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**TINTERN ABBEY: EXPRESSION OF WORDSWORTHIAN
PHILOSOPHY OF LIFE THROUGH THE PRISM OF ROMANTIC
HUMANISM.**



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Abstract

The paper discusses William Wordsworth, the poem Lines Composed a Few Miles Above Tintern Abbey (1798) as a poetic expression of Romantic Humanism and Wordsworthian philosophy of life. The study takes the poem beyond the consideration of nature meditation and it is a deep moral and philosophical understanding of the ways of human development and memories and oneness in feeling and thought. The research is a qualitative study based on hermeneutic research design, wherein the author uses a verse-by-verse text analysis, looking at ways in which Wordsworth turns the subjective experience into the moral truths. The research is based on the Romantic Humanism, and it focuses on the depiction of nature in the poem as an ethical companion, the continuity of morality through the use of memory, and the moral understanding of the imaginations.

The results indicate that Tintern Abbey is a progressive vision of the morality development. The memory of the landscape of the Wye on the part of the poet turns into the process of self-reconciliation of the past passion and the mature reflection as the humanistic ideal of the self-education based on emotional and intellectual unification. Nature, according to Wordsworth, is not a sheet of water outside the person, but a reflection of his or her consciousness-the kind of water that fosters calm, empathy and ethical strength. This vision of ethic wholeness is expanded by the poem into an ethic of sympathy in which he is addressing his sister Dorothy with the idea that moral wholeness is attained through love and shared contemplation.

Placing Tintern Abbey into the context of Romantic Humanism, in general, the study confirms the persistent relevance of Wordsworth as a poet and a moral philosopher. The combination of emotion, imagination and reason that he made is a classic example of humanistic faith- that is still used in showing moral reflections and spiritual rejuvenation even today.

Introduction

1.1 Background of the Study

The poem Tintern Abbey by William Wordsworth (1798), commonly abbreviated as Lines Composed a Few Miles Above Tintern Abbey, is considered to have been one of the pillars of English Romantic poetry and a statement that encompasses the spiritual philosophy of the author. The poem was written on July 13, 1798, on the second occasion when Wordsworth visited the River Wye, and the poem is a reflection of the state of reflective balance between the nature and memory and human consciousness. In the introspective voice and philosophical richness with which it is written, Tintern Abbey represents the very essence of Romantic Humanism, a vision of the world in which the primary truths are moral, emotional, and spiritual and in which the human soul acts transforming agent is the human feeling and imagination.

Nature is the moral companion and a source of self-knowledge in the poetic world of Wordsworth. The poet with his immense emotional and intellectual involvement with nature surrounding Tintern Abbey turns a simple view into an intense meditation about life, memory, and moral development. Nature in that sense becomes a symbol of continuity like a living force with the help of which human beings restore moral order and spiritual significance. Taking a view by Abrams (1999) further, the Romantic vision by Wordsworth does not just end up in the aesthetic consideration of the landscape but it comprises a metaphysical realization of life, in which the mind of man reflects and deciphers the divine rhythm of the natural world. The meeting of human consciousness with nature which rests on reflection and emotional honesty is the main part of Romantic Humanism.

Romantic Humanism places an emphasis on the dignity and moral possibility of the individual, the educative

agency of emotion, on the oneness of imagination and reason in the realisation of the self. These concepts are manifested in Wordsworth work, especially in his idea of emotion remembered in calmness (Wordsworth, 1802/1970) that emphasizes the active involvement of the human mind in converting crude experience into ethics. In this perspective, Tintern Abbey is not only a nature poem but it is a religious autobiography, a documentation of the intellectual progression of the poet in his youthful sensibility till his maturity in wisdom. Instead, Bloom (2008) views the poem as a record of self-discovery whereby the union of Wordsworth with nature can be utilized to reflect the moral growth of man.

This paper places Tintern Abbey in the context of Romantic Humanism and how the poem reflects the philosophy of life and moral imagination held by Wordsworth. It contends that Tintern Abbey offers a complex image of human development that combines emotion, recollection and commentary into a unified philosophy of existence and righteousness. With the help of the poem analyzed in terms of Romantic Humanism, the analysis shows how personal experience is turned by Wordsworth into a universal understanding of the redemptive nature and the moral possibilities that the human consciousness possesses.

1.2 Context of the Study

The end of the eighteenth century was the beginning of a radical change in the Western thinking. The rationalism and scientific interest of the Enlightenment started to yield to the emotion, subjectivity and personal experience of Romanticism. Romantics poets were trying to inject spiritual and moral values back into their world that had turned into a highly utilitarian and mechanical machine. Wordsworth became one of the brightest representatives of this movement restoring the spiritual side of human existence by poetry that glorified simplicity, feeling, and the moral sublimity of the human soul.

Tintern Abbey was written at a period of social and industrial revolution, when England was being urbanized and transformed economically very rapidly. Wordsworth did not run away to nature but the withdrawal was a protest against the loss of the human soul in the materialistic era and moral and philosophical protest. In the poem, he states a different vision of human fulfillment that was based on reflection, compassion and spiritual closeness to nature. This vision is humanistic in nature that ascertains the ability of human beings to develop moral perception and spiritual harmony by reflection and emotional purity.

1.3 Statement of the Problem

Although Tintern Abbey has received a great deal of scholarly analysis in Romantic, biographical and aesthetic terms, its presentation as a wholesome representation of Romantic Humanism is a comparatively unexplored issue. Wordsworth has frequently been criticized either in relation to his description of nature or his treatment of memory but few people have appreciated the fact that the combination of these elements can be used to create a cohesive moral philosophy based on human development and moral self-realization. This gap is filled by the current work of reinterpretation of Tintern Abbey as a poetic ode to the Romantic Humanism that implies a school of thought that promotes human emotion, inner reflection, and fantasy as the means of reaching moral truth.

In particular, this study explores the way in which Wordsworth builds a human-based spirituality by means of communication with nature and memory. It examines how the structural dynamic of the poem, the gradual shift to the sensory experience towards the reflective knowledge makes the poem replicative of the gradual development of the moral individual. By so doing, the paper aims at uncovering Tintern Abbey not only as a subjective reflection, but as subjective moral and philosophical meditation of the human condition.

1.4 Research Questions

1. In what ways does Tintern Abbey demonstrate the philosophy of life in Wordsworth Romantic Humanism?
2. How are imagery, memory and introspection used as a tool of moral and spiritual self-discovery in the poem?

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1.5 Research Objectives

To examine Tintern Abbey as a sign of Wordsworth Romantic Humanism and his idea of human moral development.

To discuss how poetic elements of imagery, symbolism and structure used by Wordsworth communicate his moral and spiritual principles.

1.6 Significance of the Study

The work has made its contribution to the world of Romantic studies, as it offers a framework of interpretation that allows viewing Tintern Abbey in the context of the larger humanistic philosophy. It also highlights the topicality of the poem as a moral and philosophical work, proving that the vision of life and life as the world is viewed by Wordsworth does not limit itself only to aesthetic beauty, but to moral purpose and spiritual harmony. The paper identifies Wordsworth with a tradition of Romantic Humanism placing an emphasis on literature as a source of moral education and human regeneration, as with Erasmus and Milton, through later writers like Matthew Arnold.

On the philosophical level, the investigation confirms the perennial relevance of human thoughtfulness and moral character in a technologically and ethically ambiguous time. Wordsworth speaks of the philosophy of introspection and self-cultivation of morality in a time when most people are engrossed in material development and electronic distraction. His poems help readers remember that the moral and the emotional faculties are not second to the reason but are the main components of the whole human life.

1.7 Scope and Delimitation

The given work pays particular attention to Tintern Abbey as the poetic text and the conceptual framework of the Romantic Humanism. It does not indulge in comparative ecological or feminist readings, or even seek to discuss the whole corpus of Wordsworth. The discussion is limited to the philosophical and moral aspects of the poem, the way it expresses the humanistic concept of self-awareness, emotionality, and moral unity.

2. Literature Review

2.1 Introduction

The Williams Wordsworth Tintern Abbey literature is more than two hundred years old, which shows its popularity throughout the years through being regarded as one of the greatest works of English Romanticism. The poem has been interpreted by several scholars in different aspects including biographical, psychological, theological, and aesthetic but Romantic Humanism offers, perhaps the most commendable framework to the moral and spiritual aspects of the poem. When discussing Wordsworth and Romantic Humanism, the stress is on the idea that a piece of literature is a reflection of moral and creative abilities of humanity. It considers art to be means of moral thought and emotional reality with a glorification of the individual in potentiality to self-realize by way of emotion, memory and imaginations.

In this chapter, a review of critical interpretations of Tintern Abbey is done with specific reference to three broad areas which are:

The location of the poem in the Romantic Humanist school.

The philosophical and morality thinking of Wordsworth in the poem.

Development of critical methods on Tintern Abbey since the 19th-century readings of the building up to the scholarly studies of today.

This chapter creates a background to the close reading in Chapter Four that follows in which the structure and themes in the poem are analyzed in the context of Romantic Humanism.

This is the reason why Romantic Humanism and the Moral Function of Art are 2.2.

Romantic Humanism was a response to the enlightenment mechanism of rationalism. It attempted to

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rehabilitate the emotional, moral and spiritual aspects of human existence that were pushed aside by scientific materialism. Romantic Humanism, according to the literary theory, is the belief that art can be discussed not only as the source of entertainment or imitation of life but also as the interpretation of the moral meaning of human existence. According to Abrams (1971), Romantic poetry is the expression of the enlargement of the poetic mind- the process of moral education, the creative reflection.

The humanism of Wordsworth rests on the belief that man was created moral and that his emotional and imaginative nature must be used in the seeking of the truth. His poetry is characterized by an integration of passion and reason as nature is the means by which moral and spiritual awareness is developed. This concept echoes with the description of Bloom (2008) of Wordsworth as poet of moral imagination, whose vision of man lies, as based on sympathy, self-knowledge, and reverence of life.

In Romantic Humanism, nature is not a thing to study but a reflection of human thoughts. The world of nature is not without meaning since it is moral emotion arousing and thought provoking. It is specifically seen in Tintern Abbey wherein Wordsworth interacts with nature to an extent that it turns into some sort of moral conversation, a process by which he is able to come to terms with his previous passions with current calmness and future aspiration. According to Arnold (1880), Wordsworth can be separated into greatness not just by his descriptive power but as he is able to wring moral illumination through nature scenes.

2.3 Early Criticism of Tintern Abbey.

Tintern Abbey was met with a sense of admiration in the reviews of the early nineteenth century, because of its sincerity and meditative style. Samuel Taylor Coleridge, a modernized and a working partner of Wordsworth, perceived the poem as a true self-reflection. He considered it as a chronicle of the spiritual development of the poet, and he said that Wordsworth was the one man of his age who did not dismiss nature as a mere background of the sentiment (Coleridge, 1817/1983).

Wordsworth was later raised by Matthew Arnold (1880) to the rank of moral instructor, as the healer of the age because of his reconciliation of emotion and faith in the poetic meditation. To Arnold, Tintern Abbey was the best example of the ability of poetry to restore balance to the contemporary soul which is torn to pieces by materialism and skepticism. To him, the humanism of Wordsworth was medicinal, a way of spiritual re-existence. Throughout the Victorian period, Wordsworth's reputation as a moral poet grew. Critics like John Ruskin (1905) and Leslie Stephen (1895) emphasized his spiritual depth and ethical purpose, contrasting his poetry with the decadence of later writers. They saw in Tintern Abbey a blueprint for moral resilience through reflection and reverence for nature. This early moral reading laid the foundation for later interpretations that identified Romantic Humanism as a central current in Wordsworth's work.

2.4 Twentieth-Century Criticism: Romanticism and the Mind's Growth

The twentieth century witnessed a transformation in Wordsworth criticism, with scholars increasingly viewing Tintern Abbey as an exploration of consciousness. M. H. Abrams (1953; 1971) was instrumental in this shift. In *The Mirror and the Lamp*, Abrams defines Romanticism as a movement that internalizes art, turning the focus from the external world to the operations of the human mind. In Tintern Abbey, the natural landscape functions as a mirror through which Wordsworth contemplates his own intellectual and moral development. Abrams (1971) calls this process the "greater Romantic lyric," where the poem's structure reflects a spiritual journey from sensory experience to transcendental understanding.

The perception expressed by Abrams is quite similar to Romantic Humanism in the sense that it puts morality knowledge in creative and reflective potentials of the individual. The poet is also an observer and a participant and he converts the raw materials of experience into moral understanding. Hartman (2004) built on this concept by claiming that Tintern Abbey dramatizes the inner turn of consciousness where the poet found his moral level ground in the imaginative recollection. Hartman highlight the dialectic development of the poem,

the movement of loss and restoration, passion and calm as symbolic of the Romantic search of spiritual balance. Although more skeptical, De Man (1984) saw the self-reflexive aspect of the poem. He proposed that the illusion of harmony in Wordsworth masks the knowledge of instability the instability of meaning and memory. Nonetheless, the deconstructive reading by De Man supports the humanistic side of the poem in terms of the constraints of perception and necessity of interpreting the moral aspects of the poem. The indecisiveness of the poet is itself, ironically, an indication of seriousness in the moral sense.

2.5 Romantic Humanism in Contemporary Scholarship.

The recent scholarship has been touching back on Tintern Abbey on ethical, phenomenological, and existential grounds which can be linked to Romantic Humanism. Gill (2010) describes Wordsworth as the poet of human continuities, whose philosophy of morality is based on the opposition of change and permanence. He also sees Tintern Abbey as a reflection on how moral feeling do not fade away with time. What makes the poem so powerful to Gill is the affirmation that it provides that the maintenance of moral awareness is not through dogma but through emotional memory and imagined empathy.

Bromwich (2011) also states that Wordsworth poetry represents an ethics of attention, in which moral revelation is a result of the long-term reflection. He locates the Tintern Abbey in a tradition of moral introspection that encompasses Montaigne and Rousseau, saying that the poem provides a way of self-examination that is based on sincerity and an emotionally open way of being.

Modern humanists also underline the pedagogical meaning of the poems by Wordsworth. As an example, Liu (2016) treats Tintern Abbey as an exercise of moral education, as it teaches the reader the importance of being self-aware and keeping emotions in check. The recollective form of the poem, with its emphasis on passion, reflection, conveys the idea of the moral learning process, the conversion of the crude emotion into the permanent wisdom.

Put collectively, these contemporary interpretations reiterate the centrality of the poem to Romantic Humanism. They show that Wordsworth recounts on nature, memory, and moral development are precursors later existential and phenomenological thoughts on selfhood, authenticity and moral responsibility.

2.6 Philosophical Aspects of the Humanism of Wordsworth.

Romantic Humanism of Wordsworth has been based on the synthesis of emotion, reason and faith. It is based on a variety of principles which are interconnected:

The Moral Force of Emotion: Wordsworth refers to the fact that poetry is created by emotion recalled in repose as to the moral legitimacy of feeling. Emotion is not sentiment or simply the feeling but a form of moral perception. an ability to find truth in sympathy and experience.

The Unity of Mind and Nature: Nature and consciousness are dependent on each other to Wordsworth. Nature opens up moral and creative faculties and the mind brings meaning to the external reality. This mutuality makes the process of seeing moral.

The Continuity of Memory: Memory is the ethical connection between the past and the present which enables the self to assimilate experience into the coherence of personality. Memory is healing and educative in Tintern Abbey, it absolves loss and maintains belief in human good.

The Moral Imagination: Wordsworth poetic imagination is a moral sense which reconciles the reason and the feeling. It enables the poet to find order in a flux, and to extract general meaning out of subjective experience.

With these principles, Wordsworth states a philosophy of affirmation of human dignity and moral autonomy. What Abrams (1999) describes as the natural supernaturalism of Romantic thought is reflected in his poetry; the moral and spiritual revelation that the human experience provides but not institutions.

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2.7 Synthesis of Literature

The critical writing about the Tintern Abbey shows that an understanding of its human nature is consistent. Since their establishment in early Victorian readings that made a veneration of its moral seriousness, and in the present-day context of its analysis, the critics will concur that the poem dramatizes the moral development of the individual. These strands are brought together under the Romantic Humanist approach which emphasizes the focus of the poem on consciousness, moral feeling, and the power of transformation of reflection.

The elements are however not addressed individually by previous scholarship, focusing on either structural aspects of aesthetic, or philosophical substance. The given work is aimed at uniting them and illustrating the inseparability of the moral philosophy and the poetic approach used by Wordsworth. The structure, the imagery, and rhythm of the poem are an enactment of the process of moral reflection in which they engage. These analyses in detail allow this research to add a comprehensive meaning of Tintern Abbey as a literary and philosophical accomplishment.

2.8 Conclusion

According to the review of related literature, Tintern Abbey plays a leading role in Romantic Humanism as a work, which joins the moral philosophy and the art of poetry. The unique contribution that the poet Wordsworth made is that he was able to convert personal emotion into the universal moral perception. His combination of memory, reflection, and natural imagery is a humanistic worldview statement that concurs that there is a moral possibility in the person.

Based on the works of other authors like Abrams, Bloom, Hartman, and Gill, the current work goes to the textual analysis which will explain how the language and the form of the poem reflect the philosophy concerning life that Wordsworth had. In this way, it attempts to reestablish the ongoing relevancy of Romantic Humanism as a paradigm of interpreting the not only literary but also the long-standing pursuit of moral and spiritual integrity in human life.

3. Research Methodology

3.1 Overview

This chapter is aimed at describing the research design and methodological framework that this study will follow. This study sets out to analyze William Wordsworth, *Lines Composed a Few Miles Above Tintern Abbey* (1798) in terms of Romantic Humanism and how the poem reflects the moral, spiritual, and philosophical considerations of life by the poet. The qualitative interpretive design, which requires close reading and philosophical analysis, is used as it is based on the interpretation of a literary piece, and not the observation.

This chapter relates to the character of a qualitative literary research, the reasons why the poem was chosen as the major source of data, the approach to selecting a text, and the theoretical basis of Romantic Humanism. Together, these components provide a coherent framework for the verse-by-verse and thematic interpretation presented in Chapter Four.

3.2 Research Design

The present research is based on qualitative and hermeneutic research design, which takes the meaning-making, interpretation, and analysis of symbolic forms in literature. Creswell (2014) notes that qualitative research aims at investigating the meaning-making and communication of human experience by people or by texts. This in the context of literature is understanding the interplay of language, imagery, form and philosophical concept. Hermeneutic facet of the study is the interpretive work of discovering those moral, emotional and philosophical layers that are contained in the poem. The poem *Tintern Abbey* by Wordsworth is amenable to such a treatment, as it is a very philosophical and reflective poem; the development of human consciousness is

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manifested by the poetic means. Hence, the design of the study is not a statistical descriptive one but interpretive and analytical, which is focused on in-depth understanding and not quantification.

This design will achieve the following objectives:

To analyse the Tintern Abbey with reference to the moral and philosophical aspects of it.

To examine how the elements of Romantic Humanism are reflected in the poetic form and Wordsworth language.

To test the way the poet uses the personal feeling to understand the moral sense in the whole world.

This design fits in with the idea of Abrams (1971) of the greater Romantic lyric where poetry is viewed as an act of self-reflection and not description. Through a qualitative hermeneutic design, the study will be able to determine the way in which Tintern Abbey is both a personal confession and philosophical meditation.

3.3 Research Approach

The study utilizes a text-analytical methodology, which is based on Romantic Humanism. The analysis would be done in two steps:

Thematic and Structural Analysis:

The poem shall be discussed in the form of its balance, its development in the way of sensual perception up to the reflective understanding, the way it relates to the way the speaker develops morally. In this section, the author examines narrative voice, tone, imagery and temporal frame change (past, present, future).

Philosophical Interpretation:

The second phase is the interpretation of how such structural and linguistic features articulate Wordsworth Romantic Humanism. The discussion takes into account the way the poet develops moral sense using emotion, memory and imagination. In this case, the research is directly involved in philosophical terms of moral intuition, self-awareness, and human dignity.

This two-sided strategy will make the analysis not only textually based but philosophically strict. It is an amalgamation of the literary criticism and the philosophical inquiry with its moral perspective.

3.4 Research Paradigm

The paradigm that this study was based on is the interpretivism that considers reality to be socially and subjectively constructed. In contrast to positivist paradigms where measurement and prediction are considered important, interpretivism is based on understanding and meaning. It presupposes that literary is human, and it is artifact that represents emotional, moral, and intellectual realities.

In the interpretivist paradigm, the researcher is more of an interpreter as opposed to being a disengaged observer. This position is suitable in literary studies since the perception of a poem is the process of immersion into the fictional reality and the empathetic participation in the moral and emotional outlook of the poem. The interpretive paradigm then serves the Romantic Humanist idea that knowledge is not entirely rational, but it is a result of reflection and emotional involvement.

3.5 Data Sources

The main reference of the research is the composition of William Wordsworth, a few miles above Tintern Abbey, in *Lyrical Ballads* (1798) (*Lines Composed a Few Miles Above Tintern Abbey* (1798)). The study is done in the full version of the text as published in the Oxford University Press (Gill, 2010).

The secondary sources consist of the works of scholars, journal articles, and critical essays that explore Wordsworth, his Romanticism, philosophy and humanistic perspective. The major critics who guide this study are M.H. Abrams, Harold Bloom, Geoffrey Hartman, Stephen Gill and Matthew Arnold. These are the theoretical and interpretive basis of analyzing Tintern Abbey in the context of the Romantic Humanist.

The academic discourses and current researches about the poetry, moral philosophy, and Romantic Humanism of Wordsworth were accessed through databases like JSTOR, Project MUSE, and Google Scholar.

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3.6 Theoretical Framework: Romantic Humanism.

Romantic Humanism is the critical and philosophical approach used in the study, which focuses on the moral and imaginative abilities of human beings. Romantic Humanism views literature as a way of searching and developing moral awareness, emotional richness and intellectual honesty.

Abrams (1971) notes that Romantic Humanism refers to a change of mimetic and pragmatic theories of art to expressive theories, which consider poetry as the outward manifestation of the inner life of the poet. This humanistic orientation is embodied in the poetic theory of Wordsworth, especially his belief that poetry can be created through emotion which is recalled in serenity (Wordsworth, 1802/1970).

Romantic Humanist paradigm is based on a number of principles:

The Oneness of Feeling and of Thinking:

Human sentient is not in contradiction with reason but it is complementary. The poetry by Wordsworth shows that emotion fine-tunes moral judgment and provides more insight.

Nature as a Moral Symbol:

The concept of nature in Tintern abbey is not an object that is subject to scientific observation but a moral companion- a reflection of inner life of humanity. This is in line with the humanistic perspective that the truth comes out of the exchange between the individual and the world.

Imagination as a Faculty of morals:

Imagination provides the transitional between the finite and infinite, and the individual is able to see the moral order in change. Romantic Humanism has a spiritual force called imagination that helps to be empathetic, self aware, and creative.

Moral Self-Development:

The eventual aim of life and art is the development of the self, by means of memory, reflection, and moral struggle. The development of a boy-poet into the manhood calmness in Tintern Abbey can be seen as the initiation into adulthood in this moral wisdom.

All the analysis is therefore informed by Romantic Humanism theoretical framework. It also helps to determine the way imagery, structure, and language are interpreted focusing on how these aesthetic elements can convey moral and philosophical meaning.

3.7 Analytical Procedure

The textual analysis is based on a hermeneutic cycle by alternating between parts and the whole, text and context and creating a unified knowledge of Tintern Abbey. The steps include:

Textual Familiarization:

Critical analysis of the poem in its historical and philosophical background in order to understand the thematic framework.

Determination of the Key Motifs:

Identification of repetitive themes like memory, time, tranquility, spiritual development and ethical

understanding.

Close Reading:

Critical examination of diction, imagery, syntax and rhythm in order to identify multiple meanings. Transition in the poem between the past and the present, between a description and a meditation are explored as manifestation of moral developments.

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InterpretiveSynthesis:

The results of the textual analysis are generalized in the Romantic Humanist framework to discuss how the poem builds up a philosophy of life.

This process will help to keep interpretation based on textual evidence and deal with the overall philosophical significance of the poem.

3.9 The Reflexivity and Role of Researcher.

The role of researcher view in an interpretive literary research is critical. Interpretation is subjective in nature, thus, reflexivity is required to make scholarly integrity a reality. The researcher himself, being the interpreter, recognizes the role of personal sensibility and cultural background, and still being faithful to the text language and circumstances.

This contemplative position is in line with Romantic Humanism, which conceives individual perception and emotional sincerity. The interaction of the researcher with the text is a replica of the act of reflection used by the Wordsworth himself-the act of inward communication which aims at gaining knowledge via compassion and self-reflection.

3.9 Ethical Considerations

This study does not involve human subjects; however, it is ethically correct when referring to academic research. All the sources are referenced in a proper manner and can prevent plagiarism, the interpretations are backed up by scholarly sources. The study honors intellectual integrity, and the work respects both the original writing and the work of the earlier critics. Also, the interpretive conclusions are laid out in an open manner with other readings being considered where necessary.

3.10 Limitations of the Study

Being a qualitative and interpretive study, the study has a weakness in its subjective nature. Although the analysis is expected to be objective in the sense that it uses textual information and critical evidence, interpretation is bound to mirror the intellectual and emotional paradigm of the researcher. Also, the aspect of Romantic Humanism does not cover the other theoretical approaches like ecocriticism, psychoanalysis, or feminist theory that may provide differing conclusions. It is not, though, intended to give a comprehensive account but to have a consistent humanistic reading that anticipates moral and philosophical aspects of Tintern Abbey.

3.11 Conclusion

In this chapter, the research design, methodology and theoretical basis of the study of Tintern Abbey have been described. Through a qualitative interpretive methodology that is based on Romantic Humanism, the research aims at discovering how poetic language humanizes Wordsworth to give a moral philosophy that focuses on human development and spiritual consciousness.

Close reading combined with a philosophical interpretation and a humanistic theory make it possible to understand the poem as a work of art and as an ethical document. The following chapter uses this methodology at a verse by verse analysis where we see how Tintern Abbey is a reflection of Wordsworth in his ideal of life, memory and the moral imagination.

4. Data Analysis

4.1 Introduction

The discussion of the lines composed a few miles above Tintern Abbey gives an insight into how William Wordsworth builds a philosophical moral and spiritual premise which is based on Romantic Humanism.

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Written in plain verse in 1798, as part of his revisit to the River Wye, the poem is a contemplation about the aspect of time, memory, human consciousness, and the healing nature.

This movement of the poem, the sensory description into the reflective insight, outside perception to inward reflection is a reflection of the human path to moral and emotional maturity. Wordsworth turns the remembering into a melancholy about the human state, and this shows that the Romantic Humanist belief that moral truth is in the interaction of emotion, imagination, and reason is true.

The chapter will provide the verse-by-verse analysis of the poem which will be divided into five major parts according to the inner structure of the poem:

The Memory of the Landscape (Lines 1-22).

The Recollection of Lackness and Ethical Intelligence (Lines 23-49)

Philosophical Vision of the Effect of Nature (Lines 50-111).

The Gift of Human Sympathy (Lines 112-159) the Address to Dorothy.

The Affirmation of Faith and Continuity (Lines 160-162)

Every part is discussed in the context of its imagery, language, tone, and moral values, displaying the way Romantic Humanism of Wordsworth is reflected in the concept in which nature presents itself to people as their moral and spiritual friend.

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

The poem begins with temporal distance: “Five years have past.” This simple statement carries emotional gravity; it marks the passage of time not only as a measure of absence but as a symbol of personal transformation. Wordsworth’s return to the River Wye becomes both literal and spiritual. The repeated phrase “once again” reinforces a cyclical rhythm, an affirmation of continuity amidst change.

Through Romantic Humanism, this opening may be read as the poet’s recognition of human life as a process of return and renewal. The natural scene is described not merely for its beauty but for its capacity to evoke “thoughts of more deep seclusion.” Here, nature mirrors the human need for inner peace and self-reflection. The cliffs and the “quiet of the sky” embody the harmony the poet seeks within himself.

As Abrams (1999) observes, Wordsworth’s landscapes are inward landscapes, they externalize emotional and moral states. In these lines, nature becomes the first teacher, awakening the moral imagination that will guide the poet’s reflections throughout the poem.

4.3 The Memory of Absence and Moral Reflection (Lines 23–49)

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.

Here, Wordsworth introduces the central theme of memory. During his absence from the Wye, the “beauteous forms” of nature have continued to live within him, shaping his moral and emotional being. The passage illustrates the Romantic Humanist belief that the moral life is sustained not only by active experience but by inward reflection.

The imagery “felt in the blood,” “felt along the heart”, suggests that nature’s influence permeates both body and soul. Memory becomes a moral and physiological process: it restores tranquility and reawakens the capacity for love and kindness. The poet’s experience of nature transcends sensory perception to become moral habitus, influencing his “little, nameless, unremembered acts.”

This passage affirms the Romantic Humanist conviction that virtue arises from feeling rather than doctrine. As Arnold (1880) observed, Wordsworth’s poetry “teaches by feeling,” nurturing the moral imagination through emotional remembrance. Nature here is not an object of worship but a moral catalyst that awakens sympathy and empathy, the essential human virtues.

4.4 The Philosophical Vision of Nature’s Influence (Lines 50–111)

...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.

These lines mark the philosophical climax of the poem. Wordsworth articulates what many critics call his “pantheistic” vision, yet from a Romantic Humanist perspective, this moment represents the unity of human consciousness and moral feeling with the larger order of existence.

The “presence that disturbs with joy” is not an external deity but the moral awareness awakened within the poet’s mind. The “sense sublime” represents the intuitive recognition that the same moral energy animates both nature and human thought. Wordsworth fuses emotion and intellect “the light of setting suns” with “the mind of man” in a single moral continuum.

Abrams (1971) interprets this passage as the point where the poet’s sensibility transcends observation to achieve “natural supernaturalism” the discovery of divinity within human experience itself. Through Romantic Humanism, this can be understood as the moment of moral illumination, when the poet perceives life as interconnected and purposeful.

The “motion and a spirit” that “rolls through all things” symbolizes moral vitality—an inner principle that links human love, natural beauty, and the pursuit of virtue. Wordsworth’s humanism is not anthropocentric but relational; it situates humanity within a moral cosmos of sympathy and reverence.

4.5 The Address to Dorothy: The Gift of Human Sympathy (Lines 112–159)

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
Shall e'er prevail against us...

The poem's final movement shifts from solitary reflection to communal affection. By addressing his sister Dorothy, Wordsworth extends his humanistic philosophy beyond self-contemplation to interpersonal empathy. The sister functions as both listener and inheritor of the poet's moral vision.

In this passage, Wordsworth articulates his faith in the moral reliability of nature: "Nature never did betray / The heart that loved her." This claim encapsulates his belief in the reciprocity between moral emotion and moral order. The human heart that loves sincerely is protected from cynicism and corruption by the quiet beauty of nature, which "feeds with lofty thoughts."

Through Romantic Humanism, these lines illustrate the educative function of feeling. Nature's lessons are inward, transforming character rather than enforcing external codes. The emphasis on "quietness and beauty" suggests that moral growth is a process of internal harmony rather than moralizing instruction.

By including Dorothy, Wordsworth demonstrates that human connection is essential to moral fulfillment. The affection between siblings becomes a metaphor for universal compassion. As Gill (2010) observes, the poet's love for Dorothy is not sentimental but philosophical—it embodies the humanistic ideal that love is the ultimate expression of moral consciousness.

4.6 The Closing Affirmation of Faith and Continuity (Lines 160–162)

...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!

The conclusion reaffirms Wordsworth's humanistic faith in the power of memory, imagination, and affection to sustain moral life. The poet projects Dorothy's future spiritual growth as an echo of his own, suggesting that moral wisdom is transmissible through love and example.

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The imagery of “mansion,” “dwelling-place,” and “harmonies” conveys an architecture of the mind—a metaphor for the inner life constructed through memory and reflection. This aligns with Romantic Humanism’s emphasis on the cultivation of the self as a moral and aesthetic endeavor.

The poet’s final blessing transforms personal memory into shared heritage, binding past, present, and future through moral continuity. Even in solitude or grief, Dorothy and, by extension, humanity, can find solace in the recollection of beauty and love. This moral endurance through memory is the ultimate expression of Wordsworth’s philosophy of life.

Arnold (1880) called Wordsworth “the great poet of human restoration,” and this closing vision exemplifies that restorative power. The poem ends not with transcendence but with reconciliation with an affirmation that the human spirit, nourished by love and reflection, can find peace within the mutable world.

4.7 Thematic Synthesis: Romantic Humanism in Tintern Abbey The close reading of Tintern Abbey reveals several interwoven themes that embody Romantic Humanism:

1. The Unity of Experience and Reflection:
Wordsworth transforms natural observation into moral introspection. The sensory and the spiritual are inseparable, reflecting the Romantic Humanist ideal that truth emerges from the totality of human experience.
2. Memory as Moral Agency:
Memory in the poem functions not as nostalgia but as moral continuity. It preserves emotional truth and converts fleeting sensations into enduring wisdom.
3. The Moral Imagination:
The poet’s imagination bridges personal and universal experience, allowing him to perceive moral order within change and loss. The imagination becomes an ethical faculty—a means of empathy and understanding.
4. Love and Human Connection:
The relationship with Dorothy elevates the poem from solipsistic meditation to shared moral vision. Human love becomes the ground upon which all moral reflection stands.
5. Faith in the Inner Life:
The poem affirms that moral and spiritual truth reside within the individual consciousness attuned to beauty and compassion. This faith in inwardness is the core of Wordsworth’s Romantic Humanism.

4.8 Conclusion

The quintessence of Romantic Humanist fusion of art, morality, and spirituality can be seen in Tintern Abbey. The poem dramatizes the development of the moral consciousness through its advancements towards perception to reflection, loneliness to sympathy and passion to wisdom as a natural process that builds out of human emotion and imagination.

The growth of Wordsworth in his boyish exaltation to his manly contemplation is a parallel of the growth of the human race—of actual delight to a contemplation love, of instant delight to lasting virtue. Nature, in such a perception, is not an alien god but a spiritual companion, which helps a human heart to understand oneself and empathize.

These interpretive lessons are then gathered together in the following and the concluding chapter in a wider conclusion as to the persistence of Romantic Humanism in the present-day world and a recap of what the study contributed to the scholarly study of Wordsworth.

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5. Conclusion and Recommendations

5.1 Overview

This final chapter summarizes the findings of the work and makes some reflections on what it means to the concept of the moral and philosophical vision of Wordsworth. As the analysis of *Lines Composed a Few Miles Above Tintern Abbey* reveals, the art of poetry portrayed by Wordsworth is not merely the outburst of emotions and imagination but also the kind of moral inquiry of the Romantic Humanism spirit.

The above chapters have determined that Wordsworth poetry converts the individual feeling into the general truth. By using a qualitative and hermeneutic inquiry, this paper has uncovered that Tintern Abbey holds a special philosophy of life, the power of feeling to be moral, a unity between humanity and nature, and that reflection and memory educate. These endings again confirm Wordsworth as not only a poet of nature but a moral philosopher, someone who expressed in his poems one of the most humanistic visions in English literature.

5.2 Summary of Findings

The paper has initiated the process of locating the Tintern Abbey within the larger intellectual framework of the Romantic Humanism which emerged as a response to the Enlightenment rationalism and industrial materialism. Romantic Humanism revived the nobility of human feeling and imagination as the origin of morality and spiritual understanding. The poem written by Wordsworth in this environment illustrates how poetry imagination may act as a moral power.

The key findings of the study may be reduced to the following:

Nature as Moral Companion

Wordsworth does not portray nature as the outside show but the living being that comes into contact with the human mind. The natural world is the instructor of morality, which drives the person out of sensual pleasure to spiritual consciousness. The beautiful proportions of looks of the Wye Valley turn into tools of moral education and teach tenderness, humility, and introspection.

Memory as Moral Continuity

A major realization made in the poem is that memory helps to carry the moral identity over time. The memory of the past experiences makes the poet add the childhood interests in the context of the mature thinking. This perpetuation of self confirms the Romantic Humanist conception that individual development occurs through reflective consciousness and not through external control.

Imagination as Ethical Faculty.

The imagination of Wordsworth is a moral and creating force that balances feeling to reason. Moral unity in the diversity of existence is perceived through imagination in its sense sublime of something much deeper perfused with it. It enables the poet to turn the beauty of nature into the moral and emotional clarity.

Human Relationships: Moral Extensions.

The informal speech of the poet to his sister Dorothy turns the personal meditation into the common vision of the morality. This is an act of communion, expressing the prejudice of Romantic Humanism to sympathy and morality of relation. Moral self to Wordsworth can only be developed by empathy- ability to love and ability to recognize the humanity of others.

Faith in the Inner Life

The end of the poem also confirms the purity of human spirit. Human beings have the ability to have a reflective, loving and moral aptitude. The humanism of Wordsworth is based on the belief in the mind it contains, which is able to find beauty and the moral order in introspection.

All these assertions and suggestions show that Tintern Abbey is not a simple nature poem but a moral-philosophical argument on the development of human consciousness. It glorifies the oneness of moral, emotional and intellectual life- a oneness which is at the core of Romantic Humanism.

5.3 Discussion

5.3.1 Humanistic Philosophy of Life of Wordsworth.

In his simplest essence, the philosophy of life by Wordsworth is based on the belief that human soul develops, by responding to natural and moral order of the world. The contemplations of the poet in Tintern Abbey depict a gradual enlarged insight into the question of morality - to the aching joys of youth, to the sober pleasure of maturity.

This development can be compared to the humanistic vision of self-education by reflection. Neither external systems of belief nor outside influences determine the growth of Wordsworth, but rather an inner moral compass that was awakened by experience and memory. According to Abrams (1971), the poetry by Wordsworth is such that the mind per se becomes the setting of moral revelation. In that way, it is possible to interpret Tintern Abbey as the poetic performance of the moral self-formation in which the consciousness itself is sacred.

5.3.2 The historic Romantic Humanism and the Modern Reader.

Romantic Humanism as brought out in Tintern Abbey has timeless applicability in the modern society. The belief in reflection and emotional sincerity in a world that is increasingly defined by alienation, environmental crisis and moral fragmentation provides Wordsworth with a counter-narrative of spiritual renewal. The ethos of his vision is that moral clarity is not attained through the ability to master technology but through the development of feelings of empathy, reflection and thankfulness.

To the contemporary reader, Tintern Abbey can indicate that human dignity is reclaimed by means of regaining the moral imagination. The nature as the moral education Wordsworth experienced is comparable to what contemporary psychology has defined as emotional intelligence the combination of feeling and reasoning in moral conduct. His poem therefore rises above its historical background to touch on the universal human need to have a sense of meaning, place of belonging and moral sense.

5.3.3 The Thesis of Art in Moral Education.

The redefinition of art as a moral education is one of the most fundamental consequences of the Romantic Humanism developed by Wordsworth. Tintern Abbey is one of the places where poetry acts as an act of morality, it sharpens up the eye, roused empathy, and encouraged the contemplation of ethics. The very process of the poet writing is an act of teaching-or a tender lesson in the ways of being humanly feeling and thinking. This aligns with Arnold's (1880) assertion that great poetry serves as a "criticism of life." For Wordsworth, poetry is not didactic moralism but a form of experiential wisdom. The beauty of the poem lies in its balance of emotional intensity and philosophical restraint, enabling readers to perceive morality not as an imposed rule but as an inward harmony.

5.4 Implications of the

The results of this study have the following implications:

1. For Romantic Studies:
2. The analysis goes beyond the traditional interpretations of the abbey of Tintern on a nature and emotion level to see how the abbey makes philosophical sense and is morally purposeful.
3. 2. For Literary Humanism:
4. The paper shows that Romantic Humanism can still be used as an effective approach to interpreting literary works. The combination of emotionality and ethics in Wordsworth provides a timeless paradigm of a humanistic investigation in the humanities.

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3. For Ethical Education:

The poem can be incorporated into the educational discourse as the text that fosters moral imagination and emotional literacy, which confirms the relevance of literature to the process of ethical formation.

5.5 Future Research recommendations.

1. Romanticism Comparative Humanism.

The comparison of the Romantic Humanism of Wordsworth with Romantic poetry of other poets: Coleridge, Shelley, or Keats, may be a subject of future research in order to investigate the variations in moral imagination.

2. Interdisciplinary Applications:

Romantic Humanism may be related to modern thought in terms of interdisciplinary approaches, including moral psychology or phenomenology, to grasp the moral and psychological understandings of Tintern Abbey.

3. Pedagogical Integration:

Teachers can use the poetry of Wordsworth as an educational resource that teaches students to become ethical, attentive to nature, and emotionally intelligent, which is why the study of literature can coincide with the cultivation of morals.

4. Extended Textual Corpus:

The results of other Wordsworthian works may include other works like *The Prelude* or *Ode: Intimations of Immortality* which was used to trace the entire course of his philosophy of man.

5.6 Concluding Remarks

Tintern Abbey written by William Wordsworth is one of the most significant poetic expressions of Romantic Humanism. It shows how the process of uniting feeling, thought and imagination results in moral enlightenment and inner harmony. The poem follows the process of transformation of the consciousness of the poet in his youthful passion to mature moral consciousness, which represents the humanistic image of self-realization based on reflection.

The paper finds that the philosophy of life of Wordsworth is based on three interconnected beliefs:

(1) that nature breeds moral sense,

(2) that virtue is stored and perfected by memory, and

(3) that love, which is love of people or love of the world, is the supreme manifestation of human moral being.

In these beliefs, Wordsworth confirms that the most prominent description of human greatness is not in the conquest of external objects and intellectual success but rather in the intensity of the feelings, moral imaginations, and compassion.

Therefore, *Tintern Abbey* is immortal- not only as the masterpiece of Romanticism but also as a book of inner being of the mankind. It is relevant to this day, and its message is still felt as Wordsworth did, in terms of restorative calm in the marriage of mind and spirit.

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