

Comparison of the portrayal of nature in the poems William Wordsworth and Sumitranandan Pant

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Introduction

It is to his work as poet of nature that Wordsworth chiefly owes his general fame. There had in fact, been numerous poets who had loved and described natural objects and scenes; even the eighteenth century was not entirely without them. Other nature poets had been capable also of faithful, accurate description. The new, that is, the Romantic element in Wordsworth's nature poetry is that the expression in words of sensations aroused by observation of the beauties of the external world. Almost his whole philosophy of nature is summed up in this stanza from "The Table Turned": -

*One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Then all the sages can.*

Wordsworth has two attitudes of looking towards Nature - an attitude of receiving her influence and secondly an attitude of erecting something out of that influence. The poems of the "Lyrical Ballads", with exception of 'Tintern Abbey'; Unstrate the first attitude of the poet: 'The Prelude' and 'The Excursion' illustrate the second.

To Wordsworth, the influence of Nature on human mind is something more than what human mind gives: we receive more than what we give. Nature created something and was in his turn also creates something without this active principle of creation along with this principle of give and take no

development is possible. The result of this communion is the transfusion into one whole of man's soul with that of Nature, and it is in such moments of communion that the external, phenomenal world would become unsubstantial to Wordsworth and he would become a spiritual entity living a purely spiritual life.

In his early poems such as 'Evening walk' or 'Descriptive Sketches' the attitude is one akin to that of some of the precursors of Romanticisms – Gray, Collins, and Cowper. The second stage is reached in the 'Lyrical Ballads', where Wordsworth begins to present his idea of Nature as something alive. In some poems such as 'Nuttings' it is yet vague. But in other pieces, he refers to the pleasures or joy felt by nature, and in some, as in 'Tintern Abbey' he speaks of an all pervading pressure in nature as much as in this thinking mind, thus rising to the conception of a unity between the subject and the object. Here his pantheisms become a distinct element. In his later poetry, he frequently speaks of his living soul in nature as entity distinct, definite, and independent, existing irrespective of the thinking mind of man.

With this soul thus conceived it is possible for the soul of man to bring about, according to Wordsworth, a close intimate relationship. Then communion between the 2 becomes possible, and there two independent souls are viewed because the unfolding or expression of the divine. As in God, there was a harmony between their two, there is, in the presence of God in nature and man, the possibility of the restoration of this harmony. Just as in the case of man, the poet thinks of each individual soul of humanity, similarly in the care of nature, he thinks of each individual object of nature as possessing its distinct soul, as also of the pervasive soul of nature viewed as a unity. The note that Wordsworth strikes in this connection is sometimes the mystic note in which the soul to soul communion ends in a sort of transfusion giving rise to the poets' attitude of adoration with a feeling of blessed joy. Two things stand out prominent in Wordsworth about nature. Its spiritual life and ethical influence – the influence nature exerts as a moral teacher on man.

A comparison of Wordsworth's attitude to nature with the views of other Romantic poets may be of advantage. Both Shelley and Wordsworth believed in nature as an independent living existence, but Shelley does not like

Wordsworth brood over nature but in passionate and emotional Armor he plunges himself into the very existence of nature. In Byron, nature is not as alive as Wordsworth. The energy, power and strength of nature appeals to his imagination and he finds it in conflict with man. In Coleridge's early nature poetry, the moralizing and melancholy mood of Gray and Cowper are clearly visible. But the second group of his poems shows Wordsworth's influence as well as the influence of German philosophy.

Three stages in Wordsworth's treatment of Nature are also to be marked. In the first stage we see that Nature's sights and found make their appeal to the heart and imagination of the poet. The love of Nature in this stage of poetic life has been described by the poet as dizzy rapture or 'aching joy' in 'Tintern Abbey:

*The sounding cataract,
Haunted me like a passion: the tall rock
The mountain, and the deep and
gloomy wood
Their colours and their forms, were
then to me,
An Appetite;*

In the second stage, when the poet met humanity during his residence at Cambridge, a human element crept into his idea about nature. He had loved rocks and brooks and stars, but now other new human feelings and emotions related to them, and a pensive shad crept over nature. His human soul, awakened by life among men, began to wed Humanity to Nature, and out of that union came the first emotional feeling of a personal religion.

*For I have learned,
To Look on Nature, not as within the hour
Of thoughtless youth; but hearing often
The still sad music of humanity,
Nor harsh, nor grating though of ample
power,*

To Chosen and subdued.

The poet turned to nature to find, a never-failing principle of joy and purest passion. In the last stage, he viewed Nature as a philosopher. Imbued with the transcendental ideas of German philosopher, he could find a divine presence in nature and his mind stooped before this living presence in mystic adoration of

*a sense sublime,
Of sometimes for more deeply interfused
A motion and a spirit that impels
All thinking things, all objects of
all thoughts
And rolls through all things.
worship.*

Wordsworth felt in Nature:

*And Nature became for him:
The anchor of my purest thoughts
the nurse
The guide, the guardian of my
heart, and soul
Of all my moral being.*

Sumitranandan Pant is considered together of the main pillars of Chayyawaadi school of Hindi literature alongside Mahadevi Verma, Suryakant Tripathi Nirala, Harivansh Rai Bachchan, Jaishankar Prasad and Ramdhari Singh Dinkar. He is even referred as Prakriti ke Saumya Sant for his beautiful words on Mother Nature. Sumitranandan Pant started writing poetry at the age of seven when he was studying in the fourth grade. The era of 1908 to 1914 is considered by the poet himself as the first phase of his poet-life. The poems of this era are compiled in Veena. The exile was published in 1922 and therefore the Pallava was published in 1926. Some other poetic works of Sumitranandan Pant are - Gland, Gunjan, Gramya, Yungat, Swarna-kiran, Swarnadhuli, Kala and old moon, Lokayatan, Nidebara, Satyakam etc. During

his lifetime, he had 24 books published, including poems, poetry, and essays. Shri Sumitranandan Pant comes across as a thinker, philosopher, and humanist in his detailed opinion, but his most artistic poems are compiled in 'Pallava', a collection of 32 poems written from 1918 to 1925.

Pant was once a poet of nature. The more natural pictures he has given to Hindi, the more hardly any other poet has met. But Pant's biggest weakness is that he cannot sit in the fold like Prasad or Mahadevi. They are prone to drowning and the 'floating water gardener of the surface' is more pleasing. This is his unconscious confession. Therefore, they have more power to enchant; He does not force to stop and think for a while. At some places they have made nature very idolatrous. This type of poem will not be found in all the rituals. At that time, it was not possible. In some of the later progressive poems, Pant has used symbols from natural products. I mean the imaginative imagery in the 'Chhata Jharo Jagat ki Chhatar Patra', 'Ga Kokil' and 'Swarnadhuli' with aparajita language. The first half of the twentieth century was the ascension period of the shadowy poets. At the same time Sumitranandan Pant, a resident of Almora, became interested in Hindi literature as the originator of that new era. This era is called the era of poetical nature-worshipers-poets like Jaishankar Prasad, Mahadevi Varma, Suryakant Tripathi 'Nirala' and Ramkumar Varma. Nature depiction of Sumitranandan Pant was the best among them all. He was born in Almora, an incredibly attractive valley of snow-capped mountains, whose natural beauty was imbibed in his soul. Waterfall, snow, flower, creeper, bhanwara hum, usha kiran, cool wind, evening strings descending from the sky, all of them became easy poetry. The use of Nisarg as a symbol and image of the product of his poetry was characteristic of his poetry. The first half of the twentieth century was the ascension period of the shadowy poets. At the same time Sumitranandan Pant, a resident of Almora, became interested in Hindi literature as the originator of that new era. This era is called the era of poetical nature-worshipers-poets like Jaishankar Prasad, Mahadevi Varma, Suryakant Tripathi 'Nirala' and Ramkumar Varma. Nature depiction of Sumitranandan Pant was the best among them all. He was born in Almora, an extremely attractive valley of snow-capped mountains, whose natural beauty was imbibed in his soul. Waterfall, snow, flower, creeper, bhanwara hum, Usha kiran, cool wind, evening strings descending from the sky, all of them became easy poetry. The use of Nisarg as a symbol and image of the product of his

poetry was characteristic of his poetry. He wrote such poems as to inspire human minds to rise above the basic definitions of good and bad, happy, and sad. He wanted people to value the sweetness of this human

life and learn from nature the art living.

कातो अंधकार तन मन का,

नव प्रकाश के रजत स्वर्ण से,

बुनो तरुण पट नाव जीवन का,

युग युग के बहु भेदों को धुन ,

बर्बरता पाशवता को चुन ,

नाव मानवता से ढंक दो है,

कुत्सित नग्न रूप जान जान का ।

(कातो अंधकार तन मन का)

To him, Exposure to nature not only causes you to feel better emotionally, it contributes to your physical wellbeing, reducing vital sign, pulse , muscle tension, and therefore the production of stress hormones. Scientists are starting to find evidence that being in nature features a profound impact on our brains and our behaviour, helping us to scale back anxiety, brooding, and stress, and increase our attention capacity, creativity, and our ability to attach with people . The healing power of nature recognizes the body's inherent ability to heal itself. This begins at the cellular level. The building blocks of the body — cells — are dynamic, living units that are constantly working toward self-repair and regeneration. His longest poem about the union of the 2 worlds is additionally incredibly famous and reflects feeling of globalisation.

अहै विश्व! ऐ विश्व-व्यथित-मन!

किधर बह रहा है यह जीवन?

यह लघु-पोत, पात, तृण, रज-कण,

अस्थिर-भीरु-वितान,
किधर?-किस ओर?-अछोर,-अजान,
डोलता है यह दुर्बल-यान?

(जीवन यान)

His composed literature has been constantly changing with time, being influenced by the entire ideals of 'Satyam Shivam Sundaram'. While the early poems have delightful pictures of nature and beauty, in the second phase poems of subtle imaginations and soft feelings of cinematics, and in the poems of the last phase, progress and thoughtfulness. His later poems are philosophy and feelings of human welfare. Thus, both the poets have expressed Mother Nature in the same way and worshipped its existence. Wordsworth's motto of Go back to Nature was also nurtured and worshipped by Hindi poet laureate Sumitranandan Pant.

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