ANALYSIS ON THE STUDY OF POEM OF WILLIAM WORDSWORTH

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Abstract

The universe of straightforward, uncomplicated objects, whether in the countryside or among people, remained Wordsworth's central preoccupation. He replicated this universe with such a keen eye and knowledge that it gained a hitherto unseen splendour. His portrayal of human nature is equally straightforward but illuminating. It is at its best when he discusses the mystical affinity between calm nature and the human soul and the spiritual renewal brought on by humanity's sympathetic interaction with the other members of God's creation, as in "Tintern Abbey" or "Ode on Intimations of Immortality." The immediacy of experience in Wordsworth's poetry runs counter to neoclassical ideas, and his poetic form represents a rejection of the recent literary past. Wordsworth fought for what he saw to be the more potent effects of regular, common language and rejected the idea of a specially poetic vocabulary, such as that of neoclassical poetry. The odd, exotic, and mysterious were Coleridge's inherent tendencies, on the other hand. In contrast to Wordsworth, he only produced a small number of poems over a very short time. In poems like "Christabel" and "Kubla Khan," the splendour and extravagance of the Elizabethans are recalled rather than the neoclassicism or simplicity of Wordsworth, but rather the beauty and horrors of the far-off in time or place. Achieving an immediacy of sensation at the same time, Coleridge implies a natural but concealed affinity with Wordsworth and their rejection of the 18th-century spirit in poetry.

Paper Identification

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INTRODUCTION:

The full title of the poem, sometimes shortened to "Tintern Abbey," "Lines written a few miles above Tintern Abbey," or simply "Lines," is "Lines created a few miles above Tintern Abbey while revisiting the banks of the Wye during a tour, 13 July 1798." Tintern Abbey is a former monastery that was abandoned in 1536 and is situated in the Monmouthshire county of southern Wales. The poem is particularly fascinating since Wordsworth uses the Banks of Wye to illustrate his overall beliefs about nature.It has significance as the final poem of the Lyrical Ballads edition from 1798, despite the fact that it does not match the titular category well because it is longer and more complex than its predecessors. Wordsworth laments and almost puzzles over his "boyish days," when the natural world of Tintern Abbey was to him an unmixed "passion"

and a "feeling" that didn't require "any interest/ Unborrowed from the eye," in his poem "I cannot paint/ What then I was." However, the poet claims that as he grows older, he replaces this loss of mindless emotion with a sense of the sublime in nature, of "something far more deeply interfused." In this way, the poem appears to be groping for God by referring to a "spirit" that "rolling through all things."

The poetry has historical precedent. Wordsworth did in fact return to the monastery on the specified date, this time with his sister Dorothy by his side (to whom he passionately addresses in the closing paragraph as "thou my dearest Friend, / My dear, dear Friend"). When he was twenty-three years old, he had previously gone on a solo walking excursion in August 1793. Since then, his life had significantly changed: he had broken up with his French lover and their daughter, who was not his biological child; on a larger scale, Anglo-French tensions had grown to the point that Britain would declare war on France later that year. The Wye, on the other hand, had essentially not changed, giving the poet a chance to draw contrasts. Preterition's effects are extensively discussed in the poem, which contrasts its obviousness in the visitor with its seamlessness in the visited. The opening statement, "Five years have gone," emphasises this topic.

Even though it was composed in 1798, a substantial portion of the poem recalls Wordsworth's visit in 1793. It periodically focuses on the present and the future as well as looking back in the past to when the abbey wasn't in ruins. The speaker acknowledges that she had thought back on the location numerous times during the previous five years. Notably, there is no description of the abbey itself. Wordsworth insisted that he wrote the poem entirely in his head, starting it as soon as he left Tintern and crossed the Wye and without writing a single line until he arrived in Bristol, when it had already achieved the point of mental completion. He spent a total of four or five days prancing around with his sister. Although Lyrical Ballads was already published at the time, he was so pleased with this contribution that he had it included as the final poem at the last minute. Although it is unknown if its placement was deliberate, academics generally believe that it is appropriate given that the poem sums up Wordsworth's first major creative period and foreshadows a large portion of the distinctively Wordsworthian verse that would come later. The poem is laced with religion, most of it pantheistic, though it is never explicitly stated. Wordsworth describes himself as a "worshipper of Nature" and claims to have a "far deeper ardour / Of holier love," perhaps believing that contemplating nature might lead to a mystical insight into the divine. The poem is composed of verse-paragraphs rather than stanzas and is written in tightly structured blank verse.

It is largely written in iambic pentameter and is unrhymed. It is challenging to classify the poem because it combines aspects of the dialogue poetry, dramatic monologue, and all three odes. Wordsworth noted in the second edition of Lyrical Ballads: It might first be referred to as an Eighteenth-Century "landscape-poem," but most people think that the conversation poem is the better classification.

Wordsworth refers to a kind of supernatural inspiration or creativity when he uses the term "sublime."

Wordsworth claims that the abbey's gifts to him, including "tranquil restoration," have granted him yet another, more exquisite benefit: they have freed him of a heavy load, namely his uncertainties about God, religion, and the meaning of life. Wordsworth is overtaken with "a sense sublime of something far more deeply interfused, whose dwelling is the brightness of dying suns" after reflecting on the little changes to the landscape since his previous visit. As "a motion and a spirit, that impels all thinking things, all objects of thought, and rolls through all things," the divine is revealed to him. The outcome of letting nature become "the anchor of my purest ideas, the nurse, the guide,

the guardian of my heart, and soul of all my moral being," according to Wordsworth, are these lines, which connect the "sublime" with "divine creativity."Wordsworth addresses his sister Dorothy, who was not present on his initial visit to the abbey, in the final verse of the poem. Wordsworth speaks to his sister Dorothy, who was not present on his initial visit to the abbey, and notices her joy at its splendour. 2 William Wordsworth composed the poem Lucy Gray in 1798 and included it in his collection of lyrical ballads. It tells the story of Lucy Gray, a young girl who stepped outside one evening during a storm and was never found again.

Wordsworth explains human experiences and depicts the outside world in a variety of hues that vary according on each person's capacity for imagination. Keats praises Wordsworth's capacity for imagination and states:

I compare human life to a large Mansion of Many Apartments, two of which I can only describe, the doors of the rest beings as yet shut upon me. The first we step into we call the infant or thoughtless Chamber, in which we remain as long as we do not think- We remain there a long while, and notwithstanding the doors of the second Chamber remain wide open, showing a bright appearance, we care not to hasten to it; but are at length imperceptibly impelled by the awakening of this thinking principle within us- we no sooner get into the second Chamber, which I call the Chamber of MaidenThought, than we become intoxicated with the light and atmosphere, we see nothing but pleasant wonders, and think of delaying there forever in delight: However among the effects this breathing is father of is that tremendous one of sharpening one's vision into the heart and nature of Man-of convincing one's nerves that the world is full of Misery and Heartbreak, Pain, Sickness and oppressionwhereby this Chamber of Maiden Thought becomes gradually darken'd ……..We are now in that stateWe feel the 'burden of the Mystery.' To this Point was Wordsworth come…Now if we live, and go on thinking, we too shall explore them- he is a Genius and superior to us….Here I must think Wordsworth is deeper than Milton-…… (Keats cited inMcMaster,1972:162-163)6

According to Mary Moorman, Lucy Gray is the "most haunting of all his ballads of childhood" and Bennett Weaver notes that "The overwhelming topic of the poems of 1799 is death: death for the children of the village school, for Matthew's daughter, and for Lucy Gray." Lucy Gray, like the Ruth in Wordsworth's and Lucy of the Lucy poems "Ruth" are a member of "an order of beings who have slid out of nature—the nature of woods and hills—into human links that are hardly strong enough to retain them, according to H. W. Garrod. They constantly pose a threat of reverting to a certain category of objects or spirits ". Wordsworth is attempting to explain Lucy's death, a young woman with a connection to nature. Because Wordsworth "makes the human form seem to emerge out of and pass back into the landscape," she is a part of nature, according to Robert Langbaum. Wordsworth wanted to "show lyrically total seclusion," according to Henry Crabb Robinson, and he depicts the child as seeing the day-moon, something no girl from a town or village would ever perceive. But Lucy's relationship with nature makes it feasible for her spirit to live on. In "She resided amid the untrodden ways," John Beer states that the sentiment that "No amount of pondering on her significance as an incarnation of life-forces will minimise by one iota the sad truth of her death and the necessary loss to all who love her" is contrary to the sentiment in Lucy Gray. By doing this, Wordsworth is attempting to move away from realism and into a realm where the imagination rules, according to Raymond Havens. Wordsworth tried to elevate Lucy Gray's imagination since, in his view, it was linked to ethics and aesthetics. In Paul De Man's opinion, Lucy Gray's

poetry suffer from a "loss of name where death turns her into a faceless creature." But according to some critics, like Mark Jones, by arguing for "a more general symbolic or literary significance for Lucy Gray" or downplaying her uniqueness, a critic "obliterates [Lucy Gray's] status as human pure and simple, or, at the very least, underrates the relevance of this status." William Wordsworth wrote the three-stanza poem ".3She dwell among the untrodden ways" when he was 28 years old. The poem, which was a popular among young readers, is the best-known of Wordsworth's set of five poems that make up his "Lucy" series. It was written as a reflection on the poet's own sentiments of emptiness and loss as well as a tribute to the grace and beauty of an idealised woman who spent her life unnoticed by anybody save the poet. According to the title, Lucy must have had an obscure and isolated life, both physically and intellectually. The unique sensitivity of the poet's subject reveals a defining feature of Romantic conceptions of the human condition, and particularly of the poet's condition. Kenneth Ober, a literary scholar, claims that the poem represents Lucy's "development, perfection, and death." Whether Wordsworth has expressed his love for her is unclear, and it's not even clear if she was aware of the poet's feelings for her. The subject of the poet's affections has, however, died alone, as evidenced by his final verse, and his sentiments remain unfulfilled. The poet interprets Lucy's "untrodden roads" as a metaphor for both her physical solitude and the mysteries of her mind and life. Wordsworth's focus in the poem is on his reflections on Lucy's passing rather than his observations of Lucy.

In his Preface to the 1802 Lyrical Ballads, Wordsworth stated that We are Seven by Wordsworth demonstrates a "power of real and substantial action and suffering" and expresses "the perplexity and obscurity which in childhood attend our notion of death, or rather our utter inability to admit that notion." According to Geoffrey Hartman, there is a subconscious clinging to a concept to get away from a sense of isolation. In the poem, the young girl is oblivious to the fact that she is separated from her deceased siblings. She is unable to comprehend death and is always in a state of imagination. Moreover, nature is meddling in order to prevent the girl from realising that she is separated from her brothers. Susan J. Wolfson highlighted the girl's ability to express a more Romantic understanding of presence due to the questioner's decreasing tone.

The sociological setting of the poem, which was written the same year Thomas Malthus's An Essay on the Principle of Population was published, is the subject of more recent scholarship, though. According to Frances Ferguson, the poem sets up a discussion regarding personification in language. According to Hollis Robbins, the questions put to the little girl are consistent with the polling forms John Rickman suggested for the 1796 census when he submitted his proposal to Parliament. similar to Oliver Goldsmith's "Wordsworth's poem "We Are Seven," according to Robbins, "promotes a traditional relationship between people and their places of birth in The Deserted Village. " In part, according to Peter DeBolla, the poem's math—the evenhanded tension between even and odd—makes it irresolvable. While the girl and the questioner share a common language, Maureen McLane claims that they have fundamentally different perspectives on time, death, and counting. According to John Mahoney, "The seemingly silly quarrel between adult and child is already a revelation of the early and continuing tension in the poet between the hope for a perpetual bliss and the incursion of a harsh reality."

Poems in Matthew The "Matthew" poems frequently discuss loss; according to Geoffrey Hartman, "extreme loss" haunts both the "Lucy" and the "Matthew" poems. The "Matthew" poems make it obvious that a loss cannot really be replaced, in contrast to the "Lucy" poems, which describe separation and were written at the same time as "Two April Mornings." According to

Grob, the "Matthew" and "Lucy" poems are thematically distinct from Wordsworth's earlier poetry because they express doubt about nature's capacity to console people who are grieving. The great lyrics written at Goslar, the "Matthew" poems and the "Lucy" poems, strongly suggest that even in the earliest stage, Wordsworth acknowledged that there are aspects of the human experience that are crucial to our individual happiness and in which man is invariably plagued by difficulties and sorrows for which nature could not comfort him and certainly could not provide a solution. This acknowledgement served to temper Wordsworth's optimism during those years when he spoke most confidently of the Utopian possibilities held out to man by nature.

There will never be another person like Matthew or his daughter, but she is able to return to Matthew in his memory, and the poet can return to Matthew in his memory. Mr. Matthew able to get over his grief by spending time in nature, and to E D. Hirsch, you can sense the affirmation in the poetry. The narrator sees Matthew as a source of wisdom and uses him as a life teacher. While he is capable of enjoying nature, he is also aware of its truths, which include mortality. He has the capacity to weep without losing hope. According to Anne Kostelanetz, the poems prevent a "She thinks that Matthew "has rejected the fundamental essence of nature—the eternal cycle of joy and vitality, the constant possibility of spontaneous delight in the beauty of being... which works against the authority of Matthew's words." David Ferry sees "The Two April Mornings" as Matthew being given the option to choose between the living and the dead, and he decides to chose the latter. John Danby, however, disagrees and thinks that Matthew only does "not want her to go through the same chance of loss as mine. Additionally, Grob thinks that in "The Two April Mornings," "His rejection of the living child is less a free and reasoned judgement than an emotionally compelled and necessary acquiescence in the unchangeable laws of human nature" is "The most likely explanation... one that receives support from the similar choice made by Matthew in The Fountain."

The "Lucy" poems and the "Matthew" poems, according to Grob, are significant because they address nature and human sorrow differently than Wordsworth's other poetry written between 1797 and 1800. The difference between them is that they contend that "the presence of seeds of discontent even in a period of seemingly assured faith that makes the sequence of developments in the history of Wordsworth's thought a more orderly, evolving pattern than the chronological leaps between stages would seem to imply." William Wordsworth wrote a poem titled "Anecdote for Fathers." It was included in Lyrical Ballads, a collection of poetry by William Wordsworth and Samuel Taylor Coleridge, which was released in 1798. This poem essentially depicts a father and son having a dialogue. Similar to his poetry "We are Seven," Wordsworth depicted the purity, innocence, and simplicity of children in this poem. The narrator provides an introduction at the start of the poem (Father). A father takes his son for a walk one morning. He thinks back on his former home, Kilve, as he walks. He begins contrasting Kilve with his new residence, the Liswyn farm. He comes to the conclusion that both locations are excellent. He asks his son which of the two places he prefers. In response, his son states that he prefers Kilve to their new residence, Liswyn Farm. His father is shocked by this response. He inquires as to the basis for his choice. Edward, his little kid, responds that he is unsure of the motivation for Kilve's preference. He questions him about why he chooses Kilve over the hospitable and lovely Liswyn farm, which is surrounded by hills and woodlands.

Because there was no weathercock, the young boy tells his father that he likes Kilve. To please his father with

the response, he gives this justification. This prompts his father to consider what he might have learned as an adult, namely that sometimes one must accept things without giving them much thought. The poem illustrates the Romantic Movement's adoration of childhood. They rebelled against logical, reasoned thinking and turned instead to emotion and imagination, as seen by the father's urge for the child to respond.The first stanza introduces the youngster. The narrator's son is the child, and we find out right immediately that he is "five years old." In this stanza, the kid is described as having limbs that were "cast from beauty's mould." This is comparable to how the "City" is described in "Composed Upon Westminster Bridge," when the "City" dresses in beauty. It is comparable since "beauty" isn't used in the typical sense of anything possessing beauty or being attractive. It has been altered to imply something else, though. Beauty is a garment in "Composed Upon Westminster Bridge" and a mould in "Anecdote for Fathers." The phrase "Beauty's mould" is significant when discussing childhood. In "Anecdote for Fathers," it may be true that young children are praised as being attractive. The youngster loves his father "dearly," according to the final line of the first stanza. This is a characteristic of kids in particular. Children frequently express their love for their parents. People frequently use entirely different language to express love, and they contend that you can only truly comprehend what it is before you can truly experience it. However, a dictionary definition of love states that it is a strong emotion. Consequently, it means that anyone can experience it at any time.

This love of family is similar to the poem "We Are Seven" by Wordsworth. In this poetry, the little maid is so in love with her siblings, John and Jane, that she thinks they will always be with her and feel her love for them, even after they have passed away. She cares deeply for them and expresses this affection by spending time with them at their graves while making stockings and singing to them. Even if she never expresses her love for them, it's conceivable that this is one of the motivations behind her actions around them and refusal to acknowledge the fact that she has two fewer siblings.

The first line of the second stanza informs us that the father and son are out on a walk on a dry day. This is similar to "nutting," where the child takes a walk through the woods. The difference between the two books is that the child travels with company in "Anecdote for Fathers" whereas he travels by himself in "Nutting." Whereas there is no mention of a father in "Nutting," where the child has the power to ruin the natural environment. In contrast, the father in "Anecdote for Fathers" controls the child. The father figure maintains him on the right road and may represent God in metaphorical form. In addition to this purported metaphor, it would also be light since it is set in the morning. Therefore, the light can stand for the light of God. The father is described as reflecting on the past while he was in Kilve the "year before" in the third and fourth stanzas. The father laments leaving the "shore" at "Kilve," but he refuses to let that ruin his walk with his son. He allows the memories to "entertain" him as he walks by letting them flow through his mind. This can be observed from a child's point of view. Children use their imaginations far more than adults do, and they frequently play games that are primarily mental in nature. Here, the father is amusing himself by using his imagination, which could be compared to how a toddler would amuse themselves while ambling about the countryside. We are all familiar with this from the line, "Among the flowers, and with the flowers; I played," from "Nutting."

The following two stanzas discuss the surrounding natural environment after these stanzas of reflection. The vast majority of Wordsworth's poems have a naturalistic theme. The first line of the sixth stanza, "Birds warbled," refers to a line in Wordsworth's poem "There Was a Kid," where the owls "shout" at the boy.

The statement from "Anecdote for Fathers" is far gentler than the one from "There Was a Boy," nevertheless. Warbled is a lot easier word than shout. Through an analysis I did on the poem "There was a Boy," this relates to the child. I proposed that the owls might stand in for the child's parents, who would be screaming at him instead of nature, and that he might go outside by himself to avoid them. The owls might stand in for both his previous and future reprimands—both those he has already gotten and those he would receive as a result of spending the night alone outside. The boy's "mimic hootings" that he calls back to the owls may be him demonstrating how he believes he should act. Therefore, the warbling birds in "Anecdote for Fathers" could be characterised in the same way. The dialogue between the father and son is cordial and lighthearted. The birds' warbling could be interpreted as this discourse. The father recounts that Liswyn farm and Kilve were both beloved locations. This demonstrates the father's willingness to let go of the past and embrace the future. He does not wish to continue to exist in Kilve's recollections. The youngster is then asked if he would like to live "here" at Liswyn Farm or at Kilve, where their previous home was. This demonstrates the grownups' need for reasoned support. The youngster replies that he would want to reside near Kilve's shore. This is a normal response for both kids and adults, I'm sure. Nobody wants to leave their comfortable surroundings. A child's first response when informed that they are moving to a new home and, consequently, a new school, is to express their desire to remain where they currently are. Nobody really enjoys change that forces them to leave their comfort zone.

Wordsworth thought that man can achieve perfection through interaction with the natural world. In book 12 Wordsworth says:

I seem'd life's every-day appearance
Of a new world, a world, too, that was fit
To be transmitted and made visible
To others eye, as having for its base
That whence our dignity originates,
That which both gives it being and maintains
A balance, an ennobling interchange
Of action from within and from without,
The excellence, pure spirit, and best power
Both of the object seen, and eye that sees. (369-378)

CONCLUSION

Though more recent analysis has focused on the sociological context of the poem, which was written the same year Thomas Malthus's An Essay on the Principle of Population was published. Frances Ferguson claims that the poem opens up a conversation on personification in language. Hollis Robbins asserts that the questions posed to the young girl are in line with the polling forms John Rickman provided in his submission to Parliament for the 1796 census. Wordsworth's poem "We Are Seven," in Robbins' words, "promotes a conventional bond between people and their places of birth in The Deserted Village," much like Oliver Goldsmith's "We Are Seven." According to Peter DeBolla, the poem's math—the fair conflict between even and odd—partially accounts for its impasse. Although the youngster and the inquirer speak the same language, Maureen McLane contends that their approaches to time, death, and counting are fundamentally dissimilar. "The seemingly frivolous argument between adult and child is already a reveal of the early and continual struggle in the poet between the invasion of a harsh reality and the dream for an eternal happiness," writes John Mahoney.

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M. H. Abrams, editor of The Norton Anthology of English Literature: The Romantic Period, writes of these five poems: "This and the four following pieces are often grouped by editors as the 'Lucy poems,' even though 'A slumber did my spirit seal' does not identify the 'she' who is the subject of that poem. All but the last were written in 1799, while Wordsworth and his sister were in Germany, and homesick. There has been diligent speculation about the identity of Lucy, but it remains speculation. The one certainty is that she is not the girl of Wordsworth's 'Lucy Gray'" (Abrams 2000.)

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