

## **A CRITICAL STUDY ON WILLIAM WORDSWORTH AS A NATURE POET**

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### **ABSTRACT**

This research paper aims to discuss William Wordsworth's poetry's recurring theme of nature. One of the greatest romantic poets in English literature. He sees nature as a living thing that gives him joy and teaches him things. Only a few well-known poems that show the evolution of his love for nature, his concept of nature mysticism, joy in nature, universal love in nature, spiritual unity of nature, bond between nature and man, soothing influence and healing power of nature, and nature's teaching potentiality have been taken from the corpus of his vast works under consi The majority of his poetry can be thoroughly understood and examined by paying close attention to how he portrays nature.

**KEY WORDS: Nature, William Wordsworth's, Poet, English romantic poets.**

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### 1. INTRODUCTION

#### **WILLIAM WORDSWORTH**

An outstanding Romantic English poet, William Wordsworth lived from 7 April 1770 to 23 April 1850. He was created in the English Lake District town of Cockermouth, Cumberland. He was the second child born to Anne Wordsworth, the only daughter of William Cookson, mercer of Penrith, and John Wordsworth, who served as James Lowther, 1st Earl of Lonsdale's legal representative. From 1843 to 1850, Wordsworth served as Britain's poet laureate. Wordsworth is best known for "Lyrical Ballads," which he co-wrote with Samuel Taylor Coleridge in 1798. His most famous work is "The Prelude," a Romantic epic and somewhat autobiographical poem published in 1799. In addition to these, he contributed significantly to the development of English literature with his numerous poems, including "Ode on Intimations of Immortality" (1807), "The Solitary Reaper" (1807), "Composed upon Westminster Bridge" (1807), "The World is Too Much with Us" (1807), "French Revolution" (1807), "Nuns Fret Not" (1807), "The Daffodils" (1807), "To the Cuckoo" (1802), "

## 2. POET OF NATURE

Wordsworth is referred to as a "Poet of Nature" by P.B. Shelley in his poem "To Wordsworth," and "Poet of the Mountains" by William Hazlitt. Both of these titles are highly apt for Wordsworth because he drew both his creative inspiration and the inspiration for his poetry from Nature. From the outset, when he composed his earliest poetry, until the poems of his old years, he was not conscious of the spirituality of nature or received any moral guidance from her. As if nature had been following him like a shadow, we discover that his poetry are drenched with the beauty and descriptions of the natural world. Wordsworth wrote the lyrics below in 1786, when he was just 16 years old and they are infused with the gentleness of nature:

**Thus while the Sun sinks down to rest  
Far in the regions of the west,  
Though to the vale no parting beam  
Be given, not one memorial gleam,**

**A lingering light he foundly throws  
On the deer hills where first he rose.**

**And the following lines too have the same feelings for Nature:**

**Calm is all nature as a resting wheel**

**The kine are couched upon the dewy grass;  
The horse alone, seen dimly as I pass**

**In cropping audibly his later meal :**

**Dark is the ground; a slumber seems to steal**

**O'er vale, and mountain, and the starless sky.**

These two passages from two of Wordsworth's perhaps first poems may reveal the future "Poet of Nature" that he would become. It is interesting to see that his themes can be brief or lengthy. Whatever the subject matter of his poetry, his lyrics are consistently evocative of the splendour or, in a few rare instances, the terror of nature. According to Helen Darbishire

**Wordsworth's creed may be said in three words : God, Man,  
Nature. These three were divine: it might be said that they were  
one divinity. God was necessarily greatest, Man comes next,**

**and Nature, which had taught him to know the divinity in man, was last yet first, the source of his inspiration and first step in all his vital knowledge.**

Because of this, Wordsworth placed a high value on nature and gave it a unique position in his poems.

### **3. WILLIAM WORDSWORTH SPIRITUALITY IN NATURE**

William Wordsworth, a poet who saw the enigmatic presence of spirituality in Nature and adored it, was the forerunner and high priest of the English Romantic movement. The poet who most effectively captured the spirit of his day was Wordsworth, whose work has had a significant impact on modern attitudes and sensibilities.

Overall, Wordsworth's performance in poetry is superior to all others in terms of power and interest in the elements that give poetry its permanent freshness. He specifically oriented his poetry on the natural world. His creative power came from nature, and she gave him access to imaginary realms. He might have been let down by nature in one manner, but it had still helped him in another, and he was more than happy with that. Even William Wordsworth used the medicine of nature to heal his heart that had been wounded by the "slings and arrows" of civilization.

The external world, which is not dead but alive and has its own soul that is at least in the life that we know distinct from the soul of man, must come before the imagination in Wordsworth's view. Man's mission is to communicate with this soul, and he could barely avoid doing so given that nature has continuously formed his life from birth, permeating his being and influencing his thinking. Wordsworth thought he could demonstrate how the exterior world fits the individual mind and the individual mind to the external world, bringing this spirit of nature closer to man.

His inspiration came from nature, which he could not deny had an existence at least as potent as the influence of a living being. However, as a result of being raised above himself by nature, he looked for a higher plane where the souls of nature and man could coexist in harmony. At times, he had the impression that this had taken place and that he had gained insight into the unity of all things through vision. At the age of seventeen, he "Saw on life, and felt that it was delight" and felt a joy in the unity of life.

His human emotions were strangely heightened and stimulated in the midst of nature. His affinity for the company of natural things was so strong and instinctual that he nearly felt more at home with them than with people, and he generally chose people who were closest to nature. According to him, urban living corrupts and deadens a person's higher instincts, and they can only discover their actual selves in the company of natural objects.

But when he was in the company of nature, his emotions were liberated, and when he later wrote about them, he felt no reluctance. Nature particularly stirred in him those feelings of compassion and love for his sister, his wife, and a select group of friends. He was hiding a genuine yearning for both giving and receiving affection beneath his tough appearance. This came to the surface and found expression in poetry when he was amid his mountains, trees, and flowers.

Wordsworth concluded the ode "Intimations of Immortality from Recollections of Early Childhood" in the assurance that he still has plenty to console and sustain him since he thought that Nature inspires the affections.

**Thanks to the human heart by which we live,  
Thanks to its tenderness, its joys, and fears, To  
me the meanest flower that blows can give  
Thought that do often lie too deep for tears.** 4

He also hoped that the natural world would keep inspiring him. He was obviously not a man who would put concepts into poetry just because they were appropriate for it, and he was also not able to express as a poet what he did not believe as a man. When he spoke, he did so because he thought what he was saying was accurate and necessary to say. He has always made an effort to naturally pave the way for the revelation of a new phase in his interaction with nature, one in which he introduces fresh, tender human feelings. However, he draws inspiration constantly from nature.

Wordsworth is one of the poets who has made, recorded, and kept a specific vow, along with Milton, Pope, and Shelley. He claims that he was only around fourteen years old when he first realised the vast variety of natural looks that had gone overlooked by poets of any generation or nation. As far as I was familiar with them, he recalls, "I resolved to fill the shortfall, to some extent." 5

Wordsworth's main theme is joy, which he can only find in the arms of nature and within himself. He has a tale to tell about a man who discovered the path to feelings, and he doesn't think twice to celebrate the finding in the context of his own experience, which he sees as a gift from someone greater than himself because the discovery is so valuable.

The Prelude and Tintern Abbey both describe how Wordsworth came to understand how to relate his sentiments about nature to people. To him, the kid and the man who has never ceased to be one were the most representative of humanity. All poets, even the greatest, including him, are the human voices and interpreters of the world's soul.

### **a mind**

**That feeds upon infinity, that broods  
Over the dark abyss, intent to hear  
Its voices issuing forth to silent light  
In one continuous stream.**

**This power, exhibited in the workings of nature,  
is the express Resemblance of that glorious faculty  
That higher minds bear with them as their own**

**The poet's theme and destiny are divine :**

**Such minds are truly from Deity,  
For they are powers.**

He is thereby constrained, yet within those constraints, he is precise, solemn, and charming. They are as simple as butterflies and sparrows, brooks, and thorn trees, yet we believe in their existence and are happy that Wordsworth has informed us of it. Examples include the young girl in "We Are Seen," the enigmatic Lucy of the German poems, the idiot son of Betty Foy, the elderly leech gatherer in "Resolutions and Independence," and Matthew and Michael.

Wordsworth's view toward nature was most definitely influenced by Jean-Jacques Rousseau. Though Wordsworth has not explicitly acknowledged it, Rousseau's works helped to strengthen Wordsworth's understanding of nature and his relationship to both man and nature. As much as Rousseau loved nature, he also admired "the natural man"—a man free from the artificialities of civilization. On one occasion, he made himself sit down

and think about how Nature and Man interact. Wordsworth's idea of the "natural man" and Rousseau's "noble savage" are essentially identical.

Rousseau came to the conclusion that nature and man are "organically" related to each other and that the introduction of civilization has only corrupted the innocent natural man to the point where he has now become a quite different being, his transformation being the worst for himself. Rousseau focused on the "natural man" or the "noble savage" or rather on the relationship between man and nature. All of Wordsworth's writings share this organic relationship between man and nature, which is the central thesis of all of Rousseau's works. Wordsworth believed that man's afflictions were ultimately brought on by his separation from nature, which had ruined both his body and soul. Wordsworth's main point was that only to those who are nurtured by and live in the ambiance of nature do "the mad, the demented, and the idiotic" appear as such and such. The brilliant physicist, mathematician, and philosopher A.N. Whitehead is absolutely correct when he says about Wordsworth:

**Wordsworth was passionately absorbed in nature. It has been said of Spinoza, that he was drunk with God. It is equally true that Wordsworth was drunk with nature.**

Wordsworth is frequently referred to be the poet of nature, but this title is only partially accurate because he also had two other major interests for his poetry: God and Man. But in his early years, he was more interested in nature than he was in people. He admits that only when he viewed man against a natural backdrop or in the presence of nature did his love and respect for him begin to grow. He therefore began as a lover of nature and later developed a passion for humans as a result of his love of nature. Wordsworth illustrates this mental growth in "The Prelude" (Bk. VIII, lines 256–81):

A rambling school boy, thus

**I felt his presence in his own domain,  
As of a lord and master, or a power,  
Or genius, under Nature, under God,  
Presiding; and severest solitude**

**Had more commanding looks when he was there  
When up the lonely brooks on rainy days Angling  
I went, or trod the trackless hills**

**By mists bewildered, suddenly mine eyes  
 Have glanced upon him distant a few steps,  
 In size a giant, stalking through thick fog,  
 His sheep like Greenland bears; or as he steeped  
 Beyond the boundary line of some hilt shadow,  
 His form hath flashed upon me, glorified  
 By the deep radiance of the setting sun:  
 Or him have I described in distant sky,  
 A solitary object and sublime,  
 Above all height ! like an aerial cross  
 Stationed alone upon a spiry rock  
 Of the Chartreuse, for worship. Thus was man  
 Ennobled outwardly before my sight,  
 And thus my heart was early introduced  
 To an unconscious love and reverence Of  
 human nature; hence the human form To  
 me became an index of delight Of grace  
 and honour, power and worthiness.**

#### **4. PERFECT REALITY OF NATURE**

The perfect reality of nature is captured in his visuals and descriptions, which are straight out of nature and show a deep, friendly relationship with each spirit that gives all of nature's creations its physiognomic expression. The image differs from reality only in terms of its enhanced softness and lustre, like a green field reflected in a calm, absolutely translucent lake. A tangible genius, like moisture or polish, neither distorts nor falsely colours its objects; rather, it brings out many a vein and many a tint that escape the eye of common observation, elevating to the rank of gems what had frequently been kicked away by a traveler's hurried foot on the dusty highroad of tradition.

Let's refer to the sentences in particular on pages 42 to 47 of the skate description in volume 1.

**So through the darkness and the cold we flew,  
 And not a voice was idle : with the din Meanwhile  
 the precipices rang aloud;  
 The leafless trees and every icy crag  
 Tinkled like iron; while the distant hills  
 Into the tumult sent an alien sound  
 Of melancholy, not unnoticed while the stars  
 Eastward were sparkling clear, and in the west**

### **To orange sky of evening died away.**

In fact, Wordsworth's claim, his unique talent, and his lasting contribution lie in the extraordinarily arduousness, sincerity, and insight with which he first idealises and glorifies the vast universe around us, then transforms it into an animate presence, mingling with our works, dispersing its amiable spirit around us, and "breathing grandeur upon the very humblest face of human life." He exposed new facets of nature in "words that tell of nothing more than what we are." He focused on mankind as individuals and made an effort to achieve what has been dubbed the true secret of force in art: making the banal assist the expression of the sublime.

But let's not overlook the fact that he possessed the talent that an artist considers to be the very source of the problem. He had an honest encounter with Nature, witnessing her in her natural state. When Mr. Ruskin describes the daisy, casting the beauty of its star-shaped shadow on the smooth stone or the boundless depth of the abysses of the sky or the clouds made vivid as fire by the rays of light, he boldly declares for what is deep and essential in nature. Every touch is true, not the copying of a literary phrase, but the result of direct observation.

It's true that Wordsworth wasn't energetically alive when Nature's red-toothed and-claw aspects existed. When he heard the mingled calls of the birds and saw the blooming twigs and primrose tufts in "Early Spring," he was not energetically alive to the blind and merciless cruelties of existence and the universe. He was saddened to consider "what man has created of man" in the midst of such beautiful marvels of nature.

Not all poets were as lucky as Wordsworth in discovering that they could find themselves in the midst of what they called "eternity" by following their inherent love of visible things or by coming into contact with the nature that lay at their doors. The truth is that the Romantics are preoccupied with a mystery that belongs to imagination rather than faith.

His emotions were liberated by nature, and he had no reluctance to express them in writing later. Nature particularly stirred in him those feelings of compassion and love for his sister, his wife, and a select group of friends. He hid a genuine need for receiving and giving affection beneath his impenetrable façade, and when he was surrounded by his mountains, trees, and flowers, he allowed this need to come to the surface and find expression in poetry.



The youthful Wordsworth has shown his enduring fascination with and passion for the natural world. Coleridge inspired Wordsworth to write his first masterpiece, *Lyrical Ballads*, which began with Coleridge's "Ancient Mariner." Wordsworth was also inspired by the close contact with nature. He began writing a lengthy, philosophical autobiographical poetry in 1798. It was finished in 1805 and was published posthumously in 1850 under the title "The Prelude." The lengthy piece detailed the poet's love of nature and his position within the larger scheme of things.

According to him, nature has the ability to guide and can continuously bring joy to a person throughout their lives. Nature may shape our minds by infusing them with goodness and peace. As a result, nature constantly shapes and reshapes our minds with elevated ideas that everything we see around us—all the items of God's creation, including nature—is filled with kindness or with his benefits.

When Wordsworth and Coleridge met at Alfoxden, they proposed creating a new literary form together, one in which the familiar would be converted into the strange and the strange into the familiar, adding a new chapter to the history of English poetry. Wordsworth was tasked with the first, and Coleridge with the second. Only four poems by Coleridge and 19 by Wordsworth were collected in *Lyrical Ballads*, which was published by Joseph Cottle. In the history of the Romantic movement in English literature, this publication represented a turning point. He served as a bright example of simple living and lofty thought. His poetry likewise reflects the same purity, noble temperament, and complete transparency of soul.

The sonnet "Composed Upon Westminster Bridge" is just a lovely and unforgettable pen portrait of an alluringly peaceful morning scene near the Westminster Bridge. We know that Wordsworth was a committed poet of nature and natural beauty, and nothing more or less. Although he is not expressing a specific piece of nature in the Wordsworthian sense of the word, he is nonetheless describing an aspect of nature in this sonnet, despite the absence of a wood, stream, or hill. Therefore, we encounter a broader definition of nature in this sonnet. The majority of Wordsworth's poetry make it clear that he totally despised the hectic, noisy city life. The fact that Wordsworth is credited in all 523 sonnets is also notable. Wordsworth is the only English Romantic poet to have produced an astoundingly large number of sonnets.

William Wordsworth held a hazy belief in his own nebulous interpretation of Plato's ideas about the soul's immortality, transmigration, and rebirth. He held that God, nature, and man are all one. He hated his time's "Palsied Age" of "endless imitation" since he was in love with nature. Wordsworth has never expressed his view of the relationship between man and nature as being in total harmony and that when this harmony is interrupted, man must experience suffering more obviously than in this poem, "Independence and Resolution." This poem explores the relationship between nature and man as well as nature, as do many of Wordsworth's writings. In that way, this poem is even more significant than Wordsworth's more well-known nature poem, "Tintern Abbey." "Resolution and Independence" and "Tintern Abbey" are two poems that might be viewed as complementing or related pieces. Although "Tintern Abbey" is an autobiographical poem, it only gives us a brief glimpse into the poet's life, including his love of nature, his early recognition of the existence of spirit in nature, his enjoyment of animals in the midst of nature, and his affection for his sister Dorothy. It demonstrates the poet's mind's inescapable connection to nature.

He is a moral poet as well as a philosopher, or perhaps we might say that he teaches a moral philosophy through his poetry. He claims that once we achieve in cultivating an empathy with her, we may all benefit from the quiet, calm, and lovely nature.

Wordsworth claims that morality is something we acquire from nature, or rather, that the only environment in which our moral sense can develop is that of nature. However, as we can see in "Tintern Abbey," Graham Hough speaks on the moral lessons that nature may teach us. He claims that Wordsworth's poetry has not only been relaxing and restorative but has also sparked almost imperceptibly pleasurable sensations that have led to impulses of kindness and love. This seems more accurate and appropriate than the adage that a springtime wood can teach you anything about ethics. He shared Jean-Jacques Rousseau's belief that a normal human being can only develop in the presence of nature or that nature is the only teacher of what it is to be a human.

William Wordsworth, a great admirer of nature, joined the majority of other Romantic writers in speaking out against England's thoughtless industrialisation, which alienated people from their customs and surroundings and deepened their sense of loneliness. A number of scientific discoveries led to the quick industrialisation. Wordsworth protested against science and found solace only in nature because man reverently submitted

themselves to the will of science, amazed at the immediate benefits from it, and as a result, the fixed anchors of their consciousness into the traditional values were suddenly hauled up, leaving them in a valueless vacuum. Wordsworth was deeply interested in the essence of man and held that the 'natural man'—a person who lived in harmony with nature and was not polluted by the complexities and artificialities of the pretend town folk—was the only person who possessed this essence. He held that a person's morality and obligations could only fully develop in the lovely, calming, and sympathetic atmosphere of nature. In spite of this, he is aware of the need to save the morally and materially corrupted residents of the city. Wordsworth regularly declared that his only career goal was to become a teacher. But what was it that he wished to impart to man—humanity, humanity, or the essence of man? He intended to instil in people the idea that only by growing up and living in the midst of nature can one truly be considered a man, and that the sophisticated, artificial environment of the city corrupts the natural man.

#### **5. WORDSWORTH AS THE "POET OF NATURE"**

Shelley referred to Wordsworth as the "Poet of Nature," and there is no doubt that she had good reason for that. Other critics have referred to him as the "Poet of the Mountains," and there are certainly good reasons for that as well. Still, Dean Church, a lesser-known critic, accurately described Wordsworth as "a philosophical thinker," according to A.C. Bradely.

He claims that Wordsworth was primarily a philosopher, a person whose desire and purpose was to think honestly and seriously about issues relating to man, nature, and human life. With the aid of the intuitive and imaginative components of passion, Wordsworth himself was able to recognise the presence of the spirit in nature or in all of creation. His spirit is almost identical to God, but he is obviously not God. The spirit is an ultimate reality, contemporaneous with the things of creation, and eternal, just like God. The spirit, like God, has a personality of some type. It instructs us and, of course, occasionally threatens us. We don't know for sure if Wordsworth believed in the existence of God, and it's possible that he didn't either since he seems to waver between doubt and belief. However, Wordsworth progressively tended to reject the mechanistic theory in his natural life and embrace the vitalistic philosophy, which held that "a global spirit regulated the physical world and the universal spirit was responsible for the moral order of the world." As a philosopher who "meditated on humans," Wordsworth came to the opinion that people's overall lack of moral sensibility was caused by their separation from the

spiritual ambience of nature. He claims in "Tables Turned" that man can only acquire the moral understanding that elevates and humanises him from nature:

Wordsworth believed that nature herself is a lesson in morality, that it is stoically moral because it is undisturbed by and unconcerned about the ups and downs of human fortunes or by the constant changes in the "active world," and that it has Himalayan fortitude. In essence, Wordsworth's morality was topical, and his concept of morality is related to his concept of nature. Nature resembles the leech-gatherer from "Resolution and Independence," in essence. Like the leech-gatherer, he thought that nature's only goal is to somehow continue to exist. We might observe that philosophy and poetry have a special fling here. This may become clear after reading "The Prelude." Wordsworth adds that poetry ultimately derives its enjoyment and moral lesson from nature. He refers to poets as Prophets of Nature as a result. According to him, it is the morally obligatory responsibility of all poets to spread the idea that the only thing we can turn to for genuine enjoyment and spiritual uplift is nature and only nature.

Wordsworth's poetry consistently demonstrates a love of nature that no other English poet had before, and it is deeper than that of any other poet in the canon of English poetry. Although his ideas have a distinct individuality, the more one studies the minor poetry of the eighteenth century, the more one realises the gradual development of a general state of sensibility, of which Wordsworth was the pinnacle manifestation. It is noteworthy in this regard that Herbert Read asserts that Wordsworth's poetry has revealed to us a new and deeper meaning of life, one that we should understand via a compassionate appreciation of the natural world.

We plan to touch on a few Wordsworth-related topics in this chapter that were either not previously considered or were covered in great detail in the previous chapters. Even though it seems from reading Wordsworth's poems about nature that of a person's five senses, Wordsworth believed that the eyes and hearing were the most acutely active and receptive. His keenness and sensitivity in these two senses had a significant impact on his poetry, and they occasionally served as guiding factors for his poetic views. Many of his poems show the strong influence that these two senses had on his literary compositions. His perceptions of the outside world through his two sensory organs, the eye and ear, are the source of many of the pictures in his poems. Wordsworth observed the internal truths of natural phenomena and other objects through the use of his eyes, ears, and ears in particular. These

perceptions, or more precisely the realisations of the internal truths of natural phenomena and other objects, served as the ultimate inspiration for his poetry. Wordsworth saw the "inner" dance or joy of the plants in "I Wandered lonely as a Cloud" or "Daffodils," and the poet preserved this delight in his memory because he occasionally needed to feel joy. This is of the utmost significance.

Wordsworth presents himself as an easy and simple poet in all of his poems, yet in some of his nature poems, he is merely elusively and illusively so, since tremendous intricacies lay beneath his seeming simplicity. Given that Wordsworth's primary focus is a conversation between the self (or consciousness) and nature, this new method of criticism is unquestionably acceptable. Hegelian thesis and anti-thesis are the ego and nature, respectively. Wordsworth constantly strives for a synthesis (the Hegelian Synthesis) between the self and nature in his poetry, but he pitifully never succeeds. Perkins discovers a contrasting sensation that there is a "gulf between human nature... and the rest of nature" and that man is destined to be an isolated person, divorced from both nature and other men, despite overt assurances that certainty and peace come upon "the union of thought with nature." However, Wordsworth becomes troubling to us when we find all these unsettling elements in his poetry.

Because Wordsworth's poor were rural poor, their proximity to nature was what gave them courage. The effect of nature on man was the main theme of Wordsworth's poetry, which he strongly explored both socially and autobiographically. He had experienced a profound connection to nature as a child. It gave him deep eerie pleasure and had a tutelary influence over him. A superb illustration of how the natural landscape, the child's mental state, and the lyrical description may coexist is Book I of the Prelude.

It is amazing how Wordsworth's love for Nature evolves over time. The young Wordsworth was moved by the splendour of nature, his heart raced at the sight of terrifying natural phenomena, and he felt the need to convey his emotions via poetry. However, the more experienced Wordsworth confusedly composed verses for purposes other than merely expressing his emotions.

**For I have learned**

**To look on nature, not as in the hour**

**Of thoughtless youth, but hearing oftentimes  
The still, sad music of humanity,  
Not harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean, and the living air,  
And the blue sky, and in the mind of man,  
A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things.**

This poem introduces us to Wordsworth's soul. It has his signature dignified serenity, which acknowledges loss and admits reparation.

Wordsworth held that as a person is not born with a moral code or a life philosophy, he will undoubtedly lack true humanity or humanness if he is not ethically schooled and guided. Wordsworth wanted to teach people morality or a philosophy of life, and for this reason, he wanted to be a teacher.

It is simple to split Wordsworth's poetic career into three halves. We don't know exactly when the first period of his poetry-writing started, but it appears from the oldest poems that have survived that it was probably around 1786, when he was approximately 16 years old.

Around 1793, Wordsworth's first period as a poet came to an end. Wordsworth reveals his love of nature and his tendency toward socioeconomic egalitarianism in his poetry written during the first phase. But more significantly, his early poems display his supernaturalism and are clearly and excessively subjective. When he travelled through forests and over hills, amorphous supernatural figures would always haunt his thoughts. His first phase of poetry contain an impression of these encounters with the paranormal. The colours and sounds of nature are also infused into the poems from the initial phase. He would excessively rejoice at the sight of the beauty of nature throughout this phase, and the poet captured his joyous moments in the natural setting in the poetry of his first phase.

Between 1793 and 1798, the second phase was in effect. In this stage, the poet's subjectivity or inwardness persisted, however it was less onerous due to the poet's

courageous acceptance of the "other" or "non-self." The poet initially thought the presence of supernatural beings in nature to be apparitions, which terrified him and drove him to label them "Vulgar supernatural" beings. The poet worked hard to break rid of his subjectivity, but even throughout the second phase, he was still plagued by the effects of his earlier subjectivity and horror. He was once more in his relationships with the natural world when he paid his first visit to Tintern Abbey in 1793.

The third stage of Wordsworth's poetic career lasted from 1798 until 1815, possibly a little later. The third phase is the most difficult, but the majority of the poet's greatest poems, including "Tintern Abbey," "The Prelude," "Intimations of Immortality," "Michael," and "Ode to Duty," were written only during this phase. In this stage, Wordsworth developed an egocentric viewpoint, his themes grew more varied, and he began to refer to Dorothy more frequently in his poetry. The conflict between Wordsworth's subjectivity and objectivity in his poetry invention and imagination is resolved in the third phase. F.W. Bateson has noted, however, that the third-phase poems depict the influence of nature on the poet's passive consciousness and that eating and drinking are depicted relatively frequently in these poems. Graham Hough has also discovered signs of Victorianism in a few poems from the third phase. Although Wordsworth lived until 1850, we have claimed that the third phase came to an end in 1815 since he did not compose any really noteworthy poetry beyond that year, which is 1815.

Although William Wordsworth is primarily recognised as a nature poet, as we've already seen in part, he was much more than that. He wrote poetry with a purpose and was a mystic, mountaineer, graveyard, didactic, and programmed poet. He was a mystic poet like Walt Whitman because, like Whitman, he did not rely on reason or intellect but rather trusted in the authenticity of intuitive knowledge or truth.

Wordsworth was drawn to any and all picturesque areas of nature, earning him the nickname "mountain poet." Because he has primarily depicted the natural splendour of mountainous locations in his poetry, he was particularly drawn to magnificent natural spots above hills. This is attested to in his two lengthy poems, "The Prelude" and "The Excursion," as well as several of his shorter poems, such "Tintern Abbey." Wordsworth acknowledged being a witness to this. Wordsworth was an openly acknowledged didactic poet and programmed poet. His declaration at the start of his poetic career that he would either become a teacher or do nothing makes the didacticism of his poetry very obvious.

H.W. Garrod has observed that in the "Lyrical Ballads," nature serves as Wordsworth's source of moral instruction and lyrical inspiration as well as demonstrating her dominance over reason or rationality and teaching that emotion has greater value than reason. Nature now serves as the ultimate teacher.

Lyrical Ballads' release in 1798 can be regarded as the beginning of the Romantic movement in England. Wordsworth is one of the two foremost founders of English Romantic poetry. It is important to note that Wordsworth was the person in whose thoughts the English Romantic movement initially started to take root. It may be argued that Wordsworth's influence on that movement was larger than Coleridge's. The poet was a great admirer of the beauty of the natural world, including the hills, forests, meadows, banks of flowers, and the moon and stars. But certain overpowering and enigmatic events or sensations also accompanied the poet's love of nature's beauty. For instance, after stealing someone else's captive bird once, he heard a terrifying, eerie sound.

The poet's mind was filled with sublime forms or conceptions as a result of the external elements of nature—its beauties, fears, etc.—invoking in him great and overpowering passions. He wrote, "How Nature by extrinsic passion first / Peopled the mind with forms sublime or fair." He describes his youth as having been "a turbulent time." When he believed that the sensations that nature then induced in his heart or mind were endowed with a "intellectual charm" and formed a link between joy and life. It demonstrates Wordsworth's intense love of nature as well as how, in the presence of nature's love, beauty, and fear, his lyrical brilliance first began to germinate, developed, and eventually blossomed. One of the most significant things in Book I of "The Prelude" is that Wordsworth claims that this is where his literary talent developed, surrounded by the beauty, dread, delight, and consternation of nature. The influence of natural shapes on the poet's imagination and vision in the beginning of the poem, when he is a youngster, is highlighted. In the end, he has arrived at a place where the intellect and character have grown into something beautiful in and of itself, bolstered by interpersonal interaction and sympathy and sustained consistently at the deeper levels of emotion in the presence of natural objects. Wordsworth's main focus was on this.

As a result, the internal theme is evident for all intents and purposes because nature has a long history of influencing human perceptions of worth. Even those sympathies that are



sparked by a renewed interest in men themselves are discovered to have their roots in his initial interactions with people who consistently work in close proximity to nature.

The duality of both classical and Christian ethics was largely dismantled in Wordsworth's gospel of nature and man. For our naturalistic age, that truth would serve as justification, but naturalistic thinkers would likely be astounded by Wordsworth's belief in the inherent goodness of people and the inspiring goodness of nature. Wordsworth's humanistic optimism rests on a foundation of dubious breadth and strength. Like other romantic poets, Wordsworth was largely outside of Christianity and had to discover his own religion. The sentimentalism of the eighteenth century was another legacy he received. Even Wordsworth believed that mystery and the all-encompassing unity of spirit surrounded and pierced both the universe and man.

## 6. CONCLUSION

The purpose of this study is to explore the various connotations of the word "nature." Additionally, it looks to pinpoint the key parallels and discrepancies in William Wordsworth's use of nature in his poetry. This research relies heavily on reading previously published works on the subject because it is theoretical in nature. A sizable number of published sources on the subject, as well as specialised literary dictionaries, encyclopaedias, and the internet, were consulted by the researchers. The study comes to the conclusion that the term "nature" has not always had the same relevance or the same amount of meaning. In order to determine if the concept of nature was utilised in British literature in the same way before and after the English Romantic Movement, it needs also be analysed in relation to how English romantic poets used it. Finally, it is important to investigate how nature is used in poetry, particularly early colonial poetry, to reflect reflection influenced by the bible. Regardless of Wordsworth's standing among the world's nature poets, he occupies a unique position. It is unique in terms of both time and place because he is the first major modern poet from England, Europe, and, consequently, America. This is not to imply that he is no longer important because he is still alive and will be in the future. However, he continues to speak for a unique world—our world—and our nature, both of which have a significant need for him. To declare this is to describe nature or modernity as well. It is a generation that lacks curiosity and emotional intelligence. Marcel Proust made such an effort because he believed that his generation had lost the ability to remember. But a century earlier, Wordsworth had struggled and

succeeded in a similar, if not identical, way. He was the first to do it, and since his world is the same as ours and he had exceptional natural poetic talent, his accomplishment benefits us more than ever.

He did not live a life of a man among men, like Chaucer, Shakespeare, or Milton; instead, he was mostly a contemplative recluse entirely committed to poetry. Additionally, it doesn't seem like he was a very keen observer of nature or connected to the rural people he occasionally wrote about. He was a poet who was incredibly analytical and subjective. Wordsworth's standing among the greatest English poets is justified by his command of both the transcendent and the immanent, the majestic and the most simple beauty. In his poem "To William Wordsworth," published in January 1807, Coleridge extensively acknowledges his debt to Wordsworth and expresses his admiration for his lyrical abilities. Let's use the first 20 lines of the 119-line poem as evidence for this claim.

One of the most significant romantic poets in English during the nineteenth century was Wordsworth. His poetry demonstrate his deep affection and ardour for the natural world. She is portrayed by him as a never-ending source of joy and wisdom. She is a teacher to all people in his eyes. She still has the ability to calm and heal, in his opinion. She is also capable of controlling and energising humans. The poet feels a strong connection between her and others and considers her to be a living thing. He frequently returns to the theme of nature in his poetry. When we keep on discerning how he treats Nature, we can understand and appreciate the majority of his poems.

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