

Environmental Consciousness in the Romantic Works of William Wordsworth

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Abstract: *This paper's main contention is on a selection of William Wordsworth's (1770–1850) poetry in the context of ecocriticism. The goal of ecocriticism is to address the growing mechanical and industrial devastation of the natural world. Ecocriticism's primary goal is to protect ecosystems and natural resources in order to stop the negative impacts of human activity. According to ecocritics, the many facets of civilization throughout the world demonstrate how artificial, man-made items have seriously destroyed nature. One of the many fields that portrays this issue is literature. Romanticism is one of the literary eras that ecocritics are interested in. The current research centers on the theories of ecocritics who attempt to analyze Wordsworth's writings, including Lawrence Buell (1939–), Harold Fromm (1951–), and Cheryll Glotfelty (1958–). As a romantic poet, Wordsworth was wary about the harm that the industrial revolution was causing to the environment. As a result, the majority of his poems feature scenes of nature that have been tainted by the destructive powers of city life, ruining the innocence. As a result, by turning to nature and making peace with it, humans may heal their wounds.*

Keywords: Solitude, Sublime, Imagination, Emotion, Landscape, Memory

I. INTRODUCTION

The eighteenth century was a time of many shifting concepts and terminology as new ideas emerged in response to the stability of the fixed and objective study of many phenomena in existence. The French Revolution, the reaction against the neoclassical tendency to restrict literature to the sublime use of language and refined poetic styles, the rationalization of nature, the age of Enlightenment and its objective conception of human existence, and other factors are all responsible for this massive literary movement, Romanticism. The topic of this essay is Romanticism and its accoutrements. In addition to the previously mentioned reasons for the emergence of this school of thought, this paper discusses the key characteristics of Romanticism that set it apart from other literary schools, the relationship between ecocriticism and Romanticism, and, finally, the analysis of a few of Wordsworth's poems in the context of ecocriticism. New concepts that focused on subjectivity came to life with the advent of Romanticism. Even at the time of its inception and its founding personalities, doubt was brought about by the shifting ideologies of this era in response to earlier periods of strict objectivism addressing the age's epistemological problems. According to Ferber, the year 1798, "the year of Wordsworth and Coleridge's Lyrical Ballads that happily coincide with the formation of the Jena group," is the starting point of Romanticism. However, their book did not become a success and required many years to gain traction (8). The majority of so-called Romantic poets were not regarded as Romantic throughout their lifetimes, and it's significant to note that they did not define or see their writings as Romantic. Wordsworth's other important work, in addition to this one, established the standards for Romantic poets.

Environmentalists and those who support nature were alerted to the threat posed by the industrial revolution, its rapid growth in various urban areas, the large influx of people from the countryside and suburbs seeking employment and better technological facilities in the cities, and the depletion of natural resources to make way for more factory space. In contrast, Romantic poets believed that the death and destruction of nature meant the end of the Earth and all of its inhabitants since, in their view, the whole ecosystem is interconnected and has a direct bearing on the peace and well-being of humans. According to romantic artists, the only way to maintain this mutual connection's soundness and safety

is to be involved in it and have a close relationship with it. Therefore, it is necessary to avoid any hostility and a materialistic view of nature. Other artists, in addition to Romantic poets and authors, have worked to improve humanity's connection with environment.

Different concerns, such as exotic issues and the desire to escape from urban life in favor of those in nature, were presented in literary works that were associated with individualism. Since poets and authors opposed artificiality in human existence, emotions, and surroundings, everything in nature becomes significant to them, even instantaneous sentiments of sadness, joy, peace, quiet, loneliness, and so forth. As a result, subjectivity, nature, and the "spontaneous overflow of powerful feeling" were deemed preferable than artificiality, objectivity, and city life, respectively. Nature was indeed such a significant idea throughout Romanticism that poets like Wordsworth spent a significant portion of their lives studying and contemplating nature sights in order to experience their vitality and energy firsthand and convey it in their writing.

II. MATERIALS AND METHODS

The ideas of ecocriticism developed by Cheryll Glotfelty, Harold Fromm, and Lawrence Buell serve as the foundation for this paper's theoretical framework. Glotfelty and Fromm examine the connection between literature and environment in *The Ecocriticism Reader: Landmarks in Literary Ecology*. Literary ecology is the study of how literature both reflects and shapes human relationships with the natural world, or what they refer to as the physical environment. This essay's goal is to examine ecocriticism in William Wordsworth's writings.

Ecocriticism is a relatively recent method that uses artistic creations to illustrate the connection between literature and environment. It demonstrated how nature influenced and played a part in literary works and vice versa. In actuality, Wordsworth's writings, poetry, concepts, ideas, and perspectives are examined via an ecocritical lens. The Romantic era is a possible source for many ecocritics who are interested in the relationship between man and nature and how to protect nature from man-made catastrophes in order to sustain human existence on Earth. This is because of the focus placed on nature and the many functions that different romantic authors established for it.

Like many other critical perspectives, including postcolonialism, feminism, and Marxism, ecocriticism highlights a significant facet of modern society. Ecocriticism outlines the detrimental effects of technological advancement on the environment and nature, while feminists highlight the disparity between men and women in society or postcolonial theorists' attempts to illustrate the effects of colonialism on the colonized countries. According to ecocritics, human needs have taken precedence over nature's inherent worth and significance in the contemporary world.

The development of technology in the contemporary world has been the primary and most significant concern of ecocritics. They see technology as a barrier that has prevented this reciprocal contact between human civilization and nature, as they believe that the relationship between nature and culture is the crucial problem. According to them, technology is the deliberate disruption of the natural world by humans, which ultimately causes human separation and, as a result, increases man's sense of loneliness and alienation in the cement structures of their urban lifestyle.

III. RESULTS AND DISCUSSION

The common concern that ecocritics and Romantics have for how nature is portrayed and handled by humans, particularly in literature, is what binds their tastes together. Literature is useful in educating people about what is happening to their planet since, according to the majority of ecocritics, it is a medium through which the concepts that are causing nature to be destroyed by technological reference might be readily and successfully repeated.

Such depictions of nature are common in Wordsworth's writings. He honors nature's Over-soul and attempts to protect it from human technological catastrophes in the majority of his works. Wordsworth's involvement in addressing environmentalists' concerns about human-caused harm is evident in his literary work. Indeed, the eighteenth century was a suitable topic for ecocritics to concentrate on because of these poets' attempts to characterize nature and its people.

Wordsworth expresses a number of apparent worries about nature in his writings. First of all, Wordsworth thinks that the natural world is dynamic, which goes against the traditional understanding of nature as man's mastery over it and his capacity to use it to his advantage. All of nature's components are connected to one another in this dynamic,

respectful nature. The similar perspective may be found in ecocritics' theories on the interdependence and interrelatedness of all living things.

Wordsworth's focus on the intimate relationship between man and nature—which is the only path to a healthy life and mind—relates to his belief in the economy of nature. According to this theory, there is no duality in nature and man is a part of it. Wordsworth places himself at the center of nature in the majority of his poetry and presents him as a close companion of the natural world. The picture of nature that contemporary man has produced is another well-known one. In this way, the rapidly advancing technology destroys nature, and the landscape changes from what it was before the industrial revolution. Ecocriticism examines the same worry about how environmental crises are destroying nature. Wordsworth's writings reflected the same worries about how humans are altering and destroying nature.

Another significant element of nature in Wordsworth's poetry is the discussion of nature in general, not for experimental purposes but rather for their inherent worth. Wordsworth deviates from the materialistic view of nature by focusing on nature and lowly people in the majority of his poetry. Nature itself is significant and worthy of respect for Wordsworth and other Romantic writers. Furthermore, they believe that discussing nature might contribute to maintaining its health.

Thus, as Wordsworth's and ecocritical concerns demonstrate, both advocate for preserving nature by discussing its current state and potential dangers from technology and human constructions. One clear illustration of Wordsworth's obsession with nature and its fate is "Early Spring." The first lines of the poem depict the character in a peaceful state inside a serene natural setting. Interestingly, this sound permeates the persona and gives him a sense of joy and exuberance: "I heard a thousand blended notes,/ While in a grove I sat reclined" (Early Spring, lines 1-2). He is relishing the tranquility and peace he finds in the harmony of all elements of nature, where "thousand notes" are "blended" to make a harmonious one.

Wordsworth and Coleridge collaborated on Lyrical Ballads, which includes this poem and "Tintern Abbey." Aidan Day claims that in this collection, "Coleridge and Wordsworth exhibit a 'romantic' distaste for society, while celebrating the pure essence of 'nature'" (41). The joyful symphony of nature is celebrated in "Early Spring," yet the ecstasy is abruptly broken by melancholy periods from the first words.

"In that sweet mood when pleasant thoughts/ Bring sad thoughts to the mind" (Early Spring, lines 3-4) describes how a series of depressing thoughts assault the character when he is enjoying the lively nature and fill him with grief. The idea of industrialization and how it has corrupted humans is what disrupts the lovely moments of affinity with nature; hence, nature and its monolithic structure might reestablish this affinity:

To her fair works did nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man? (Early Spring, lines 4-8)

The poet proceeds to describe the springtime air that the lovely flowers and joyful birds in the sky are breathing:

And 'tis my faith that every flower
Enjoys the air it breathes [...]
But the least motion which they made,
It seemed a thrill of pleasure. (Early Spring, lines 11-16)

"And I must think, do all I can, /That there was pleasure there" (Early Spring, lines 19–20) describes the poet's discovery of the dynamic nature, which is governed by a majestic spirit that permeates all of its parts. Despite being overcome by the overwhelming delight of this beautiful landscape, the poet once again recalls how man is separated from nature by his modern lifestyle and the resulting disregard for environment that results from this lifestyle:

If I 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? (Early Spring, lines 21-24)

The poet believes that even though there is a lot of delight in nature, it makes sense for him to be upset about how man has become so engrossed in machines and how he has become hostile and careless with nature.

Another poem that contains Wordsworth's well-known topics is "Tintern Abbey." "Underneath many of the 'nature' poems of the magazines is the familiar conviction that nature is beautiful and full of joy; that man is corrupted by civilization, that God may be found in nature; and that the study of nature not only brings pleasure, therefore, but generates moral goodness" (quoted in Day 40) is one of the recurring themes that Robert Mayo (1910-1998) mentioned regarding Wordsworth's poetry.

"Tintern Abbey," a lengthy poem that enthusiastically describes returning to Tintern Abbey after five years, embodies all of the aforementioned elements. Being able to see Tintern Abbey's breathtaking scenery again fills the poet with pleasure and delight. He explains how he has been seeing this natural setting as a source of comfort and a means of escaping the loneliness that comes with living in a city surrounded by cement walls. He considers the peace and quiet of nature to be an excellent way to experience the over-soul that permeates the natural world.

The notion of introspection, individuality, and subjectivity apart from the busy life are highlighted in the poem's opening words. The lines that follow illustrate this point:

Wild secluded scene impress

Thoughts of more deep seclusion [...]

The wild green landscape [...]

In silence [...] (Tintern Abbey, lines 6-19)

Being alone enables the poet to reflect more deeply on nature, see the over-soul that permeates it, and, as a result, effectively reform him morally. Day claims that "the thoughts, reflections, and memories of the individual mind are the subject and theme of this verse and nature becomes a token of –is assimilated to the representation of- those thoughts, reflections, and memories" (45) in reference to the effects of individualism and seclusion in this poem. The day goes on:

Furthermore, nature and individual subjectivity are transcendentalized, given a spiritual dimension that beyond the simply material and particular. Nature is significant because it both embodies the same transcendental spirit that guides the human intellect and acts as an objective, tangible barrier that permits each subject to acknowledge transcendence without being overcome by it. (45). Wordsworth's concern with the existence of the magnificent force of life in nature is seen in the following passages:

Of harmony, and the deep power of joy,

We see into the life of things. (Tintern Abbey, lines 51-2)

And I have felt

A presence that disturbs me with the joy

Of elevated thoughts; a sense sublime

Of something far more deeply interfused,

Whose dwelling is the light of setting suns?

And the round ocean, and the living air,

And the blue sky, and in the mind of man,

A motion and a spirit, that impels

All thinking things, all objects of all thought,

And rolls through all things. (Tintern Abbey, lines 97-106)

In addition to the subjectivity that man discovers in the solitude of nature and its holistic quality, Wordsworth believed that nature was the sole refuge against destructive technology. It is full of sincere feelings of intimacy and affection and devoid of any prejudice and animosity. It is the one source that can protect people from civilization's corrupting forces:

Knowing that Nature never did betray

The heart that loved her. (Tintern Abbey, lines 127-8)

The mind that is within us, so impress

With quietness and beauty, and so feed

With lofty thoughts, that neither evil tongues,

Rash judgments, nor the sneers of selfish men,

Nor greetings where no kindness is, nor all

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DOI: 10.48175/568



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The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith that all which we behold
Is full of blessings. (Tintern Abbey, lines 132-40)
In another place, he describes nature as the guide and protection:
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being. (Tintern Abbey, lines 112-115)

The following poem, "Strange Fits of Passion Have I Known," was composed in seven stanzas during the poet's brief visit to Germany in 1798. It was first included in the second edition of *Lyrical Ballads* in 1800. This little poem takes place on a beautiful night as the poet rides to the home of his sweetheart, Lucy. The whole poem is a thrilling account of the scenery and the poet's anticipation of seeing his girlfriend. Lucy's love of the natural world and her love of nature coexist and are entwined in this poetry. The poet uses the moon's movement, as well as its ascent, apex, and abrupt decline, to describe his lover. The poem concludes with the moon's abrupt absence and the poet's preoccupation with Lucy's impending death.

There are several ways to determine Lucy's identity. She is seen by some as Wordsworth's sister, by others as his girlfriend, and by still others as a symbol of the poet's lyrical might. "Wordsworth is trying to pull away from realism into a state dominated by the imagination," as Raymond Havens notes (21). Like Wordsworth's previous poems, this one is set in nature, and the author experiences the force of love inside while relishing the personal seclusion of this beautiful moonlight night. "Wordsworth's supreme achievement lay in his insight into the human condition as being at once a part of nature and set apart from it," Goodbody says in reference to Wordsworth's importance (8). He discovers that he is in love and that nature has a powerful effect on him when he is alone. He wants to share this powerful sensation with other lovers.

Strange fits of passion have I known:
And I will dare to tell,
But in the Lover's ear alone,
What once to me befell? (Strange Fits of Passion Have I Known, lines 1-4)
He finds the image of beloved in every aspect of nature when he says:
When she I loved looked every day
Fresh as a rose in June,
I to her cottage bent my way,
Beneath an evening-moon.
Upon the moon I fixed my eye,
All over the wide lea;
With quickening pace my horse drew nigh
Those paths so dear to me. (Strange Fits of Passion Have I Known, lines 5-12)
Moving toward Lucy's cottage is so sweet and dear to him that he feels it is a sweet dream:
In one of those sweet dreams I slept,
Kind Nature's gentlest boon!
And all the while my eyes I kept
On the descending moon. (Strange Fits of Passion Have I Known, lines 17-20)

As most Romantic poets and Wordsworth believed that human strong feelings of love, passion, and other feelings would be intensified while they experienced the solitude of nature, the poet's enthusiasm for love is heightened by the harmonious and dreamy landscape, and he again experiences one of his personal feelings in the context of nature. The lover in this poem experiences the same thing when he is encircled by the moonlight's splendor and his intense affection.

One of Wordsworth's popular poems from his Lucy series, "Three Years She Grew," was written in 1798 and included in the Lyrical Ballads collection. The link between Lucy and nature is depicted in this poem, which is brimming with emotion. This connection is full of contradictions and conflicting emotions; in fact, this poetry demonstrates the dualism between many natural components and is the union of opposites. This poem's portrayal of nature is based on important Romantic concepts, such as nature's function as a teacher and protector. Furthermore, this poem reflects the notion of human beings realizing their potential. Their pervasive Romantic notion holds that people are inherently good and that society corrupts their goodness. Lucy is shown as the child of nature in this poem:

Three years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown;
This Child I to myself will take;
She shall be mine, and I will make
A Lady of my own. (Three Years She Grew, lines 1-6)

The Romantic concept that nature can shape human character and that all of man's potential may be realized and enhanced via a close contact with nature is reflected in these words. The same is true for Lucy, since the greatest way to realize her full potential and prevent any future corruption and alienation from her mother nature is to stay in nature, far from any civilization. The sentences that nature uses to describe Lucy's upbringing among the intricate dynamics of natural settings illustrate her total isolation from society and her training in nature:

Myself will to my darling be
Both law and impulse: and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain. (Three Years She Grew, lines 7-12)

Romanticism's preference for spontaneity and natural beauty over the artificiality of civilized life is another important feature that this poem reflects. The word "wild," which refers to Lucy and the natural world, indicates this idea:

She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute insensate things. (Three Years She Grew, lines 13-18)

All of Lucy's beauty is highlighted and contrasted with the splendor of spring, rain, mountains, flowers, and other natural settings. In the poet's perspective, nature exemplifies ideal beauty and is deserving of being used to illustrate other instances of beauty:

The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face. (Three Years She Grew, lines 25- 30)

For the poet, nature is the unification of opposing elements, as is evident from the outset, and this aids in the development of the man's maturity and comprehension. "Sun and shower," "law and impulse," "earth and heaven," "kindle or restrain," and so on are examples of such opposing energies. In addition to these opposing forces, Lucy's development and maturity as well as her untimely demise represent the poem's last opposing scenario: life and death. In actuality, Lucy grows so wonderfully and beautifully because she is both fed and absorbed by nature. The last verse illustrates how nature transforms Lucy's back into elements of itself:

Thus Nature speak—The work was done—

How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene;
The memory of what has been,
And never more will be. (Three Years She Grew, lines 37-42)

The only things the poet has left are a quiet "heath" and many memories that, as time passes, are no longer left or remembered. Lucy is dead, and he is alone in his solitary, cut off from all happiness and beauty.

Wordsworth wrote "Ode" in 1804, but it was never finished. It was published in *The Poems in Two Volumes* in 1807. One of Wordsworth's recurrent topics in the majority of his poems as a well-known Romantic poet is nature and the conflict between man and nature. This poem, like his others, is a deep reflection on the nature of man. This poem expresses the poet's conflicting emotions as he recalls his early years and contrasts them with adulthood, rather than a romantic depiction of the natural setting. The poet in this poem alternates fleeting moments of comfort and relief with feelings of loss and sorrow.

Wordsworth employs Plato's theory of the pre-existence of the soul to draw a stark contrast between the ideal representation of nature and that provided by mechanical vision in an attempt to demonstrate how technological influences and man's obsession with the materialistic processes of machinery life have disrupted the close relationship and affinity between man and nature. According to the poet, everyone has a hazy conception of their perfect soul before they are even born. Man has a more distinct vision of his ideal pre-existence soul while he is a kid, and he can see its mirror in all facets of the environment in which he lives. However, as time passes and he ages, this innate vision gradually fades. As a result, man loses his appreciation of the beauty of nature, is apathetic, and gradually distances himself from Mother Earth.

As a result of this isolation, man's eyes get covered with layers of familiarity, his once-beautiful vision entirely disappears, and the kid no longer sees nature as it once was. According to Wordsworth, a kid is an ideal observer of nature and its innate beauty as they are not implicated in the materialistic and artificial processes of life:

THERE was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more. (Ode, lines 1-9)

According to Aidan Day, Wordsworth laments the passage of a youthful stage in his "Ode: Intimations of Immortality from Recollection of Early Childhood" (originally published in 1807), when the eternal beginnings of the soul appeared to be evident everywhere. (57). Wordsworth argues that while the general spirit and ideal beauty are present in nature, humans are unable to see the divine soul's initial existence in the natural environment because of their deteriorating perception.

The rainbow comes and goes,
And lovely is the rose;
The moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath pass'd away a glory from the earth. (Ode, lines 10-18)

Since man's existence has been too consumed by the materialistic process of life and civilization to be able to sense the divine presence and dynamic force of its components, the poet believes that the prevailing grandeur of nature is no longer perceptible. The rapid pollution of pristine nature brought on by the growing need for raw resources alarmed Romantic poets about any additional disruption in the natural cycle, since the eighteenth century was the era of the industrial revolution and developing technology. Thus, by highlighting their loss of eyesight and alienation from the joy of being in nature as children, poets like Wordsworth attempted to convey man's disregard for the natural world. The poet is in nature in this poem, yet he is unable to feel the same emotions he had as a child:

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:

A timely utterance gave that thought relief. (Ode, lines 19-23)

Despite using different approaches to express their disapproval of the modernization process, Romantic poets employed natural scenes not only for their aesthetic value but also as a means of stimulating human thought about the consequences of man's ignorance, carelessness, and lack of responsibility for the environment. As Day points out, exterior nature—the environment and its plants and animals—became a recurring theme in poetry to a surprising extent. It was depicted with a level of precision and sensual delicacy that had never been seen in previous authors. However, calling the Romantic poets only "nature poets" is incorrect. Although many of Wordsworth's and Coleridge's major poems—and to a large degree, Shelly's and Keats'—start from or return to a landscape aspect or change of aspect, the external scene is only offered as a catalyst for the poet to engage in the most distinctive human activity, which is thought. (3)

According to this poetry, as people age, their inner goodness is influenced by outside forces from society and civilization; as a result, their spontaneity is replaced by the widespread practice of copying, consumerism, and artificiality. Consequently, the ability to imagine will vanish, and man will no longer be accompanied by the capability of vision:

When he is in nature,
Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home?
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day. (Ode, lines 58-76)

These words depict every stage of life, including birth, youth, maturity, and masculinity, as a person's ability to appreciate the beauty of nature gradually deteriorates with age. The emotion of loss and grief that people lose their sensitive souls and their capacity to appreciate nature due to machines life is abundant in this poem:

Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life! (Ode, lines 126- 133)

Many Romantic poets believed that the eighteenth-century rapid industrial revolution, new scientific discoveries, the abrupt rise in urbanization demands, and peoples' need for more raw materials and shelters weakened the bonds between man and nature and further alienated man from both the natural world and himself.

IV. CONCLUSION

In order to demonstrate a logical connection between Romanticism and poetry, this essay aims to analyze a few of William Wordsworth's poems from an ecological standpoint. The concepts and opinions of ecological critics like Harold Fromm, Lawrence Buell, and Cheryll Glotfelty were used to emphasize the significance and necessity of ecology as a novel form of criticism that allows man to alter his perspective on nature, maximize this divine legacy, and question the industrial and mechanical framework of contemporary societies.

This research used critics' perspectives to analyze a number of Wordsworth's works using an ecological framework. The study produced insightful and intriguing findings. Because nature has always been a safe haven for humans, the concept of returning to nature allows man to escape the bustle of industrial life and find refuge in its tranquility and safety.

Following the formal establishment of ecocriticism and the general concern about technological advancements and their effects on the environment, this multidisciplinary approach to literature and science has made its way into literary genres across many nations and literary cultures. Appreciating the works of Romantic authors, whose writings are replete with superb instances of praising nature, was the focus of ecocriticism. According to their theory, the literary movement known as Romanticism placed a strong emphasis on the worth and sacredness of nature in general. To raise awareness of the inherent worth of nature, ecocritics turned to Romantic literature. Alongside this evaluation, ecocriticism expanded into many broader areas of research. However, discussing ecocriticism in English brings to mind the Romantic poets and authors of the nineteenth and twentieth centuries, who wrote a great deal about natural issues. Wordsworth, a notable poet of the nineteenth century, gained prominence in nature writing and subsequent ecocriticism for his conjectures on the purity of nature and its fragility in the face of man-made structures.

The common concern that ecocritics and Romantics have for how nature is portrayed and handled by humans, particularly in literature, is what binds their tastes together. According to the majority of ecocritics, literature can effectively convey not only how human carelessness is destroying nature but also alternative ideas and powerful strategies to protect it all.

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