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## FITMENT OF MAN WITH NATURE AS A DYNAMIC AND INTERACTIVE PROCESS IN WORKS OF WORDSWORTH AND OTHERS

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Extensive works have been done by many authors, researchers and academicians highlighting international views on Wordsworth's studies. Studies on learning experience of the nature at the international level in their host consist usually involve features such as cultural, Psychological, social and academic adjustments. Review of work done on Wordsworth's study are as under the present study.

*Godine, David R. (2016)* As a Romanticist focusing on the poetry of John Keats, I own hundreds of scholarly and primary works pertaining to my field. It is difficult not to establish an extensive collection, and new works are always exciting. Book that captures the truth and beauty contained within the great works of literature are alluring, and each volume has its own sentimental value. However, he occasionally find a work that rises above the others, offering something new in an aesthetically pleasing manner.<sup>1</sup>

*Xiaolin Huang, Feifei Pei, Changle (2014)* William Wordsworth, one of the greatest poets in England, is known as the poet of nature. His poems took on greater significance in English literature. The purpose of this essay is to study his source of forming such a lyrical style and the process he expressed his ideal in singing highly of the nature to show my respect towards him.<sup>2</sup>

*Almiqdady, Muthanna Z. (2013)* This research aims to investigate the different meanings for the term " nature" . Moreover, it seeks to identify the major similarities and differences in the use of nature in the poetry of William Wordsworth and Robert Frost. Since this research is theoretical in nature, it depends primarily on reviewing already published works on the topic. The researchers consulted a significant number of published references on the topic as well as specialized literary dictionaries, encyclopedias, and the internet. The research concludes that the term " nature" has not always had the same meaning or carries the same level of significance. Also, the concept of nature in British literature should be studied, not only as it was employed by English romantic poets, but also as it was used by authors before and after the English Romantic Movement in order to see if nature was used in the same way. Moreover, scholars and literary critics should also research the concept of nature as used in the United States of America before and after Robert frost. Finally, the use of nature in poetry that reflects meditation under the influence of the bible should be explored especially that composed by early colonial.<sup>3</sup>

*Grob, Alan (2007)* focused less on the unity that the poems represent and believed that "the principal importance of the 'Matthew' and 'Lucy' poems, apart from their intrinsic achievement, substantial as that is, is in suggesting the presence of seeds of discontent even in a period of seemingly assured faith that makes the sequence of developments in the history




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of Wordsworth's thought a more orderly, evolving pattern than the chronological leaps between stages would seem to imply."<sup>4</sup>

**Kumar & Tayal, (2002)** Tennyson's nature is intellectual. His world of nature is the world of “ imaginative scientific man” , who has an eye for beauty, and a heart to feel it? He is content to describe the outward beauty of nature and he finds out a living soul in nature. To him nature is soulless and lifeless. Nature is beautiful but is also cruel and indifferent.<sup>5</sup>

**Murry, Chris (1999)** To understand the setting of the poem, one must first understand how grass was using unadorned style and language to reveal the workings of human heart in its simplicity . His purpose was to make the incidents of common life interesting by tracing in it the primary laws of our nature. Many poems center on emotional crises, what Wordsworth called “ the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature” . In such intense situation, Wordsworth believed, the emotions would be expressed in a way which was free of artificiality and conventional restraints from, “ law and rustic life” , because Wordsworth believed that there the “ essential passions of the heart” found more sincere repression. Social outcasts such as beggars, vagrants, convicts, an idiot boy , and a mad mother , all become subjects for poetry, although none of them would have been considered suitable by Neoclassical standards of the eighteenth century . It was an attempt to create poetry of the common man, and it is no coincidence that Wordsworth was writing at the threshold of the democratic age. In terms of the old antithesis of nature and art, the neoclassicists stood for art but Wordsworth opted for nature. For Wordsworth, “ The Little birds began to stir” , a line from his “ The Idiot Boy” in Lyrical Ballad, was more effective, because it was more natural. Wordsworth believed that all knowledge, whether that of the poet or the scientist, was rooted in pleasure, a pleasure which arises from an inner universe.<sup>6</sup>

**Johnston, Kenneth (1998)** Further examples of Lucy representing Dorothy can be found in "The Glow-Worm" and "Nutting". A recently published version of "Nutting" makes the connection between Dorothy and Lucy more explicit, and suggests that the play with the incest prohibition came equally from Dorothy as from William. Most of the poems Wordsworth wrote while living in Goslar were about people who had or were about to die. Wordsworth knew three rivers of that name; in Derbyshire, Yorkshire and Westmorland, but each could equally be the setting for the verse.<sup>7</sup>

**Paul, D. Sheats (1973)** Wordsworth's attention moves from the pastoral to the sublime, from the “ pleasures of a softer kind” exemplified even the schoolboy by “ Grasmere's heavenly vale” , to the “ mingling storms, roaring torrents, swelling oceans, lightning and thunder” , that compound the landscape of Ossian, it brings with it a highly figured style that mingles and This article focuses on the two famous and well known poets.<sup>8</sup>

**Balfour, Edward (1976)** Nature Worship Nature worship or Totemism is a culture in which natural objects trees, lakes, stones, animals etc. are worshipped. According to Bunsen, the earliest Bacteria faith a pure nature worship, as recorded in the 'Vedas'. Hindus recognize in 'Prithivi' the earthgoddess; the mother of all beings. Nature worship is, in fact, but one of several forms of religion. Nature is beautiful but is also cruel and indifferent. Nature Worship Nature worship or Totemism is a culture in which natural objects trees, lakes, stones, animals etc. are worshipped. According to Bunsen, the earliest Bacteria faith a pure nature worship, as recorded in the 'Vedas'. Hindus recognize in 'Prithivi' the earthgoddess; the mother of all beings. Nature worship is, in fact, but one of several forms of religion.<sup>9</sup>




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**Margoliouth (1966)** The fifth poem, "I travelled among unknown men", first appeared in *Poems in Two Volumes*, published in 1807. Wu 1999, Critics strongly contested this assertion.<sup>10</sup>

**Garrod, H. W. (1960)**, "The truth is, as I believe, that between Lucy's perfection in Nature and her death there is, for Wordsworth, really no tragic antithesis at all."<sup>11</sup>

**Alexander, Meena (1951)** believed that the character of Lucy "is the impossible object of the poet's desire, an iconic representation of the Romantic feminine."

The "Lucy poems" have been parodied numerous times since their first publication. These were generally intended to ridicule the simplification of textual complexities and deliberate ambiguities in poetry. They also questioned the way many 19th-century critics sought to establish definitive readings. According to Jones, such parodies commented in a "meta-critical" manner and themselves present an alternative mode of criticism. Among the more notable is the one by Samuel Taylor Coleridge's son.<sup>12</sup>

**Lacey, Norman (1948)** According to critic Wordsworth built his reputation as a "poet of nature". Early works, such as "Tintern Abbey", can be viewed as his experience of nature. His poems can also be seen as lyrical meditations on the fundamental character of the natural world. Wordsworth said that, as a youth, nature stirred "an appetite, a feeling and a love", but by the time he wrote *Lyrical Ballads*, it evoked "the still sad music of humanity".<sup>13</sup>

**Ferguson, Frances (1947)** notes that the "flower similes and metaphors become impediments rather than aids to any imaginative visualization of a woman; the flowers do not simply locate themselves in Lucy's cheeks, they expand to absorb the whole of her life The act of describing seems to have lost touch with its goal description of Lucy."<sup>14</sup>

**Davies, Hunter (1936)** Later critics de-emphasised the significance of the poems in Wordsworth's artistic development. concluded that their impact relies more on their popularity than importance to Wordsworth's poetic career. Davies went on to claim, "The poems about Lucy are perhaps Wordsworth's best-known work which he did in Germany, along with 'Nutting' and the Matthew poems, but the most important work was the beginning of *The Prelude*" (emphasis in original). Some critics emphasised the importance behind Lucy as a figure, including Geoffrey Hartman when he claimed, "It is in the Lucy poems that the notion of spirit of place, and particularly English spirit of place, reaches its purest form."<sup>15</sup>

**Hartman, Herber (1934)** Expands on this view to extend the view of death and nature to art in general: "Lucy, living, is clearly a guardian spirit, not of one place but of all English places ... while Lucy, dead, has all nature for her monument. The series is a deeply humanized version of the death of Pan, a lament on the decay of English natural feeling. Wordsworth fears that the very spirit presiding over his poetry is ephemeral, and I think he refuses to distinguish between its death in him and its historical decline." The poems Wordsworth wrote while in Goslar focus on the dead and dying. The "Lucy poems" follow this trend, and often fail to delineate the difference between life and death. Each creates an ambiguity between the sublime and nothingness, as they attempt to reconcile the question of how to convey the death of a girl intimately connected to nature. They describe a rite of passage from innocent childhood to corrupted maturity and, according to him "center on a death or a radical change of consciousness which is expressed in semi-mythical form; and they are, in fact, Wordsworth's nearest approach to a personal myth." The narrator is affected greatly by Lucy's death and cries out in "She dwelt" of "the difference to me!". Yet in "A slumber" he is spared from trauma by sleep.




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The reader's experience of Lucy is filtered through the narrator's perception. Her death suggests that nature can bring pain to all, even to those who loved her. According to the British classical and literary scholar.

The first mention of the poems came from Dorothy, in a letter sent to Coleridge in December 1798. Of "Strange fits", she wrote, "this next poem is a favorite of mine i.e. of me Dorothy". The first recorded mention of any of the "Lucy poems" (outside of notes by either William or Dorothy) occurred after the April 1799 death of Coleridge's son Berkeley. Coleridge was then living in Germany, and received the news through a letter from his friend Thomas Poole, who in his condolences mentioned Wordsworth's "A slumber":

But I cannot truly say that I grieve I am perplexed I am sad and a little thing, a very trifle would make me weep; but for the death of the Baby I have not wept! Oh! this strange, strange, strange Scene-shifter, Death! that giddies one with insecurity, & so unsubstantiates the living Things that one has grasped and handled! Some months ago Wordsworth transmitted to me a most sublime Epitaph/ whether it had any reality, I cannot say. Most probably, in some gloomier moment he had fancied the moment in which his sister might die.

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**Ferry, David (1924)** The five "Lucy poems" are often interpreted as representing Wordsworth's opposing views of nature as well as meditations on the cycle of life. They describe a variety of relationships between humanity and nature. For example, Lucy can be seen as a connection between humanity and nature, as a "boundary being, nature sprite and human, yet not quite either. She reminds us of the traditional mythical person who lives, ontologically, an intermediate life, or mediates various realms of existence." Although the poems evoke a sense of loss, they also hint at the completeness of Lucy's life she was raised by nature and survives in the memories of others. She became, in the opinion of the American poet and writer, "not so much a human being as a sort of compendium of nature", while "her death was right, after all, for by dying she was one with the natural processes that made her die, and fantastically ennobled thereby".<sup>17</sup>

**Rannie, David (1907)** At the beginning of the 20th century, literary critic praised the poems as a whole: "that strange little lovely group, which breathe a passion unfamiliar to Wordsworth, and about which he so ready to talk about the genesis of his poems has told us nothing Let a poet keep some of his secrets: we need not grudge him the privacy when the poetry is as beautiful as this; when there is such celebration of girlhood, love, and death The poet's sense of loss is sublime in its utter simplicity. He finds harmony rather than harshness in the contrast between the illusion of love and the fact of death." Later critics focused on the importance of the poems to Wordsworth's poetic technique. Durrant argued that "The four 'Lucy' poems which appeared in the 1800 edition of Lyrical Ballads are worth careful attention, because they represent the clearest examples of the success of Wordsworth's experiment."<sup>18</sup>

**Butler, Samuel (1902)** Butler believed Wordsworth's use of the phrase "the difference to me!" was overly terse, and remarked that the poet was "most careful not to explain the nature of the difference which the death of Lucy will occasion him to be The superficial reader takes it that he is very sorry she was dead but he has not said this." Not every work referring to the "Lucy poems" is intended to mock, however; the novelist and essayist.<sup>19</sup>



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