# دراسة تداولية للتناص في قصائد مختارة للشاعر ويليام وردزورث

# A Pragmatic Study of Intertextuality in William Wordsworth's Selected Poems

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**المستخلص**

إن فكرة أن التناص ليست حكرًا على مؤلف واحد و إنما هي حجر الزاوية في فرضية التناص. ومع ذلك، فإن علاقتها التناصية، أو ارتباطها بنصوص أخرى، تعني أن النص لا يعمل كوحدة مستقلة. فعلى عكس الأعمال الأدبية الأخرى، قد تكون قراءة القصائد وفهمها أمرًا صعبًا. تهدف هذه الدراسة إلى تحديد ما إذا كان التناص يعزز القراءة الإبداعية من خلال تحليل كيفية استخدامه في قصيدتي ويليام وردزورث "*دير تينترن*" (١٧٩٨) و"*أزهار النرجس*" (١٨٠٧). كان هدف الدراسة تحديد ما إذا كان التناص في القصائد المختارة لويليام وردزورث قد حسّن القراءة الإبداعية. استخدمت الدراسة أسلوب بحث نوعي ومنهج مراجعة أدبية لمعالجة سؤال البحث بفعالية. تشير نتائج الدراسة إلى أنه من خلال تحليل المقاطع الأربعة لقصائد وردزورث باستخدام نموذج فيركلو (١٩٨٩) ثلاثي الأبعاد (٢٠٠١)، يمكن للمرء أن يقرأ الشعر ويفهمه بشكل أكثر فعالية ويفهم كيف استخدم ويليام وردزورث التناص. من أجل جعل هذه العناصر تبدو على النحو التالي: يحلل هذا البحث أيضًا وظيفة التناص؛ ستختبر هذه الدراسة ما إذا كانت تطبق مفهوم التناص على ويليام وردزورث. تركز هذه الدراسة على تداولية التناص، والتي يُنظر إليها على أنها الواقع المعرفي والسياقي الأكثر عمومية الذي يشجع القراء على رسم روابط بين النصوص في التناص. لتحقيق أهداف الدراسة و توظيفها، فإن التناص الأدبي هو عملية

تعاونية بين العمل الأدبي والقارئ، الذي يجب أن يستخدم العناصر النصية والمعرفة السابقة لإنشاء روابط بين النصوص. نظرًا لاتساع نطاق الظواهر التي استُخدمت لتمثيلها، يُعدّ التناص مفهومًا فلسفيًا مُثيرًا للجدل، وكما يُشير إروين (٢٠٠٤)، فإنّ له تعريفات تُقارب تعريفات مُستخدميه. كما استُخدم للإشارة إلى أسماء الشخصيات الأدبية.

**Abstract**

The idea that intertextuality is not the unique property of one author; it is the cornerstone of the intertextuality hypothesis. However, their intertextual relationship, or connection to other texts, implies that a text does not work as a self-contained unit. Unlike other literary works, poems can be challenging for people to read and understand. The goal of the study is to determine whether intertextuality promotes more imaginative reading by analyzing how it is used in William Wordsworth's poems *"Tintern Abbey"* (1798) and *"Daffodils"* (1807). The study's goal was to determine whether the intertextuality in the selected poem by William Wordsworth improved imaginative reading. The study employed a qualitative research technique and a method of literature review to address the research question effectively. The study results imply that by analyzing the four stanzas of Wordsworth's poem using Fairclough's (1989) making use of (2001) three- dimentional model, one can read and comprehend poetry more effectively and understand how William Wordsworth used intertextuality. In order to make those elements look as: This research also analyzes the function of intertextuality; this paper will test if it applies the intertextuality concept to William Wordsworth. This paper focuses on the pragmatics of intertextuality, which is seen as the more general cognitive and contextual reality that encourages readers to draw connections between texts in an intertextual. For our purposes, literary intertextuality is a collaborative process between the literary work and the reader, who must use textual elements and prior knowledge to make intertextual connections. Given the breadth of phenomena it has been used to represent, intertextuality is a philosophically challenging and hotly debated concept that as Irwin (2004) points out, has virtually as many definitions as users. It has also been used to refer to references to literary character names.

## 1. Introduction

The two selected poems of Wordsworth, "*Tintern Abbey" and "Daffodils"* (1807), shall be the topics of this paper (1798). The intertextuality thesis can be based on the notion that there is no such thing as a literary work. Intertextuality, however, "has a comprehensive theoretical underpinning and can be categorized more concretely in terms of the unconscious or involuntary. Usually, the term "intertextuality" refers to a complicated web like the link between texts that goes beyond simple influence. Intertextuality is typically used to denote the absence of clear allusion in order to acknowledge the possibility of shared elements between texts, the possibility that one text may even appear to allude to another, while also acknowledging the possibility that these similarities may be entirely accidental and even produced by a writer who has not even read the work they appear to reference.

The phrase "intertextuality" comes from Julia Kristeva's idea that "every text is the absorption and alteration of another," based on Ferdinand de Saussure and Mikhail Bakhtin's work on the dialogic text. However, the terms literary relationality, unconscious author influence, reader perception, and intertextual poetic echo are used interchangeably throughout the rest of this essay.

Whether the "center of intertextuality [resides] in the author, the reader or the text itself?" is not stated in the thesis (Allen, 2000). However, it is a pivot of all three, a study of unconscious influence. However, it admits that poetry is an imaginative and aesthetic experience that the reader, in a sense, also generates (Iser, 1988, pp. 212-28) and sees meaning. It plays with the intertextual web that each author and text is caught in, creating a Wordsworthian web of inscribed language that develops a different telos within the poems. This process frequently runs counter to the "allusive" components therein.

Well-known poems and well-known poets are shown to perpetuate and mediate the language of the past and challenge and rework it simultaneously. For example, the darker, subversive side of Wordsworthian Nature is exposed and wrestled with, as is the shadow

side of the Wordsworthian imagination, loss (O'Neill, 2006, pp. 143-62). From poems that are generally well-known, new interpretations emerge that highlight compelling features of each author's literary relationship with his predecessor and, in turn, highlight important issues regarding the

Intertextuality is a crucial term for describing the radically plural text and is a crucial technique in the work of those writers who reject notions of the unified work.

However, it also potentially leads to a sense of repetition, cultural saturation, a 262 dominance of cultural stereotypes, and thus of Doxa over. Interestingly, the inscription of nature as a mother draws attention to how cultural stereotypes dominate due to the intertextual process. Allen (2000, page 90).

This cultural domination diminishes the text's sense of a masculinized immanent nature with a mother and transcendent nature, as seen by the repetition of the word "maternal" in the text. In addition, the depiction of nature as a mother and a sexualized erotic woman supports gendered intertextuality, which is the persistence of social, cultural, and ideological constructs of femininity, such as the idea that "woman is related with nature." Conversely, man is linked to culture (Allen, 2000, p. 152).

This cultural domination diminishes the text's sense of a masculinized immanent nature with a mother and transcendent nature, as seen by the repetition of the word "maternal" in the text. Equally, the portrayal of nature as a mother and a sexualized sensual female fosters gendered intertextuality, which is the process by which social, cultural, and ideological constructs of femininity, like how "woman is related with nature," are made. Conversely, man is linked to culture (Allen, 2000, p. 152).

However, intertextuality has a strong theoretical foundation and can be categorized more specifically as unconscious or involuntary. Intertextuality, according to Brown, typically denotes a complex and warlike link between texts that extends beyond direct effect. […] As a way to acknowledge that texts can share elements and that one may even seem to allude to another while recognizing that these similarities may

be entirely involuntary and, in fact, be produced by a writer who has never read the work he or she seems to reference, the term "intertextuality" is typically used to connote an absence of clear allusion in a book about allusion. (Brown, 2012, p. 9).

## 2. Literature Review

Since intertextuality considers the link between texts, just like influence does, it might be proposed as a substitute for influence. A significant French finding is an intertextuality. Given that it sprang from the issue of what constitutes a text and what does not, it originates in structuralism and post structuralism. In other words, it did not originate from theories of literary influence, which traditionally assume that the literary text is distinct from or unrelated to other "realities." Intertextuality looks at the relationships between literary writings in a way that differs from the impact theory. It breaks through the barriers between those texts and what is typically thought of as outside those texts, which are referred to by those texts. Nevertheless, limited intertextuality can be helpfully used to approach literary interactions because breaking down those barriers is usually tricky and accomplished in stages. According to M. H. Abrams, "to a thoroughgoing structuralism critic," the "actual world" is considered a text.

One literary text echoes, or is inseparably linked to, other texts, first through open or covert citations and allusions, second through "the assimilation of the formal substantive features of an earlier text," and third through "participation in a common stock of literary and linguistic procedures and conventions," before arriving at this conclusion.

The "'real world' is itself held to be a text" at this point because there are not only literary conventions but all kinds of social conventions or codes, but if we limit ourselves to these three initial stages, what we have is a formula for what could be called "literary intertextuality," which recognizes that the relations between literary texts are extensive and go beyond the authority of individual writers, According to Barthes, every utterance is originless; hence there is no single ultimate literary origin for some literary utterances. Radical intertextuality would question how much the literary world, or network of literary texts, can be kept apart from the social world's intertextual environment.

However, it would acknowledge that the division or barrier, even if it is a convention that has been made and might be eliminated, has nonetheless been created or assumed and can be used rather than eliminated. John Frow demonstrates that Derrida struggled with a simultaneous "double movement": on the one hand, the "textualization of the real," which dissolves the distinction between text and non-text, and, on the other, the "awareness of the limits of textuality," which reawakens it. Theorists are concerned with these margins, but their acknowledgment of them – they are problematized, not simply swept away – allows the practitioner, who cannot spend too much time deciding where to draw her boundaries lest she never gets on to the work of looking at what is inside, to decide at which boundary she will halve.

I will therefore only consider the field of literary texts, using intertextuality, or more appropriately literary intertextuality, as an alternative to influence, since these are sufficient to wrest allusion away from intentionality and towards the necessary "special referentiality of literary works" (Culler, 1976, p. 1383). Ironically, because of its focus on texts, it is somehow more constrained and isolated from the social world, which is influence.

On the one hand, it broadens the connections between texts beyond those exclusive to the specified writer in impact theory. On the other hand, it blocks the path that influence theory opens up by considering writers' personalities or works outside of their texts. For influence theory, particularly under Harold Bloom, has taken on a psychological bent, taking into account not only the connections between, say, Milton's poetic texts and Wordsworth's, but also "what Milton meant to Wordsworth" in a more general sense: what Milton's persona as a creator man means to Wordsworth.

Literary intertextuality, on the other hand, is more interested in the texts themselves— the linguistic constructions produced within the "common stock" of form, genre, and linguistic conventions, owned by no one and originating in no one's mind, but freed from a source, shared, and anonymous. The likeness-in-difference that results in an allusive effect is secondarily produced by the limitations of language and literature, the excessive misuse of specific elements, and the changes in context and connotation accompanying the passage of time.

No utterance, no matter how sophisticated a work, literary or scientific discourse may be, exists in isolation. Intertextuality will be discussed in this section of the study. Intertextuality theory is probably founded on the idea that no literary work can be created in a vacuum; it must relate to other works that have already been written.

## 2.1 The Concept of Intertextuality

The idea of a text having borders and open-ended questions—the contrast of "within" and "outside"—is essential to intertextuality. Where does a particular text "start" and "end"? What exactly are "text" and "context"? Similar concepts apply to the medium of any literature. Each work is part of a sizable "society of texts" that includes many different genres; no text exists in isolation.

The idea of intertextuality is usually connected to postmodernism. Modernism was characterized by the absence of enduring moral principles, the loss of faith in the possibility of objective truth and the legitimacy of ideologies, the rejection of formal aesthetic theories, the value placed on subjectivity, and the absence of reflexivity and reserve in the writing of texts within the context of postmodernism, which is where literature and critical theory converge. Intertextuality also examines how poems and religious texts convey meaning while being written.

Intertextuality is related to structural and poststructuralist theories, according to
Roland Barthes (1977), Julia Kristeva, Jacque Derrida, Hayden White, Harold Bloom, Michel Foucault, and Michael Riffaterre. This idea is frequently applied to literary analysis. "The text is not an autonomous or cohesive item, but a system of interactions with other texts" is how Vincent Leitch sets up the main argument of these critics (Porter, 1986,p. 35). Intertextuality was previously understood by modernists like T.S. Eliot and David Jones. Modernism and postmodernism are intrinsically related (Harberer, 2007, p.55).

A book making references to the title, scene, or character of another work is known as intertextuality. This description prompts an appraisal of the relationship between outside knowledge of the text and its application inside this specific book. Because of this, intertextuality encourages

readers to reflect on the author's use of a particular literary or social text, the authors who used it in the book, and how the text is affected by or reimagined by the book. In addition, Trask (2007, p. 125) stressed that this work does not exist in isolation and cannot be fully understood in isolation; instead, a thorough understanding of its genesis, purpose, and knowledge of other books. A form may also be influenced by other crucial elements.

However, intertextuality has a robust theoretical foundation and can be categorized more specifically in the unconscious or involuntary. According to Brown, intertextuality:

Usually suggests a complicated and antagonistic interaction between books that goes beyond simple influence [...] As a way to acknowledge that texts can share elements and that one may even seem to allude to another while recognizing that these similarities may be entirely involuntary and, in fact, be produced by a writer who has never read the work he or she seems to reference, the term "intertextuality" is typically used in the context of a book about the allusion to connote an absence of clear allusion. (Armstrong, 1982).

## 2.2 The Role of Intertextuality

According to theorists including Roland Barthes (1977), Julia Kristeva, Jacque Derrida, Hayden White, Harold Bloom, Michel Foucault, and Michael Riffaterre, intertextuality is connected to structural and post structuralism. Literary analysis commonly makes use of this concept. Vincent Leitch sums up these critics' fundamental tenet: "The text is not an autonomous or coherent thing, but a system of interactions with other texts" (Porter, 1986, p. 35). Modernists like T.S. Eliot and David Jones were already learning how intertextuality functions. The two movements, modernism, and postmodernism, are inextricably linked (Harberer, 2007, p. 55).

## 2.3 Intertextuality and Literature

Intertextuality is imagined as one book alluding to another by title, scene, and character. This explanation prompts a comparison between reading the material outside of the book and using it within this particular book.

As a result, intertextuality challenges readers to consider the reasons behind the author's choice of a specific literary or social text, how the author alludes to authors who contributed to the text in the book, and how the book or the text's setting affects the text's reimagining. Trask (2007, p. 125) further emphasized that this work does not exist in a vacuum and cannot be fully appreciated in that context; a thorough comprehension of its genesis, objectives, and form may depend, in meaningful ways, on familiarity with other texts.

## 2.4 Theories of Intertextuality

It is possible to see modern intertextuality as a result of 1960s–1970s European trends, including deconstruction, Russian formalism, psychoanalysis, Marxism, and linguistics. Riffaterre, Genette, Kristeva, Derrida, and Barthes may all be listed as participants in this. It is thought that Bakhtin first described the phenomenon. He abandoned the conventional, realistic, and mono-logical method of approaching polyphony. The concept of intertextuality was developed by a French literary critic named Julia Kristeva from the dialogic theory of language. The number of studies that used it to spread a new theory of literature and literary criticism began to rise.

Kristeva (1980, p. 69) creates debate and ambivalence that lead her to conclude that poetic language is a "double" within the internal space of the provided text and the space of texts. In her interpretation of Bakhtin, Kristeva uses the word "ambivalence" to signify one of the many intertextual revisions. The Bakhtinian was described as a "hybridity" and "heteroglossia" (Ibid., p. 42). In 1972, her intertextuality theory was prepared for publication (Edmunds, 2001, p. 8). A text analysis paradigm that takes into account characteristics of text formation, interpretation, and formal figures was expanded by Fairclough (1992, p. 75–85). According to Faircloughian, a comprehensive framework for studying texts should consider intertextuality and several other factors.

## 2.5 Biography of the Poet

On April 7, 1770, William Wordsworth was born in Wordsworth House in Cockermouth, Cumberland, a stunning region in northwest England renowned as the
Lake District. He was the second of five kids born to John Wordsworth and Ann Cookson. His sister Dorothy Wordsworth, a poet and diarist, was born the following year. They were baptized together, and he remained close to her throughout his life. Additionally, they had three additional siblings: Richard, the oldest, who was a law student; John, the younger sibling who was born after Dorothy and entered the navy; and Christopher, the youngest, who joined the church and later rose to the position of Master at Trinity College, Cambridge.

John passed away in 1805 when the Earl of Abergavenny, the ship he was in charge of, crashed off the southern coast of England (Allport & Friskney, 1984).

Their father, James Lowther, the 1st Earl of Lonsdale's legal representative, lived in a large mansion in the little town thanks to his connections. Wordsworth and his siblings, who remained apart from their father until he died in 1783, were not close to him (Moorman,1968, pp. 5–7.)

Wordsworth's father allowed his son access to his father's collection and taught him poetry, including pieces by Milton, Shakespeare, and Spenser, even though he was rarely around. While reading at Cockermouth and Penrith, Wordsworth would see his mother's parents. In Penrith, Wordsworth first came across the moors. Wordsworth was so distressed by his rude interactions with his grandmother and uncle that he thought about killing himself. (Moorman,1968, pp.9-13.)

Wordsworth's father transferred him to Hawkshead Grammar School in Lancashire (now in Cumbria) after the death of their mother in 1778, while Dorothy was sent to live with relatives in Yorkshire. Wordsworth and Dorothy would not reunite for another nine years. Although Wordsworth's difficult introduction to education occurred in Hawkshead, he had already learned to read from his mother and attended a low-quality tiny school in Cockermouth. After leaving the Cockermouth school, Ann Birkett, a woman who concentrated on

fostering in her students' traditions that involved pursuing both academic and local activities, especially the festivities of Easter, May Day, and Shrove Tuesday, sent him to a school in Penrith for upper-class kids.

Little else, outside the Bible and the Spectator, was taught to Wordsworth.

Wordsworth was scheduled to meet the Hutchinsons at the school, including Mary, who would become his future wife (Moorman, 1968, p.15–18.) In The European Magazine, Wordsworth wrote his first piece of literature, a sonnet, in 1787. He enrolled in St John's College in Cambridge the following year and graduated with a B.A. in 1791. For his first two summer vacations, he returned to Hawkshead. Later vacations were frequently spent on walking tours of locales renowned for the beauty of their scenery. He traveled through Europe on foot in 1790, spending much time in the Alps and adjacent France, Switzerland, and Italy.

## 3.1 Methodology of the Study

This study employs a qualitative methodology because it clearly outlines its goals. Intertextuality is the cornerstone of interpretation. Johnstone (2008, p. 16) claims that "intertextual" connections between texts and other texts enable the hearer to comprehend novel discourse instances in the context of previously understood acts and recognizable aesthetic and formal standards. It is permissible to state that there are no autonomous texts because no text can stand alone without being comprehended by other texts. Researchers are therefore interested in learning how various code systems reflect one another. Johnstone (2008, p.469)

## 3.2 The Model

Fairclough (1989, p. 10) distinguishes between two types of intertextuality: manifest intertextuality and constitutive intertextuality. The first has to do with explicit or tacit allusions to other works. The second, in contrast, uses literary techniques like allegory, flashbacks, foreshadowing, etc., to make a connection to the text's history. As a result, evident intertextuality explicitly mentions past writings using Situational Context to incorporate, as its name suggests, a conspicuous revival of those texts.

What is going on? (contents)

Who is involved? (Subjects)

In what relations? (relations)

What is the role of language? (connections)

**3.2 Data Selective and Descriptive**

**1- *The Daffodils* William Wordsworth (1802)**

I WANDER lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host of
golden
daffodils,
Beside the
lake,
beneath the
trees,5
Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the Milky Way,

They stretch'd in never-ending line

Along the margin of a bay: 10

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The waves beside them danced, but they

Outdid the sparkling waves in glee:— A poet could not but be gay 15 In such a jocund company!
I gazed, and gazed, but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood, 20

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

**Daffodils (1807)**

This poem, which includes four stanzas and a conventional rhyme pattern, talks about nature and daffodils as well as the process of writing poetry. He begins by describing the natural world, but his primary concern is how this universe makes him feel. The poet, depressed and unfocused, is compared to a cloud floating aimlessly as he travels alone over the countryside. He sees a custom-blooming daffodil field arise before him (a crowd, a host, dancing). At first, they arrive in turmoil (first stanza).

They are described in the second stanza as a part of a universal order and are compared to the stars in the Milky Way. The poet is in rapture as he watches the daffodils and the natural surroundings, initially unaware of how important this event is for him. The poet is now in the calm of his home, his heart swells with joy as he recalls the incident, and his condition of lonely transforms for the better as a result of the change in

time (he uses the present tense "I lie") ("emotions recollected in serenity," a prerequisite for poetry production).

**2- "*Tintern Abbey*" by William Wordsworth (1798)**

Five years have time, five summers, with the length

Of five long winters! and again I hear

These waters, rolling from their mountain-springs

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.
The day is come when I again repose

Here, under this dark sycamore, and view

These plots of cottage-ground, these orchard-tufts,

Which at this season, with their unripe fruits,

Are clad in one green hue, and lose themselves

'Mid groves and copses. Once again I see

These hedge-rows, hardly hedge-rows, little lines

Of sportive wood run wild: these pastoral farms,

Green to the very door; and wreaths of smoke sent up, in silence, from among the trees!
With some uncertain notice, as might seem

Of vagrant dwellers in the houseless woods,

Or of some Hermit's cave, where by his fire

The Hermit sits alone.

These beauteous forms,

Through a long absence,
have not been to me as is a
landscape to a blind man's
eye:
But oft, in lonely rooms, and 'mid the din

Of towns and cities, I have owed to them,

In hours of weariness, sensations sweet,

Felt in the blood, and felt along the heart;

And passing even into my purer mind

With tranquil restoration: --feelings too

Of unremembered pleasure: such, perhaps,

As have no slight or trivial influence

On that best portion of a good man's life,

His little, nameless, unremembered, acts

Of kindness and of love. Nor less, I trust,

To them I may have owed another gift,

Of aspect more sublime; that blessed mood,

In which the burthen of the mystery,

In which the heavy and the weary weight

Of all this unintelligible world,

Is lightened: --that serene and blessed mood,

In which the affections gently lead us on, --

Until, the breath of this corporeal frame

And even the motion of our human blood

Almost suspended, we 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.
If this

Be but a vain
belief, yet, oh! how
oft— In darkness
and amid the many
shapes
Of joyless daylight; when the fretful stir

Unprofitable, and the fever of the world,

Have hung upon the beatings of my heart— How oft, in spirit, have I turned to thee,

O sylvan Wye! thou wanderer
thro' the woods, how often has
my spirit turned to thee!
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. and so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days
And their glad animal movements all gone by)
To me was all in all. --I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colors and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, not any interest
Unborrowed from the eye. --That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur; other gifts
Have followed; for such loss, I would believe,

Abundant recompense. 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. -- 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. Therefore, am I still A lover of the meadows and the woods

And mountains; and of all that we behold

From this green earth; of all the mighty world

Of eye, and ear, --both what they half create,

And what perceive; well pleased to recognize 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.
Nor perchance,

If I were not thus taught,
should I the more suffer my
genial spirits to decay:
For thou art with me here upon the banks

Of this fair river; thou my dearest friend,

My dear, dear Friend; and in thy voice I catch

The language of my former heart, and read

My former pleasures in the shooting lights

Of thy wild eyes. Oh! yet a little while

May I behold in thee what I was once,

My dear, dear Sister! and this prayer I make,

Knowing that 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. Therefore, let the moon

Shine on thee in thy solitary walk;

And let the misty mountain-winds be free

To blow against thee: and, in after years,

When these wild ecstasies shall be matured

Into a sober pleasure; when thy mind

Shall be a mansion for all lovely forms,

Thy memory be as a dwelling-place

For all sweet sounds and harmonies; oh! then,

If solitude, or fear, or pain, or grief,

Should be thy portion, with what healing thoughts

Of tender joy wilt thou remember me,

And these my exhortations! Nor, perchance—

If I should be where I no more can hear

Thy voice, nor catch from thy wild eyes these gleams

Of past existence--wilt thou then forget

That on the banks of this delightful stream

We stood together; and that I, so long

A worshipper of nature, hither came

Unwearied in that service: rather sa

With warmer love--oh! with far deeper zeal

Of holier love. Nor wilt thou then forget,

That after many wanderings, many years

Of absence, these steep woods and lofty cliffs,

And this green pastoral landscape, were to me

More dear, both for themselves and for thy sake!

The poem was released in 1798 as Lyrical Ballads' final verse and composed on July 13, 1798, while Wordsworth and his sister returned to Bristol from a multi-day walking journey through the Wye Valley in south Wales. No part was written down until I arrived in Bristol, and not a single word was changed. When Tintern Abbey, with its vastly different theme and style, was added to the volume, the poems intended for Lyrical Ballads were already in the hands of the printer in Bristol. Wordsworth refuted the claim that he was "A worshipper of Nature" in a letter written to a friend in 1815. He attributed the confusion to "A passionate word, delivered carelessly in the poem upon the Wye.

The blank verse poem "Tintern Abbey" was written (unrhymed lines in iambic pentameter). Wordsworth uses words like "Here, under this gloomy sycamore, and look," which loosely fits in with the meter's stress patterns but approximates the sounds of everyday speech while preserving his meter. The theme of "Tintern Abbey" is memory, particularly early memories of being at one with nature, which are prominent in Wordsworth's writing. Poetry is a creative monologue that one speaks to themselves, referencing specific objects in their imagined surroundings. The language of the poem is shocking, considering how simple it is.

I wrote in July of 1798; this poem, Lyrical Ballads, contains nineteen poems, eighteen by Wordsworth. During the seventeenth century, logic and intelligence were promoted. In romanticism, the heart and emotions were highly regarded. As the first clear example of an emotional shift in poetry, Tintern Abbey has a unique historical significance. The result was the Romantic Movement, which recognized and defined the ability of nature to stimulate and sustain human creativity and imagination. Pantheism and mysticism are almost complementary components in Romantic nature poetry.

## 3.4 Data Analysis

### *Daffodils*

Indeed, not dismal are the upbeat daffodils highlighted in "I strolled lonely as a cloud." By 1804 Wordsworth had completely let go of his pessimism from his early years. From the data that has yet to be presented, the English Romantic poets were particularly attentive to the language used in the works of Milton and Shakespeare. Therefore, this matter will be investigated as exploring Wordsworth's place in the English poetic tradition. This might be a result of the elevated self-awareness that Goethe fostered and his groundbreaking transition to poetry. Wordsworth's famous description of those flowers originally had no title despite being recognized as "Daffodils."

The title has been replaced by the poem's first line, "I roamed lonely as a cloud." For better or worse, titles serve to distinguish themselves from the poem's primary message. The initial words' dramatic impact is caused by the lack of such isolation in the discussed case. I wonder and then dive right into the poetry.

The phrase "I wandered" refers to a specific instance in the past, and it is instantly clear that the verb "wander" refers to movement on solid ground. The incident in question was written about in great detail in Dorothy Wordsworth's journal, with little consideration for a poetic license but with a certain poetic flair.

The day before Good Friday, Thursday, April 15, 1802, is the date of this entry. Could Wordsworth's reaction to seeing a mighty "host" of daffodils as though in a vision have been impacted by this coincidence? On the other hand, no more overt connections to biblical themes are hinted at. At this point, a query is raised.

Is the category to which the words contained in a poem are to be assigned significantly different from the one to which all other words in the language of everyday speech belong? Wordsworth advocated for poets to write in terms the general audience can understand and relate to. Did he think that the words take on a new meaning because they are now a part of the poetic tradition because of the crucial setting of a poem?

Wordsworth's daffodils may be cheerful, but "I walked..." nevertheless has an uneasy tension that is only shown to be resolved at the poem's conclusion. The traveler initially departs on his voyage with his eyes closed and in a daydreaming state of mind. His daydreaming is unexpectedly put to an end as he runs upon a 10,000-strong army of daffodils that serve as his hosts. He regains psychological equilibrium once his mind has taken in and digested unpleasant experiences. Do we find a psychological sublimation occurrence here? If so, it's possible that the mind was looking for protection because something underneath it was posing a threat. I will revisit this later. Pottle contends that when Wordsworth (thanks to Dorothy) gives the flowers human attributes, the daffodils serve as a welcome contrast to the speaker's loneliness in "I Wandered Lonely as a Cloud" because of their "sociability." However, he notices an odd quality in the daffodils' apparent unlimited and unrestrained laughter that one might mistake for hysteria. In his opinion, this humor is a result of the symbolism found in the Narcissus tale, which gave rise to the alternate name for daffodils, "the yellow narcissus."

An ancient legend tells the tale of Narcissus, a gorgeous young man so enthralled by the beauty of his reflection in a pool of water that, as a punishment for his vanity, his human body was changed into the flower that bears his name. Wordsworth was not the only person who worried that his creative abilities would deteriorate like the body of Narcissus. The Rime of the Ancient Mariner by Wordsworth's traveling companion and friend Samuel T. Coleridge is where we first encountered the image of the becalmed ship.

The becalmed ship mysteriously creates a "wind" that fills the sails and enables it to sail on when it sees lovely serpents moving in the moonlight. Therefore, the liveliness of the "dancing" daffodils that flutter in the "wind" results from the principle of motion triumphing over the stasis brought on by the enrapture of beauty. Similar to how a physical breeze brings life to the equally physical daffodils by a lake, a mental breeze breathes life into the inner-eyed flowers.

The poet's vision is propelled by a force that comes from a mind sensitive to the changing seasons. Easter commemorates the victory over death and the Resurrection. The idea of "dancing" daffodils evoke some ambivalence because not all dancing is a manifestation of life, just as not

all threats of death are necessary of the physical variety—we also talk about "the death of the soul" and even "the death of poetry."

**2-Wordsworth's "*Tintern Abbey*" (1798)**

The argument is supported because "*Tintern Abbey*" frequently appears throughout the poems under discussion. In this way, it is the lyric from which none of the poems can escape. The poem has been dubbed "the most eight influential descriptive lyrics in English." While "*Tintern Abbey*" produces effects that fall outside Bloom's agonistic paradigm, the poets are nonetheless anxious due to its inscription. This is not to say that the poetry "Tintern Abbey" is one of several that Wordsworth has woven throughout the narrative.

Through the intertextual inscription of Wordsworth's poetic language, a close reading of the poem exposes how it rewrites Wordsworth's famous poem. The reading acknowledges the poem's well-known allusions to Wordsworth's poetry while examining how the Wordsworthian language is woven into the poem without the poet's conscious understanding and the ramifications for both poet and poem. To demonstrate how the Wordsworthian inscription at play in the text more clearly undermines the later poem's rhetorical and performative character, it partially explores "*Tithonus*"'s earlier incarnation, "*Tithon*." Additionally, it shows how, in the process of reconfiguring "*Tintern Abbey*," the poem subtly evaluates the creative fuel contained in Wordsworth's An Evening Walk and "Resolution and Independence" (1807).

The Wordsworthian past is also included in the constraints of the past because "dim" is used in "Tintern Abbey" to suggest the mind's ability to transform the "dim and faint" into a revitalized and comforting image: "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" (ll. 58-60). However, the reader knows this process has limited possibilities for the speaker. In contrast, the image the mind created in "Tintern Abbey" allows that dimness to revivify: Dorothy might "forget / That on the banks of this delightful stream" (l. 150) she and the speaker stood together. The inscription of dim' from "*Tintern Abbey."*

However, in "*Tintern Abbey*," there is a synergy between these past and present selves, a stable identity or unity of self that can accept the shift in the register. Wordsworth

In Wordsworth, ‘gleam’ is often used as a noun, where it encapsulates a sense of loss, as it can only ever be a ‘faint and brief light’: the very gleams of “*Tintern Abbey*” 's ‘gleams of half-extinguished thought’ (l. 58) as well as the "Intimations" The "visionary brilliance" in Ode's poem (line 56) contains an impending loss, which

Wordsworth tries to divert through sublimation or displacement. Similar to how *An Evening Walk* describes the imagination's diminished vitality as a "gleam" that is "sullen" (l. 204).

In "*Tintern Abbey*," the eye and ear produce thoughts that revive, and Dorothy's eyes in Wordsworth want to see his moments of transcendence preserved. It is significant that the "eye" is suppressed, underscoring the loss of creative ability in the text. As the speaker explains 'the mighty world / Of eye, and ear' (ll. 105-6), and the “gleams” he hopes to catch from Dorothy's ‘wild eyes” (l. 148). it also has a resonance in ‘*Tintern Abbey*,” where ‘recognitions dim and faint’ are revived by the “picture of the mind” (l. 61) if only for a finite time. The mediation of imaginative loss or potential loss.

This sense of imaginative loss and dissolution is underpinned by the intersexualization of the word ‘deep’ in line 40 of the section. “Deep” is a profoundly reverberated word in Wordsworth; “deep” has important resonances in “*Tintern Abbey*” where it is associated with imaginative plenitude but also with an imaginative vacancy; in the “'Intimations” Ode, for instance, the deep is “eternal” (VII. l. 112), which the child, the “best philosopher” (VII. l. 110), can ‘read’st’ (VII. l. 112), while the adult speaker finds recompense for his loss – of imagination and the childhood connection with nature – in “the meanest flower that blows [which] can give / Thoughts that do often lie too deep for tears” (XI. ll. 206-7). “Meanest' suggests a lack of generosity, a deliberate unwillingness to give; the imaginative redemption found in the meanest flower is partial, inhibited, withheld, and too deep fully to be redeemed.38 “Deep” is most closely aligned with “Tintern Abbey” in Tennyson's poem, however, through its syntactical connection to 'world.'

Thus, section XCV's intertextual inscription of Wordsworth's language has an ambivalent effect, denying the prospect of imaginative immortality through nature while also implying it. The narrative relentlessly marches toward the dawn after traveling through the night. There are "many recognitions dim and faint" of "*Tintern Abbey*," as well as "dim" (l. 63) dawn lights (l. 59). The intertextual inscriptions both destabilize and stabilize the text, as their very existence undermines a faith that is already frail and grounds the book in the time-honored transcendentalism of the past. The latter gives a tenuous grip because it denotes loss and dissolution and an imaginary link.

The poem does not sanction growth through loss or endorse the recompense that *'Tintern Abbey'* ostensibly finds; instead, it amplifies the loss which Wordsworth's text contains. Wordsworth's language brings section XCV back to nature, if it ever left it, but does not provide a stable resting place for a faith stricken with doubt.

The ambiguities of Wordsworthian pantheism tug away at the text's surface commitment to theistic or Christian faith at various points in the poem, nevertheless, as the text attempts to find the succor it desperately needs. In section XXXVI, the speaker writes of the wonder and durability of faith: 'And so the Word had breath, and wrought / With human hands the creed of creeds / In loveliness of perfect deeds, / More strong than all poetic thought; / Which he may read that binds the sheaf, / Or builds the house, or digs the grave, / And those wild eyes that watch the wave / In roaring's round the coral reef' (ll. 9-12).

However, their eyes have a Dorothean wildness and forgetfulness that makes them appear "wild." An illustration of weaving and binding, similar to 82 in section XCV, highlights the unintentional intertextual process in the lines

The speaker's portrayal of Hallam as a Christ like figure in section CIII is also pulled at by the intertextuality.

The speaker, in his dream, envisions 'A statue veiled' (l. 12) – an image of weaving again – that 'though veiled, was known to me, / The shape of him I loved, and love / Forever: then flew in a dove / And brought a summons from the sea' (ll. 13-16). That 'Forever' resonates with 'the

radiance which was once so bright / Be now forever taken from my sight' (X. ll. 179-80) of the 'Intimations' Ode. It resonates, too, with 'A SLUMBER did my spirit seal's 'rolled' in 'still as vaster grew the shore / And rolled the floods in grander space' (ll. 25-26), and with the pulsating sensations of 'Tintern Abbey' felt in the blood, where the speaker 'felt the thews of Anakim, / The pulses of a Titan's heart' (ll. 31-32).

Each return confirms the void at the center of Wordsworthian pantheism and offers little comfort. However, they provide the text's various fragments with a sense of continuity with earlier languages.

In parts LIV, LV, and LVI of the poem, which discuss the new scientific discourses on nature and where they similarly create a lot of confusion and instability, Wordsworthian intertexts are also in play. The speaker's chances of being at one with Hallam are expressly diminished by the latest scientific discoveries about nature, undermining the empathy between the mind and nature. In the text, science triumphs over creative nature: "*Tintern Abbey's*" blood sensations are transformed into a "Nature, red in tooth and claw."

Pantheistic nature is subjected to a "Nature, red in tooth and claw," yet she refuses to be humbled, despite her losses elsewhere in the book. It seems that way because the section maintains a complicated and enduring tension.

These passages turn to a Wordsworthian pantheism almost as a nostalgic gesture, as if they are aware that doing so will be ineffective because it has already been surpassed. However, they continue to read Wordsworth's works to discover some imaginative relief in nature or, at the very least, find solace in what has become a recurring loss.

However, in Wordsworth, Dorothy, the embodiment of nature, exhibits a wild forgetfulness in "*Tintern Abbey*." In the "*Elegiac Stanza," "Invocation to the Earth*" (1816), the "spirit" denounces nature as the "False Parent of Mankind! / Obdurate, proud, and blind" (l. 19), which he sprinkles with "soft celestial dews" (l. 21) to restore her "lost (l. 22).

The word "wild" in Wordsworth's poem is explicitly linked to nature and the transcendent process it inspires. Therefore, its use here has special significance: In "*Tintern Abbey*," nature is characterized as a "wild

solitary landscape" that inspires "wild ecstasies" (l. 6). (l. 138). Through her "wild" eyes, Dorothy is connected to this "wild" terrain and its ability to inspire sublimity in the speaker. Dorothy's "wildness" transforms her into "nature" and makes her the guardian of the exquisite moments it produces in the future. Her "wildness," however, signals that her position as a protector may not be stable.

Another intertextual connection between "*Tintern Abbey*," "*Aurora*," and "Nature" is revealed in the darkness. As with much of Wordsworth's poetry, "*Tintern Abbey*" combines both darkness and brightness, as Keats points out in his description of how Wordsworth's imagination is "explorative of [...] dark sections" throughout the poem. 88 In "*Tintern Abbey*," nature is associated with darkness, despite the speaker's ability to experience transcendence through her. She is the devoted "nurse" of Wordsworth (l. 109). The sycamore under which the speaker sits to reflect on his beloved nature's beauty is "dark" (line 10), and the music he hears while gazing at nature is "still" and "sad" (line 91), and has the ability to "chasten and subdue" (line 93). However, her nurturing capability is supported by an underlying malevolence.

Through the words used in the poem, nature's implied malice in "*Tintern Abbey*" is immediately projected upon Aurora as "nature" in "Tithonus." She is described as being associated with light and lucidity (l. 53), but this is balanced by a similar sense of darkness: she walks in a "black" environment; her wild team shakes the "darkness" from their untethered manes; she is a "rosy shadow" (l. 66; emphasis added).

Furthermore, her team "beat" (l. 42) the twilight into fire flakes, with the echoing beat here serving as a self-conscious reminder of the intertextual transference happening in the poem. She also has the power to "scare" (l. 46) Tithonus with her tears and to make him "tremble" (l. 47) with the idea that the Gods themselves cannot recall their gifts. 89 Compared to the preceding "Tithon," where Aurora's "crew" (l. 35) spread a "quick glow with loosened manes [and] Fly, trampling twilight into flakes of fire," these effects

While trampling suggests wantonness, beating indicates ingrained aggressiveness. However, if Aurora is intertextually tied to nature in "*Tintern Abbey*"—as dark and potentially dangerous—then she is also

linked to Dorothy in her function as Nature; Dorothy contains "black passages," albeit these remain implicit in Wordsworth's poem, like nature's malevolence generally. Nature creates "pleasant sensations" in "*Tintern Abbey*" (l. 27). Aurora's "beautiful eyes sparkle" (l. 38) close to Tithonus' eyes, while Dorothy's recollection is "like a dwelling-place / For all sweet noises and harmonies" (ll. 141-42)

However, the adjective "wild" in both texts gives the association "darker" overtones. Just as Dorothy is linked to the "wild secluded scene" (l. 6) of "*Tintern Abbey*" and the "wild ecstasies" (l. 138) it inspires under her "wild eyes," so is Aurora linked to wildness because she has a "wild team" (l. 39), as she does in the earlier "*Tithon*" (l. 35). She is Nature in this instance, with the same propensity for sweetness and wildness as Dorothy, a dichotomy that is beautifully embodied in whisperings that are not only "sweet," but also "wild" (line 61), and in the earlier version of the

The speaker in "*Tintern Abbey*" refers to nature as "a feeling and a love" (l. 80), which causes him to experience "aching joys" (l. 84) and "dizzy raptures" (l. 85); it is "the thing he loved." Significantly, malevolence is connected to how nature is eroticized in "Tintern Abbey," as is Dorothy as "nature" through her "wildness." This pattern is repeated intertextually (l. 72). Although it is a subtle influence, like wildness, nature's sensuality foreshadows another potential inconstancy to complement the potential wildness she includes in "*Tintern Abbey*": she is a lover who loves. Then she abandons the thing he "loved" (emphasis added).

In "*Tithonus*," Aurora is fetishized as erotic "nature": "pure shoulders" (line 35), "beautiful eyes" (line 38), and "reddened cheeks" (line 39). (l. 37).

Additionally, in "*Tintern Abbey*," Tithonus assumes the role of Wordsworth's speaker, with Aurora serving as his "nature." This brings the intertextual reworking in the poem to the foreground as "Tithonus" continues to disclose what is inherent but submerged in "*Tintern Abbey*." Although Tithonus speaks of a self-capable of experiencing sublime moments, this self exists in the past. Tithonus "felt [his] blood / Glow with the glow" (ll. 55–56) of transcendence that Aurora as Nature

develops in him in "days faroff" (l. 51) and "with [...] other eyes" (l. 51). Perry makes it plain that this is a self that is both itself and not itself.

In "Felt in my blood" (l. 55), for example, the speaker recalls his recollections of "in lonely rooms" (l. 25) when he pulsates with the memory of nature's feelings that flow into the "purer mind" and "the sensations delicious, / Felt in the blood, and felt along the heart" (ll. 27-28) of "*Tintern Abbey*" (l. 29).

The personal pronoun in place of Wordsworth's definite article in the line immediately attributes the emotion to Tithonus. However, the preposition 'in' is repeated twice, grounding the emotion in Wordsworth's 145 self-expression and viscerally 'in' the blood. The first foot of the line, "Glow with the glow," written with a trochee in place of an iamb, effectively conveys the speaker's rhythm in Wordsworth's poem. On the other hand, the gradual pull of alliteration and assonance in the line "Radiance with the glow that gently crimsoned all" (l. 56) develops the feeling of ‘Tithonus'.

## 4. Discussion and Results

One of the most well-known global emblems of happiness is flowers. This results from their vivid hues, distinctive shapes, and frequently lovely aroma. They are undoubtedly the most popular subject for poetry as a result. When considering nature, many people may immediately think of flowers, yet they rarely stop to consider or recognize their beauty while going about their daily lives. This is because flowers are frequently regarded as commonplace around the world. However, one of William Wordsworth's most well-known poems, "Daffodils," which will serve as the foundation for my oral presentation today, was able to portray his experience.

The Romantic Age of English Literature was ushered by renowned English romantic poet William Wordsworth. I will contrast his poem with a picture of English daffodils. The poem highlights explicitly how the daffodils appear dancing as if they are on a breezy day and portrays the appearance of the daffodils that Wordsworth witnessed on a rainy day while walking by Ullswater in England.

The synergy between the mind and nature and the mind and itself breaks down as Aurora becomes an attenuated version of nature / Dorothean nature and Tithonus, a version of Wordsworth's speaker, according to an analysis of the poem's unconsciously inscribed language. This subversion of Wordsworth's "*Tintern Abbey*" (1798) pattern explores the limits of imaginative reach. These effects are there in the poem "*Tithon*," which was first published in 1833, but they are fully realized in "*Tithonus*."

Thus, "*Tithonus*" can be viewed as an intertextual rewrite of both "In Memoriam" and "Tintern Abbey." Additionally, the Wordsworth intertextual analysis is strengthened because the text supports the last poem's conclusion that immortality cannot be created by the Wordsworthian imagination. However, even though Wordsworth's transcendent language can only refer to what is lacking, the text and poet are constrained by it, just like Tithonus himself. Wordsworth's survival is unavoidably ensured by this entanglement. The poem's dialogism, monologic foundation, and Wordsworth's contribution to its development are likewise strengthened by the inscriptions from "Resolution and Independence."

The elegy's shape is compromised by the Wordsworthian inscriptions. They prevent the poem from progressing toward a consoling denial of death because they keep it trapped in a never-ending return cycle. At the same time, it searches for something that the intertextual conventions of the 294 poems identify as lost. The promise that follows the Wordsworthian "mountain" has the same effect as the inscribed language of the poem, which does bring comfort—but not by denying death, but rather by accepting it. The poem is thus constrained by Wordsworth to a vocabulary of transcendence that provides nothing in the way of creative sustenance and to a language that allows a denial of death, but only after the invisible line dividing life and death has been crossed. By doing so, it is possible to see how both the poet and the text are making a move back to Wordsworth, their "poetic father figure," as well as the "Father" he is making in his poetry. The repeated intertextual inscription in "*Tithonus*" (1860), which takes place in a Wordsworthian imaginative space, continues the concern with the Wordsworthian imagination as if in response to the conclusions the text draws in Memoriam.

## 5. Conclusions

Some inferences about the formulations of the problem and the study's aims that were given in the introduction can be made based on the findings and discussion. The researcher developed the findings, as shown in the following examples:

"Romanticism is claimed to be about originality and experimentation. Poets emphasized the value of nature, feelings, and emotions, and William Wordsworth is considered one of the most influential Romanticism-era poets. When writing poetry on the Lake District's surroundings, Wordsworth "represented his inner existence and creative purpose."

According to William Wordsworth, poetry is "the spontaneous overflow of feelings" (Buzzle.com). The Daffodils, one of his poems, perfectly expresses the poet's inner emotions and love of nature. Nearly every word of Wordsworth's poem combines language with images, demonstrating the poet's sincere love of nature and straightforward everyday language.

The division between the allusive and the intertextual that has been maintained in the thesis is justified by the fact that each poet and poem is entangled in a web of intertextual language that positions Wordsworth at the center of Victorian poetry in a more nuanced and central manner than the allusive Wordsworthian language used in the texts would suggest.

Wordsworth's language can be questioned, subverted, exposed, and challenged while maintaining its capacity to endure and solidify its presence. Each text is woven into a rich tapestry of intertextual language, leaving a permanent record of authorial dependence and describing the implications of that dependency in poems that are "not themselves."

Wordsworth is proven to have been each poet's primary source of lyrical inspiration in the poems under study, mainly due to their subliminal use of his language, much of which can be directly linked to a small number of poems, such as "*Tintern Abbey."* The three authors' inadvertent, unconscious usage of Wordsworth's language has brought them closer together while also highlighting their differences: Hopkins tests

Wordsworth's commitment to a Catholic Inca nationalism and his capacity to make language speak in a new way. Tennyson challenges Wordsworth, testing his claim to imaginative transcendence during his grief. Browning unintentionally inscribes Wordsworth's language, testing the validity of his commitment to dramatic representation and his power to move away from concerns with self.

Inconsistencies in Wordsworth's method and use of the language of lyrical transcendence are also resolved, including his overreliance on loss as a means of personal development, the moment's disconnection from time and history, and his views on death and what happens after. Wordsworth's language, which threads and rethreads itself and waits for anything else it may catch in its large web, continues to exist and bring about discernible and lasting change.

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