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Website- www.aarf.asia, Email : editor@aarf.asia , editoraarf@gmail.com

**LOVE AND AFFECTION DRIVEN SPIRITUAL GLORY OF NATURE : FROM
NATURE LOVING POETS POINT OF VIEW**

**DR.NAVEEN KUMAR SINGH
ASSOCIATE PROFESSOR AND HEAD
DEPARTMENT OF ENGLISH
LALIT NARAYAN MITHILA UNIVERSITY**

Adjustment is dynamic and interactive process that takes place between the man and the nature, and is directed towards an achievement of the fitment between these two. Many researchers consider nature as a complex process in the study of poetry. The major reason is that culture of nature differs from country to country. Review of work done on Wordsworth's study are as under the present study.

Suman(2014) describes “ William Wordsworth is known as a priest of nature. He has treated nature with a sense of great love and affection with all its manifestation He has explored spiritual aspects of nature and exhibited a true appreciation of nature and he is a true adorer of nature's beauty including all its original forms as birds, trees, rivers, mountains, rocks etc. that is why he has gone a step further than other poets of nature. He has a true sense of magical appeal to his eyes and touch to natural scenes all around the beautiful world. However, his contribution to the poetry of nature does not lie in the fact that he has given accurate and closely observed pictures of nature, but in fact, he has reached on the highest touch of its spiritual glory and called it true guide and teacher of men. Thus the present aims at to highlight William Wordsworth as a priest of nature based on analytical studies of his poems.¹

Khamba (2013) This article focuses on the two famous and well known poets, William Wordsworth and Robert Frost, with special emphasis on their nature poems. Their poems are influenced by the nature in somewhere or elsewhere in their writings. This is clearly seen in their poems. The subject of the poem is about the natural things that are around them. They are influenced by the nature to write their poems. So the right theme of their poems is nature.²

Westover, Paul (2012) A specialist in Romantic-era literary tourism, he is the author of *Necromanticism: Traveling to Meet the Dead*, He is currently co-editing (with Ann Rowland) an essay collection called *Transatlantic Author-Love: Inventing "English" Literature in the Nineteenth Century* and researching a new book of "sketches" on literary devotion, travel, and material culture.

Guo, Q. Y. (1998) In a large number of his poems, Wordsworth revealed his true compassion and love for the sufferings of the poor and the unfortunate. All the above is what the nature tells Wordsworth and what Wordsworth tells the readers through his natural poems. His poems and his theory of poetry have great significance in English literature. The lyrical style not only set a fresh example for the later poets, such as Byron, Shelley, Keats, but also influenced them greatly. Up to nowadays his principles of writing poems and the concept of poetry are still practical for today's writers. Many writers make their efforts to explore themselves, regarding their own thoughts as the only faith. According to their principle, "Without sense, an individual can not get to know the objects". They think that feeling is the only object that exists. In this respect Wordsworth did better than them. Instead of closing himself into his own mental world, he put himself into the nature even into the universe, finding the peace, pleasure, purity and all the excellent things.³

Brooks, Cleanth (1951) writes that "Strange fits" presents "Kind Nature's gentlest boon", "Three years" its duality, and "A slumber" the clutter of natural object. Other scholars see "She dwelt", along with "I travelled", as representing nature's "rustication and disappearance". Mahoney views "Three years" as describing a masculine, benevolent nature similar to a creator deity. Although nature shapes Lucy over time and she is seen as part of nature herself, the poem shifts abruptly when she dies. Lucy appears to be eternal, like nature itself. Regardless, she becomes part of the surrounding landscape in life, and her death only verifies this connection.

The series presents nature as a force by turns benevolent and malign. It is shown at times to be oblivious to and uninterested in the safety of humanity. Hall argues, "In all of these poems, nature would seem to betray the heart that loves her". The imagery used to evoke these notions serves to separate Lucy from everyday reality.⁴

John, Wright, (1853) As commentator, described the contemporary perception that "Strange fits" had a "deep but subdued and 'silent fervour'". Other reviewers emphasised the importance of "She dwelt among the untrodden ways", including Scottish writer William Angus Knight (1836– 1916), when he described the poem as an "incomparable twelve lines".⁵

Shelley, Mary (1851) drew upon the poems to comment on and re-imagine the Romantic portrayal of femininity. The "Lucy poems" (omitting "I travelled among unknown men" but adding "Among all lovely things") have been set for voice and piano by the composer Nigel Dodd. The settings were first performed at St George's,

Coleridge, Hartley (1849) Called "On William Wordsworth" or simply "Imitation", as in the 1827 version published for The Inspector magazine ("He lived amidst th' untrodden ways To Rydal Lake that lead; A Bard whom there were none to praise and very few to read" lines. Parody also appears in the 1888 murder-mystery reading of the poem by Victorian author.⁶

John Wilson, (1842) Many Victorian critics appreciated the emotion of the "Lucy poems" and focused on "Strange fits". a personal friend of both Wordsworth and Coleridge, described the poem in 1842 as "powerfully pathetic". In critic Rev. Francis Jacox, writing under the pseudonym "Parson Frank", remarked that "Strange fits" contained "true pathos. We are moved to our soul's centre by sorrow expressed as that is; for, without periphrasis or wordy anguish, without circumlocution of officious and obtrusive, and therefore, artificial grief; the mourner gives sorrow word But he does it in words as few as may be: how intense their beauty!"⁷

Haydon, Benjamin (1842) Wordsworth on Helvellyn, Later, the essayist Charles Lamb (1775– 1834) wrote to Wordsworth in 1801 to say that "She dwelt" was one of his favourites from Lyrical Ballads. Likewise Romantic poet John Keats (1795– 1821) praised the poem. To the diarist and writer Henry Crabb Robinson (1775– 1867), "She dwelt" gave "the powerful effect of the loss of a very obscure object upon one tenderly attached to it the opposition between the apparent strength of the passion and the insignificance of the object is delightfully conceived."

Besides word of mouth and opinions in letters, there were only a few published contemporary reviews.

Stoddart, John (1773– 1856) As writer and journalist, in a review of Lyrical Ballads, described "Strange fits" and "She dwelt" as "the most singular specimens of unpretending, yet irresistible pathos". An anonymous review of *Poems in Two Volumes* in 1807 had a less positive opinion about "I travell'd": "Another string of flat lines about Lucy is succeeded by an ode to Duty".

Jeffrey, Francis (1773– 1850) In his Critic claimed that, in "Strange fits", "Mr Wordsworth, however, has thought fit to compose a piece, illustrating this copious subject by one single thought. A lover trots away to see his mistress one fine evening, staring all the way at the moon: when he comes to her door, 'O mercy! to myself I cried, If Lucy should be dead!' And there the poem ends!" On "A slumber did my spirit seal", Wordsworth's friend Thomas Powell wrote that the poem "stands by itself, and is without title prefixed, yet we are to know, from the penetration of Mr. Wordsworth's admirers, that it is a sequel to the other deep poems that precede it, and is about one Lucy, who is dead. From the table of contents, however, we are informed by the author that it is about 'A Slumber;' for this is the actual title which he has condescended to give it, to put us out of pain as to what it is about." ⁸

Hall, Billy (1707) His primary work explores the intersection of poetry, aesthetics, and technology both in and beyond the long eighteenth century. He is currently working on "The Lyric Poetry Project," a macroanalytical approach to eighteenth-century poetry that examines the relationship between broad statistical trends in poetry and poetics and the conceptual backdrop of literary histories of the period.

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