

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 CONCLUSION

This article aims to reveal the meaning of natural symbols in five selected poems by William Wordsworth: "Daffodils" (I Wander'd Lonely As A Cloud), "The Tables Turned", "The World Is Too Much With Us", "The Prelude", and "Lines Written In Early Spring". Through a qualitative approach with a descriptive-analytical method and an Ecocriticism theoretical framework, especially Cheryll Glotfelty's perspective, this study has succeeded in discovering and interpreting how Wordsworth uses natural elements to represent abstract ideas, human emotions, and profound spiritual and philosophical concepts. From the analysis that has been done, it can be concluded that William Wordsworth interprets the meaning of natural symbols in his five poems as a deep reflection of the relationship between humans and their surroundings. Nature in his poems is not merely a beautiful view, but an entity that is alive, has a soul, and has transformative power. The natural symbols used by Wordsworth such as the daffodil flower, the boat, the wind, and the stars represent various meanings:

1. **Spiritual Renewal and Inner Peace:** Nature is often described as a source of spiritual healing and enlightenment, a place where humans can find peace and harmony in the hustle and bustle of modern life.
2. **Emotions and Subjective Experience:** William Wordsworth uses nature to reflect and evoke the full range of human emotions, from overwhelming joy to deep sadness, to calming serenity.
3. **Truth and Philosophical Wisdom:** Nature is considered a great teacher who teaches the fundamental truths of life, the cycle of existence, and the importance of intuition over irrationality.
4. **Critique of Materialism and Industrialization:** Through the symbolism of nature, Wordsworth voices his concern about the alienation of humans from nature due to modernization, and the importance of re-establishing a deeper connection with the natural world.

5. The relationship between man and the divine: In a view approaching hypotheism, nature becomes a manifestation of a higher power or "Natural Soul", in which spiritual existence can be felt.

Overall, this essay confirms that Wordsworth's use of natural symbolism is the essence of his Romantic vision. He successfully transforms the natural landscape into rich poetic language, inviting the reader to reflect on the profound connection between the inner world of man and the majesty of the universe, while also providing relevant insight into the importance of maintaining a harmonious relationship with the environment amidst the challenges of the times.

5.2 Suggestions

Based on the findings and conclusions of this article, here are some suggestions that can be conveyed to both readers and writers:

5.2.1 For Readers and Literature Enthusiasts

- **Deepening the Appreciation of Nature Poetry:** It is hoped that this article can encourage readers to not only enjoy the literal beauty of Wordsworth's nature poems, but also to interpret deeper symbolic meanings, thereby enriching the reading experience and understanding of literary works.
- **Connecting Literature with Environmental Issues:** Readers are encouraged to reflect on the irrelevance of Wordsworth's messages about nature in the context of contemporary environmental issues. This can increase ecological awareness and inspire concrete actions for environmental conservation.

5.2.2 For Future Writers

- **Comparison with Other Romantic Poets:** It is hoped that future writers can expand the scope by comparing the natural symbolism in Wordsworth's works with other Romantic poets, such as Samuel Taylor Coleridge or Lord Byron, to see the similarities and differences in their interpretations of nature.
- **Cross-disciplinary Analysis:** Given the interdisciplinary nature of Ecocriticism, future research could integrate perspectives from other

disciplines such as environmental psychology, philosophy, or ecology to provide a more comprehensive understanding of the relationship between humans and nature in literature.

- Reception Study: Conducting a reception study to analyze how readers from different backgrounds or time periods interpret the natural symbolism in Wordsworth's poetry could provide new insights into the impact and relevance of his work.



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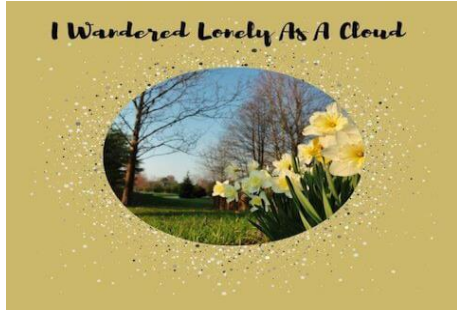
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APPENDICES

The five poems by William Wordsworth

1. Daffodils (I Wandered Lonely As A Cloud)



I wandered 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**,
Fluttering and dancing in **the breeze**.

Continuous as **the stars** that shine
And twinkle on **the milky way**,
They stretched in never-ending line
Along the margin of a **bay**:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
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,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

2. The Tables Turned



Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun above **the mountain's** head,
A freshening lustre mellow
Through all **the long green fields** has spread,
His first sweet evening yellow.
Books! 'tis a dull and endless strife:
Come, hear **the woodland linnet**,
How sweet his music! on my life,
There's more of wisdom in it.

And hark! how blithe **the throstle** sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let **Nature** be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

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

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:
We murder to dissect.

Enough of Science and of Art;
Close up those **barren leaves**;
Come forth, and bring with you a heart
That watches and receives.

3. Lines Written in Early Spring



I heard a thousand blended *notes*,
While in **a grove** I sate *reclined*,
In that sweet mood when pleasant *thoughts*
Bring sad thoughts to the *mind*.

To her fair works did **Nature** *link*
The human soul that through me *ran*;
And much it grieved my heart to *think*
What man has made of *man*.

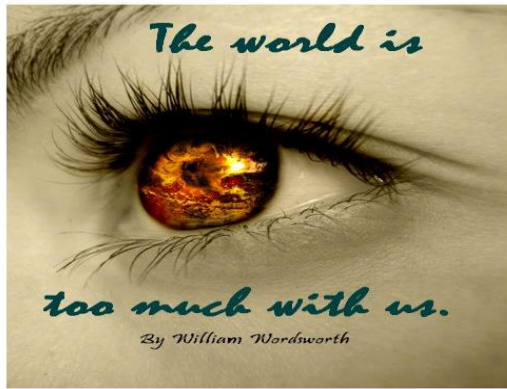
Through **primrose tufts**, in that green *bower*,
The periwinkle trailed its *wreaths*;
And 'tis my faith that every *flower*
Enjoys **the air** it *breathes*.

The birds around me hopped and *played*,
Their thoughts I cannot *measure*
But the least motion which they *made*
It seemed a thrill of *pleasure*.

The budding twigs spread out their *fan*,
To catch **the breezy air**;
And I must think, do all I *can*,
That there was pleasure *there*.

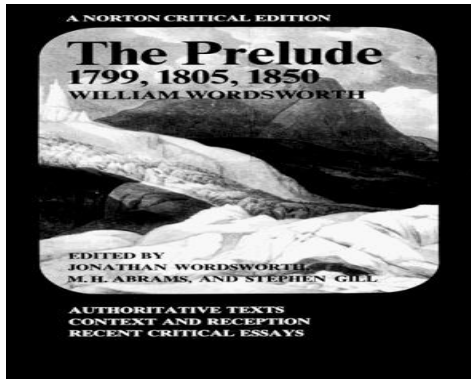
If this belief from heaven be *sent*,
If such be **Nature's** holy *plan*,
Have I not reason to *lament*
What man has made of *man*?

4. The World is too Much With Us



The world is too much with us; late and soon,
Getting and spending, we lay waste our powers
Little we see in **Nature** that is ours;
We have given our hearts away, a sordid boon!
This **Sea** that bares her bosom to **the moon;**
The winds that will be howling at all hours,
And are up-gathered now like sleeping **flowers;**
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

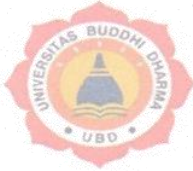
5. The Prelude



She was an **elfin Pinnacle**; lustily
I dipp'd my oars into the silent **Lake**,
And, as I rose upon the stroke, **my Boat**
Went heaving through **the water**, like a Swan;
When from behind that craggy Steep, till then
The bound of **the horizon**, a huge **Cliff**,
As if with voluntary power instinct,
Uprear'd its head. I struck, and struck again
And, still in stature, the huge Cliff
Rose up between me and the stars, and still,
With measur'd motion, like a **living thing**,
Strode after me. With trembling hands I turn'd,
And through the silent **water** stole my way
Back to growing the Cavern of the **Willow tree**.
There, in her mooring-place, I left my Bark,
And, through **the meadows** homeward went, with grave
And serious thoughts; and after I had seen
That spectacle, for many days, my brain
Work'd with a dim and sense
Of unknown modes of being; in my thoughts
There was a darkness, call it solitude,
Or blank desertion, no familiar shapes
Of hourly objects, images of trees,
Of **sea or sky**, no colours of green fields;

But huge and mighty undetermin'd Forms that do not live
Like **living men** mov'd slowly through my mind
By day and were the trouble of my dreams.





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2025-03-26	The discussion of the title	
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