

# Study on Problem of Knowledge in William Wordsworth Poetry

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**Abstract – Knowledge establishes the awareness of the outside world and the awareness of one's own self. The marvelous world around the individual and the inner self of the individual are the wellsprings of knowledge. Sense insight, inference and memory are the regularly acknowledged method for knowledge. The object of art mirrors the inner soul of the item imitated which is appeared by the artist's imagination. Wordsworth places imagination as the personnel that empowers the psyche to conceptualize the presence of boundlessness in the limited world. The awareness of the perceptual world is supplanted by the theoretical presence of endlessness. The character with the stream and the street as individual voyagers is the sensation of fellowship with the objects of nature. The differentiating remarkable articles are acknowledged as the workings in total agreement. A work of art is basically the inside made outer, coming about because of a creative process working under the motivation of feeling, and exemplifying the joined result of the writer's discernments, thoughts, and feelings. The essential source and subject matter of a sonnet, subsequently, are the attributes and activities of the writer's own psyche; or on the other hand in the event that parts of the outside world, these just as they are changed over from reality to poetry by the feelings and tasks of the artist's brain**

**Keywords – Poetry, Problem of Knowledge, Nature, Process**

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## INTRODUCTION

The problem of knowledge is a critical issue that concerns reasoning and art. The original inquiry in these fields is, what is knowledge? This request is additionally extended by examinations concerning the sources, the means and the legitimacy of knowledge. Knowledge comprises the awareness of the outer world and the awareness of one's own self. The extraordinary world around the individual and the inner self of the individual are the wellsprings of knowledge. Sense insight, inference and memory are the ordinarily acknowledged method for knowledge. The problems in regards to the procurement of knowledge are: the way the outer reality encroaches upon the subjective self, is the extraordinary reality the absolute truth, is sense discernment dependable and how far would inference and memory be able to assist the person with cognising the total reality?

### Theory of literature representing the phenomenal reality postulates imitation of the external world

In way of thinking, different hypotheses have developed and endeavors have been made to comprehend the outer world and its effect upon the human psyche. Consequently, transcendentalism, i.e., the investigation of the outside reality can't be separated from epistemology, i.e., the investigation of the acquisition of knowledge by the human psyche. A

few hypotheses have advanced to clarify reality with regards to the outer domain and the singular's capacity to get genuine knowledge. However an agreement for an incorporated and complete response to the problem of knowledge has not been accomplished.

In writing, the job of knowledge accepts importance particularly in the theory of inventiveness. The questioning of art emulating either nature or thoughts has concretised into two disparate hypotheses - art as impersonation and art as articulation. The theory of writing addressing the extraordinary reality proposes impersonation of the outside world. The world, which is gotten a handle on by the brain through the faculties, is acknowledged as reality. Then again, the expressive theory of art specifies the impersonation of thoughts, by which the artist copies, or rather communicates, thoughts which are not really evoked by the sense discernments and are not accurate imitations of the outside the real world. M.H. Abrams characterizes the expressive theory:

A work of art is basically the inward made outside, coming about because of a creative process working under the drive of feeling, and exemplifying the consolidated result of the artist's discernments, thoughts, and feelings. The essential source and subject matter of a sonnet, consequently, are the attributes and activities of the artist's own brain; or

then again in the event that parts of the outer world, these just as they are changed over from truth to poetry by the feelings and tasks of the writer's psyche.

In the last option part of the eighteenth century, the German rationalist, Immanuel Kant, opened new vistas for English writing through Samuel Coleridge. (I will examine Coleridge's and Wordsworth's hypotheses of the graceful process in the following section yet here I will take up the ideas that impacted the beginning of the Romantic movement). Kant bewilders to the empiricist view that the faculties outfit the materials of knowledge. Simultaneously, he allocates the will the capacity to organize these materials. In the Critique of Pure Reason, he states:

*There can be no question that all our knowledge starts with experience. For how could our staff of knowledge be stirred right into it didn't objects influencing our faculties partly of themselves produce portrayals, partly excite the movement of our comprehension to think about these portrayals, and, by joining or isolating them, work up the raw material of the reasonable impressions into that knowledge of articles which is entitled insight?*

The truth of the writer's thoughts acquires importance over the truth of the outside domain. Additionally, it is the truth as deduced by the artist. The declaration of the writer is a thought or a drive which might be the consequence of deduced or a posterior knowledge.

### Creation of imagination in Shelley's Views

Truth be told, this magical power is most intense when it is just a thought in the brain. When creation starts, the heavenly motivation starts to reduce. Shelley states, "when arrangement starts, motivation is as of now on the decrease, and the most glorious poetry that has at any point been imparted to the world is likely a weak shadow of the first originations of the writer., Shelley commends sense and instinct over work and work in wonderful creation. He asserts that graceful creation comes as normally to a writer as a tune to a songbird singing in obscurity. This is a distortion of artistic creation yet the accentuation is clearly on divine motivation. Along these lines, it does not shock anyone when Shelley calls the writer, a prophet.

Shelley's Views on imagination are nearer to those of Coleridge. Imagination and inventiveness are interchangeable for them. Imagination is the psyche's capacity to change thoughts and thoughts and make new ones. Poetry, as indicated by Shelley, is the production of imagination. Groundbreaking thoughts appear by coadunations of the natural and the new:

*Poetry lifts the shroud from the secret magnificence of the world and causes recognizable items to be as though they were not comfortable; it repeats generally that it addresses, and the pantomimes dressed in its Elysian light stand thenceforward in the personalities*

*of the people who have once pondered them as remembrances of that delicate and commended content which expands itself over all thoughts and activities with which it exists together.*

Imagination violates recognizable and acclimated perspectives on and, reworks the known. "Poetry grows the circuit of the imagination by renewing it with thoughts of at any point new enjoyment, which have the force of drawing in and assimilating to their own nature any remaining thoughts and which structure new spans and interstices whose void perpetually desires new food.

Shelley expresses that language itself is poetry however the poets communicate in a figurative language. "Their language is imperatively figurative; that is, it denotes the before unapprehended relations of things and sustains their dread until the words which address them become, through time, finishes paperwork for segments or classes of thoughts rather than pictures of fundamental thoughts; and afterward, assuming no new poets ought to emerge to make once more the affiliations which have been in this way disarranged, language will be dead to every one of the nobler motivations behind human intercourse., Language, similar to the world and the psyche, is natural. It develops and leaves behind the banalities, the repetitive metaphors and adjusts new uses. An artist's language is basically figurative on the grounds that it endeavors to track down new relations between various thoughts. The old relations are deserted to track down new affiliations. Along these lines, language develops persistently.

### OBJECTIVES OF THE STUDY

1. To study on theory of knowledge and analysis of words worth's poetry
2. To study on Creation of imagination in Shelley's Views

### Theory of Knowledge and Analysis of Wordsworth's Poetry - II

The creative process or the graceful process has involved scholarly authors, theorists, philosophers, psychologists as well as nervous system specialists for quite a while. The obscure space of the creative brain is as yet being investigated. The subject of inventiveness developing from natural virtuoso, ability or formal schooling has still not been addressed satisfactorily. Innovativeness is frequently attempted to be a spiritualist capacity that is inborn and god gifted. Then again, it can likewise be instilled by cleaning one's ability with training. Best case scenario, a creative psyche is acknowledged as a mixture of spontaneity and preparing.

The idea of nature being dedicated to a caring heart happens at the vijnamaya level. A caring heart

alludes to a self that is comprised by the positive impressions evoked by the view of the natural items. The artist cognises nature to be devoted on the grounds that the impressions of delight that begin from the natural articles are suffering and not transient. He accepts that nature establishes the impressions that channel to the self and give delight. Grand thoughts can be taught by taking a gander at the natural items assuming that they are cognised as eminent articles. This condition of rise, as per the writer, will change the self so that "detestable tongues", "Rash decisions", "scoffs of selfish men" and "The bleak intercourse of day to day existence" won't irritate the self. The writer accepts that the self of an individual can change to the degree that no bad idea or activity can cause distress any longer. The cheerful citta, established by the vrtti of bliss, will shield the being from all distresses. It is with this confidence that he conceptualizes nature to be loaded with endowments.

The writer demands his sister to continually get those sense insights from different objects of nature that will inspire impressions of joy and tranquility. At his vijinamaya level, the writer can envision his sister going through a mental process, like his own. He conceptualizes her enthusiastic reactions and "wild joys", adjusting into a "calm joy". The psyche is gathered to be a "manor for every single lovely structure" and the memory to be "an abode/For every wonderful sound and harmonies". Explained with regards to the Indian way of thinking, the psyche alludes to the citta which is the container of all the citta vrtti of sm.rti - in this occasion - the impressions of joy. As a consequence of these impressions, the self will be in a mindset of bliss and concordance that will direct his sister through agonizing times.

The sonnet closes with an expectation that the writer's sister will record in her self the current impressions established by the sense discernments and store them in her memory. He trusts that she will likewise store the memory of her brother's presence with her on the banks of the stream. He deduces the stream to be "magnificent" on the grounds that it inspires the vrtti of pleasure which makes both, the brother and the sister, blissful. He cognises his impressions about nature as "hotter love" and "far more profound enthusiasm/Of holier love" in view of the force of the impressions. Thusly, the mindsets of euphoria, love and fondness are made. He likewise trusts that her memory will record the feeling that the natural scene around stream Wye is more significant to him since he understands that his sister has shared his mental process that has advanced, or rather will advance, a condition of being for her which will be indistinguishable from his own.

#### **Vedanta belief:**

At different stages the sonnet, "Tintern Abbey", compares to the Vedanta school of Indian way of thinking. As one articulation of Vedanta, Sankaracharya explains the rule of Advaita non-dualism that prevents the truth from getting variety. He

advocates the standard of Brahman as the universal spirit that is the premise of all reality. The remarkable world, as per the Vedanta conviction, is just an appearance. Brahman is the guideline of beginning and disintegration. The outside world resembles a sad remnant of what actually. The genuine self of every individual is the spirit, titman, which is a part of Brahman, the universal spirit. The substance of presence is the universal supernatural reality that Sankaracharya characterizes as atman and Brahman:

*The indication of this atman is indistinguishable in the conditions of waking, dreaming and dreamless sleep; it is the one internal sign of self-cognizance in all inner selves; and is the observer of all structures and changes, like pride, acumen, and so on and shows itself as absolute awareness and ecstasy. This, acknowledge as atman in your own heart.*

*Brahman is truth, knowledge and eternity, the incomparable, unadulterated, self-existing, uniform, unmixed delight, pre-famous all of the time. By the shortfall of all presence other than itself this Brahman is truth, is preeminent, the one to focus on; when the incomparable truth is completely acknowledged nothing remains except for this.*

*By reason of obliviousness this universe seems diverse, however truly this is Brahman, (which remains) when all deficient mental states have been dismissed.*

The Advaita epistemology is non-dualistic on the grounds that it places that the truth behind the amazing appearance is the everlasting spirit of Brahman. "However the mad world, with its bunch of reasonable impacts, can't be supposed to be stunning, i.e., that which 'can never be a substance of involvement'

The remarkable world seems, by all accounts, to be genuine to somebody who has not understood the reality of presence. Like the rope showing up as a snake. The deception exists as long as the fact of the matter isn't understood. When the rope is cognised as a rope, the knowledge of the snake vanishes. The power that disguises Brahman is maya. Indich clarifies:

*The Advaitin clarifies the presence of incredible reality or maya in epistemological terms as the shared superimposition of what doesn't have a place with the Self (finitude, change) on the Self and of that which has a place with the Self on the not-Self. As such, ignorance comprises in the inability to separate between the marvelous world, including the singular self, and Brahman, the interminably genuine, transcendental ground of presence.*

When this separation is accomplished, the atman is cognised as the genuine self and furthermore as Brahman. Sanskara Viveka-cudmaani is an article of such a process of cognising reality. The fulfillment of

the transcendental truth is set as the "higher knowledge" or the "absolute awareness"

### Realisation of the Harmony and the Affinity

In the "Tintern Abbey", Wordsworth alludes to the state wherein the "mortal casing" and the "movement of our human blood" is "Practically suspended, we are laid sleeping/In body and become a residing soul". The artist depicts an incorporeal state where the self is cognised as the "residing soul". It is the second when the material world breaks up and the transcendental truth is uncovered. In this express the "eye", i.e., the sense view of the rest of the world are "made calm by the power/of concordance, and the profound force of happiness". The condition of the sense insights is risen above by the acknowledgment of the congruity and the liking swarming the universe. The "living soul" is the genuine self, atman, not the actual body. At this time of disclosure, the atman recognizes itself with the universal spirit and the truth of the material world is found, accordingly, "We see into the existence of things".

The artist's capacity to cognise the transcendental truth is his "higher knowledge", as referenced prior. He has been able to arrive at this "higher knowledge" by his experience of the lower knowledge. His inferences during his experiences with the objects of nature have evoked the raised state. He understands the presence of "A presence", "a sense heavenly" that is "undeniably more profoundly interacted". This is the cognizance of a reality that isn't remarkable. Whenever the artist checks out "the illumination of the sunsets", "the round sea", "the living air", "the blue sky" and "the brain of man", he can cognise "A movement and a spirit, that prompts/All reasoning things, all objects of thought,/And rolls through all things". The writer suggests a solitary spirit or power that exists behind all incredible reality. He incorporates all personalities - "thinking things" and every single lifeless thing - "objects of thought", under the force of this spirit.

The contrast between the transcendental way of thinking of Wordsworth and that of the Advaita conviction is that while Wordsworth depicts the extraordinary world additionally to be genuine, the Advaitin places that reality lies past the appearance. For the writer, his sense discernments are a stage towards the transcendental experiences. For that reason he is an energetic supporter of nature and "A lover of the glades and the forest,/and mountains". As per the Advaita theory, the ontological status of the outside universe is that it isn't the finished reality. It is just a sign of the spirit of truth, i.e., Brahman. At the point when somebody captures Brahman, the world doesn't stop to exist. That individual keeps on living in a similar world however isn't tricked by the cloak over reality. Wordsworth, then again, is subject to the amazing presence for the fulfillment of "higher knowledge". The phase of tangible insight is an obligatory stage to arrive at the transcendental stage.

To that end he encourages his sister to delight in her sensations, for they will prompt a higher stage. The "wild joys" will change to "calm joys". For his purposes, it is a direct advancement where the lower prompts the higher condition of cognizance. The sense discernments are not a deception but rather their importance is subsumed by the acknowledgment of the presence of the normal spirit behind their corporal presence.

The last refrain, in which the artist tends to his sister, isn't simply a record of his sister going through a comparable mental process. It is additionally a location to the perusers. Dorothy's presence can be subbed by the peruser's presence, particularly somebody who can relate to the artist's underlying reaction to nature. The writer expects the acknowledgment of transcendental knowledge by somebody who is an energetic adherent of nature. The peruser's bhava are formed by the epistemology established by the writer's language. The impressions of enjoyment and euphoria that emerge from the sense view of the outer peculiarities are evoked in the peruser as harsa bhava. The writer's depiction of his tangible stage is extremely clear and the impressions of joy and happiness are likewise evoked in the perusers. Yet, these impressions are not as serious for the perusers as they are for the artist. The perusers don't insight "throbbing delights" and "discombobulated joys" cognised by the artist. The bhava of perusers are less strong than that of the artist.

### CONCLUSION

In the Indian setting, imagination alludes to the portrayal of the spirit in the art structure. In art, the embodiment of an article is appeared in the structure. The pith and the structure are both imperative in the making of art. The artist endeavors to make a picture of the binding together standard of Brahman. The new is appeared in the recognizable structure. The pith is given an appearance. A definitive reality alludes to the empowering and the bringing together rule of Brahman. Consequently, art is an appearance of the spirit or the substance of the item imitated by the artist who endeavors to depict the inborn characteristics in the outer elements. To cognise these intrinsic characteristics, the artist ponders upon the article or the thought trying to relate to it totally. The object of art mirrors the inner spirit of the article imitated which is appeared by the artist's imagination. Wordsworth places imagination as the staff that empowers the brain to conceptualize the presence of limitlessness in the limited world. The awareness of the perceptual world is supplanted by the theoretical presence of endlessness. The character with the creek and the street as individual explorers is the sensation of communion with the objects of nature. The differentiating amazing articles are acknowledged as the workings in total agreement.

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