

RESEARCH ARTICLE



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA
2395-2636 (Print);2321-3108 (online)

BLEND SURVEY OF NATURE AND ENVIRONMENT IN THE SELECTED POEMS OF
WILLIAM WORDSWORTH

Dr.DHARM VEER SINGH

Assistant Professor and H.O.D (English)

Government Degree College Tanakpur , Champawat, Uttrakhand, India

Email: tomardharmveersingh428@gmail.com



Article Received: 09/1/2022
Article Accepted: 30/01/2022
Published online:03/02/2022
DOI: [10.33329/rjelal.10.1.79](https://doi.org/10.33329/rjelal.10.1.79)

Abstract

In recent years, studying connections new survey and appraisal between nature and environment along William Wordsworth used his writings to protect the environment from destructions and the writer uses eco-criticism or ecology in his works in his time. The environment and ecology in William Wordsworth's poems are the two things which have been dealt with because poems can serve human beings and make them aware of protecting the environment from pollution. This research consists of several essential points about the literature and nature as well as ecology. Besides, the paper presents an introduction about England in the nineteenth century, romanticism, and characteristics of romanticism as these are interrelated with eco-criticism.

We find that William Wordsworth as a poet of Nature – Wordsworth is one of the greatest English poets. He is called the high priest of Nature. His originality lies in the fact that he always thinks of Nature as a mighty Presence. Like a faithful priest he stands before Nature and waits in solemn expectation to hear messages of wisdom from her. He does not read his moods in Nature rather he goes to Nature with an open mind, and she creates her own mood of the moment in him. He can thus catch in Nature a mood different from his own mood, which arouses in him a sense of joy. It is thus which arouses in him a sense of joy. It is thus absence of himself in his conception of Nature which has helped him to produce Nature poetry so original and refreshing. He feels the presence of the spirit of

Nature in all inanimate things. Wordsworth's attitude towards Nature can be classified as under (1) the period of the blood (2) the period of the senses (3) the period of the imagination and (4) the period of the soul.

We present that Wordsworth passes his youth and formative years of his life in the midst of Nature's beautiful surroundings. The poem "Lines composed A Few Miles Above Tintern Abbey" beautifully portrays the stages of development of his love for Nature. First stage of his love for Nature is "a healthy boy's love of the open air and freedom of the fields". In his youth he was attracted by the physical beauty of Nature. He visited the hills and the vales for angling, snaring birds, hunting, and

enjoying the beautiful sights of Nature. The coarser pleasures of Nature gave him joy in his boyish days. The name William Wordsworth is almost synonymous with 'nature poet' (and with the landscape of the English Lake District); paradoxical, Wordsworth is also the 'poet of the self' (of the inner landscape). Indeed, when Wordsworth writes, 'Nature never did betray/The heart that loved her', we see him draw together his sense of external nature both as a ministering agent, one ministering 'to' the self, and patient recipient of the responses of the 'heart', receiving 'from' the inner landscape of the 'self' the promise of both their futures.² Here is not the science but the experience of ecology.

Wordsworth's external and internal 'natures', while literally as old as the hills (and the Lakes of his native District), were startlingly new and paradoxical ones too. His reinvention of ancient nature worship or pantheism, for example, was both a challenge to and easily reconcilable with Christian humanism, Enlightenment individualism, the heady power and energy of the industrial age, and rural Toryism. Wordsworth was born in Cockermouth in West Cumberland, just outside the English Lake District. He recovered, in his growing sense of a personal relationship to the natural rhythms and agency of the pastoral Somersetshire landscape, his sense of purpose. In the second stage he loved Nature with a passion which is all physical, without having an intellectual or philosophical association. He bounded over the mountains like a 'roe' and this idea finds expression in these lines of the poem "

In youth from rock to rock/ went, From hill to hill in discontent, of pleasure high and turbulent Most pleased when most uneasy." It is an age of sweet sensations. The sights and sounds of Nature thrilled him. This idea finds expression in his poem Tintern Abbey" when he writes, "The sounding cataract Hauntered me like a passion, the tall rock The mountain and the deep gloomy wood Their colour and their forms, were then to me an appetite, a feeling and a love." The poet is moved by something mysterious in Nature and the great mission of his life became to preach the gospel and the secret message of Nature to humanity. He begins to feel from now the presence of a soul and a

living spirit in the objects of Nature. He now starts finding, into natural objects.

"A spirit, that impels All thinking things, all objects of all thought, And rolls through all things."

Finally, the poet reaches a stage where he feels the presence of a common unity, among the different objects which is divine in origin. This universal unity, according to Wordsworth is due to the permeation of divine Which reveals the fact that with Nature he can now associate human To Wordsworth the different objects of Nature are a perennial source of joy to humankind. It not only gives him happiness but also helps him in which is inspired by the presence of divine spirit in them. He finds it in the objects are different but there is an undercurrent of semblance and unity shining of the stars and marks it in the flowering of the fields-facing the ordeals of life. Thus, though in outward manifestation the various inspiration in them.

In his poem Tintern Abbey' he writes "For I have learned to look on nature, not as in the hour of thoughtless youth, but hearing often times the still, sad music humanity," Which reveals the fact that with Nature he can now associate human sufferings and sorrows. To Wordsworth the different objects of Nature are a perennial source of joy to humankind. It not only gives him happiness but also helps him in facing the ordeals of life. Thus, though in outward manifestation the various objects are different but there is an undercurrent of semblance and unity which is inspired by the presence of divine spirit in them. He finds it in the shining of the stars and marks it in the flowering of the fields-

"In all things in all natures, in the stars This active principle abides from link to link It circulates the soul of the world."

Wordsworth instils each object of Nature with life

"To every natural form rock, fruit or flower Even the loose stones that cover the highway gave moral life: I saw them feel."

In his nature poems Wordsworth tries to establish a harmony between man and Nature. He believes that Nature can serve as a perfect educated man. This has been shown in his lucy poems. In the poem

“Three years she grew” or “Education of Nature”

he shows that under the care and guidance of Nature Lucy turns into a healthy and cultured lady. This poem shows Wordsworth’s faith in Nature’s active force in building up a perfect human being. The poet feels happy when he lives in the midst of Nature. His heart Leaps up when he beholds a rainbow in the sky and when he thinks about the daffodils,

“His heart with pleasure fills and dances with the daffodils.”

Wordsworth is fascinated by the sound in the objects of Nature, just

As Shelly was fascinated by the colour in the spectacles of Nature, To

Quote,

“A voice so thrilling ne’er was heard
Springtime from the cuckoo-bird
Breaking the silence of the seas
Among the farthest Hebrides.”

Wordsworth was a worshiper of Nature. He remained a true interpreter of Nature to humanity throughout his life. In the poem, “The Tables Turned” he says-

“One impulse from the vernal-wood
May teach you more of man
Of moral evil and of good
Then all the sages Casou

As nouns the difference between environment and nature is that environment is the surroundings of, and influences on, a particular item of interest while nature is (uncountable) the natural world, consisting of all things unaffected by or predating human technology, production and design e.g., the ecosystem, the natural environment, virgin ground, unmodified species, laws of nature. Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape, I cannot help seeing all its defects. The Innate characteristics of a thing. What something will tend by its own constitution, to be or do. Distinct from what might be expected or intended. Nature is what’s primarily available to you in its pristine form, environment is what you make of it.

Nature is pure, supporting all forms of life and abundant resources while environment is shaped by human activities and more manufactured, triggering scarcity and corruption of resources. Nature is what we are gifted with, and it includes everything while environment concerns more about your surroundings. Nature is, as name suggests natural, but environment is what we live in, whatever is in our vicinity, for instance if your vicinity is polluted it’s due to human activities hence, we say polluted environment rather than nature

In class, when we asked to consider the difference between nature writing and environmental writing, I was not immediately sure what it was. The natural world makes up the environment, right? So, no matter what you call it, they are essentially the same thing. Then, as I was reading “The Land Ethic” and “The Round River” by Aldo Leopold, a light bulb went off. In “A Wind-storm in the Forest,” John Muir with uses vivid imagery of the wind sweeping through the forest, swaying the trees and picking up leaves and pine needles in its wake. Muir was an environmentalist, but he wrote about nature for its beauty and in this case, not necessarily to preach about his cause. Muir was a nature writer.

On the other hand, Aldo Leopold, especially in “The Land Ethic,” is interested in persuading his audience to appreciate the environment for its inherent value. Instead of describing a place simple to share its beauty with someone who might not have been there before, Leopold describes the value of the land and emphasizes his hope that people will learn an ethical conscience towards the land and work to preserve it. So, I suppose the difference is that nature writing is done simply for the joy and beauty of nature, while environmental writing addresses the role of humans in nature and its economic value for us.

In 1798, Wordsworth and Coleridge published Lyrical Ballads. To speak boldly, this book instituted a Copernican-like shift in poetry and in how we think about the relationship of our inner nature to (our?) outer nature. Copernicus replaced the geocentric (and human-centred) model of the solar system with a heliocentric model. While no

such absolute shift is made in Lyrical Ballads, Wordsworth and Coleridge seek in their early poetry to replace the anthropocentric model of experience with what today we would call a biocentric one: indeed, in this new view, 'experience' is a general biological category not just a human one. In 'Lines Written in Early Spring', from Lyrical Ballads, Wordsworth writes,

The budding twigs spread out their fan
To catch the breezy air.
And I must think, do all I can,
That there is pleasure there.
If it these thoughts may not prevent,
If such be of my creed the plan,
Have I not reason to lament

What man has made of man? Here, in a key biocentric image, 'the twigs' experience pleasure! This is, of course, a far cry from the mechanistic view of René Descartes (1596— 1650), who believed that animal cries are merely the organic equivalent of the squeaking gears of machines. However, even for Wordsworth, separating himself from Descartes' belief in the essential separation of matter and spirit (of 'pleasure' from 'twigs') is no easy task. When Wordsworth writes of the 'twigs' that he 'must think' (emphasis added [line 3]) '[t]hat there is pleasure there' (line 4), such a conclusion, he tells us in the same poem, is only after he does all he can ('do all I can' [line 3]) to prevent such an irrational thought. In dramatizing his own struggle to accept the biocentric view of experience, in using the words 'must think', Wordsworth implies that his thoughts are somehow beyond his control. In philosophical terms, he dramatizes his discovery that his thoughts are not, as in the Cartesian tradition, self-evident or immediately knowable. For Wordsworth, the mind is not fully present to itself but is always only to be understood as an encounter with the living agency of nature, an agency that Wordsworth later in Lyrical Ballads calls 'One impulse from a vernal wood'. As Charles Peirce (1839-1914) asserts, 'that every thought is an external sign, proves that man is an external sign'.

Wordsworth's locating the agency of his own thoughts in part outside himself (that is, within his environment) represents a displacement of

consciousness from the presumed internal locus of the rational Cartesian mind. Here is a key sense in which Lyrical Ballads represents a Copernican-like displacement.

Whate'er exists hath properties that spread
Beyond itself, communicating good,
A simple blessing, or with evil mixed.
Spirit that knows no insulated spot,
No chasm, no solitude; from link to link, 5
It circulates, the Soul of all the worlds.
This is the freedom of the universe.
Unfolded still the more, more visible,
The more we know; and yet is reverenced
least,
And least respected in the human Mind

While the 'human Mind' is a key node (or 'home' [line 11]) in this great web of being, 'being' always spreads beyond itself: 'I think; therefore, you are (or he, she, or it is)'. For Wordsworth, as for present-day ecologists and semioticians, a thing, a person, or an idea is always, in addition to itself, something other than or supplementary to itself. Therefore, as environmental scientist Garrett Hardin wrote in 1973: 'We can never do merely one thing'.⁷ Note in Wordsworth's passage above that the 'Spirit' (line 4) that circulates 'from link to link' (line 5), while not energy flowing through the links of a food chain, represents a spiritual recycling along a food chain of signification (or meaning). Here, then, Wordsworth offers us a precise psychological equivalent of a modern ecological process. Indeed, he offers us the psychology or experience of ecology before the science of ecology.

Today we understand that women, minorities, and children suffer disproportionately from environmental pollution and other environmental degradations. It is thus no coincidence that the poems in Lyrical Ballads are not only about the tenets of an emerging 'environmental' manner of knowing or being but about female vagrants, displaced pastoralists, mad women, cold and hungry people, and even an 'Idiot Boy', in other words, the dispossessed and the voiceless. Another great central insight dramatized by Lyrical Ballads, then, is that environmental and social issues are inseparably linked, and thus

Wordsworth has further reason to lament 'what man has made of man'.

Reference.

Margaret Pfeffer On Leopold's Land Ethic posted on March 6th, (2013).

Wordsworth, William. 'A Few Miles above Tintern Abbey. London: Oxford UP, 1798

Wordsworth, William, "Daffodils" and "London 1802", 1807

William Wordsworth, Lyrical Ballads, with a few other poems (1798)

Wordsworth, William. ' Lyrical Ballads. Oxford UP, 1798

The Land of Little Rain by Mary Hunter Auston