Nature as a Dominant Theme in Romantic Poetry

 موضوعاً سائداً في الشعر الرومانيسي الطبيعة

A research submitted in Partial Fulfillment of

Requirement for Degree of M.A in English Literature

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Dedication

To my beloved family
Acknowledgements

First of all I want express my full thanks and praising to Allah who enabled me to complete this work and I hope that, this work will please Him and receive His acceptance.

I also take this opportunity to express my profound gratitude and deep regards to my guide supervisor Dr. Wigdan Yagoub for her exemplary guidance and constant encouragement throughout this work.

Lastly, I want to express a deep sense of gratitude to my parents, brothers, sisters and friends for their continuous encouragement and valuable help without which this work would not be possible
Abstract

In this study the researcher focuses on the Romantic era in general and the Romantic Poetry in particular because the literary works of that era has specific characters and features that give it a unique flavor and makes it last for a long time, valid for all generations and has its own influence on the following eras of British literature at least. The study basically investigates the theme of NATURE as a dominant one in some poems of the leader poets of that period (Wordsworth, Coleridge, Byron, Keats and Shelly), and how does each of the poets mentioned above apply and treat nature in the selected poem of his. Of course those figure poets implied every single aspect of nature craft fully and skillfully in their works. They wrote about the beauty of green fields, forests, colourful flowers, high hill, river banks, rural scenes, wild wind, fresh air, sun rise and sun set, twinkling stars, drippy rains. Almost all the romantic poets depicted every scene of natural beauty. The selected poems are:((The Daffodils by Wordsworth, The Nightingale by Coleridge, The Pathless Wood by Byron, A Thing of beauty by Keats and the Love’s Philosophy by Shelly)).
مستخلص الدراسة

تناول الباحث في هذه الدراسة الحقبة الرومانسية على وجه العموم والشعر الرومانسكي على وجه الخصوص لما أتستبه تلك الحقبة من خصائص وميزات أضفت عليها صبغة فريدة مكتنثها من أن تحافظ على تميزها لفترة طويلة و أن تكون صالحة لكل الأجئ والذات أخرى خاص على كل الحقب الأدبية التالية لها في الأدب الإنجليزي علي الاقل. فاقهت هذه الدراسة "الطبيعة" كموضوع أساسي لبعض قصائد رواد تلك الحقبة (ویردوزویرث، هادردج، بایرون، کایتاس، وشیلی) وكيف استخدمها عالج كل منهم موضوع الطبيعة في أعماله بالطبع ضمن كل من هؤلاء الرواد "أوجه الطبیعة المختلفة" بمنهجية عالیة و مهارة فائقة في كل قصائدهم. لقد كتب هؤلاء العمالة عن جمال الطبيعة من كل زاوية. فقد كتبوا عن المروج الخضراء و الغابات الكثيفة و الأزهار الملونة و التلال المرتفعة وضفاف الأنهار و الرياح العاصفة والنبض العنب و شروق الشمس و غروبها و المشاهد الريفیه و النجوم المتلألئة و رياض الإمطار و علیه يمكن القول أن شعراء الحقبة الرومانسية قد صوروا كل شيء عن سحر الطبيعة الخلابة. أما القصائد المختارة التي تتناولها الدراسة فهي: (أزهار النرجس لوردزویرث-العنبلیب لکولردمج-سعاده في غابة بلا طريق للورد بایرون-شي من جمال لجون کایتاس-فلسفة حب لشیلی).
## Table of Contents

<table>
<thead>
<tr>
<th>Page title</th>
<th>Page number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>I</td>
</tr>
<tr>
<td>Acknowledgment</td>
<td>II</td>
</tr>
<tr>
<td>Abstract in English</td>
<td>III</td>
</tr>
<tr>
<td>Abstract in Arabic</td>
<td>IV</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>V</td>
</tr>
</tbody>
</table>

### Chapter One: Introduction

1-1 Introduction 1  
1-2 statement of the problem 2  
1-3 questions of the study 2  
1-4 hypothesis 2  
1-5 Objectives of the study 3  
1-6 Significance of the study 3  
1-7 Methodology of the study 3  
1-8 Limitation of the study 3

### Chapter Two: Literature Review & Precious Studies

#### A-Theoretical Framework

<table>
<thead>
<tr>
<th>2.1.0 Definition and Features of Romanticism</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1.1 Romanticism and Nature</td>
<td>5</td>
</tr>
<tr>
<td>2.1.2 English poetry &amp; Nature</td>
<td>6</td>
</tr>
<tr>
<td>2.1.3 Characteristics of Romantic Poetry</td>
<td>7</td>
</tr>
<tr>
<td>2.2.0 Romantic pioneer poets</td>
<td>9</td>
</tr>
<tr>
<td>2.2.1 Samuel Taylor Coleridge</td>
<td>9</td>
</tr>
<tr>
<td>2.2.2 Lord Byron</td>
<td>10</td>
</tr>
<tr>
<td>2.2.3 John Keats</td>
<td>11</td>
</tr>
<tr>
<td>2.2.4 Percy Byssi Shelley</td>
<td>11</td>
</tr>
</tbody>
</table>

#### B- Previous studies

<p>| 2.3 INTRODUCTION                             | 13 |
| 2.3.0 William Wordsworth                    | 14 |</p>
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.3.1 Samuel Taylor Coleridge</td>
<td>17</td>
</tr>
<tr>
<td>2.3.2 George Gordon Lord Byron</td>
<td>18</td>
</tr>
<tr>
<td>2.3.3 John Keats</td>
<td>19</td>
</tr>
<tr>
<td>2.3.4 Percy Byssi Shelley</td>
<td>21</td>
</tr>
</tbody>
</table>

### Chapter Three: Analysis from a Critical Point of View

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0 The Daffodils by William Wordsworth 1770-1850</td>
<td>22</td>
</tr>
<tr>
<td>3.1 The Nightingale by Samuel Taylor Coleridge (1798)</td>
<td>23</td>
</tr>
<tr>
<td>3.2 The Pathless Woods by George Gordon Byron</td>
<td>26</td>
</tr>
<tr>
<td>3.3 A thing of Beauty by John Keats</td>
<td>28</td>
</tr>
<tr>
<td>3.5 Love’s Philosophy by Percy Shelley</td>
<td>32</td>
</tr>
</tbody>
</table>

### Chapter Four: Conclusion

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-1 Conclusion</td>
<td>33</td>
</tr>
<tr>
<td>4-2 Recommendations</td>
<td>33</td>
</tr>
<tr>
<td>4-3 Suggestions</td>
<td>34</td>
</tr>
<tr>
<td>Bibliography</td>
<td>35</td>
</tr>
<tr>
<td>Bibliography</td>
<td>36</td>
</tr>
</tbody>
</table>
CHAPTER ONE

Introduction
Chapter One

(1.1) Introduction

Nature is a dominant theme in Romantic poetry, it is more important to examine what these poets are saying about nature and how they use it. Romantic philosophy was a response to the Enlightenment and Rationalism and the scientific and technological advances it brought. Romantics believed that logic and reason could no longer solve life's problems and, in fact, were creating more. As such, Romantics sought to restore man's relationship with nature. They saw nature as something pure and uncorrupted and, therefore, almost spiritual. Most Romantics believed that humans were born pure and good and that society corrupted. Nature, therefore, became a symbol of life without society, a truly good life. Nature becomes a place where one can go to reflect and contemplate the many questions of life, a place where one can find solace and happiness in its purity. While most Romantic poets do write about nature, some also write about life in the city. However, these poems tend to be much darker and emphasize the idea that society corrupts.

For the Romantics, nature was a fairly dominant theme and occupied a very prominent role in the poetry. For these thinkers, nature helped to enhance the individual experience. The exploration of self takes place perfectly when embedded in the natural setting. There is a powerful and potent element to the natural setting in its reverence. The pantheistic view helps to enshrine the role of nature in the Romantic poet. At the same time, the love of nature was almost a response to what the prevailing social order espoused at the time. Neoclassical society was cosmopolitan and conformed life took place in the urban setting. For the Romantic thinker, to break from this into a new realm was liberating and
powerful. This is where the love of nature took on both the form of a statement and response.

(1.2) The Statement of the Study’s Problem
This research is supposed to work out the philosophies and claims of Romantic Artists included in their works to help people to lead happy and peaceful life after the confusion that attacked the pure life of people during the break out of the industrial revolution. These philosophies appeared clearly in the poetry of the pioneer poets of that era through which they invite people to find happiness in isolating themselves from this world to the other world of nature which is full of peace, joy, happiness, and love and almost pure and healthy. To them, the only source of comfort is a nature.

(1.3) Research Questions

1. Why is Nature significant in the Romantic Movement?
2. In which sense is NATURE a dominant THEME in that era?
3. Why is NAUTRE regarded as an inspirational in that era?
4. How did each of the leader poets apply and treat NATURE in his work?

(1.4) Hypotheses
1- Nature is a significant and dominant theme of Romanticism.

2- Nature is a source of inspiration.

3- Nature is treated and applied skillfully by Romantic artists.
(1.5) Objectives of the Study

The purpose of this work is to provide whoever interested in literature to with a good idea about the Romantic Poetry and the prominent theme of it.

The researcher targets some selected poems of the five leader poets of that era (Wordsworth, Coleridge, Byron, Keats and Shelly), to investigate how NATURE is used and treated in each work.

The Study also focuses on the age of Romanticism and its influence on both the society and the following ages of English poetry. It reflects the power of nature on mankind with reference to a set of poems written by the prominent poets of the Romantic Era.

(1.6) Significance of the study

This study is supposed to investigate the philosophies that the figure poets of that era applied to their literary works. It analyzes some of their works to clarify the importance of nature and its role in the selected poem of each one of the pioneer poets of that period and his philosophy behind that.

(1.7) Methodology of the Study

The tool that the researcher uses throughout this study is the analytic one in order to analyze the selected poems of the romantic figure poets to see how the subject matter of the study (NATURE) is applied in each work.

(1.8) Scope of the Study

This work will be limited to the major philosophies of the Romantic Figure Poets based on nature which were treated and applied in the poetry of William Wordsworth, Samuel Taylor Coleridge, Jorge Gordon Lord Byron, John Keats and Percy Shelley. Selected poems of those leader poets will be analyzed.
CHAPTER TWO

Literature review & Previous Studies
Chapter Two

Literature review

A-Theoretical Framework

2.1.0 Definition and Features of Romanticism

Romantic Movement
The Romantic Period was a literary movement in Europe and America during the late 1700s through the middle 1800s. Romanticism was characterized by five basic systems of beliefs. It should not be surprising that these were completely different from the characteristics of the Enlightenment. Romanticism was an intentional revolt against the rational, formal, reasonable period of the Enlightenment. The Enlightenment was too scientific and did not focus on romanticism. The Romantic Movement emphasized emotions over reason; feelings and intuition were more prevalent than intellectual ideas or thoughts. So it is completely different from the previous period (the Age of Reason). Emotions and even passions were addressed in literature written during the Romantic Period.

Writers during the Romantic Period wrote from their imaginations rather than presenting life realistically. So, in contrast to the realistic literature written during the Enlightenment, literature written during the Romantic Period was imaginative and unrealistic. Romantic literature was also a break with classicism, which creates its own themes and forms. They understood that the human mind believed beyond reason.

Another difference between the Romantics and the writers of the Enlightenment was a focus on individual concerns rather than on society's. No longer was public
life more important than private life nor did the concerns of society take preference over the problems of individuals.

Two other characteristics of the Romantics concerned the characters that were featured in their literature. These writers felt a reverence for nature and the common man. Rural life was considered ideal, and heroes of the literature during this period were usually from humble origins. A revolutionary difference from literature of the past was the Romantics' use of normal everyday language in their poetry—the language of the common man. Also, there was an increasing importance of children and women. Children, especially, were esteemed in literature of the Romantic Period, and females were much more likely than in the past to be significant characters. Rousseau, who was a French thinker, apposed many aspects in the Enlightenment. He believed that material aspects of life corrupted nature and that society corrupts humans. Rousseau also believes that children grow like plants, which means they are very organic. He wanted children to explore and learn on their own. He said that if you educate people in that matter, society would be organic.

Rather than the nonfiction of the Enlightenment, most literature written during the Romantic Period was fiction. Poetry and novels were the prevalent genres. Women authors were much more common also; however, women often used masculine names (or pen names) because they felt their works might not be respected or taken seriously if readers knew they were females.

2.1.1 Romanticism and Nature

Romanticism and nature are connected because the artists and philosophers of the romantic period emphasized the glory and beauty of nature, and the power of the natural world. Some scholars of romanticism believe that the romanticists treated nature in an almost religious way. Reasons for the development of this strong
connection between nature and romanticism include the Industrial Revolution, which led many people to leave rural areas and live in cities, separated from the natural world. In addition, during the 18th and 19th centuries when romanticism was popular, large areas of European and North American wilderness had been tamed, so that it had become generally much safer for people to travel into these areas and observe their natural wonders. The connection between romanticism and nature may have also risen in part as a backlash against the scientific emphasis of enlightenment philosophy, and against the cultural norms of that period.

Many romanticist artists, writers, and philosophers believe in the natural world as a source of healthy emotions and ideas. By contrast, the emerging urban, industrialized world was often portrayed as a source of unhealthy emotions, morals, and thoughts. Romanticists such as Henry David Thoreau believed that humans were meant to live in the world of nature, rather than the urban world. The connection between Romanticism and nature was largely formed with this core concept that man's true self can be found in the wilderness, rather than in the city.

2.1.2 English poetry & Nature

The poetry of the English Romantic period (1800-1832), often contains many descriptions, and ideas of nature, not found in most writing. The Romantic poets share several characteristics in common; certainly one of the most significant of these is their respective views on nature. Which seems to range from a more spiritual, if not pantheistic view, as seen in the works of William Wordsworth, to the much more realistic outlook of John Keats? All of these authors discuss, in varying degrees, the role of nature in acquiring meaningful insight into the human condition. These writers all make appeals to nature as if it were some kind of living
entity calls are made for nature to rescue the struggling writer, and carry his ideas to the world.

Nature took a different role in each of the Romantic poets, and even the pre-romantics, and Victorians writings, but each of these writers has that one major thing in common: They all write extensively on the role of nature in the lives of people.

To the Romantic poets, nature is supreme. It is regarded as pure, and therefore capable of

Communicating perfectly to human instinct. For this reason, nature is capable of moulding man and capable of generating power.
Nature means the tangible object of the divine creation, the processes of growth and decay, the developmental stages and dissolution of all created things that helps us to the awareness of the greater power behind all that we see and behold. This lead to the fact that ecstasy which the senses attain in this state of awareness is of inestimable value to the poetic mind.

2.1.3 Characteristics of Romantic Poetry
There are many angles and point-of-views from which one can study romantic poetry. The most of important characteristic of this form of poetry is:

1-Imagination:-

The phenomenon of imagination is the essence or core of romantic poetry. According to romantic poets, it is possible to attain a transcendental experience by means of imagination. It takes people near to the spiritual truth.
2- **Emotions:**

When it comes to romantic poetry, reason and logic take a backseat. The one thing which rules the world of romanticism is emotion. Romantic poetry is one of the best means to let loose one's emotions through words. The overflow of emotions depicted through romantic poetry transcends the boundaries of logical reasoning. Spontaneity in romantic poetry arises from an emotional outflow, and sometimes pain is the inspiration.

3- **Nature:**

A romantic poet can let loose his/her imagination in the process of interpreting natural phenomena. It is said that romantic poetry associated with nature is a kind of a meditative process. The rationalists tend to view or associate nature with some kind of machine. A romanticist's perception of nature is that of an organic phenomenon. Nature is also viewed as a setting or place which offers respite from the artificial world that we inhabit.

4- **Pastoral Life:**

The pastoral life, culture and traditions are mentioned on a frequent basis in romantic poetry. In most cases, the relaxed and slow-paced pastoral life of shepherds is depicted in these poems. Romantic poetry employs this feature in order to present before readers the complexities of life in a simple manner. Contrasting features of country and urban life can also be depicted by the portrayal of pastoral life.
5-Symbolism:-
It is a way of expressing so much in so little. The use of symbolism in literature allows inferring / deriving different meanings from a single expression. Symbolism rouses the curiosity of readers and also adds a kind of enigma “puzzle” to the expressions or thoughts of the poet. Representing a particular thing allegorically, lies at the core of symbolism. Repetitive presentation of an object or character is one of the ways in which symbolism is depicted in poetry.

6-Individualism
It is one of the important romantic poetry characteristics. Representation of a hero, a person with exceptional genius, is of common occurrence in romantic poetry. Heroes are depicted as personalities which exhibit boldness. This quality boldness is in contrast with that of restraint depicted in ancient classics. The use of romanticism in literature appeals to our dreamy inner-self. It helps us transcend the boundaries that are set by rational thinking. It helps us understand the wholesome truth instead of just making conclusions on what we see or derive by logical reasoning. There are so many things in this world beyond our understanding. We can say that the urge to known the unknown is expressed in the form of romantic poet.

2.2.Romantic pioneer poets
2.2.0 William Wordsworth
Is one of the domineering figures of British Romanticism? He was a good friend of Samuel Taylor Coleridge, and the two of them (long with some other writers who are no longer as well as those two) settled in Lake District in northwestern England. They are often refer to Lake Poet. In 1798Wordsworth and Coleridge anonymously published a collection of poems entitled Lyrical Ballads. Many
critics cite the publication of this volume as the true beginning of Romantic
Periods. In the second edition of the lyrical Pallad (now published under
Wordsworth name), Wordsworth added a preface which outlines his aesthetic
theory and his views on what makes for a good poetry. This preface is often
considered as a manifesto of Romantic ideology.

2.2.1 Samuel Taylor Coleridge

Coleridge was both poet and literary critic during the Romantic period in England.
His analysis of Shakespeare became notably popular during his lifetime. Coleridge’s poetry was deeply influential on poets during and after the Romantic era. The Rime of Ancient Mariner and Christabel were two of his most famous works and have overtones of fantasy, mysticism and magic. Christabel in particular is about a bewitching figure. Both are longer verse poems. He also had many shorter versions that saw popularity. Some of these included A Fragment and A Vision in A Dream. Coleridge was known for his conversational tone in his poetry. Many unfinished works of poetry were found authored by Coleridge. His views and scholarship were deeply admired by Byron in particular. Coleridge’s chief importance lies as a poet of the supernatural. Along with Wordsworth in its mystical note, Coleridge’s poetry remains the fine example of romantic imagination as well as mysticism. The Rime of the Ancient Mariner, Christabel and Kubla Khan bear out this sufficiently. Coleridge’s earlier poetical works mark his love for liberty. He has also to his credit some other poems on love and human relationship. These poems have delicate and subtle psychological touches.

2.2.2 Lord Byron.

Also known as George Gordon Byron was known as the leading English poet in the Romantic era. The concept of the Byronic hero, an antihero in many ways, can
be seen as a reflection of both his art and his life. Lord Byron’s literary epics include Don Juan, Byronic Hero, and The Curse Minerva. She Walks in Beauty is one of the best known of poems in the English language, a personal description of a beautiful woman and in essence a love poem, as well as So, we'll go no more a roving, a description of man speaking of his youth. Lord Byron died of a cold brought on by his compromised immune system after an attack in the Gulf of Corinth with the rebel army that he commanded in Greece

2.2.3 John Keats

Keats is one of the greatest lover and admirer of nature. He expresses the beauty of both real and artistic forms of nature. Everything in nature for him is full of wonder and mystery-the rising sun, the moving cloud, the growing bud and the swimming fish. His love for nature is purely sensuous and he loves the beautiful sights and scenes of nature for their own sake. He believes that "A thing of beauty is a joy for ever'. He looks with child-like delight at the objects of nature. In his poem ode to a Nightingale, he writes: My heart aches, and a drowsy numbness pains my sense, as though of hemlock I had drunk Or emptied some dull opiate to the drains Keats is astonished to see happiness of the Nightingale. Before the hearing of song of the bird, he tried many ways of forgetting worries Keats believed he has either been poisoned or is influenced by drug. But Keats felt a tranquil and continual joy in the song of Nightingale and makes him completely happy. It indicates to unite with nature gives eternal happiness for the mankind. Nature woks as a source of generating happiness and is a best guide for human beings to live a happy life. Another poem of Keats, he praises the artistic beauty of nature. He yearns for eternal beauty: He portrays the artistic beauty of nature in his poem Ode on a Grecian urn.
2.2.4 Percy Bysshe Shelley

Shelley is a lover of nature. Love for nature is one of the key-notes of his poetry. His poetry abounds in Nature imagery. Shelley believes that Nature exercises a healing influence on man's personality. He finds solace and comfort in nature and feels soothing influence on his heart. He treats poetry as a tool for pouring his thoughts to the world. He presents the changing and indefinite moods of Nature e.g. clouds, wind, lightening, rocks and caves the fury of the storms, waves dancing fast and bright etc. Shelley makes a request to the west wind to make humans beings happy. In his Ode to the West Wind, He appeals: Drive my dead thoughts over the universe, like withered leaves to quicken a new birth! (63-64) He appeals to the west wind, the most forceful agent in nature to drive away his dead thoughts (old memories) from him like shrunken leaves in order to start a new life, the life of happiness. These words are not only for Shelley to remain happy but for all men and women in the world to be happy. Another poem of Shelley to a Skylark. He describes skylark as a "blithe Spirit "rather than a bird, for its songs comes from Heaven, and from its full heart pours "profuse strains of unpremeditated art". He brings the attention of bird and teaches us to enjoy natural attitude of it. Skylark sings like a poet hidden in the glow of his thoughts and influencing the whole world. He says no song that man sings can ever match the raptures of the birds. Shelley urges human beings to get bliss with nature through this bird. He considers the Skylark the source of its happiness: What objects are the fountains of thy happy strain?

What fields, or waves, or mountains? What shape of sky or pain (71-74) Shelley accepts that natural (fountains, fields, waves, mountains etc) things are the source of happiness. He feels human beings are beyond the happiness of this bird. If they give up hate, pride, fear and sorrow they will reach the steeps of joy like Skylark. He writes: Yet if we could scorn Hate, and pride, and fear; if we were things born
not to shed a tear (86-89) Shelley points out another fear of mankind are fear of death which is completely ignored by the bird while flying high on the sky. The bird rises higher and higher from the earth as continues singing as it soars up. This poem teaches that man should not have fear of death and do enjoy the present moment like the Skylark which goes higher and higher without any fear of death. Man should also have to enjoy the present movement.

**B-Previous studies**

**2.3 INTRODUCTION**
The poetry of the English Romantic period contains many descriptions and ideas of nature. All of the romantic poets and authors discuss in varying degrees, the role of nature in acquiring meaningful insight into human condition. These writers all make appeals to nature as if it some kind of living entity calls made for nature rescue the struggling and carrying his ideas to the world. Romantic poets love nature and celebrate in its various dimensions. They wrote about the beauty of green meadows, thick forests, thin flowers, high hills, river banks, rural scenes, wild wind, fresh air, sun rises and sets etc. Almost every romantic poet touched every scene of natural beauty. The romantic poets substituted love, emotions, imagination, and beauty. They viewed several perspectives of nature and its greatness. One writer stated in his introduction to a romantic anthology: the variety of this catalogue implies completeness; surely not phase or feature of the outer natural world is without its appropriate counterpart in the inner world of human personality. Nature then can be all things to all men. Nature has answer for all unanswered questions of mankind. They tried to heal sorrows of human beings by writing their verses about nature. Thus romantic poets believe that nature is a source of inspiration. They use simple language and personified nature as God, man etc. So the researcher is going to focus on how romantic poets have treated
nature and how nature is best guide for happy life according to some relevant studies that undertake the romantic poets.

2.3.0 William Wordsworth

Many scholars have written on William Wordsworth and they have expressed different views on his works. However, in this chapter, the researcher will look deeply at different works that show the essence of nature with relevance to William Wordsworth’s write-ups.

The Universal reference “encyclopedia” (Vol. 16, 1990) says;

(Wordsworth referred a reflective vacant and pensive mood to a Restless research for scientific knowledge. He believed that we learn more by communicating with nature or talking to country People rather than reading books. He believed that harmony with Nature is the source of all goodness and truth.

William Wordsworth was the quintessential poet, a naturalist, who pays close attention to the details of the physical environment around him (plants, animals, geography weather).

In a study on “Tintern Bay” Nasser ud-din Sofi comes to the fact that Wordsworth believes that "nature is a teacher whose wisdom we can learn, and without human is vain and incomplete". Another poem words worth stress on how modern life is divorced from nature He continues…

Wordsworth expresses the power of remembrance of beautiful scenes to console amid weariness, to affect and humanise the life and to lift man above his bodily needs and confusion of the concrete world

Salvasen (1976) says:
"Wordsworth is regarded as the prophet of nature others should definitely lean from him. He justified this claim with some verses from the end the poem entitled “Prelude”.

J. R. Watson asserts that:

“When he is considered alongside with the other romantic poets, what is so extraordinary about Wordsworth is not his evocation of nature, but his insight into the nature of man with individually and in society”.

Watson, Argues:
Wordsworth throughout his life, experienced (during his stay in London) the sudden transition from the moral and agricultural society to a mass society and Wordsworth’s experience in London, gave him an insight into these problems, and a lifelong attachment to the value, which the mass society denied. Individuality local loyalty, the spirit of community.
He further contends that Wordsworth’s ability to see these matters clearly and to device poetry that expresses his beliefs about human beings in the society is one of the reasons why he is the central poet of the modern tradition.

Datchessay that

”Wordsworth’s poetry which gives profound insight into human nature is influenced by external nature”.

Mathew Alnord

Makes a claim for Wordsworth’s that the power of Wordsworth’s work is primarily the healing power of its access to joy in nature.

According to Watson (1992),

“Wordsworth was one of the greatest tragic poets and had a deep indignation and compassion for human suffering. The Romantics withdrew to rural dwellers and made them to appreciate the natural aesthetics given by God to man. Therefore, rural solitude was of great importance to Wordsworth and it brings solace to them. “The world is too much with us”.

(Ibrahim B. F. and F. F. Akande; 2000)

Reveals his great concern to man’s suffering and sought refuge in nature as a source of inspiration, imagination and creativity.

Moreover, in the poem, we hear Wordsworth advocating for a withdrawal from the corrupt society (the sea, in this case striving as an agent). Watson is also of the opinion that Wordsworth has distinguished himself from all other poets before him and among the Romanticist because of his interest in natural essence and rural dwellers.
2.3.1 Samuel Taylor Coleridge

Samuel Taylor Coleridge as a Romantic poet and literary critic changed the nature of poetry. He also had distinctive views on imagination and religion.

It is well known that Coleridge helped to change poetry with the publishing of lyrical ballads with William Wordsworth in 1788. Both Coleridge and Wordsworth believed in the restorative powers of nature, but Coleridge was much more a traditional Christian in his beliefs.

Abraham 1965

Wrote a broad description that applies to the conversation poems through which Coleridge applied the theme of nature both craft fully and skillfully. Abrams was describing both the conversation poems and later poems influenced by them. Abrams’ essay has been called a “touchstone of literary criticism”. As Paul described it in 2002

Abrams called some of Coleridge poems as greater Romantic lyric namely they are Coleridge’s ‘Conversation’ poems, and included, Tintern Abbey and some works of some other poet of the same era such as (Shelley’s stanzas “Written in Dejection” and “Keats’s Ode to a Nightingale”), and this was a major influence on more modern lyrics by Matthew Arnold, Walt Whitman, Wallace Stevens and W. H. Auden)

In 2011 Dere Fatima wrote:

(Coleridge’s “conversation poems” are considered by many critics to be among
Coleridge’s finest verses thus Harold Bloom has written, “With Dejection”, “The Ancient Mariner”, “Kubla Khan” and “Frost at Midnight” shows Coleridge at his most impressive).
2.3.2 George Gordon Lord Byron

Lord Byron is one of the most influential poets of the romantic era; therefore his literary works have become the subject for whoever interested in literature. He wrote a variety of works concerning the dominant theme of his period which is nature.

Blackwood's Edinburgh Magazine published an article stating that:

Hewas "one of the most remarkable men to whom (England) has had the honour and disgrace of giving birth. The list of writers, artists, and composers who Were directly inspired by Byron's life and poetry is Almost without peer.

The global book reference (Wikipedia) says:

In contrast Lord Byron and Walter Scott achieved enormous fame and influence throughout Europe with works exploiting the violence and drama of their exotic and historical settings; Goethe called Byron "undoubtedly the greatest genius of our century.

A website called British Romanticism stated the following

(Byron is one of the few British Romantic writers to achieve widespread fame during his lifetime. Byron was good friends with Percy Shelley, but very much disliked (and was disliked by) Wordsworth and Coleridge. In fact, Byron’s poetry bears little resemblance to that of the Lake Poets; its style and form is much more similar to British poetry of the 18th century. His contribution to the period comes in the form of the Byronic hero, a “boldly defiant but bitterly self-tormenting outcast, proudly contemptuous of social norms but suffering for some unnamed sin).
2.3.3 John Keats

Keats was the prodigy of the Romantics. Though dead at age 25, he was enormously prolific. Keats's poetry, though distinctly Romantic in flavor is unlike any of his contemporaries. He is best known for his sonnets and odes, particularly "Ode to a Nightingale" and Ode on a Grecian Urn." He is also well-known for his love of the classics of antiquity, which often filters into his poetry.

Nasser ud-din Sofi in an analytic study of “A Thing of Beauty” says

That Keats expresses the beauty of both real and artistic forms of nature. Everything in nature for him is full of wonder and mystery-the rising sun, the moving cloud, the growing bud and the swimming fish. His love for nature is purely sensuous and he loves the beautiful sights and scenes of nature for their own sake.

When he analyzed “Ode on a Grecian” urn. He states that:

Keats, he praises the artistic beauty of nature. He yearns for eternal beauty:
He portrays the artistic beauty of nature in his poem Ode on a Grecian urn.

Nasser ud-din Sofi in an analytic study on “ode to a Nightingale”, writes:

Keats is astonished to see happiness of the Nightingale. Before the hearing of song of the bird, he tried many ways of forgetting worries Keats believed he has either been poisoned or is influenced by drug. But Keats felt a tranquil and continual joy in the song of Nightingale and makes him completely happy. It indicates to unite with nature gives eternal happiness for the mankind. Nature woks as a source of generating happiness and is a best guide for human beings to live a happy life.

On a Website called (Effective Papers), theywrote:
Keats really likes to use the images and sounds of nature in many of his poems. He creates wonderful mental images of the beauty of nature. Keats uses these for example in “The songs of birds- the Whispering of the leaves, The Voice of Waters-the Great Bell that Heaves.” The Author also sometimes uses personification to better describe the actions of nature. He uses it in, “the Whispering of the leaves”. That adds so much feeling to the descriptive, and the sound and image that people create becomes more dramatic.

Keats wonderful technique is very unique. As a kid he was known to be a sensitive person. Keats didn’t follow the obvious and sought further meaning into things around him. Keats listened to sounds a different way than everyone else did. He heard music instead of noise. Being a romantic poet, Keats loved and honored the olden days. But also being born during a time of great industrialism, harmony and nature were not paid much attention to.

IOSR Journal of Humanities and Social Science (An electronic Magazine) wrote: He addresses the Grecian Urn as "unravished bride of quietness and a foster-child of silence and slow time". He also calls the Grecian urn a "Sylvan historian" because of the rural and forest scenes carved on its surface. Keats also goes on to say that music which is imagined is much sweeter than music which is actually heard.

Keats presented the artistic beauty of nature through his poems which can also enlighten humanity. This work of art has created immortal figures. Nature in any form like art will bring happiness to the world.

2.3.4 PERCY BYSSHE SHELLEY

In analytic study on The Skylark Nasser ud-din Sofi wrote:- Shelley believes that Nature exercises a healing influence on man's personality. He finds solace and comfort in nature and feels soothing influence on his heart. He
treats poetry as a tool for pouring his thoughts to the world. He presents the changing and indefinite moods of Nature.

Catherine Peck wrote:

(Although Shelley focuses upon the wonder and beauty of organic nature implies a negative view of civilization, he must have also appreciated man’s intelligence, for, considering the context of the Romantic period, his inventions in machinery founded the Industrial Revolution that boosted the economy. Moreover, improved transport, such as railways and steamboats, aided the rising tourism, enabling people to visit the sublime landscapes that inspired Romantic theory and work. It can thus be argued that if man is a product of nature, then his inventions are also nature – essentially a ‘man-made nature’ – and should therefore be equally as sublime as his art. However, man’s industrial power has a destructive side, like nature’s parallel forces).

Nasser ud-din calims that:

“Shelley in his Ode to the West Wind, He appeals: Drive my dead thoughts over the universe, Like withered leaves to quicken a new birth!(63-64) He appeals to the west wind, the most forceful agent in nature to drive away his dead thoughts (old memories) from him like shrunken leaves in order to start a new life ,the life of happiness. These words are not only for Shelley to remain happy but for all men and women in the world to be happy”.

21
CHAPTER THREE
Analysis from a Critical Point of View
Chapter 3

Analysis from a Critical Point of View

In this chapter, going to see how each of the romantic figure poets applied the basic theme of that era in his works (selected poems).

3.0 The Daffodils by William Wordsworth 1770-1850

\[
\begin{align*}
I \text{ wandered lonely as a cloud} \\
That \text{ floats on high o'er vales and hills,} \\
When \text{ all at once I saw a crowd,} \\
A \text{ host, of golden daffodils;} \\
Beside the lake, beneath the trees, \\
Fluttering and dancing in the breeze. \\
\end{align*}
\]

The poet was alone taking a walk beside a lake. Suddenly he came across a plenty of golden-coloured Daffodils under the trees beside a lake. Wind played music role to make the daffodils dance. This view made him very excited and happy. The happiness did not stop at the lake side. Any other time he remembers, he recaptures his mind to the scene and it brings him unlimited joy

\[
\begin{align*}
\text{Continuous as the stars that shine} \\
\text{And twinkle on the Milky Way,} \\
\text{They stretched in never-ending line} \\
\text{Along the margin of a bay:} \\
\text{Ten thousand saw I at a glance,} \\
\text{Tossing their heads in sprightly dance.} \\
\end{align*}
\]

The poet is shocked by the large number of the Daffodils. They are as many as the stars in the sky. The poet could not simply believe it fluttering and dancing in the breeze, continuous as the stars that shine and twinkle on the Milky Way, they stretched in never ending line along the margin of a bay.
The waves beside them danced, but they
Out-did the sparkling waves in glee:
A Poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought

In this stanza, the breeze causes the waves in the lake to also move from side to side. Still, the movement of the daffodils moving from side to side is better to watch. The poet was so emotionally happy that he does not know how long this scene is going to be on his mind afterwards and what pleasure it will bring him.

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,

Here the poet discovered that he was alone, he
Suddenly remembered that scene and his loneliness turned into happiness.
Thenatural elements and sceneries represented in this poem, made the poet happy and exitedandprevented him from being alone.
*In this poem the wants to tell us that nature is the best company.

3.1 The Nightingale by Samuel Taylor Coleridge (1798)

No cloud, no relique of the sunkenday
Distinguishes the West, no long thin slip
Of sullen light, no obscure trembling hues.
Come, we will rest on this old mossy bridge!
You see the glimmer of the streambeneath,
But hear no murmuring: it flows silently.
O'er its soft bed of verdure.
'The Nightingale' is a poem with a conversational style. In this poem, Coleridge demonstrates his love for nature and rural life over the city and more modern conveniences, and by doing so, he stays true to his Romantic ideas.

In stanza one, Coleridge establishes the setting of the poem. Then he starts addressing those who are accompanying him on a walk (William Wordsworth and his sister Dorothy) and inviting them to rest on an old bridge watching the scene of the glittering water in the stream beneath, but no sound can be heard, it just flows silently.

All is still.

A balmy night! And though the stars be dim,
Yet let us think upon the vernal showers
That gladden the green earth, and we shall find
A pleasure in the dimness of the stars.
And hark! the Nightingale begins its song,
'Most musical, most melancholy' bird!
A melancholy bird? Oh! idle thought!

In Nature there is nothing melancholy.

Another image is that the evening is still warm and the stars are dim. It is at this point that the nightingale begins singing. Nightingales do sing during the day, but their songs are most strong at night. Coleridge objects the idea that the nightingale is known as a 'musical' and 'melancholy' bird, and says that 'In Nature there is nothing melancholy. This concept truly defines Coleridge's attitude toward nature. Nature is practically worshipped by writers like Coleridge. It is a refuge for whoever self peace, real beauty and happiness.

But some night-wandering man whose heart was pierced
With the remembrance of a grievous wrong.
Or slow distemper, or neglected love,
(And so, poor wretch! filled all things with himself,
And made all gentle sounds tell back the tale
Of his own sorrow) he, and such as he,
First named these notes a melancholy strain.

Coleridge blames a depressed person, who was wrapped up in his own sadness, for attaching the nightingale's song to a melancholy tune.

And many a poet echoes the conceit;
Poet who hath been building up the rhyme
When he had better far have stretched his limbs
Beside a brook in mossy forest-dell,
By sun or moon-light, to the influxes
Of shapes and sounds and shifting elements
Surrendering his whole spirit, of his song
And of his fame forgetful! so his fame
Should share in Nature's immortality,

He then states that poets have assumed that nightingales sing sad songs without taking the time to go out into nature and listen to the birds. Then, in listening, the poet should lose himself and become one with nature.

A venerable thing! and so his song
Should make all Nature lovelier, and itself
Be loved like Nature! But 'twill not be so;

In ball-rooms and hot theatres, they still
Full of meek sympathy must heave their sighs
O'er Philomela's pity-pleading strains.
My Friend, and thou, our Sister! We have learnt
A different lore: we may not thus profane
Nature's sweet voices, always full of love
And joyance!
Here Coleridge thinks that the charm of the city with its theatres and symphonies is a greater attraction than a song-filled wood. Moreover in this poem to Coleridge, everything in nature is pure and good and nature is a teacher for mankind.
*In this poem Coleridge wants to get across that everything in nature is pure, useful and a source of happiness if people could understand it truly.

3.2 The Pathless Woods by George Gordon Byron

There is a pleasure in the
pathless woods,
There is a rapture on the
lonely shore,
There is society, where
none intrudes,
By the deep sea,
and music in its roar:

In this poem Lord Byron wants to say that there is a kind of unlimited pleasure and excitement in walking on a path which is surrounded with various kinds of trees, gasses and flowers, listening to sonorous sounds of birds and forest creatures while you are alone.
The title of the poem derived from the first line, since this was not written as a solitary poem, is telling enough on its own. To say there is pleasure in a pathless wood is to say there is a certain kind of joy in walking on the path that others do not.

I love not man the less, but
Nature more,
From these our interviews,
in which I steal
From all I may be, or have
Been before,
To mingle with the
Universe, and feel
What I can ne'er express,
yet cannot all conceal.

I love not man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal.

No doubt that loneliness is supposed to be a sorrowful feeling, but the poet is finding unlimited joy in it. What is interesting is the idea of solitude being its own society; the idea of emptiness, or loneliness even, is being personified into pleasurable company. The poet goes further to depict the state of staying alone in a forest as both peaceful and joyful. Listening to pleasant music and no one else is around is an everlasting entertainment. The poet doesn’t hate humans, but prefers the company of nature. He declares that he feels closer to the universe itself and feels something that cannot be ignored, but cannot be labeled either. It is difficult to describe the feeling of solitude.
*Here the poet implies both nature and solitude in his poem as best accompanies and sources of happiness.*
3.3 A thing of Beauty by John Keats

A thing of beauty is a joy forever

Its loveliness increases, it will never

Pass into nothingness; but will keep

A bower quiet for us, and a sleep

Full of sweet dreams, and health,

and quiet breathing.

Simply Keats describes a thing of beauty as a flowing joy forever. Its beauty only increases and it will never stop. The benefits presented by a thing of beauty are listed as giving sound rest with good dreams and well-being.

Therefore, on every morrow, are we wreathing

A flowery band to bind us to the earth,

Spite of despondence, of the inhuman dearth

Of noble natures, of the gloomy days,

Of all the unhealthy and o’er-darkened ways

Made for our searching: yes, in spite of all,

Some shape of beauty moves away the pall

From our dark spirits.

The earth without the beautiful things is a despondent, spiteful place flourishing in cruel insensitive dearth and is harsh toward human beings. Every day human
beings face gloomy days packed with unhealthy hatred and darkness. However, in spite of all, a thing of beauty helps to remove the dark cloud that burdens our souls. Hence, the poet says that we as human beings every day create an ornate band, made of all the lovely things we see. This band keeps people bound to the despairing earth as we would, otherwise be hopeless too.

\[
\text{Such the sun, the moon,} \\
\text{Trees old, and young, sprouting a shady boon} \\
\text{For simple sheep; and such are daffodils} \\
\text{With the green world they live in; and clear rills} \\
\text{That for themselves a cooling covert make} \\
\text{‘Gainst the hot season; the mid forest brake,} \\
\text{Rich with a sparkling of fair musk-rose blooms;} \\
\text{And such too is the grandeur of the dooms} \\
\text{We have imagined for the mighty dead;} \\
\text{All lovely tales that we have heard or read;} \\
\text{An endless fountain of immortal drink,} \\
\text{Pouring unto us from the heaven’s brink.}
\]

This closing paragraph tells people some of the beautiful things on Earth. After all, beauty lies in the eyes of the beholder. Everyone can mark something beautiful in anything. The examples set by the poet are as: the sun, the moon, trees, flowers, streams, musk-rose blooms, architectural graves, even fairy tales or heroic legends.
The ‘simple sheep’ are human beings; the poet sympathizes with the innocence of human beings. Keats sees the beauty in innocent humans seeking solace in nature, and Mother Nature in its own way sprouts a shady wall of relief and consolation. Another image is of a delicate lone white flower holding up its head among a setting of thorns and ends and everything in nature is against delicateness so too are the daffodils mentioned in the poem. The poet also sees beauty in the death of martyrs and legends. ‘The mighty dead’ are those martyrs who have died bravely for certain causes. People should honor them by erecting magnificent, grand grave in which beauty is seen. If one looks around, there are plenty beautiful things to notice they seem to flow forever as a fountain, from the Gods above to help the naive human beings able to cope with the harshness of life.

*The message that Keats wants to get across through this outstanding poem is that Beauty has the ability to transform lives, it can remove negativism, and dark thoughts. Beauty can also remove the impact of grief, it can help one survive even when there is a ‘dearth of noble natures’ or when one is surrounded by hostile and wicked people. Beauty has a positive impact on one’s health, it can help steady the breathing, and can give one a sound sleep. John Keats suggests that beauty can be found everywhere in life.

### 3.5 Love’s Philosophy by Percy Shelley

In this poem the poet sees all these examples of love and how nature is natural and it’s natural for things such as mountains kissing the heavens or fountains mingling with rivers. But for some reason this girl won’t be with him. He’s trying to convince her to be with him.

"The fountains mingle with the river,
And the rivers with the ocean;
The winds of heaven mix forever"
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
In another’s being mingle–
Why not I with thine?

In this stanza Shelley talks about how all these things in nature mingle or mix together. It’s a "sweet emotion" and "divine law “Since all these things in nature mix why won’t you mingle or mix with me. First Stanza Literary Devices

Personification:-
Fountains can’t mingle with the river, and it’s not a sweet emotion imagery- nature, oceans, sweet emotion Repetition-mingle Rhetorical Question- "Why not I with thine"

See, the mountains kiss high heaven,
And the waves clasp one another;
No sister flower could be forgiven
If it disdained its brother;
And the sunlight clasps the earth,
And the moonbeams kiss the sea;–
What is all this sweet work worth,
If thou kiss not me?

The second stanza correlates with the first stanza in that it talks about things in nature mixing together, and the poet’s addressing his lover saying that her disrespecting may not be with him. And how all these things are mixing together mean nothing if he is not with her. He is repeating and saying all this things are together, so it’s just natural for you and me to be together. The nature elements are represented through relationship that do exist among the (Mountains - high heavens, waves with each other, sunlight- earth, and moon beans-the sea).
CHAPTER FOUR

Conclusion, Recommendations and Suggestions for Further Studies
CHAPTER (4)

4.1 CONCLUSION

Whoever interested in English literature should surely give more attention to the richest era (Romanticism) through the whole history of literature of all human beings. The figure poets of that era are true lovers and admirers of nature. They mention nature as both safe and warm refuge and a source of happiness for all creatures. Moreover it works as source of inspirations. Nature works as a source of generating happiness and is a best guide for human beings to live happily and peacefully. So each of the fifth leader poets of that era (William Wordsworth-S.T Coleridge-Lord Byron-John Keats and Percy Shelley) applied nature as a basic theme, craft fully in his works. Those pioneer romantic poets have tried their best to bring happiness to people and help them to get rid of all their sorrows and melancholy through natural beauty and rural setting in their poems. They believed that nature has answers for all unanswered questions. They celebrate the beauty of nature in its various dimensions. So it is very difficult if not impossible to across a poem free of any aspect of nature sceneries such as sing birds, dancing flowers, dropping or flowing water, twinkling stars etc. Perhaps natural scenes are do present in every piece of literary work of that era. To conclude nature is our best guide, source of inspiration to lead a happy and prosperous life.

4.2 Recommendations

After finishing this study the researcher recommends the following:-

- Romantic poetry should be included in high schools, colleges and institutes curriculum.
- Regular seminars should be held by faculties of Arts students on romantic poetry.
- Humanitarian organizations should adopt the idea of nature as a source of happiness for people and care much on it.
• Much care should be given to the elements of nature by whoever looks for happiness.

4.3 Suggestions for further studies

Finally the researcher has some suggestions for everyone who is interested in romantic literary works in general and romantic poetry in particular; these suggestions are as follow

• A study entitled William Wordsworth nature and imagination treatment in poetry.
• A comparison study between each two poets that era.
• A study entitled Sentimental poems of Keats and Shelley.
• A study on Female poets and poetry of romanticism.
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