuralism books and scholarly essays.

3.4 Sampling Strategy

A purposive sampling technique is employed in order to sample representative texts which are most demonstrative of theoretical and aesthetic principles of relevance.

- Poems: From the Lyrical Ballads:
- Tintern Abbey, 2010, - To subjectivity and memory.
- The Rime of the Ancient Mariner- To symbolism and imagery.
- We Are Seven - To common and simple life.

The selections of these writings are made based on the richness of the themes, criticality, and reflectiveness of the Romantic ideals.

3.5 Analytical Framework

The study uses the thematic analysis and conceptual analysis framework to analyze data. The analysis is organized in terms of the main dimensions based on the Romantic theory and contemporary criticism:

Analytical Dimension	Focus Area	Critical Relevance
Subjectivity	Personal emotion, experience	Reader-response theory
Language	Simplicity, vernacular usage	Democratization of literature
Imagination	Creative and symbolic processes	Structuralism & symbolism
Organic Unity	Coherence of poetic structure	New Criticism

3.6 Data Analysis Procedure

The data are systematically and rigorously analyzed:

1. Familiarization with the text: Intensive reading of a certain number of poems and theoretical resources.
2. Coding and Thematic Identification: Identification of overall themes of subjectivity, imagination and language.
3. Comparative Interpretation: Modern critical paradigm of interpretation of the Romantic ideas.
4. Synthesis and Interpretation: Creation of conceptual connections and theoretical understandings.

This guarantees depths and coherence in analysis which is in line with the qualitative research requirements.

3.7 Validity and Reliability

To be scholarly the study will utilize the following measures:

- **Theoretical Triangulation** - Multiple critical perspective.
- **Textual Authenticity** - Dependence on canonical forms of primary texts.
- **Academic Credibility** - Communication with the academicians and academic books.

It is qualitative research and coherent as far as analysis and interpretive transparency is involved.

3.8 Study Limitations.

- Although it is a very comprehensive study, it has its limitations:
- It is a secondary based information, no empirical and reader-based surveys.
- An Analysis: The entire corpus is not analyzed, but a few poems.

Interpretations can have an aspect of the subjectivity that is a part of literary studies.

However, these constraints do not have a negative impact on the contribution of the study as far as theory is concerned.

3.9 Ethical Considerations

- Citing and crediting all the sources (APA 7th edition) in an appropriate manner.
- None of data fabrication/ plagiarism.
- Academic sources which are publicly accessible are used.

4. Results

The qualitative and interpretive study of the Lyrical Ballads unveils a number of fundamental thematic and theoretical shifts that all led to the development of the modern literary criticism. The chosen poems and the discussion of the Preface and critical texts in the context of which they have been discussed allow the research to prove four main areas of findings: (i) democratization of poetic language, (ii) primacy of subjectivity, (iii) organic unity of texts and (iv) the promotion of imagination as a critical principle. These results prove that Lyrical Ballads is not only a literary work but also a theoretical basis of further movements of criticism.

4.1 Poetics Poetic Language Democratization.

A deliberate change of high, aristocratic language to simple, vernacular language is one of the most important discoveries. The idea that poetry has to use language that is actually used by men that was espoused by Wordsworth is permeated through the chosen poems.

Key Observations:

- We Are Seven is another poem that has conversational tone and rural settings.
- Mockery of artificial poetic diction so omnipresent to Neoclassicism.
- Provide increased access to poetry.

Interpretation: This revolution of language preconditioned the development of modern interpretive criticism, where the meaning is not restricted to the privileged viewer but can be opened up, can be bargained. It also foreshadows subsequent work in cultural and reader-oriented criticism where ordinary language is a key element in the making of meaning.

4.2 Center of Subjectivity and Experiences of Emotions.

It has been analyzed that the emphasis on the individual perception, memory, emotional response is extremely high and it is particularly noticeable in the poems such as Tintern Abbey. Poetry is a personal aspect of its description.

Key Observations:

- There is a lot of the first-person narration.
- Exploration memory, consciousness and introspection.
- One of the aesthetic values: emotional involvement.

Interpretation: This subjectivity is what is the key cause of the emergence of the reader-response theory since the interpretation of the reader is given the primacy in the meaning making process. It is also a shift towards some sort of experiential and psychological criticism, rather than rule-based criticism.

Life in a world which is not only organic but also designed and ordered as well.

The other important finding is the implication of organic unity whereby all the poems are acting as a closed and self-enclosed unity. This is largely seen in The Rime of the Ancient Mariner as there is a combination of story, symbolism and unity of theme.

Key Observations:

- Form and content are dependent on each other.
- Symbolic consistency of elements of the story.
- Integration of theme, form and images.

Interpretation: The notion of organic unity anticipates the concepts of New Criticism, in its manifestations by Cleanth Brooks in particular. The internal textual coherence, close reading is an intellectual direct descension of Romantic poetics to formalist criticism.

4.4 Imagination as Changes and Critique Faculty.

The paper concludes that imagination, particularly in the works of Samuel Taylor Coleridge is more than a creative tool, but of an epistemological and critical tool.

Key Observations:

- Difference between primary and secondary imagination.
- Use of supernatural and symbolic.

- Transformation of ordinary experience to the poetic intuition.

Interpretation:

This would be the new definition of imagination that would be used in future:

- Symbolism and structuralism
- Psychoanalytic criticism

Similarly, imagination turns out to be the instrument in between the literal works creation and their interpretation.

4.5 Comparative Results Table

Dimension	Neoclassical Paradigm	Findings in <i>Lyrical Ballads</i>	Impact on Modern Criticism
Language	Formal, elevated diction	Simple, vernacular language	Democratization of interpretation
Subjectivity	Objective, universal truths	Personal emotion and experience	Reader-response theory
Structure	Rule-bound, rigid forms	Organic unity and coherence	New Criticism
Imagination	Secondary, decorative	Central creative force	Structuralism & symbolic analysis

4.6 Thematic Results Integration.

The results show that these four dimensions are interrelated as opposed to being independent of each other. For instance:

- Simple language is used and this improves the reader involvement
- Imagination helps to create unity and symbolic richness of texts.
- The subjectivity reinforces the interpretive receptivity of the literary texts.

It is this combined structure that renders *Lyrical Ballads* a multi-layered text that, in the same breath, creates language, form, meaning and theory.

4.7 Key Findings Summary

Lyrical Ballads led to less elitist literature since the poetic language was democratized.

It characterized subjectivity as a value of poetry and even criticism.

It brought about organic unity, which affected formalist approaches.

It took the imagination to critical and theoretical conception.

5. Discussion

The results of the present study put *Lyrical Ballads* not only as a literary breakthrough but as a conceptual and methodological stepping stone in the history of literary criticism. This section is a critical analysis of the findings in the context of the broader theoretical arguments, situating the work in a spectrum between Romanticism and Modernism and beyond. The discussion envisages the dialectical aspect of relationship between the Romantic expressive theory and the later critical paradigms where continuity and change are manifested.

5.1 The expressive theory to Interpretive Pluralism.

The subjectivity and emotional focus of the works of William Wordsworth is an unmistakable shift towards what M. H. Abrams calls the expressive theory of literature. The poetry, in its turn, is not a reflection of the external world but expression of the inner world of the poet. The results of this paper affirm that the nature of this change essentially redefines the purpose of criticism that is no longer to judge the conformity

to the rules but to read between the lines of meaning. But this Romantic stress on subjectivity does not result in a unique interpretive paradigm; instead, it makes the interpretive pluralism possible. Lyrical Ballads indirectly approves the numerous potential readings of a text in anticipating the experiential and emotive dimensions of literature. This plurality takes center stage in subsequent developments in reader-response theory in which meaning is created by the interaction between text and reader. Therefore, the discussion recommends that Romantic subjectivity can no longer be considered as an individual or personal phenomenon; rather it is a precursor of an epistemological transformation that allows other forms of interpretations.

5.2 Reinstitution of the Language Structure and Power.

The outcome of the research on the democratization of language elicits a more socio-cultural implication of the re-aligning of the literary power and cultural hierarchy. Wordsworth is against the exclusive usage of the language of the elite literary discourse and encourages usage of the familiar language and as such associates poetry with the social realities in general.

The theoretical modern frameworks can be used to critically understand this language change:

- It anticipates the cultural criticism; the language is seen as the place of power and ideology.
- It is in line with the reader-oriented approaches, which makes literature more accessible and participatory.
- It destroys the traditional separations between the high and the low culture.
- In this respect, Lyrical Ballads helps in the democratization of the practice of literary criticism itself, and makes it less an exclusive and specialist exercise, more a practice of dialogue.

5.3 Organic Unity and Foundations of Formalism.

The concept of organic unity that is found in the results section is brought to fruition in the postulates of New Criticism in a critical sense. Cleanth Brooks and other critics pay attention to the inner consistency of text and close-reading is the primary method of interpretation. Despite the fact that New Criticism has often been contrasted with Romantic subjectivity, the present paper formulated an argument to indicate that the latter is less a rejection as opposed to a refinement of Romantic ideals. The idea of a poem as an organic entity, whose meaning is a product of the interaction of its components, is Romantic, according to the Romantic poetics. This continuity leads to a very essential theoretical consideration:

- Romanticism is characterized by the philosophical foundation.
- New Criticism evolves the methodological use.

Thus, Lyrical Ballads may be considered a major bridge between the expressiveness and formalist tradition since it mediates between the author-centred and the text-centred criticism.

5.4 Imagination: a Critical and Epistemological Category.

One of the most important legacies of Lyrical Ballads is the exaltation of imagination, in particular, of the speculative poetry of Samuel Taylor Coleridge. The difference between primary and secondary imagination redefines creativity as a dynamic, constructive power that creates meaning as opposed to simply reflective of reality.

This reconceptualization, in a critical sense, has far-reaching consequences:

- It anticipates symbolism and structuralism, i.e. being intrinsic in patterns and relations.
- It replicates the psychoanalytic criticism, which researches on the processes of unconsciousness and symbolization.
- It promotes post-structuralist principles of the unstable, multi-facetedness of meaning.

Imagination has thus been discussed as a key epistemological category that has transcended Romanticism and continues to be employed to inform other theoretical discourses in the present day.

5.5 Romanticism and Modernism: Continuity by Critique.

A study of T. S. Eliot and Romanticism provides a critical device with which to ascertain the eternal Dynasty of Lyrical Ballads. To the extent that Eliot does not appreciate her subjectivity as Wordsworth does, his doctrine of impersonality which promotes the repression of personal emotion in favor of objective expression seems to conflict with her subjectivity. However, a closer examination reveals that Eliot is dialectical in his stand as far as Romanticism is concerned and not necessarily anti-Romantic. His insistence on tradition and historical continuity may be seen to be in reaction to the Romantic interest in individuality. In this sense:

- Romanticism puts into place the priority of the individual experience.
- Modernism contextualizes it, within a broader cultural and historical context.
- It is such a dialectics that stresses the idea of literary criticism being produced in the dialogic and redefining, rather than disruptive, mode.

5.6 Conclusion: Lyrical Ballads: Critical Nexus.

The discussion concludes by summarizing the findings by locating Lyrical Ballads in a critical nexus a location of meeting of various theoretical directions. Its contribution can be plotted like the following:

Romantic Principle	Later Critical Development	Nature of Influence
Subjectivity	Reader-response theory	Expansion of interpretive role of reader
Organic Unity	New Criticism	Development of close reading techniques
Imagination	Structuralism / Psychoanalysis	Symbolic and cognitive interpretation
Common Language	Cultural criticism	Democratization of discourse

This synthesis demonstrates that Lyrical Ballads is never rigidly attached to a single theoretical form but it is a generative text that is presently in the process of creating different means of critical enquiry.

5.7 Theoretical Implications

- The discussion indicates some general implications on literary studies:
- Literary criticism is historical and evolutionary in nature that is informed by reinterpretation.
- It is possible to refer to the classical works such as Lyrical Ballads as a point of reference of thought across the paradigms.
- The lines between literary movements are permeable and interdependent.

7. Conclusion

This paper has re-examined Lyrical Ballads critically as a text, which not only launched the Romantic movement, but also played an important role in the development of modern literary criticism. The paper has demonstrated through its thematic, stylistic and theoretical originality how the work is a vital intellectual transitional process between the Neoclassical norms of the eighteenth century and the different critical paradigms of the modern era. This reorientation can be reduced to the essence of cooperative vision of William Wordsworth and Samuel Taylor Coleridge whose re-conceptualisation of poetry was a precursor of subjectivity and imaginative in poetry and common use of language. All these points were in contrast with the formalism and elitism of the earlier literary tradition, and therefore democratized the activities of poetry and the activity of reading. This emphasis on the emotional truth and lived-experience provided the literature with the inner world of a person and the philosophical explanation of the imagination that Coleridge provided them with provided them with an even deeper epistemological background to the explanation of creativity and meaning.

The results of this paper validate the idea that the impact of Lyrical Ballads is much more than the historical context of the time. Its subjectivity is an anticipation of ideals of the reader-Response theory, where the meaning is made by the reader. It is founded on its perception of organic unity, that informs methodological principles of New Criticism, particularly close reading and textual coherence. Besides, its emphasis on imagination as one of its primary creative and interpretive powers can be seen in the future inclinations in structuralism, symbolism, and psychoanalytic criticism. By doing so, Lyrical Ballads could be seen as not just a piece of literary work but as a prolific piece of theory, which still prevails in the discussion of the subject. It should also be noted that the work also throws into the limelight the dialogic relationship between Romanticism and Modernism as far as the critical contribution of T. S. Eliot is concerned. Although the doctrine of impersonality as developed by Eliot seems to disenfranchise Romantic subjectivity, it nevertheless develops it and reinstates it into a wider pattern of tradition and historical tradition. This movement points to the evolutionist spirit of a literary criticism whereby newer paradigms are constructed by reinterpetative borrowing older ideas and not necessarily abandoning them.

Methodologically, the study demonstrates how a qualitative and interpretive study and interdisciplinary approach can be useful during the tracing of the intellectual trajectory of literary concepts through time. The theoretical analysis followed by the synthesis and analysis of theoretical texts and the textual analysis give a deeper insight into the effects of Lyrical Ballads on various critical traditions.

The Study has made an impact.

- Makes Lyrical Ballads one of the first of the literature of literary criticism in Modern times.
- Demonstrates the ways in which the Romantic theory may be traced to the further developmental critical movements.
- Provides a unified form of subjectivity, language, imagination and form.
- Makes the distinction between historical and literary analysis and modern theoretical discourse.

Literary Implications.

- It has a profound implication on the literature studies and pedagogy:
- It promotes revising canonical texts as vibrant sources of intellectual understanding.
- It takes an interest in the multidisciplinary approach of literary critical studies, which transcends philosophically, psychologically and culturally.
- It encourages increased integrative approach of the literary theory, in which relations are viewed between the different schools of thoughts.

Limitations and Future Prospects.

Although it has its contributions, the study has limitations such as its use of selected texts and secondary data. It is possible to conduct future research that can expand on this research by:

- Carrying out comparative analyses of various literary traditions and cultures.
- The relevance of Lyrical Ballads to the postmodern and digital literature.

It is also possible to include empirical research of reader-response that would provide additional evidence to theoretical claims.

Final Reflection

Lastly, it is neither only a historical paean, but the assumption of the interpretation of the evolving state of the realm of literary criticism to re-read Lyrical Ballads. The timelessness of the text is that it has the power to keep on creating new meanings and critical views that prove it as an indispensable part of the literary thought. With the ever-growing possibilities of the literary studies into new theoretical and interdisciplinary aspects, Lyrical Ballads is a crucial point of reference, not only as a radical piece of poetry, but also as a contributing text to the current debate of criticism.

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