

Escapism and Nostalgia in Wordsworth's "Tintern Abbey" And Yeats' "The Lake Isle of Innisfree": Recollections on Longing and Memory



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ABSTRACT: The comparative study between William Wordsworth's "Tintern Abbey" and William Butler Yeats' "The Lake Isle of Innisfree" has been made in the paper based on the theoretical points of view of psychoanalysis and ecocriticism. The poets were born and brought up in two different periods. Wordsworth (1770-1850) belongs to the Romantic Age and Yeats (1865-1939) to the Modern Age—the first one wants to live on his past memories while the second one longs for his roots of Irish indigene. Every memory, either sad or happy, grows on an event of life that feeds the troubled mind later years with some retrospective feelings and emotions. Both of the poets have chosen two ingredient elements of romanticism—escapism and nostalgia—to make a sojourn of utopia through romantic recollections staying into two different worlds of romance and reality. Writers of the Romanticist or of the Modernist ideologies, like Wordsworth and Yeats, try to escape to an ideal world either in childhood and adolescent past or in the landscape of serene beauty. The poems we have chosen deal with the romantic worlds of recollections where the writers wish to escape from the troubled materialistic worlds of din and bustle. Being repeatedly disappointed with the mundane life of change and progress, cruelty and corruption, love, distrust and hatred, and above all, continuous fight for livelihood both Yeats and Wordsworth want to flee to their bygone days of sweet memories; Yeats longs for fleeing to the countryside of Ireland, his place of birth, and Wordsworth to his child memories. We have tried a little bit to analyze their nostalgic feelings and emotions through the thematic discussions of the selected poems from psychoanalytical and ecocritical points of view.

KEYWORDS: Romanticism, escapism, nostalgia, recollection, ideal world, mundane world, psychoanalysis, and ecocriticism.

INTRODUCTION

Isaiah Berlin, a renowned essayist, and author of *The Roots of Romanticism*, defines Romanticism as a movement that disrupts the classic Western traditions of rationality, moral absolutes, and agreed values for over a century. Romanticism creates, as Berlin thinks, a great revolution in Western consciousness that embodies a spirit that is new and restless, a nervous preoccupation with perpetually changing inner states of consciousness, and a longing for the unbounded and the indefinable thoughts and ideas, seeking violently to burst through old and cramping forms. Although this idea is somewhat contradictory to the notions of the classicists or the scholars of earlier generations of English literature, Berlin goes on to assert that the romantics strongly believe that authenticity and sincerity are important in ethics, politics, and aesthetics which they prove in their works and expressions. They replace the notion of eternal models with a belief in individual creativity and spiritual freedom. Berlin believes that Romanticism leads to nationalism, fascism, and totalitarianism, but that starts working gradually, and not fully until the end of World War II. In philosophy and the history of ideas, thus Berlin's book, *The Roots of Romanticism* traces the development of Romanticism from its beginnings to its apotheosis leading "to something like the melting away of the very notion of objective truth". Romanticism works for a perpetual movement and change, an effort to return to the forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals (Berlin, 2013).

Paul Hamilton, another philosopher and critic, observes that for most of the Western world, Romanticism is at its peak from approximately 1800 to 1850. The first Romantic ideas arises from an earlier German Counter-Enlightenment movement

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called Sturm und Drang (German: "Storm and Stress"). This movement directly criticizes the Enlightenment's position that humans can fully comprehend the world through rationality alone, suggesting that intuition and emotion are key components of insight and understanding (Hamilton, 2016). Max Blechman, on the other hand, remarks that "The Sorrows of Young Werther" by Johann Wolfgang von Goethe, which was published in 1774, begins to shape the Romanticist movement and its ideals. The events and ideologies of the French Revolution are also direct influences on the movement; many early Romantics throughout Europe sympathize with the ideals and achievements of French revolutionaries (Blechman, 1999). There is no doubt that Romanticism is an aesthetic movement that is characterized by its emphasis on emotion and individualism as well as glorification of the past and Nature, preferring the medieval to the classical (Encyclopædia Britannica, 2008). This artistic and intellectual movement is partly a reaction to the Industrial Revolution, and the prevailing ideology of the Age of Enlightenment, especially the scientific rationalization of Nature. It has also a significant and complex effect on politics: Romantic thinking influences conservatism, liberalism, radicalism, and nationalism (Morrow, 2011). The movement emphasizes intense emotion as an authentic source of aesthetic experience. It grants a new importance to experiences of sympathy, awe, wonder, and terror, in part by naturalizing such emotions as responses to the "beautiful" and the "sublime" (Coleman, 2020 & Barnes, 2006). Romanticism stresses the nobility of folk art and ancient cultural practices, but also champions radical politics, unconventional behavior, and authentic spontaneity. In contrast to the rationalism and classicism of the Enlightenment, Romanticism revives medievalism and juxtaposes a pastoral conception of a more "authentic" European past with a highly critical view of recent social changes, including urbanization, brought about by the Industrial Revolution (Perpinya, 2014).

Nostalgia is, according to Collins English Dictionary (1979), an affectionate feeling, a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland, or to one's family and friends; a sentimental yearning for the happiness of a former place or time. Or it is a longing to go back to one's home, home town, or homeland; it is also a longing for something far away or long ago or for former happy circumstances. According to Svetlana Boym, It is Nostalgia, which is closely associated to Romanticism and Escapism. Nostalgia is a sentimentality for the past, typically for a period or place with happy personal associations (Boym, 2002). The word nostalgia is a learned formation of a Greek compound, consisting of nóstos, meaning "homecoming", a Homeric word, and álgos, meaning "sorrow" or "despair", and was coined by a 17th-century medical student to describe the anxieties displayed by Swiss Mercenaries fighting away from home (Fuentenebro, et al, 2014). Described as a medical condition—a form of melancholy—in the Early Modern period, it has become an important trope in Romanticism (Boym, 2002). Nostalgia is associated with a longing for the past, its personalities, possibilities, and events, especially the "good old days" or a "warm childhood" (Sedikides, et al, 2008). There is a predisposition, caused by cognitive biases such as rosy retrospection, for people to view the past more favourably and future more negatively (Etchells, January 16, 2015). When applied to one's beliefs about a society or institution, this is called Declinism, which has been described as "a trick of the mind" and as "an emotional strategy, something comforting to snuggle up to when the present day seems intolerably bleak" (Lewis, January 16, 2016). The scientific literature on Nostalgia usually refers to this word regarding one's personal life that has mainly studied the effects of troubled minds as induced herewith. Emotion is a strong evoker of Nostalgia due to the processing of these stimuli first passing through the amygdala, the emotional seat of the brain. These recollections of one's past are usually important events of the people who have once cared about, and places where they have spent glorious time. Cultural phenomena such as music, movies, television shows, and video games as well as natural phenomena such as weather and environment can also be strong triggers of Nostalgia (*The Atlantic*. December 4, 2012).

Escapism is a mental diversion from unpleasant or boring aspects of human life, typically through the activities of thoughts and ideas involving imagination or ideal entertainment. Escapism also means to occupy one's self away from persistent feelings of depression or general sadness. According to *Oxford English Dictionary* (2010), it is an activity or a form of entertainment that helps one avoid or forget some unpleasant or boring things in life. It is certainly an inclination or habit of retreating from unpleasant reality through diversion or fantasy. It is also a way of avoiding an unpleasant or boring life, especially by thinking, writing, and reading about more exciting but impossible activities, as *Cambridge English Dictionary* (2008) defines.

William Wordsworth (1770-1850) is one of the pioneers of the Romantic Movement in the history of English literature. He jointly works with another leading English Romantic poet, Samuel Taylor Coleridge (1772-1834) to publish *Lyrical Ballads* (1798) with insights from Dorothy, a collection of Romantic English poems that heralds the Romantic Age. It is broadly believed that the great Romantic Age ends with the death of William Wordsworth in 1850 that begins with the historic publication of *Lyrical Ballads* in 1798. The volume gave neither Wordsworth's nor Coleridge's name as author. One of Wordsworth's most famous poems, "Tintern Abbey" was published in this collection, along with Coleridge's "The Rime of the Ancient Mariner". The second edition, published in 1800, had only Wordsworth listed as the author, and included a preface to the poems, *Preface to Lyrical Ballads*

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(1800). It was augmented significantly in the next edition, published in 1802. In this preface, which some scholars consider a central work of Romantic literary theory, Wordsworth discusses what he sees as the elements of a new type of verse, one that is based on the ordinary language "really used by men" while avoiding the poetic diction of much 18th-century verse. Wordsworth also gives his famous definition of poetry as "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility". A fourth and final edition of *Lyrical Ballads* was published in 1805. Wordsworth was the British Poet Laureate from 1843 until his death that brings honour and prestige to the poet as the recognition of his life-long contribution towards the development of English Romantic poetry (Allport, 1986; Bennett, 2015 & Wordsworth, 1800, 1802, 1805).

About his family and education, we come to know that William Wordsworth was the second of five children born to John Wordsworth and Ann Cookson. He was born on 7 April 1770 in what is now named Wordsworth House in Cockermouth, Cumberland, now in Cumbria, part of the scenic region in northwestern England known as the Lake District. His sister, the poet and diarist Dorothy Wordsworth, to whom he was close all his life and who was mentioned in his poem "Tintern Abbey", was born the following year, and the two were baptized together. They had three other siblings: Richard, the eldest, who became a lawyer; John, born after Dorothy, who went to sea and died in 1805 when the ship of which he was captain, the Earl of Abergavenny was wrecked off the south coast of England; and Christopher, the youngest, who entered the Church and rose to be Master of Trinity College, Cambridge (Everett, 2007; Ward, 2005).

Wordsworth gets his inspiration from his father for reading books, and memorizing verses, including works by Milton, Shakespeare and Spenser stored in their family library. Primarily, he was taught to read by his mother and attended first a tiny school of low quality in Cockermouth, then a school in Penrith for the children of upper-class families, where he was taught by Ann Birkett, who insisted on instilling in her students traditions that included pursuing both scholarly and local activities, especially the festivals around Easter, May Day and Shrove Tuesday. Wordsworth was taught both the *Bible* and the Spectator, but little else. It was at the school in Penrith that he met the Hutchinsons, including Mary, who later became his wife. After the death of his mother in 1778, his father sent him to Hawkshead Grammar School in Lancashire, now in Cumbria and sent Dorothy to live with relatives in Yorkshire. Wordsworth and Dorothy did not meet again for nine years due to their separate living arrangements (Everett, 2007; Ward, 2005).

Wordsworth began his writing career in 1787 with the publication of a sonnet in The European Magazine. That same year he began attending St John's College, Cambridge. He received his BA degree in 1791. He returned to Hawkshead for the first two summers of his time at Cambridge, and often spent later holidays on walking tours visiting places famous for the beauty of their landscape. In 1790, he went on a walking tour of Europe, during which he visited the Alps and nearby areas of France, Switzerland, and Italy extensively. In November 1791, young Wordsworth visited Revolutionary France and became enchanted with the Republican movement. There he fell in love with a French woman, Annette Vallon, who, in 1792, gave birth to their daughter Caroline. Later on, Wordsworth married his childhood friend Mary Hutchinson. Dorothy continued to live with the couple and grew close to Mary. Mary gave birth to five children throughout their conjugal life. And finally, William Wordsworth died at home at Rydal Mount from an aggravated case of pleurisy on 23 April 1850, and was buried at St Oswald's Church, Grasmere. His widow, Mary, published his lengthy autobiographical "Poem to Coleridge" as The Prelude (1850) a few months after his death. Wordsworth began The Prelude in 1798, at the age of 28, and continued to work on it throughout his life. He never gave it a title, but called it the "Poem (title not yet fixed upon) to Coleridge" in his letters to his sister Dorothy Wordsworth. The poem was unknown to the general public until the final version was published three months after Wordsworth's death in 1850. Though it failed to interest people at the time, it has since come to be widely recognized as his masterpiece (Grovier, 2007; Hartman, 1987; Ahmed, 2020; Gill, 1989).

William Butler Yeats (1865-1939) was an Irish poet, dramatist and writer. He was one of the foremost figures of the 20th century English literature. He was a Protestant of Anglo-Irish descent. He was educated in Dublin and London, and studied poetry from his early age like Rabindranath Tagore (1861-1941). His poetry grew more physical, realistic and politicized from the beginning of 20th century. Yeats was awarded the Nobel Prize in Literature in 1923. Like John Keats (1795 -1821), W. B. Yeats was a sensitive poet. Elements of romanticism are found in some of his poems for which he is called the "last romantic". Love, old age, art and aristocracy, nationalism, violence and prophecy, history, myths, unity of being and courtesy, intellectual hatred, innocence, anarchy and nostalgia, romantic longing and escape are the themes of Yeats' poetry. "The Lake Isle of Innisfree" and "Sailing to Byzantium" are the two poems of romantic longing, escape, art and aristocracy of his multifarious themes. Unlike Keats, a poet of romantic escapism, Yeats lived for a longer time and died at the age of seventy three, just like Wordsworth who also lived a longer life, nearly eighty years. During this long life of more than seven decades, Yeats fell in love seriously with Maud Gonne, an Anglo-Irish descent who was eighteen months younger than Yeats. But his marriage proposal for Gonne had been rejected several times and to his dismay Gonne at last married Major John MacBride, an Irish republican and military leader who was later executed by

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the British government for his participation in the 1916 Easter Rising in Dublin. Maud Gonne's repeated refusal and marriage to MacBride made the poet shocked that had a significant and lasting effects on his poetry and his life thereafter (Foster, 1997; Uddin Khan, 2002). During this period Yeats was involved in another love affair with Olivia Shakespeare, a British novelist and playwright whose novels were described that time as the books of 'marriage problem' novels. But that affair was also unsuccessful and it broke up very soon keeping the poet in more vulnerable disposition of mind and thoughts (Wikipedia: The Free Encyclopedia). At last Yeats married Georgie Hyde-Lees in 1917. She was then a young lady of twenty five when Yeats was a mature man of fifty two (Cahill, December 2003). Their marriage was a success, in spite of the age difference, and in spite of Yeats's feelings of remorse and regret during their honeymoon. The couple went on to have two children, Anne and Michael. Although in later years he had romantic relationships with other women, Georgie herself wrote to her husband "When you are dead, people will talk about your love affairs, but I shall say nothing, for I will remember how proud you were" (Brown, 2001).

William Butler Yeats, for the last five years of his life, found a new vigour evident from both his poetry and his intimate relations with younger women. During this time, Yeats was involved in a number of romantic affairs with, among others, the poet and actress Margot Ruddock, and the novelist and journalist Ethel Mannin. As in his earlier life, Yeats found erotic adventure conducive to his creative energy, and, despite age and ill-health, he remained a prolific writer (Foster, 2003). He died in France in 1939 at the age of seventy three just seven months before the beginning of the Second World War. He saw the death and destruction in the First World War with his own eyes, and became more disappointed about the man-made civilization of this mortal world. He might anticipate that another anarchy would come to this world very soon, but unfortunately he died just before the Second World War. During the aftermath of the First World War, he became sceptical about the efficacy of democratic government, and anticipated political reconstruction in Europe through totalitarian rule (Foster, 2003).

Objective of the Research

This is a collaborative research on escapism and nostalgia which are the common ideal tendencies of human beings to flee to the imaginary world, either of the past, or of the future, from the present troubled circumstances of life; literature of this world, particularly poetic genre, shows variation in thoughts and ideas of its author(s). In variations of art and literature, we find some solace and solutions of our troubled mind. As a reader or thinker of the mixed history of old and modern civilization, we are one of those groups of people who are eagerly spending their valuable times in search of pleasure and happiness to forget the current troubles. For such searching of pleasant life, a man always compares the youthful love and passion of his early life to the ultimate achievements of decaying years; and then, he feels to escape himself to an ideal world from the world of fever and anarchy, or remembers his past glories. The objective of this research is to find out the reasons behind escapism and nostalgia along with their after-effects which are artistically reflected in poetry. We have chosen two poets of English literature—William Wordsworth and William Butler Yeats—from the two different renowned literary ages, Romanticism and Modernism, to collect the mixed flavor of ideas and intellects, and then to explore the serene and beautiful world of Wordsworth's "Tintern Abbey" as well as the idealistic and uncontaminated world of birds, animals and nature of Yeats' "The Lake Isle of Innisfree". The research to explore the temporary happiness of escapism and nostalgia through the witty search of ideal and visionary worlds has been clearly focused in the following critical analysis of the two poems—"Tintern Abbey" and "The Lake Isle of Innisfree".

METHODOLOGY OF THE RESEARCH

This research is a joint approach done by two academicians that follows APA method of 7th edition both in in-text citations and reference section. It is a critical analysis based on the texts and scholarly reviews done by various research analysts. We have borrowed ideas and expressions of other researchers, and tried to bring something new to create a different research world of the two different literary periods of romantic feelings and modern approach. This is purely a qualitative research approach to make a comparative analysis in between the romantic feelings and expressions of the two great poets—William Wordsworth and William Butler Yeats in the contexts of idealistic and emotional fervour.

REVIEW OF LITERATURE

Research has been done from the beginning of the publication of *Lyrical Ballads* in 1798 collaboratively by William Wordsworth and Samuel Taylor Coleridge. We have tried to collect and analyze some recent works. Yasser Aman observes that "Escapism can be seen as a main feature of Romanticism. Nostalgia to the past and recollections of memories make escapism possible. Wordsworth's "Lines Composed a Few Miles above Tintern Abbey" stresses the importance of recollection of past memories in creating an ideal world where the poet escapes from 'the here' and 'the now'" (Aman, 2018). "Wordsworth and Coleridge's escapism was a response to life, a view of the human condition," he continues, because he thinks that "Escapism can

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be seen as a main feature of Romanticism. Nostalgia to the past and recollections of memories make escapism possible" (Aman, 2018). To the same effect, R. J. Smith maintains that: "mystical experiences of the sort Wordsworth describes in Tintern Abbey or the Immortality Ode are an essential part of his poetic response to life, not seen merely as an ordered system of beliefs and tastes. Again, the elemental passions and fears of the Ancient Mariner do not merely suggest an escape into the fantastic from a humdrum world, but embody an imaginative view of facets of the human condition" (Smith, 2009). To be frank, nature works actively on Wordsworth's mind and feelings. Shelley's, "Ode to the West Wind", on the other hand, heralds a new world order where he can escape and live unburdened. It is true that Wordsworth relies on the spontaneous overflow of powerful feelings and "the direct dealings of his mind and heart with the visible universe" (Duncan Wu, 2002), when he composes poems of romantic approach. Aman quotes Willy and wittily observes, "He [Wordsworth] vividly portrays the real world in so simple a manner resorting to no established mythology or fabricating of a new one. He is convinced with the truthfulness of what he creates only when his mind deals with a fact, intently observed by him, and value, coming from within" (Duncan Wu, 2002). The poet's skeptic thinking and his sense of isolation are reflected in his depiction of natural phenomena. Aman gets the true sense of Wordsworth's belief and thoughts, and so he opines that "Wordsworth has a solid belief in nature's faithfulness for those who love her. For him nature is the source of continuous joy: 'Nature never did betray / The heart that loved her; 'tis her privilege, / Through all the years of this our life, to lead/ From joy to joy' (Wordsworth, "Tintern Abbey" 24-27)." However, Aman closes as saying, "As a lover of nature, Wordsworth closes his poem by stressing the fact that recollection of memories in nature is a life-giving force." (Aman, 2018). We can draw a sharp conclusion to the literature review on "Tintern Abbey" by re-telling the voice of Leona Toker who says, "he [Wordsworth] biographical turn from a search of an aesthetic and metaphysical communion with nature to attitudes "chasten[ed] and subdue[d]" (l. 93) by the ethical awareness is simulated by the speaker's turn to the sister in the present micro-biographical time" (Toker, 1998).

To talk about the romantic feelings and emotions of William Butler Yeats, in the same way, critics of today's world have been working relentlessly to find out the best contributions of the last romantic of the 20th century as they have done or have been doing for Wordsworth. "The Lake Isle of Innisfree" is a poem of idealistic escape like "Tintern Abbey." In the opinion of Swasti Bisai, "Yeats stands certainly superior in his age. As a music-maker and dreamer, as a lyricist and symphonist, Yeats is without a peer among the poets of his generation, and his significance in modern English Literature is definite, immense" (Bisai, 2021). Bisai continues, "'The Lake Isle of Innisfree' [is] one of the dreamy romantic lyric which first brought him [Yeats] fame. This is a pastoral poem written in 1888. The poem reflects the aspiration of the speaker who wants peace [and] wants to rebuild a simple life in Innisfree. Thus the speaker wants to have deep communication with nature". The critic also opines that "The poem also reflects the question of spirituality and Irish identity. Here basically, through this poem, the speaker wishes to go to an island nearby called Innisfree, where he would build a small cabin, he will plant few beans which will attract honeybees. This is how he imagined the place with full of peace and a spiritual aura because of the hazy mist of the morning, the flickering of light at night and the purple during midday." Bisai concludes, "[T]his poem owes its success to the fact that it gives substance to the kinds of dreams that most people have and expressed the sentiments most popular with people escaping the realities of the world and are fond of going in for an ideal world, thus, escaping from the real world" (Bisai, 2021).

About nostalgia, we have found some significant remarks from critics like Vishnulok Bihari Srivastava who says that "Nostalgia—a wishful longing for something removed and attractive—is one of the dominant traits of modern English poetry. This remark is very much congenial to our comparative study. It would be too much to assign the reason of the longing for other worldliness to the devastations of the world war II ,because this kind of longing is found in the romantic poets ..." (Srivastava, 2018). "All romantic poets, Shelley, Keats, Byron, Coleridge and Wordsworth, in one way or the other, showed their longing to depart from the world of aging, death and disease and go to a world of peace and harmony where there would be no anxiety of any kind, no suffering, no threat of disease and death" he adds. Like the pure romantics, William Butler Yeats also holds the same sense of romantic feelings and emotions. Srivastava adds more about the contributions of the modern poets and says, "In modern poetry, particularly in the poems of W.B. Yeats, Dylan Thomas, T.S. Eliot, W.H. Auden, Louise Mac Neice, Cecil Day Lewis, Hopkins and Stephen Spender, this tenet of wistful longing for something illusive, something tantalizing is conspicuously found. It is this wistful longing for something attractive that distinguishes modern poetry from the poetry of the preceding generations" (Srivastava, 2018).

Critical Analysis

"Tintern Abbey" is a scholastic record of Wordsworth's gradual maturity as a poet as well as a scholar who loves nature from his heart, and owns nature from his belief. Here the poet pays a second visit to Tintern Abbey in 1798 after an absence of five years. He hears a murmuring sound of the water of River Wye that beautifully surrounds the Abbey, and the tall mountains

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besides the Abbey gives him an impression of deep seclusion. The green fields behind and in front of the Abbey seems to stretch as far as the horizon. The whole landscape is calm and quiet:

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-spring
With a soft inland murmur. —Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky. (Wordsworth, 1-8)

The above lines of the poem shows the poet's growth of spiritual maturity that develops his intimacy with nature. He is deeply attracted by the sights and sounds that helps him worship nature. As he finds the Divine Spirit in it, he discovers its inner meaning that provides profound sense of belonging. He finds the mystery of nature that gives pleasure and noble thoughts to a troubled mind:

[W]e are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (Wordsworth, 46-50)

Wordsworth is absent from the scene for five years, but his absence does not make him forget the glory of his past memories. Rather his re-visit gives him new pleasure and thought that makes his mind noble. The poet reminds us again and again that only a worshiper of nature can understand the inner meaning of this world. Our body sleeps for the time being, but our soul wakes up and we get the deeper meaning of the creation of God. During his second visit of the Abbey, Wordsworth discovers the healing power of nature:

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. (Wordsworth, 60-68)

Wordsworth feels fed up while he lives in cities and towns. The second visit revives all those feelings, thoughts, and memories which he had five years ago during his first visit to Tintern Abbey. His long absence from this serene beauty surrounded by the River Wye almost made him forget the sweet glories of the past. But now standing by the river, the poet sees and enjoys the scenic beauty once again, and compares his fresh impressions with those of the past that makes him feel sad for the time being. He feels sad because he cannot find the same glory or get the same taste of life in the lap of nature. Five years ago, he felt the taste and beauty of youth that has gone forever. But he finds and discovers a philosophic meaning of nature. The sights and sounds of the beautiful landscape, that give him the sensuous delight at present, will also give him the same pleasure in future when he recollects today's memory staying somewhere with troubled mind in some days of old age. The poet makes a category of his feelings of natural beauty, and tells us that a man has three stages of life. He feels different tastes of life in different ages when he looks upon nature:

For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. (Wordsworth, 90-95)

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In boyhood, he felt an animal pleasure in nature, he moved freely on the banks of rivers and streams, he ran races over the mountains. In the mid-level of his age, he felt that nature became all in all to his life. The sounding cataracts, tall rocky-mountains, and all sights and sounds gave him the joys of outward beauty of nature, he enjoyed them with eyes and ears, but he had found no philosophy in nature. In the third stage of his life, when he re-visits the same place of sensuous beauty, he cares no longer the pictorial beauty of nature. Now he can read the hidden meaning of nature. The murmuring sound of the pure water of the brook now gives him the idea of tears and troubles of the subdued humanity. Wordsworth concludes his poem with philosophic thoughts and ideas about nature where he makes some good predictions:

Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
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. (Wordsworth, 24-36)

We often feel weary of the din and bustle in our city life. William Butler Yeats feels the same trouble while he lives in the city, and tries to escape to a seclusion. He feels nostalgic in a different manner to come back to a world where there is no unhealthy competition and struggle to survive in life. "The Lake Isle of Innisfree" is such a poem composed in pure romantic thoughts and ideas where Yeats expresses his longing for making a long escape to the new world of untroubled humanity from his most familiar city of death and destruction. Like pure romantic poets, particularly William Wordsworth, Percy Bysshe Shelley, and John Keats, Yeats, the last romantic in English literature, is an escapist. He desires to escape from the roar and din of the busy London life to the beautiful and quiet island of Innisfree. He is determined to wake up from his troubled sleep and go to the lonely and magical island of peace and tranquility:

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade. (Yeats, 1-4)

The poet impatiently desires to leave his current home in London, and settle down in the ideal world of Innisfree. There he will build a small cottage of clay and wattles, He will make a small vegetable garden and cultivate bees for honey. In the quite pastoral setting of a lonely environment, he expects be happy in the pure and uncontaminated natural surroundings. Yeats continues to express his desire, and assures us of his new happy and peaceful life:

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings. (Yeats, 5-8)

The poet hopes to get some new taste of life in his new setting of self-rehabilitation where peace drops gently with the morning snow and mist that touch the grassy fields of gentle breeze where crickets sing their songs. The fluttering sound of the linnets in the evening during their return to the nests follows the purple soft light of the noon that proceeds the soft and peaceful mind of the poet to the midnight with fitful gleams. The poem ends with the extreme and mad yearning for quick leaving the noisy and unhealthy city of London, and going hurriedly to the desired destination of peace and tranquility:

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,

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I hear it in the deep heart's core. (Yeats, 9-12)

Feeling sick and troubled in mind Yeats again expresses his mad longing to go and make a final settlement in the island of Innisfree of his own country Ireland that gives him the assurance of peace. Even in the noisy street of London at night and day, he hears in the core of his heart the alluring and soft sound of the waves gently washing the shore of the lake island. His ears catch the din and bustle of London traffic, but his heart hears the sweet sound of the washing waves of Ireland. He can no more resist the temptation of going to the lonely island of Innisfree at once.

CONCLUSION

The idealistic escape from the current world of towns and cities to the pictorial world of beauty as well as to the antique world of name and fame was a common search of intellectual thoughts of the two great poets of the two different periods of English literature. Both of these literary scholars—William Wordsworth and William Butler Yeats—were so much disappointed with the ongoing trends of life that they wished to rehabilitate themselves into the new settlement of pastoral surroundings to avoid the madness of this temporary bustling world of corruption and vices. Wordsworth wished to leave this world of weariness through his sweet and immortal memories, and enter the ideal world of beautiful landscape where singing birds, animals and flowers would give him unending happiness without any struggle of livelihood. He wished to get double pleasure visiting the beautiful place like Tintern Abbey at present and in the future only through powerful recollections. Yeats, on the other hand, wished to bid farewell to this mad world of war, anarchy, and fever sacrificing all of his youthful passion and love, and enter the world of pure and intact blessings not touched by any corruption and contamination to get the taste of real life. Both Wordsworth and Yeats were fundamental in one sense that they did not like the madness and artificiality of human life and civilization; they were progressive in other sense that they wanted to be genuine and fresh avoiding the unhealthy rush towards the corrupt achievements. They both believed that life around the sights and sounds of nature as well as life with the sensuous passion of love and aristocracy is always temporary; but the discoveries of meaningful intellects in the lap of nature have an everlasting appeal for the world of exploration that would be continued through the investigation of nature's hidden meaning. The difference is that Wordsworth wanted to live with the peaceful recollection of sweet memories of nature realizing the impossibility of wild dwelling with the birds and animals in the jungle and forest. Yeats, on the other hand, declined to stay for long in the world of din, bustle, and machine that produce crime, corruption, and madness; and at last wished to sail to the antique civilization of an uninhabited island of his countryside, the lake island of Innisfree. And finally, to conclude our tiny attempts to explore the vast fields of Wordsworth's and Yeats' poetry, one thing is very common, that is, a nostalgic return to the past. Both of them are visionary poets though covering the two different periods of English literature. Both of the poets were politically motivated: Wordsworth was highly influenced by the French Revolution—the over-throw of political oppression by the French seemed to him to be the beginning of a new era of liberty and peace. Yeats was acutely influenced to write the poems for freedom and peace having panicked by the death, devastation, and terror of World War I.

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