

The Synthesizing Wordsworth: A Jungian Reading



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Submitted to the Department of English and Applied Linguistics, University of Peshawar, in partial fulfilment of the requirements for the degree of PhD in English Language and Literature

Department of English & Applied Linguistics
University of Peshawar
2011

Declaration

I hereby declare that the work in this dissertation titled, “*The Synthesizing Wordsworth: A Jungian Reading*,” has been carried out by me under the supervision of Nasir Jamal Khattak, Ph.D (Amherst). I also declare that this dissertation has not been submitted for any other elsewhere.

Mushtaq ur Rehman

Supervisor's Certificate

This is to certify that the work in this dissertation titled, “The Synthesizing Wordsworth: A Jungian Analysis,” has been carried out in my supervision by Mushtaq ur Rehman for submission in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in English Language and Literature.

Nasir Jamal Khattak, PhD (Amherst)

To my mother who gave me the gift of life.

ACKNOWLEDGEMENTS

I am deeply indebted to my all teachers of the Dept. of English Literature and Applied Linguistics, University of Peshawar for their highly valuable guidance, motivation, and encouragement during my work and stay in the Department. I also want to acknowledge the assistance and cooperation of Mr. Zewar Khan, Librarian, Dept. of English and Applied Linguistics, University of Peshawar, for his help with identifying sources and articles for me. I am also grateful to the ministerial staff of this Department for their cooperation at every step.

My heartfelt thanks are due to my mentor, guide, and friend, Dr. Muhammad Ismail Wali, Assistant Professor of English, Institute of Management Sciences, Peshawar, for his insightful guidance, full support, and encouragement at all levels of my research work. I would not have completed my work without Wali, as we all love to call him. I am also grateful to Mr Gohar Zaman, Associate Professor of Management Sciences, Mr. Zahid Ali Shah and Mr Muhammad Iqbal, Lecturers in English, Islamia College University, Peshawar, for their support, warmth, and hospitality.

My thanks must go to my friend and colleague, Mr Parvez Saleem, Assistant Professor, Dept. of English Language and Literature, Gomal University, D. I. Khan, for his cooperation and interest in my work. His constant encouragement was a source of strength for me. I also want to thank the Vice Chancellor of Gomal University, Dr. Mansoor Akber Kundi, for reminding my advisor to spare time for my work.

I would not have successfully completed this work without the perceptive guidance and full support of my supervisor, Nasir Jamal Khattak , PhD (Amherst). Besides intellectual and academic backing at all levels, I am also deeply indebted to him for all his generosity and hospitality during my stay with him so we could finish the work in time. I can never forget

his kind, gracious, and friendly treatment that encouraged me to continue and complete the project. I wish him every success in life!

And last but not the least, I express my gratitude to my family and children for their inspiration, encouragement, and good wishes. I wasn't there when I should have been; I will never make up for the loss that they and I suffered. That is the price we pay for a gain and an achievement. I cannot thank them enough for being understanding and tolerant. Their love and support made the long, tiring, and at times darker nights and days refreshing and bright.

Abstract

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May, 2011

Ph.D. UNIVERSITY OF PESHAWAR

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The world that we live in today is given to realities, practicalities, and pragmatic experiences. The result is that we have grown too practical to accept the value of something poetical and imaginative. We usually discard such things as unverifiable. Using Jung as a tool, this study focuses on reading Wordsworth's poetry to reassess our priorities for self-knowledge.

Wordsworth's poetry provides us with a rich ground for exploring symbolic messages especially coded in his treatment of Nature. Nature for Wordsworth is what a Jungian would call the unconscious. Wordsworth's assertion to stay close to nature amounts to accessing the unconscious for individuation. His poetry shows that in their pursuit of adjusting themselves to the social environment and the world surrounding them, humans distance themselves from 'Nature', i.e., the unconscious. In the blind pursuit of the outer world, they become persona-possessed to the utter neglect of the inner one.

Our enlightenment at the conscious level points to the dark energy accumulated in the shadow from a Jungian perspective, which runs counter to what the ego claims and aspires to achieve at the cost of repressing the contents of the shadow. Under the influence of the human ego, which is heroic in its functioning, we grow hard and insensitive to the soft sides of life, love, sympathy, compassion, kindness, mutual respect, and productive interpersonal relationships. Wordsworth's poetry makes us sensitive to those areas which help us develop positive attitudes towards those humans whom we marginalize or have marginalized as "gipsies" "leech gatherers," and "beggars," or their numerous nomenclatures in different

cultures of the world. Thus, Wordsworth read through Jung, democratizes our attitudes and behaviours towards all humans irrespective of creed, caste, colour and culture.

The idea of marginalization has also its thematic connection with the feminine, which the masculine persona has reduced to its biological function, and that is too narrow a scope to encompass the creative energies associated with it from a symbolic perspective. The repressed feminine has its link to the way the feeling faculty is kept in abeyance with the result that our relations on the outer plane grow sore, embittered, and estranged. The strained relationships further lead to conflicts, contentions, rifts, and even wars at different levels of meaning.

Wordsworth feminizes Nature to provide us with a potential strategy to re-assess our values, opinions, and beliefs in such a way that we are prompted to accept it as an integral part of the human condition. Our hardened identities have made us insensitive not only to the outer feminine but also to the inner one which is so intensively explored by Jung, and, as the source of our creative energies, by Wordsworth. Reading Wordsworth's poetry can help soften our rigid identities, and help us be open, receptive, and accommodative to the repressed sections of society.

The fundamental cause of the above scenarios is the disconnect between different parts of the psyche: conscious/unconscious, persona/shadow, animus/anima, and the four functions. Wordsworth's poetry motivates us to synthesize the above-mentioned psychic components in order to become balanced individuals with a holistic vision so essential for a peaceful co-existence in the world.

LIST OF ABBREVIATIONS

<i>Prelude</i>	<i>The Prelude or The Growth of a Poet's Mind</i>
<i>Excursion</i>	<i>The Excursion</i>
Intimations Ode	Ode, Intimations of Immortality from Recollections of Early Childhood
Tintern Abbey	Line Composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a Tour, July 13, 1798
Margaret	Margaret or The Ruined Cottage
The White Doe	The White Doe of Rylstone
Preface to LB	Preface to Lyrical Ballads
Extempore Effusion	Extempore Effusion upon the Death of James Hogg

Note: The longer titles of the poems especially of those whose opening lines are treated as titles, other than the ones abbreviated above, have been shortened by writing first two or three key words of the complete title followed by line numbers throughout in-text citations of the this work.

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Chapter 1

The Critical Heritage of Wordsworth

I do not here take into consideration the envy and malevolence, and all the bad passions which always stand in the way of a work of any merit from a living Poet....The things which I have taken, whether from within or without, -- what they have to do with routs, dinners, morning calls, hurry from door to door, from street to street, on foot or in Carriage...in a word...what they have to do...with a life without love (Wordsworth, *Prose*, 316).

Wordsworth's contemporaries did not receive his poetry as warmly as some later readers did. In the last few years of his life, Wordsworth's ideas about nature and man were recognized at large, and he was considered one of the most popular poets of his time. Critics have evaluated Wordsworth rather narrowly and strictly on their moral standards. Some of these read his poetry from the point of view of Platonic and Neo-Platonic philosophy of the innate ideas, human soul, its immortality and pre-existence, and the nature of life on earth.¹ Others look at him from the point of view of transcendentalism, i.e. the presence of some spiritual divine power in man and nature both as physical manifestations of God e.g. Herbert Grierson and J. C. Smith; and pantheism, like Helen Darbishire and John Purkis.² Some others evaluate his work from Lockean, Godwinian, and Rousseauian point of view like H. W. Garrod does.³ While deriving strength and energy from Wordsworth's critical heritage, I proceed in a different direction. I contend that Nature for Wordsworth is what a Jungian would call the unconscious.⁴

Wordsworth's assertion to stay close to nature amounts to individuation or re-connecting with the unconscious.⁵ Wordsworth believes that in their blind pursuit of adjusting themselves to the social environment and the world surrounding them, humans

distance themselves from ‘Nature’, i.e., the unconscious. “The world [becomes] too much with [them],”⁶ and as such they turn their back on the unconscious which I believe is Nature in Wordsworth’s poetry.⁷

This idea is in line with what Jung calls the persona, which, in his opinion, is humans’ inherent ability to adjust themselves to the social environment in which they live in order to be acceptable to the society.⁸ Humans consciously pursue the growth of the persona and as a result go farther away from the unconscious. In their attempt to be acceptable to the society, they end up losing touch with their essential being. All humans have to play different roles in life; their interaction with another invariably gives birth to a role of sorts. Depending on one’s inclination and interaction, one or another of these “roles” becomes dominant. For example, a business person, a police sergeant, or an army person acquires a role due to his/her profession. The blind pursuit of being a successful businessman, sergeant, or army person, one may overlook the other roles or responsibilities one has to fulfill. While being a police person or business person is an essential part of one’s personality, one is also a spouse, a parent, etc. Letting the former dominate one’s personality by turning back on the latter is what, Jung believes, leads to a “lopsided” (Jung, *Dreams*, 26, par. 227) personality—only that side dominates which they consciously overdevelop. The opening lines of *The Prelude*, Bk.-1 are worth looking at:

...escaped
 From the vast city, where I long had pined
 A discontented sojourner: now free,
 Free as a bird to settle where I will.

 I cannot miss my way, I breathe again!
 Trances of thought and mountings of the mind

Come fast upon me: it is shaken off,
 That burthen of my unnatural self,
 The heavy weight of many a weary day
 Not mine and such as were not made for me.

.....
 For I, methought, while the sweet breath of heaven,
 Was blowing on my body, felt within me—
 A correspondent breeze that gently moved
 With quickening virtue, but is now become
 A tempest, a redundant energy,
 Vexing its own creation. Thanks to both,
 And their congenial powers, that, while they join
 In breaking up a long-continued frost,
 Bring with them vernal promises, the hope
 Of active days (6- 9, 18-23, 33-42).

There is a kind of “unease” in these lines that he feels due to being not himself. It may not be inappropriate to say that his stay in the city demands of him things and roles with which he feels uneasy. Being in the city is not just due to being homesick; he is not quite himself there. The days he spends there are neither his nor are they “made for” him. The big city somehow makes him feel confined. The word “escaped” brings the image of an inmate who has broken loose from a prison. The expression, “shaken off,” further strengthens this image: he has broken the shackles, and he “breathes again.” The last image clearly points to how his time in the city was like part of him was not alive; the self that perhaps makes his identity was dormant. The “many a weary day/Not mine and such as were not made for me” are over. He is back to himself and with himself!

There is a clear juxtaposition of the “vast city” with the “open air.” The former, by virtue of being limited and confined symbolizes the conscious; the latter, by virtue of being open stands for the unconscious. While being in the city, he had to fit himself to the roles he had to play but he was not happy with that part of his being. The movement from the open air into the vast city and back into the open air helps him realize how there

is something missing in his being. The conscious effort to suit himself to the environment of the city life, which is what Jung would call the development of his persona, takes him away from himself. He knows that the life he has in the city is not what he wants; there is a disconnect between his inner and outer selves. The conscious and unconscious have lost touch with each other. The “sweet breath of heaven” helps him connect his conscious with the unconscious; the external and the internal world enter into a dialogue of sorts. The being that was dead in the vast city (the “long continued frost” symbolizes death) comes back to life with the “sweet breath of heaven” that blows on his body: he is reborn. The “vernal promises” and the “active days” not only show his excitement and joy about the cessation of his “sojourn” in the vast city, but they also suggest that he has integrated his persona into his conscious. He is not what he has to be in the vast city; he is what he is in the open air: “free as a bird to settle where” he wills to.

By thanking “both” Wordsworth points to the inseparable relation between the external world and the internal one, or the conscious and the unconscious. The life he has in the city or the persona, as Jung would say, does not afford an opportunity to him to look inside. Instead of being stuck in the persona, he connects with his unconscious. Without it, humans develop lopsided personalities. It is only after the flow of traffic between the conscious and the unconscious is established that humans are more creative, productive, and useful. I argue that Wordsworth warns humans of the disconnect between the conscious and the unconscious. Not that the former is not important; it indeed is. The conscious gives us awareness of our surroundings. However, the blind pursuit of a role that we play takes us away from the unconscious. Thus instead of being multi-dimensional, we converge on the persona and look at everything and being from

that particular perspective. Instead of celebrating diversity, we insist on imposition of uniformity on everything. And once that happens to humans, both at individual and collective levels, they cease to be productive and useful members of the society. Their infinite potential is reduced to a finite role. They are driven by their persona. The problem of extremism so common in the world today is perhaps a good example of the collective persona most societies have allowed to overdevelop. Instead of looking at our fellow beings as humans, we see followers of one or another religion, ethnicity, color or caste.

I propose a Jungian reading of Wordsworth's poetry and assert that nature in his poetry, in all its forms and manifestations, symbolizes the unconscious. That he asserts a balanced connection between the conscious and the unconscious, as Jung would say. The two "form a totality, which is the *self*....The self....embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak a personality which we *also* are" (Jung, *Portable*, 126, Italics original).⁹ Stuck up in the false personas of power and wealth in the society, we are only meeting the external demands of the conscious and are not paying any heed to internal needs of the unconscious. That means we are not in tune with the unconscious, and lose sight of what we really are. This lack of communication between our conscious and the unconscious makes us lopsided individuals. We develop our social roles to the neglect of the unconscious. Wordsworth's emphasis on 'going back to nature' symbolizes holding communion with the unconscious, which can help us empathize with others and thus become more productive and efficient. It is only after we are connected with the unconscious that, according to Jung, we can understand its symbolic messages and can integrate them into our conscious. Wordsworth's interaction

with nature is his “unconscious intercourse” (*Prelude* 1, 562). When the “bird which was the captive of another’s toil” (*Prelude* I, 320) becomes his prey, he hears silent sounds, breathings and motion within his psyche:

...and when the deed was done
I heard among the solitary hills
Low breathings coming after me, and the sounds
Of undistinguishable motion, steps
Almost as silent as the turf they trod (*Prelude* 1, 21-25).

All these unheard “sounds,” “breathings” and “motion” are the awful calls of the unconscious, which strives to compensate the conscious guilt in order to individuate him. This psychological intercourse of his conscious with the unconscious makes the poet pensive and gloomy because the process of individuation and self-realization involves initial shocks, action and suffering:

Beneath the gloomy hills homeward I went
In solitude, such intercourse was mine. (*Prelude* 1, 121-122)

It is this great help (a flow of traffic between the conscious and the unconscious) which is called an ‘ennobling influence’ of nature that persuades man to integrate his persona into his conscious attitude, and thereby individuates himself, which, in the words of Jung, is

becoming an “in-dividual,” and in so far as “individuality” embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self (Jung, *Portable*, 121. Quotation marks original).

Reading Wordsworth from a Jungian point of view helps us understand his poetry better than before, especially in our times in which extreme behaviors and attitudes have turned human society lopsided. Wordsworth’s contemporaries do not read his poetry from a broader perspective. While some were generous in their evaluation of his poetry, others criticized severely. Talking about Wordsworth’s poetry, Francis Jeffery says, “*The Excursion* will never do” or become a popular poem among the readers, and “The White

Doe of Rylstone” is “the worst poem ever written.”¹⁰ Jeffery chooses to look at a few poems and overlooks others which perhaps are far better than the ones he mentions. Byron, on the other hand, calls Wordsworth “dull.” His evaluation of Wordsworth is based more on the person of Wordsworth rather than on his poetry. Similarly, Hazlitt also seems to be personal and prejudiced in his derogatory remarks on Wordsworth when he says, “Wordsworth’s genius is a pure emanation of the Spirit of the Age. Had he lived in any other period of the world, he would have never been heard of” (131). He further derogatively remarks that “His Muse ... is a leveling one. It proceeds on a principle of equality, and strives to reduce all things to the same standard” (132). Rene Wellek, however, does not agree with Hazlitt. Her response to Hazlitt’s derisive remarks on Wordsworth is very pertinent. She says:

On many points Hazlitt is nearer to Wordsworth than to Coleridge...It is true that Hazlitt disparaged Wordsworth’s conversation as egotistical and asserted that he never “got any ideas at all from him, for the reason that he had none to give.” But on the other hand Hazlitt reported a very fine discussion by Wordsworth of Poussin’s “wholeness”, and his many generous tributes to Wordsworth’s greatness as a poet testify that Hazlitt kept his basic admiration in spite of the personal and political conflict between them (190, Emphasis mine).

The above passage reveals that Hazlitt’s is not honest criticism on Wordsworth’s poetry but is personally and politically biased; it seems to be leveled against the person of Wordsworth rather than his poetry. Had he been honest in his criticism, Wellek would have never reported his “generous tributes to Wordsworth as a poet.”

It is interesting to note that some of Wordsworth’s contemporaries read his poetry from the same point of view from which a Jungian would read it. Thomas De Quincey’s evaluation of Wordsworth’s poetry is more sympathetic and comprehensive than that of

others. He says, “Whatever is original will be hated at first” (in Hodgart, 151). He further says:

The author who wins notice the most, is not he that perplexes men by truth drawn from fountains of absolute novelty—truths as yet unsunned, and from that cause obscure; but he that awakens into illuminated consciousness ancient lineaments of truth long slumbering in the mind (in Ray, 84).

It may not be inappropriate to say that De Quincey’s “ancient lineaments of truth long slumbering in the mind” point to the archetypes of the unconscious as Jung calls them, and persona is one of them which Wordsworth “illuminates” into our conscious attitude.¹¹ Keats in his letter to Reynolds says, “I will return to Wordsworth...and it seems to me that his Genius is explorative of those dark Passages [of the unconscious]. Now if we live , and go thinking, we too shall explore them... and shed a light in them--Here I must think that Wordsworth is deeper than Milton” (in Hodgart, 208-9). He goes a step farther than De Quincey. The “dark Passages”, I believe refer to would Jung would call the unconscious.

Wordsworth, however, did not pay much attention to his harsh critics, which, one might say, was arrogant of him. In his letter to Lady Beaumont, he says, “my ears are stone-dead to this idle buzz, and my flesh as insensible as iron to these petty stings” (qtd. in Hodgart, 175).¹² Coleridge, his life time friend and co-author of the *Lyrical Ballads*, has a high opinion of Wordsworth. He says, “Wordsworth possessed more of the genius of great philosophical poet than any man ever knew, or as I believe, has existed in England since Milton.” (in Jones, 2). Commenting on Wordsworth’s view of nature and its ennobling influence upon humans, he says:

Education or original sensibility or both, must pre-exist, if the changes, forms and incidents of nature are to prove a sufficient stimulant. And

where these are not sufficient, the mind contracts and hardens by want of stimulants: and the man becomes selfish, sensual, gross, and hard-hearted (182).

I derive strength from the comments of critics like Coleridge and De Quincey but proceed in a different direction. Nature, which I contend, symbolizes the unconscious, has an ennobling effect on humans if they are open to learn from it. We observe in nature that weeds grow next to crops; or shrubs next to big trees and vice versa. Humans, on the other hand, discriminate against one another based on class, color, creed, etc. The herbs, weeds, flowers, crops, trees etc. are diverse faces of the same nature exactly the way different races, ethnicities, ideologies etc. are different faces of humanity. Overlooking humanity for our beliefs, racial orientation or any other such thing is not only undesirable, it also turns humans against one another.

Matthew Arnold holds Wordsworth superior to most of the English poets except Shakespeare and Milton on the basis of the ““noble and profound application of ideas to life”” (128) and says that Wordsworth’s poetry is the best “criticism of life” (129). Arnold further says that Wordsworth is “one of the very chief glories of English poetry” (140).¹³ Though Arnold has a high opinion of Wordsworth, he misses the psychological aspect of his poetry. John Morley quotes Emerson who says that “Wordsworth’s genius was the great exceptional fact of the literature of his period. But he had no teachers nor inspirers save nature and solitude” (in Ray, 112). Solitude helps Wordsworth to communicate with “nature,” as Wordsworth says, “In solitude such discourse was mine;” (*Prelude* 1, 422) which, helps him look inside and feel the “correspondent breeze” (*Prelude* I, 35) within him—something which was previously (in the vast city) not possible for him. He becomes conscious of the “unnatural self” that needs to be “shaken

off” to get in touch with himself (*Prelude* I, 21, 20). Morley perhaps reads this meaning into Wordsworth’s poetry. He says:

While leading men to pierce below the artificial and conventional to the natural man and natural life, as Rousseau did, Wordsworth still cherished the symbols, the traditions, and the great institutes of social order. Wordsworth lived with nature, yet waged no angry railing war against society (in Ray, 127-28).

The above passage suggests that Wordsworth is not “against society,” “social order,” or civilization but its pretense and rigidity which damage us as individuals and as a society.

Charles Harold Herford is of the opinion that nature for Wordsworth is like “a universal chorus of ‘things ever speaking’ which impress the mind opened to them ‘with a wise passiveness’” (in Ray, 144). One might say that this refers to the universal and objective nature and wisdom of the archetypes of what Jung calls the collective unconscious.¹⁴ He further says “Wordsworth is regarded as the poet of a peculiar mystic idealism, who disclosed, in the rapt communion with nature, an undreamed of access to the ‘life of things’” (in Ray, 154. Emphasis mine). The way we develop “rapt communication with nature” is our coming to terms with the unconscious which “generally begins with a [psychic] wounding of the personality and suffering that accompanies it. [In Wordsworth’s case, it is his stay in the vast city which opens his eyes to what he actually is.] This initial shock amounts to a sort of a ‘call’” (Franz, 169) for us to become conscious of ourselves and the temporary role of the persona in the society.

Oliver Elton believes that at the age of sixteen Wordsworth’s spirit was not passive but active enough to give what it received. He says:

Then his spirit ceases to be merely passive, but seems itself to contribute to nature...the consciousness of self and the intuition of nature become indistinguishable (in Ray, 166).

Elton's use of the terms "consciousness of self" and "intuition of nature" show some symptoms of psychological bearing in Wordsworth's poetry.

Like Herford and Elton's views, David Nichol Smith is of the opinion that "Nature was to Wordsworth a living soul that reveals herself alike in the movements of the stars, the yearnings of the heart, the sleep of a great city or the decay of a flower" (xvii). One might say that Smith's comment adds to the symbolic value of Wordsworth's poetry. Perhaps this is why, Smith calls Wordsworth "the poet of more than external nature" (xviii). This idea connects to the romantics' psychological shift from without towards within, which leads Wordsworth to hold the mind of man as the "main region of [his] song" (*Exc.* Preface to the Edition of 1814).

A. C. Bradley remarks that Wordsworth "saw new things or he saw things in a new way" (100). His comments point to the universal values, which, a Jungian would say, bind all humans together. While talking about the narrowness and deficiency of greater subjects in his poetry, he agrees with Wordsworth's view about "degrading thirst after outrageous stimulation" (111) by saying "that wonder and beauty can be felt, and the heart can be moved, even when the rate of the pulse is perfectly normal" (111). He further attributes Wordsworth's visionary power to solitude so much so that he considers him a poet of solitude. He says:

For there are tones in the mountain voice scarcely audible except in solitude, and the reader whom Wordsworth's greatest poetry baffles could have no better advice offered him that to do what he has probably never done in his life—to be on a mountain alone (141).

Solitude helps one reminisce; it affords an opportunity to do some soul-searching and thus look into the dark crevices of our being where we hide the unpleasant and undesirable aspects of our personality. This is exactly what individuation is all about. It

helps us establish our connection with the unconscious and see the aspects of our being which we hide from the people around us in order to be socially acceptable. Jonathan Bishop, while collating the passages related to the “spots of time” which he thinks are the “center” of The *Prelude* in Wordsworth’s poetry, says, “Surfaces hide depths” (in Harvey, *Wordsworth*, 134, 138). This remark of Bishop is loaded with meanings from psychological perspective.

H. W. Garrod encourages new ways of looking at Wordsworth. He says, “No poem of Wordsworth will ever mean to any one to-day quite what it meant to Coleridge or Hazlitt” (10). In response to the critics’ charge on Wordsworth being “ludicrous,” Garrod states:

But Wordsworth was always ready to be ludicrous for the purpose of being perfectly truthful; and there can be, I think, no doubt that, looking back into the past, he was vividly conscious of aspects of himself which his readers are apt to miss or not sufficiently to pause upon. (28).

Wordsworth’s “looking back into the past” is going back into “children’s land,” as Jung would say, in order “to receive guidance from the unconscious as before” (*Portable*, 337). Looking back helps Wordsworth draw the energy he needs to get in touch with what he was before he developed different personas. It is pertinent to quote Jung here who says that establishing connection with childhood is “nothing less than to divest the self of the false wrappings of persona” (*Portable*, 123) in order to have a sight of the natural self.

Walter Horatio Pater, relating Wordsworth with “those pantheistic theories which locate an intelligent soul in the material things,” (66) argues that Wordsworth “was attracted by the thought of a spirit of life in outward things, a single, all-pervading mind in them, of which man, and even the poet’s imaginative energy, are but moments—that

old dream of *anima mundi*, the mother of all things and their grave” (69). The idea of a single “all-pervading mind” or “*anima mundi*,” as the womb and tomb from where all creation emerge and to which all things return.

Helen Darbishire, talking about Wordsworth’s poetic achievement, highlights Wordsworth’s expression of the secrets of the human mind and heart rather than external nature which is a step towards a Jungian reading of Wordsworth. She says:

Wordsworth has to express, the inner heart of man, the deepest secrets of the human mind, the mysterious responses of heart and mind to Nature, is perhaps the most difficult thing that any poet has tried to express. He observes small and ordinary things with such keen look that he is able “to draw from them hints and signs of ultimate truths that he was after (Darbishire, 177, emphasis mine).

The underlined phrases in the above passage are all metaphorical expressions which correspond to the rich contents of the psychic depth which seems to reveal the hidden truths of Wordsworth’s poetry. In her response to T. S. Eliot’s remark on Wordsworth’s poetry being deficient of “the element of surprise so essential to poetry” (qtd. in Darbishire, 178), which seems to lack psychological depth, she touches the deeper level of Wordsworth’s poetry rather than depending on the outward simplicity. She says, “Wordsworth speaks so quietly that an ear not intent on his meaning catches little” (179). She supports her view by quoting Wordsworth’s remark, i.e., “The voice which is the voice of my poetry, without imagination cannot be heard” (179). These remarks are meaningful in the sense that the quite voice of Wordsworth’s poetry becomes imaginatively audible to those readers who are willing to listen to its coded messages—something which I believe Wordsworth’s poetry is for him and for his readers. J. A. W Heffernan points to the same issue. He says:

Wordsworth knew, of course, that subtle transformations did not penetrate 'the grossest minds.' They could impress the sensitive alone, who would cooperate with nature to receive her gift, and 'catch it by an instinct / Say rather by an intellectual sense' (169-70).

Here the "subtle transformations" are symbolically indicative of the unconscious messages which the "grossest minds" or the rigid individuals with cold conscious neglect and do not integrate them into the conscious. But "cooperation with nature" of the "sensitive" mind obviously suggests the responsiveness of the individual who receives the "gift" (guidance) from the unconscious and integrates it into the conscious attitude. The conscious pursuit and effort on part of an individual to make one more acceptable to the environment develops the persona to the extent that part—the persona—is conceived to be the whole, and one loses sight of the whole. The two—the part and the whole; the conscious and the unconscious—go hand in hand with each other.

Another critic of note is T. Crehan, who highlights the importance of the French Revolution with reference to the dignity of common man or an individual. He says, "Wordsworth sees with double vision, mankind in himself and himself in mankind" (13). This remark of Crehan is loaded with meaning. For Wordsworth, an individual is part of the whole and at the same time the whole as well. An individual in itself has humanness without being the entire humanity and vice versa. We as individuals are related to the rest of the humans and at the same time have our distinctive individual traits. One without the other is only looking at part and thinking of it as the whole. A passage from one of John Donne's sermons illustrates this point more effectively. He says:

No man is an Iland, intire of itself; every man is a peece of the Continent, a part of the maine; if a Clod bee washed away by the sea, Europe is the lesse, as well as if a Promontorie were, as well as if a mannor of thy friends or thine own were; any man's death diminishes me, because I am

involved in Mankind; and therefore never send to know for whom the bell tolls; it tolls for thee (in Fordham, 78).

An individual to humanity is what the conscious is to the unconscious. The two complement each other; they are not opposed to each other. In the words of Jung, the two “complement one another to form a totality” (*Portable*, 126). In other words, developing conscious interaction with the unconscious is to see or accept the other in one’s conscious attitude, and be accepted by the other as a necessary counterpart.

Talking about Wordsworth’s belief in the goodness of nature, Crehan further remarks that nature

influenced the responsive individual in a moral direction and the responsive individual was generally a child or a peasant, one whose spirit was not crushed by the custom or accumulated actions of daily routine inside human society, especially such organized societies as those of the city (48, emphasis mine).

The child and the peasant, both being primitive and “not [yet] crushed by the custom,” have still connection with the unconscious; but the social customs and the traditions of the highly “organized societies as those of city” symbolically represent the cold consciousness of an individual who, by acquiring more layers of persona, eventually becomes irresponsive to nature or the unconscious. Instead of seeing one’s self as part or an extension of the other, we continue to stick to our personas. The result is “otherization” which leads to disintegration of the society and humanity. Crehan says that Wordsworth acquired a belief that man is a “many-sided being, not simply a feeling animal [lacking consciousness] in Rousseau’s sense or a reasoning machine [unaware of the unconscious] in Godwin’s” (Crehan, 47), but a synthesis of both in which neither faculties dominate either. Perhaps that is why Jung says, “Natural man is not a “self”—

he is mass and a particle in the mass, collective to such a degree that he is not even sure of his own ego” (*Portable*, 350).

John F. Danby also indirectly backs up the idea of the same psychological synthesis, attained through internal “mute dialogues” (*Prelude* 1, 268) with nature by saying that in Wordsworth the “Internal and external prompt each other, modify each other” (91). Danby remarks symbolically coincide with the Jungian idea that the conscious (external) and the unconscious (internal) complement and supplement each other. Moreover, his remark about Wordsworth’s concern “with a wounded society and with the wound in himself” (51) psychologically points to the Jungian concept of one-sidedness or psychic split at individual as well as societal level.

John Jones highlights Wordsworth’s focus on solitude in Wordsworth’s poetry but in the physical sense of the expressions. He says:

Wordsworth was not primarily concerned with solitude as physical isolation. Solitude in this limited sense is not unimportant, but its significance lies in his use of it as the token of a peculiarly Wordsworthian seriousness, an outward sign of a state of mind casting its shadow over a whole poem (31, emphasis mine).

Jack Stillinger, while reading Wordsworth from pantheistic point of view, also points to the significance of the element of solitude in Wordsworth’s poetry in how the solitude helped Wordsworth connect with his, and as such of human’s, inner being. He says, “Wordsworth came to pin his hopes on man’s inner faculties” (xi). Mary Jacobus follows Stillinger’s argument and takes it a step further. She says:

Although his starting point is the ‘impressions’ received from the external world, Wordsworth’s real concern is with an internal world—the ‘ideal stores’ of the Pedlar’s mind. The brooding process, not the mere perceiving, is what matters now, and the images of nature acquires not the life of actuality, but ‘The liveliness of dreams’—a life at once more or less real, autonomous and dependent...traditionalism and individuality work

together to create a kind of poetry that looks forward rather than back—
 away from nature, and towards the final affirmation of *The Prelude* that
‘the mind of man becomes
 A thousand times more beautiful than the earth
 On which he dwells’ (57-58. Emphasis mine).

The underlined phrases suggest the inclusive tendency of Wordsworth attaching more importance to “the ideal stores” or the inner recesses of the mind symbolizing the unconscious; “The brooding process” is suggestive of what Jaffe calls “introspection or meditation, based on fantasy activity” (77) which helps to establish communication with the unconscious. And the working together of “traditionalism and ‘individuality’” symbolically suggests the synthesis of the conscious and the unconscious as the former, due to limiting the individual’s freedom, is associated with the conscious and the latter, by liberating the individual, with the unconscious. Jacobus, by highlighting the “internal world” of the mind in Wordsworth’s poetry, implies her psychological approach towards Wordsworth’s poetry.

John Williams calls Wordsworth’s solitude as “an experience that...opens up for him a glimpse of the infinite” (104). The phrase, “the infinite” which sends messages when the individual takes leave of “‘the pack loud bellowing’” (104) is not only philosophically rich in meaning but also in psychological context. David Simpson reads Wordsworth from a philosophic angle and says, “Wordsworth starts out by a strong declaration of faith in ‘things in themselves’ (clearly, even by 1815 he cannot be thought of as a scrupulous Kantian) but then commits himself to a near total retraction based on an announced faith in the higher powers of the mind” (*Irony*, 107). But Simpson’s celebration of the idea of “the Many and the One” (*Wordsworth*, 122) working out in

Wordsworth's poetry, similar to that of Crehan (already discussed), is a part of my discussion, which helps us see "'one in many' and 'many in one'" (Wordsworth, 122).

One of the few critics who explains Wordsworth's poetry from an angle of Hartley's philosophy is Herbert Read.¹⁵ However, he admits that

Hartley was superseded as time went on, but he is present in the background of Wordsworth's thought right up to the completion of the *Prelude* in 1805; that is to say, his psychology dominates the Wordsworth of the great and poetically decisive period (202).

Robert Langbaum focuses on the debate on Wordsworth's poetry in terms of how it is or is not Lockean or Platonic. He says:

Much ink has been spilled over the question whether Wordsworth believed that his apprehension of spirit came from outside or inside, whether he was a Lockean empiricist or a Platonic believer in innate ideas. The answer is that Wordsworth, when he is writing his best poetry uses both doctrines as possibilities, blending them in such a way as to evoke a mystery he is talking about—the mystery of life, vitality, organic connection (224).

The "blending" of the two doctrines quoted in the above passage as exponents of the external and the internal realities refer to the mutual harmony between the two parts of the individual's psyche and between the individual and the rest of the humanity.

Langbaum, while talking about the visual sensations in Wordsworth to be "more intellectual than sensations of sound" (220), says:

The composite experience of river and tower—which might be understood as an experience of female and male principles—stands behind the experiences of beauty and fear described in the rest of *Prelude* Book 1, which are composite experiences of natural and moral power (220).

The above passage is incidentally loaded with Jungian imagery and encourages a detailed Jungian reading of Wordsworth's poetry. It helps us read the "river" as a symbol of the unconscious and the "tower" as a symbol of the conscious. The tower's image reflected in the river points to the descending of the conscious into the unconscious for the synthesis

of the opposites. The two images also in a way point to the contrasexual images of the anima and the animus, as Jung would say,¹⁶ which I discuss later in this work in detail.

Geoffrey H. Hartman indirectly encourages a Jungian reading of Wordsworth's poetry. While talking about Wordsworth's "Intimations Ode," Hartman throws light on the "Two types of utterance...one comes from nature, and seems to heighten, like punctuation from above...and one comes from within the poet" (*The Unremarkable*, 154). He holds the latter as an "echo" to the former which perhaps refers to the individual's voice of the unconscious as a response to his/her conscious—something which Wordsworth refers to as the "correspondent breeze" and the "gentle breeze" (*Prelude* 1, 34, 1). Perhaps this is why, Hartman says, "What is heard is not just waterfall or winds ... but the principle of echo itself" (*The Unremarkable*, 154). This approach to Wordsworth also encourages us to think about the external facts as symbols of the psychic facts. Moreover, Hartman while talking about the romantic solitude, says, "the retrospective moments may be visionary ... there is some confrontation of the person with shadow or self with self" ("Romanticism," 48).

Robert Rehder reads Wordsworth's poetry in the context of "Modern poetry... of self-analysis, of the exploration of consciousness" (17). He calls Wordsworth as "the first great modern poet" for choosing the mind as "the main region of his song" (17). Rehder further remarks that "the whole landscape, whose components are itemized one after another, resembles the 'the workings of one mind'...divided into two parts, 'the darkness and the light', 'the unconscious and the conscious'" (166), which is how Jung explains human psyche. Moreover, his view of "modern writers striving for personal renaissance" (31) helps us get self-awareness and self-recognition which Hegel calls

“self-consciousness.”¹⁷ Related to this is Ronald Gaskell’s idea who considers *The Prelude* as a great poem of the mind that “traces the growth of consciousness” (30).

F. W. Bateson’s assessment of Wordsworth’s poetry is socio-historical as he believes that “the historical-sociological approach alone provides the critic with a factual structure to which he can attach his perceptions and generalisations” (in Chandra, 60). Therefore, he reads Wordsworth in the context of the historical events and social milieu. That is why he thinks that “In ‘Resolution and Independence’ he [Wordsworth] seems almost to correlate the adult’s happiness with his success in forgetting his social responsibilities” (Bateson, 161). John Lucas, on the other hand, reads Wordsworth’s poetry with reference to the historical events of the eighteenth and nineteenth centuries. He focuses on the crises that English society of that time faced, and says that Wordsworth’s poetry provides him with a shelter from all that was going on in his times. Talking about Wordsworth as a country dweller he says, “From his ‘free’ place, or ‘dwelling,’ among the Lake, remote from the city, the poet as man speaking for men, and particularly for Englishmen and England” shows “the ultimate, deeply conservative, ambition of the pastoral” (in Williams, *Wordsworth*, 90). This perhaps would be too simplistic a reading of Wordsworth’s poetry; readers should have lost interest in Wordsworth’s poetry if it were deeply rooted in England and English problems of that time. Nicholas Roe reads Wordsworth more from political point of view. Like Lucas, Roe also converges on a rather narrow approach. It may not be inappropriate to say that these two critics read Wordsworth’s poetry from a topical point of view. Roe says, “The ‘Baker’s Cart’ opens with an incident that apparently has potential for protest” (in Williams, *Wordsworth*, 52). Ross Woodman evaluates Wordsworth from an angle of

modern theories of structuralism and post structuralism of Paul de Man and Jacques Derrida.¹⁸ Referring to images in tales of the Discharged Soldier, Leach-gatherer, and The Pedlar; and shapes like the “huge peak” and the “mighty forms” in the boat stealing incident in *The Prelude* 1, Colin Clarke says that such

images not only provide the poet with the courage to face his spectres; they enable him actually to rejoice in those spectres. Images are a frequent source of anxiety, but also an ultimate source of consolation (in Harvey, *Wordsworth* 174, emphasis mine).

It may not be inappropriate to say that the expression, “spectres,” refers to the false selves Wordsworth acquires in the “vast city.” W. J. Harvey asserts that Wordsworth’s important poems converge on mankind and the issues facing them. Wordsworth’s focus on nature and its manifestation at times creates the impression that he disapproves of the urban life or that he recommends some kind of idyllic life remote from our times. Discussing *The Prelude* Harvey says, “Wordsworth is essentially concerned with human nature... and...still relevant to our modern interests and predicaments” (*Wordsworth*, 238). Harvey comments point to the core issue: Wordsworth’s main theme or perhaps the only theme is humankind and human nature. Morse Peckham takes Harvey’s ideas a step further. Referring to Wordsworth’s “spots of time,” (*Prelude* XII, 208) he says, “In moments of revelation... [or] the spots of time, the world is seen as a symbol of the self...and the world, and the [two] ... have the same origin” (in Harvey, *Wordsworth*, 215-16). His comment points to the idea of wholeness in Wordsworth’s poetry. Roger Sales reads Wordsworth’s poetry from an economic dimension. He says that the discomfort Wordsworth feels in the “vast city” is mainly due to his frustration with the economic problems Wordsworth faces in London. He says that Wordsworth was “obviously feeling far too fragile after being oppressed up in London to want to deal with economic

oppression” (in Williams, *Wordsworth*, 108). Even if Sales’ comments might be historically true, we cannot rule out the possibility of reading other and deeper meanings into Wordsworth’s poetry.

Gary Farnell looks at Wordsworth from a Freudian angle. While relating Wordsworth’s fostering agencies of “beauty and fear” with feminine and masculine principles respectively, he says, “The sublime [fear] in Nature is ‘masculine’ and connected with memory of the poet’s father. The beautiful is ‘feminine,’ and connected with the mother” (2). Farnell’s psychoanalytical approach further encourages new ways of reading Wordsworth. Catherine Belsey aptly remarks with reference to the boat stealing episode in *The Prelude* 1 that “the unconscious is *for the first time* produced in discourse” (qtd. in Farnell, 3. Italics original). Belsey’s remark really touches the psychological depth of Wordsworth’s Poetry.

Maureen B. Roberts, a Jungian critic of romanticism, relates the Platonic belief in the “innate-self-knowledge” (10), to Wordsworth’s notion of the loss and recovery of the glory of prenatal existence and to the Jungian concept of the archetypal realm. She says:

The psychological equivalent of this is the anamnesis of the individuation process--the recollection of the self from its latent condition of unconsciousness leading to its restoration as the outcome of conscious development (“The Gregarious,” 10).

She views romanticism as a “creative inspiration from a perennial substratum of innate archetypal ideas... [and] reconnection to the archetypal realm” (*Beautiful Circuiting*, 1). Her archetypal approach to romanticism as a whole gives energy to a part of my detailed discussion. Similarly Thomas C. Gannon also reads Wordsworth from a Jungian point of view. He relates nature to the unconscious which is also part of my argument. He says, “Wordsworth’s childhood interactions with nature are even spoken of as an

“‘unconscious intercourse’” (3). Moreover, he relates romantic imagery used by Wordsworth, Coleridge and other romantics with the unconscious. Though I draw on part of his argument but I move in a different direction. I read Wordsworth’s poetry as a synthesis of the conscious and the unconscious, and assert that Wordsworth’s message is what a Jungian would call the establishment of connection between the conscious and the unconscious.

Ellenberger says that “there is hardly a single concept of Freud or Jung that had not been anticipated by the [Romantic] philosophy of nature” (qtd. in Gannon, 2).

Ellenberger’s comment gives me and my argument the strength that I need as I start this ambitious project. Wilson Knight’s focus on exploring the “‘abysses of the subjective consciousness’” and Hawthorne’s treating “human heart...as a cavern” (qtd. in Gannon, 5 & 4) also point in the same direction and encourage a Jungian reading of Wordsworth’s poetry. John Blades, while commenting on the idea of nature among romantics, says, “Nature is not now regarded as a threat or an impediment but a sublime source of truth, a balm, and a rich mode of creativity” (175) which is in line with Wordsworth’s belief in nature as “the nurse / The guide, the guardian of my heart, and the soul / Of all my moral being” (“Tintern Abbey,” 109-11). Blades’ remark, “Wordsworth’s central thrust is ... [to] hold...together the community,” (114) truly touches the pulse of Wordsworth’s poetry. Aritro Ganguly and Rangeet Sengupta, while talking about the origin of poetry “from emotion recollected in tranquility” (Wordsworth, *Prose*, 297) say “‘the divine gift of the creative fire’ has its origin in the ‘collective unconscious’” (Ganguly, 9). Duncan Wu reads Wordsworth’s poetry in the light of the external factors that shaped his inner being, and says that Wordsworth looks for his dead mother in nature. He interprets

Wordsworth's wandering "In black Helvellyn's inmost womb" as a search of his dead mother. He says:

If, like Aeneas, Wordsworth is attempting to pass beyond materiality, it is significant that he does so 'In black Helvellyn inmost womb.' Even at the age of 17 Wordsworth had an unerring sense of the weight of language, and could hardly have been unaware that the implications of the word 'womb' lent Helvellyn an unavoidable maternal quality (22).

Elizabeth A. Fay reads Wordsworth's poetry from the point of view of gender. She says, "Wordsworthian genius is socially impacted, it must be understood as doubly gendered"

(2). Stephen Gill and Emma Mason approach Wordsworth from historical and biographical angles. While throwing light on the early poetry of Wordsworth, Gill remarks narrowly, "Now we could see why Wordsworth's early poetry is peopled with abandoned women and destitute figures and haunted guilty men. The haunted guilty one was the poet himself" (2). Gill's attempt to relate characters of Wordsworth's poetry to the events of his (Wordsworth) personal life is perhaps too narrow a reading of Wordsworth's poetry. Similarly, Lucy Newlyn's remark that "Wordsworth shared with Thomas Paine ... that god could be perceived in the patterns of nature" (58) reveals her philosophical and mystical approach to Wordsworth's poetry. But Nicola Trott, who reads Wordsworth's poetry from a historical point of view, relates "Tintern Abbey" and *The Prelude* with "central self-explorations" (9). James A. Buttler's opinion that Wordsworth in his "Tables Turned" urges the addressee "to quit his search for wisdom in books and to have trust in the intuitive rather than in the rational" (40) shows his visionary and mystical reading of Wordsworth's poetry.

Readers will continue to find newer and different meanings in Wordsworth's poetry, which is what my work is also about. My plan is to show how Wordsworth's

poetry gives a message of connecting the conscious with the unconscious; the part with the whole; the outer with the inner to ensure a more productive and wholesome life both as individuals and as society. Neglecting one for the other is neither practical nor desirable. Conscious pursuit of part blinds us to the whole and isolates us from it too. I believe that Wordsworth's poetry is more relevant today than it ever was in any age. Our world today is divided on so many counts; our religion; politics; ethnicity; race which are in fact diverse faces of the same humanity are unfortunately the cause of waging wars in the name of one or another. Instead of focusing on the serious problems in the form of famine; poverty; incurable diseases etc. we spend our energy and resources on fighting one another. Instead of celebrating diversity, we are bent upon eliminating it. We have reached a point in human history where difference of opinion in religion, politics or any other such phenomenon is seen as heresy or rebellion. We are bent upon spending more on building weapons of destruction, but turn our back on the abject poverty challenging the whole world.

Notes

¹Plato's idealistic philosophy of innate ideas, pre-existence of human soul or spirit exalts mind over matter; it shows its concern with problems of the universe and human beings, and their relationship with the natural forces of the universe. Neo-Platonism is also another name of different thinkers e.g. Plotinus, Macrobius, Boethius, who synthesized the philosophical ideas of Plato and further developed them into a doctrine of monism. For details see H. J. Blumenthal, *Plotinus' Psychology: His Doctrine of the Embodied Soul* (The Hague: Martinus Nijhoff, 1971). Also see M. A. R. Habib, *A History of Literary Criticism: From Plato to the Present* (Malden, Oxford and Carlton: Blackwell Publishing, 2005). Rept. 2006, pp. 128-48. However, C. M Bowra says:

The theory of recollection goes back to Plato, but Wordsworth did not take it from him, nor is his application of it Plato's. His sources are Coleridge and Henry Vaughn. Coleridge had played with the idea of pre-existence as an explanation of a feeling that we have in a previous existence done something or been somewhere. He expresses it in a sonnet which he wrote in 1796 on hearing the news of Hartleys' birth:

Oft o'er my brain does what strange roll
Which makes the present (while the flash doth last)
Seem a mere semblance of some unknown past,
Mixed with such feeling, as perplex the soul
Self-questioned in her sleep; and some have said
We lived, ere yet this robe of flesh we wore.

Wordsworth picked up the idea because it helped him to explain his own visionary moments" (97).

²Although transcendentalism has an ancient European base especially Kantian, yet it also flourished in America. The leading exponents of this idealism in America were Emerson and Henry David Thoreau who took it from Coleridge and Carlyle. Transcendentalism emphasizes on the man's own divine potentiality, self-trust, self-examination, self-reliance and Over-Soul. For detail see Barbara L. Packer, *The Transcendentalists* (Athens, Georgia 30620: The University of Georgia Press and Cambridge University Press, 1995); Martin Bickman, "Transcendental Ideas: Definitions, an Overview of American Transcendentalism." Last accessed on 24.12. 2010.

<<http://www.vcu.edu/engweb/transcendentalism/ideas/definitionbickman.html>>; Perry Miller, *The Transcendentalists: An Anthology* (Cambridge: Harvard University Press, 1950); and "American Transcendentalism." Last accessed on 24.12.2010. <http://www.wsu.edu/~cambelld/amlit/amtrans.htm>.

Pantheism, derived from Greek words 'pan' (all) and 'theo' (deity), means that God is in everything and everything is God. For detail see Michael P. Levine, *Pantheism: A Non-Theistic Concept of Deity* (London: Routledge, 1994). Also see William Andrew Ulmer, *The Christian Wordsworth, 1798-1805* (Albany: State University of New York Press, 2001); C. Hough Holman and William Harmon, *A Handbook to Literature* (New York: Macmillan Publishing Company, 1986); and Herbert Grierson and J.C Smith, *A Critical History of English Poetry* (Harmondsworth: Penguin Books in association with Chatto & Windus, 1944), pp.308-309. Referring to the following de Selincourt's quotation

In which all beings live with God, themselves
 Are God, existing in the mighty whole,
 As indistinguishable as the cloudless east
 At noon is from the cloudless west, when all
 The hemisphere is one cerulean blue.

Grierson says, "Whether we call it pantheism or panentheism, we cannot call it orthodox Christianity. It is in Nature and in Nature only, that the visionary communes with God; she is the soul of all his moral being" (11). The term "panentheism" means that all things are in God in contrast with "pantheism." John Purkis, while talking about Wordsworth's poem "The Hart Leap Well" says, "Nature observed the death of the Hart, and 'the Being', variously interpreted as Nature, God or God in Nature, because of his 'reverential care'" (117). Also see W. J. Harvey and Richard Gravil, eds. *Wordsworth: The Prelude* (Houndsmills, Basingstoke Hampshire RG 21 2xs and London: Macmillan Education Ltd., 1972). Rept.1991, pp. 81-98.

³H. W. Garrod, referring to Wordsworth's two poems "Guilt and Sorrow" and "*The Borderers*," says that Wordsworth "expresses the extreme of Godwinian individualism, the anarchic doctrines that the sole guide of action is the reason of the individual" (Garrod, 89-90). For detail H. W. Garrod, "Biography and Autobiography," *Wordsworth: Lectures and Essays* (London: Oxford University Press, 1963).

⁴Jung's psychological theory is based upon the primary assumption that the human psyche has two aspects—the conscious or an outer realm and the unconscious or an inner realm. Jung believes that the unconscious is an essential part of the psyche which, being a hidden counterpart is compensatory to the conscious. It is an infinite storehouse of contents which cannot be all known to the conscious. Only its parts can be accessed, illumined and integrated into the conscious attitude. The qualities Jung attributes to the unconscious are freedom, flexibility, vastness, immensity, irrationality, disorder, chaos, darkness, primitiveness, infiniteness etc. He further says that the conscious and the unconscious are complementary to one another and form a totality which he calls the *self*. For further detail see C.G. Jung, "The Relations Between the Ego and the Unconscious," *The Portable Jung*. Trans. R. F.C. Hull. Ed. Joseph Campbell (New York: Penguin Books, 1971), pp. 70-138. Also see C.G. Jung, *On the Nature of Psyche*. Trans. R. F. C. Hull (New York: Princeton University Press, 1960) Rept. by Routledge and Kegan Paul Ltd., London, 1982, pp. 94-109; and Frieda Fordham, *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953).

⁵In the words of Jung "Individuation means becoming an "in-dividual", and, in so far as "individuality" embraces our inmost, last and incomparable uniqueness, it also implies becoming one's own self" (*Portable*, 121). For further detail see Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 179-192; Aniela Jaffe, Jaffe, *The Myth of Meaning*, Trans. R. F. C Hull (New York: G.P Putnam's Sons, 1971) pp. 76-94 and Franz, M.L von, "The Process of Individuation," in C. G. Jung's *Man and his Symbols* (New York: Dell Publishing, 1964).

⁶"The World is too much with us" is the opening line and is also treated as the title of the poem. This and all other subsequent textual references are to William Wordsworth, *Wordsworth: Poetical Works*, 1904, Eds. Thomas Hutchison and Ernest De

Selincourt (London: Oxford University Press, 1936, Rept., 1974), and are shown in the text of this work by title and line numbers in parenthesis unless otherwise indicated.

⁷For ready reference read the complete sonnet of Wordsworth given below:

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 wreathed horn

⁸Jung believes that persona is only a mask of the collective psyche. It is not the real face but an outer covering exposed to the outer world which a person puts on in order to adjust himself/herself to the social environment or norms. He says, “It is a compromise between individual and society as to what a man appears to be” (*Portable*, 106). A well-known Jungian, Marry Ann Mattoon, says:

Persona, the Latin word for mask, designates the part of the personality that one presents to the world to gain social approval or other advantages, and to coincide with one's idea of how one should appear in public. Thus the persona reveals little of what the person is; it is the public face, determined by what one perceives to be acceptable to other people. An example of the persona is the polite behaviour of most adults; we go through the motions of consideration for others, saying, “Excuse me” and “Thank you” even if we do not feel apologetic or grateful. The persona is composed primarily of positive behaviours that conceal the negative qualities of the shadow. Hence the persona, more than the ego, is the “presentable” alternative to the “unpresentable” shadow (28. *Italics original*).

For further detail see C. G Jung, “Relations Between the Ego and the Unconscious,” *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York and London: Penguin Books, 1971); Frieda Fordham, *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953), pp. 47-49; Edward C. Whitmont, *The symbolic Quest: Basic Concepts Analytical Psychology* (New Jersey: Princeton University Press, 1969), pp. 156-59; and Andrew Samuel, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986).

Moreover, in order to help our reader see potential in Wordsworth's poetry for a Jungian reading, I would like to quote lines from some of his poems here for immediate reference: “The world is too much with us”; “With a soft inland murmur! –Once again,” “Are clad in one green hue” (“Tintern Abbey,” 4,13); “The Child is Father of The man”

("My heart leaps up when I behold a rainbow in the sky"); "That we all of us one human heart" ("The old Cumberland Beggar"); "Dust as we are, the immortal spirit grows / Like harmony in music: there is a dark / Inscrutable workmanship that / Reconcile the discordant element, makes them cling together / In one society" (*Prelude* 1, 340-44); "This Sea that bares its bosom to the moon" ("The world is too much with us"); "We must run like glittering brook" ("Witten in London 1802"); "For I.../...felt within --/A correspondent breeze/ That gently moved/ With quickening virtue, but is now become /A tempest, redundant energy, / Vexing its own creation. Thanks to both, /And their congenial powers, that, while, they join / In breaking up a long continuous frost / Bring with them vernal promises" (*Prelude* 1, 33-41); "But like trailing clouds do we come / From God who is our home" ("Intimations Ode," 64-65); "and opposites thus melt into each other" (*The Borderers*, 1530) etc. This is not to suggest that these are the only poems / passages that encourage a Jungian reading. Wordsworth's contention is that all humans are essentially equal if they liberate themselves from unnatural selves or what Jung would call personas.

⁹The 'self' is a unifying principle, a totality, and the centre of the whole psyche. For detail see 'Self' in Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986); Jung, *Man and his Symbols* (New York: Dell Publishing, 1964). Pp. 161-67& 207-254; Frieda Fordham, *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953), Pp.61-68; Aniela Jaffe, *The Myth of Meaning*. Trans. R. F. C Hull (New York: G.P Putnam's Sons, 1971), Pp. 78-85; Edward C. Whitmont, *The symbolic Quest: Basic Concepts Analytical Psychology* (New Jersey: Princeton University Press, 1969), Pp. 216-30; and Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 31 32.

¹⁰ "William Wordsworth from Love to Know." P. 9. Last accessed on 30.8.2008. <http://www.1911encyclopedia.org/William_Wordsworth>.

¹¹According to Jung, "archetypes are the unconscious images of the instincts themselves, in other words, that they are *patterns of instinctual behaviour*" (*Portable*, 61. Italics original). Jung also calls them "primordial images" (*Portable*, 123) which corresponds to Plato's idea of the Forms. For detail see Frieda Fordham's "Archetypes of the Collective Unconscious" *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953), pp. 47-68; "Analytical Psychology and Jungian Archetypes: Understanding the Archetypal Self, Anima, Animus, and Shadow." Last accessed on 12.17.2010. <<http://suite101.com/content/a-guide-to-understanding-jungian-archetypes-a215520>>; and C. G. Jung, "Patterns of Behaviour and Archetypes" *On the Nature of Psyche*. Trans. R.F.C. Hull (New York: Princeton University Press, 1960). Rept. by Routledge and Kegan Paul Ltd., London, 1982, pp. 119-126.

¹² See the Letter to Lady Beaumont (1807) in William Wordsworth, *William Wordsworth: Selected Prose*. Ed. John O. Hayden (Harmondsworth: Penguin Books Ltd, 1988), pp. 315-21.

¹³One might say that Arnold's evaluation of Wordsworth's poetry is perhaps driven by the personal relationship the Wordsworths had with the Arnolds. See Nasir Jamal Khattak, "'Crossing the Darkling Plain:' Matthew Arnold as a Transitional Literary Figure," *The Journal of Humanities and Social Sciences*, Vol. X, No. II (2002), pp. 25-

34. This, however, might not be valid as Keats and Coleridge have said almost similar things about Wordsworth.

¹⁴ The collective unconscious, according to Jung, includes the history of experiences of the whole human race psychologically funneled into our psyche; it is racial and ancestral in character. The contents of the collective unconscious are called archetypes which are of objective and impersonal nature. Jung further believes that the collective unconscious is “a dark interior world that is vastly more difficult to understand than the psychology of the persona, which is accessible to everyone. Everyone knows what is meant by “putting on official airs” or “playing a social role”” (*Portable*, 123, quotation marks original). For detail see C. G Jung, “The Concept of the Collective Unconscious,” *The Portable Jung*, Trans. R.F.C. Hull. Ed. Joseph Campbell (New York and London: Penguin Books, 197). Also see Frieda Fordham, “Archetypes of the Collective Unconscious,” *An Introduction to Jung’s Psychology* (Harmondsworth: Penguin Books, 1953).

¹⁵ According to Hartley’s philosophy, “Sense impressions produce vibrations within the brain; two impressions received simultaneously would be linked and a later stimulus which recalled one would also recall the other” (Purkis, 80). See Herbert Read, “Wordsworth’s Philosophical Faith,” *The True Voice of Feeling: Studies in English Romantic Poetry* (London: Faber and Faber Limited, mcmliii), pp. 201- 7. Also see John Purkis, *Wordsworth* (Delhi: Pearson Education Limited, 1986, Rept. 2003), Pp. 80-82; S. T. Coleridge, *Biographia Literaria* (London & Toronto and New York: J.M. Dent & Sons Ltd., & E.P. Dutton & Co, 1906. Rept. 1927), pp. 49-61; and Robert Langbaum, “Wordsworth and Empiricism: Wordsworth’s answer to the ‘empiricist self’.” Last accessed on 19 .8.2008.

<<http://people.brandeis.edu/~teuber/wordsandlocke.html>>.

¹⁶ According to Jung, the animus is the male element of the woman’s unconscious and the anima is the female element in a man’s unconscious. In other words anima is the “woman within” and animus is “the man within” (Franz, in Jung’s *Man and Symbols*, 186, 198). That means that psychologically neither man is completely man nor woman is completely woman; they are “contrasexual” (Jung, *Portable*, 147). Both these psychic elements supplement complement each other. For further detail see C. G Jung, “The Relations Between the Ego and the unconscious” *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York: Penguin Books, 1976); Frieda Fordham, “Archetypes of the unconscious,” *Introduction to Jung’s Psychology* (Harmondsworth: Penguin Books, 1953), p. 47; and M.L Von. Franz, “The Process of Individuation,” in *Man and his Symbols* by C.G Jung New York: Dell Publishing, 1964), Pp. 186-207. Also see anima and animus in Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986). For more practical/clinical application of the anima and the animus see Harry A. M. D. Wilmer, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987), pp. 69-79.

¹⁷ “Hegel’s major contention: ‘Self-consciousness exists... only in being acknowledged.’ In other words, to be certain of my humanity, my self-consciousness, I must obtain recognition not from an object, nor from a person whom I treat as an object, but from a person whose humanity I recognize: we acknowledge the other not as objects

but as free, autonomous subjects'' (qtd. in Habib, 391). For further detail see G. W. F. Hegel, *Phenomenology of Spirit*. Trans. A. V. Miller (Oxford: Oxford University Press, 1977).

¹⁸See John Williams, ed. *Wordsworth: Contemporary Critical Essays* (Houndmills, Basingstoke, Hampshire RG21 2XS and London: Macmillan Press Ltd., 1993), pp. 112-141.

Chapter 2

The Broadening Sun¹

The sun will not overstep his measures; if he does, the Erinyes, handmaids of Justice would seek him out (Heraclitus qtd. in Edinger, 3).

Some Jungian scholars read the Romantic Movement as an imaginative reaction to the extreme rationalism and industrialization of the 18th century in which people focused more on the material gains and comforts of life.² The thrust of the society was mainly to the outward. The appearance was more important than the reality; the body than the soul; the part than the whole; the persona than the unconscious, as a Jungian would put it.³ Most of the 18th century poets and writers laid emphasis on the appearance and style of their work; the word was more important than the meaning. Such was the backdrop of the age in which writers like Wordsworth and Coleridge grew up. They knew that in the pursuit of a good style, the 18th century writers had created what Wordsworth calls “poetic diction” (Preface to LB, 306)—something which he says distances the reader from the meaning.⁴ This is why Aritro Ganguly says:

The Romantics grew up in an age where words were fast losing their inherent vivacity, in other words the ‘soul’ that Plato was talking about. This loss affected the poetic brilliance and creativity and the Romantics in their own ways were trying to bring back the luster to words (8).

The emphasis on the appearance rather than on the reality; on the style rather than the meaning; on the persona or the consciousness rather than the unconscious gives birth to the disconnect which imbalances a work as much as it imbalances an individual or even a society.

The celebration of the heroic emergence of reason by empirical philosophers of the age like John Locke and David Hume was what Bertrand Russell calls “deification of

reason” (235), which promoted the 18th century enlightenment. Over-emphasis on precision, clarity, exactness, regularity, and wit, as corollary attributes of reason and enlightenment, further boosted the overdevelopment of the consciousness which can be psychologically paraphrased as lopsidedness.⁵ That is why Marshall Brown calls it “the darkness of enlightenment” (31, 40) associated only with the realm of the conscious, and which Will Durant calls “dubious enlightenment, involving progressive degeneration of the physical and the mental powers” (Durant, 498).⁶ Imagination, feeling, intuition, and passion, as symbolic springs of the unconscious, were ignored as irrational and unreliable. No wonder Bateson remarks, “Arnold’s objection to eighteenth century poetry ... was that it was composed in the wits and not in the soul; that is, in modern terminology, in the conscious rather than in the subconscious mind” (Bateson, 11).⁷ It may not be inappropriate to say that the adverse effect of industrialization is reflected in the literature of the age as well. This trend did not set well with the romantic poets, especially William Blake and Wordsworth.⁸

Reading Wordsworth’s poetry from a Jungian point of view helps us understand the problem Wordsworth and others believe is there with their society and its denizens. Man as an individual is as much important as the society as a whole is and vice versa. They are the faces of the same coin; one should not be without the other. Utter disregard for the social norms and mores isolates an individual from the rest. On the other hand, letting social norms and mores get on one’s nerves to the neglect of individual preferences and likes and dislikes is not desirable either. While development of the persona and the conscious is important for an individual to be an acceptable denizen of society, its overdevelopment allows the social norms dominate the individuality of a

person. Rational and conscious growth of the persona, which is only the exterior, distances the individual from his inner world, and the society from the rest of the humanity outside the society. More or less this is what had happened to the 18th century England.

Like the 18th century England, also known as the Age of Reason, the Apollonian culture also encouraged reason, logic, rationality, and realism. The Greek dramatist, Euripides, was one of the most well-known exponents of reason.⁹ Nietzsche seems to encounter the over-emphasis on reason which represents the overdeveloped conscious. Jung says, “that unbridled ‘bacchantic God’ whom Hegel had already scented in nature finally burst upon us in Nietzsche” (*On the Psyche*, 80). According to Friedrich Nietzsche, who speaks the voice of the European collective unconscious, Euripides stressed the dictates of reason, which represents the overdeveloped conscious, rather than the power of emotions and the truth of natural instincts, which symbolize the unconscious. It will be interesting to note the remark of Vincent B. Leitch. He says, “Nietzsche is the wild man...he champions energy over reason and art over science” (870). This over-emphasis on reason not only led to one-sidedness of the individual but the Europe as a whole.¹⁰ Moreover, the overdevelopment of the conscious is also imaged in the fall of Greek Tragedy which, Nietzsche believes, due to over-emphasis on logic and rationalism associated with the conscious.¹¹ Will Durant, a well-known supporter of the Apollonian culture, also points to this issue. He says:

Euripides—the logician turned dramatist, the rationalist destroying myth and symbol... who replaces the Dionysian chorus with an Apollonian galaxy of dialecticians and orators (Durant, 408. Emphasis mine).

The replacement of the “Dionysian chorus” (the unconscious) by the “Apollonian dialogue” (the conscious) in the above passage symbolizes the dominance of the conscious over the unconscious that led to the decline of the Greek drama. I would say that the Age of Reason, Neo-classical Enlightenment, and Godwinism seem to be the offshoots of “Apollonian” or masculine culture over-emphasizing the pre-eminence of reason and logic.¹² This psychological one-sidedness is also symbolically in line with what Wordsworth considers to be the product of the “false conclusions of the intellect” (*Prelude* X, 1805 Text, 766). He turns to Nature “To notice old forgotten principles” (*Prelude* X, 251) exactly the way Jung says overdeveloped conscious, through individuation, should seek guidance and strength from the unconscious. The overdevelopment of the conscious distances us from the instinctive elements and contents of the unconscious; they are the principles which are an inherent part of our being.¹³ Perhaps this is why Wordsworth disapproves of humans’ overdependence on the intellect which symbolically amounts to the overdevelopment of the conscious as it disturbs the psychic health of an individual and of a society. Wordsworth says:

Our meddling intellect
 Misshapes the beauteous forms of things:--
 We murder to dissect (“The Tables Turned,” 26-28).

Over-reliance on the “meddling intellect” disturbs the harmony within an individual and a society. Instead of celebrating commonalities, we stick to our topical differences and continue to go farther and farther away from one another. This is a kind of attitude that we can very appropriately call a “strong disease,” as Wordsworth would say, because it leads to “the soul’s last and lowest ebb” (*Prelude* XI, 306, 307).¹⁴ On our personal and our social standards, we are the best that are there; on the standards of the

others and other societies, we are hardly passable. Perhaps that is why Wordsworth says, “that now our life is only drest / For show; mean handy-work of craftsman, cook / Or groom” (“Written in London, 1802,” 2-4).¹⁵ These lines of Wordsworth clearly refer to the outward appearance and prosaic consciousness of life. Not that the exterior or the appearance is not important. But this too is a fact that apparent luster without much substance usually makes such an object or person ludicrous. The word, “now” lends deeper meaning to the lines; it clearly shows how Wordsworth juxtaposes the here and now with the there and then. Not that it refers only to the popular nostalgic streak of the Romantics to idealize the past; it also shows how the appearance has become more important.

Interestingly the word, “now” occurs again in the line 8 of the poem. In addition to strengthening the lines quoted above, this time it also points to what a Jungian would call the overdevelopment of the persona or the conscious: “No grandeur now in nature or in book / Delights us” (“Written in London, 1802,” 8-9). Not that the luster or the “grandeur” is gone; it has not. The blind pursuit of the social roles we play and the overdevelopment of the consciousness blind us to the beauty around us. The idea can be better expressed in the words of S. T. Coleridge, who says, “I see, not feel, how beautiful they are” (“Dejection: an Ode,” line 38. Emphasis mine). And again in the words of Coleridge from the same poem, we “may not hope from outward forms to win / The passion and the life, whose fountains are within” (45-46).

The dominant images Wordsworth uses in some of his poems also point to the overdevelopment of the conscious. Wordsworth’s solar imagery in its various forms imaged as the confined life of “the vast city” (*Prelude* 1, 7) and the outside objective

world in his poetry are all symbolic of the broadening conscious and its gradual overdevelopment. Like the sun that extends its rays of light and moves toward the heyday of its intensity dominating any signs of darkness which symbolizes that we go on overdeveloping our consciousness. Perhaps this is what Heraclitus calls an “overstep [ping]” of the sun which will be driven out, as compensatory move, by “Erinyes” (qtd. above) symbolizing the powers of the unconscious.¹⁶ As such our consciousness by degrees reaches its extreme attitude, as we blindly pursue our personas, and its sway dominates the unconscious, which, according to Jung, ultimately gives birth to another extreme, i.e. the unconscious in reaction invades the conscious by neglecting the outer reality.¹⁷ But in order to save ourselves from this extreme behaviour or one-sidedness what we need is to accept life in “its banality” and “be bound to our nearest and dearest and to the environment, because the ‘worldly’ side of the archetype and its instinctual qualities must be realized too” (Jaffe, *Myth*, 82-83).

In order to have a better understanding of Wordsworth’s poetry as to how it helps us understand ourselves and those around us, we may explore the solar imagery and its various categories which have a long symbolic association with the Jungian concept of the conscious and the unconscious. A closer look at Wordsworth’s poetry reveals that it is laden with solar imagery in various forms and manifestations exhibiting all the characteristics of what Jung attributes to the conscious. Solar imagery taking its various forms, like the sunlight gradually ascending from dawn to morning, and from morning to noon, and descending from afternoon to the sunset, symbolizes the various stages of our consciousness. Jung says, “In the morning it rises from the nocturnal sea of unconsciousness and looks upon the wide, bright world which lies before it in an expanse

that steadily widens the higher it climbs in the firmament” (*Portable*, 14). Figuratively speaking, “since the Sun is a well-known symbol of the consciousness” (Roberts, “Gregarious,” 8), “the broadening sun” growing in its intensity suggests the overdevelopment of the conscious, inflated ego, and acquisition of more layers of the persona that dominates the unconscious.¹⁸ From a Jungian perspective, the image is also associated with the light of reason, clarity and rationality or what Jung calls “Logos” which represents the masculine principle, i.e. the animus opposite to the dark underworld of the feminine principle or the anima.¹⁹

The light-ray imagery in Wordsworth’s poetry symbolizes the birth of the conscious which has not yet completely weaned itself from the unconscious. Jung says, “It is just man’s turning away from instinct—his opposing himself to instinct—that creates consciousness. Instinct is nature and seeks to perpetuate nature, whereas consciousness can only seek culture or its denial” (*Portable*, 4). The images, like “parting beam,” “memorial gleam” and “lingering light” (“Extract... Leaving School,” 11, 12, 13) initiating the birth of light out of its generative total darkness, are symbolic of the initial stage of the nascent consciousness which suggests its gradual separation from its origin or the unconscious. This stage of consciousness is virtually equivalent to the child’s birth and its growth that gradually distances itself from its prenatal life or the unconscious archetypal realm by acquiring layers of the persona as the child grows into an adult. It is this growing persona and its overdevelopment that disconnects us from the archetypal realm of the unconscious, the loss of which, I believe, Wordsworth laments in the “Intimations Ode.” He says:

Wither is fled the visionary gleam?
Where is it now, the glory and the dream?

 Shades of prison-house begin to close
 Upon the growing Boy (56-57 & 67-68).

Here the “Shades of prison-house” or the worldly layers of the persona begin to take the “growing boy” into their tentacles and disconnects him from the unconscious or distances him from seeing the bigger self of which we lose sight as we grow up. A child is not necessarily as much sensitive to or conscious, for example, of his religion, politics, or citizenship as a grown-up person is. The former may not worry as much as a grown-up person would. The latter may go to the extent of waging wars against others which he may justify in the name of creed, ideology, or patriotism. Not that holding beliefs in these three, for example, or all of them is bad. These are only the personas which humans wear to make themselves acceptable to their immediate environment.

All humans have the basic right to nurture and nourish their beliefs. However, the blind pursuit of these social roles to the extent that we consider our beliefs rights and the beliefs of others wrong is what leads to turning back on the humanity that we as individuals and as society have. The conscious, which is a tiny part of the whole of an individual or/and society, distances us from the unconscious: the two together make the whole. It is in this sense of the growing distance of the conscious from the unconscious that Jung states that “The biblical fall of man presents the dawn of consciousness as curse. And as a matter of fact it is in this light that we first look upon every problem that forces us to greater consciousness and separates us even further from the paradise of unconscious childhood” (*Portable*, 5). The social roles or the personas we wear as individuals or society are the symptoms of the “prison-house” of the conscious in which we confine ourselves. We think in terms of our ideology, creed, and citizenship; we

consider those ours and part of us who share these with us. As for the rest, we “otherize” them; demonize them; and criminalize them. These are the natural consequences of an overgrown persona whether individual or societal. Instead of looking at the humanity that binds us all together, we look at the persona we wear in our immediate environment and think of it as an absolute identity. Discussing this issue, Khattak says that the persona or “identity” is

not something absolute for which we necessarily have to wage wars; that in addition to our individual identity, there is also a bigger whole of which we are also a part; that sticking hard and fast to our individual identity alienates us from the bigger whole; and that we cease to be efficient and productive members of society....Instead of thinking of building walls of our identity around us, we need to build bridges to connect with the Other (“Changing Faces of Identity,” 16).

The relative role, the persona, or “identity” that we play or have in a society is more like a yoke, as Wordsworth says, and leads us astray from the rest of humanity. As we grow up, we continue to acquire more and more social roles. This is perhaps why Wordsworth says:

Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
Full soon thy soul shall have her earthly fright,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life (“Intimations Ode,” 127-32).

Here the ‘inevitable yoke’ “earthly fright,” and “custom,” lying upon the individual like “weight / Heavy as frost” all are metaphoric expressions which refer to the harmful effects or layers of the rigid personas which we acquire over the years as we grow up in order to fit ourselves to the world around.

This does not mean Wordsworth rejects consciousness or the development of the persona. Both, in fact, help us adjust ourselves to the acceptable norms of the society of

which we are denizens. Wordsworth says, “The sunshine [consciousness] is a glorious birth” (“Intimation Ode,” 16); it helps stay rooted in our social context. What Wordsworth seems to disapprove of is the loss of contact with the bigger whole which connects us to the rest. We become antagonistic towards others due to losing touch with our inner humanity to the extent that we do not relate to the problems facing others—we are disconnected from the people and the societies around us.

On another level we might think of childhood as the past of our adulthood, which is the present. The relationship between the past and the present in a way ensures the future. An individual or a society has a comprehensive life only if it is willing and able to learn from the past, and plan for the future in its present. That is precisely what Jung means by “individuation.”²⁰ We have to have our individuality and at the same not lose touch with the society or the societies around us. Our present, which is the conscious, is meaningless if we lose sight of the past, the unconscious. Losing sight of the past retards the process of growth of an individual and society. Being conscious is being aware of what we are and can be. Believing that all that we are in our present is all that is there to us is turning our back on the immense potential that all of us have as individuals and as society. In the blind pursuit of adjusting ourselves to the persona, we tend to forget how the persona is only a tiny bit of the immense potential that all of us have. It may be not inappropriate to say that in “Thou, whose exterior semblance doth belie / Thy Soul’s immensity” (“Intimations Ode,” 108-9) Wordsworth refers to this phenomenon. Being a businessman, for example, is only one aspect of an individual’s personality. Neglecting family or friends in the pursuit of business is what turns an individual into a mechanical person—removed from the human bond that holds him/her together with the rest. Due to

a social role of that of a businessman, we are removed from the family and friends. The result is that our bonds—human bonds—that hold us together disintegrate.

Wordsworth continues to build this motif through the solar imagery that dominates his poetry. The following line points to the overdevelopment of the conscious. Our “unimpeded commerce with the Sun,” sharpens our persona even more, and it “grow[s] more bright” (“Ejaculation,” 12-13), and turns us into rigid and intolerant individuals or society. And it is perhaps in this sense that Wordsworth sees the rising sun with “tears” that not only reminds him of the loss of the “imperial palace” (“Intimations Ode,” 84) or the blessings of the unconscious realm, but also forebodes the approaching painful heyday of the “broadening sun” symbolizing the overdevelopment of the conscious which would make him “A discontented sojourner” (*Prelude* 1, 8) or a lopsided individual. He says:

Through tears the rising sun I oft have viewed,
Through tears have seen him towards that world descend
Where my poor heart lost all its fortitude:
Three years a wanderer now my course I bend—
.....
Bad is the world, and hard is the world’s law
Even for the man who wears the warmest fleece (“Guilt and Sorrow,” 442-45 & 505-6. Emphasis mine.).

The conscious and the unconscious need to stay in touch with each other exactly the way the present needs to stay in touch with the past; we evolve into better beings and better society. The two help each other; they supplement and complement each other. Perhaps this is why Wordsworth says, “The Child is father of the Man” (“My heart leaps up...” 7). What we are in our grown-up life depends on how much we are able to be in touch with what we were in our childhood, i.e., when the personas had not dominated us at all. This, however, does not mean that in our grown-up life we should stay as we were

in the childhood. Being nostalgic about the childhood all the time wastes our present; believing in seize the day alone leaves us totally clueless about the future; and daydreaming about the future without being firmly rooted in the present and the past is imbecility. Reminiscing the past revives us; memories of our low and high moments make us wiser and stronger for the days to come. We can have a better and efficient life in the days to come only if we can move back and forth between our past and present and derive strength from the past. Like the overdevelopment of the persona makes us turn our back on the unconscious, not having any persona at all makes us turn our back on the conscious. In either case we fail to be productive individuals or productive part of our society. The following lines from Wordsworth's "Intimations Ode" illustrate this point.

He says:

What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind
In the primal sympathy
Which having been must ever be (179-186).

The growth of the persona is indeed essential and practical; without it we cannot function in society. However, we have to be ourselves as well. Whitmont, a well-known Jungian, points to this issue in the following words. He says:

We must learn to adapt to cultural and collective demands in accordance with our role in society—our occupation or profession and social position—and still be our selves. We need to develop an adequate persona (156).

Wordsworth's emphasis on preserving "the primary laws of our nature ... the essential passions of the heart" (Preface to LB, 281-82), I believe, refers to staying in

touch with the past or the unconscious; that is to say, the life in which we do not have the social roles to dominate us. Jeremy Hawthorn asserts exactly the same point and calls it “the essential purity of the pre-social self” (348). I would say that Hawthorn’s comment is in line with the emphasis that Wordsworth lays on childhood and Jung on the unconscious. This emphasis on the individual to coordinate his/her persona with the unconscious is essentially a “rallying point” for all romantics against the “artificial order” of the “Augustan predecessors” (Hawthorn, 348) whose artificial style and prosaic literary works represent the overdevelopment of the conscious.

Similarly, “the subtle beams shine,” “Bright beams the lonely mountain horse illumine” (“An Evening Walk,” 62,132), “watery gleam” (“Down a swift stream...,” 11) and the “beamy radiance” (“An Evening of Extraordinary Splendour,” 27) are all symbolic of the birth of the consciousness which presupposes its separation from the unconscious. Associated with it is the image of “gleam of arms” (“Descriptive Sketches,” 60), which symbolizes the conscious in its initial stage foreboding rigidity and hard layers of the persona. It also carries connotations of the technological and industrial world of arms and ammunitions representing the overdevelopment of the personas that lead to waging wars. Similarly, the “glimmer hoar” (“Descriptive Sketches,” 132), having its symbolic connection with the subtle light, symbolizes the emergence of the conscious; the “‘sultry ray’ of young Desire” (151); and “Gleam war’s discordant habits” (746) in the same poem indicate the collective symptoms of the rigid and extreme personas that lead to fanaticism, jingoism and fascism. Such attitude eventually lead to the disintegration of society, and even the world, as we saw in the two World Wars, and see today in the form of terrorism and the war on it. Instead of celebrating differences as

faces of diversity, we see them as absolute properties and absolute identities distancing and “Otherizing” people within the same society and the world.

The frequent use of the light images with the prefix “broad,” like the “broad sun” (“It is a beauteous evening,” 3”), “broad day-light” (“It is no Spirit...,” 6) etc., are variants of the “broadening sun,” and symbolize acquisition of more layers of the persona or the unnatural selves. Moreover, in the image “bright road” (“An Evening Walk,” 26) the “road” is symbolic of the conscious whereas the prefix “bright,” on account of having its vital connection with the light imagery, adds the stress to it. As such the “bright road” refers to the persona that we find the most appealing—something that we believe leads us to our destination. Similarly, the image “social rays” (29) in the same poem, intrinsically related with the “broadening sun,” symbolizes further thickening of the layers of the overdeveloped persona acquired in the social milieu that distances us from nature or the unconscious. That is why Wordsworth, knowing that the growing layers of the persona soon distance us from the unconscious, says:

At length the Man perceives it die away,
And fade into the light of common day
.....
Then he will fit his tongue
To dialogues of business...or strife
.....
Filling from time to time his ‘humorous stage’
With all the Persons, down to palsied Age,
That Life brings with her in her equipage (“Intimations Ode,” 75-76, 97-98, &103-05. Emphasis mine).

The noon imagery in Wordsworth’s poetry is reflective of that hard “world” where the individual’s overdeveloped persona is at its peak, and loses contact with the unconscious or the bigger whole. Such imagery symbolically translates the extreme attitude of the conscious or rigid persona which tends to become one-sided and thus make

us psychologically imbalanced. For example, the “Glaring sun” (“Peter Bell,” 315) clearly symbolizes the overdevelopment of the conscious. Also in “The brightest sunshine bask,” (“While not a Leaf”, 3) the use of superlative degree – “the brightest” – suggests the highest degree of the sunlight which symbolizes the extreme attitude of the conscious. Related with this is the image of “crystalline sky” (7) in the same poem that stands for the clearest sunshine suggesting, clarity, precision and the light of reason which are the attributes of the conscious.

Similarly, in the image “dead sea under a burning sky” (*The Borderers*, 1698), the “dead sea” symbolizes the sea of inactive or dormant archetypes of the unconscious and the “burning sky” stands for heat or the sun which symbolizes the overdevelopment of the persona. As such, the “sea” “under” the “burning sky” symbolizes the dominance of the conscious over the unconscious or rather the development of the conscious to the neglect of the unconscious. It also symbolizes the dominance of the active masculine principle or Logos over the passive feminine principle or the Eros that may lead to the crisis of gender identity and psychological unrest in the society.²¹ Deborah Taj Anapol notes this unrest in the patriarchal cultures. She says, “Because our present culture has tended to elevate the masculine over the feminine, most people approach life, not to mention sex or friendship, from a male point of view. As a result women no longer knows how to be women and men no longer know how to be men” (2). The same dominance of the conscious over the unconscious or the masculine principle over the feminine principle represented by the overdeveloped persona is reflected in *The Borderers* of Wordsworth also. The words and phrases, like “justice” (738); “plain reason” (263); “independent intellect” (1496); “intellectual empire” (1856); “caution”

(294); “measured” (297); “Action” (1539); “proofs” (1175); “think” (1404) etc., in this work of Wordsworth are all metaphors of rationality associated with Logos and, therefore, with the conscious. The frequent use of these metaphors and expressions related with cold world of reason symbolizes the dominance of the conscious. It would be interesting to note the remarks of Maureen B. Robert in the context of relating reason with the conscious. She says:

“Reason” is equated with the “outward circumference of Energy.” By replacing a vertical perspective of the psyche in which consciousness is “uppermost” with a concentric perspective in which it is outermost, “Reason” corresponds to the realm of the conscious ego from which operates what Shelley calls in his *Defense of Poetry* the “calculating principle” (Roberts, “Ethereal Chemicals,” 8. Quotation marks original).

The same “calculating principle” and the dominance of the conscious find their verbal expression in the character and language of Oswald, a villain in *The Borderers*. For example, Oswald, in his response to Marmaduke’s “redeeming remorse” (Jacobus, 26) about the murder of Herbert, speaks the language of cold consciousness. He says:

Remorse—
It cannot live with thought; think on, think on,
And it will die. What! in this universe,
Where the least things control the greatest, where
Faintest breath that breathes can move a world (*The Borderers*, 1560-64.
Emphasis mine).

Marmaduke’s “Remorse,” from a Jungian point of view, is the equivalent of one’s becoming conscious of the unconscious or realization of one’s “faulty consciousness” (Jung, *Essays*, 3) which leads the individual to harmonize within and without. But Oswald’s response in the above quotation also shows the dominance of what Jung calls “the thinking function” (in Wilmer, 158) of his psyche rather than the feeling one which makes him lopsided. His over-emphasis on thinking, related to the conscious part of the

psyche, is in accordance with the Jungian idea of the “extraverted thinking type” whose “constant endeavour...is to make all his activities dependent on the intellectual calculations” (*Portable*, 197).²² The repetition of the phrase, “think on, think on,” feels like the blow of a psychic hammer from the upper realm of the conscious. It clearly symbolizes his “pseudoego” (Whitmont, 156) which ignores the unconscious. Moreover, Oswald’s misconception, that “the least things control the greatest,” symbolically points to his inflated ego which, being a tiny tip of the conscious, erroneously assumes to control the iceberg of the unconscious which is “beyond the reach of subjective arbitrary control” (Spoto, 132).²³ His one-sidedness becomes more evident when he says, “Compassion!—pity!—pride can do without them” (1553). Here “Pride” stands for the inflated ego and represents the overdevelopment of the conscious, whereas “Compassion!—pity!” are the attributes of the anima and represents the unconscious. The negation of the latter shows the dominance of the former. Jung says:

If, as is nearly always the case in a differentiated person, one function, for instance thinking, is especially developed and dominates consciousness, then feeling is thrust into the background and largely falls into the unconscious (*the Occult*, 117).

This neglect of feeling rooted in the unconscious also shows the dominance of his animus which is associated with Logos and turns him into a prosaic hard-hearted individual. Oswald’s mocking remarks about the kind-hearted persons what Jung would call the “feeling type” (in Wilmer, 164) associated with Eros, are a symbolic indication of the dominance of his Logos, associated with the overdevelopment of the conscious.²⁴ He says:

These fools of feeling are mere birds of winter
They haunt some barren island of the north
Where, if a famishing man stretch forth his hand,

They think it is to feed them (558-61).

Oswald's over-emphasis on action and caution representing the outer realm of the conscious is indicative of an extraverted type character, which one-sidedly "gets sucked into objects and completely loses himself in them" (*Portable*, 185). Wordsworth's remarks about Oswald in his Preface to *The Borderers* that "he seeks relief from two sources, action and meditation" and "in this morbid state of mind he cannot exist without occupation" (*Prose*, 98-99) also clearly reveal his one-sidedness. This is why Oswald says to Marmaduke, "If you deem it / A thing worth further notice, we must act / With caution, sift the matter artfully" (292-94. Emphasis mine). This too is indicative of how the conscious dominates him. The word "sift" is worth noting which has functional relationship with the sieve symbolizing the conscious that works as a filter to block the free flow of the unconscious contents—allows the things to go through which the conscious believes are undesirable. It would not be inappropriate to quote here the remark of Alan Gardiner who says, "evil can result if human nature is governed by intellectual principles alone" (Gardiner, 19, emphasis mine). Intellect or the conscious helps people fit themselves to their environment and thus develop their persona—something which always happens by repressing, negating, condemning or avoiding "evil." Oswald's one-sidedness shows that the overdevelopment of the conscious makes us turn our back on the unconscious. The result is that we are unable to integrate into the conscious the contents of the unconscious because we don't acknowledge them. In fact we reject them; look down upon them; hate them, and hate them in others too. Instead of acknowledging them as an essential part of our being and learn to live with them, we repress them in a way as if they are absolutely non-existent. We lose our psychic balance

and become psychologically lopsided individuals. We judge everything on our standards and demonize anything and everything that is not in accordance with our standards. Devoid of compassion and sympathy we turn against all those who are different than how we are.

The same lopsidedness and the overdeveloped persona are also reflected in one of Wordsworth's poems "The Idiot Boy." The doctor in the town in his dialogue with Betty Foy, the boy's mother, speaks the language of contempt and indifference. His rude and petulant attitude towards Betty Foy points to the lack of compassion and sympathy people with overdeveloped persona usually have. The following passage from the poem points to the doctor's contempt and lack of compassion for the mother:

"The devil take his wisdom!" said
The Doctor, looking somewhat grim,
"What, Woman! Should I know of him"?
And grumbling, he went back to bed! (58-61)

As a doctor, he should be able to empathize with a mother who has lost her son. His selfishness, self-centeredness, and inflated ego work as a wall that separates him from Betty. His overdeveloped persona has disintegrated the bond of humanity that he shares with Betty. His contemptuous behavior negates the physical and emotional presence of Betty. Interestingly, he literally confines himself to the small little world where he feels very comfortable—he goes to bed. A person with this kind of "inflated consciousness is always egocentric and conscious of nothing but its own existence," (CW 12, para. 563), as Jung would say.

The motif of extreme attitude of the ego and the overdevelopment of the conscious or what Jung calls the "faulty consciousness" (Essays, 3) is symbolically reflected in the following solar images in Wordsworth poetry: "The star of noon that glitters small and

bright" ("Descriptive Sketches," 385); the "Summer's noon" ("The Fountain," 12), and the "noontide suns" ("Mark the concentrated..." 3) etc. Inflated ego is more or less like a star shining brightly in the sky at the noon. All these images, due to their associated with light and heat of the sun in its heyday, symbolize the overdevelopment of the conscious. The occurrence of the word, "noon," in these images gives us a symbolic hint of the aggressive ego in its extreme heights which has completely invaded the conscious. Similarly, in the image, "The tall sun [the conscious] ... / Flings o'er the desert [the unconscious]" ("Descriptive Sketches," 662), also symbolizes the height of ego and the aggressive conscious overlooking the unconscious. Take another pair of images from the same poem which symbolically translate the idea of overdevelopment of the conscious: "cloudless suns" (390), which throw unobstructed light with no film of the clouds or veil; and the "thirsty skies" (397) suggesting a severe lack of rain (the unconscious), symbolize the overdevelopment of the dry consciousness and the total neglect of the unconscious. Wordsworth clearly points to the same overdevelopment of the conscious at the individual as well as at the social level when he says, "Overweening Statesmen have full long relied / On fleets and armies, and external wealth: / But from *within* proceeds a Nation's health" ("O'erweening Statesmen..." 1-2. Italics original). Not that the external resources are not important; they certainly are, but the ideas to make use of the external resources come from within us. But this too is a fact that over-reliance on external resources leads the individual and the society to neglect the psychic resources "*within*" (the unconscious) from where comes the real strength. Moreover, it will not be inappropriate to say that over-reliance on weapons and the armies for the protection of a country is symbolically equivalent to the overdevelopment of the conscious and the

assertion of the male authority or Logos represented by what Jung calls the animus.²⁵ This male-oriented attitude of the individual and the society leads to one-sidedness and extremism which further leads to holding rigidly to our beliefs and turn our back on the bigger whole. Instead of making friends and allies, we look for excuses and pseudo reasons to make enemies. We exhaust our resources on fighting the Other rather than on nurturing and strengthening ourselves. Such extreme behaviours isolate us from the rest of which we are invariably a part if we integrate the overdeveloped persona and acknowledge the Other as part of us. Talking about fatal effects of fanaticism Watts says:

The power of fanaticism, “effective” as it may be, is always bought at price of unconsciousness, and whether its cause be good or evil it is invariably destructive because it works against life: it denies the ambivalence of the natural world (17, emphasis mine).

The overdevelopment of the conscious also connects us to the empirical belief in senses to be the only source of knowledge, and reason, representing the conscious, to be the sole guide of all actions.²⁶ We judge things on how they look to the physical eye and fail to realize that there is more to people and things than what meets the eye. This idea is somehow related to the Jungian concept of one-sidedness which neglects the Other or the unconscious. Not that the rational is not important but reason and rationality alone turn humans into robots. That is why perhaps Jung says, “We should never identify ourselves with reason alone, a fact to be noted by all pedantic culture-mongers. The irrational cannot be and must not be extirpated” (*Two Essays*, 72).

In addition to the emphasis that Wordsworth lays on the lack of communication between the conscious and the unconscious, there are images he frequently uses through his poems which clearly point to the overdeveloped persona. The latter is the natural outcome of the former. The following images are worth noting: the “sun’s triumphant

eye” (“Ode: 1814,” 21); “the light of the common day” (“Intimations Ode,” 76); “The face of day” (*The Borderers*.1878); “the noon day” (“Descriptive Sketches,” 607); the “bright days” (“Ode: 1814,” 36); and “faces bright” (“November, 1813,”1). The “sun’s triumphant eye” is exactly what we can call an overdeveloped persona. Not only does the persona make a person acceptable to a society, an overdeveloped persona, which is unconscious, makes an individual the epitome of the values or ideology the individual consciously pursues; such an individual becomes more of a role model for the immediate environment. Others look up to him/her, and he/she commands a respect others do not have in that environment. Due to his overdeveloped persona such an individual in a way rules the hearts of the people who also consciously follow the same values and ideology to which he so adamantly adheres.

“The light of the common day,” I believe, refers to what Jung calls the “well-worn path” (*Portable*, 159) which all of us want to follow; the image symbolizes the common norms and mores of a society which its denizens thrive on. The problem with following the commonly accepted paths and norms is that one gets “stuck in the blind alleys” (*Portable* 159) and loses the individuality that makes one different and unique. On another level following the “light of the common day” imposes a kind of uniformity and monotony which is neither practical nor desirable. A society that seeks uniform behaviour and attitude from its denizens becomes stagnant. It discourages creativity and diversity and follows the path of a homogeneity that gives birth to intolerance, racism, sectarianism, fanaticism. We fail to realize that like our physical difference, the ideological and political difference are “symbolic of individual identity, but we all share some common grounds of which we must not lose sight” (Khattak, “Changing Faces of

Identity,” 14). In the words of Wordsworth, “Points have we all of us within our souls, / Where all stand single” (*Prelude* III, 185-86). The overdeveloped persona blinds us to what Wordsworth calls “points...within our souls” due to which we “all stand single.” The overdeveloped persona blinds us to the unconscious or the “points within our souls”.

Images like, “The face of day” (*The Borderers*.1878); and “faces bright” clearly point to the persona or a “dazzling manifestation” (Wilmer, 66) of a person, as the persona is the face that we wear to make ourselves acceptable to our immediate environment. However, Wordsworth does not approve of the overdeveloped persona as it neglects the unconscious. It will be interesting to note the remark of David Nicholas Smith, who says, “The simpler and more natural Workings of the heart may be obscured in great political crisis or in events or careers that dazzle the imagination. He [Wordsworth] distrusts whatever dazzles (xii, Emphasis mine). The persona, being the “bright” and “beautiful” face that we wear for public hides what we are inside.

The main and perhaps the most serious problem with the persona is the concomitant birth of its opposite which Jung calls the shadow.²⁷ Being the “acceptable” face that we wear, the persona is the natural outcome of the avoidance of all that is “undesirable” and “unacceptable” in society. In our attempt to be “good”, all we do is to avoid and suppress “bad;” we nudge the “bad” and the “undesirable” into the background. The more we try to get closer to the “brighter” and “beautiful” face of the society, the stronger and the more unconscious the persona becomes. The result is that the psychological nudging of the “bad” and the “undesirable” translates into our conscious attempts to eliminate the “bad.” Individuals and societies which have very inflexible, uncompromising, and hard and fast “rules” about “good” and “bad” have their persona brighter than the rest of the

people and societies. Such individuals and societies are prone to waging wars against any “bad.” Their “good” is in the elimination of the “bad;” not in learning to live with it and understand it as an essential part of individual and society. This is why Whitmont, a well-known Jungian, says, “the brighter the persona, the darker the shadow” (Whitmont, 159). We turn our back on the unconscious; refuse to acknowledge and see the “bad” in us, and project it onto others. We hate in them what we fail to see in our personality. Thus, in a way, we are derailed from the natural course of life; we think of ourselves as the epitome of “good” and want everyone else to subscribe and submit to our good. Our persona dominates us to a point where we refuse to give others the right we claim for ourselves. We fail to understand that the denizens of other societies have their persona which makes them different from the way we are. The following passage from one of Wordsworth’s poems illustrates this point. Wordsworth says:

.... Our life is turned
 Out of her course, whenever man is made
 An offering, or a sacrifice, a tool
 Or implement, a passive thing employed
 As a brute mean, without acknowledgement
 Of common right or interest in the end;
 Used or abused, as selfishness may prompt.
 Say, what can follow for a rational soul
 Perverted thus, but weakness in all good
 And strength in evil (*Excursion* 1X, 113-22).

Wordsworth perhaps refers to the negative effects of the overdeveloped collective persona which leads to wage wars between the societies and within the communities when he says “the men ... for their desperate ends, / had plucked up mercy by the roots.... / Tyrants strong before in wicked pleas” (*Prelude* X, 331-34). Such a society/individual imposes its values upon another and commits excesses in the name of its values. In our conscious efforts to pursue the persona, the important contrasexual

elements of the anima and the animus remain submerged in the unconscious: they are not integrated into the conscious. Anapol says that “hazard associated with keeping the anima or animus submerged in the unconscious falls into the category sometimes called ‘being bitten by the shadow’” (5). The persona eggs us on to suppress the shadow, and even eliminate it.

What a society considers undesirable or even despicable is something that another society finds otherwise. With an overdeveloped persona the former feels justified in demonizing and condemning the other; it fights against its shadow. And since this kind of an individual/society looks at all that meets the eye, it insists that all societies/individuals subscribe and submit to its beliefs and values. This is what Jung calls “fight with the shadow” (*Essays*, 1). And since the “The shadow is inexhaustible” (Wilmer, 98), so is the fight/war within and without. This attitude obviously leads to the disintegration of society so long as we are not conscious of the unconscious or “some other Being,” as Wordsworth says:

...so wide appears
The vacancy between me and those days
Which yet have such self-presence in my mind,
that, musing on them, often do I seem
Two consciousnesses, conscious of myself
And of some other Being (*Prelude* II, 28-33).

Another poem of Wordsworth points to the same apprehension of the conscious dominating the unconscious. He says, “Science advances with gigantic strides / But are we aught enriched in love and meekness” (“To the Planet Venus,” 7-8). Here the word “Science,” represents the whole scientific and technological world which, being definite and a matter of fact world, symbolizes the advancement of dry and sterile consciousness, whereas “love and meekness,” being emotions and the organic components of the

feminine energy, represent the unconscious. The phrase “gigantic strides” gives connotation of aggression and rapidly increasing apprehension as the conscious dominates the unconscious at collective level.²⁸ It also indicates that being over-conscious of meeting the demands of the external reality and overlooking the needs of our internal reality is psychologically dangerous. It may not be inappropriate to say that Wordsworth’s protest against the extension of the railways to the Lake Districts shows his fear of the unchecked and unbridled industrial development.²⁹ Wordsworth considers these technological advancements as “rash assault” and “a false utilitarian lure,” which, both being cruel and lucrative threaten the human bond. He fears that there will hardly a safe haven left for humans to retreat to from the assaults of the growing technology. In reaction to this collective overdevelopment of the conscious, Wordsworth writes in a manner as if his own unconscious is reacting to the aggression of the dominating conscious. The following poem is reflective of this symbolic reaction of the unconscious against the conscious. Wordsworth says:

Is then no nook of English ground secure
 From rash assault? Schemes of retirement sown
 In youth, and 'mid the busy world kept pure
 As when their earliest flowers of hope were blown,
 Must perish;--how can they this blight endure?
 And must he too the ruthless change bemoan
 Who scorns a false utilitarian lure
 'Mid his paternal fields at random thrown?
 Baffle the threat, bright Scene, from Orrest-head
 Given to pausing traveler's rapturous glance:
 Plead for thy peace, thou beautiful romance
 Of nature; and, if human hearts be dead,
 Speak, passing winds; ye torrents, with your strong
 And constant voice, protest against the wrong.
 (“On the Projected Kendal and Windermere Railway,” 1-14. Emphasis mine).

The phrases like “rash assault,” “the ruthless change,” and “utilitarian lure” are all metaphoric expressions which symbolize the damaging effects of the overdeveloped conscious posing a threat to dominate nature or the unconscious. Wordsworth implores the natural powers of the “passing winds” and “torrents” symbolizing the unconscious to “protest against the wrong” or aggression of the conscious in order to compensate for the exaggerated role of the conscious at collective level.

Similarly, in another poem of the same series Wordsworth beseeches the “Mountains, and Vales, and Floods,” which symbolize the unconscious, “to share [their] passion” against “a Power, the Thirst of Gold” associated with the overdeveloped conscious, that will sell the “peace” and “beauty” (“Proud were ye, Mountains...,” 4, 6) of the country. Smothering all beauty and balance of nature or the unconscious symbolically indicates the aggression of the overdeveloped conscious. And all natural disasters, like floods, blustering storms and roaring winds earthquakes etc. are symbolic reactions of the unconscious to compensate for the aggressive conscious; the harmony in nature is disturbed so to say due to the excessive growth of technology. The conscious is to take the unconscious along or the present should look into the past to maintain the balance that Wordsworth fears is being disturbed.

For Wordsworth, city life is emblematic of the industrialization which disintegrates human bonds and relations. Though one might say that in Wordsworth’s times the industrialization was far from what it is today, but he seems to have anticipated the rush industrialization has caused in human life. It is indeed not surprising that today humans seek refuge from the rushed city life in the distant rural settings, on beaches, or mountains as if letting the conscious connect with the unconscious. A holiday like this certainly

brings some kind of “sanity” into the otherwise busy life in which parents, spouses, siblings do not find the proverbial quality time to be with the family: the industrialized city life distances the individual from the family; the conscious from the unconscious. In the words of Wordsworth:

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 ours
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 wreathed horn.

City life indeed makes one “forlorn.” No wonder critics like Duncan Wu calls cities “dehumanizing” places of “spiritual emptiness” (211).

The overdevelopment of the conscious leads the individual as well as the whole society to promote and strengthen roots of patriarchal culture which dominates the matriarchal culture. That is why “flock[ing] to the Lake Districts, and ...to the Scottish Highlands and the Alps, [which represent nature or the unconscious, was] abhorrent to civilized men” (Trevelyan, 417. Emphasis mine). Historical reasons also reveal that an implicit reaction against the overdevelopment of the conscious and lopsidedness on individual and collective level had already begun in the last decade of eighteenth century. For which reason, Abercrombie says, “of course, this vast romantic movement was the European reverberation of the English eighteenth century romanticism, like the thunder of Alpine re-echoing to a pistol shot” (Abercrombie, 28). Spoto says, “If the ego pulls far

away from the unconscious, the unconscious, in the spirit of wholeness, will have its “revenge” (Spoto, 146). The public taste in the late 18th century for the wild nature particularly going to the mountains and the sea-side were clear symbolic clues of the return to the unconscious. As G. M. Trevelyan states:

This instinctive craving for the larger feature of untamed nature was an inevitable reaction on the part of a society growing over civilized. ... The taste for mountains which began in the later part of eighteenth century, was accompanied by a corresponding love for the ‘seaside’, hitherto neglected (Trevelyan, 417. Emphasis mine).

A visit to the sea symbolizes the tendency of the overdeveloped conscious into the unconscious, which is a psychological purification of the overdeveloped and polluted personas that need to be washed or sloughed off in the natural environment of the unconscious. Spoto states, “In effect, Jung is saying that when ego-consciousness defined by a particular psychological type proves to be “defective,” i.e. one-sided or rigid, the unconscious will bring the individual back into balance (Spoto, 122. Emphasis mine). Close contact with nature helps humans to hold “mute dialogues with my Mother’s heart” (*Prelude* II, 268) or the unconscious that enable them to hear “The still, sad music of humanity” (“Tintern Abbey,” 91) and make them more useful and productive individuals with a far broader vision of the “vast empire of human society, as it is spread over the whole earth, and over all time” (Wordsworth, Preface to L. B, 292). Trevelyan remarks:

The new custom of resort to ‘seaside watering –place’ had been medicinal in purpose. At the doctor’s orders people went to inhale the sea air at the village of Brighthelmstone (Brighton), or drink the well-water at Scarborough, and even to dip in the waves (417).

Diving in the sea waves and drinking well-water has a strong healthy and psychologically healing effect on humans which is symbolic of taking a plunge into “the eternal deep” and “the immortal sea” (“Intimations Ode,” 112,167) of the unconscious in order to re-forged the broken links “Till the bridge [we] will need be form’d” between the conscious and the unconscious which helps humans to liberate themselves from their rigid personas of individual identities and become themselves again.³⁰ This gradual acceptance of “nature in her shaggy reality” (Trevelyan, 417) is symbolic of the realization of psychological one-sidedness and acknowledgement of “nature [the unconscious] on the part of a society growing over-civilized” (Trevelyan, 417). But here “the sun (the conscious) rules, and cross the shades of night” (the unconscious) (Ode 1815 “Imagination--,” 32, parenthesis mine). It would not be inappropriate to quote Allen W. Watt here who says, “Is it entirely a question of coming in with a bright light and a scrubbing brush to clean the darkness out” (Watt, 18) which would result in vexing the unconscious to react against the overriding conscious in order to compensate, so that harmony and balance may be restored within the individual and the society. I would also like to quote the words of Geoffrey Hartman, who says:

Industrialization [imaged as an overdevelopment of consciousness] is causing great changes, changes affecting all the minds of men; and Wordsworth, writing toward the beginning of this epoch, is not less than prophetic. The industrial revolution in his eyes is divorcing man from the earth...cutting men off their past [the unconscious] and imagination from its normal food [coming from the unconscious] (“The Major Lyrics,” 35).

Perhaps this is why Wordsworth also “escaped / From the vast city” (*Prelude* 1, 6-7) to let his conscious be in touch with the unconscious and be himself—something that all of us need to be. It may not be inappropriate to say that Wordsworth is aware of the healing effect nature or the unconscious has on him. He says, “And when returned / after long

absence, thither I repaired" (*Prelude* II, 36-37), perhaps the damage, the city life had done to him. No wonder he welcomes the "correspondent breeze within" which liberates him from the "unnatural self" (*Prelude* I, 21). Addressing the breeze, Wordsworth says:

O welcome Messenger! O welcome Friend
A captive greets thee, coming from a house
Of bondage, from yon City's walls set free,
A prison where he hath been long immured (*Prelude* 1, 1805 Text, 5-8).

Talking about the confined and mechanical life of the vast cities, Joseph Wood Krutch says:

We live in the cities surrounded by dead things. We live far more with machines than we do with animals. And under these circumstances we tend more and more to lose sight of what we are and what we are like. Even the graphic and plastic are forsaking nature so that the wheel and the lever are more familiar than the flower or the leaf (Krutch, 387).

Here "the cities," the "dead things" like "machines," "the wheel and the lever," from a Jungian perspective, symbolize the conscious, whereas the "animals" and "flower or the leaf" having connection with mother earth symbolize the unconscious.³¹ Hence over reliance on the former distances us from the latter at individual level as well as collective level. In a sort of Wordsworthian vein Jung says something which is pertinent to quote here. He says:

The more civilized, the more unconscious and complicated a man is, the less he is able to follow his instincts. His complicated living conditions and the influence of his environment are so strong that they drown the quiet voice of nature (*Portable*, 160).

Here the words "civilized" and "complicated" are intrinsically related to the overdeveloped persona which humans acquire under the influence of social "environment" where "Reason seemed the most to assert her rights" (*Prelude* XI, 113).

The dense persona makes them psychologically deaf or irresponsible to the "faintly heard

“...natal murmur” (*Prelude* XIV, 195-96) symbolizing the “quiet” messages of the unconscious. This is why Wordsworth calls such environment, “A light, cruel, and vain world cut off / From the natural inlets of just sentiment” (*Prelude* IX, 349 -50).

This, however, does not mean Wordsworth is against science or technology. Their unchecked and unbridled growth and development have certainly disturbed the balance that keeps nature intact and human society intact. The global warming and the depletion of the ozone layer are only some of the major examples of the harm the technological development and excessive industrialization have done to nature and humans. Nor is it right to assume that Wordsworth does not approve of the growth of the consciousness. In fact, some of the images in his poems indicate that he urges integration of the contents of the unconscious in to the conscious, as a Jungian would say.

In addition to the opening image of Wordsworth going out of the “vast city” into the open valley and mountains, there are passages replete with the idea of ascending or going into the mountains. Gary Farnell relates Wordsworth’s “ascent of the Mount Snowdon” with his attempt “to rediscover” his lost ““father ”” (Farnell, 7-8).³² Father by virtue of being associated with discipline and authority symbolizes the conscious. Similarly, “ascend / A lofty mountain” (*Prelude* VI, 572-73) implies an explicit attempt to get out of a valley and reach a higher place exactly the way the contents of the unconscious are integrated into the conscious and brought to the light so to say. The “ascent” also symbolizes what Angelo Spoto calls “consciousness extending out” (Spoto, 147). In the words of Rehder, “The progress up the mountain is also a movement from darkness to enlightenment” (Rehder, 151); movement from darkness to light is indeed symbolic of gaining consciousness. But what is more important is Wordsworth’s looking

down at the valley, which to me symbolizes staying in touch with the unconscious. He says, “those deep haunts, an aboriginal vale / The wondrous Vale of Chamouny stretched far below” (*Prelude* VI, 219 & 28-29) which symbolizes the unconscious. And that is precisely the point; humans are more productive, useful, efficient and creative when they have the ability to let the conscious and the unconscious stay connected. We realize the potential that we otherwise never knew we had. Becoming conscious of the unconscious is indeed acknowledging the “invisible world.” The development of the conscious alone means, “We limit ourselves to the attainable, [which] means renouncing all our other psychic potentialities,” as Jung says (*Portable*, 11). Perhaps this is what Wordsworth also means when he says:

Imagination—here the Power so called
Through sad incompetence of human speech,
That awful Power rose from the mind’s abyss
Like an unfathered vapour that enwraps,
At once, some lonely traveller. I was lost;
Halted without an effort to break through;
But to my conscious soul I now can say—
‘I recognize thy glory:’ in such strength
Of usurpation, when the light of sense
Goes out, but with a flash that has revealed
The invisible world..... (*Prelude* VI, 592-602).

While on the one hand Wordsworth appreciates consciousness, at places he clearly rejects it too when it comes to making a choice between the conscious and the unconscious. He urges his friend to study nature rather than books. Given the nature of the two, the former symbolizes the unconscious while the latter the conscious.

Wordsworth says:

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?

 Books! 'tis a dull and endless strife:
 Come, hear the woodland linnet,
 How sweet is 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 ("The Tables Turned" 1-4, 9-16).³³

All that is there in life to learn is not necessarily there in books alone. Besides, books are on an aspect of nature or something about nature compared to which is the immense body of knowledge in nature that needs to be explored. That, however, does not mean Wordsworth rejects books. He simply urges his readers to pay attention to nature. It will be interesting to note the remarks of Ganguly. He says:

Protesting against a predominant written tradition (of piled up books) the Romantic bards were urging their readers to return to the realm of nature. It is only there that one can hear the preaching of the 'throstle' and the 'woodland linnet', singing the 'sweet' music of wisdom...Wordsworth is striving to restore the lost sensibilities of the readers (Ganguly, 8, Emphasis mine).

Not that the books or knowledge is not important; not that that academic settings are futile, but at the cost of our contact with the inner being or the unconscious which is the source of internal guidance. Therefore, Wordsworth's criticism of reading books should not be deemed as an attack on erudition but to discourage over reliance on mere external guidance. The following passage should clarify this point. Wordsworth says:

Why William, sit you thus alone
 And dream your time away?
 Where are your books?—that light bequeathed
 To Beings else forlorn and blind!
 Up! Up! And drink the spirit breathed
 From dead men to their kind ("Expostulation and Reply," 3-8).

Here he clearly points to how books are important as they help us stay in touch with our yesterday; with the body of knowledge our ancestors have left for us. Our entire dependence on all that is there in those books will dissociate us from the past—the unconscious; spending our present in reading the books without paying attention to nature will submerge us in the conscious.

The solo growth of the conscious causes problems both at individual and societal levels. Though the conscious is extremely important; it helps us stay firmly rooted in our immediate environment, but absolute dependence on it deprives us of the immense treasure house of knowledge and potential that Jungians call the unconscious. Geoffrey Hartman, while talking about “The Intimations Ode,” remarks:

Growing up is not enough; the development of abstract sympathies is not enough; these must be linked, else they cannot be actualized, to the renewal of the earlier feelings, to joy in nature (“ The Major Lyrics,” 47).

Wordsworth’s poetry gives a message of synthesizing the conscious and the unconscious. While the former enables us to stay in touch with our immediate environment, the latter is an endless store of knowledge and potential of which we must make use to be creative, useful, productive, and efficient members of society. The persona, which is an archetype and a content of the unconscious, is only a tiny part of an individual’s being. The conscious pursuit of the persona not only distances us from the unconscious on individual level, it also alienates us from the rest of the humans around us. In our attempt to come as close as we can to the ideals and values we hold so close to our heart, we turn lopsided. We become unconscious of the persona and harbor its opposite called, the shadow, on individual and societal levels. The result is that we suppress in our life is what we thrust upon others—our scapegoats. Our dislike and hate

for the “undesirable,” the “sin,” the “wrong,” the “crime” translates into violence against any and every who has it. This gives birth to crimes against humanity, and we justify it in the name of religion, patriotism, ideology or any other set of values. Instead of converging our energy and potentials on issues and problems facing humans across the world, we wage wars against humans. Wordsworth’s poetry addresses these issues. Wordsworth’s focus on nature and learning from it is in fact turning to the unconscious. Instead of sticking hard and fast to our personas nature teaches us how flowers grow next to thorns, herbs next to trees. They are different and diverse faces of the same nature exactly the way human society has people with different cultures, colors, and creeds. The apparent differences are in fact individual identities of the diverse humanity. Instead of righting a wrong in the name of color, creed, or culture, we should celebrate them as different faces of diversity. Instead of looking at the differences, we need to find common grounds which will ensure a healthier, a happier, a prosperous, and a more peaceful world than the one in which we live.

Notes

¹“The broadening sun” is an image taken from Wordsworth’s poem “An Evening Walk.” From a Jungian point of view, the sun, an image of light, symbolically represents the conscious. For details, see C.G Jung, “The Unconscious as a Multiple Consciousness *On the Nature of Psyche*, from *Collected Works of C. G. Jung*, vol. 8 (Princeton: Princeton University, 1972), p. 588, Para190-199). Also see Maureen B Roberts “The Gregarious advance of Intellect.” Last accessed on 5.25.2002.

File://A:THE%20‘GREGARIOUS’%20ADVANCE/20%F/20%INTELLECT’.htm

²For detail see Trevelyan, G.M. Trevelyan, “Dr Johnson’s England” and “Cobbett’s England,” *English Social History: A Survey of Six Centuries* (London: Penguin Books, 1962). Rept.1974. pp. 354-411&476-499. In order to understand the philosophy of the eighteenth century enlightenment which resulted in Industrialization Revolution and technological development the reader is referred to see “*The Enlightenment*” retrieved from www.su.edu/~brains/hum_303/enlightenment.html. Last accessed on 16.9.2010; Lewis, Hackett. *The Age of Enlightenment: The European Dream of Progress and Enlightenment*. Last accessed on 16.9.2001. <http://history-world.org/age_of_enlightenment.html>; “The Romantic Era”(Lecture 16) and “The origins of Industrial Revolution in England” (Lecture 17), *Lectures on Modern European History*. Last accessed on 15.10.2010. www.historyguide.org/intellect/intellect.html-

³I have explained this term in the previous chapter. See note 8 of the previous chapter. However for ready reference see C. G Jung, “Relations Between the Ego and the Unconscious,” *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York and London: Penguin Books, 1971), pp. 103- 221.

⁴Helen Drabshire says, “Wordsworth’s object is truth and life: he wants to be as close as he can to the thing itself, to get away from poetic diction, artifice, and ornament, and to use language as people use it when they talk to one another, repeating words and phrases, circling round the point of interest” (38, Emphasis mine).

⁵The philosophy of Enlightenment lays stress on reason to be the sole guide of man to see things in their true pictures, and is preferred to religion and traditionalism. It distrusts emotions as unreliable and irrational and imagination as something illusory that takes us away from reality. This is why the eighteenth century, in which this philosophy of enlightenment was in vogue, could not produce real classics of poetry but classics of prose. For further detail, the reader is referred to Marshal, Brown, “Romanticism and Enlightenment,” *The Cambridge Companion to British Romanticism*. Ed. Stuart Curran (New York: Cambridge University Press, 1993), Pp. 25-47.

⁶In order to understand clear boundaries between Enlightenment Philosophy of the 18th century and Romanticism, see Bertrand Russell, “Enlightenment and Romanticism,” *Wisdom of the West*. Ed. Paul Foulkes (London: Macdonald& Co Ltd.,1959), Pp. 230-59.

⁷Here Bateson’s use of the Freudian term “subconscious mind” refers to the unconscious in Jung’s Analytical Psychology. As the unconscious is the storehouse of all creative energies, therefore, it is the well of genuine poetry.

⁸According to Guy E. Smith, Blake rebelled against the trends of the neo-classical age, spoke his own mind, and developed his own style within the new romantic mode of expression. For detail see Guy E. Smith, *English Literature: after Neoclassicism* Vol.11

(New Jersey: Littlefield, Adams & Company, Paterson, 1959) Pp.2-3 and 16-23. According to John Purkis, in order to save nature from the harmful effects of Industrialization and the spreading of technology, symbolically representing the overdevelopment of the conscious, Wordsworth also struggled not to allow Railway lines to the Lake Districts. Purkis remarks that Wordsworth “fought the coming of the railways in 1840s tooth and nail” (59). See also John Purkis, *Wordsworth*, (Delhi: Pearson Education Limited, 1986) Rept. 2003. Pp. 56-60.

⁹The term ‘Apollonian’ is basically from Apollo, the Greek god of the sun god, who represents light, discipline, rationality, and authority—qualities that are usually associated with Logos and the conscious. On the other hand, there is Dionysus, the Greek god of wine and intoxication, fertility, resurrection, wildness, emotions, irrationality, chaos, singing and dancing in ecstasy; a god of life within representing the inside authority, and is associated with the unconscious. Nietzsche in his *The Birth of Tragedy from the Spirit of Music* describes the pull/tension between the two gods. The dominance of the Apollonian element (dialogue) over the Dionysian one (singing and dancing chorus) in Greek Tragedy led to the loss of balance between the two elements. The former, symbolizing the conscious, caused the decline of the Greek drama as it dominated the latter i. e. the choral part. Nietzsche believes that Euripides, being promoter of rationality, reason and logic, is responsible for drying the fountain of choral part or the element of music and dance in Greek Tragedy. Moreover, Leitch remarks that “the glory of Greek Tragedy is that it does not take Apollonian semblance” (872). For details, see Friedrich Nietzsche, “From the Birth of Tragedy,” *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch (New York & London: W.W. Norton & Company, 2001), pp. 884-95.

¹⁰For detail see Will Durant, “Friedrich Nietzsche,” *The Story of Philosophy* (New York: Pocket Books, 1926), Rept. 1961, pp. 401-45.

¹¹See Friedrich Nietzsche, “From the Birth of Tragedy,” *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch (New York. London: W.W. Norton & Company, 2001), pp. 884-95.

¹²Godwinism is a belief in reason to be the sole guide of all actions rather than emotions or instincts; it focuses excessively on external reforms through external action. The 18th century Philosopher William Godwin was the exponent of this belief. Wordsworth was more or less influenced by this doctrine for some time during the period of the French Revolution but later on he realized its weaknesses which are indirectly mentioned in *The Prelude*. Instead, he found Nature to be the true homeland of the human soul. For further detail, see H. W. Garrod, “Godwin and Godwinism,” *Wordsworth: Lectures and Essays*, (London: Oxford University Press, 1963), P. 57. It may not be inappropriate to say that Wordsworth’s conversion from Godwinism to Nature is his shift from the conscious to the unconscious.

¹³For details see Jung, “The Function of the Unconscious,” *The Portable Jung*. Ed. Joseph Campbell (New York and London: Penguin Books, 1971), pp. 121-138.

¹⁴For William Godwin’s influence on Wordsworth see T. Crehan, *The Poetry of Wordsworth* (London: University of London Press, 1965), p. 46.

¹⁵In order to facilitate the reader immediately, the complete text of this poem is given below to which I will refer again in Chapter 5 for exploring the message of integration which Wordsworth gives in it. He says:

O Friend! I know not which way I must look
 For comfort, being, as I am, opprest,
 To think that now our life is only drest
 For show; mean handy-work of craftsman, cook
 Or groom!—we must run like a glittering brook
 In the open sunshine, or we are unblest:
 The wealthiest man among us is the best:
 No grandeur now in nature or in book
 Delights us. Rapine, avarice, expense,
 This is idolatry; and these we adore:
 Plain living and high thinking are no more:
 The homely beauty of the good old cause
 Is gone; our peace, our fearful innocence,
 And pure religion breathing household laws.

¹⁶See Euripides's *Orestes* in which the Greek goddesses of retribution i.e. Nemesis or the Furies, symbolic powers of the unconscious, chase the guilty son, representing the overdeveloped conscious, who killed his mother, symbolizing the unconscious, for compensation. Also see Aeschylus's *Oresteia*, a trilogy which comprises: "Agamemnon," "Choephoroe," and "Eumenides"; and *Orestes* and *Oresteia* in Paul Harvey, *The Oxford Companion to Classical Literature* (Oxford, New York and Toronto: Oxford University Press, 1937). Rept.1986

¹⁷See C. G. Jung, Introduction: the fight with the shadow, *Essays on Contemporary Events: The Psychology of Nazism*. Trans. R.F.C. Hull (New Jersey: Princeton University Press, 1954).

¹⁸In order to understand the birth of what Jung calls "I-ness" (*Portable*, 7), psychological development of the persona and formation of the "pseudoeego" see Edward C. Whitmont, "The Persona," *The Symbolic Quest: Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1969), Pp. 156-59.

¹⁹Logos is basically universal reason and is associated with masculine principle. Therefore reason, rationality, insight, clarity, light, action will, forcefulness, initiative, decision and all those attributes which are related to the masculine principle are the attributes of Logos. Since it possesses all the qualities of the masculine principle, it is identified with the animus and in Tao's philosophy with "yang" (light). Logos is also represented by patriarchal culture. All male oriented cultures are associated with Logos because of the assertion of male authority as their goal. For detail see Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), Pp. 86-87.

²⁰I have explained this term in the previous chapter. For immediate reference, see C. G. Jung, "Individuation," *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York and London: Penguin Books, 1971), pp.121-138. Also see Frieda Fordham, "Religion and the Individuation Process," *An Introduction to Jung's Psychology* (Harmondsworth, England: Penguin Books, 1953), Pp. 69-83.

²¹Eros is the opposite of Logos and is characterized by all the attributes of the feminine principle which are irrationality, relatedness, fertility, growth, birth, death and rebirth etc. It is related with the maternal womb from where all creation emerges. Therefore, it is identified with the anima and in Tao's philosophy with "yin" (dark) opposite to "yang" (light). For detail see Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986). Also see Alan W. Watts, *The Two Hands of God: The Myths of Polarity* (London: Penguin, 1997); and Frieda Fordham, *An Introduction to Jung's Psychology* (Harmondsworth, England: Penguin Books, 1953), P. 62.

²²Broadly speaking, Extraversion and Introversion are two modes of psychic adaptation in which the flow of psychic energy is outward and inward respectively. In this regard, Sharp says:

Introversion and extraversion are psychological modes of adaptation. In the former, the movement of energy is toward the inner world. In the later, interest is directed toward the outer world. In one case the subject (inner reality) and in the other the object (things, other people, outer reality) is of primary importance (13).

"Extravert" and "Introvert" are two Jungian terms. "Extraverts" are those persons who are actively involved in the activities of the outer world of conscious reality. They feel more confident even in unfamiliar situations and environment. They follow the dictates of the established norms of the society in order to be acceptable to it. They like gatherings and parties and try to make a good impression on others. Therefore, they tend to be more superficial with overdeveloped and brighter persona. On the other hand, "introverts" are subjective and more creative. Unlike extroverts their focus is on the inner psychic world of reality rather than outer world physical reality; they are less confident in bigger crowds; and they like to live alone and avoid mixing with people. Generally speaking, scientists and thinkers are usually extraverts whereas saints, mystics, and poets are introverts. In an "extraverted thinking type," the thinking function dominates the feeling one; the former is overdeveloped and the latter is either underdeveloped or undeveloped. For detail see Harry A. Wilmer. M. D, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987), pp. 155-68; Joseph Campbell, ed. *The Portable Jung*, Trans. R. F. C. Hull (New York: Penguin Books, 1976), pp.178-269; Frieda Fordham, "Psychological Types", *An Introduction to Jung's Psychology* (Harmondsworth, England: Penguin Books, 1953), pp. 29-46. Also see Chapter 5 regarding four ego functions.

²³One can also say that the inflated ego identifies or equates itself with the self, i. e. the part with the whole, which leads to overdevelopment of the conscious. For detail see Ego in Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986).

²⁴Oswald's overdeveloped thinking function suppresses his feeling faculty which is connective, caring and compassionate. See for detailed discussion of his repressed and devalued feeling function in Chapter 5.

²⁵See Andrew Samuels, Bani Shorter and Fred Plaut, "anima/animus" *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986). Also see

Deborah Taj Anapol, "The Sacred Union of Opposites." Last accessed on 26.12.2010.
<http://www lovewihtoutlimits.com/article/Sacred_Union_of_Opposites.html>.

²⁶Empiricism, generally speaking, is a belief in senses, observation and experience to be the main sources of accruing knowledge. One of the well-known empiricists is the English John Locke who says that the child's mind is like *tabula-rasa* or a clean slate which the senses or observation fills with sensations for the formation of thoughts and ideas. For detail, see Bertrand, Russell. "British Empiricism", *Wisdom of the West* Paul Foulkes Ed. (London: Macdonald & Co Ltd. 1959); and M.A.R. Habib "The Enlightenment" *A History of literary Criticism* (Malden: Blackwell Publishing, 2005), pp. 311-345, and Aritro Ganguly and Rangeet Sengupta, "Memory in Romanticism: mnemosyne, Plasticity, and emotion recollected in tranquillity." Last accessed on 24.9.2008. <file:///E:/AO Parents' Review Archives AmblesideOnline_org.htm>. Also see "Wordsworth and Empiricism: Wordsworth's answer to the 'empiricist self'." Retrieved from <<http://people.brandeis.edu/~teuber/wordsandlocke.html>> Last accessed on 19.8.2008.

²⁷According to Jung the shadow is the undeveloped side of the personality and is one of the archetypes of the unconscious. It is anything that we do not want to be or have; the most undesirable; the most condemned. For details, see C. G. Jung, *The Portable Jung*. Trans. R. F. C. Hull, ed. Joseph Campbell. (New York and London: Penguin Books, 1971), pp. 144-48. Also see Frieda Fordham, *An Introduction to Jung's Psychology*, (Harmondsworth: Penguin Books Ltd, 1953), p.50.

²⁸Matthew Arnold in his well-known essay "The Study of Poetry" says, "without poetry, our science will appear incomplete" (47); from a Jungian point of view the former, science, being definite, symbolizes the conscious whereas the latter, poetry springs from the unconscious. Science (the conscious) alone cannot make a whole, and hence Arnold argues it to be incomplete unless it recognizes poetry (the unconscious).

²⁹See Wordsworth's letter of protest To the Editor of the Morning Post in William Wordsworth, *William Wordsworth: Selected Prose*. Ed. John O. Hayden (Homondsworth: Penguin Books Ltd, 1988), Pp. 77-85.

³⁰For immediate reference the complete text of poem by Walt Whitman: "A Noiseless Patient Spider" is given below.

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd forth filament, filament, filament out of itself,
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to
connect them,
Till the bridge you will need be form'd, till the ductile anchor hold,
Till the gossamer thread you fling catch somewhere, O my soul!

³¹For detail see C. G. Jung, "Mother Archetype," *Four Archetypes: mother, rebirth, spirits, trickster* (Abingdon: Routledge classics, 2003). Rept. 2004- 2006. Pp. 14-15.

³²While crossing the Simplan Pass, during French Tour to the Alps, Wordsworth and his friend, Jones, depart from their guide and they ascended upward thinking that their way rises up to the clouds. On the way they meet a peasant who guides them that their way is downward. But unknowingly they have crossed the Alps. Here from a Jungian point of view their ascent, being associated with the “broadening sun” symbolizes the overdevelopment of the conscious. This incident is mentioned in *The Prelude* VI, 562-591.

³³For ready reference see below the complete text of this poem.

Up! Up! My friend, and quit your books;
Or surely you'll grow double:
Up! Up! 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 here 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 world of ready wealth,
Our minds and herats 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 these barren leaves;
Come forth, and bring with you a heart
That watches and receives.

Chapter 3

The Darkest Pit¹

Filling the conscious mind with ideal conceptions is a characteristic feature of Western theosophy, but not the confrontation with the shadow and the world of darkness. One does not become enlightened by imagining figures of light, but by making the darkness conscious (Jung qtd. in TJSSS, Conference, 2008, website).

The image of “the darkest pit,” which is the title of this chapter, perhaps describes the unconscious in the best possible way—the depth and the darkness symbolize the unconscious. Its recurrence in various forms in Wordsworth’s poetry gives the reader a feeling that he/she is voyaging through the dark world of the unconscious and is exploring its depth in order to bring the unknown contents to the known world of the conscious. The unconscious is a dark invisible world of an immense potential whose contents can never be all known to the conscious; that is how the unconscious is. Due to its vast immeasurable and infinite nature, the unconscious cannot be encompassed as a whole; only its parts can be made distinct, illumined, and incorporated into the conscious attitude. In other words, the unconscious is such a boundless reservoir whose contents cannot be assimilated in totality.

The most immediate content of the unconscious is the shadow which is born as a result of the individual’s overdeveloped persona. For it is nature’s law that where the sun is, there shall shade be; and by the same token, where the persona is, there shall shadow be. All that we hate and despise or what we do not want to be is what constitutes our shadow. Since the shadow archetype exists in the upper layer of the unconscious quite immediate to the conscious, the process of individuation starts from our encounter with it.² The shadow, being the undesirable dark side of our personality, is not publicly

presentable. We push back any behaviour, action, notion, belief, or practice which our society considers “bad,” “wrong,” or “evil.” This is why we keep such dark side of our personality hidden and suppressed; exposing it to the society tarnishes our public image, and disturbs our adjustment to our social norms. We don’t allow this side of our personality to develop. Our constant suppression of the shadow eventually makes it negative which turns totally against us and erodes our persona by flooding all the external barriers. It is exactly like a gentle friend turns into a deadly foe due to continuous roughing. Instead of looking within ourselves and accepting our own weaknesses or the evil within, we go on projecting the evil onto others. In order to make our attitude positive, efficient, and productive, what we need the most is to pay serious attention to the neglected part of our own selves.³ This is more or less the attitude of the romantics for whom the dark or the invisible, the infinite or the unknown, which are the characteristics of the unconscious, is more important than the brighter and the visible in life. Their whole focus is to look within their own being or the unconscious and illuminate the dark side of themselves.⁴ It may not be inappropriate to say that they want to explore what they have within before they look outward; the meaning is more important for them than the word; and the matter more than the manner.

The Romantics’ shift in perception from “sight to... insight” (Gardiner, 90), from without to within, from the known to the unknown, from the finite to the infinite is a shift from the conscious to the unconscious. Paying attention to the unconscious helps us focus on its contents, which invariably leads to coming to terms with oneself—something that a Jungian would call individuation. One explores and learns about the neglected aspects of one’s being—some of the basic instincts that all humans overlook or even

suppress to suit themselves to the immediate social environment around them. Thus while they shine from without, they cast a shadow of the bright face from within. The more one pursues the socially acceptable and desirable face, the darker the shadow becomes, and in the process one turns back on the unconscious. This overdevelopment of the persona makes one lopsided. Instead of accepting our shadow as part of our being, we turn against it, and want to eliminate it.

To be able to strike a balance between the outer and the inner worlds or the conscious and the unconscious, one has to look inside and integrate the suppressed aspects into the conscious. One has to learn to live with what is the undesirable, the unacceptable, the disgusting, the evil—something which is as much part of one's being or of a society as the desirable, the acceptable, the presentable, the good. I argue that like most Romantics, Wordsworth also focuses on the neglected and the suppressed aspects of life, the shadow, in order to integrate them into the conscious. His focus on the incidents in his childhood like stealing or on characters which are otherwise marginalized in a society, like leech gatherers, beggars, gipsies, are a good example of his attempt to integrate these undesirable events and neglected denizens—something that a Jungian would call the contents of the society or the unconscious. This chapter reads Wordsworth's poetry from a Jungian point of view, and asserts that Wordsworth's poetry focuses on the unconscious and its contents; that turning one's back on the unconscious leads to the development of the shadow. I also contend that Wordsworth seems to urge his reader to turn to the unconscious to integrate the shadow into the conscious—something which helps us have a more productive, empathic, and healthy life on individual level and more tolerant, understanding, and peaceful life on collective level.

This, however, is possible only when the conscious and the unconscious interact with each other.

The frequent use of nocturnal imagery in Wordsworth's poetry requires a careful analysis. He employs images which evoke immensity and vastness or infinity, which are the common characteristics of the unconscious. That means focus on the unconscious is one of the common motifs in Wordsworth's poetry. Images like "the dark winter night" (*Excursion* VII, 448); and "dark-green wood" ("Descriptive Sketches," 269); "secreted islands" (*Prelude* X, 63); the "rocky cave" ("Composed While...", 5); the "dark cave, the goblin's hall" ("The Idiot Boy," 228); the "sunless cleft" ("The Faery Chasm," 2); "Nature's dark abyss" ("Lines Composed at Grasmere," 18); "subterranean fields" (*Prelude* X, 62); "the sunless land" ("Extempore Effusion," 24); "A dungeon dark" (Is there a power..., 4) are only some of the images that symbolize the unconscious.⁵ All these images suggest something which is not clearly visible or accessible, more like the unconscious which in itself has a world of its own but which has not been explored to the maximum. They also bring to mind the idea of an immense storehouse where, in addition to its own contents or potential, we store condemned articles or discarded objects. Images like "a dungeon dark," "the goblin's hall" or "dark antiquity" ("It is not to be thought of," 3), are some of such images. Similarly, expressions like "we fed the soul with darkness" (*Prelude* VI, 481) or "I called on Darkness—but before the word / Was uttered, midnight darkness seemed to take / All objects from my sight" (*Prelude* XIII, 327-29) are lines and passages which also symbolize the unconscious and the contents that it has or that we store there. These expressions and images point to what a Jungian would call the unconscious.

The contents of the unconscious are the archetypes; the most well-known are the persona and the shadow. The former we acquire as interact with the world around us. And as we adjust ourselves to our surroundings, we push back into the unconscious instincts, actions, and ideas which our society considers undesirable; Jungians call these personal shadow. The more we consciously adjust ourselves to our mores and social norms, the darker the shadow grows. Wordsworth, in a way, prefigures what Jung and Jungians call psychological truths. Reading his poetry from a Jungian point of view reveals that Wordsworth also talks about issues which a Jungian would describe as the personal and the collective shadows; the latter is what a society, ethnicity or people of a country consider undesirable, unacceptable, evil etc. The shadow is the first and foremost archetype of the unconscious which has the most powerful and troubling influence on individual's personality.⁶ Like the unconscious, the shadow, being a content of the unconscious, is also associated with darkness. The two are, however, different in that the unconscious is the whole, while the shadow, an archetype, is one of the infinite parts of the whole. The shadow is associated with darkness because it is not conscious, and being undesirable is negative in nature. It is something that we want to keep in the dark so no one sees it as it is the unacceptable part of our being. The shadow is something that we hate. Images like "a dark abominable pit" ("At Bologna...", 4), "abhorred den" (*Borderers*, 546) and "shadowy cave" ("To the Moon," 63) clearly point to the dark side of an individual or of society. The following paragraphs discuss the personal and the collective shadows as Jung calls them. The former Jung says, "are acquired during the individual's lifetime" while the latter are "present from the beginning" and are common to all human kind.⁷ For example, the idea of evil is common

to all societies and ethnicities irrespective of time and place. However, the things, actions, and/or ideas that we consider evil change from place to place and time to time. The former are a collective shadow; the latter a personal shadow.⁸

Wordsworth's poetry contains examples of both the shadows. First, we discuss incidents and passages which symbolize the personal shadow, and then we focus on what we would call the collective shadow. Some of the incidents in Wordsworth's poetry allude to those aspects of human life which all people undergo as children, and we do not want to make them public or acknowledge them even in later years. We do so simply because those actions are not considered socially acceptable. Therefore, it is pertinent to analyze them; for what we learn from them helps us with our personal growth and social development. In some of his poems, Wordsworth mentions them as biographical elements in his life, which makes the analysis relevant and effective from a psychological perspective. Here I confine myself to two glaring examples found in *The Prelude* I: one is the boat-stealing episode, and the other is the bird-stealing event. Both are instances of theft which, given the nature of these events, are unacceptable and impolite if not punishable. These examples show us a symbolic way of how to own the undesirable parts of our personality. The idea of stealing or plundering relates to our negative instincts, and the practice of such an idea in one form or the other is what amounts to something as individual or personal. We, by the way, are all stealers or plunderers in one form or the other because the idea of theft is archetypal; but the individual practice of stealing a boat or a purse or plundering a nest or robbing a traveller is what makes it a symbolic act of personal nature. Stealing of things or stealing of ideas both are undesirable: hence we dread to confess them in public. However, the speaker in

Wordsworth's poetry describes the events in such a way as to make them public, giving us a clear clue to read the material as "real" experiences in an individual's life. Some of our childhood experiences or impulsive acts are, like stealing or plundering, morally unacceptable like other socially despicable habits and styles. For example, homosexual activities or cultural complexes, which require great courage and moral strength to accept and recognize on public/social levels without earning the prejudice of people. We look at such traits in others very scornfully, but are unconscious of them as part of our personality. The actions might be different; their nature is essentially the same.

Wordsworth's acknowledgement and open confession of these undesirable wrongs as a grownup person is symbolic of his courage to integrate the contents of the shadow into his conscious. In other words, to accept these gaffes of his childhood, like stealing birds, plundering nests or stealing a boat, as integral parts of his past is explicitly symbolic of activating the repressed content and integrating it into his conscious personality.

The way Wordsworth mentions the boat-stealing incident and depicts its repercussions in *The Prelude* I gives us a clear reflection of how the shadow manifests itself in our lives. In *The Prelude* I, the shadow seems to appear in the form of an angry supernatural being chasing the speaker when he was only a child. The imagery employed for its description is charged with negative energy, which symbolizes the personal shadow as defined and explained by Jung. For example, the dark imagery in the following quotes is evocative of a horrible monster, in a way, personifying the shadow: "huge peak, black and huge" (378), "grim" (381) in shape, "Upreared its head" (380). This nightmarish scene graphically reflects the process of magnifying the undeveloped parts as something horrible, raising its head to engulf the individual; a trick played by the

persona not to let the ego accept them as integral sides of its entity. Wordsworth says, “For so it seemed with the purpose of its own / And measured motion like a living thing, / Strode after me” (383-85). The child’s awful experience of a “black and huge” peak is a coded message for the grownups to pass through “the alchemical stage of *nigredo*, or blackness, [which] corresponds to the confrontation with the shadow” (Mattoon, *Jungian Psychology*, 188). Here the term “negredo” is synonymous with confronting the personal shadow described by Wordsworth as towering black figure, a process full of fears, doubts, horrors and terrors associated with the acceptance of one’s undesirable aspects. The picture of “Towered up” (382) symbolizes the shadow surging from the unconscious to control our interactions with the outside world. The picture of “rising” has hidden in it the suppressive act of the persona and the resistance of the shadow to come up to the surface. The upward mobility of the black “huge peak” (78) symbolically depicts the surging up of the shadow in its attempt for recognition by the persona from a psychological point of view. As from a Jungian perspective, the more we suppress the shadow the more aggressive, darker, and denser it becomes.⁹ Wordsworth experiences the repercussions of this spectacle as a boy, and boyhood is the age vulnerable to the unconscious drives and demands. These drives and demands accumulate somewhere in the unconscious and make a thick psychological layer as we progress in life. In the poem, the experience makes the speaker pensive and grave, which suggests the encounter with the shadow in adult life and the resultant shock, for the time being at least. The image of the “unknown... being” in the following passage is clear enough to reflect the thesis I have been developing here. Wordsworth says:

...But after I had seen
That spectacle, for many days, my brain

Worked with a dim and undetermined sense
 Of unknown modes of being: o'er my thoughts
 There hung a darkness, call it solitude
 Or blank desertion. No familiar shapes
 Remained, no pleasant images of trees,
 Of sea or sky, no colours of green fields;
 But huge and mighty forms, that do not live
 Like living men, moved slowly through the mind
 By day, and were a trouble to my dreams (*Prelude* I, 390-400).

Our encounter with the shadow is always a harrowing experience. It involves a strong moral courage to accept the “unknown...being” of the unconscious. We shirk from whatever disrupts our social adjustments made by the persona for our vested interests. That is why the psychological burden of bearing shadow manifestations is always painful to tolerate. It is “a trouble to [our worldly] dreams” and social and societal ties “when one meets with one’s ‘other side’” (Franz, 178). Wordsworth’s description of the undesirable deeds of his past provides us a symbolic variant for the acceptance of grey areas of one’s personality which therapeutically helps one to correct the ego’s adamant attitude or righting the wrong. The picture of returning home after leaving the boat at the shore under a willow tree (with its shade in the background) tends to reflect our encounter with the collective unconscious, a psychic process of renewal and rebirth. Wordsworth says:

.....With trembling oars I turned,
 And through the silent water stole my way
 Back to the covert of the willow tree;
 There in her mooring-place I left my bark,--
 And through the meadows home ward went, in grave
 And serious mood (*Prelude* I, 385-90).

In the above passage, the whole scene occurs at night, and the terrible appearance of the black “huge peak” creates such an atmosphere that one feels one’s journey through the unconscious and encounters one’s own black, towering and horrific peak within or the

shadow. Apparently, the experience entails shock, sadness, sorrow, guilt, shudders and tremors; the result, however, turns out to be healthy and productive. What one requires is the moral courage and strong determination to bear the blows and blues before the healing effect is experienced. We have to weather psychological storms to see the sunny sides of our experiences. A quote from Wordsworth implies the same meaning. He says, “ There was a roaring in the wind all night/The rain came heavily and fell in floods/But now the sun is rising calm and bright (Resolution and Independence, 1-3)

Capturing a bird or stealing a hen, usurping property or a throne are all different forms of our individual or personal dark side; they are essentially the same action but vary in degree and magnitude. We keep on pushing such experiences into psychic background to secure our “positive” image in our society. In order to fit ourselves to the society and ensure a safe and secure space for the persona, we commit blunders after blunders in the name of religion, politics or culture at the cost of suppressing the voices and rights of what we designate as “untouchables.” This is why Wordsworth says, “a strong desire / O’erpowered ... and the bird / Which was the captive of another’s toil / Became my prey” (*Prelude*1, 18-21). In order to fulfill the external demands of our personas, we seize the rights of others, and give explanations and interpretations to justify our dark acts. The weaker become our “prey.” The symbolic connections of the above theme are not far off to search: the process of polarizing ideas in the name of “good” and “bad” leads to wars and conflicts on different levels in society. Sometimes somewhere the masculine persona manifests its powerful shades to keep the feminine repressed in the name of religion or traditions, or the same energy takes the form of ethnic superiority and marginalize the weaker as inferior at others elsewhere. By the same token in the political

world the weaker powers or the countries fall a “prey” to the stronger or the mighty ones. The former are the shadows of the latter. Today we talk of human rights, but in our blind pursuit of becoming stronger and stronger, we never bother about the rights of the weaker other. This practice of the stronger powers leads to further solidification of the patriarchal culture. The implications of the above picture can be found on local, regional, national, and global levels, causing conflicts, confrontations, arguments, and even battles and wars. That means we remain lopsided in one way or the other, which disturbs our psychic balance and results in acts damaging our relations as humans on different levels of meaning. If our inner opposite is at war with us, we not only experience conflict and chaos within but without as well. That means we further aggravate our shadow to become denser and denser which eventually starts attacking us in various ways for revenge. This is why perhaps Wordsworth says:

..... and when the deed was done
 I heard among the solitary hills
 Low breathings coming after me, and sounds
 Of undistinguishable motion, steps
 Almost as silent as the turf they trod (*Prelude* I, 321-325).

Here “Low breathings...sounds” of something that the guilty experiences can be interpreted as symbolic whispers of the adult’s chastising shadow. The inner other or the shadow chides the individual by sending coded messages in order to be accepted. But unbiased acceptance of the inner and outer other is a herculean task to perform as it challenges the rigid and resilient persona. Our conscious acceptance of “Low breathings...sounds” as coded messages of the shadow requires a strong moral stand.

Jung says:

The shadow is a moral problem that challenges the whole ego-personality, for no one can be conscious of the shadow without considerable moral

effort. To become conscious of it involves recognizing the dark aspects of personality as present and real (*Portable*, 145).

However, the “dark / Inscrutable workmanship” (*Prelude* I, 341-42) urges to reconcile the discord between the persona and the demands of the unconscious. This dark power of the unconscious is a natural corrective and moralizing force. It heals the psychic wounds of discords and differences between the inner and outer opposites, and this for Wordsworth is the “nurse, / The guide, the guardian of [his] heart, and soul / Of all [his] moral being” (“Tintern Abbey,” 109-11).

Another example of manifestation of the personal shadow can be traced in the figure of Betty Foy in the “The Idiot Boy.” Being undesirable, she serves as a shadow figure, especially woman in a male-dominated society. The Doctor’s “grumbling” (61) and petulant attitude towards Betty shows the presence of a repressed content in the unconscious constituting one’s personal shadow. The Doctor unwittingly projects his shadow onto Betty. His remark about Betty Foy’s son that “The devil take his wisdom” (“The Idiot Boy,” 58) clearly reveals that the doctor is blind to the devilish half of his own personality, the personal unconscious. However, we should note here that the manifestations of the personal unconscious are rooted in the collective unconscious. In the poem, the image of “devil” is worth noting. Jung says, “The devil is a variant of the “shadow” archetype, i.e., of the dangerous aspect of the unrecognized dark half of the personality” (*Two Essays*, 96). Here the image of “Doctor” is a typical symbol of the persona, which often uses professional titles, like professor, scholar, officer, businessman, to claim its superiority at the cost of neglecting the negative side. In the poem, Betty Foy, who serves “a suitable hook” (Jung, *Two Essays*, 96) for the Doctor’s

unrecognized shadow to hang on. This implies that the doctor has something “devilish in himself” of which he is unconscious and, therefore, projects it onto others. Jung says:

Thus, when somebody projects the devil upon his neighbour, he does so because this person has something about him which makes the attachment of such an image possible. But this is not to say that the man is on that account a devil; on the contrary, he may be a particularly good fellow, but antipathetic to the maker of the projection, so that a “devilish” (i.e., dividing) effect arises between them. Nor need the projector necessarily be a devil, although he has to recognize that he has something just as devilish in himself, and has only stumbled upon it by projecting it...the appearance of the devil simply means that the two people are at present incompatible; for which reason the unconscious forces them apart and keep them away from each other (*Two Essays*, 96. Emphasis mine).

Our personal likes and dislikes based upon the narrow world woven around the “masks” worn by the ego presents a limited picture of what we are. We celebrate this “limited picture” in glorifying terms, bright, enlightened, civilized, and what not, in our attempt to neglect the remaining half in the unconscious, which remains dormant to erupt if a situation arises to activate it. The result is that the repressed elements adversely affect our personality, mood, and behaviour towards others. We turn them into enemies and adversaries, and fill our lives with phobias and manias. We become unnecessarily irritant, “grumbling,” and cruel in our attitude, which are the symptoms of the revengeful shadow. Interestingly Mattoon says:

The shadow is autonomous and may express itself inexplicable moods, irritability, and cruelty, and in physical symptoms.... A classic example of the autonomous shadow is that of Otto von Bismarck, the leader who united Germany in the nineteenth century. A strong, brutal military man outwardly, he is said to have been overcome sometimes by hysterical weeping spells. These spells were manifestation of his shadow (*Jungian Psychology* 26).

Through the incidents mentioned earlier, Wordsworth, in a way, tells us to look within and see the dark areas of our personality, which are in need of integration for intra-

personal growth, which is essential for our proper adjustment on all levels of society. These events serve as pointers to all grownups, irrespective of creed, colour or caste, for promoting the undeveloped or underdeveloped parts in such a way as to emerge as well-adjusted humans after the shocking experience. Ideally, if every individual becomes consciously ready to take responsibility for what he/she does, our social ills and public evils will be minimized.

The collective shadow, on the other hand, is an archetype of the “collective unconscious” (Jung, *Portable*, 60) which is antique, primitive, and inherited.¹⁰ As an archetypal content, it represents the collective psyche of a whole group, community, society or a nation on the basis of religion, ethnicity, profession, politics, caste and colour. It will not be inappropriate to say that our hatred and prejudice against some societies, communities, religions, or professions is only because of our inherent collective shadow lurking within ourselves. It takes on different colours and contours according to beliefs and norms of society and culture. Satan, Devil, or their symbolic variants are some of the seminal collective shadow figures in Judo-Christian-Islamic belief system. These variants are found in every culture, from gods and goddesses through witches and furies to ghosts and fairy tales.¹¹ The archetypal evil is responsible for motivating our acts and actions through which we demonize others to divinize our egos and personas as the only representatives of what is “good” in the world. Instead of blaming ourselves for our own weaknesses and failings we hold “others” responsible. All societies have the practice of “demonizing” certain things or people. A society or an ethnicity might have its own collective shadow, and the denizens of that society their individual shadow as well. We can confidently say that Wordsworth deals with the issue of highlighting the

dark side or suppressed aspects of life. By doing so, he not only accepts these aspects as an essential part of human life, he also integrates them into the conscious. He fetches them from the background to the foreground, and thus integrates them into the conscious. He confidently handles, through some of the characters, the problem of the shadow at collective level. “The Old Cumberland Beggar” and “Gipsies,” (used by the poet as titles) are enough to evoke collective pictures of what society demonizes as evil, satanic, inhuman, and ominous for no fault of theirs, but to glorify our personas as good, divine, human, and auspicious. Thus the characters of the beggar and gipsies coupled with that of the Leech-gatherer in “Resolution and Independence” give us a clear picture of shadow at the collective level. The above characters also have their thematic connection with that of Lucy, a marginalized female recurring in some of Wordsworth’s poems. Compared to the integration of the individual shadow, the collective shadow is far more difficult to handle because it requires positive and productive changes at social level to accept the unacceptable and undesirable figures as extensions of our psychic wholeness as humans.

The ideas and beliefs associated with certain professions like leech-gathering, shoe-making, drumming or begging are not considered as clean, respectable, and decent in society. Being undesirable is what makes these professions symbolic of the collective shadow. Wordsworth’s “Resolution and Independence” is one of such poems which deals with the problem of integrating the marginalized collective shadow into the conscious. The Leech-gatherer, who roams “from pond to pond” (103) to “gather leeches” (100), appears to be socially disgusting and abhorrent. The job of gathering leeches is deemed untidy, indecent and publicly un-presentable in society. This is why Leech-gatherer is symbolic of the undesirable dark side or the collective shadow of the society. We avoid

to meet or to establish our relations with a person of “unclean” or humble profession. We deem those individuals and families related to such humble professions as an inferior lot of a community or a society. Likewise there are other professions as well which are deemed as disrespectful and despicable on religious, cultural, or moral grounds. Our hatred and bias against such professions are deeply rooted in our unconscious. That means that we are in the complete grip or possession of an archetype of the collective shadow which generally leads to despising such unpretentious professions and professionals at the conscious level in order to be acceptable to society. The result is that we “otherize” a class of individuals from the main stream of society in our unconscious attempt to follow the demands of the persona, and lose our spiritual contact with the bigger whole of humanity. To accept the unacceptable within and without is a moral challenge for the conscience of an individual or society as it tarnishes our social image around. That is why Franz considers the recognition and integration of the shadow into the conscious as “the psychological equivalent of the labors of Hercules” (174). It involves a lot of sacrifices in the form of cherished ideals, the shedding of our unnatural or false selves and above all the self- surrender of the inflated ego.¹² That is why Wordsworth considers the job of the Leech-gatherer as “Employment hazardous and wearisome” (99) who also embraces the undesirable and un-presentable profession. As Jung says:

To be conscious of [the shadow] involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule meet with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period (*Portable*, 145).

Talking about the Leech-gatherer, Hartman states that “a man appears to Wordsworth ... [whose] sight is ghostly enough to make him suspect a divine apparition” (40). Here the ghosts and apparitions as “*psychic facts*” (Jung, *the Occult*, 154. Italics original) have an evocative relationship with the coarsening shadow.¹³ Wordsworth’s saying, “The old Man’s shape, and speech—all troubled me; / In my mind’s eye” (128-29), may be symbolically interpreted as a troubling experience of meeting the shadow. The resemblance of “the oldest man” with “a sea-beast crawled forth, that on a shelf/ Of rock or sand repositeth, there to sun itself” (62-63. Emphasis mine) is an interesting image to note. The image symbolizes the terrible manifestation of the shadow out of the sea of the unconscious in order to be illuminated or integrated into the conscious. It implies that such marginalized individuals need to be actively functional parts of society, enriching it with diversified skills and talents. They too, like us, desire to be respectable denizens of society.¹⁴ The description of the old Man in the following passage gives us some clear clues about the undesirable associations of the collective shadow figures. Wordsworth says:

Such seemed this Man, not all alive nor dead,
 Nor all asleep—in his old age:
 His body was bent double, feet and head
 Coming together in life’s pilgrimage;
 As if some dire constraint of pain, or rage
 Of sickness felt by him in times long past,
A more than human weight upon his frame had cast
 (“Independence and Resolution,” 64-70. Emphasis mine).

The picture of a man half dead /half alive is good enough to suggest fear and horror, imaging something unhealthy for us to accept as part of our personality or for society to absorb as one of its operatives gone faulty. The crooked figure of the Leech-gatherer

read with “more than human weight upon his frame” and “dire constraint of pain, or rage / Of sickness” has a strong symbolic connection with “dwarfs” interpreted as shadow in Jungian studies. Dwarf figures literally represent what is below “normal” from the viewpoint of our monotheistic ego. Thus we can easily assume that the Leech-gatherer is a shadow figure tickling our imagination for integration. Wordsworth says:

At length, himself unsettling, he the pond
 Stirred with his staff and fixedly he did look
 Upon the muddy water which he conned,
 As if he had been reading a book
 (“Resolution and Independence,” 78-81).

The Leech-gatherer who “Stirred [the pond] with his staff” and his meticulous looking “upon the muddy water” or the unconscious are symbolic admonitions of the shadow for the reader to look within. The Man whose “voice is like a stream / Scared heard,” (107-8) and who seemed to Wordsworth “like the one whom [he] had met with in a dream” (110) is another clue of symbolic manifestation of the shadow. The “dream” is a content of the unconscious where the shadow is free from the scornful behaviour and repressive attacks of the inflated ego; the appearance of the shadow in one’s dreams is a clue of its urge to be integrated into the dreamer’s waking life. Wordsworth says:

But now his voice to me like a stream
Scared heard; nor word from word could I divide
 And the whole body of man did seem
 Like one whom I had met with in a dream;
Or like man from some far region sent,
 To give men human strength, by apt admonishment
 (107-112. Emphasis mine).

This passage contains clear signs of the shadow manifestation. The man who resembles the Leech-gatherer and appears in the poet’s dream is like “the shadow [which] appears as a person of the same sex as that of the dreamer” (Franz, 175).¹⁵ Moreover, the man

who looks like the one who has been sent “from some far regions” is what Fordham calls a “primitive person, or “the instinctive man” (Fordham, 50) who clearly symbolizes the manifestation of the collective shadow. His “apt admonishment” or messages, if recognized and integrated into the conscious attitude, strengthens human bonds and makes individuals more productive and useful citizens of society as Wilmer very aptly says, “facing the shadow and discovering the positive... [as] pure gold” (Wilmer, 102). The shadow also appears as animals in dreams from a Jungian point of view, and Wordsworth provides us with a workable example in this regard. In the poem quoted earlier, a sea animal “crawls” (62) on to the land for sunbathing, which overtly suggests the urge of the unconscious for recognition by the ego, in turn, suggested by sunning as used in the poem.

Another figure found in his poetry is that “an Arab of the Bedouin tribes” (77) in *The Prelude* V is another example of the collective shadow. The image of “Bedouin” is social and cultural in origin, dating back to pre-Islamic Arabia. In Arab culture, Bedouin tribes are considered undesirable for being rural, rustic, uncouth, and illiterate. The interesting point here is that the poet meets with the Bedouin in a dream, making the content a rich material for delving into the unconscious from a Jungian perspective. From another angle, the Bedouin figure symbolically functions as shadow to the “white” ego of the west. In dreams, the collective shadow makes its appearance in various forms for acceptance at the waking level. The following passage illustrates Wordsworth’s encountering the Bedouin in a dream mode:

While I was seated in a rocky cave
By the sea side, pursuing so it chanced,
.....
Sleep seized me and I passed into a dream.

I saw before me stretched a boundless plain
 Of sandy wilderness, all black and void,
 And as I looked around, distress and fear
 Came creeping over me, when at my side,
 Close at my side, an uncouth shape appeared
 Upon a dromedary, mounted high,
 He seemed like an Arab of the Bedouin tribes
 (*Prelude V*, 58-59 & 77. Emphasis mine).

Here the “uncouth shape” which “mounted high” symbolically represents the undesirable and undeveloped dark side or the collective shadow of a society. The more we suppress it, the higher it mounts. The “distress and fear” which crept over the speaker is symbolic of the fear of facing the collective shadow. The man has a “shell” in one hand and a “stone” in the other. The former symbolizes the annoyance of the rejected shadow, and the latter, the unity and wholeness as “a round stone is a symbol of the self” (Franz, 218).¹⁶ That is why the Arab told the dreamer that the “stone was... ‘Euclid’s Elements’... [which] / ‘Is something of more worth’” (*Prelude V*, 88-89). Euclid’s name is associated with geometrical figures, having many sides to make a whole (square, rectangle, hexagon, octagon, etc.). The implicit message found in the image is that our persona should be flexible enough to accommodate all “Euclidean Elements,” not just one, a square, for example, for proper adjustment with the outside world. In other words, the shadow seems to warn the dreamer to accept the other in order to reach harmony both at individual and collective levels. Perhaps it is an indication of keeping intact with the big Other of humanity. The symbolic message that we get from this encounter with the Other is that the denial of the collective shadow may lead to massive destruction or “blast of harmony” (95) at global level. It also indicates that the collective shadow is more dangerous than the personal shadow because it leads to violence, wars, sectarianism,

racism, fascism etc.¹⁷ The result is that in the name of religion or any other such collective persona we justify genocide, and “holy” wars.

Manifestation of the collective shadow may also be traced in the character of the aged Beggar in “The Old Cumberland Beggar.” Begging is also an undesirable profession which makes it a collective shadow of the society. Beggars are marginalized humans in every society. They are deemed as despicable and most undesirable humans, which is why they are obvious symbols of the collective shadow of every society. In our blind pursuits of personas we fail to see humanness in such neglected humans. Due to lack of self-knowledge or lack of consciousness we are unable to accept the Other as dark side of ourselves. The result is marginalization and “otherization” of humans from the central stream of the society. The result is that we demonize them and make them the butt of our hate, and thus subsequently try to “eliminate” them; hate crimes have this energy in the backdrop. Wordsworth in this poem handles the problem of marginalization of a profession which is the product of injustice and inequitable distribution of wealth, which forces a group into begging. From a symbolic perspective, the ego world pushes some contents into the background as unacceptable and abominable. Wordsworth, through the character of an aged Beggar, conveys a message to integrate the collective shadow in order to stay in touch with the bigger whole. The aged Beggar who “Shouts” from the “woody lane” (39-38) of the society is symbolic of the call of the unconscious to integrate the collective shadow. These calls of the marginalized humans we hear from time to time as reminders of the unconscious collective shadow for integration in the society. But being blinded by maddening worldly hunts we turn our deaf ear to them. The “sauntering Horseman” (26), who “safely lodge[s] the coin / Within the old man’s hat”

(28-29) (the former symbolizes the conscious and the latter the collective shadow) shows his symbolic gesture of empathy with the marginalized other or the collective shadow.

The boy, who “passes gently by, [the Beggar] without a curse / upon his lips or anger at his heart” (42-43) also shows a potential symptom of his tendency to see humanness in the marginalized humans. These symbolic gestures perhaps reveal one’s tendency which leads to accept the Other as an inseparable part of one’s self. Seeing the dark Other (neglected humans) or the collective shadow as an essential part of ours is the true test of one’s personality development. Whitmont says that

acceptance of oneself is the essence of the moral problem and the acid test of one’s whole outlook on life. That I feed the beggar, that I forgive an insult, that I love my enemy in the name of Christ—all these are undoubtedly are great virtues....but if I should discover that the least among them all, the poorest of all beggars, the most impudent of all offenders, yea the very fiend himself—that these are within me, and I myself stand in need of the alms of my own kindness, that I myself am the enemy who must be loved—what then (169).

The reader is tempted to bring the neglected Other back to the main stream of society with reference to the figures and images read in the light of the above quotes. That does not mean that we should encourage begging; certainly not. We must encourage a sense of earning money in a respectable manner rather than asking for it without working for it. But this too is a fact that failing to see humanness in such neglected and unkempt humans is to distance ourselves from the bigger whole of society. The aged Beggar being symbolic of the collective shadow is a psychic reminder to all of us to integrate the dark Other into the conscious in order to achieve harmony at individual and societal level. “Otherizing” leads to psychic split and disintegration on individual and societal levels both. This is why Wordsworth says:

But deem not this Man useless—Statesmen! Ye

Who are so restless in your wisdom, ye
 Who have a broom still ready in your hands
 To rid the world of nuisances; ye proud,
 Heart-swoln, while in your pride you contemplate
 Your talent, power, or wisdom, deem him not
A burthen of the earth! 'tis Nature's law
 That none, the meanest of created things,
 Of forms created the most vile and brute,
 The dullest or most noxious, should exist
 Divorced from good—a spirit and pulse of good,
 A life and soul, to every mode of being
 Inseparably linked (“The Old Cumberland Beggar,” 67-79).¹⁸

Here the “statesmen” with authority and power representing the conscious are symbolic of the lopsided individuals with inflated egos. Due to overdeveloped personas, we fail to see humanness in the marginalized humans. In our chaotic endeavour for adjustment to social “acceptables”, we are always “ready” “To rid the world of nuisances” or bent upon suppressing and marginalizing whatever is unacceptable to us under persona-possession. But due to lack of self-knowledge we do not know that “the meanest,” “most vile and brute,” “The dullest or most noxious,” all being undesirable, are symbolic manifestations of our collective shadow or the dark side of the society of which we are denizens. We deem these ignored humans as “burden” on society, but we are unconscious of the simple fact that they are inexplicable part of ourselves and society. Emile Legouis says:

Contempt for man as he is, contempt for the world of reality, such at bottom is the twofold source of the disease from which men are suffering. This contempt, born of pride and impotence, is the height of impiety, and those who indulge in it may be said to be justly punished by the despair in which it results. Nothing that this world contains is worthy of contempt; none who inhabits it has the right to despise (in Harvey, *Wordsworth*, 77, Emphasis mine).

As the shadow warns us of our ignorance or lack of self-knowledge, so is the aged Beggar who as “A silent monitor” reminds us of “self-congratulation” (123-25) or self-acceptance or the dark half of our personalities. Extending helping hand to “the abject

poor” (142) would be a symbolic gesture of empathy and compassion which can help us accept the undesirable dark side of ourselves and the society. Our conscious expression of friendliness and love for the “otherized” humans can strengthen bonds of humanity. But the lack of such affections will further widen the gulf and will distance us from the bigger whole. Coleridge opines that Wordsworth has

a sympathy with man as man; the sympathy indeed of a contemplator... but from whose view no difference of rank conceals the sameness of nature; no injuries of wind or weather, or toil, or even of ignorance, wholly disguise the human face divine. The superscription and the image of the Creator still remains legible to him under the dark lines, with which guilt or calamity had cancelled or cross-barred it (*Biographia Literaria*, 255).

As evil and good are “inseparably linked” so are the persona and the shadow. One of the extreme forms of denial of the collective shadow is to marginalize humans or societies on religious, ethnic, cultural, moral and racial grounds, which leads to sectarianism, racism, fascism, and xenophobia. Holocausts are a good example of it. Total denial of the shadow is nothing but to think of a sun without its shade and the trees without weeds which leads to lopsidedness or imbalance within and without.

Societies which are considered as “less” or “inferior” to others are also symbolic of the collective shadow because all our weaknesses are the constituents of our shadow. For example, the Arabian and the Indian societies are generally considered “less” among European societies or vice versa. Similarly the Jews were a collective German shadow for the Nazis. No matter how much “inferior” these societies or humans are, they are inseparable part of the whole—humanity. We can never snuff them out of the society as they are manifestation of the dark half of ourselves. These marginalized humans are “Like dry remnant of a garden-flower / whose seeds are shed” (85-86). We need to

accept them as necessary parts of our being “for this single cause / That we have all of us one human heart” (152-53) or denizens of the same human society. Perhaps with this view in mind Wordsworth says, “To me the meanest flower that blows can give / Thoughts that do often lie too deep for tears” (“Intimations Ode,” 206-7). Our neglect of this “dry remnant” or neglected humans leads us to selfishness, hatred, intolerance, and violence which pose a serious threat to the harmony and peace of the world. Due to our “selfishness and cold oblivious cares” we are not mindful of this serious threat to human bonds; the aged Beggar is a symbolic reminder. Wordsworth says:

While from door to door
This old Man creeps, the villagers in him
Behold a record which together binds
Past deeds and offices of charity,
Else unremembered, and so keeps alive
The kindly mood in hearts which lapse of years,
And that half-wisdom half-experience gives,
Make slow to feel, and by sure steps resign
To selfishness and cold oblivious cares. (87-95).

Wordsworth’s example of the kind neighbour who gives alms to this “old Mendicant” is another point for analysis. The act relates to the theme of the positive aspect of the unconscious urging us to connect with our fellow beings, which is not possible without kindness and compassion. This happens only when there is a regular traffic between the conscious and the unconscious. Wordsworth describes it in a variety of ways. For example, he says:

Such pleasure is to one kind Being known,
My neighbour, when with punctual care, each week,
Duly as Friday comes, though pressed herself
By her own wants, she from her store of meal
Takes one unsparing handful for the scrip
Of this old Mendicant, and, from her door
Returning with exhilarated heart (154-60, Emphasis mine).

From the expressions “let him pass.../ Unblamed, uninjured” (162-66) we can infer that Wordsworth feels the problem of how we unconsciously blame and injure the integral parts of ourselves and our society. The following passage clearly points to this urge of how we intensely need to integrate the marginalized collective shadow in the form of marginalized humans for psychic growth and development. Wordsworth says:

let him breathe
 The freshness of the valleys; let his blood
 Struggle with frosty air and winter snows;
 And let the chartered wind that sweeps the heath
 Beat his grey locks against his withered face.

 May never HOUSE, a misnamed of INDUSTRY,
 Make him a captive!—for that pent up din (172-76 & 179-80).

Similarly, Wordsworth’s “Gipsies” also reflects another encounter with the collective shadow and a more primitive side of the psyche.¹⁹ The gypsies in almost every society are marginalized and undesirable humans; which is why Wordsworth calls them “Wild outcasts of society” (28). Being undesirable is what makes these vagrants symbolic of the collective shadow of the whole society. While talking about Roma/Gypsies in the United States, Jerilyn Smith says, “Many Roma have been forced to hide their identity within the mainstream to avoid continued marginalization and ongoing attempts towards their extinction” (Abstract). Wordsworth’s highlighting of these dark contents of the society points to this problem of marginalization of the collective shadow as part and parcel of our being. In our blind pursuit of personas we fail to see them as part of ourselves. The result is that we demonize and “otherize” these humble contents of society. This alienated “unbroken knot / Of human Beings (1-2)” is the subject of our “scorn” (26). The slaves are a good example of marginalization. Collective marginalization of humans on racial, religious, and social or cultural grounds is more

dangerous than the individual shadow. The collective shadow often leads to counter move on continuous suppression as “crossed fingers, gives us an ‘out’ when pressed too far” (Wilmer, 17). Bloody revolutions and holocausts are good examples. Talking about the collective shadow Mattoon says:

The collective shadow is more consistently destructive. It is sometimes described as “absolute” evil. I prefer to say that the evil of the collective shadow is as absolute as possible in human life...The collective shadow’s manifestations are the offences of the racial, economic and social groups against each other (Mattoon, Preface, ix).

Wordsworth also seems to highlight the problem of marginalization on moral and cultural grounds in a society. The lonely pathetic figure, Martha Ray, in the poem “The Thorn” seems to have been marginalized in the society. The sorrowful words, “Oh misery! Oh misery! / Oh woe is me! Oh misery” (65-66), which she repeatedly utters, are suggestive of a repressed woman. The “scarlet cloak” (63) which she is wearing is traditionally symbolic of marginalization.²⁰ The heinous crime of killing the child which she might have committed, as speculated by the people, may be the result of her fear of marginalization. Wordsworth says:

I cannot tell; but some will say
She hanged her baby on the tree;
Some say she drowned it in the pond
.....
And some had sworn an oath that she
Should be to public justice brought” (203-05& 221-22).

We also suppress some of our instincts, desires, and even ideas in order to avoid marginalization. The result is that we become psychologically morbid and depressed. Fear of marginalization also narrows down our natural course; and we feel shut up in the cocoon of our psychologically crippled personality which in the words of Wordsworth is “shutting up thyself within thyself” (“To the Same,” 41). This is why Jung says, “We

limit ourselves to the attainable, and this means renouncing all our other psychic potentialities (*Portable*, 11).

All marginalized minorities in the world exhibit features of the collective shadow as they are deemed “less” and “inferior” on the basis of caste, colour, creed, profession or politics. This leads to racism, extremism, and hatred in the society. Whitmont says, “Every minority and every dissenting group carries the shadow projection of the majority, be it Negro, white, Gentile, Jew, Italian, Irish, Chinese or French” (168). While referring to Jung, Massimo Lanzaro says that “not only the individual, but also whole nations, communities, and groups had shadows that had to be encountered. He [Jung] felt that the shadow has typically been demonized and ‘made evil,’ rather than viewed in a philosophical and more fair or equitable light” (1). This attitude of the people leads to communal riots, mass massacre, and terrorism in the society. Jung, while talking about the Psychology of Nazism, points to this collective shadow of the mass psychology as “‘blond beast’ [which] was stirring in an uneasy slumber and that an outburst was not impossible” (*Essays*, 2).²¹

In the present day world of conflicts and disintegration, to acknowledge the individual and collective shadow has become a challenging task for all of us. That is why Martin Drahon Gallard says, “Consequently one must act, not only in relation to the conscious personality, but in relation to the contents of the shadow which is often in contradiction with consciousness” (in Mattoon, *Archetype of the Shadow*, 201). Instead of coming to terms with the shadow as “the ever-present dark brother or sister” (Whitmont, 168), we are spending lots of resources on the eradication of the shadow which is our futile attempt. In other words, we wage wars with what (shadow) cannot be

eliminated. That is why Wilmer says, “How appetizing is the next shadow after you have one under your belt” (99)! Instead of bringing marginalized humans and societies closer to ourselves, we are bent upon eliminating them which leads to further disintegration of the society and the world.

We can integrate or become conscious of the personal and the collective shadow only when we interact with the unconscious. Wordsworth’s realization of “the underpresence” (*Prelude* XIII, 1805 Text, 72) perhaps points to this situation. His awareness of this underworld of the unconscious lying in “the hiding places of man’s powers” (*Prelude* XII, 279) is the result of his interaction with it from whose “depth / Proceed[our] honours” (*Prelude* XII, 272-273). In our conscious interaction with “the underpresence” lies the whole secret of individual’s greatness. The following expressions clearly point to his continual interaction with the unconscious when Wordsworth says, “This is my domain, my cell, / My hermitage, my cabin what you will- - / I love it better than a snail his house” (*Excursion* II, 650-52. Emphasis mine). His contact with this oracular “cell” or the dark “domain” which symbolizes the unconscious is as inspirational and revealing as

we are told of Pythia at Delphi: she is in contact with the tripod near the cleft in the ground which (so they say) exhales a divine vapour, and she is thereupon made pregnant by the supernal power and forthwith prophesies as one inspired (Longinus, 158. Emphasis mine).²²

It is this interaction with the unconscious from whose depths Wordsworth derives inspiration which helps him see “The original form of human society... hidden within” (Frye, C.W, 83) it. That is why Wordsworth says, “this I feel / That from thyself it comes” (*Prelude* XII 275-76). Return to the unconscious is like a return of the spring which spiritually and psychologically rejuvenates him. This is why he says:

Spring returns,--
 I saw the Spring, and could rejoice,
 In common with the children of her love,
 ... in Nature still
 Glorifying, I found a counterpoise in her,
 Which, when the spirit of evil reached its height,
 Maintained for me a secret happiness (*Prelude* XII, 33& 40-43).²³

The images and expressions Wordsworth uses and which are analyzed below come remarkably close to how a Jungian would describe the same thought or situation of interaction with the unconscious that Wordsworth illustrates. For example, the image, “peopling the dark woods” (*Excursion* I, 165) is one such image. The basic human instincts that become desirable or undesirable based on the social norms and mores which surround us are the contents of the dark woods which people the unconscious. One may also look at the same image in terms of individuals or societies with overdeveloped persona but turning to the woods (the unconscious) enable them to recognize and integrate the contents of the unconscious into the conscious. The idea of spending time in the woods or the wilderness when one has been overwhelmed by the fast pace of life is one of the most popular pastimes even today; we get a chance to reconnect with the aspects of life that we otherwise do not find time to acknowledge. The sojourn into the woods, mountains, or deserts gives us the much needed respite from the otherwise hectic schedule in which we blindly pursue the dos and don’ts of our profession. We feel refreshed and revived, which is exactly what re-connecting with the unconscious does. Hence entering “the dark woods” is symbolically equivalent to staying in touch with the unconscious and assimilating its contents into the conscious which ennobles us with “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
("Tintern Abbey," 37- 42).

It will not be inappropriate to say that keeping in touch with the unconscious leads humans to shed their unnatural selves and stand psychologically transformed or converted.²⁴

Wordsworth's urge to interact with the unconscious is so vibrant that one feels, while reading his poetry, as if he/she joins a venture to explore "the darkest pit" of the unconscious in order to bring its contents into the conscious. This urge of the poet "To illuminate the abyss of ages past" (*Prelude* XII, 63) symbolically points to highlight and integrate the contents of the unconscious into the conscious. It may not be inappropriate to say that, like "the darkest pit" which symbolizes the unconscious, in the well-known incident of "Simplon steep" (*Prelude* VI, 563), Wordsworth suggests this interaction between the conscious and unconscious. He says, "We must descend, and there should find the road, / And, that our future course, all plain to sight, / Was downwards" (*Prelude* VI, 581&584-85). Wordsworth's insistence on "descend [ing]" is a symbolic indication of urging the readers to look within the unconscious and integrate its contents into the conscious attitude. This is the road which determines "our future course" of reaching harmony and balance within ourselves and in society. Only "'half way down / hangs one who gathers samphire,' is the well-known expression of Shakespeare" (qtd. in Wordsworth, *Prose*, 377). The achievement of psychic balance comes from accessing the unconscious in a positive way. The symbolic act of integrating the shadow/unconscious is also traced in Wordsworth's "Beggars." His interaction with those whom he calls "a weed of glorious feature" (18) and gives the woman beggar "a boon" (17) highlights the

problem of how we ignore to integrate the contents of the collective shadow.

Wordsworth, through this poem, gives us a message to be accommodative, tolerant, and benign towards marginalized humans as our collective shadow which is an essential part of ourselves both at individual and collective levels.

Again at another place Wordsworth reiterates the same idea of reconnecting with the stream of the unconscious which helps us integrate its contents. He says, “we have traced the stream / From the blind cavern whence is faintly heard / Its natal murmur” (*Prelude* XIV, 193-96). Tracing the stream from the “the blind cavern” refers to the dark invisible world of the unconscious from where the process of individuation starts, and the individual listens the “faint... natal murmur” of his/her origin by integrating its contents.

Jung says:

Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an—at first—unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents (*Archetypes*, 135-36).

To stay in touch with the past and recapitulate moments of psychological importance can help us stay rooted in the unconscious and integrate the contents of the shadow into our conscious life for reaching harmony within ourselves and in the society. Wordsworth’s “spots of time” (*Prelude* XII, 208) perhaps refer to the great psychic moments of our life where our interaction with the unconscious is restored; and we feel psychologically revived. Wordsworth says:

There are in our existence spots of time,
That with distinct pre-eminence retain
A renovating virtue, whence, depressed
By false opinion and contentious thought,
Or aught of heavier or more deadly weight,
In trivial occupations, and the round

Of ordinary intercourse, our minds
 Are nourished and invisibly repaired
 (*Prelude* XII, 208-15. Emphasis mine).

Here “false opinion and contentious thought,” “heavier or more deadly weight,” “trivial occupations” etc. are all sources of suppressing the shadow. These activities further harden the layers of the persona which keeps us away from the unconscious. The passage suggests that when the conscious stands distanced from the unconscious and feel “depressed” or psychologically torn, we should renew our relationship by connecting ourselves with the unconscious. The “spots of time” are like starting points of “individuation” which help the reader to start similar process for the psychic well-being of his/her personality. The individuation process is a process of integration in which the long neglected contents of the individual’s personality are “nourished and invisibly repaired” or integrated into the conscious attitude. The “renovating virtue” which by all means Wordsworth wants to retain with “distinct pre- eminence” clearly points to the establishment of our healthy relationship with the unconscious including conscious integration of the shadow into our attitude. That is why Jonathan Bishop says:

The psychic reserves locked in the key experiences of his life are at rare moments available to a mind strong enough to face them, to address a lifetime to their articulation. At such times the mind may joyfully congratulate its own nature, and the flood of the unconscious energies are, like those of the Nile, benign (152).

Becoming conscious of the shadow leads to the discovery of the self; we see our personality and that of the others as a blend of both the desirable (the persona) and the undesirable (the shadow). The image, “Hermit’s cave where by his fire / The hermit sits alone” (“Tintern Abbey,” 21-22), symbolically points to this situation. The “cave” being dark symbolizes the unconscious and the fire the hermit lights symbolizes the conscious.

The hermit sees of the cave as much as the light allows him to exactly the way we know of ourselves as much as we have been able to integrate into the conscious. Believing that what the hermit can see is all that is there to the cave is turning our back on the unconscious or not acknowledging the immense potential that might be there in the form of dangerous chasms and beautiful and precious crystals in the cave. The hermit being “alone” in the dark cave symbolizes the disregard that we ought to have at times for the social mores and norms so we can connect with the inner being where we have more than we are conscious of. This, however, does not mean that we have to be necessarily hermitic to reconnect with the unconscious. But the ability to be flexible enough to suit ourselves to the social environment and simultaneously be conscious of how we are being desirable at the cost of turning our back on the undesirable is in fact acknowledging the known and the unknown both. We have to be conscious that we are good at the cost of ignoring the bad in us, and that both are essential parts of our being. Being conscious of the persona and of the shadow means we have better self-knowledge. The image of a hermit in his hut stands for the effort to have the self-knowledge that makes us tolerant and mindful of the preferences and choices of others. Instead of being judgmental and hateful we accept others as different faces of the diverse society or societies that we have around us.

The theme of suppression has also its connection with our glorification of thinking (the base of our discoveries and inventions) at the cost of ignoring the other end of the continuum, i.e., feeling.²⁵ It is feeling that makes our actions interchangeable based upon shared pains and pleasures. The lack of feeling in our lives is responsible for our greed for material luxuries and comforts at the cost of exploiting the innocent. The result is that

we have developed superstructures of market-oriented economies and multinationals but at the cost of pushing a large proportion of human population into background as “hungry nestlings” opening their mouths for something to have for survival. Humans are divided into “First World” and “Third World” based upon economic development, and what differentiates them is the possession of paper “bills,” with least consideration for what connects us as creatures of the same psychological ground. This lop-sidedness at global level has its alarming consequences for the whole human race. Wordsworth’s poetry with its focus on the repressed elements discussed above also leads to a path where we encounter one of the most important channels, feeling, which has become repressed in our lives. The repressed feeling shows up as something odd and irrational in our art. The characters found in Wordsworth’s poetry belong to the lower stratum of human society: beggars, leech-gatherers, stranded females, gypsies, and convicts. Compressed into a single expression, the above figures can be described as a “stranger,” which we are never ready to recognize as a functional mechanism of our psychological dynamics. It is Wordsworth’s feeling antenna that captures the repressed side as beggars and gypsies. These beggars and gypsies symbolically refer to an abyss in our psychological lives—the lack of feeling. Our duty as readers of Wordsworth is to feel the gravity of the above lack and access our inner “beggars” and “gypsies” to counter the overdevelopment of the thinking side. This access will enable us to strike a balance between what we have gained materially and what we have to achieve spiritually by accepting and recognizing the feeling as productive and as its opposite, i.e., thinking. To clarify the idea further, a thinking-oriented persona is dialectically attached to feeling as its shadow in the unconscious. When the persona turns too rational fed by thinking, the feeling behaves

madly, suggested by the image of “Mad Mother” in Wordsworth’s poetry. The idea also has its thematic link to the image of “wanderer” which recurs in Wordsworth’s poetry²⁶, and the wanderer has its root in what is usually termed trickster, a suppressed content playing tricks with the ego in dreams and folktales. The coded message in Wordsworth’s poetry is that the feeling function “wanders” in search of integration. On a broader level, the same idea is integrally connected with the heart-centred themes in Romanticism in general and in Wordsworth’s poetry, in particular. In psychological terms, the heart is the unconscious.

Our interaction with the unconscious helps us acknowledge all those weaknesses and “inferiorities constituting the shadow” (Jung, *Portable*, 145). The result is that we accept the undesirable and unwanted aspect of our personality as part of our being, which subsequently enables us to relate to the weaknesses of others. Instead of demonizing them for the behaviours and attitudes that we find disgusting, we accept them as an integral part of every individual and society. It is only after we have recognized weaknesses, blemishes that we can work on them and can turn them into our strengths. Not that we are able to integrate all the suppressed aspects into the conscious. Acknowledging the shadow is, in a way, playing a painful game of “hide-and-seek” within one’s self what Watts calls “finding from thyself a way out of thyself” (18). Being conscious of the shadow is a continuous struggle, and at times very painful too; it takes a lot of courage to publicly own our weaknesses. Being an archetype, the shadow is an essential part of our being. We cannot eliminate it at all; there is always the Achilles’ Heel, but the mere awareness and consciousness of our vulnerabilities is what ensures the harmony that we all need at the individual and societal levels. Without this, we only look

for scapegoats on whom we thrust the undesirable aspects of our personality and society—aspects which essentially define us. Believing conspiracy theories is a good example of this phenomenon so common today.

The recognition of the shadow is beneficial and healthy for balanced growth of individual and society. Knowing and being conscious that there is a dark side to us is indeed very humbling; it makes us more empathic and accommodating. Actions and behaviours that we hate in others are mostly part and parcel of our day to day life. We may laugh at others for being thrifty, but fail to see how we are not generous enough to accept the thriftiness of others—something which is symptomatic of the shadow. Becoming conscious of the shadow helps us understand that we also have in our personality traits and behaviours that we hate in others. We realize that what we pursue as a desirable norm is a temporary role and an adjustment to our social environment; not the whole and absolute identity. Being conscious of the shadow helps us stay rooted in reality; we become conscious of how people in other social environments have their desirable and undesirable norms. While we consciously pursue the persona, we also remain conscious of how there is a dark side to us that we hide from others. As such, being conscious of the shadow is like having the proverbial “wise old man” next to us who reminds us of our weaknesses; our drawbacks; and of the side of our personality that we hide from people. Wilmer says that the ancient Romans were aware of the danger of turning one’s back on the shadow and of becoming unconscious of it. He says:

In ancient Rome it was the custom of the conquering hero to ride triumphantly through the city. By the side in the chariot sat a wise man whispering into the hero’s ear, over and over “You are mortal. Remember you are mortal” (99).

Our conscious integration of the shadow helps us see through the complex world around us. The divisions and differences that we have in society and in the world are most of the times beyond our comprehension. We thrive on the divisions we make based on sects, colours, ethnicities, politics etc. The result is that human society and the world around us seems to shrink. We have walls around us which we continue to strengthen. And in the process, the serious problems facing all denizens of society or citizens of the world continue to challenge us. Feuds, rivalries, and enmities, which are the ultimate symptoms of the shadow, pose more and more threats to us on individual and global levels. We take pride in building more and more weapons to destroy humanity in the name of strengthening our defence, but overlook research on epidemics, life-threatening diseases, famine, and abysmal poverty. Human actions like these tax us with questions the answers to which are lost in the blind pursuit of being the best, the mighty, or the super power of the world.

What we learn from the analysis of “the darkest pit” is that denial of the shadow disturbs our inner and outer adjustment in the society and the world around. The more we suppress the shadow or the dark side of our personality, the farther we go from ourselves and from the bigger whole of humanity. Neglect of the individual shadow damages us individually, but neglect or marginalization of the collective shadow damages the whole society or the whole world. Our denial to assimilate or embrace the individual and collective shadow leads to racism, sectarianism, extremism, hatred, violence and holocausts.

Healthy, peaceful, and productive life essentially demand our conscious integration of the shadow into our attitudes and accept the rights of others as we assert ours. Our

conscious acceptance of the shadow within ourselves and in the society leads to the solution of many problems, conflicts, and discords within and without. Knowing ourselves through knowing the shadow is the road to reach harmony within ourselves and in the society. The study of the image “the darkest pit” in its various forms helps us to connect with the shadow which is like an inner guide who prevents us from going astray and helps to connect ourselves with the bigger whole. Conscious acceptance of the shadow helps us know our origin as to who we are; where we are from; and what relation we have with others around us. Of course, to integrate the shadow is a painful process; there are many hazards in the way and lots of sacrifices in the form of shedding of “artificial” selves and our cherished ideals. It involves courage and moral efforts to accept what we detest. But in order to reach harmony within ourselves and in the society around us is not possible without encountering the shadow, whether personal or collective. Becoming conscious of the shadow leads us to rehabilitate the rejected and the marginalized humans back into the main stream of the society with respect and dignity. Embracing the shadow helps us to confer freedom, independence, and equal status on all those individuals and communities who have been ruthlessly marginalized. This helps the individuals meet each other like sovereign states with all mutual respect and dignity, and who never lose sight of each other’s humanity. Instead of waging endless wars against the shadow as part of our own being and spending a lot of resources on its elimination, we should accept its due rights by letting it perform its role in the society. The goal of harmony can only be reached if there is a meaningful interaction between the two seemingly irreconcilable opposites, the conscious and the unconscious. Besides shadow, another archetypal content in the collective unconscious is that of the

anima, the feminine principle which functions as “glue” in our relationships and may become a terrible mother if remains unadjusted. We discuss the anima in the following chapter.

Notes

¹The title of the chapter, “The Darkest Pit,” is from *The Excursion*: Preface to the Edition of 1814, line 36. The image symbolizes the unconscious and the shadow. The latter is the main focus of this chapter.

²I have already explained the term “individuation” in the Chapter 1; see note 5.

³For immediate reference see Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986). For a relatively detailed discussion on the shadow, see, C. G. Jung, *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York: Penguin Books, 1976) pp. 144-48; Wilmer, Harry A. M. D. “Shadow Archetype,” *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987), pp.96-109; Edward C. Whitmont, *The symbolic Quest: Basic Concepts Analytical Psychology* (New Jersey: Princeton University Press, 1969), pp.160-69; C. G. Jung, *Man and his Symbols* (New York: Dell Publishing, 1964), pp. 171-85.

⁴See C.M. Bowra, *The Romantic Imagination* (London: Oxford University Press, 1950), pp. 271-84; Stuart Curran, ed. *The Cambridge Companion to British Romanticism* (New York: Cambridge University Press, 1993), pp. 43-44; John Spencer Hill, ed. *The Romantic Imagination* (London: The Macmillan Press Ltd., 1977), pp. 94-89; and Guy E. Smith, *English Literature: after Neoclassicism*. Vol.2 (New Jersey: Littlefield, Adams & Company, Paterson, 1959), P. 21.

⁵ Titles of the poems, from which these passages are taken, are given in parenthesis followed by lines numbers.

⁶See C. G. Jung, *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York: Penguin Books, 1976), pp. 144-48.

⁷Jung, *The Portable Jung*, Pp. 144-45.

⁸See Harry A. Wilmer. M. D, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987). Pp. 96-99. Also see Marry Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp.25-28.

⁹See shadow in Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986).

¹⁰For detail see C. G. Jung, “The Concept of the Collective Unconscious,” *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York: Penguin Books, 1976), pp. 59-69. Also see C. G. Jung “the unconscious as a Multiple consciousness,” C. G. Jung *On the Nature of Psyche*. Trans. R.F.C. Hull (New York: Princeton University Press, 1960). Rept. by Routledge and Kegan Paul Ltd., London, 1982. pp. 100-09; “Patterns of Behaviour” in this book of Jung. Pp. 110-25; and Frieda Fordham, “The Archetypes of the Collective unconscious” *Introduction to Jung’s Psychology* (Harmondsworth: Penguin Books, 1953), pp. 47-68.

¹¹See C. George Boeree, “Carl Jung” *Personality Theories* (2006). Last accessed on 5.4.2011. <<http://www.ship.edu>>.

¹²See Frieda Fordham, *Introduction to Jung’s Psychology* (Harmondsworth: Penguin Books, 1953), p. 52. Also see Jaffe, Aniela. *The Myth of Meaning*. Trans. R. F. C Hull (New York: G.P Putnam’s Sons, 1971), Pp. 89-90.

¹³For detail see Jung's Foreword to Jaffe: "Apparitions and Precognition" in his *Psychology and the Occult*, Trans. R.F.C. Hull. (London: Princeton University Press, 1977, reprinted by Rutledge and Kegan Paul Ltd., 1982).Pp.153-55

¹⁴This reminds me of John Steinbeck's novel, *The Pearl*, where Kino, who belongs to a marginalized race of fishermen, desires on finding the pearl to send his child to school. From a Jungian point of view, Kino and his class is the manifestation of the collective shadow of us all.

¹⁵Also see Eric Acroyd, "The Individuation Process: Stage One The Shadow." Myths-Dreams Symbols. Last accessed on 3.3.2008.
<http://www.mythsdreamsymbols.com/shadow.html>. P. 2.

¹⁶For detail see M.L. von Franz, "The Process of Individuation," in C. G. Jung, *Man and his Symbols* (New York: A Laurel Book, 1964), Pp. 207-54. Also see page No. 219 of this book.

¹⁷Talking about the collective shadow, Jeremia Abrams says:

The collective shadow—human evil in some malignant form—echoes back at us from virtually every direction: it shouts from newsstand headlines; it squats in the X-rated neon pornography shops on the periphery of our cities; it wanders our streets, sleeping in doorways, homeless; it embezzles our life savings from the local savings and loan; it corrupts power-hungry politicians; it perverts our systems of justice; it drives our military arsenals toward the brink of insanity; it sells arms to mad leaders and gives the profits to reactionary insurgents; it pours pollution through hidden pipes into our rivers and oceans and poisons our food with invisible pesticides; it steals the cash in leveraged buyouts and insider trading, and threatens our health with effective technology and false promises, with medical claims and disastrous side-effects (qtd. in Wali, 261).

¹⁸These lines are reminiscent of Thomas Grey's "Elegy Written in a Country Churchyard" in which he warns the ambitious, the powerful and the proud, representing the conscious, with their inflated egos and the rigid personas, of their neglect of the marginalized poor villagers. The latter with their unknown existence in the society, from a Jungian point of view, symbolizes the collective shadow for the former. Grey says:

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure,
No Grandeur hear with disdainful smile,
The short and simple annals of the poor.

.....
Nor you, ye proud impute to these fault,
If Memory o'er their tombs no trophies raised,
Where through long-drawn aisle and fretted vault
The pealing anthem swells the note of praise (29-32&37-40).

¹⁹For an immediate reference the full text of the poem is given below.

Yet are they here the same unbroken knot
Of human Beings, in the self-same spot!
Men, women, children, yea the frame

Of the whole spectacle the same!
 Only their fire seems bolder, yielding light,
 Now deep and red, the colouring of night;
 That on their Gipsy-faces falls,
 Their bed of straw and blanket-walls.
 --Twelve hours, twelve bounteous hours are gone, while I
 Have been a traveller under open sky,
 Much witnessing of change and cheer,
 Yet as I left I find them here!
 The weary Sun betook himself to rest;--
 Then issued Vesper from the fulgent west,
 Outshining like a visible God
 The glorious path in which he trod.
 And now, ascending, after one dark hour
 And one night's diminution of her power,
 Behold the mighty Moon! this way
 She looks as if at them—but they
 Regard not her:--oh, better wrong and strife
 (By nature transient) then this torpid life;
 Life which the very stars reprove
 As on their silent tasks they move!
 Yet, witness all that stirs in heaven or earth!
 In scorn I speak not;-- they are what their birth
 And breeding suffer them to be;
 Wild outcasts of society!

²⁰Also see Nathaniel Hawthorne's novel *The Scarlet Letter*.

²¹Jung holds Germany first among Western nations to be victim of this collective shadow whose forces, which were lying dormant, broke through all moral and intellectual barriers and flooded the conscious world in order to compensate exaggerated role of what Jung calls the "faulty consciousness" (Essays, 3). For detail see C. G. Jung, Introduction: the fight with the shadow, *Essays on Contemporary Events: The Psychology of Nazism*, Trans. R.F.C. Hull (New Jersey: Princeton University Press, 1954).

²²Pythia, in Greek mythology, is a frenzied priestess at the oracle of Delphi who by inhaling the divine vapour from the oracular cavern near the shrine was impregnated with prophesies, and thereby uttered incoherent words carrying symbolic messages for the supplicants. For detail see 'Pythia' in Paul Harvey, *The Oxford Companion to Classical Literature* (Oxford, New York and Toronto: Oxford University Press, 1937). Rept.1986.

²³Let me quote the whole passage as to how Wordsworth by integrating the dark contents of unconscious enabled him to make up the psychic loss:

Long time have ignorance and guilt
Detained us, on what spectacles of woe
 Compelled to look, and inwardly oppressed
 With sorrow, disappointment, vexing thoughts,
 Confusion of the judgment, zeal decayed,
 And, lastly, utter loss of hope itself

And things to hope for! Not with these began
 Our song, and not with these our song must end,--
Ye motions of delight, that haunt the sides
Of the green hills; ye breezes and soft airs,
Whose subtle intercourse with breathing flowers,
Feelingly watched, might teach man's haughty race
 How without injury to take, to give
 Without offence; ye who, as if to show
The wondrous influence of power gently used,
Bend the complying heads of lordly pines,
 And, with a touch, shift the stupendous clouds
 Through the whole compass of the sky; ye brooks,
Muttering along the stones, a busy noise
By day, a quiet sound in silent night;
Ye waves, that out of the great deep steal forth
In a calm hour to kiss the pebbly shore
Not mute and then retire, fearing no storm;
 (*Prelude XII*, 1-23. Emphasis mine).

The above passage reveals how the force of nature or interaction with the unconscious helps Wordsworth to come out of his utter confusion and loss of hope, and restores his psychic balance in order to enable him see the "Spring return" (32) or "To illuminate the abyss of ages past" (*Prelude XII*, 63). In other words, his reconnection with the unconscious helps him to psychologically refresh and revive.

²⁴Perhaps that is why Northrop Frye, with reference to Shakespeare's *A Midsummer Night's Dream*, considers the transformation of characters in the forest from one form of life into another as "metamorphosis" (*Anatomy*, 182). This psychological journey of the characters, from a Jungian point of view, amounts to "individuation."

²⁵The four psychological functions in Jung are thinking, feeling, sensation and intuition. Thinking and feeling make a continuum with each at the opposite ends. Sensation and intuition make another continuum, and the four functions are unusually represented by the figure of a cross. The faculty of thinking is used for logic, philosophy and science. Thinking dissects its subject for conclusions. On the contrary, feeling connects and synthesizes. The overdevelopment of thinking, as in our case today, makes feeling suppressed. Jung and Jungians usually interpret the four characters in fairy tales as the symbol of repressed feeling. See for details Marie-Loise von Franz, *The Interpretation of fairy Tales* (Massachusetts: Shambhala Publications, 1996), Pp. 46-69; *The Feminine in Fairy Tales* (Massachusetts: Shambhala Publications, 2001). Also see George Boeree *Personality Theories*, Webspace.ship.edu, 2006. Last accessed 12-5- 2011.

²⁶See William Wordsworth, "*The Excursion* Book VII."

Chapter 4

Clouds of Glory

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can ("The Tables Turned," 21-24).

Certain images and notions transcend time and can be recognized in a flow of ideas from Plato to Descartes to Spinoza to Kant to Wordsworth to Jung. In reading the poetry of William Wordsworth, it becomes evident that he anticipates some of the key ideas later formulated by Jung for psychoanalytical purposes. Wordsworth's poetry offer a rich opportunity for exploring some of the analytical notions operating in Jungian psychoanalysis (J. Howard, website).

The Romantics ¹ are usually explained in terms of wonder, beauty, mystery, and strangeness. This idea remains an interesting intellectual exercise if not connected with the way we experience the inner and the outer worlds from a psychological point of view. Obviously, all Romantics celebrate and glorify the inner world but in their own ways: Shelley calls it "mind in creation"; Keats defines it as "untrodden region of my mind" (qtd. in Woodman, 14, 12) and Wordsworth approaches it as "mind's abyss," (*Prelude* VI, 594), which, from a Jungian point of view is symbolically loaded with meaning. The image "mind's abyss" suggests a psychic realm which is metaphorically open-ended and infinite. As such, the image points to the archetypal/primordial world common to all humans. From the point of view of the conscious mind, it is full of "wonders of the Deep" ("The Blind Highland Boy," 75), as Wordsworth poetically and aptly puts it. These "wonders" are inexplicable if placed in a rational/empirical/observable context. The same, however, yields more comprehensive meanings if we analyze them from the point of view of Jungian psychology.² The conscious/waking side of the psyche revolves around reason and logic, which enables us to control and manage our environment; the

same faculty helps us dominate and subjugate natural forces, and propagate our achievements and accomplishments. From a Jungian perspective, reason is associated with ego, extraversion, consciousness and above all masculinity.³

Wordsworth's call for "contemplation", so passionately announced in the *Prelude*, which is an introverting process, prefigures Jung and Jungians to access the unconscious, which is the psychic source of all creative activities.⁴ To be able to access this psychic source, the only effective faculty is active imagination. Wordsworth's celebration of moments of silence and tranquility points to the thesis that he accesses the unconscious for his artistic creations. And the process of accessing the unconscious (introversion) is feminine in being downward in its direction towards depth and darkness, which in a way might be called the psychic womb. Like the biological womb in women, the psychic womb is a storehouse of creative energies. And, these energies can only be accessed through meditative imagination. If reason feeds on action and activity, what is upward, the visible and the masculine, contemplation and imagination directly lead to the inner, the invisible and the feminine.⁵ Wordsworth, like other Romantics,⁶ powerfully acknowledges the creative property of imagination as "reason in her exalted mood (emphasis mine)." In *The Prelude* XIV, Wordsworth says:

Imagination, which, in truth,
Is but another name for absolute power
And clearest insight, amplitude of mind,
And, Reason in her most exalted mood (189-92).

By defining imagination as "reason in her exalted mood," the poet feminizes reason, which provides us a strong base for looking into his poetry for what Jung and his followers define and explain as the anima.⁷ His poetry is a message for all humans to search into their souls and see the great split within. It may not be inappropriate to say

that Wordsworth captures this void as “we are out of tune” in a sonnet (“The World is too much with us,” 8). The expression “too much” points to the extreme position of the ego/conscious/masculine from the inner centre, i.e., the non-ego/unconscious/feminine. Through his poetic imagination, Wordsworth accesses the inner feminine to counter what he terms “more-than-reasoning Mind,” and says:

Weak is the will of Man, his judgment blind;
Remembrance persecutes, and hope betrays;
Heavy is woe; and joy, for human-kind,
A mournful thing, so transient is the blaze!
Thus might he paint our lot of mortal days
Who wants the glorious faculty assigned
To elevate the more-than-reasoning Mind,
And colour life's dark cloud with orient rays
Imagination is that sacred power,
Imagination lofty and refined:
It is hers to pluck amaranthine flower
Of Faith, and round the sufferer's temples bind
Wreaths that endure afflictions heaviest shower (“Weak is the will of Man,” 1-13)

In the above sonnet, the poet celebrates his introverting experience as “glorious” and “sacred power,” and which is illuminating and enlightening against the dark, depressed and desolate outer world of the ego. The picture of sadness and sorrow imaged in the poem suggests the idea that the ego-world becomes dejected and frustrated, and, as such, is in need of diving into the unconscious for illumination and enlightenment.

The paradoxical image, “clouds of glory,” appears in Wordsworth’s famous poem “Intimations Ode” and is the focal point of my analysis in this chapter. Clouds are the gaseous form of water with reproductive and counterproductive potentials at one and the same time. Clouds may produce beneficial rains for all forms of life from bacteria through baboons to humans, or may cause lightening or floods which destroy and wash away to death and annihilation whatever comes their way. From the opposite angle, the

conceptual image of “glory” has associations of light, which also has its productive and counterproductive effects as well. The whole image seems to spring from the unconscious depths of Wordsworth for us to experience the principle of positive and negative forces which are at work at different levels in the world. From a psychological point of view, the same image, in a way, epitomizes the concept of anima and animus introduced and extensively explained by Jung. The anima represents the conscious aspect of woman but the unconscious aspect of man. The anima is connective, flexible, fluid, and fantasy-oriented, mythologically found in woods as goddesses waiting for “gods” or as queens to be compensated by kings in fairytales. The image of “clouds” suggests the fluid and mysterious aspects of the anima, and “glory” and symbolically represents the masculine persona. Thus the image is androgynous in nature, i.e., a union of the masculine and feminine at one and the same time.

The anima in man unconsciously energizes his persona for making romantic, familial, and social relationships; the animus in woman, on the other hand, if properly realized, leads a woman to assertiveness, objectivity, and targeted objectives. This dialectical dynamics is responsible both for our loves, affections, sympathies, friendships and for our aversions, hatreds, and detestations.

Wordsworth’s poetry provides us a strong and tangible base for experiencing the anima/animus energies through active imagination. We begin with female figures and feminine imagery found in his poetry. The titles of some his poems give us ample space for such an analysis. Some of his poems refer to female babies: “Address to my Infant Daughter, Dora” and “To a Child Written in her Album,” for example. The daughter-father relationship is the initial stage of development for a woman as her future

psychological growth or “misgrowth” depends upon her first interaction with a male figure. From the opposite angle, the same poems give us a glimpse of the poet’s role as father with the anima in his unconscious for attachment. Other titles which ring with the same energy are: “The Westmoorland Girl”; “The Armenian Lady’s Love”; “The Mother’s Return”; “To a Lady...”; “To Lady Beaumont”; “Fish Women...”; “Our Lady of the Snow”; “The Egyptian maid...”; “Elizabeth”; “The Virgin”; “Mary Queen of Scot...”; “To Cordelia M...”; “To My Sister”; “To the Lady Fleming...”; “Grace Darling” and the like are some of the poems from this category. These references are enough to suggest that the poet gets inspiration from female figures, which highlights his imaginative interest in projecting the feminine. And this projection is clearly suggestive of approaching the anima from a Jungian perspective. Some of the titles mentioned above are archetypal in their symbolic implications as man’s spiritual guide to his inner strengths, e.g. “The Virgin.” That means Wordsworth, in a way, acknowledges the psychological presence of the feminine principle, which is essential for our growth as its “sons.”⁸

In Wordsworth’s “Intimations Ode” the glorification of childhood is an artistic representation of what a mother imagines about her child. The ode begins with images which are symbolically associated with the anima energy. Wordsworth says:

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream (1-5).

Through active imagination, the poet experiences in the above stanza the undifferentiated world of a child when it is one with the environment, imaged in religious literature as Eden.⁹

The images of “meadow,” “grove,” “stream” are parts of the earth whose biosphere sustains us physically, and as such, its symbolic affinity with mother as a nursing and nourishing figure. Psychologically, the same figure is the basis of all “contrasexual” (Jung, *Portable*, 147) dreams and fantasies as the anima. In the above passage, the poet’s imagery is steeped in feminine associations in the sense of being nursing and nourishing epitomized in the image of the earth. In another stanza of the same poem, Wordsworth connects “mother” and “earth,” which further strengthens the idea mentioned above. He says:

Earth fills her lap with pleasures of her own:
Yearnings she hath in her own natural kind,
And, even with something of a Mother’s mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her Foster-child, her Inmate Man (70-82).

In the above passage, mother and earth appear as symbolic variants of the same energy termed by Wordsworth as “Mother’s mind,” which Jung and his followers explain and interpret as anima. It is the fostering potentials of the earth that give us food and protection, and it is the possessive side of the anima that maintains mother’s adhesion to their children. In Wordsworth’s case, the connective energy comes from the anima. It is interesting to note that the ode structurally moves in a circular fashion in the sense that it ends on the same note of the imagery with which it begins. And circularity is a very powerful feminine symbol.¹⁰ The poet says:

Thanks to the human heart by which we live,

Thanks to its tenderness, its joys, and fears,
 To me the meanest flower that blows can give
 Thoughts that do often lie too deep for tears (204-7).

The conceptual image of “human heart” places the passage in a psychological context from which gush forth all our emotions, passions, sentiments and feelings. The heart is a symbolic variant of what we call love, the psychic energy that connects us as humans. Wordsworth’s glorification of the heart points to the anima energy in him while writing the poem. Pathos for tender things is not possible without the feeling organ, heart. The workings of the heart run counter to that of the head’s with its own reasons to follow. The head creates, configures and follows laws backed by logic and argumentation. However, the heart has its “silent laws” (“To my Sister”) to follow, which makes it synonymous with the collective unconscious and with the anima as one of its mysteriously active archetypes. And, the mother archetype has its intrinsic symbolic connection with the child archetype.

The discussion of the inner feminine would remain incomplete without connecting it with the symbolic shades of the child archetype, a potential energy for psychological development in humans.¹¹ The inner feminine is primordial in its origins from which has arisen the child of the conscious imaged in mythical stories as “hero.” In its extroverting pursuit, the “hero” distances himself so relentlessly from the inner feminine that the latter remains far away in the psychic background, which makes the “hero” practical, objective, and outgoing; “he” forgets the roots of his being. Through celebration of childhood, Wordsworth provides us an experiential ground to access it in a symbolic way, and to return to the inner feminine for psychological revival. The re-accessing process can be

executed but with the help of the child archetype, because it functions as a “mediator” between the conscious /masculine and the unconscious/feminine.

The motif of the child archetype runs throughout Wordsworth’s poetry which urges the reader to access the inner feminine as “children.” The following passage from *The Prelude* II, which focuses on retracing childhood and provides us a clear textual evidence. Wordsworth says:

Ah! Is there one who ever has been young,
Nor needs a warning voice to tame the pride
Of intellect and virtue’s self-esteem?
One is there, though the wisest and the best
Of all mankind.....
.....
A tranquillising spirit presses now
On my corporeal frame, so wide appears
The vacancy between me and those days
Which yet have such self-presence in my mind,
That, musing on them, often do I seem
Two consciousnesses, conscious of my self
And of some other Being. A rude mass of
Of native rock.....
.....was the goal
Or centre of these sports; and when returned
After long absence, thither I repaired (9-23, 27-33-37).

The above passage gives us a vivid picture of the poet’s experience of connecting with the early period of his childhood from where he gets inspiration and energy as an adult child, and the idea rejuvenates him psychologically. The person he refers to as “the wisest and the best / Of all mankind” is enough to place the child in an archetypal context. Otherwise, the idea makes no rational sense; a child cannot be “the wisest human” from a rational point of view. We can easily grasp the idea from the archetypal perspective; the overdeveloped rationality may be compensated by the irrationality found in the way archetypes behave. Therefore, the poet eulogizes childhood as the wisest

medium for reconnecting with the irrational world of the unconscious, and thus the inner feminine complementing the outer masculine.

The child can be a better guide to the inner world of the archetypal mother. Thus Wordsworth creates a poetic space to experience the inner world, which, in turn, makes us feel our psychological distance from it. The wider the psychological gulf, the more insensitive we become to childlike behaviour in our real lives. In the above passage, the recollection leads the poet to “Two consciousnesses, conscious of himself / And of some other Being.” In other words, it is the child archetype that guides the poet back to the roots of his being, where he, and with him we too, feel the presence of the inner feminine to re-make the outer masculine in order “to tame the pride / Of intellect and virtue’s self-esteem.” The return to his mother or the feminine aspect of his being “After long absence” has psychologically and spiritually “repaired” him. This means that our distance from or neglect of the feminine aspect of our being deserts us spiritually and psychologically which creates an imbalance of sorts. The whole passage is an intense message for all adults to keep the masculine side soft and sensitive enough to feel the vibrant presence of our psychological instincts.

The biological connection between the child and its mother is not without its psychological shades of meaning so intensively and extensively searched and researched in the world.¹² Our personalities are shaped, formed, and configured during infancy and childhood; the first human that we all encounter in our lives is mother. And her nourishing instincts remain active for our protection and safety. Wordsworth reminds the adults of the same situation when he says, “Nursed in his Mother’s arms.../ Rocked on his Mother’s breast; who with his soul / Drinks in the feeling of his Mother’s eye”

(*Prelude* II, 235-37). The great mother cares and nurses the child as part of her being; she is all benign and kind to the child who “drinks in her feeling.” Symbolically understood, Wordsworth poeticizes the focal point of Jung and his followers from a psychological perspective. The poeticizing process sensitizes the reader to the “soft skills” hidden in our psyche for the development of the connective, receptive, sympathetic, and accommodative side of our personality. That is why David Brown says:

There’s a place in our bodies where the masculine and feminine energies won’t mix or merge. Let love dissolve that that prevents them mixing and merging—when you have a working relationship on the inside you can also have one on the other outside. Be guided, without force, let that magical child speak of the dreams and the relationship that it has for its mother and father so that they relate well to one another. Loss, hurt, pain, are energies that harm the mother father relationship. These energies turn bad or sour. This is not the way it’s meant to be. So let your magical child speak of its dreams and how it wants its mother and father to be. Let the magical child speak of how it wishes to be nurtured and loved. Welcome this energy and let it flow into our body. Beautiful, loving, caring relationships are not mass consciousness; they are the exceptions to the rule. This child will return when the inner mother and the inner father relate to the child’s dreams—they will relate as the sun and the moon relate to the earth (website).

The recurrence of the child motif in Wordsworth’s poetry is a psychic reminder to all of us to feel the feminine energy through the archetypal child. Our renewed relationship with the child archetype can help us renew our relationships with the big Other. The soft murmurs of the river which “Make ceaseless music” for the poet is evocative of the “nurse song” associated with the archetypal mother who is the sole source of all nourishment. In other words, the murmurs of the river are a source of inspiration that helps us reconnect with the all caring inner nurse. Wordsworth says:

Was it for this
That one, fairest of all rivers, loved
To blend his murmurs with my nurse’s song,
And ...sent a voice

That flowed along my dream (*Prelude* 1, 269-73).

Here the external “murmurs” of the river which blend with the “nurse’s song” clearly suggest that the river flows from a dream source, which is the fertile inner feminine.

In the “Intimations Ode” Wordsworth uses the verb “”behold” to emphasize his idea of prompting the reader to actively participate in a retrospective experience, so that we may be able to get maternal “kisses” from the inner feminine. He says:

Behold the Child among his new-born blisses,
A six years darling of a Pigmy size!
See, where amidst work of his own hand he lies,
Fretted by sallies of mother’s kisses (85-88).

In the first and third lines the imperatives “Behold” and “See” clearly suggest Wordsworth’s strong emphasis to urge us to connect with the feminine by connecting with the child. The image of the “Pigmy size” seems to be a paradox when Wordsworth bestows the splendid titles of “philosopher” or “an Eye among the mankind” upon it in the succeeding stanza of this poem. In other words, the child’s psychological greatness is inversely proportional to its physical texture. And one who is “the wisest.../Of all mankind” (qtd. earlier) is the best guide to the inner regions of the our feminine being.

The child being an archetype is also related to the maternal womb or the inner feminine.¹³ In the following passage, the whole treasure of knowledge and wisdom of humanity is shown as stored in the child. The splendid titles of “best Philosopher,” “Mighty Prophet” or “Seer blest” which Wordsworth bestows upon the child is a clear clue that he acknowledges its role as a guide to the “maternal womb” of our psyche. The following passage illustrates the idea in a better way. Wordsworth says:

Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read’st the eternal deep,

Haunted for ever by the eternal mind,--
 Mighty Prophet! Seer blest!
 On whom those truths do rest,
 Which we are toiling all our lives to find
 ("Intimations Ode," 110-16, Emphasis mine).

In the above passage, the image of "eternal deep" clearly symbolizes the "maternal womb" whose contents, unlike the adults, are accessible to the child. Hence it will not be inappropriate to say that the child is psychologically greater than the adults whose "conscious mind knows nothing beyond the opposites and, as a result, has no knowledge of the thing that unites them" (Jung, *Archetypes*, 168). Placed in a psychological context, the child's "exterior semblance doeth belie / "[its] Soul's immensity" ("Intimations Ode," 108-09). That means that the physical precincts of the child are equally compensated by its psychological greatness. Only from the psychological perspective, "The motif of 'smaller than small, yet bigger than big' complements the impotence of the child by means of its equally miraculous deeds" (Jung, *Archetypes*, 166-67). The adult may grow physically but shrink psychologically, whereas the child is physically small but psychologically bigger due to its connection with the mother or the inner feminine. I would say that only in the above sense, Wordsworth's well-known paradox, "The Child is father of the Man" ("My heart leaps up...", 7) becomes understandable.¹⁴

Keeping in view the primal relationship between the child and its mother, Wordsworth's frequent attempts to connect with the child is worth-noting as it guides him to the maternal world. It is this earnest desire to be in contact with the inner world of the feminine which inspires him to connect with its medium, the child. The urge for connection with the child as a powerful medium to the inner feminine motivates

Wordsworth to eagerly hear its “shouts” and partakes in the moments of its jubilation.

Wordsworth says:

Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy Shepherd-Boy!
Ye blessed Creature, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fullness of your bliss, I feel—I feel it all (“Intimations Ode,” 34-41).

The above passage overtly reveals the poet’s full participation in the child’s world of happiness as it facilitates Wordsworth to feel the inner feminine. Here the child’s “call” is a call for connectivity and unity which psychologically educates us to connect with the inner world of our own. The joy and happiness Wordsworth feels in “The fullness of [child’s] bliss” is beyond calculation which revitalizes our connection with the inner world of feminine which is connective in terms of human relationship and from where we have alienated ourselves as adults. In our chaotic endeavours to be acceptable to the societal norms and mores, we “otherize” the feminine within and without in order to strengthen our masculine persona. The result is that we no more feel “The fullness of [its] bliss.” It is only after our connection with the child archetype is established that we can access the maternal world of “bliss”—kindness, relatedness, togetherness, receptiveness and compassion. Wordsworth overtly confirms these psychological treasures, attained through our connection with the “blessed Creature” or child, by proclaiming “I feel—I feel it all.”

Wordsworth, through this great “Intimations Ode,” gives us a strong message of hope that although we have distanced ourselves from the inner world of child, yet through our conscious efforts or what Jung calls “active imagination” (in Jaffe, *Myth*, 76) we can

reconnect with it which helps us draw energy from the inner feminine.¹⁵ The following passage clearly illustrates the idea. Wordsworth says:

Hence in a season of calm weather
 Though inland far we be,
 Our Souls have sight of that immortal sea
 Which brought us hither,
 Can in a moment travel thither,
 And see the Children sport upon the shore,
 And hear the mighty waters rolling evermore ("Intimations Ode," 165-71).

In the above passage the image of "immortal sea" refers to the "maternal womb" from which all creation emerges. It is only after our connection with the child of the "immortal sea" or the primal source of feminine energy "rolling evermore" is established that we can psychologically revive ourselves which is so essential for a healthy and productive individual and a peaceful and harmonious society.

In childhood we are one with the maternal environment, which connotes a blissful state in the sense that we have no knowledge of "contrasexual" (*Portable*, 147) attraction. It is the "contrasexual" awareness that brings in its wake highly powerful projections. The connective energy of the anima activates the masculine persona for attachment with the female figure out there in the objective world. This phase of development occurs at adolescence and youth, which Jungians call a psychological "big bang." During this period, unconscious contrasexual energies become highly active for mutual bonding. At this stage, a man passes through crushes before a stable contrasexual relationship in life. Some poems of Wordsworth evoke romantic associations springing from the anima in the psyche. These romantic associations represent a youthful mind "falling in" in love with a figure out there with the firm belief that "she" is the only reality in the world. For example, Wordsworth says in a lyric:

What heavenly smiles! O Lady mine,
 Through my very heart they shine;
 And if my brow gives back their light,
 Do thou look gladly on the sight:
 As the clear Moon with modest pride
 Beholds her own bright beams
 Reflected from the mountain's side
 And from the headlong stream ("What heavenly smiles," 1-8).

In the above lyric the "lady" is clothed in a lunar imagery to idealize the anima figure.¹⁶

The visual presence of the anima figure takes on heavenly colours, which artistically magnifies the experience. The beholder is pleased to see such a figure through his imagination. This pleasure comes from the possessive nature of the anima, "lady mine."

Another visual experience is found in the verses quoted below:

Yes, Lady, about your neck is wound
 (your casual glance oft meeting) this bright cord,
 What witchery, for pure gifts of inward scene,
 Lurks in it, Memory's Helper, Fancy's Lord,
 For precious trembling in your bosom's found ("To Cordelia M... 10-14").

The image of "witchery" in the above verse conjures up all those fantasies which are experienced by a youth during romantic projections. He believes that the lady he sees is a "magic incarnate," casting her spell over him in such a way as to keep him bewitched and enamored. In the same passage, the image of "inward scene" prefigures, in a way, Jung holds the anima responsible for all the fantastic dramas of romance. Paradoxically, the image of "Fancy's Lord" suggests the ruling power of the anima. As Tyra says:

Is all this some bizarre fantasy which is the product of Jung's unbalanced mind? Not at all. It is, in fact, extremely practical. Clearly there is no woman inside in the sense of an actual person. Rather, a man's feelings to the degree that they are unconscious and immersed in the unconscious take on a certain life of their own and act as if they have a kind of autonomous nature, a partial personality, if you will. They form an energetic center, or archetype, that Jung calls the anima (Tyra, website).

In the light of Tyra's explanation, we can say that it is the creative and constructive side of the anima that becomes "autonomous" to solidify into Wordsworth's poetry, which is an artistic way of accessing the feminine within. Nature appearing as if endowed with soul and feeling is the highest form contacting the inner woman. Seen from the above angle, Wordsworth's "worship of nature" brings to light his prefiguration of accessing the feminine for creative and productive purposes. This aspect of Wordsworth's poetry leads us to the thesis that "he" is in love with nature, or nature and all its symbolic manifestations—trees, forests, birds, animals, flowers, streams, mountains, seas, lakes, oceans—function as "his" beloved. Reading his poetry and the dominant images in it from this perspective, he is the Cupid, and nature his Psyche. His heart leaps up and dances with the daffodils, as if a young passionate couple. Wordsworth says:

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 ("Daffodils," 19-24).

Likewise, Wordsworth converses with "Daisy" in the following way:

With little here to do or see
Of things that in that great world be,
Daisy! Again I talk to thee,
For thou art worthy, thou unassuming Common-place
Of Nature, with that homely face, and yet with something of a grace,
Which Love makes for thee ("To the same Flower" 1-8).

In the above passage the Daisy appears as a beloved. The whole passage evokes a scene involving a youthful lover in a dialogue with a beloved. The lover calls her worth-conversing, and seems to be completely immersed in her being. The lover believes that there is little worth doing and seeing in the "great world," which ironically refers to the

world that we experience as reality on the social/practical/plane. Against it, the “daisy,” though “homely,” is “worthy,” having more value than the “great world.” The idea further suggests that the daisy is more valuable than the “great world” as far her inspirational potential is concerned. Because the daisy has the potential to arouse the poet’s feeling as a lover. As a lover, he sees “grace” in a “homely” thing; hence he calls her uncommonly common. His beloved is the sole element or the focal point which connects him to whole the world. The external world of “to do or see” is of little importance to him if he is not in touch with her. The Daisy as part of nature is the primary source of psychological nourishment and energy which inspires him to be more efficient, productive, and psychologically connective. The connective energy leads us to dialogue, mutual communication, and understanding, or friendship, love, sympathy, which are so essential for our social, familial, and human relationships in order to establish a healthy and peaceful society. Love keeps us dynamically connected with those whom we love, which leads to joy, peace, harmony, and happiness. If love fails, things around us wither away and all our connections become meaningless; we are isolated and even uprooted after losing something valuable and precious in our life. If love works, it spreads to each and everything including a common flower like a daisy in Wordsworth’s case. A little daisy inspires him so much that his poetic energy flows on and on; the poetic persona soulfully enjoys the process of giving her different metaphorical names like “nurse;” “sprightly maiden;” “queen in crown;” a “starveling;” a “little Cyclops;” or a “Bright Flower.” A little daisy becomes the object of his love, the inspirational source of emotions and feeling. The way Wordsworth describes a daisy

symbolically points to youthful lover's positive projections. In the same poem,

Wordsworth says:

Oft on the dappled turf at ease
 I sit and play with similes,
 Loose type of things through all degrees;
 Thoughts of thy raising
 And many a fond and idle names
 I give to thee, for praise or blame,
 As is the humour of the game,
 While I am gazing (17-24).

The above passage evokes a picture of two lovers in an open field, petting, flirting, dallying, dancing, and playing. The atmosphere is that of freedom and openness without restrictions, which, no doubt, emanates from love. Love creates countless images and metaphors which suggests the creative energy hidden in it. Love also has the potential to verbalize these images and metaphors. The ambivalence suggested by "praise or blame" points to lover's reluctance in the initial stage of a romantic relationship. Though the object of his love is a flower, Wordsworth seems to be in a Blakean mood in the above situation. Blake says:

Love to faults is always blind
 Always is to joy inclined
 Lawless winged and unconfined
 And breaks all chains from every mind (qtd. in Kroeber, 112).

Like Blake, Wordsworth creates a space where he enjoys his projections as if he is a young boy in the company of his beloved, dallying, and playing with her in a romantic mood. A little flower has the motivational potential to make him buoyant and fantastic.

Wordsworth's dialogue with a common flower is a symbolic message for us to create a web of meaningful relationships with the outer world, but the energy comes from within. The conversation with a flower, which is a product of many connections in the

natural world (its branches, twigs, trunk, roots, earth, and light), guides us to create a network of productive relationships in the social world, and the energy comes from within. In this way the poet encourages us to connect with the inner beloved or the “Sweet silent creature” which “breath’st with [us] in the sun and air” and “repair [our] heart with gladness.” As Wordsworth says:

Bright Flower! For by that name at last,
When all my reveries are past,
I call thee, and to that cleave fast,
Sweet silent creature!
That breath’st with me in sun and air,
Do thou, as thou art wont, repair
My heart with gladness, and a share
Of thy meek nature (41-48).

In the above passage, Wordsworth gives us an animated picture of his imaginative experience by calling the daisy “sweet silent creature,” which shares with him certain biological needs through the sun and air. Here the word, “repair” suggests renewal and rebirth for which the poet converses with the daisy. Conversely, the poet’s “heart” is sad and mournful and is in need of some energy for jubilation, which he thinks comes from the daisy. The image of “silent creature” is ironically active in bringing positive changes in the poet. The theme of silence relates to that of “Sleeping Beauty”¹⁷ in fairy tales, used by Jungians for psychoanalytical purposes.¹⁸ In Wordsworth’s poetry, silence is poeticized to the extent of being mythologized. Even the sound imagery seems to flow inward, which shows an introverting process. The following lines from the *Prelude* I may also be analyzed from a psychological perspective:

Was it for this
That one, the fairest of all rivers, loved
To blend his murmurs with my nurse’s song,
And from his alder shades and rocky falls,
And from his fords and shadows, sent a voice

They flowed along my dreams? For this, didst thou,
 O Derwent! winding among grassy holms
 Where I was looking on, a babe in arms,
 Make ceaseless music that composed my thought
 To more than infant softness, giving me
 Amid the fretful dwelling of mankind
 A foretaste, a dim earnest, of the calm
 That Nature breathes among the hills and groves (269-281).

In the above passage Wordsworth uses a masculine pronoun (its thematic connection is with “The Haunted Tree” discussed below) to humanize a river, which has rocks, hills, mountains, valleys, and cliffs in its background, as if the feminine/unconscious in our psychic background from which flows the energy to articulate into understandable forms and shapes at the conscious/masculine level. The use of the past tense in the passage is an indicator to give us a message of introspection, in which psychic energy flows inward suggested by the movement of the river. The endearing positive phrases “nurse’s song;” “ceaseless music;” and “infant softness” are in contrast with the negatively charged expression of “fretful dwelling of mankind.” The “fretful dwelling” refers to the strife-ridden and quarrels-stricken world at the outer level. The poetic persona does not seem to be in harmony with the outer world, hence his ecstatic return to the inner world which is not “fretful,” but plays “ceaseless music,” and has “infant softness,” is in tune with his fantasies. The whole passage revolves around the “voice” which connects him with the inorganic world around; however, this “voice” is the result of his introverting process, which is feminine from a symbolic perspective. In plain terms, the poet tells us that productive creativity comes from the “sleeping beauty” of contemplation. The poet would not have been able to extravert his feelings if he had not followed the introverting process, which needs silence, tranquility, calm and peace. Put in Jungian terms, the access to the inner world, which is a feminizing process, makes us flexible, softened,

empathic, tolerant, and benign. The above passage may also be approached from the angle of accessing the inner world of calm and tranquility to combat the “fretful world of humanity” at the outer level.

From the terrestrial world discussed above we move to the lunar one in Wordsworth’s poetry. Relatively speaking, the moon is more feminine than the earth in its symbolic suggestion as posited by Herschia. She says:

We ask you Dear Ones, to close your eyes and go inside. Deep inside yourself you will find the dark side of the moon. This is a feminine energy...the moon in relation to the earth is the child. In relation to the earth the moon is feminine...this energy of the moon...operates within the hearts of every man and woman. Just allow yourself to connect with this energy and be with this energy (website).

And Wordsworth’s poetic world is immersed in moonlight. Poems like “To the Moon XII” and “To the Moon XIII” directly address the moon in such a way as if the poet addresses a graceful woman or his beloved whose magic effect compels him to hail her with different splendid titles and metaphorical names, like the “Wanderer;” “Sailor’s Friend;” “Empress of the Night;” “lovely Moon;” (“To the Moon,” XI, 1, 12 & 24, 40), “Queen of the stars;” “God’s glory;” and “silent Monitress” (“To the Moon,” XII, 1, 43, 39). These splendid titles are clearly suggestive of the way his poetic imagination is fed by it. He calls it “Queen of the stars!—so gentle, so benign,” which is enough to suggest the humanizing effect of the moon on him (“To the Moon,” XIII, 1). On account of being “Empress of the Night” she symbolizes the dark/invisible side of the psyche, which has the potential to provide “her pure help to heart and mind” (“To the Moon,” XII, 18). Wordsworth’s reference to the moon as a source of “healing and composure” (“To the Moon,” 46) further clarifies the idea mentioned above. Shen’s view of the moon as “archetypal feminine” (1); Harding’s notion as “the giver of life and of all that promotes

fertility and productiveness” (qtd. in Shen, 2), and Christ’s concept of the “Goddess as divine female protector and creator” (4) are the ideas quite in line with Wordsworth’s imaginative proclamation. He says:

When teeming Matrons—yielding to rude faith
In mysteries of birth and life and death
And painful struggle and deliverance—prayed
Of thee to visit them lenient aid (“To the Moon,” X111, 29-31).¹⁹

The motif of treating the moon as a feminine figure runs throughout Wordsworth’s poetry. The images like “the shining moon” (“Strange fits...”) and “silver moon” (“White Doe,” Cant.1, 60) “evening moon” and “descending moon” are all different symbolic facets of the anima which Wordsworth fascinatingly projects them. Here is another example of such projection when Wordsworth says, “But now the clear bright moon her zenith gain, / And rimy without speck, extends the plains” (“Addressed to Young Lady,” 355-56) or “Upon the moon I fixed my eye” (Strange fits” 9). Both the images reveal Wordsworth’s projection of the anima. The following passage gives another example of youthful projection of the same feminine energy when Wordsworth apostrophizes the moon as “the Star of Love”:

The Crescent-moon, the Star of Love,
Glories of evening, as ye there are seen
With but a span of sky between—
Speak one of you, my doubts remove,
Which is the attendant Page and which the Queen (“The Crescent moon,” 1-5).

All of his moon poems which give a fascinating picture of a friend, beloved, healer, guide, or “the Star of Love” draw energy from the inner feminine prompting us to promote the idea of beauty, love, benignity kindness and compassion.

If the above the lunar images give us a beautiful picture of youthful projections, the following passage from “Tintern Abbey” reveals the serious side of accessing the feminine. He says:

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 the 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 thoughts,
 And rolls through all things. Therefore am I still
A lover of 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 the soul
Of all my moral being (93-111. Emphasis mine).

The above passage vehemently reflects the poet’s spiritual exhilaration and jubilation of seeing nature in a new light, as if he is an ardent lover and nature his bride. He is inspired, energized, and invigorated by it as if a young lover in presence of his soul-mate. The important point to note here is that he uses the term “soul” to characterize what he experiences. Put in Jungian terms, anima is the soul of man.²⁰ Thus, the spiritualization of nature is a way of feminizing it for positive, productive, and artistically creative purposes; he accesses the anima through his poetry and tells us how to experience it as “soul,” “guide,” and “guardian” for our “moral [psychological] being.” The positive qualities of the anima, Jung believes, are “maternal solicitude and sympathy; ...the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all

that cherishes and sustains, that foster growth and fertility” (qtd. in Shen, 1). That is why Caleb Williams says, “It is a poetry of transcendence, in which the individual soul touches divinity by putting aside the petty needs of ego and materialistic destructions, ‘The fever of the world’” (website). The line quoted by Caleb Williams (the world as fever having its connection with fretful discussed above) opens a new window into our discussion. The ego turns “feverish” if the anima is not approached in a positive way. The idea has its connection with the theme of the masculine persona turned monotheistic, denying access to the “polytheistic” anima. Wordsworth’s poetry dramatizes the animus-oriented persona in different ways. In “Lucy Gray,” a father figure is so formidable and daunting that he sends out his little daughter to search for her mother in a stormy situation. The patriarchal cruelty overtly reveals the masculine persona gone wild and irrational. The persona as articulated in the poem is rigid and fixed. The snapping of “faggot-band” by the father and shifting of his responsibility of attending his wife to his little daughter is an extreme form of rigidity, fixity, dominance and even aggression:

‘To-night will be a stormy night—
 You to the town must go;
 And take a lantern, Child, to light
 Your mother through the snow (13-16, Emphasis mine).

The underlined word, “must,” in this passage overtly indicates how the masculine persona forcefully thrusts his authority on its opposite which proves him one-sided, inflexible, rigid and hard-hearted individual. That is why Wordsworth says, “no mate, no comrade, Lucy knew (5). Her lonely position depicts nothing but isolation and desolation. Compared to the rigidity of her father, she is depicted as

No blither is the mountain roe
 With many a wanton stroke
 Her feet disperse the powdery snow,

That rises up like smoke (25-28).

The bleak environment in which Lucy is placed is richly symbolic of coldness, indifference, lack of love, warmth, and compassion, which come from the anima energy lacking in her father.²¹ Compared to the image of “faggot,” discussed earlier, the “snow” is potentially fluid and changeable, symbolized by the adoptive persona of a child like Lucy. Wordsworth’s mythologization of Lucy’s voice at the end gives us a symbolic message to access the anima for change and transformation. He says:

O’er rough and smooth she trips along,
And never looks behind;
And sings a solitary song
That whistles in the wind (61-64).

The image of solitary song clearly suggests that Lucy is depicted as a solitary figure, a music in wilderness without a listener, because in the poem the listener (her father) is so insensitive to her voice that she prefers to disperse it in the winds rather to be owned by and accessed for concord and harmony, symbolized by “song.”

The story found in “Lucy Gray” is dialectically complemented by an opposite picture in his “The Idiot Boy.” The story in the latter poem is about a mother and her psychotic little son. The mother sends him to the town to bring a doctor for an ailing neighbour. The father in “Lucy Gray” gives a lantern to his daughter to give her light during the stormy night. The lantern is a mechanical image, which is symbolic of the conscious/masculine side. In other words, the father is too mechanical in his attitude toward his daughter; that is why the lantern does not save the girl from the clutches of the “stormy night.” But the mother, in the “The Idiot Boy” gives her little son a horse, an image representing our psychological instincts; hence the boy safely returns to her mother. Thus the story in “The Idiot Boy” prompts us to remain connected to the inner

feminine lest we go astray and meet a tragic end as in “Lucy Gray.” Another important point to remember here is that “Lucy Gray” moves in a linear fashion: the little girl leaves her home but never comes back. However, the boy in the other poem leaves his mother/home but to return on his horse, which presents a circular/feminine picture.

The above theme has its intrinsic symbolic connection with all those female characters which appear as repressed in his poetry. These repressed females are the symbolic representations of the anima if placed in a Jungian context. In “Ruth,” the protagonist is a “soldier,” a typical masculine persona given to dominance and aggression. He is associated with the “glory of the sun” (34). Like Theseus in Greek mythology, the soldier loves Ruth but only to desert her. Wordsworth says:

Meanwhile as thus with him it fared,
They for the voyage were prepared,
And went to the seashore,
But, when they thither came, the Youth
Deserted his poor Bride and Ruth
Could never find him more (187-192).

The repressed anima (Ruth in the poem) is depicted as imprisoned, a symbolically rich picture. The poet says:

... such pains she had,
That she in half a year was mad,
And in a prison housed:
And there with many a doleful song
Made of wild worlds, her cup of wrong
She fearfully caroused (193-98).

In the above passage, a female goes mad and is imprisoned, and the above situation is symbolic of repression of the anima. The anima turns revengefully irrational if the ego does not accept its vibrant presence in the unconscious. Another example of the

repressed anima can be traced in the character of Martha Ray in the poem “The Thorn” who is deserted by her lover, Stephen Hill. Wordsworth says:

And when they fixed the wedding day,
The morning that must wed them both;
But Stephen Hill to another Maid
Had sworn another oath;
And, with this other Maid, to church
Unthinking Stephen went—
Poor Martha! On that woeful day
A pang of pitiless dismay
Into her soul was sent;
A fire was kindled in her breast,
Which might not burn to rest itself (111-21).

The negative anima creates sad moods and melancholic behaviours in men.

Wordsworth’s poetry contains a lot of situations, titles, poems and passages, which reveal the anima in its repressed mode. The characters like Lucy, Ruth, Mad Mother, Solitary Reaper, Forsaken Indian Woman, Martha Ray, and Margaret are some of the examples of such characters which are sad, sorrowful, and repressed and represent the repressed inner feminine. Coupled with them are some situations which are also expressive of the suppressed anima energy. The following passage illustrates the point:

Bright boon of pitying Heaven!—alas,
I may not trust thy placid cheer!
Pondering to-night will pass
The threshold of another year;
For years to me are sad and dull;
My very moments are too full
Of hopelessness and fear (“Lament of Mary Queen of Scots,” 8-14).

In this passage the speaker is extremely depressed, sad, fearful and hopeless. Besides her allegorical importance, she is a pathetic figure who represents the melancholic mood of a repressed female, which corresponds to its symbolic variant in the psyche, the anima. Here the words, “dull;” “hopelessness;” and “fear” evoke negative emotions. Put in a

symbolic context, the word, “bright,” refers to the persona which impedes the smooth flow of the anima energy, forcing it to appear gloomy and melancholic. Through a sad and sorrowful picture of a female, Wordsworth metaphorically points to the blockage of the feminine energy in humans.

Another example of the negative effect of the suppressed anima is reflected in Wordsworth’s poem “Guilt and Sorrow.” He says:

No tree was there, no meadow’s pleasant green,
No brook to wet his lip or sooth his ear
Long corn-stacks here and there were seen,
But not one dwelling place to his heart to cheer (28-31).

In the above passage, a male traveller (as the pronoun refers to) is placed in a desolate situation, a place devoid of greenery, water, and vegetation. The male figure is shown thirsty to long for wetting his dry and parched lips. Placed in a symbolic context, the biological parched refers to a dehydrated persona, which is in need of psychic rehydration.²²

Psychologically repressed, the anima becomes revengeful, taking on two opposite colours: one black and aggressively negative; the other alluringly destructive. The mythological figures such as sea snakes, the sea horse, sea gods, sea nymphs, leviathans and other sea monsters are all symbolic of the manifestations of the anima.

Wordsworth’s poetry provides us a mythologized picture in this regard as well.²³ He says:

‘Tis said, fantastic Ocean doth enfold
The likeness of whate’er on the land is seen;
But if the Nereid Sisters and their Queen,
Above whose heads the tide so long hath rolled,
The Dames resemble whom we here behold,
How fearful were it down through opening waves
To sink, and meet them in their fretted caves,

Withered, grotesque, immeasurably old,
 And shrill and fierce in accent!—Fear it not:
 For they Earth's fairest daughters do excel;
 Pure undecaying beauty in their lot;
 Their voices into liquid music swell,
 Thrilling each pearly cleft and sparry grot,
 The undisturbed abodes where Sea -nymphs dwell (1-14).

The speaker in this poem depicts a picture of the subterranean world with “sirens” to lure sailors down into it. From a symbolic perspective, the “fish-women” symbolizes the alluring side of the anima which suggests its unconscious illusive witchery to drown the masculine persona into a whirlpool of fantasies. The picture of imprisonment openly suggests that they cannot come up to the surface for proper realization. Wordsworth's theme of “Fish Women” or “Sea-nymphs” relates to this negative or destructive side of the anima. The negative aspect is represented by dark demons, witches as tempters of evil, and witchery which allure men on their way and cause moods of dejection, depression, obsession of being nothing, insecurity etc. Similarly, sea-sirens are also the mythological personifications of the anima manifesting itself in the form of mythological women with enchanting music and singing in order to lure the sailors. The repressed anima takes on gigantic proportions in dreams and folklores. In Wordsworth's poetry, the negative aspects of the anima are also imaged in

Her eyes are wild, her head is bare
The sun has burnt her cold-black hair
 Her eyebrowse have a rusty stain,
 And she came far from over the main
 (“Her Eyes are Wild,” 1-4. Emphasis mine).

The image of “sun” is worth pondering here; because the sun symbolizes the masculine persona. The second line in the above passage alludes to the suppression of the anima by the “solar.” The female figure turns wild and takes on gigantic proportions, which

suggests the aggressive aspect of the anima. Its emergence from the ocean further strengthens the idea of its fluidity, too flexible to take on a stable shape because of repression.

From the opposite angle, the repressed anima is the result of overdevelopment of the animus energy, which manifests itself in Wordsworth poetry in different masculine figures: soldiers, kings, emperors, fathers, aged men, boys and the like.²⁴ These animus figures combine to make the masculine persona in his poetry. The masculine persona is always assertive, domineering, practical, and authorial; and if it becomes isolated, it turns into a ruthless despot weaving an inscrutable shell around it. It is not an easy task to melt and soften it for human-friendly changes. Such a persona turns exploitatively dominant symbolized in mythical literature as “gods” or their weapons—swords, axes, arrows and rods. From a symbolic point of view, the water symbolism²⁵ in Wordsworth is an artistic strategy on his part to soften the persona representing the above mentioned attributes. It is pertinent to mention here that water symbolically represents the feminine from a Jungian point of view. For example, Krista Wissing says:

In analytic psychology, water is the primary symbol of the feminine. This is derived from water's fluid quality, portraying the dynamic, fluid female side of the personality. For many psychological and spiritual traditions, water also represents the power of the unconscious and the deeper layers of the psyche. In dreams, birth is often depicted using water imagery (website).

Water, by virtue of its fluidity, depth, darkness, creative urge and being an animating principle, is a common symbol of the unconscious from a Jungian point of view and hence its connection with the anima.²⁶ In Christianity, water is a strong cultural symbol used in the ritual of baptism for purification, and the act is symbolic of our unconscious urge to connect and maintain our inner and outer relationships.²⁷ The main function of

the anima is to urge us for connections at different levels of meaning: personal, familial, social, and cultural. From the opposite angle, its suppression leads to our moody behaviours and overdevelopment of the masculine persona, prompting us to dominate familial, social, and natural forces for its gratification. Most of our domestic quarrels and social quibbles come from the lack of the connecting principle in our lives. Biologically, it is the connective principle inherent in our mothers that nourishes us, and we grow psychologically healthy individuals. If our mothers lacked the nourishing instinct, we would starve to death. And the same nourishing instinct is explained in Jungian literature as anima.

Wordsworth's frequent employment of water imagery in his poetry symbolically guides us to access the positive sides of the anima in order to melt and soften our hardened egos or rigid personas. Water imagery recurs in his poetry as springs, waterfalls and cataracts, streams, pools and ponds, rivers, seas and oceans; all are symbolic variants of the feminine energy. We begin with springs; Wordsworth says, "and again I hear / These waters, rolling from their mountains-springs / With a soft inland murmur" ("Tintern abbey," 2-4). The image of "springs" symbolically points to something rising spontaneously out of an immense potential with the mountains in the background. The poetic persona seems to be in a whispering mood, as if a lover and a beloved confide in each other. In other words, the poetic persona is in a dialogue with the inner feminine to be refreshed by its spontaneity, fluidity, and softness. The image "soft inland murmur" clearly refers to the softening quality of the anima which removes the roughness and rigidity of a gross persona. Wordsworth's rehearing of these murmuring sounds of the spring waters further strengthens the idea that there is a regular flow

between the masculine persona of the poet and his anima as a source of artistic inspiration.

Water images also appear in his poetry as rills, streams, cataracts and cascades. The recurrence of the images like “trotting brooks” (“Margaret,” 266); “waterfalls;” “the torrents shooting;” and the “raving stream” (*Prelude* VI, 621, 626, 629, 633) all symbolically refer to the energetic flow of the introverting process suggested by the downward movement of the images cited above. Wordsworth also says, “Voiceless the stream descends into the gulf” (*Excursion* III, 92). Here, again, the “Voiceless stream descending into the gulf” symbolically suggests the energy flowing backward.

The rivers are also a rich symbolic source of approaching the feminine in his poetry. The powerful motion and fluidity of the river is even more symbolically effective to soften the hardened egos. Recurrent mention of the rivers like Cocker, the River Derwent, (*Prelude* V, 484) Thames, Duddon or Eden are the powerful watery forms of the anima symbolically prompting us to melt the hardened masculine persona. The expression “fondly I pursued, / ... the Streams—unheard, unseen” (“Return, Content,” 1-2) points to serve this purpose. The title “Return Content” reveals that drawing energy from the inner feminine makes us psychologically rich and content. The same urge to access the feminine is clearly revealed when Wordsworth addresses the river Thames:

Glide gently, thus for ever glide,
O Thames! that other bards may see
As lovely visions by the side
As now, fair river! Come to me (“Remembrance of Collins,” 1-4).

In the above passage the poet humanizes the river as his beloved and calls it “fair river! Come to me” which clearly symbolizes the anima projection. The use of the word,

“glide” twice in the same line overtly suggests the feminine fluidity and flexibility which softens inflexible personas and promotes connectivity. That is why Wordsworth says, “rivers broad and vast made rich amends, / And reconciled us with realities” (*Prelude* VI, 532-33). The word, “amends,” is worth-noting here. It clearly refers to the compensatory function of the anima which, being a counterpart of the animus, compensates for the hardened ego or the overdeveloped persona in order to “reconcile” us adhesively with the apparent opposites.

It is a meaningful coincidence that Wordsworth uses the image of “soul” to characterize the Thames. He says, “Thy quiet soul on all bestowing, / Till our minds forever flow / As thy deep waters now are flowing” (“Remembrance of Collins,” 6-8). Placed in a contrastive context, the image of “soul” connotes mysterious energy associated with the anima, which is said to eternally “flow” into the mind, which is the historical side. The river’s “quiet soul” symbolically refers to the soul which is “all bestowing” as its flow into the conscious is said to be full of positive possibilities and promises all relatedness, creativity, birth, growth, compassion, politeness, and productivity.²⁸

The “deep river” when inundated symbolizes the angry mood of the unconscious whose contents are ignored as the climate and the atmospheric conditions are spiritually and psychologically connected to the human moods and characters. The external climate is the manifestation of the internal climate. Everything external is the manifestation of something internal; and hence the Romantics’ assertion of what is without is within.²⁹ This idea is in accordance with that of Wordsworth’s who says, “How exquisitely the individual mind / ...to the external World / Is fitted” (Preface to the *Excursion*). The

“mighty flood” in the river waters is a cataclysmic phenomenon symbolizing the aggressive manifestation of the anima which compensates the overriding masculine persona. Referring to Jung, Samuels says, “If an extreme, one-sidedness dominates conscious life, in time an equally powerful counter-position is built up in the psyche” (53). And all the great floods, as for instance, Noah’s Flood, in the history of the world mentioned in the Bible, are apocalyptic symbols of death of the old and rebirth of a new period. Flood myths are symbolic of the aggressive mood of the anima in which

a great flood destroys the face of the earth and then recedes leaving only one human being (e.g. Noah... or Markendeya ...). If we take this as a symbol of individuation, what is destroyed by the flood –waters (the unconscious) is the persona that makeshift self –image with which we start our adult life. This partial self must be desolved {sic} to make way for the whole self (represented by Noah or Markandeya) (Ackroyd, 2).

However, floods also symbolize the cyclic process of waxing and waning of a life cycle of birth, death and rebirth. The flooded waters also resemble the “character of swelling up and of shrinking connected with fertility” (Neumann, qtd. in Shen, 1) in women’s cyclic process of birthing. The “mighty flood of Nile / Poured from his fount of Abyssinian clouds / To fertilize the whole Egyptian plain” (*Prelude VI*, 614-16) symbolically refers to psychological fertility, growth, death and rebirth and renewal.

Sometimes the water images appear in terrible forms, which points to the turbulence and turmoil in the psyche. The language in which Wordsworth apostrophizes the River Greta symbolically translates the aggressive side of the inner feminine whose natural flow has been obstructed:

Greta, what fearful listening! When huge stones
Rumble along thy bed block after block:
Or, whirling with reiterated shock,
Combat, while darkness aggravates the groans (“To the River Greta,” 1-4).

The image of “troubled waters” (“Hymn”6) symbolizes the disturbed mood of the anima. The centripetal motion of the “whirlpool [which] frets and raves” (“Hymn,”21) suggests the symbolic forces with which the inner energy draws in the contents of the outer level, causing psychological wreckage.

Wordsworth’s enormous use of the images of the seas and oceans, read with the analyses of the feminine done above, urges us symbolically to access the inner feminine or our psychic “womb” to draw some positive energy from it for application to the objective and practical aspects of life. We have to swim awhile in the “immortal sea” (“Intimation Ode,”166) to soften our hard attitudes and moisten our dry behaviours for beneficial lives on the “shore” before being drawn into it permanently.

It is also revealing to note that Wordsworth, sometimes, emphasizes the feminine quality of water by characterizing it with “bosoms,” the female organs which feed us in infancy and function as sexual appetizers during adult life. The recurrence of the images and expressions like “wave after wave / Softly embosoming the timid light” (“Caves of Staffa,” 7-8); “How richly glows the water’s breast” (“Lines ...while sailing,” 1); “bosom of the shady lake” (“There was a Boy,” 25) and the like are manifestations of the anima mood. Furthermore, it is relevant to note here that the recurrence of the words, “bosom” and “breast,” in Wordsworth poetry is symbolic of the anima mood in its passionate shades.³⁰ Their organic connection with nourishing fluids symbolically associated with the feminine energy as psychic fluid promising growth and productivity. The image of “This Sea that bares her bosom to the moon” (“The World is ...,” 5) also clearly reveals the same projection as the sea is treated as a feminine creature openly revealing herself to the heaven above.³¹

Giving a circular structure to the whole argument, the symbolic associations evoked by the image of “clouds of glory” placed in the title and the analyses given above are organically related to the two opposite processes in the psyche: the symbolic associations of “clouds”—fluidity, flexibility, pliability, variability, changeability, and uncertainty—which are also parts of the human condition and nature—are complemented by “glory,” which evokes light, visibility, fixedness, stability, and solidity. In this way, the image is a union of opposites, the unconscious/repressed/feminine and the conscious/developed/masculine. Positive psychological changes come from a regular flow of energy from both; on the physical plane, light is only part of what we call real, and it remains only part unless and until in relation to its opposite, i.e., darkness. The details of the feminine symbolism analysed in this chapter suggest that the masculine side is overdeveloped and dominant. And that dialectically entails the need to feminize the masculine for the development of a fresh view to look at things around us—from biological women through children to nature. Wordsworth’s poetry provides us a new outlook through the image of “clouds of glory,” which symbolizes the process of feminizing the masculine. A concrete picture of the same idea is found in his “The Haunted Tree,” in which the poet uses the masculine image of “eastern Sultan” (12) to characterize the oak tree, which is a typical symbol of the unconscious/feminine from a Jungian perspective.³² And from the opposite angle, he also addresses it “O Lady! Fairer in thy poet’s sight” (16). Thus the poem is a blend of masculine and feminine images, which symbolizes the union of opposites: the solar imagery— “the sun” (1); “mid-day” (2); “noontide hour” (19); “his beams” (3);—are shown united with “groves” (16); “woods” (5); and “clouds” (1). On the natural plane, the solar light provides energy to

plants and trees in preparation of their food and it is the flexible quality of the plants and trees that makes them receptive to solar light, and the interaction produces what we call the green environment. Symbolically understood, psychological “greenness” is not possible without knowing the importance of the role the unconscious/feminine plays in refreshing our energy for creating a “green” environment on the social plane.

Interestingly, Tim Fulford derives the same type of conclusion from Wordsworth’s “The Haunted Tree.” He says:

"The Haunted Tree" contains a vision of men and women living in harmony in an unspoilt nature. It is, to all appearances, a "green" poem, in Bate's sense, because it discovers social community in a landscape of peace. The ground is not raped, the soil not exploited—and neither are the people who live close to it. And this balance between humans and the natural environment that they have nurtured is explicitly opposed to other, exploitative, kinds of relationship both within human society and between humans and nature (website).

What we learn from the above analysis is that Wordsworth’s poetry is charged with symbolism which can be internalized for psychological survival and revival. Our blind pursuit of the masculine persona distances us from the roots of our being as humans. The persona of heroism and adventurism has made us one-sided in every walk of life, and has rendered us insensitive to such human feelings as kindness, sympathy, and consideration. We have gone “out of tune,” as Wordsworth says. Wordsworth’s enormous employment of feminine symbolism guides us to the inner strings of our psyche. We need to play on the strings of heart to tune love, sympathy, tolerance, and compassion. Otherwise, humans may appear as Pharaohs, Alexanders, Gengiz Khans, Tamerlaines, Napoleons, and Hitlers to try their heroic “masculinity” on “feminine” ones; or the repressed anima may physically take the form of Talibaans. Any form of extremism is always destructive whether it wears western or eastern garb.

The heroic persona is the root cause of all ills and evils: personal, domestic, social, cultural, interpersonal, regional, national, and international. The above psychological situation is responsible for aggression at different levels of meaning in the world. The seemingly positive and alluringly bright sides of things have made us too competitive to feel spiritual solidarity with those who are less equipped and/or even utterly devoid of the basic facilities of life, especially in the sector of health and education or even pure drinking water. There are children without food and clothes; there are physically and psychologically handicapped persons; there are widows without shelter; there are diseases like AIDS and cancer, or new viruses attacking the human population. Natural disasters like earthquakes and tsunamis and floods hit us every year with thousands of humans left stranded on the “shore of life.”

Wordsworth’s poetry with its overwhelmingly abundant feminine symbolism sensitizes us to these issues which cannot be managed properly and effectively without accessing the inner world. The access to the inner world softens our hard attitudes and harsh behaviours in such a way so as to accept changes as part of psychological maturation; to promote human relations and communication for mutual respect and understanding; and to strengthen our ties as bio-psychological extensions of one another irrespective of personal agendas, social and cultural slogans, and ideological differences. The seminal message that we get from Wordsworth is to accept the whole cosmos as an organism of which we are a tiny fraction.

Notes

¹See for example, N. Jayapalan, *History of English Literature* (New Delhi Atlantic Publishers, 2001). Pp. 205-10.

²For example, Jung says about the anima:

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and –last but not the least—his relation to the unconscious. It is no mere chance that in olden times priestesses (like the Greek Sibyl) were used to fathom the divine will and to make connection with the gods (*Man and his Symbols*, 186. Emphasis mine).

³For example, in her “The Divine Feminine, Unveiled” Elizabeth Debold writes:

Note that men are more naturally alienated Eros, which he considers to be the creative instinct, and that women are more aligned with Agapa, compassion. Others “divide Being and Doing into feminine and masculine, respectively. Jung apparently believed that the feminine was Eros and the masculine Logos, which crudely corresponds with emotions and intellect. Jung's preeminent student, Erich Neumann argued that the masculine is focused consciousness and the feminine is diffuse awareness. Generally, it seems, the masculine is related to agency, assertion, and intense directed focus, and the feminine is related to receptivity, containment, and an encompassing depth of being...they are psychological expressions of our bodies—men up and out, women down and in (website).

⁴In a way, Wordsworth's poetry reveals what Dane Rudhyar says about the anima energy:

Jung emphasizes the fact that what emerges from the unconscious in dreams, inspirations, and creative fancy reveals treasures of wisdom and often prophetic intuitions which are essential components of any personality claiming to be healthy, and truly creative. Nevertheless, these dreams and inspirations are cryptic and they must be interpreted. They appear as images and dramatized scenes or symbols, because the unconscious is neither rational, logical, nor bound by sequences of cause and effect (website).

⁵Some feminist writers read Wordsworth from an opposite angle. They think that his poetry tends to degrade women by marginalizing, naturalizing and objectifying them. For example, see Marlon B. Boss, “Naturalizing Gender: Woman's Place in Wordsworth's Ideological Landscape.” Last accessed on 26.4.2011. www.jstor.org (1986). However, Judith W. Page holds an opposite point of view by saying that Wordsworth cultivates women. See Judith W. Page, “Wordsworth and the Cultivation of Women” (London: University of California Press, 1994), pp. 1-25. In this chapter my focus is on Wordsworth's poetic way of connecting (which is a positive and productive process) the symbolic feminine in us irrespective of gender on the social/historical plane.

For further details about my perspective, see Ardhananarisvara, “Anima: Inner feminine Archetype” (<http://www.thearchetypalconnection.com>).

⁶The Romantics eulogize imagination as the motivating force of human creations. For example, see, S. T. Coleridge, *Biographia Literaria*, Watson edition (1817; London, Routledge, 1975); J. Engell, *The Creative Imagination: Enlightenment to Romanticism* (Cambridge, MA: Harvard University Press, 1981); and A. O. Rotty, “Imagination and Power” in her *Mind in Action: Essays in the Philosophy of Mind* (Boston, MA.: Beacon Press, 1988). Similarly, Jung calls it “fantasy–thinking...the language the unconscious uses to embody its demands” (*Symbols of Transformation*, pp. 18-20). Jungians also acknowledge it as the image-making faculty, responsible for projections in humans to compensate for the fixations of the ego-world. As Whitmont says, “The images arise as carriers of messages which are lacking—at times dangerously lacking—in consequence of the one-sided views and convictions of consciousness, the rising pressure of images in the defense reaction of a self-regulating, balancing psychic system...” (*Symbolic Quest*, 27).

⁷I have explained it in Chapter 1 note 16. However, for immediate reference, according to Jung, anima and animus are contra-sexual opposites. The unconscious of all men has the anima (the potential woman) in it, having the properties of relatedness, closeness, and possessiveness as opposed to animus (the potential man) associated with authority, reason, Logos, and detachment. See Frieda Fordham, “Archetypes of the Collective Unconscious,” *An Introduction to Jung’s Psychology* (Harmondsworth: Penguin Books, 1953), Pp. 52-61.

⁸John Gray draws our attention to the way the feminine energy works in our lives. He says:

The four feminine archetypes occur in fairly pure form in the stories and rituals of pagan cultures, such as those that existed in Celtic Europe, Africa and Asian, and tribal cultures before the introduction of Christianity: they are called the maiden, the queen, the mother and the crone. Most cultures around the world and throughout history recognize four clearly identifiable physical changes in a woman’s life. These four events are: adolescence, entry into marriage (wedding, childbirth and menopause)...Other feminine archetypes are: the goddess, the virgin, seductress, Amazon (warrior), Hetaria (lover and companion to men), the Medial Woman (mystic healer), the muse, the Virgin Mary, the Harlot, Sarah, Eve or Rachel from the Bible, or search or and research any ‘goddess’ from your own or any other cultural tradition to discover a feminine archetype (website).

⁹Interestingly, Kalsched and Jones describe the undifferentiated stage as “Eden.” They say:

In the beginning of many creation myths is an image of an original state of perfection, wholeness, and beatific containment. This is often represented as a containing circle, cave, pool, or sphere. The predominant archetypal symbol is that of the primordial Earth Goddess— the Great Mother with her nourishing and protective womb. Many other symbols express this archetype. Anything large and embracing or containing, such as a vessel, that enwraps, shelters, and preserves something small and fragile partakes of this “primordial mother”. One very common symbol is the uroboros,

the snake with its tail in its mouth. These symbols express a paradisiacal state prior to any degree of self-sufficiency and autonomy. The Garden of Eden, and the Golden Age when mankind lived in union with the gods, partaking of divine fullness and totality, are other common motifs of this psychological condition. In the biological life of the individual this symbolism corresponds not only to the pre-natal gestation of the embryo in the mother's uterus, but to the state of the newborn's total dependence upon the mother. Psychologically, these symbols express the stage when the ego is only a potential, or when the ego is dominated by the universal instinctual patterns of human response to the world, or a condition when little or nothing of a uniquely personal value is expressed by the individual (qtd. in Wali, 132).

¹⁰Feminine energy flows in a circular fashion, and circular processes are biologically ingrained in them. See Ted Andrews, *Crystal Balls & Crystal Bowls: Tools for Ancient Scrying and Modern Seership* (St. Paul MN55164-0383: Llewellyn Publications, 1995), p. 129.

¹¹Jung says, "The child archetype is defined as a representation of the pre-conscious childhood aspect of the collective unconscious" (*The Archetypes*, 52). It does not refer to any particular empirical child or a concrete human figure but a primordial image or an archetype of the collective unconscious. And the collective unconscious is associated with the maternal womb. See for detail C.G. Jung, *The Archetypes and the Collective Unconscious*, 1959 (New York: Princeton University Press, 1969). Rept.1990. Pp. 170-79; Jeremiah Abrams, *Reclaiming the Inner Child* (Angeles, CA: J.P. Tarcher, 1990); Hugh W Missildine, *Your Inner Child of the Past* (New York: Simon and Schuster, 1963); John Bradshaw, *Homecoming: Reclaiming and Championing your Inner Child* (New York: Bantam Books, 1990); and Lucia Capacchione, *Recovery of your Child* (New York: Simon and Schuster, 1991).

¹²The debate between the rationalists and the empiricists is never ending process. The rationalists argue that children are born with innate potentials and capabilities for interaction with the outer world environment including language and relationships. Empiricists, on the hand, use the term tabula-rasa (blank slate) to characterize the position of children in this regard. Wordsworth's strong poetic argument is historically linked to the rationalist position from Plato to Jung. The following passage further enlightens Wordsworth's argument. Toshio Suzuki says:

Today even many geneticists have set the concept of tabula rasa aside. It is still puzzling to many why some people have genetic predictors for mental or physical conditions that never emerge. Most scientists and philosophers are apt to conclude that children are not blank slates but a set of possibilities that can be affected by the way they are nurtured. Further, genetic possibilities do not account from the concept of the soul, and questions remain as to whether the soul is tablet upon which something is written, or the tabula rasa that is written upon by the experiences of the child. The debate still matters to many, and clearly affects the way in which parents choose to raise their children (website).

¹³Talking about the child archetype Jung says:

The child is born out of the womb of the unconscious, begotten out of the depths of human nature, or rather out of the living nature herself. It is personification of vital forces quite outside the limited range of our conscious mind...a wholeness which embraces the very depths of nature. It represents the strongest, the most ineluctable urge in every being, namely the urge to realize itself (*Archetype*, 170).

¹⁴For immediate reference see below the complete text of the poem:

My heart leaps up when I behold
A rainbow in the sky :
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to
Bound each to each by natural piety.

In its archetypal sense, the theme has its connection with Christ as child, which guides to its bigger whole, Mary. Also the child, being a union of opposites is a symbol of wholeness or the self; it is smaller than small and bigger than big as “The self is the immeasurable expense of the psyche and at the same time its innermost core...Christ too is venerated both as a ruler of the world and a child” (Jaffe, *Myth*, 81). It is only in the archetypal sense we can understand what Wordsworth interestingly says, “But how he will come, and whither he goes, / There’s never a scholar in England knows” (“Address to a Child,” 7-8).

¹⁵Franz explains the Jungian term “active imagination” as “a certain way of meditating imaginatively, by which one may deliberately enter into contact with the unconscious and makes a conscious connection with psychic phenomena” (*Man and his Symbols*, 219).

¹⁶See for details Maia Alaula Kamala “Lunar Mysteries” www.spiritmythos.org.

¹⁷The motif of sleeping beauty runs through many folk and fairy tales of the world, and Jungian writers interpret it indifferent ways but with their focus on the feminine. Ann Baring says that the sleeping beauty symbolizes what is popularly known as soul. In fairy tales a prince usually awakens the sleeping princess with a kiss, which is symbolic of our conscious (masculine) attempt to access the inner feminine, our soul. Baring says:

I see this magical story as a metaphor for our own time and the urgent need for a marriage between our head and our heart, between our too-literal, linear mind which knows nothing of a deeper ground of consciousness, and our imaginal, instinctual, creative soul. This beautiful painting of the Sleeping Beauty by Burne-Jones conveys, I think, an image of the soul. This deep instinctual part of ourselves which is the matrix of our ability to imagine and create, works through the principle of attraction. It is through our instinctual soul and its longing for relationship with what is "other" that we are most closely connected to nature and the Kosmos. It is imagination and instinct which draw us into connection with a reality

beyond the reach of mind, acting rather like a plug connecting us to the socket of that deeper reality. The Prince, I suggest, stands for the solar principle of consciousness - the questing human mind which seeks to explore, discover, understand, penetrate to the heart of reality and who, in this story, is seeking the lost feminine counterpart of himself. The Sleeping Beauty carries the lunar principle of soul, the neglected feeling values (*eros*) which are undeveloped or inarticulate in relation to mind, and have, so to speak, lain under a spell for centuries. From another perspective, the story can be seen as a metaphor of the reconciliation of spirit and nature or the reunion of the masculine and feminine aspects of spirit which have been progressively sundered during the last four thousand years (website).

¹⁸Form a Jungian perspective, all fairy tales have the same motifs and themes, which connect us as humans. Fairy tales are studied and analyzed to access the inner world where lies the archetypes. As Steve Bennett says, "These tales are psychological mirrors and we become more complex as we mature. The storytellers intentionally loaded the adventures with heavy symbolism to reveal more meanings as we develop a deeper awareness of ourselves" (website). See also Jonathan Young, "Once Upon a time: How fairy tales Shape our Lives" <http://www.folkstroy.com> (1997).

¹⁹The attributes of the moon as poetically described in the passage focus on its healing aspects related to biological processes found in women. The characteristics which the moon exhibits are analogous to those of women in the real world. For example, the periodical cycle of the moon is in line with twenty eight days of menstrual cycle in women; its circular shape resembles the womb and its waxing and waning symbolically corresponds to the waxing and waning of the womb. The moon has also its religious significance in different human cultures; in some cultures, humans seek guidance and healing from it. Moon dies and is reborn so is their life cycle. The ancient people were physically, spiritually and psychologically attuned to the cyclic movement of the moon which served as a great wheel of their lives and as a great psychic healer "as sowing, and reaping, growing and ripening, and beyond that the weal and woe of every undertaking and activity depend upon the constellations of cosmic moon-time" (Neumann qtd. in Shen, 4).

²⁰See Renos K. Papadopoulos, ed. *The Handbook of Jungian Psychology: Theory, Practice and Applications* (East Sussex and New York: Routledge, 2006), p. 114.

²¹For detailed discussion with reference to repressed feeling function of Lucy's Father see Chapter 5.

²²Interestingly, Dan Johnson writes "the young energy is masculine in nature and is described as light, dry, directed focused, logical and action oriented. Yin energy is feminine and described as dark moist, defuse, vague, intuitive and receptive." The writer further says:

The anima and animus can influence a person in either a positive or negative manner. If a person is under the influence of the positive anima he will show tenderness, passions, consideration and compassion. The negative anima manifests as vanity, moodiness, bitchiness and sensitivity to hurt feelings. The woman with the positive animus shows

assertiveness, control, thoughtful rationality and compassionate strength. The negative animus reveals strong opinions, ruthlessness, destructive forces, and 'always the last word (website).

²³The presence of mythological creatures like "Sea nymphs," "Nereid Sisters", sea-gods, water spirits, Leviathans etc. with their beauty and fear, are all symbolic manifestations of the anima. The rising of the mythological creatures like gods and goddesses from the depths of the sea also symbolic of what Michael Vannoy Adams calls "The Mythological Unconscious" (in Mogenson, website).

²⁴For example, "The Character of a Happy Warrior," French and Spanish Guerillas" "The Brothers," "Emperors and Kings" "Charles the Second," "William the third," "Richard 1," "Norman Boy" "Blind highland Boy," "The Aged man," "Idiot Boy," "Childless Father" etc.

²⁵Water is one of the most powerful symbols used by humans from times immemorial. The following extract from a UNISEF document brings to light the importance of its symbolic shades of meaning. The extract reads:

Water is an intrinsic part of spiritual beliefs. Its uses and symbolism in religion are many and varied; its spiritual and healing properties are seen in rites and rituals; and its representations are as numerous as they are diverse. These different religious and cultural aspect of water reflect the vast array of civilizations that have made water the central element in their practices (Khalil, website). Also Anapol says, "To honour the Feminine, within you and without...immerse yourself in water" (3).

²⁶See Jung, *Abstracts of the Collected Works of C.G. Jung*. Ed. Carrie L Rothgeb (London: Karnac (Books) Ltd., 1992), pp. 101-102; and Eidendrath Polly Young and Terence Dawson, eds. *The Cambridge Companion to Jung*, (Cambridge: Cambridge University press, 2008), p. 114. Also see Krista Wissing, "Water Symbolism: The Great Mother and Return to the Premordial." Pp. 1-2. Last accessed on 8.8.2010. <http://alternative spirituality.suite101.com/article.cfm/watersymbolism>.

²⁷Patyal, Hukam Chand, "Significance of the Waters and Water Symbolism." S.V. U Orientle Journal. Volume.XLI, 1989. Pp. 29-36. Last accessed on 24.11.2010. <www.archaive.org/.../svuorientaljournal0155117mbp_djvu.text. Also see G. M. Trevelyan, *English Social History* (London: Penguin Books, 1962). Rept.1974. p. 417.

²⁸See Fordham, *An Introduction to Jung's Psychology*, P. 54.

²⁹Roberts, "Ethereal Chemicals," p. 2.

³⁰Besides this, there other innumerable poems and images in which these sensual words have been employed indicating anima expression. For example, "And nature that is kind in woman's breast" (*Excursion* VI, 871), "and wave after wave softly embosoming the timid light" (*Caves of Staffa*, 7), "No tear can chill them no bosom warm" (*An Evening Walk*, 277), etc.

³¹Also the rising sea tides suggest the process of waxing and waning of the moon within the cycle of thirty days which is related to the menstrual period of females, and hence its association with the anima. Moreover, the muddy water of the "deep river" by virtue of its fluidity and fertility is somewhat associated with menstrual fluids in females; and hence its symbolic association with the anima as a source of fertility, creation and regeneration. The anima characteristics also relate the "deep river" with the Mother

Archetype or the Great Mother. The positive qualities of the anima, Jung believes, are “maternal solicitude and sympathy; ...the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; [and] all that cherishes and sustains, that foster growth and fertility”(qtd. in Shen, 1). The idea of “nurse’s song” or nature as “the nurse, / The guide, the guardian” (“Tintern Abbey,” 109-10) both are related to the Great Mother archetype which corresponds to Carl P. Christ’s “notion of Goddess as a divine female protector and creator” (4). See Andrew Samuels, Bani Shorter and Fred Plaut. *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986).

³²An explanatory note of Jung’s semantically coincides with what Wordsworth says in “The Haunted Tree.” Jung says:

The interpretation of Malvasius reveals anima projections and feminine archetypes: the oak of feminine Numes, is seen to be the source of the fountain, a vessel, mother, and the source of life. The motif of the Oak Tree is examined in the light of Cadmos myth with its symbols of loss of anima in the realm of the unconscious, incest relationship, transition to exogamy.... The same myth is give an alchemic interpretation: Cadmos is mercurious in his masculine form (soul) in search of his feminine counterpart (Luna): in order to destroy the chaos he must kill the serpent to allow the coniunctio are harmony of elements to occur the spoils of the battle are offered to the Oak Tree representative of the unconscious, the source of life and harmony (*Abstracts*, 99).

Chapter 5

Thinking Hearts

Moving accident is not my trade;
To freeze the blood I have no ready arts:
'Tis my delight, alone in summer shade,
To pipe a simple song for thinking hearts ("Hart-Leap Well," 97-100).

The whole problem is an ethical one; it is problem of differentiating our feeling. Western civilization of late have one-sidedly developed extraverted thinking.... But feeling and the whole world of Eros, love, is in a sorry plight indeed. I even think that at present everything depends on whether we succeed in developing our feeling and social Eros or not (Marie-Louise Von Franz in Dinkelaker, website).

The oxymoronic expression, "thinking hearts," is from Wordsworth's "Hart-Leap Well" (100), which guides us to the way our psychic energy flows in or out through the four "functions" on the conscious level.¹ These "functions" operate in two major modes: extraversion and introversion.² The image, "thinking hearts," points to a new way of looking at the social and physical environment. Placed in a Jungian context, the image evokes a process of transformation to the extent of squaring a circle. As such, the image helps us develop, theoretically at least, a fresh outlook with its focus on rationalizing what is irrational, i.e., heart. From a Jungian perspective, Wordsworth, in a way, acknowledges the importance of feeling (heart) for the poetic persona that he develops in his poetry. Thus the image has its intrinsic value for the dynamics of the poetic persona, which is energized by rural surroundings, homely characters, natural imagery, through "recollection," which is an introverting process. The introverting process is counterbalanced by the critic in Wordsworth to rationalize the creation of a new poetic persona, which is an extroverting process.³ The image of "thinking hearts" has its symbolic relationship with the way the new poetic persona functions in his poetry. In a

way, the image masculinizes “heart” and feminizes “head” if read from the opposite end as “feeling heads” or what Wordsworth calls “feeling intellect” (*Prelude* XIV, 226). In plain terms, hearts without thinking and intellect without feeling makes no sense from a Wordsworthian point of view.⁴ The idea of feeling and thinking has its indirect connection with intuition and sensation, which makes another continuum to complete the dial of the four functions. This chapter focuses on the treatment of the above four psychic functions in Wordsworth’s poetry as I read it from the point of view of the Jungian analytical psychology.

The four functions seem to be at work in Wordsworth’s poetry in order to “engage the response of the whole man” (Wordsworth qtd. in Howard, 12) which helps us develop the repressed function for wholeness. A function overdevelops at the expense of suppressing the opposite one, which definitely results in an imbalance in our relationships with the outside world. The suppressed function turns irrational and affects our personalities in negative ways; we grow moody, irritable and temperamental. Wordsworth’s provides us a space to experience how to channelize the flow of psychic functions for balance and wholeness.

We begin with the sensational mode, which interacts with the outer world through sensory perceptions and collects data and information from the environment but without any judgmental role to play. Wordsworth poeticizes the sensory perceptions as “Those hallowed and pure motions of the sense” (*Prelude* 1, 551). The line quoted above sanctifies the role of sensation in our psychological development as humans. In a way, the poet acknowledges the significance of data collected through sensation for psychological make-up. The following cluster of visual and auditory images gives us

enough evidence that Wordsworth enjoys using sensory perceptions to concretize his poetic sensibility: “silver wreaths,” “curling mist,” “waters coloured by impending clouds” (*Prelude* I, 564-66); “clear-bright Moon,” “silver rocks” (“An Evening Walk,” 23, 157); “green fields,” “evening yellow” (“Tables Turned,” 7-8); “frosty moonlight,” “far-off murmurs listening” (“Memory,” 25,29); “glaring sun” (*Prelude* V, 485); “glittering brooks” (“Written in London,” 5); and “gleaming bays” (*Prelude* IV, 8); “ripening fruit” (“Thoughts on Seasons,” 11) and “golden daffodils” (“Daffodils,” 4). The following passage further strengthens the idea that Wordsworth recognizes the function of the senses as the base for our psychological development. He says:

To those first-born affinities that fit
Our new existence to existing things,
And, in our dawn of being, constitute
The bond of union between life and joy (*Prelude* I, 555-558).

In the above passage, Wordsworth seems to refer to the “first-born” senses which make our interaction possible with the outside world. If we are insensitive, dull and impervious, we cannot spontaneously respond to our surroundings. It is our sensational function with which we start interaction with the outside world and the data obtained through senses are stored as “photographs” for use by a poetic mind in the future. For example, in the following passage Wordsworth recollects what his senses recorded for him in the past. He says:

Oft when the dazzling show no longer new
Had ceased to dazzle, oft time did I quit
My comrades, leave the crowd, building, and groves
And as I paced alone the level fields
Far from those lovely sights and sounds sublime
With which I had been conversant, the mind
Drooped not; but there into herself returning,
With prompt rebound seemed fresh as heretofore (*Prelude* III, 90-97).

The above passage gives us a picture of recollection of sense data, which the poet did not pursue but enjoyed his brooding alone away from “lovely sights and sounds.” It means that even in his childhood the poet was “conversant” with what Jung calls introversion. However, his recollection of “lovely sights and sounds sublime” does point to the fact that the data provides material for his imagination to create something fresh and new.

The knowledge and information gained through sensations is necessary in order to keep us connected with the physical world. Insensitivity to natural surroundings and the world around and its pleasures and joys makes us dull, flat, and lazy—something which further points to a vacuum in our personality. That is why Wordsworth says: “Earth has not anything to show more fair / Dull would he be of soul who could pass by / A sight so touching in its majesty” (“Composed upon Westminster Bridge,” 1-3). The tools that we use for the appreciation of physical beauty are the senses which collect information about size, symmetry, and colour to be processed by the psyche for further shades of meaning. In this regard, the poet in Wordsworth turns to nature for inspiration. He says:

ERE yet our course was graced with social trees
It lacked not old remains of hawthorn bowers,
Where small birds warbled to their paramours;
And, earlier still, was heard the hum of bees;
I saw them ply their harmless robberies,
And caught the fragrance which the sundry flowers,
Fed by the stream with soft perpetual showers,
Plenteously yielded to the vagrant breeze (“Flowers,” 1-8).

The above passage is charged with highly sensuous imagery depicting various scenes of natural beauty experienced by the poet. The whole passage is a sumptuous blend of sensations, in a consolidated form. The images like “social trees”; “hawthorn bowers”; “birds”; “bees”; “sundry flowers” and the “stream” are all conspicuous pictures which appeal to the visual sense. The “small birds warbled” and “the hum of bees” encompass

the aural sense, and “fragrance” of the flowers has a strong appeal to the sense of smelling. All these sensations are important to collect information and surface knowledge from the beauty of nature whose external sensuous delight we relish. The following passage further strengthens the idea. Wordsworth says:

Magnificent
The morning rose, in memorable pomp,
Glorious as e'er I had beheld--in front,
The sea lay laughing at a distance; near,
The solid mountains shone, bright as the clouds,
Grain-tinctured, drenched in empyrean light;
And in the meadows and the lower grounds
Was all the sweetness of a common dawn--
Dews, vapours, and the melody of birds,
And labourers going forth to till the fields (*Prelude* IV, 322-32).

This passage also celebrates the significance of the visual, tactile and auditory senses.

Here the poet gives us a vividly beautiful picture of a magnificent morning which is worth-recording. The images like “sea lay laughing”; “the solid mountains shone, as bright as clouds”; “empyrean light”; “meadows and lower grounds” and “labourers going forth to till the fields” are all such rich pictures which evoke strong visual effects and associations for future use through “recollection.” The conceptual image of “sweetness” and sensuous “melody of birds” have vibrant associations with tactile and aural senses respectively. Moreover, the word, “solid,” clearly indicates concrete nature of the raw material to be refined by the poetic imagination. Our senses provide us with animated and tangible record of the natural environment around. In a way, the whole passage reveals the vibrant role of the senses i.e., reading external facts which keep us in touch with the visible phenomena.

The role of sensation is important to enable the sensation type⁵ to effectively survive in social/natural world, yet it has its limitations: that is, it remains functional only

on the surface level with its focus on the immediate environment. There is more to things than what we perceive with our senses. There is more to things than meets the eye.

Seeing alone is sometimes not believing. The opposite side, that is intuition, remains in the dark if we rely only on the data provided by the senses. The function of intuition keeps us informed of potentials and possibilities, which are as essential as sense data for our psycho-social development. Attachment to the external facts enables us to gather statistics from the periphery; it does not allow us to touch the core. That means the sensation type only encompasses the external stimuli and spurs, and has no quest to delve deep into the depth of their being. The limitation of the sensation type is no more than coldly tying up only to the exterior semblance, particulars and superficial details of things but never reading the hidden meanings and possibilities. When the sensational mode of behaviour outdoes the other end of the continuum, i. e., intuitive function remains repressed, and thus makes us lopsided. The sense data become rough and raw as compared to the fine shades of meaning read by the intuition. However, it needs a contemplative mind like that of Wordsworth's to fathom the secrets hidden in it. This is why Wordsworth says:

Thus oft amid those fits of vulgar joy
Which, through all seasons, on a child's pursuits
Are prompt attendants, 'mid that giddy bliss
Which, like a tempest, works along the blood
And is forgotten (*Prelude* 1, 580-85. Emphasis mine).

The images of “fits of vulgar joy” and “giddy bliss” used to characterize the short-lived impact of sensational experiences suggest the poet's negative reaction. The passage reflects the superficial approach of the sensation type who does not look at pleasures and pains of life from the inward eye. The data collected by the senses may be stormy and

tempestuous but their intensity is not long-lasting. However, the sense function may be overdeveloped to the extent that it predominates the intuitive one. That is why Wordsworth says:

When the bodily eye, in every stage of life
The most despotic of our senses, gained
Such strength in *me* as often held my mind
In absolute dominion (*Prelude* XII, 128-31).

In the above passage the visual image of “bodily eye” is a clear picture of the sensation mode with its focus on the visual with the result that it turns “despotic” and absolutely domineering to affect every experience in life. It displays the overriding or repressive mode of sensation. The word, “despotic,” further connotes tyranny, aggression, domination, and extremism; the situation is symbolic of a sensation type which does not allow the opposite faculty (intuition) to emerge. In such a situation, the repressed function keeps on affecting our attitudes and behaviours but in an unconscious way.

The senses provide us with one mode of knowledge which is limited to the surface of things usually described as shallow and superficial, a mode making one end of the continuum. The way Wordsworth criticizes the “surface” knowledge of things has its organic connection with the theme under discussion. Wordsworth says:

.....giving way
To a comparison of scene with scene,
Bent overmuch on superficial things,
Pampering myself with meager novelties
Of colour and proportion (*Prelude* XII, 114-18. Emphasis mine).

The underlined text in the above passage overtly reveals the superficiality of the sensational mode confined to “meager novelties” of outward appearances. The gathering of data or registering the outer reality has its value and significance but within its reasonable boundaries. The area lying deeper cannot be read by senses but by the inner

“telescope” called intuition. At this stage, the data collected by the senses become a raw material to be processed by the intuition for potential meanings. The image of “coarser pleasures” (“Tintern Abbey,” 73) clearly implies the raw nature of sense data, a photographic account of what we experience through the senses but without “some inner meanings which might harbor there” (*Prelude* VIII, 538). That is why Jung says:

Sensation ... offers the greatest obstacle to intuition. Sensation is a hindrance to clear, unbiased, naive perception; its intrusive sensory stimuli direct attention to the physical surface, to the very things around and beyond which intuition tries to peer (in Sulcus Berkeley, website).

In a way, Wordsworth gives us a clear message that sensational mode has its mechanical function to perform at the surface level, which is complemented by the creative function at the opposite end of the continuum. Reliance on sense data alone makes us mechanical and the result is that we are unable to read deep into things for the probable potential and possible meanings and realities in things around us.

Wordsworth’s poetry provides us with some fine examples about how to complement the mechanical mode with the creative one. The creative element comes from intuition, a function with its roots in the unconscious. The passage quoted below with its focus on the “internal eye” is symbolic of the visionary in us equipped with the “lens” to see things lying far off in the depths of future and all that we perceive with our senses. He urges the readers:

To shut thine eyes, and by internal light
See trees, and meadows, and thy native stream,
Far distant, thus beheld from year to year
Of a long exile (*Prelude* VI, 271-74).

In this passage Wordsworth clearly asserts the intuitive mode of behaviour, as the “native stream” or inner world of the unconscious cannot be accessed by keeping our “eyes”

focused only on the outer reality. The “eyes” clearly symbolize the sense of seeing which has its limited area of applicability within fixed parameters. From the opposite angle the “internal light” refers to the intuitive function of the psyche which interprets the outer reality (trees and meadows) not as it is seen empirically, but as it “flash[es] upon that inward eye” (“Daffodils,” 21). Looking at things and objects in the outer world with (sensational mode) all the time keeps us intact with the outer reality but blinds to the inner reality. To be able to stay in touch with the inner reality we need to look within (intuition mode) and replace at times “the hour / Of a thoughtless youth” by “god-like hours” (*Prelude* III, 191) for prophetic and poetic meanings. It is through the active intuitive function that thoughtless “coarser pleasures of boyish days, / And their glad animal movements” (“Tintern Abbey,” 73-74) can be completed by “godly hours.” This is why Wordsworth says:

.....in such strength
 Of usurpation, when the light of sense
Goes out, but with a flash that has revealed
 The invisible world, doth greatness make abode,
 There harbours; whether we be young or old
 Our destiny, our being's heart and home,
 Is with infinitude, and only there;
 With hope it is, hope that can never die,
 Effort, and expectation, and desire,
 And something evermore about to be
 (*Prelude* VI, 599-608. Emphasis mine).⁶

In the above passage the supra-rational and the ineffable experience guides us to the “invisible,” which has no connection with what we see, smell, hear, taste, and touch at the surface level of meaning. The intuitive experience disengages us from the chains of sense in order to apprehend the numinous or what we religiously call “divination.” In the process of psychological transformation we get self-awareness by accessing future

prospects for growth and development. Our senses keep us time-bound and space-bound; it is due to the intuitive faculty that we break these bounds and are able to access things that are “yet to be.”

Wordsworth’s great “Intimations Ode” can be read as a direct outcome of his intuitive experience which reveals strong future prospects. His prophetic visions and proclamations about the child are charged with energies which are in their embryonic stage of development in it. The whole poem reflects that the poet is in a state of poetic trance, and prophecies flow from the intuitive source of knowledge. The child as “best Philosopher,” an “Eye among mankind” (110, 111), and a “Mighty Prophet” and Seer blest” (114), reveals his intuitive readings of the “eternal deep” (112) and the “immortal sea” (167) symbolically encompassing the psyche, which take on individual colours and shapes after interaction with the actual world, both physical and social. The above idea further shows that the “seer-philosopher” lies hidden in every human child, which clearly points to the intuitive function from a Jungian perspective. Wordsworth’s vision of seeing “some little plan or chart, / Some fragment from his dream of human life” (90-91) seems to be a variation on the same theme. All these intuitive moments of revelation found and discussed above inversely complement the sensuous pleasures especially found in his “Daffodils.”⁷

The discussion of sense-intuition continuum has its indirect thematic connection with that of the thinking-feeling. The overdevelopment of the thinking function keeps us informed about logic and science at the expense of suppressing the feeling, which is the source of our aesthetic experience, artistic creations, and connective values.⁸ On the whole, Wordsworth’s poetry focuses on establishing a spiritual relationship with the

environment, which goes against the established rules of science and logic, the tools that the thinking function uses for validating arguments and rationalizing empirical hypotheses. Our preoccupation with the thinking mode makes us juggle with material data in order to satisfy our intellect and sense of logic. From the opposite angle, the feeling needs no external evidence and connects us spiritually with no physical medium. Wordsworth is critical of the way the thinking function is used for seeking proofs to substantiate arguments. He says:

.... So I fared
 Dragging all precepts, judgments, maxims, creeds
 Like culprits to the bar...

 ...demanding formal *proof*,
 And seeking it in everything, I lost
 All feeling of conviction (*Prelude* XI, 293-95, 301-03).

Going one-sidedly by “head” type way of looking at the world is perhaps near to an “utter waste / Of intellect” (*Prelude* XI, 324-25) as we definitely lose all feeling. Our psychological development is blocked if one function (here thinking) becomes dominant and superior at the cost of pushing the opposite one into the background. It is a meaningful coincidence that Jung is also critical of our focus on the rational faculty, which makes us lopsided in our judgments, evaluations, appraisals, and decisions. The rational side (with its roots in thinking) has its limitations, and it becomes dysfunctional if applied to those areas which do not fall within its boundaries. That is why Jung says:

What is rationally correct is too narrow a concept to grasp life in its totality and give it permanent expression. The divine birth is an event altogether outside the bounds of rationality. Psychologically, it proclaims the fact that a new symbol, a new expression of life at its most intense, is being created. Every Epimethean man, and everything Epimethean in man, prove incapable of comprehending this event (qtd. in Sulcus Berkeley, website).

At this level of meaning, Wordsworth's poetry can be read as a revolt against logic and reason at the expense of glorifying the feeling function, which activates our connections and relationships, not only as humans but also as part of one Great Soul pervading the whole cosmos.

Wordsworth does not "entirely overlook / The pleasure gathered from the rudiments / Of geometric science" (*Prelude* VI, 115-17), yet there are some passages in Wordsworth's poetry where he is overtly critical of the way thinking is employed for appraisals and evaluations. Wordsworth is conscious of the fact that the faculty of reason (product of thinking) turns faulty and defective if followed in a one-sided fashion. He says:

And the errors into which I fell, betrayed
By present objects, and by reasoning false
From their beginning, inasmuch as drawn
Out of a heart that had been turned aside
From Nature's way by outward accidents
(*Prelude* XI, 287-91. Emphasis mine).

The above passage reveals the dominance of the thinking mode which turns away from the "heart... / From nature's way;" heart (feeling) is thought to be natural in its functioning, which further implies that head-oriented (thinking) are "artificial" and "false." Wordsworth tells us that depending on mere "reasoning" and on "outward accidents" rather than on the inner happenings devalues the feeling function.⁹ Our deification of reason and intellect deadens our approach to life and nature, which causes psychological imbalance. No doubt, objectivity has its value and productivity but where it is applicable. And employing it in areas where it is not applicable yields negative results; for example, human relationships, which rely more on feeling and emotion than logic and reason. The laws of science and logic may be used to harness natural forces but

cannot be applied to humans with the same level of accuracy, because they are not as predictable as machines and computers. A reasonable approach is that reason becomes parched without feeling, and feeling waterlogged without thinking.

The point under discussion would not be complete if Wordsworth's criticism of intellect, which nourishes on thinking, remains untouched. The motif of criticizing the intellect points to the way the poet acknowledges the value of feeling and its productivity for humans. For example, Wordsworth is critical of disfiguring natural beauty by technological innovations. Therefore, he says, "Our meddling intellect / Mis-shapes the beauteous forms of things:-- / We murder to dissect" ("The Tables Turned," 26-28). Thinking function, fed by science and technology, alone becomes sterile and valueless unless accompanied by feeling.¹⁰ That is why Wordsworth warns the readers that "Science advances with gigantic strides; / But are we aught enriched in love and meekness?" ("To Planet Venus," 7-8). The verses quoted above reveals Wordsworth's poetic reaction to the advancement of science by leaps and bounds, but the rhetorical question put just after it is full of potential ironies. We have succeeded in enriching uranium for destructive purposes with horrible consequences at the expense of making our hearts "lean and shrunk." Wordsworth alerts to enrich our life with love, not with laws for self-destruction.

A symbolic variant of feeling is heart, and in every language the word "heart" is used for love, affection, emotion, and spiritual commitment, which makes it a universal "organ" of communication. This is why Wordsworth says:

Enough of Science and of Arts;
Close up those barren leaves;
Come forth and bring with you a heart
That watches and receives ("Tables Turned," 29-32. Emphasis mine).

However, our head-oriented cultures push the heart aside, or repress it from a psychological point of view. The head-dominated paradigm has in its background the repressed heart/feeling.

There are situations in Wordsworth's poetry where he depicts feeling as if repressed. For example, there is a character, Oswald, in his *The Borderers*¹¹ who represents a thinking type with his "intellectual empire" to expand (1855).¹² The obsession with the intellect makes him cruel, haughty, scheming, shrewd and unscrupulous. The murder of the blind old man, Herbert, who deserves to be empathized with, is the result of Oswald's shrewd scheming, and points to the horrible lack of human feeling and compassion. He says, "Compassion!—pity!—pride can do without them" (1553). Keeping the feeling side repressed, he measures all things by intellect, and attributes all actions to the intellect alone and urges others to follow the same mode of behaviour. He says to his opponent, Marmaduke:

You have obeyed the only law that sense
Submits to recognize; the immediate law,
From the clear light of circumstances, flashed
Upon an independent intellect (1493-96).

This passage clearly reveals the dominant thinking mode of behaviour where feelings are utterly ignored.¹³ The speaker thinks along the line of sense, outward law and intellect which make the thinking as superior and feeling as inferior. The repressed side of feeling is also evident in Oswald's sole reliance on the visible and external.¹⁴ The expression, "independent intellect," substantiates the idea of one-sidedness of his personality to the complete neglect of what Wordsworth calls "elementary feelings" and "the essential passions of the heart" (Preface to LB, 282). It is due to his undeveloped

feeling function that he mockingly remarks about the considerate as “fools of feeling” (558). Feelings such as remorse, repentance or forgiveness beget no meaning and value for him. This is why he says, “Remorse—/ It cannot live with thought; think on think on, / and it will die” (1559-62). It is his unbending faith in the thinking mode alone that makes him insensitive to the soft sides of the human condition. This is why he is devoid of the sympathy and kindness which bind us to other humans. The following remarks of Fordham about the thinking type further clarify and strengthen the idea and Oswald’s traits of personality. She says:

This type [thinking] ‘thinks things out’ and comes to conclusions based on objective data—what he calls the “facts”. He likes logic and order, and is fond of inventing neat formula to express his views. He bases his life on principles and would like to see others do the same....He believes that he is rational and logical, but in fact he suppresses all that does not fit into his scheme, or refuses to recognize it. He both dislikes and fears the irrational, and he represses emotion and feeling, and tends to become cold and lacking in understanding of human weakness. He neglects the art of friendship and of relationship to other people, and is often a family tyrant (37).

From the opposite angle, Marmaduke’s behaviour, in the same poem, compensates for the lack of feeling, affection, sympathy and benevolence. He says, “Deep, deep and vast, vast beyond human thought, / Yet calm.—I could believe that there was here / The only quite heart on earth” (1466-68). This shows that the feeling side of his personality properly functions; he believes in love, forgiveness, clemency; for him “compassion...is natural as life” (626-27)—something which is utterly lacking in Oswald. The feeling side seems to be even more evident when, in response to Oswald’s request for forgiveness, he says:

If I ever knew
My heart, could penetrate its inmost core,
‘Tis for this moment.—Oswald, I have loved

To be the friend and father of the oppressed,
 A comforter of sorrow;--there is something
 Which looks like a transition in my soul (632-36).

Here the focus on the feeling mode of behaviour clearly indicates symptoms of psychological “transition” and change from the thinking mode to the opposite end of the continuum which complements the former. To be “friend[ly]” to our fellows and a “comforter” to the oppressed and sorrowful is what we require for peaceful co-existence. It is our internal “otherization” of the feeling function which we manifest externally by “otherizing” humans as foes, enemies, rivals and adversaries. It is due to repressed feeling that the larger whole remains inaccessible.

The lack of sympathy and repressed feeling we can also trace in Wordsworth’s famous poem, “Lucy Gray.” Lucy’s father is a good example of a thinking type whose feeling side is repressed and undeveloped. It is due to his undeveloped feeling function that a tragedy occurs. Perhaps the death of a small girl might not be a great subject or a very thrilling incident for a thinking type. But, by the way, to a feeling type no incident is a small happening.¹⁵ Even the beheading of a flower by frost at night is as great an incident to the feeling type as any causal event to a thinking one.¹⁶

Lucy’s father is assertive, dogmatic and fixed who imposes orders on his small daughter to obey, despite the fact that he expects the night to be stormy and tempestuous:

‘To-night will be a stormy night,
 You to the town must go,
 And take a lantern, Child, to light
 Your Mother through the snow.’ (“Lucy Gray,” 13-16. Emphasis mine).

The underlined word, “must,” in the passage strongly indicates his authoritative attitude of an extraverted thinking type. For a person like this feelings and affections belong to an unknown world. He himself shirks from his responsibility and shifts it to his innocent

daughter who gladly accepts the assignment by saying ““That Father! I will gladly do”” (17). The cold and dictatorial father runs back to his task of snapping “a faggot-band” (22) without any fears about what might happen to the daughter even though there is an imminent threat of a storm. The little child is lost in the storm forever after wandering here and there:

The storm came on before its time
 She wandered up and down;
 And many a hill did Lucy climb
 But never reached the town (29-32).

This cruel and careless attitude of the father towards his daughter shows the magnitude of indifference and utter dearth of feeling on the part of the heartless father. The clue for his repressed feeling side is also evident from shutting up his daughter from the rest of humanity which overtly suggests his domineering/masculine attitude towards the feeling/feminine creatures. “No mate, no comrade Lucy knew” (5), as Wordsworth says. The image of “faggot” also suggests lack of fluidity and flexibility, which represents her father’s repressed/undeveloped feeling; and the undeveloped feeling makes him disregard filial and familial bonds. It may not be inappropriate to say that the unfeeling father representing overdeveloped thinking type needs to be softened with feeling. In order to avoid domestic and global violence and rigidity we need to educate and cultivate our feeling function as it is the most neglected side of our psychic as well as social life. Referring to Hillman, a Jungian analyst, Dinkelaker states that ““in our extroverted and masculine oriented culture with its collective repression of feeling’ the degeneration of the feeling function is a key problem of our time” (48). Had the feeling function of the father’s personality been developed, the domestic tragedy of Lucy would have never

occurred. There seems to be a worldwide decay of the feeling function that we are facing human tragedies, violence, rigidity and aggression all around.¹⁷

In order to “soften down / This over-sternness (*Prelude* XIV, 246-47), Wordsworth sufficiently utilizes the feeling function.¹⁸ In contrast to Lucy’s father, the poor shepherd in “The Last of the Flock,” whose feeling function is admirably developed, is much benign, caring, and considerate to his family. It is his affectionate and loving care of children that he, wishing not to trouble them with his sorrow, weeps alone on the public roads:

In distant countries have I been,
And yet I have not often seen
A healthy man, a man full gown,
Weep in the public roads alone (1-4).

Wordsworth is impressed with the man’s powerful affections, care and love for his children and family, which is opposed to how Lucy’s heartless father is. The shepherd sells off his sheep in spite of the fact that “‘twas a precious flock to me, / As dear as my own children be” (81-82). He is left with “the last of the flock” and the rest “dwindled and dwindled one by one” (66). As per desire of the children, “I sold a sheep, as they said / And bought my little children bread” (51-52). He unselfishly sells his last sheep in order to support his family, and bearing his sorrow alone, emphasizing his generous nature so that filial and familial bonds may not be broken. It is this feeling function in action which keeps the shepherd connected to his family and children. “‘For daily with my growing store / I loved my children more and more’” (83-84). What Wordsworth seems to convey in this poem is that the feeling function plays a pivotal role within and without in order to establish bonds, well-knit human relationships and harmony in society. It can liberate us from selfishness and awaken our sense of generosity to share

what we have with the rest of humanity. In this regard Fudjack & Dinkelaker, while talking about the feeling function, say:

At level four, the essentially *INTERPERSONAL* nature of the individual's 'feeling field' is experienced. This interpersonal feeling field is what Buber calls 'the essential we' (a term that implies that the essence of our nature as human being is transpersonal and communal). Our capacity to feel gives us direct access to the experience of 'oneness' with others. We experience reality as shared or 'consensual' by 'feeling with' or 'feeling into' those others - that is, through sympathy, empathy, and compassion (Website. Emphasis original).

Wordsworth's Lyrical Ballads mostly focus on the outcasts and the neglected lot of the society which represents the repressed feeling side of our personality. Simon Lee, the old Huntsman, is one of such Wordsworthian characters who arouse our feeling of genial sympathy, and provides an opportunity to awaken the readers to review their psychological make-up in order to relate to such people. Lack of affections and compassion causes social tragedies in the form of outcasts, the needy, the helpless and the oppressed; we marginalize our own kind based on one or another callous pretext. Simon Lee also seems forgotten and outcast by the society as his pathetic plight—old, sick, poor, issueless—reveals. Out of a small incident of encountering with Simon Lee and helping him out, Wordsworth creates a space for us to exercise our ingrained capacity for powerful empathetic interrelationships. It also proves his theory that “the feeling therein developed gives importance to the action and situation, and not action and situation to the feeling” (Preface to LB, 283). The reader has to discover the value of the feeling function, which triggers gentleness, sympathy, empathic feeling, and a sense of community in us. Wordsworth says:

O Reader! had you in your mind
Such stores as silent thought can bring,
O gentle Reader! you would find

A tale in everything (“Simon Lee,” 65-68).

The undertone of the passage reveals that the poet seems to complement the thinking function. The word “gentle” in the passage connotes feelings of tenderness, mildness, and moderation which soften our dehydrated thinking in order to refurbish our ethical behaviours. Through a simple incident Wordsworth evokes our primal sympathy which trains our untrained feeling, by extending a helping hand to the feeble old man vainly struggling to uproot an old tree stump. Wordsworth says:

“You’re overtaken, good Simon Lee,
Give me your tool”, to him I said;
And at the word right gladly he
Received my proffered aid,
I struck, and with a single blow
The tangled root I severed,
At which the poor old Man so long
And vainly had endeavoured (81-88).

The passage clearly reveals the poet’s sense of kindness which evokes genuine pathos and profundity that prompt us to reassess and re-activate our feeling function for psychological adjustment and readjustment within and to recognize our interrelationships without. Simon’s quick acceptance of the poet’s assistance indicates his genuine need. And when the “tangled root [the poet] severed” Simon’s “tears” of gratitude, “thanks and praises” know no bounds which engages our empathy, fellow-feeling of interconnectedness and mutual respect. Wordsworth says:

The tears into his eyes were brought,
And thanks and praise seem to run
So fast out of his heart, I thought
They never would have done.
--I’ve heard of hearts unkind, kind deeds
With coldness still returning,
Alas! The gratitude of men
Has often left me mourning (89-96).

The feeling function or “essential passions of the heart” are at work in the passage. The feeling of kindness and gratitude connects the narrator and the old man, and the same motive activates their friendliness and mutual respect. The feeling mode dominates here, which prompts the reader to refurbish the repressed aspect of personality in order to strengthen human bonds in society. But in blind pursuit of fitting ourselves elatedly in the complex and busy environment of fever and fret, we forget to pay attention to what we utterly lack within us or what aspect of our personality is undeveloped. The result is that we become acutely insensitive to the small tragedies happening around which leads to the loss of productive empathy in interpersonal relationships. In a way, our fundamental affections, sympathy, and compassion as powerful connectives cease to work in us; we fail to attune to our feeling function and thereby detach ourselves from the larger community. Kropotkin says, “Life in societies inevitably engenders in man...with the instincts of sociability, mutual aid—which in their further development in man becomes transformed into the feeling of benevolence, sympathy, love. It is these feelings and instincts that give rise to human morality” (qtd. in Dinkelaker, 53). Wordsworth’s focus on helping the needy, the sick, the issueless, and the afflicted Simon is geared up to the feeling of benevolence, generosity, empathy, gratitude, and brotherhood. In short, Wordsworth’s Simon Lee is an excellent reminder to valorize our feeling function in order to learn lessons of genuine consideration and human relationship on personal and collective levels.

On a larger scale, the divine in human has also its roots in the feeling function,¹⁹ and Wordsworth’s spiritualization of nature²⁰ activates the divine in us. The poet feels

divine presence in nature, which may also be read as the Self from a Jungian perspective.²¹ Wordsworth says:

I was only then
Contented, when with bliss ineffable
I felt the sentiment of Being spread
O'er all that moves and all that seemeth still;
O'er all that, lost beyond the reach of thought
And human knowledge, to the human eye
Invisible, yet liveth to the heart;
O'er all that leaps and runs, and shouts and sings,
Or beats the gladsome air; o'er all that glides
Beneath the wave, yea, in the wave itself,
And mighty depth of waters (*Prelude* II, 387-408. Emphasis mine).

The phrase “I felt the sentiment of Being” in the above passage clearly reflects the poet’s imaginative experience of the divine, which is not verifiable through rational mediums of knowledge based upon causality. The verbs used in the passage like “leaps,” “runs,” “shouts,” and “sings” combine to reveal the poet’s childlike expression of the spiritual presence whose intensity is connoted by the wave imagery. What the poet wants to stress here is the spiritual dynamics of air, wave, and waters is the same, and the idea prompts us to develop a holistic vision to experience the same level of spiritual awareness by activating the feeling function.

Since the guiding role of the feeling function grows ever more, it is inevitable for us to “bring ... a heart / That watches and receives” in order to develop our ethical behaviours, to articulate values and to emphasize the primary laws of human nature for empathic life. That is why Wordsworth clearly guides us

To look with feeling of fraternal love
Upon the unassuming things that hold
A silent station in this beauteous world (*Prelude* XIII, 43-47).

The suppressed feeling function needs to be accentuated which helps us to redefine our logo-centric mode of approaching life and “look with feeling of fraternal love” upon all humans indiscriminately no matter which creed they belong to or country they come from.²² This powerful message from Wordsworth poignantly triggers the feeling function in the reader that may guide him/her to be an empathic individual so essential for a civilized world. Paying no attention to the “unassuming things” or to hold back the repressed feeling in “a silent station” of the unconscious causes Nazi holocaust. It is through channelizing the feeling function that Wordsworth confers dignity on the inconspicuous and humble humans in a society and gives them the respect that is their due. That is why he says, “From Nature and her overflowing soul, / I had received so much, that my thoughts / Were steeped in feeling” (*Prelude* II, 385-87) which implies that thoughts and feelings must mutually tinge each other in concord.

Metaphorically speaking, only harmony between the head and the heart; Logos and the Eros; word and meaning; matter and manner; appearance and reality; Apollo and Dionysus or “ennobling interchange of action from without (thinking) and from within (feeling)” (*Prelude* XIII, 375-76) can bring about a balance and healthy change in our attitudes which leads to empathic life. We need to bring “green” revolution in our inner psychic states by keeping all the four functions energetically alive and maintaining balance among them to let the psychic flow healthily without obstruction. In other words, we intensely need to masculinize the hearts and feminize the heads. Only then can we make our life empathic and full of tenderness, softness, and sympathy—something that we need more today in the technologically advanced world than we did

before. Instead of building walls separating us from one another, we need to build bridges to connect with one another.

The phrase “Lyrical Ballads” coined by Wordsworth is not without its symbolic shade either if placed in a Jungian context. The phrase blends two literary genres whose conventional definitions divide them into subjective (lyric) and objective (ballad) categories. This blend makes a beautiful pattern of uniting opposites, which is the core process of transformation from a Jungian perspective. In the following passage Wordsworth provides us with a fine example of synergy between the feeling function and the thinking one. Such a psychic marriage between the opposite functions may be symbolically read as Jungian “Syzygy” (*Portable*, 148).²³ Wordsworth says:

The red rose is a gladsome flower,
Her thirty years of winter past,
The red rose is revived at last;
She lifts her head for endless spring,
For everlasting blossoming;
Both roses flourish, red and white:
In love and sisterly delight
The two that were at strife are blended,
And all old troubles are now ended.
(“Song at the Feast of Brougham Castle”)

Here the “red rose” symbolizes the feeling function whereas the “white rose” is associated with light and hence symbolizes the thinking one.²⁴ In the given passage, the red flower, which becomes dead in winter, can be read as symbolic of the feeling function.²⁵ The poet celebrates a moment of joy as the “red rose” or the feeling function is revived by being recognized. From a symbolic point of view, the feeling and the thinking functions are shown united, and the union of opposites often breeds something new, pointing to a psychological transformation. Hence, the two flowers are shown as

flourishing. The theme has a strong connection with the images of “feeling heads” and “thinking hearts.” That is why Wordsworth says:

...he whose soul hath risen
Up to the height of feeling intellect
Shall want no humbler tenderness; his heart
Be tender as a nursing mother's heart;
Of female softness shall his life be full,
Of humble cares and delicate desires,
Mild interests and gentlest sympathies
(*Prelude* XIV, 225-31. Emphasis mine).

The underlined image of “feeling intellect” symbolizes union of opposites, and prompts us into how to soften thinking with feeling. The active relationship between the two functions is productive of values which establish interrelatedness, collaboration and mutual trust among us as fellow beings. That means the “heart” and the “head” are attuned to each other in all “humbler tenderness,” “female softness,” “humble cares and delicate desires,” “Mild interests and gentle sympathies” which bind all humans into interlocking relationships. Synergy between the feeling and thinking also enables us to organize our chaotic experiences into intelligible and meaningful results in life which is so essential for a productive and healthy society.

The same paradoxical image of “feeling intellect” may also be symbolically approached as the “thinking heart” from the opposite angle.²⁶ Implicit in this paradox is the idea that, in a way, Wordsworth feminizes the “head” and masculinizes the “heart” in order to strike a harmonious balance between the two extremes. Similarly, the function of sensation and intuition, analyzed above, complement each other in a meaningful way of balance and harmony. Viewed collectively, all four functions are supplementary and complementary to one another and harmoniously work in Wordsworth's poetry. This establishment of collaboration and concord among the four psychic functions suggests

that Wordsworth fashions a poetic persona with a holistic vision which is essential for the cultivation of a balanced personality. The poetic persona enables him to see all humans as extensions of one another and binds them into a chain of universal brotherhood irrespective of caste, colour, creed, and country. This is the newly configured poetic persona which makes us feel that humanity is one whole and thus helps us establish relationships, bonds, and connections with all despite diverse features, customs, traditions, values, ethnicities, and religion. With this holistic vision Wordsworth “sees the parts /As parts, but with a feeling of the whole” (*Prelude* VII, 735036). The following passage further strengthens the idea. Wordsworth says:

The brook and the road
Were fellow-travellers in this gloomy strait,

 Tumult and peace, the darkness and the light—
 Were all like workings of one mind, the features
Of the same face, blossoms upon one tree;
Characters of the great Apocalypse,
 The types and symbols of Eternity,
 Of first, and last, and midst, and without end
 (*Prelude* VI, 621-22, 35-40. Emphasis mine).

The above passage gives us an integrated picture of the apparent opposites. The “brook and the road,” “Tumult and peace,” and “darkness and light” are all symbolic variants of “Workings of the one mind, the features / Of the same face or blossom upon one tree” of human civilization. It is the holistic vision that helps us make meaningful connections and interlocking relationships beyond boundaries on individual as well as societal level which are essential for a peaceful co-existence in a world of interdependence.

What we learn as readers is to adapt ourselves to the new Wordsworthian poetic persona with a holistic vision to strengthen our human bonds. We should remake our psychological make-up in order to valorize all those values and ethical behaviours which

spring from feeling and thus make mutual and harmonious co-existence possible. Our literal and scientific approach to life might improve us materially and technologically but blinds us to the symbolic meanings and spiritual significance of life. The result is that humans turn into thinking machines that can perform great exploits and thrilling adventures but fail to feel the need of establishing human bonds and predict future possibilities. Our insensitivity to this problem of one-sidedness poses a serious threat to the peaceful and placatory environment of the society.

We need to accentuate and develop the repressed functions so that we may be able to have a balanced and a holistic view of the world within and without. We need to evolve such ways and strategies in our academic institutions and business organizations that people grow empathically and holistically. In order to ensure empathic life we need to know how to live with our fellow beings and in what ways we can sympathetically and tenderly respond to one another in this conflict-ridden world where difference of opinion is considered profanation and heresy. It is only the development of the feeling and intuitive modes of behaviour which can resolve the inner conflicts on the one hand, and minimize the outer rifts and conflicts on the other. The outcome would be a peaceful and healthy society—something that all of us want.

Notes

¹According to Jung, there are four ego functions, namely sensation, intuition, thinking and feeling. Sensation is to collect information or data from the external world through senses, but it does not judge or value it. In other words, sensation just tells us that something is. Thinking defines what the thing is; it evaluates and judges the thing rationally and logically. Intuition reads future possibilities, makes prophesies and predictions about the thing. Feeling adds value to the thing; it is connective which helps us make relationships and bonds with our fellow-beings. Jung further refines these four functions into two pairs, the rational and the irrational. The former includes thinking and feeling and the latter sensational and intuition. For details see Jung, "Psychological Types," *The Portable Jung*. Pp. 178-269; Whitmont, *The Symbolic Quest*. Pp. 138-155; and Harry A. Wilmer. M. D, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987), Pp.155-68. See "typology" in Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986). Also see the "Psychological Types." Last accessed on 29.4.2011. <<http://wilderdom.com/personality/L6-1personalitytype.html>> for the interesting correspondence between Greek concept of Four Humours, Choleric, Melancholic, Sanguine or Phlegmatic and Jung's Four psychological Functions. The idea of four humours by ancient philosophers, Hippocrates 400 BC and Galen 140/150 AD classifies humans into four types on the basis of excess of bodily fluids which determine their characters. This idea of the ancient philosophers is related to Jung's, in the twentieth century, determining function being predominantly Thought, Feeling, Intuition or Sensation.

²I have explained the terms "extraversion" and "introversion" in Chapter 2. See note 22. However, for detail see Jung, "The Four Ego Functions: Jung's Psychological Theory of Types." Last accessed on 3.4.2011. <<http://www.kheper.net/topics/jung/typpology.html>>. Also see Bernardo J. Carducci, *The psychology of Personality : viewpoints, Research, and Applications* (West Sussex (UK): Blackwell Publishing Company, 2009; and Richard Bibbee, *The Transcendent Function: Integration of the Bi-Cameral Mind* (Rochester: Software Research , 2005), Pp. 25-35.

³Broadly speaking, readers of poetry know that Wordsworth is a critic as well as a poet. As a critic he develops a new theory of poetry by focusing on holding the common man as the subject and common language as the medium for literary expression which creates a fresh poetic persona. Wordsworth famous statement that the poet "had also thought long and deeply" (Preface to LB, 283) clearly indicates his strong emphasis on the thinking side as an integral part of the creative process. The critical side involves development of the argument on rational and logical grounds, which points to the thinking function or "head" type way of looking at the world. His critical side is compensated by his poetic side, which involves the feeling and the intuition functions. His great wish "to keep the reader in the company of flesh and blood" (Preface to LB. 285) overtly points to this purpose of balancing the individual's personality through highlighting the feeling function or "heart" type looking at the world. The vision of a new poetic persona alludes to the intuitive function, which reads new possibilities. This

balanced poetic persona is the result of “an ennobling interchange / Of action from without and from within” (*Prelude* XIII, 75-76) generally alludes to the acceptance of the psychic dichotomy of the seemingly opposite forces of the light (thinking) and dark (feeling).

⁴Psychic energy flows outward and inward through four functions: thinking, feeling sensation and intuition. If a function overdevelops and becomes dominant, the opposite function remains undeveloped or underdeveloped, backfiring from the unconscious. In an ideal situation the four functions are in a balanced position, each healthily functioning in its proper time and context. Balance and wholeness of the personality can be achieved only when each function is developed to the individual’s full potential.

⁵Sensation type of personality relies on external stimuli, observation, surrounding and the objective world. From the opposite end of the continuum is the Intuitive type which relies on the inner voice or inner space. The intuitive type is creative and prophetic. For details see note I of this Chapter.

⁶This is not the only one example of intuitive function, but there are many other such passages in Wordsworth’s poetry which can read as the outcome of intuitive function. Take a couple of more examples where intuition faculty of the poet is at work. Here are the two passages reflecting the poet’s intuitive experience which connects him to the inner world of which the ordinary person is not aware. He says:

But after I had seen
That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being: o’er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams (*Prelude* I, 390-400).

One impulse from a vernal wood
My teach you more of a man,
Of moral evil and of good,
Than all the sages can (“The Table Turned,” 21-24).

⁷The first two passages in this poem are highly charged with sensuous imagery which appeals to senses and evokes strongly vivid pictures in the reader’s imagination. The text of these two passages is as under:

I wandered lonely as a cloud
That floats on high o’er vales and hills,
When at once I saw a crowd,
A host, of golden daffodil;
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.

⁸Historical facts also reveal that the Enlightenment thinking mode privileged by the philosophical culture of the 18th century writers, which left its impact on the nineteenth century as well, has led to the overdevelopment of the thinking mode of behaviour which dominates our lives. The glorification of thinking mode one-sidedly has led to scientific achievements and promotion of nuclear technological at the heavy cost of the other opposite—our empathic life associated with the feeling mode. The former leads to scientific inventions and rational judgments, the latter to establish connections, attachments, love, relationships and familial bonds. Wordsworth's lamenting the loss of faith associated with feelings points to the overriding attitude of thinking mode in our lives when he says, "Faith given to vanity and emptiness; / Oh! Laughter for the page that would reflect / To future times the face of what now is" (*Prelude* IX, 172-74). Indeed it is ridiculous for us to invest exclusively on the nuclear technology, scientific inventions and atomic bombs by following the thinking mode, but we have ignored to pay attention to the diseased and the destitute chilled with abysmal poverty which shows our repressed feeling function. See for detail "Eighteenth Century and the Unconscious: The Tenth Annual Bloomington 18th Workshop at Indian University." Last accessed on 27.3.2011.

< [< http://www.h-net.org/announce/geography.cgi?=%united%/%states%>](http://www.h-net.org/announce/geography.cgi?=%united%/%states%).

⁹As mentioned in *The Prelude* XI, Wordsworth acknowledges his error of following William Godwin's philosophy, based on the intellectual principles alone, by saying "This was the crisis of that strong disease, / This the soul's last and lowest ebb" which yielded all moral questions in despair" (306-7,305). This spiritual and moral loss may be read as the result of his overdeveloped thinking from a Jungian perspective.

¹⁰A well-known Victorian poet and critic, Matthew Arnold seems to hold the same view in his famous essay "The Study of Poetry" by saying that "Without poetry, our science will appear incomplete" (47). Placed in Jungian context, "science" represents thinking and "poetry" stands for feeling.

¹¹I have introduced this dramatic poem of Wordsworth in Chapter 2.

¹²A thinking type is the person whose life is dominated by thinking mode of behaviour and the thinking function is the superior function in him, whereas his/her feeling function is inferior/less developed/undeveloped. Such a type is prone to objectify his or her experiences and evaluate things /events in a causal/logical fashion. For example, Spoto says:

The thinking function can produce such injunctions as "Be logical," "Be objective," "Don't let your heart rule your head," "Be clear what you are saying," "Let us find out exactly what is at stake," "Define your terms," "Do you really know what you are getting into?" (45).

¹³One-sidedness of the thinking-sensation function definitely entails the repression of the opposite end of the continuum i.e., feeling-intuition. Jaffe explains the point quite adequately. She says:

One-sidedness never doubts itself. It deems itself superior, and is a temptation although the certitudes it offers have always proved deceptive. Un-remarked, the counter-reality exists and the psychic counter-forces live on. Overlooked or

denied by the conscious mind, they exert their influence in the form of unconscious tendencies and impulses. This is as true of the psychology of the individual as of the currents of the contemporary history (*The Myth*, 71).

¹⁴Ouspensky talks about visibility and invisibility and divides human knowledge into two categories, the visible and the invisible. He says:

All religious systems without exception, from those theologically elaborated down to the smallest details, such as Christianity, Buddhism, Judaism, to the completely degenerated religions of “savages,” appearing as “primitive” to modern, invariably divide the world into visible and invisible. In Christianity: God, angels, devils, demons, souls of living and dead people, heaven or hell. In paganism: gods personifying forces of nature, thunder, sun, fire, spirits of mountains, woods, lakes, water-spirits—all this is the invisible world. In philosophy there is the worlds of events and the world of causes, the world of things and the world of ideas, the world of phenomena and the world of neumena. In science...the invisible world is on the one hand the world of micro-organisms, cells, the microscopic world; still further it is the world of molecules, atoms, electrons, “vibrations,” and, on the other hand, the world of invisible stars, other solar systems, unknown universes (68).

P. D. Ouspensky, *A New Model of the Universe: the Psychological Methods and its Application to Problems* (London: Routledge, 1931).

¹⁵Feeling type is an inward flowing heart-type personality. This mode of behaviour is not fact-based but value-based. Feeling type has an empathic way of looking at the world. This type tends to be friendly, sympathetic and compassionate. For detail see Jung, “Psychological Types,” *The Portable Jung* Pp. 178-269; and Harry A. Wilmer. M. D, *Practical Jung: Nuts and Bolts of Jungian Psychotherapy* (Wilmette, Illinois: Chiron Publications, 1987), pp. 155-68. See “typology” in Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986); and “The Four Ego Functions: Jung’s Psychological Theory of Types.” Last accessed on 29.3.2011. <<http://www.kheper.net/topics/jung/typology.html>.

¹⁶A poem by Emily Dickinson is an excellent example of the idea. For immediate reference, the text of the poem is as under:

Apparently with no surprise
To any happy Flower
The Frost beheads it at its play—
In accidental power—
The blonde Assassin passes on—
The Sun proceeds unmoved
To measure off another Day
For an Approving God.

¹⁷In this part of the world daughters are killed brutally for choosing a life-partner or bartered as objects for personal gains. Women are not allowed to pursue a career. Human trafficking is also part of the lack of feeling. Divorced rate is being increased in one-sided masculinized cultures and the rigid societies. Here women eat what is left from the men; the boy is sent to school and the girl is confined to cook and clean the house; she is not desirable to be even vaccinated. See for details Mrs. Thenmozhin “Critical

Discrimination and Feminism in Vijaya Tendolker's Silence! The Court is in Session" *Critical Essays on Commonwealth Literature*. Ed. K Balachandran (New Delhi, 2006). Also see Sheila Rowboltam, *Hidden History: 300 Years of Women's Oppression and the Fight against It* (London: Pluto Press, 1973).

¹⁸Interestingly D. J. Moores seems to view the gulf or differentiation between the thinking and feeling as "Cartesian schism" who, while talking about Wordsworth, says:
The poet attempted to bridge the gap, to span the gulf between the natural world out there and the inner world of human consciousness, thereby healing the Cartesian schism between mind and matter and achieving the union of seemingly disparate entities (187).

¹⁹The feeling function, which is connective, nurturing and caring, is intrinsically connected with the divine. See Marcel Sarot, *God, Passability and Corporeality* (AC. Kampen, Netherlands: Kok Pharos, 1992). Also see Walter Last, "The World of Feeling and Emotions." Last accessed on 16.3.2011. < <http://www.health—science—spirit.com/feelings.html>>.

²⁰Wordsworth spiritualizes, moralizes and divinizes nature; this is why he calls nature "Wisdom and Spirit of the universe! / Thou Soul that the eternity of thought" (*Prelude* 1, 401-02). See Rajendra Prasad Archarya, "Mysticism in Wordsworth's Poetry." Last accessed on 29.9.2011. <<http://yabaluri.org/TRIVENI.../mysticisninwordsworthspetryapr90.htm>>; Herbert Grierson and J.C Smith, *A Critical History of English Poetry* (Harmondsworth: Penguin Books in association with Chatto & Windus, 1944), pp.308-309. Moreover, John Purkis, while talking about Wordsworth's poem "The Hart Leap Well" says, "Nature observed the death of the Hart, and 'the Being', variously interpreted as Nature, God or God in Nature, because of his 'reverential care', has allowed the place to decay as an example of 'What we are and have been'" (117).

²¹I have explained the term Self in Chapter 1. However, to quote Whitmont will further clarify the Jungian concept of the Self. He says:

Intellectually the self is no more than a psychological concept, a construct that serves to express an unknowable essence which we cannot grasp as such, since by definition it transcends our powers of comprehension. It might equally well be called the "God within us." The beginnings of our whole psychic life seem to be inextricably rooted in this point, and all our highest and ultimate purposes seem to be striven towards it (218).

Moreover, he explains the Self as the goal of individuation process. He further says:

That state or life dynamism in which consciousness realizes itself as a split and separated personality that yearns and strives toward union with its unknown and unknowable partner, the Self, Jung has call the *individuation process*.... However, the goal of this process, the Self, is like an "*a priori* existent," "the God within us," individuation is always a road, a way, a process, travel or travail, a dynamism; it is never, at least not while one lives in time and space, a static or accumulated state. It is "becoming," not "being." The Self as the "goal" of the individuation process may be likened to the pole star: one may plot one's course by it, but one does not expect to reach it (221-22. Italics original).

For more details see Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis*. (London and New York: Routledge, 1986). Also See Sulcus Berkeley, "The Self, Ego, and Individuation" Last accessed on 29.4.2011.

<<http://sulcus.berkeley.edu/FLM/SH/MDL/GAL/GalDisChapts/galdis.chapter3.html>>.Pp. 189-197.

²²On many places Wordsworth in his poetry metaphorically points to the idea of collective identity irrespective of temporary distinctions when he says, "That we have all of us one human heart" ("The Old Cumberland Beggar," 153). Perhaps the same idea is adequately described by Judith Ortiz Coffer (b. 1952) in one of her poems titled "Common Ground" (1987). She says:

Blood tells the story of your life
in heartbeats that you live it;
bones speak in the language
of death, an flesh thins
with age when up
through your pores rises
the stuff of your origin.

These days,
when I look into the mirror I see
my grandmother's stern lips
speaking in parentheses at the corners
of my mouth of pain and deprivation
I have never known. I recognize
my father's brows arching in disdain
over the objects of my vanity, my mother's
nervous hands smoothing lines
just appearing on my skin, like arrows pointing downward
to our common ground (Emphasis mine).

²³The Jungian term "Syzygy" refers to the pair of complementary opposites in conjunctio or in opposition. It also suggests the contra-sexual opposites as anima in man and animus in woman. The male-female "syzygy" can be linked to the Yang (light/animus) and Yin (dark/anima) principles in Chinese philosophy. For detail see "Syzygy" in Andrew Samuels, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis*. (London and New York: Routledge, 1986). Also see Ismail Wali, *A Midsummer Night's Dream: Shakespeare's Syzygy of Meaning*, PhD Dissertation, University of Peshawar (2009).

²⁴Colour symbolism is sometimes used in Jungian psychology to analyze, interpret and explain attitudes and functions. The two major attitudes are extraversion and introversion. Extraversion is associated with activity, adventure, action, and assertion; while introversion connotes passivity, inaction, and submission. In Alchemy, the dark/black colour symbolically represents the unconscious/introversion/irrational; while white the conscious/rational/thinking side. Similarly, the red colour symbolically represents feeling, yellow intuition, green sense and blue thinking.

For application of colour symbolism to a literary text, see Ismail Wali, *A Midsummer Night's Dream: Shakespeare's Syzygy of Meaning*, PhD Dissertation, University of Peshawar (2009), Ch. 5.

²⁵The feeling function is usually suppressed in the Western culture and the thinking function is overemphasized. See for details Jung, *Abstracts of the Collective Works of C.G. Jung*. Ed. Carrie Lee Rothgeb (London: Karnac (Books) Ltd, 1992).

²⁶Talking about the value and significance of paradox, Schulers say:

Understanding 'paradox' lies at the heart of transformation and is the essential ingredient for appreciating the mystery that underlies our processes. Through paradox we are able to bring meaning to an otherwise crazy world and turn our problems into solutions. Paradox also enables us to deal with the process of death and rebirth, of apparent contradiction, and provides us with the wisdom to enter the place of unknowing, which paradoxically, is how we find out (qtd. in Wali, 47).

Conclusion

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears ("Intimations Ode," 204-07).

Life is a question to be answered by each individual in his or her own way.

Writers like Wordsworth and theorists like Jung help us devise answers to some perennial questions about life and its processes. Every human is puzzled by the conflicts within and without; for example, sometimes, due to one or another reason or compromise, people do not say what they mean or say what they do not mean. The problem has its roots in the grand system called psyche which makes us behave unpredictably. Some of the structures of psyches are so deeply rooted that we can access them only through symbols. Artists like Wordsworth capture these symbols. One of the ways to understand and decipher these symbols is to read their works with a tool like Jung's analytical psychology.

Through his symbolic messages, Wordsworth activates the archetypal energies in us for reassessing our beliefs, opinions, attitudes, and behaviours which in turn help us readjust to our surroundings in a meaningful and productive manner. After reading Wordsworth we begin to realize that life becomes meaningful if the meaningless in it is acknowledged for integration into the conscious. Otherwise, the meaningless continues to influence our acts and behaviours for wrong reasons with wrong consequences. Similarly, the rational side becomes more creative and productive if the irrational is also recognized as an integral part of our psychic system. If we keep on suppressing the irrational as something bad, evil, satanic and devilish, it backfires from the psychic background to appear as phobias, complexes, neuroses and psychoses. Reading

Wordsworth's poetry helps us learn that we have to develop a synthesizing approach and an inclusive methodology to accept and acknowledge our weaknesses before projecting them on to others. The wrong and evil in us have to be acknowledged before we detect them in others.

Problems arise and issues remain unresolved if we follow the ego's dictations and directions as the only source of evaluation and authenticity. This kind of approach towards life makes us one-sided or lopsided in our decisions, judgments, plans, policies and strategies; we need to bridge the yawning gulf between what or who we are on the surface and what the background and inner pictures show. On the surface, we may be polite, gracious, polished and enlightened, but the unconscious hides the "horrible monsters" in it—something which may also raise their heads at pressure points to reveal what/who we really are.

The world around us is full of personal conflicts, familial feuds, social injustice, regional fights, national insecurity, and international unrest; the root cause is not far off to seek but lies in us. All humans are on the run to accumulate material gains at the expense of exploiting others' weaknesses, ignorance, and innocence. Consumerism is rife everywhere, a strategy of producers to gain more through the powerful media. Words like mercy, kindness, compassion, sympathy, affection, altruism are thought to be outmoded, which have no productivity and profitability in today's world.

Psychologically, we have moved away from the centre of our being, the core strength that keeps us connected as humans. Wordsworth's poetry, read through Jungian lens, provides us an opportunity to review our behaviours and strive for a meaningful change in our attitudes and approach towards life. However, the meaningful change comes from

within, what Wordsworth poeticizes as “immortal intimations;” the inner strings that vibrate to keep us spiritually healthy if we do not suppress them.

Wordsworth’s spiritualization of nature gives us a vibrant principle of connectivity to unify our strengths for peace, harmony, concord, and equality at all levels of meaning. Without a unifying principle, we develop exclusive approaches and design otherizing strategies in the name of denominations, religions, ethnicities, nationalities, which, in turn, breed grudges, jealousies, and discriminatory policies of treatment, and the result is demonizing others who are in fact our own extension. The need of the hour is to develop inclusive methodologies for promoting tolerance, pluralism, and holistic vision in the world. Instead of strengthening and solidifying differences, we need to focus on the commonalities and similarities. This approach is not possible without being inspired by a voice such as Wordsworth’s, which energizes us to treat all marginalized humans as our psychological extensions, not as villains, demons, devils, and outcasts. Our re-owning of the unloved lot of the society can bring harmony and peace within and without. The desirable and the undesirable both as integral parts need to be synthesized into a whole in order to restore peace and harmony in the society. Accepting one and rejecting the other makes us lopsided which leads to chaos within and without. Waging an endless war against “demons” and “villains” to eliminate them is our futile effort to exhaust resources and energy lavishly; “gods,” “heroes,” “demons,” and “villains” are all within us and will always be. They are the manifestations of the psychological instincts or the archetypes, and show up in different shapes, numbers, and nomenclature; the idea behind them is essentially the same. Accepting them as integral parts of our psychic

being and of the society not only enables to channelize our psychic energies but also saves our huge resources being wasted on “holy” wars and battles.

In the championing of our bright persona in a fanatic fashion we exalt our masculinity to the extent of suppressing the inherent femininity in a masculine-oriented world. In the name of faith or customs we glorify the former and demonize the latter. The result is sexist behaviour which translates into unacknowledged “crimes” against woman, for example. Our hardened egos have exclusively masculinized us in our behaviours. We act and think one-sidedly from the masculine point of view and neglect the feminine side within and without. This attitude not only creates a psychic rupture between the two essential components (animus/anima) of the psyche at inner level, but also leads us to the suppression of the opposite end of the continuum at the outer level. The result is that we grow harsh, cruel, intolerant and rigid in our attitude. In the name of religion, we keep doors of education shut for women in order to thrust our masculine authority which is a clear evidence of our repressed feminine side and one-sidedness. In order to lionize masculinity with strong patriarchal trends we otherize women in the name of ideology, religion, and culture. This entrenched practice of otherizing women both on individual and societal level is the fatal fallout of our long-repressed inner feminine. Fascism, extremism, fanaticism, radicalism, and terrorism all are, in a way, the ultimate results of the repressed anima. What we need the most is to realize our psychic androgyny in order to maintain equilibrium within and without. Recognizing our contra-sexuality can help us create an androgynous culture in which none of the two predominate the other—a culture that tunelessly exhibits traits of the masculine and feminine in which togetherness, friendship, love, self-respect, and mutual trust prevail.

Our one-sided literal and scientific approach to life has abandoned our symbolic, spiritual and feeling approach. Our preoccupation with extraverted bureaucratic system has detached us from our emotional instincts and libidinal impulses. This cold and unfeeling mode of behaviour has led to our stiffness, rigidity, cruelty, tyranny, and even aggression on individual and collective levels both. Due to lack of sympathy and compassion the society is brutalized. We have reached a point in history where ruthless killing of fellow-humans has become an emblem of heroic persona. We fail to feel how many innocent children, women, and the elderly are being butchered in the name of patriotism and ideology. There is a rapid breakdown and collapse of our friendliness, interlocking relationships, familial bonds, attachments, and connections. We continue to build walls, and fail to look for reasons to build the bridges that can bring us all together. The result is that we feel isolated, alienated, and disconnected from the larger community both on individual as well as collective level. Our scientific and technological achievements, which inflate our persona, bounce back on us in various forms of degeneration and decay.

We exhaust massive resources lavishly on military arsenals in order to become stronger and stronger but we never bother about the homeless, the orphans, the sick, and the needy being devoured by abysmal poverty, abject hunger, threatening famine and fatal diseases. We spend huge funds extravagantly on our luxuries and superfluities but never feel to give a fig for those deprived of the basic needs of life like pure drinking water and bare bread. We criticize and condemn killing of animals in a primitive way but take pride in hunting down innocent humans cruelly and ruthlessly. The need of the hour is to construct holistic poetic persona which empathically binds all humans into one

harmonious whole so essential for a pacific, non-violent and healthy society. Global and societal peace will be a mere dream if poetic persona is not constituted and developed individually, locally, and globally.

The construction of a poetic persona can valorize us to “overcome plurality and establish unity by reducing the many to one” (Taylor. 4)—a synthesizing approach that can help us minimize our conflicts and rifts. Our holistic view can help us hold internal and external dialogues between the opposites; soften our rigid individual identities; and become aware of the collective identity which leads to peace and harmony of the society. Of course, elimination of individual identities, which help us distinguish ourselves from one another, is neither possible nor desirable. What we need the most is to integrate our collective identity into our attitudes and behaviours, and be aware that our individual identity is a mere adjustment to our environment and that we are part of one whole. In the present age of multiplicity and diversities in which people are sticking hard and fast to their individual identities resulting into conflicts, violence, and wars, the study of Wordsworth from the point of view of Jungian analytical psychology is an imperious need of the hour and perhaps more relevant for the formation of healthy human society and for bringing the peoples of the world closer to one another. We have sung too long solo songs of ideology and individual dogma. The hour is too precious to be wasted any more. What we, the denizens of the world, need the most is to adopt holistic persona which can help us to celebrate various faces of diversity synthetically in all multi-cultural and multi-perspectival world of co-existence based on mutual respect, peace, harmony, and interlocking relationships.

A basic lesson that we learn from the whole study is that all humans come from the same psychic roots which keep us connected irrespective of colour, creed, caste, and country. Wordsworth dreams of a universal soul binding all things, whether material or nonmaterial, from particles to planets. Empirically, no matter how far-fetched the idea may seem, it spiritually brings us closer together as parts of a mega system, each with a functional role to play in it. Similarly, the psyche is a mega system in its own right with more complex parts in it, and the malfunctioning of a part may disturb the whole personality. We should be aware of its parts and their functions and drives to develop a holistic vision of the world around us, like Wordsworth's poetic persona.

Wordsworth creates a poetic persona which undergoes changes, and encounters challenges to adapt itself to the inner environment for peace and tranquillity. If the inner environment is peaceful and productive, the outer one will necessarily be fit for peaceful co-existence at local, regional, national, and international levels. If the inner environment is "polluted," the outer one will become conflict-ridden with nuclear arsenals and destructive weaponry for annihilation of one another. And the situation is growing worse day by day with new nuclear powers emerging, adding to the potential threats already accumulated in the form of fission and fusion technology.

The need of the hour is to defuse the inner "detonators" to minimise the threat of aggression at the outer level. These "detonators" have been invented in the name of religions, traditions, customs, beliefs, isms, and ideologies. These "detonators" can be defused by the difficult process of self-analysis to see the darkness in ourselves before blaming others for the same. Wordsworth's poetry provides us with a vibrant space to experience shadow projections, which make us more enlightened if realized properly.

The world we live in is full of rifts and fissures based upon colour, creeds and castes, which divide humans into rival camps and keep them engaged in verbal, non-verbal, and physical combats for domination. Psychologically, the unconscious drives in us are responsible for making blind projections which block the road to interpersonal relationships based upon tolerance and zero aggression. The human ego wears unchangeable badges to show down its opponent, whether internal or external. It is an uphill task to educate the ego in such a way as to make it flexible enough to accept positive and productive changes for proper adjustments and adaptations at all levels of meaning. Poets like Wordsworth help us learn certain basic lessons for making our short lives more meaningful with long-lasting effects and far-reaching consequences.

Our activities and objectives revolve around the rationale of “knowledge is power,” that is, to use knowledge for empowering ourselves at the expense of weakening others through strategic planning and well-designed methodologies. We “misuse” natural resources to empower “our” nations with sophisticated technology without caring for those humans whose tongues never taste fresh water or food. Human children roam in the streets with dirty faces and naked feet as scavengers, but we boast of inventing new missiles capable of carrying nuclear warheads. All nations of the world can agree on disarmament to make this planet mother earth, nursing and nourishing all with equal strength. However, no nation is ready to be “feminized,” to eliminate the very idea of establishing armies in the name of peace and humanity. The reason is clear; we do not trust each other as nations. We maintain diplomatic relations just to address our immediate concerns and to defend our national interests. The political leaders of the world have never been serious in their efforts to minimize aggression and to maximize

compassion. The result is that we have grown more wild and barbaric as for our destructive weapons are concerned; the tag of “cultured,” “enlightened,” or “developed” is meaningless unless and until the “devils” within are tamed and educated as how to relate to others (individuals, communities, nations) on equal footing as humans. The above idea is easy to say and write about in books but always difficult for implementation; at this stage our psychological complexes raise their heads to influence our policies, decisions, and priorities and will continue to do that unless we are ready to accept the dark and undesirable aspects of our personality.

On a personal note, reading Wordsworth from the point of view of Jungian analytical psychology has opened my eyes to the dark spots in my personality, which has added to my self-development for re-adjusting to my inner needs and the outer requirements in an effective way. I look forward to reading Wordsworth in the years to come to look for the meanings that I have not been able to appreciate fully. I have a hope that my reading and teaching of Wordsworth’s poetry to my students help me and them to see the bigger picture that we miss due to our overdeveloped ego and conscious, and appreciate and celebrate the apparent differences as faces of the diversity that we can and ought to celebrate.

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