

William Wordsworth's Poems: Signs of Ecocriticism and Romanticism

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ABSTRACT: The fundamental argument in this paper is focused on William Wordsworth's (1770-1850) selected poems in the light of ecocriticism. Ecocriticism strives to deal with the ever-increasing industrial and mechanical destructions in the nature. The main concern of ecocriticism is to preserve natural resources and ecosystem to prevent the undulate effects of human life. The ecocritics state the different aspects of the society globally to reflect the serious destructions of nature by the artificial manmade products. The literature is one of the prolific realms to depict this concern. One of the active literary periods attended by the ecocritics is Romanticism. The present study focuses on the ideas of ecocritics such as Lawrence Buell (1939-), Harold Fromm (1951-), and Cheryll Glotfelty (1958-), who make effort to pursue Wordsworth's works. Wordsworth, as a romantic poet, was precautious about the damages to nature by the rise industrial revolution. Therefore most of his poems include images of nature contaminated by the city life with destructive forces which ruin the innocence. Accordingly, human can find a remedy for his wounds by resorting to nature and reconciling with it.

Keywords: Ecocriticism, Nature, Romanticism, Industrial Revolution.

INTRODUCTION

Eighteenth century, as a new age for the advent of new thoughts in reaction to the stabilization of the fixed and objective study of different phenomena of existence, is abundant with fluctuating ideas and terminologies. Different factors are responsible for this giant literary movement, Romanticism, like the French Revolution, reaction to neoclassical tendency to limit 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, etc. This paper tries to deal with Romanticism and its paraphernalia. Besides the aforementioned factors for the appearance of this school of thought, in this paper such issues as the main features of Romanticism, which distinguish it from other literary schools, the relation between ecocriticism and Romanticism and at last the study of some of Wordsworth's poems in the light of ecocriticism are discussed.

With the appearance of Romanticism new ideas, whose focus was on subjectivity came to life. The fluctuating ideas of this age in reaction to the previous ages of rigid objectivism regarding the epistemological issues of the age, created the uncertainty even in the time of its advent and its seminal figures. Ferber believes that the opening time of Romanticism refers to 1798, "the year of Wordsworth and Coleridge's *Lyrical Ballads* that happily coincides with the formation of the Jena group. But it took some years for their book to make its mark; it was not a bestseller" (8). In their lifetime, most of the so-called Romantic poets were not considered as Romantic and interestingly even themselves did not define and consider their literary products as Romantic. Not only this work, but also Wordsworth's another significant work defined the criteria of Romantic poets.

The industrial revolution and its burgeoning development in different parts of cities, the large number of rushing people from suburbs and the countries to the cities to find job and better technological facilities and the destruction of natural resources in favor of more grounds for factory settings all were the alarms to awaken the environmentalists

and people in favor of nature and this threatening trend. On the other hand, for Romantic poets the death and destruction of nature results in the whole destruction of the Earth and its inhabitants since in their notion the whole ecosystem is correlated and it has a mutual relationship with human wellbeing and serenity. In Romantic artists' notion, the only way to keep this mutual relation sound and safe is by having close relationship with it and be a part of it. As a result, any antagonism and materialistic concept of nature must be prevented. Not only Romantic poets and writers, but also other artists have endeavored to encourage human beings to have a better relationship with nature.

Attached to individualism different issues were posed in literary works; for example, exotic issues and the desire to escape from the urban life in favor of that in nature. Like immediate feelings of sorrow, happiness, serenity, tranquility, loneliness, joy, etc., everything in nature becomes important for poets and writers since they were against any artificiality in human life, feelings and environment. Therefore, nature, subjectivity, and "spontaneous overflow of powerful feeling," found superiority over the city life, objectivity and artificiality, respectively. In fact, Nature was such an important concept during Romanticism that the poets like Wordsworth devoted part of their life discovering and ruminating on the natural scenes to feel its vitality and energy up-close, and transfer it in their literary works.

MATERIALS AND METHODS

The theoretical framework of this paper is based on Lawrence Buell, Harold Fromm and Cheryl Glotfelty's theories of Ecocriticism. Glotfelty and Fromm, in *The Ecocriticism Reader: Landmarks in Literary Ecology*, explore the relationship between literature and nature. What they call physical environment, literary ecology is the study of the ways that writing both represents and influences human interactions with the natural world. The aim of this paper is to investigate Ecocriticism in William Wordsworth's works.

Ecocriticism is rather a new approach in which the relationship between literature and nature is demonstrated in the works of art. It showed the role and influence of nature in the literary works and vice versa. In fact, the works, poems, ideas, thoughts and outlooks of Wordsworth are analyzed in the light of ecocritical approach. The emphasis on nature and different roles defined for it by various romantic writers made Romantic period as a potential source for many ecocritics whose concern is the mutual relation of man and nature and the ways to prevent nature from man-made disasters to preserve human life on earth.

In ecocritics' notion like many other critical approaches such as Feminism, Marxism, Postcolonialism, etc. ecocriticism brings an important aspect of contemporary society into focus. Whereas feminists bring the inequality of men and women in society into limelight or postcolonial theorists' effort to depict the impact of colonialism on the colonized nations, Ecocriticism delineates the destructive effect of technological development on nature and environment. In ecocritics' point of view in the modern world nature has lost its intrinsic value and meaning in favor of human necessities.

As the important and main concern of the ecocritics, the growth of technology in the modern world has preoccupied the ecocritics' minds. Since for them the interaction between nature and culture is the pivotal issue, they look at technology as a barrier that has blocked this mutual interaction between human civilization and nature. For them technology is human's conscious interference with the natural environment which eventually leads to the further separation between human and consequently the more alienation and isolation of man in the cement buildings of their urban life style.

RESULTS AND DISCUSSION

What creates the affinity between ecocritics' taste and that of Romantics is their shared concern over the ways nature is both treated and represented by others and to others, especially in the literary works. In most of ecocritics' notion, literature is a means through which the ideas, responsible for the destruction of nature by technological reference, could be easily and effectively reverberated; therefore, it is helpful in enlightening people of what is happening to their world.

Wordsworth's literary products are abounding with such images of nature. In most of his works he respects the Over-soul in nature and tries to shield it in front of human's technological disasters. In Wordsworth's literary sheet, his participation in following environmentalists' concern regarding the damage created by human being is clear-cut. Indeed such poets' efforts to define nature and its inhabitants made eighteenth century an appropriate subject for ecocritics to focus on.

In Wordsworth's works, several concerns regarding nature are ostensible. First of all—quite against the classical view of nature as man's superiority over nature and his ability to master the natural world in his favor—Wordsworth believes in the dynamic nature of the natural world. In this dynamism all the elements of nature are related to each

other and any disturbance in the chain might result in irreversible changes; therefore, even the humblest creature of this dynamic nature is respectful. The same outlook is detectable in ecocritics' idea about the inter-relatedness and co-dependence of the natural creatures to each other.

Related to Wordsworth's faith in the economy of nature, is his emphasis on the close band between man and nature that is the only way for human's healthy life and mind. Based on this idea man is a part of nature and there is no dualism of nature. Wordsworth introduces man as close friend of nature and in most of his poems he puts himself in the heart of nature. Another prominent image of nature is that created by the modern man. In this sense, nature is destroyed by the burgeoning advent of technology and the landscape gets a different shape from that of the ages before industrial revolution. The same concern regarding the destruction of nature by environmental crisis is subject study in ecocriticism. The same concerns regarding the changes and destruction of nature by human beings could be traced in Wordsworth's poems.

Another important aspect of nature in Wordsworth's poems, is talking about nature per se, not for experimental reasons, but because of their intrinsic value. In most of his poems, Wordsworth picks nature and humble people as his topics and this is against the materialistic concept of nature. For Wordsworth and other Romantic poets nature is valuable and worth consideration per se. Besides, for them talking about nature could help to preserve its wellbeing.

Therefore, as ecocritical concerns and that of Wordsworth show, both are in favor of protecting nature by talking about its status quo and any upcoming threats from human and technological structures. "Early Spring" is an obvious example of Wordsworth's preoccupation with nature and what happened to it. The poem starts with lines describing the persona in a relaxed condition, in a calm natural landscape. He is enjoying the tranquility and peace he finds in the harmony of all elements of nature, where "thousand notes" are "blended" to make a harmonious one and interestingly this sound runs through the persona and fills him with joy and exuberance, "I heard a thousand blended notes,/ While in a grove I sate reclined", (Early Spring, lines 1-2).

This poem and "Tintern Abbey" are from Lyrical Ballads, collaboration between Wordsworth and Coleridge. In this collection, according to Aidan Day: "Coleridge, as well as Wordsworth, shows a 'romantic' antipathy toward society, and celebrates in contrast, the uncorrupted nature of 'nature'" (41). "Early Spring" celebrates the harmonious symphony of nature while all of a sudden sad moments from the very first lines disturb the joy.

While persona is enjoying the dynamic nature, a bunch of sad thoughts attack him and fill him within sorrow, "In that sweet mood when pleasant thoughts/ Bring sad thoughts to the mind" (Early Spring, lines 3-4). What disturbs the sweet moments of affinity with nature is the thought of the modernization and the way human has been corrupted by it; therefore, nature and its monolithic structure can restore 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 continues his description of the spring air breathed by the beautiful roses and the happy fly of the birds in the spring sky:

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)

All over the nature, the poet finds the dynamic nature controlled by a sublime soul spreading through all its members, "And I must think, do all I can, /That there was pleasure there" (Early Spring, lines 19-20). Although intoxicated by the dominant joy of this natural scene, once more the poet remembers the distance man has with nature due to the technological lifestyle and the consequential indifference man has got from mechanical lifestyle toward nature:

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 thinks while through nature such joy is prevalent, it is quite reasonable for his lamenting on man's immersing in machinery life and his hostility and negligence toward nature.

"Tintern Abbey" is another poem in which Wordsworth's familiar themes could be found. Some of these repeated themes are similar to those mentioned by Robert Mayo (1910-1998) about Wordsworth's poems: "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" (qtd. in Day 40).

All these mentioned themes are tangible in "Tintern Abbey" which is a long poem of enthusiastic description of revisiting Tintern Abbey after five years. The poet is full of joy and excitement because of being able to be reunited with the beautiful landscape of Tintern Abbey. He describes how in the alienation of city life and amid its cement walls he has been thinking about this natural landscape as a solace and a way to escape from this loneliness. He finds the solitude of nature pleasant and agreeable as a good opportunity to feel the over-soul running through the nature.

In the first lines of this poem the idea of deep thoughts, individualism and subjectivity away from the hectic life are mentioned. The following lines show such a point:

Wild secluded scene impress
Thoughts of more deep seclusion [...]
The wild green landscape [...]
In silence [...] (Tintern Abbey, lines 6-19)

This solitude allows the poet to think deeper about nature, to be able to see the over-soul running through the nature and therefore effective to correct him morally. Talking about the impact of individualism and seclusion in this poem Day declares, "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). Day continues:

Individual subjectivity and nature are, moreover, transcendentalized: they are attributed a spiritual dimension that is greater than the merely individual and the material. Nature is important insofar as it manifests the same transcendental energy as informs the human mind and the same time provides an objective, material

barrier which allows the individual subject to recognize transcendence without being overwhelmed by it. (45)The following excerpts indicate Wordsworth's preoccupation with the presence of the sublime power of life in nature:

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)

Besides this holistic nature of nature and the subjectivity that man finds in the isolation of nature, for Wordsworth nature is the only shelter in the face of the destructive technology. It is free from any prejudice and hostility and full of genuine emotions of closeness and tenderness. It is the only source to shield human against the corruptive forces of civilization:

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
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 next poem, "Strange Fits of Passion Have I Known" is a seven-stanza poem written during the poet's temporary stay in Germany in 1798 and was first published in 1800 in the second edition of *Lyrical Ballads*. The

setting of this short poem is a moonlit night when the poet is riding to his beloved, Lucy's house. The whole poem is an exciting description of the landscape and poet's excitement to see his beloved. In this poem, the love of nature and that of Lucy are concurrent and mixed together. The poet talks about his beloved in an analogy with the movement of moon and the process of its rising, coming to its zenith and its sudden descent and at the end the sudden disappearance of moon and the sudden threat of Lucy's death preoccupy the poet's mind and end the poem.

There are several possibilities for the identity of Lucy. Some believe she is Wordsworth's sister, some others consider her to be Wordsworth's lover and some others believe it refers to the poet's poetic power. Raymond Havens points out, "Wordsworth is trying to pull away from realism into a state dominated by the imagination" (21). Like Wordsworth's other poems, this poem is located in nature and the poet enjoys the individual solitude of this scenic moonlit night while he feels the power of love inside. Goodbody talks about Wordsworth's significance: "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" (8). He finds himself in love and in his solitude at the heart on nature feels its strong power and wish to tell all lovers about this strong feeling:

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)

The harmonious and dreamy landscape intensifies the poet's enthusiasm of love and once more he experiences one of his personal feelings in the context of nature and as most of the Romantic poets and Wordsworth believe human strong feelings of love, passion alongside other feelings will be intensified while they experience the solitude of nature. The same is true for the lover of this poem when he finds himself surrounded by the beauty of moonlit and his powerful feelings of love.

"Three Years She Grew" is a successful poem in Wordsworth's Lucy series, composed in 1798 and published in Lyrical Ballads anthology. In this poem, the relationship between Lucy and nature is delineated and is full of feeling and sentiments. This relationship is full of paradoxes and different feelings; indeed this poem is the unity of opposites and shows a dualism between different elements of nature. In this poem, nature is depicted based on the significant ideas of Romanticism; for example, the role of nature as a teacher and guardian. In addition, the idea of human's fulfillment of his potentials is reflected in this poem. According to this prevalent idea of Romanticism, human being is naturally good and the influence of civilization corrupts this inner goodness. In this poem, Lucy is introduced as the child of nature:

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)

These lines reflect the Romantic belief in the nature's capability of developing human's character and the way in which by close relationship with nature all man's potential are fulfilled and enriched. That is the same for Lucy because being in nature away from any civilization is the best way to achieve her full potentials and avoid any possibility of later corruption and alienation from her mother nature. Lucy's complete separation from civilization and being trained in nature is explained in the lines nature talks about her growing up amid the complex forces of natural scenes:

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)

Another significant aspect of Romanticism reflected in this poem is their belief in the spontaneity and natural beauty over the artificiality of civilized life. This idea is indicated by the term "wild" that is related to Lucy and nature:
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 the beauties of Lucy are mentioned and compared with the beauty of natural scenes of rain, spring, mountain, blossoms, etc. In poet's mind, nature is an example of ideal beauty and worthy to explain other examples of beauty with examples from nature:
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)

As from the beginning it is revealed, for the poet nature is the unity of opposite forces and this helps the man's maturity and understanding. Such opposite forces are "sun and shower," "law and impulse," "earth and heaven," "kindle or restrain," etc. Besides these opposite forces, the last opposite situation in the poem is that of life and death reflected in Lucy's growth and maturity and her sudden death. In fact, Lucy is both nourished and consumed by nature wherein she grew so perfectly and harmoniously. The last stanza shows how nature takes Lucy's back and changes it into parts of its own being:
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)

Lucy is dead, the poet is alone in his solitude away from any joy and beauty, and the only thing now he has is a silent 'heath' and many memories, which by the passage of time none of them, are left or remembered any more.

"Ode" by Wordsworth was written in 1804, yet not completed, so after being completed it was published in The Poems in Two Volumes in 1807. As a prominent Romantic poet, nature and the bond of man and nature have been one of Wordsworth's recurring themes expressed in most of his poems. Like his other poems, this poem is a profound pondering upon man and his nature. This poem is not a sentimental description of the natural scene but dual feelings and emotions the poet has been experiencing remembering his childhood and comparing it with manhood. In this poem, the poet experiences the feeling of loss and regret with transient moments of reassuring and relief.

Trying to show how close relationship and affinity between man and nature has been disturbed by technological influences and man's preoccupation with materialistic process of machinery life, Wordsworth uses Plato's idea of pre-existence of soul to make a sharp comparison between the ideal image of nature and that represented by mechanical vision. In the poet's notion, every person is born with a weak image of ideal pre-existence of soul. As a child, man has a clearer picture of his ideal pre-existence of soul, so he can see its reflection in every aspect of the nature wherein he lives, but by the elapse of time and the process of aging that inborn picture gets fade more and more. Consequently, man loses his sensitivity toward the beauty of nature and becomes indifferent and little by little alienated from his mother earth.

Because of this alienation, the layers of familiarity cover man's eyes, the fresh vision fades completely, and the once beautiful nature is not perceived as it was before by the child. In Wordsworth's notion, because of not getting involved with the materialistic and artificial process of life, the child is a perfect observer of nature and its inherent beauty:

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)

As Aidan Day mentions, "in his 'Ode: Intimations of Immortality from Recollection of Early Childhood' (first published 1807) Wordsworth regrets the passing of a childhood state when the immortal origins of the soul seemed everywhere apparent" (57). According to Wordsworth, the overall soul and the ideal beauty is not absent in nature but it is human's loss of vision that prevents him to perceive the original presence of the divine soul amid the natural landscape:

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)

In the poet's mind, the prevalent glory of nature is not perceivable any more since the materialistic process of life and civilization has preoccupied man's life too much to be able to perceive the divine presence and dynamic energy of its elements. Since eighteenth century was the age of the burgeoning technology and industrial revolution, the fast contamination of pure nature due to the increasing need of raw materials concerned the Romantic poets of any further disturbance in the cycle of nature. Therefore, such poets like Wordsworth tried to show man's indifference toward nature by emphasizing their loss of vision and estrangement from childhood excitement of being with nature. In this poem, the poet finds himself in nature but unable to experience the same feeling he had when he was 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)

Although different in the ways to represent their concern over the process of modernization, Romantic poets used natural scenes not only for the sake of its beauty but also as an inspiration for man's further thinking about what has happened to nature due to his indifference and ignorance and the lack of responsibility. As Day mentions:

To a remarkable degree external nature- the landscape, together with its flora and fauna- became a persistent subject of poetry, and was described with an accuracy and sensuous nuance unprecedented in earlier writers. It is a mistake, however, to describe the Romantic poets as simply "nature poets." While many major poems by Wordsworth and Coleridge- and to a great extent by Shelly and Keats- set out from or return to an aspect or change of aspect in landscape, the outer scene is not presented for its own sake but only as a stimulus for the poet to engage in the most characteristic human activity, that of thinking . (3)

Based on this poem through the process of aging, human's inner goodness is manipulated by external factors coming from society and civilization; therefore, the common process of imitation, consumerism and artificiality replaces his spontaneity. As a result, the faculty of imagination will be disappeared and the power of vision no more will accompany man:

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 lines show the complete process of birth, childhood, adulthood, and manhood when little by little with the process of aging the power of perceiving the glory of nature is diminished in man. This poem is abounding with the sense of loss and regret of why humans lose the sensitive soul and the ability to enjoy nature because of machinery life:

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)

The swift industrial revolution, new scientific discoveries, the sudden increasing demands of urbanization and peoples' need for further shelters and raw materials during the eighteenth century, in many Romantic poets' view loosened the firm links between man and nature and resulted in further man's alienation from nature and from himself.

CONCLUSION

This paper seeks to examine the selected poems by William Wordsworth from an ecological perspective in order to establish a logical relationship between Romanticism and poems. Ideas and views of ecological critics such as Harold Fromm, Lawrence Buell, and Cheryll Glotfelty were employed to highlight the importance and necessity of ecology as a new method of criticism, which enables man to change his approach toward nature, make the best use of this divine legacy, and challenge the mechanical and industrial structure of modern societies.

This study referred to the viewpoints of critics to examine several works by Wordsworth, analyzing them based on an ecological approach. The analysis provided interesting and profound results. Man can take distance from the commotion of the industrial society and retreat to the peace and safety of nature based on the theme of return to nature, because nature has always been a safe haven for man.

After the widespread concern for technological outburst and its impact on environment and the official founding of ecocriticism, this interdisciplinary approach of literature-science has found its way in literary genres of different countries and different literary cultures. Ecocriticism devoted its field of activity to appreciating the works of Romantic writers whose works have abounded with excellent examples of praising nature. In their notion Romanticism has been a literary era when the sanctity and value of nature *per se* have been emphasized. The ecocritics used Romantic works in order to make the people aware of the intrinsic value of nature. Concurrent with this appraisal ecocriticism broadened its gamut into far more extended fields of study. Yet talking about ecocriticism in English language reminds the nineteenth and twentieth century in English and American literature when the Romantic poets and writers wrote their works plethora with natural subjects. In the nineteenth century, Wordsworth is considered as a significant poet whose speculation about the sanctity of nature and its vulnerability in front of manmade structures has made him prominent in nature writing style and later on ecocriticism.

What creates the affinity between ecocritics' taste and that of Romantics is their shared concern over the ways nature is both treated and represented by others and to others, especially in the literary works. As most ecocritics believe, not only the way human's heedless behavior is decimating nature, but also the alternative thoughts and influential ways to preserve it all could be facilely communicated by literature.

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