

Absolutism And Geometrical Concept In Wordsworth's Poems: A View

Narayan Guchhait

Research Scholar, Jharkhand Rai University, Ratu, Ranchi, India

Abstract: Wordsworth was a romantic poet in the English Literature. He stresses on nature as a living human beings. In his creations he has shown how nature dominates the life of human being with the mould of style that is quite removed from the strictness of the 18th century tradition. He has imposed concept like **Geometry, cumulative approach** to his writings that is not only interesting to show how natural object is concerned to poetic inspiration but also conveys deeply how **Geometry, cumulative sum** etc. make bondage to the natural objects. There is a closely association between Geometric concept and objects of nature seen and felt by the poet who places them like a perfect artist. And besides this he has used the sense of Absolutism and Abstractness to his poetic production. His use of such concepts Mysticism, Pantheism and his concept cognate to Geometry, Cumulative approach are clearly described in his writings like sonnets, **Tintern Abbey, The Solitary Reaper** and others.

Keynotes: Geomtry, Cumulative Sum, Natural Objects, Absolutism, Abstractness

Date of Submission: 20-03-2019

Date of acceptance: 06-04-2019

I. INTRODUCTION

Wordsworth, a romantic poet of the 19th century establishes new idiosyncrasies on nature and poetic style to his creation. The most of his poems he has stressed the nature to show how it dominates the life of human being with the mould of style that is quite removed from the strictness of the 18th century tradition. He has imposed concept like Geometry, cumulative approach to his writings that is not only interesting to show how natural object is concerned to poetic inspiration but also conveys deeply how Geometry, cumulative sum etc. make bondage to the natural objects. There is a closely association between Geometric concept and objects of nature seen and felt by the poet who places them like a perfect artist. And besides this he has used the sense of Absolutism and Abstractness to his poetic production.

A. Mysticism: From the literary point of view Mysticism is stressed first on to explore how William Wordsworth uses it for his number of creations. Mysticism is really a spiritual perception or appeal to man and his nature with the existence of God. He believes that man as well as nature is a n indistinguished part og God. Who purified moral characters of Men. The nature in his poems is presented as sereneal blessings, a consolatory mood to the trouble torn mind; this is also similar to perceptualize of God. In this respect E. Albert in his book, *A History of English Literature* says: ' the soul that penetrates all things, the spirit, the mystical essence, the divine knowledge that, as far as he was concerned, lies behind all nature.' (E. Albert – 299) His remarkable and famous poems like *Prelude, Tintern Abbey* and *Ode to the Intimation of Immortality* convey mysticism with the relevance to his pathetic idiosyncrasies. In *Tintern Abbey* Divine spirit pervades in all physical things that is Pantheism. This concept is shown in the following passages:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sence sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Line 95 – 104

Or

--- --- --- I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burden of the mystery
In which the heavy and the wearu weight
Of all this unintelligible world,
Is lightened --- --- ---
In body, and become a living soul;
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

Poet stresses on his nature philosophy here. It is illustrated as Oneness in all and a living spirit exists in all things in the Universe. Oneness in all is a living spirit as Arthur Compton-Rickett rightly comments: 'He is for ever spiritualising the moods of Nature and winning from them moral consolation; and it was his special characteristic to concern himself, not with the strange and remote aspects of the earth and sky, but with Nature in her ordinary, familiar, everyday moods.' (Compton –Rickett – 308)

It is actually described as an attitude of mind helps us to find in the beautiful form of Nature in the way:

- a. It is presented in the universal spirit of God in all Nature as living being.
- b. It shows intercommunication between God's soul in Nature and God's spirit in Man.
- c. It chastens the human mind with tranquillity as well as elevating thoughts, what are based on not reason by the intellect but instinctively perceptualised and experienced.
- d. The communion the spirit of God with Nature in *Ode to Intimation of Immortality* is seen:

*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.*

Lines 201 – 204

Wordsworth's narration of Mysticism is related to Nature and its beauty. His nature is described as beautiful as powerfully spiritual. In the poem, *Tintern Abbey* he says Nature as:

*The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul,
Of all my moral being.*

Lines 111—113

Nature has a great power to remove the healingness of mental wound and 'the still sad music of humanity'. She can save human being from the dim and bustle of life and helps men spiritually developed. And at the same Nature is also helpful producing mood for perceptualization of blessed mood:

*But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration; ---*

Lines 27 – 32

B. Wordsworth and Geometry: William Wordsworth is primarily a poet on Nature. His description and presentation of Nature in poems is interesting. He has imposed some descriptive ideas cognate to the attitude to Cumulative Sum, Geometric Concept on sonnets and Euclidean Geometry to the presentation of Nature to his poetic writings.

a. Cumulative Approach: Cumulatives, the term generally describes the total number of something what is added all together. It is mathematically a gene flow of expression. In literature especially William Wordsworth uses perhaps new style for his writings that are Cumulatives. In the nature of sentence cumulative expressions are comparatively easier. These are straight forward and simple. The additional information in sentence form is added to the main idea in limited words at the beginning. This sort of presentation is quite necessary for the writer for the clarity and at the same it produces conversational and related feeling in the informal way for his readers by which the readers can understand the work of art of the artist. The cumulative sentences are of several forms as simple loose sentence and periodic sentence.

i. Loose Sentence: Loose Sentences are also called cumulative sentences when it starts with main clauses following with either phrases or clauses that modify the main clause.

ii. Periodic Sentences: Periodic Sentences in the cumulative sense are those which have the main clause or predicate at the end. The aims of the periodic sentences are to emphasise to be persuasive by applying reasons at the beginning before the finishing is made. It, of course, provides suspense or interest to the mind of the readers.

Wordsworth uses greatly the cumulative sentences for his number of writings. It is pointed out how the poet has applied such terms in his poem, *Tintern Abbey*. The poem is a autographical history on the sereneal beauty of Wye surroundings during his tour with the accompaniment of his sister, Dorothy, 13th July, 1798. It has 160 lines in all with 5 verse paragraph interminglingly and syllabically related to the very end line to the starting of next line to the following paragraph. This is seen interestingly the first verse paragraph cocsisting with 21 lines (10 syllables each line) and rest 6 syllables. In other way first verse paragraph ends with 21 poetic lines and 6 syllables that proceeds to the next new paragraph which starts a line with 4 syllables and ends with 49 lines and 8 syllables. The rest 8 syllables, due to make iambic pentameter form are added to the next line of the 3 verse paragraph that starts with 2 syllables and ends with 58 lines. The 4th verse paragraph of the poem follows the same trained that ends with 111 lines and 7 syllables requiring extra three syllables for forming 10 syllables or iambic pentameter line. That's why the end paragraph of the mentioning poem, beginning with 3 syllables ends in 160 lines.

Tintern Abbey			
Verse Paragraph	Poetic Line	Line No	Uneven Syllables
Verse Paragraph - I	With some uncertain notice, as might seem Of vagrant dwellers in the houseless woods, Or of some Hermits cave, where by his fire The Hermit sits alone.	1 -22	6
Verse Paragraph - II	These beauteous forms, Through a long absence, have not been to me As is a landscape to a blind man's eye; --- --- --- - In body and become a living soul; While with an eye made quiet by the power Of harmony, and the deep power of joy, We see into the life of things.	23 - 49	4 8
Verse Paragraph - III	If this Be but a vain belief, yet, oh! How oft- In darkness and amid the many shapes --- --- --- -- O sylvan Wye! Thou wander through the woods, How often has my spirit turned to thee!	50 - 58	2
Verse Paragraph - IV	And what perceive; well placed to recognize In nature and the language of the sense The anchor of my purest thoughts, the nurse, The guide, the guardian of my heart, and soul Of all my moral being.	107 - 112	7
Verse Paragraph - V	Nor perchance, If I were not thus taught, should I the more Suffer my genial spirits to decay: --- --- -- -- That after many wanderings, namy years Of absence, these steep woods and lofty cliffs, And this green pastoral landscape; were to me More dear, both for themselves and for they sake!	113 - 160	3

The Prelude, Book – 1			
Verse Paragraph	Poetic Line	Line No	Uneven Syllables
Paragraph	That I recoil and droop, and seek repose In listlessness from vain perplexity, Unprofitably travelling towards the grave, Like a false steward who hath much received And renders nothing back.	265 – 272	6
	Was it for this That one, the fairest of all rivers, loved To blend his murmurs with my nurse's song, And, from his older shades and rocky falls, --- --- --- -- --		4
Paragraph	The surface of the universal earth With triumph and delight, with hope and fear, Work like a sea?	473 – 479	4
	Not uselessly employed, Might I pursue this theme through every change Of exercise and play, to which the year Did summon us in his delightful round.		6
Paragraph	Habitually dear, and all their forms And changeful colours by invisible links Were fastened to the affections.	610 – 675	7
	I began My story early not misled, I trust, By an infirmity of love for days Disowned by memory – ere the breath of spring Plnting my snowdrops among winter snows:		3

The Prelude, Book – II		
Poetic Line	Line No	Uneven Syllables
To every scheme of holiday delight And every boyish sport, less grateful else And languidly pursued, When summer came, Our pastime was, on bright half-holidays,	52 – 56	6 4
Not in a mystical and idle sense, But in the words of Reason deeply weighed, Hath no beginning, Blest the infant Babe, (For with my best conjecture I would trace Our being's earthly progress,) blest the Babe, Nursed in his Mother's arms, who sinks to sleep	230 – 236	5 5
In most abated or suppressed; in some, Through every change of growth and of decay, Pre-eminent till death. From early days, Beginning not long after that first time In which, a Babe, by intercourse of touch	264 – 279	6 4
With faculties still growing, feeling still That whatsoever point they gain, they yet Have something to pursue. And not alone, 'Mid gloom and tumult, but no less, 'mid fair And tranquil scenes, that universal power And fitness in the latent qualities	320 – 326	6 4

Were utterly forgotten, and what I saw Appeared like something in myself, a dream, A prospect in the mind. 'T were ling to tell What spring and autumn, what the winter snows, And what the summer shade, what day and night	350 – 355	6 4
Hence my obeisance, my devotion hence, And hence my transport, Nor should this, perchance, Pass unrecorded, that I still had loved The exercise and produce of a toil,	375 – 380	5 5
For this uneasy heart of ours, I find A never-failing principle of joy And purest passion. Thou, my Friend! Wert reared In the great city, 'mid far other scenes;	449 – 453	5 5
In many things my brother, chiefly here In this our deep devotion. Fare thee well! Health and the quiet of a healthful mind Attend thee! Seeking oft the haunts of men,	464 – 468	6 4

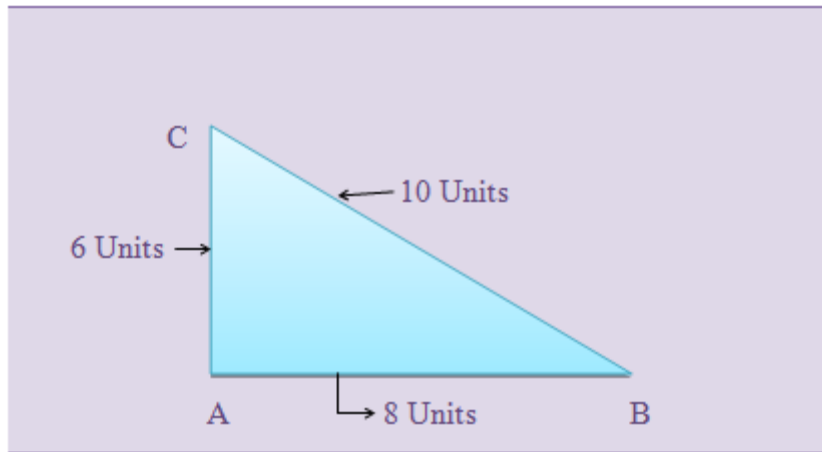
All poetic stanzas from I – XI of *Ode: Intimations of Immortality* are the formation under cumulative approach mentioned in below:

Michael			
Verse Paragraph	Poetic Line	Line No	Uneven Syllables
Paragraph	What can be done? Where everyone is poor, What can be gained? At this the old Man paused, And Isabel sat silent, for her mind	254 – 257	4 6
Paragraph	If I judge ill for thee, but it seems good That thou should'st go, At this the old Man paused; Then, pointing to the stones near which they stood,	381 - 384	4 6

b. Geometric Concept on Sonnets:

Wordsworth follows Petrarchan Form in his sonnets that is Octave (8 lines) and Sestet (6 lines) with slight variations. The number of his sonnets he introduces distinctive rhymes as for example we can say – in *It is a Beauteous Evening Calm and Free* – abba / abba / efg / efg ; To Milton abba / abba / cdd / ece; *Composed upon Westminster Bridge--* abba / abba / cdcdcd; *The World is too Much with us* – abba / acca / de de de; *Scorn not the Sonnet* – abba / acca / de de / ff; *Surprised by Joy* – abba / acca / de de de; *England and Switzerland, 1802* – abba / acca / dde / ffe; *On Extinction of the Venetian Republic* – abba / acca / de de de; London, 1802 – abba / abba / cdd / cec; *When I have Borne in Memory What Has Tamed* – abba / abba / cdc / dec.

Like John Milton William Wordsworth also strictly follows Italian model for his sonnets. For example, we can cite the best of his sonnets *On His Blindness* which has two divisions, Octave (of 8 lines) and Sestet(of 6 lines). From the analytical point of view of numeration of sonnet division a sonnet has tree parts that are first 8 lines and the next 6 lines and even ten (10) syllables to each line. The three numbers make a unit related to triangle. The triangle is based on Pythagorean formula that is $a^2 + b^2 = c^2$. It is pointed out in a way of Geometric structure like this:



This is a right triangle with three edges of distinctive units like 10 units, 8 units and 6 units. According to Pythagorean formula the triangle is established in an equation that is called Diophantine Equation as $a^2 + b^2 = c^2$

$$(Base)^2 + (Height)^2 = Hypotenus^2$$

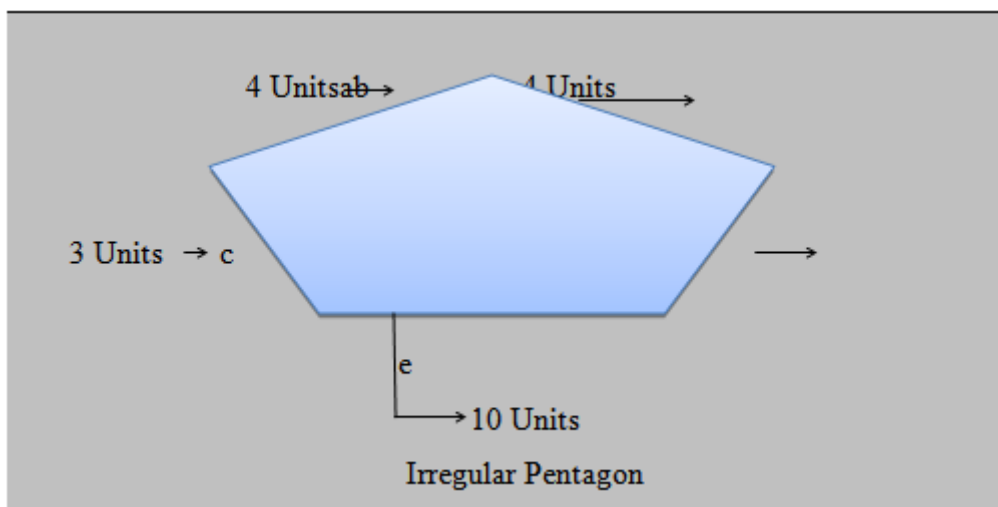
$$\text{Or } (8)^2 + (6)^2 = (10)^2$$

$$\text{Or } 64 + 36 = 100$$

$$\text{Or } 100 = 100$$

The Perimeter of the triangle, $S = (a + b + c)$
 $= (8 + 6 + 10)$ Units
 $= 24$ Units

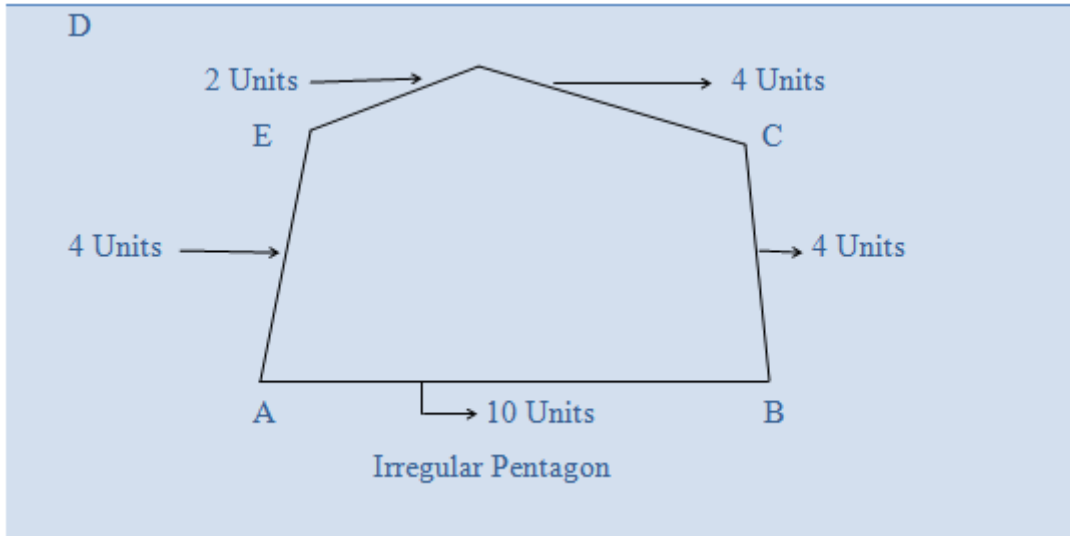
Sometimes he (the poet) makes variation to the sonnet forms associated to William Shakespeare. The form is the sub-division of the sonnet form in a way like two (2) quatrains and two (2) tercets and three (3) quatrains and a couplet. The both 2 quatrains and 2 tercets and 3 quatrains and a couplet take geometrically irregular Pentagonal shape. The shape is according to 2 quatrains and 2 tercets presented in a way as



This is an irregular pentagon. The perimeter of the shape (ABCDE) is

$$\begin{aligned}
 S &= (a + b + c + d + e) \\
 &= (4 + 4 + 3 + 3 + 10) \text{ Units} \\
 &= 24 \text{ Units}
 \end{aligned}$$

According to 3 quatrains and a couplet a sonnet takes geometrically a Pentagonal shape also like



The perimeter of the given pentagonal shape (ABCDE)

$$\begin{aligned}
 S &= (a + b + c + d + e) \\
 &= (10 + 4 + 4 + 4 + 2) \text{ Units} \\
 &= 24 \text{ Units}
 \end{aligned}$$

So we see that Petrarchan sonnet forms take triangle shape of perimeter 24 units. And the post-Petrarchan sonnet form outside Italy and English soil take geometrically irregular pentagonal figure with same perimeter that is 24 units.

England and Switzerland, 1802

	Part - I	Part - II	Poetic Line	Rhyme
			Two Voices are there; one is of the Sea,	<i>a</i>
		Quatrain	One of the Mountains; each a mighty voice: In both from age to age thou didst rejoice, They were thy chosen music, Liberty!	<i>b</i> <i>b</i> <i>a</i>
Octave		Quatrain	There came a tyrant, and with holy glee Though fought'st against him, --but hast vainly striven Thou from thy Alpine holds at length are driven, Where not a torrent murmurs heard by thee	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
		Tercet	Of one deep bliss thine ear hath been bereft;	<i>c</i>
		Tercet	Then cleave, O cleave to that which still is left For, high-soul'd Maid, what sorrow would it be	<i>c</i> <i>a</i>
Sestet		Tercet	That Mountain floods should thunder as before, And Ocean bellow from his rocky shore, And neither awful Voice be heard by Thee!	<i>d</i> <i>e</i> <i>e</i>

On the Extinction of the Venetian Republic			
Part - I	Part - II	Poetic Line	Rhyme
Octave	Quatrain	Once did She hold the gorgeous East in fee And was the safeguard of the West; the worth Of Venice did not fall below her birth, Venice, the eldest child of Liberty.	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
	Quatrain	She was a maiden city, bright and free; No guile seduced, no force could violate; And when she took unto herself a mate, She must espouse the everlasting Sea.	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
Sestet	Tercet	And what if she had seen those glories fade, Those till vanish, and that strength decay, Yet shall some tribute of regret be paid	<i>c</i> <i>d</i> <i>c</i>
	Tercet	When her long lofe hath reach'd its final day: Men are we, and must grieve when even the shade Of that which once was great is pass'd away	<i>d</i> <i>c</i> <i>d</i>

London, 1802

Part - I	Part - II	Poetic Line	Rhyme
Octave	Quatrain	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,	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
	Quatrain	Or groom! We must run glittering like a 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	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
	Tercet	Delight us Rapine, anarice, expense, This is idolatry; and these we adore: Plain living and high thinking are no more:	<i>c</i> <i>d</i> <i>d</i>
	Sestet	Tercet	The homely beauty of the good old cause Is gone; our peace, our fearful innocence, And pure religion breathing household laws.

The Same

Part - I	Part - II	Poetic Line	Rhyme
Octave	Quatrain	Milton! Thou shouldst be living at this hour: England hath need of thee; she is a fen Of stagnant waters: altar, sword, and pen, Fireside, the heroic wealth of hall and bower,	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
	Quatrain	Have forfeitrd their ancient English dower Of inward happiness. We are selfish men: Oh! Raise us up, return to us again; And give us manners, virtus, freedom, power.	<i>a</i> <i>b</i> <i>b</i> <i>a</i>
	Tercet	Thy soul was like a Star, and dwelt apart: Thou hadst a voice whose sound was like the sea, Pure as the naked heavens, majestic, free;	<i>c</i> <i>d</i> <i>d</i>
Sestet	Tercet	So didst thou travel on life's common way In cheerful godliness; and yet thy heart The lowliest duties on herself did lay.	<i>e</i> <i>c</i> <i>e</i>

C. NEG on Poems: Wordsworth's use of Geometry in his writings is found as geometric concept. Geometry, a branch of Mathematics deals with lines and place. It is also related to poetry especially in sonnet form what have been discussed earlier in this paper. There are, however, several forms of Geometry that is prominently observed in the poetic creations of Wordsworth as Practical Geometry dealing with tangible figures; Speculative Geometry discussing on visible figures. The visible figures in Geometry depict how words and their variable nature are; Regulating Geometry, a specific study of Geometry dealing with what is extensive and enkindles feelings that is unwillingly helpful to be sure. When words are variable and uncertain it depends on the arbitrary impose of men and when it is fixed it becomes immutable in all places and times. A tangible word what people imagine varies from one place to another and one country to another. But if it is visualised to people with a shape of a geometric figure, then people clearly understand its sides and angles. So the universality of expression or presentation on shape is important to know the visual language because the nature or universe around us presents signs in the regular order depicting meaningful essence to the seers. The several poems of Wordsworth like distinctive parts of *The Prelude*, *Pedlar*, *The Excursion* and many others present the concept of Geometry. His concept of Geometry, of course, takes several forms as **Abstract Nature of Geometry**, **Synthetic Nature of Geometry** and **Transcendent Geometry**. And at the same it indicates different forms, figures, parts and whole, the sublime and beautiful self-moving and divine ideas in the dimensional way looked like body shape.

1. The Abstract Nature of Geometry is comparatively more attractive to the poet than to the mathematician. The abstract nature of Wordsworth's poem is based on Euclidean ideas in which a prime word depicts Geometric figures. It focuses on the use of shape, colour and composition that are very apparent to Geometric shape. The abstract nature of geometry is also called Euclidean Geometry as it points out lines and figures. It is remembered to note down that abstract is the opposite of concrete and removed from physical reality. Abstractness is the main attribute of Geometry what Wordsworth became praised.

2. Synthetic Geometry, a study of Geometry referred to as axiomatic or even pure and where there is no touch of coordinate formulas.

3. Transcendent Nature of Geometry is based on Pythagorean transmigration, the Laws of Universe. It produces a sense that is temporarily eternal but specifically finite as well as model universe.

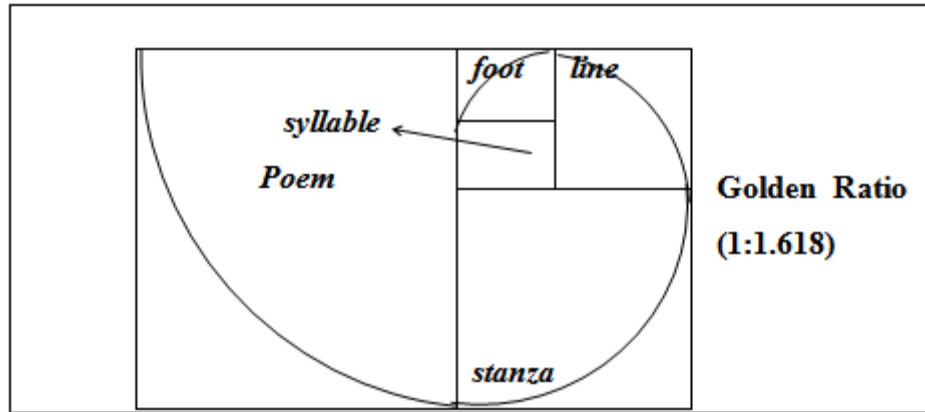
The **Pythagorean Law of Universe** is observed in Wordsworth's poems where the harmony of sound plays significant role in this both macrocosmic and microcosmic world. The very beginning lines of the 5th stanza of *Intimation of Immortality Ode* it is seen:

Our birth is but a sleep and a forgetting;
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness, -- --

The given statement reminds Pythagorean transmigration in where the harmony of the universe on human life is present. Side by side NEG or Non Euclidean Geometry is treated in the study of Wordsworth's poetry also.

The NEG describes the present universe with speculative objects in the mould of space and time. The NEG is called Hyperbolic Geometry that suggests unconceivable things in the surface of sphere. Wordsworth stresses the abstract nature of Geometry in his creation. The Prelude in standard poetic form Wordsworth's nature universe is independent in which the time and Space is closely associated and the both what describes the universe are too small to see and too small to measure. This is independent in a way $W = T$ where W indicates World or Universe and T symbolises Time. The natural object (A) and human feeling (B) are, at the same time, important for the discussion of the architectural frame of Wordsworth's poetry. In this sense he follows Euclidean Postulates where the two lines that extend forever and never meet are parallel lines. He believes parametricism in poetry in which all elements are interlinked. Self-creation is obtained from Truth of the Universe as matter of knowing and creating. The both concept propels human soul to entire into the world of mystery and construction.

Another geometric form that is **Golden Ratio** is found also in Wordsworth's poems. Generally a poetic configuration has several forms as syllable, rhyme, line, stanza and poem. Structurally syllable or syllables makes / make foot; foot makes line (rhyme or unrhymed); lines create stanza and several stanzas produce finally poem. Each part structurally is related to a shape by following ratio (1: 1.618) shown in the way as:

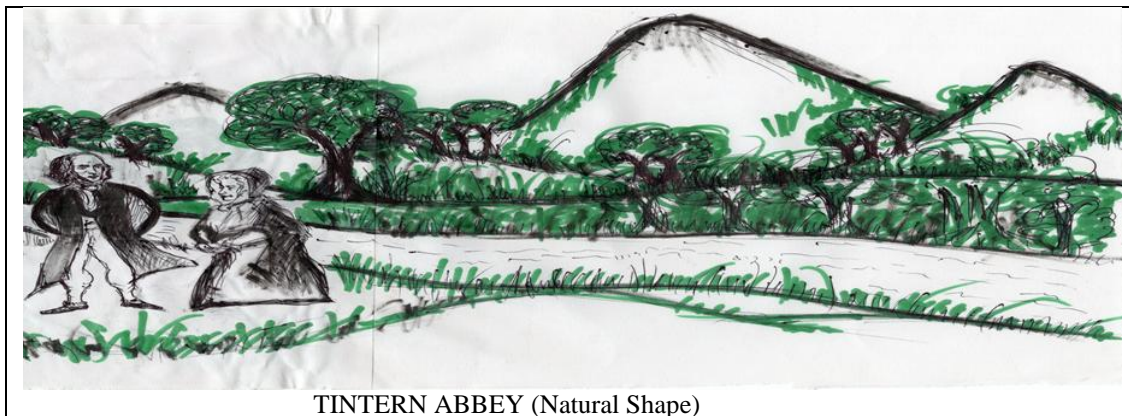


In the diagram division of elements or parts is present with ratio that is called Golden Ratio (1: 1.618). The ratio is, of course, observed not only in the poems of Wordsworth (who was influenced by the Renaissance Mathematics) but also poems of others.

Two poems of Wordsworth *Tintern Abbey* and *Solitary Reaper* are taken for discussion to show how the two poems are associated to Geometric shape. Let us take *Tintern Abbey* first. The poem describes natural scenery of the side of the Wye River. The poet and his sister in a summer five year back from his first visit to the spot. The natural scenery of the place is adjacent to the tall mountain from which musical cadences of mountain spring falls down on the side of the lofty hill and perhaps melts to the river. The hill sides and the river side are perhaps covered with gloomy and steep woods especially dark sycamore. The poet feels ample pleasure that refreshes human heart from ‘the fretful stir unprofitable, and the fever of the world, has hung upon the beating’ of poet’s soul. The serene beauty of the spot to the poet is divine spirit that is the spirit of Pantheism exists in ‘the light of setting suns,/ And the round ocean and the living air,/ And the blue sky, and in the mind of man; ---.’ This is according to the poet:

A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rools through all things.

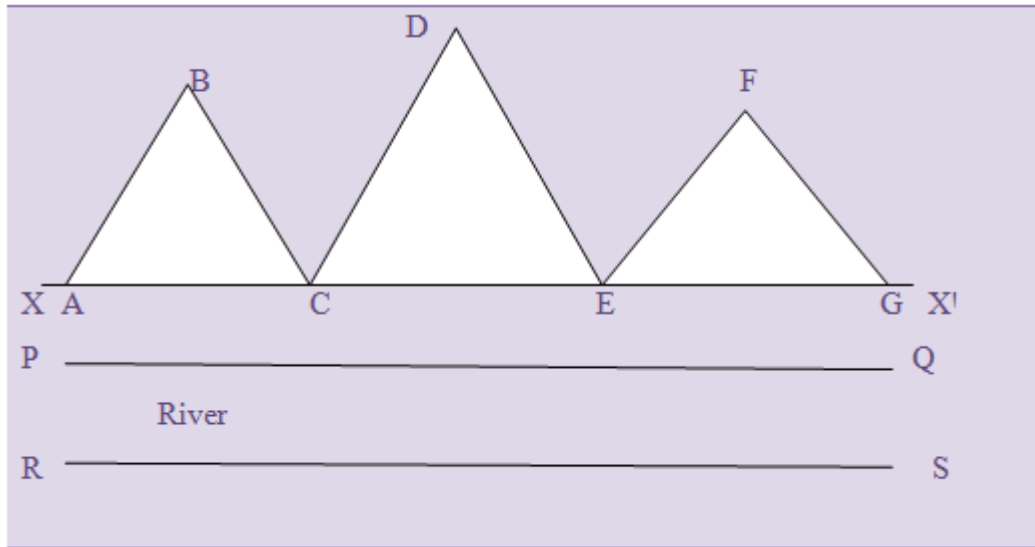
The thematic matter of the poem whatever is the underline structure takes natural shape with the mould of geometric concept. The natural shape is shown in the way as:



TINTERN ABBEY (Natural Shape)

From the analytical point of view of the natural shape in both cases it is clear to say that the poet, Wordsworth has imposed geometrical shape under the natural shape based on NEG and Euclidean proposition of parallel lines. In both cases we see that the hill region and parallel lines are present. But in *Tintern Abbey* whereas the parallel lines indicates river and in *The Solitary Reaper* it indicates road and even at the same the hilly shape in both cases takes triangular form. In the first case parallel lines and triangles are expressed in the light of the following Euclidean definition (38) and Postulates – XXXV (Parallel right lines are such as are in the same plane, and which, being produced continually in both directions, would never meet).

The Geometric Shape of the poem is exhibited in the way as



In the Book, *The Elements – VI, Proposition –IV* there is theorem that is (in equiangular triangles the sides about the equal angles are proportional and at the same the opposite sides to the equal angles are homologous.)

This may be applicable to the present context. Now let us begin the geometrical shape concerned to the natural shape (based on thematic description) of the poem, *Tintern Abbey*, a noted as well as a known masterpiece of William Wordsworth.

I. The sides AC, CE, EG are opposite to the angles respectively $\angle ABC$, $\angle CDE$ and $\angle EFG$. The three angles are placed on the same base or straight line that is AG and the three triangles, $\triangle ABC$, $\triangle CDE$ and $\triangle EFG$ are also on the same base line AG. The three triangles are not conterminous. And we see the sum of $\angle BAC$ and $\angle ACB$ of $\triangle ABC$, $\angle DCE$ and $\angle CED$ of $\triangle CDE$, $\angle FEG$ and $\angle FGE$ of $\triangle EFG$ each are less than two right angles that is 180° .

The angles $\angle EGF$ is equal to $\angle CED$ and $\angle CED$ is also equal to $\angle ACB$. Again sides FG is parallel to DE and DE is also parallel to BC. It is because the angles $\angle BAC$ is equal to $\angle DCE$ as $\angle DCE$ to $\angle FEG$ and where AB is parallel to CD and CD is parallel to EF.

In other way $AC: CB = CE: ED$ and $CE: ED = EG: GF$ since $AB: AC = CD: CE$ as $CD: CE = EF: EG$. And again $AC: CB = CE: ED = EG: GF$.

Therefore the sides about the equal angles are proportional and the opposite sides to the equal angles are homologous. It is also clear to say that the opposite sides to equal angles are proportional as $BA: AC = DC: CE = FE: EG$ and alternatively we obtain $BA: DC = BC: DE$ and $DC: FE = DE: FG$.

II. Again AB, CD and EF are parallel to the alternate angles $\angle ABC, \angle BCD, \angle CDE$ and $\angle DEF$ are equal, since GE, ED, CB are parallel to the angles $\angle GFE, \angle FED, \angle EDC$ and $\angle DCB$ are equal and since the sides about these angles are proportional, the triangles $\triangle ABC$, $\triangle CDE$ and $\triangle EFG$ are equiangular. Therefore $\angle EGF, \angle CED$ and $\angle ACB$ are equal. Further $\angle DEF$ is equal to $\angle EFG$. If $\angle GEF$ is added, $\angle CEF$ and $\angle GEF$ are all together equal to $\angle EFG, \angle FGE$ and $\angle GEF$ of $\triangle EFG$ that is these are equal to two right angles (180°). CE and EG are on the same line and the same way is applicable to triangles $\triangle CDE$ and $\triangle ABC$ to show how they are placed on lines CE and AC respectively.

III. In the given Geometric shape the two lines PQ and RS are two distinct lines. According to the definition – 38, Statement – XXXV parallel lines in the same plane increasing continually in both directions would never meet. The two lines PQ and RS in the sense of Elements of Euclid are parallel, distinctive, increasing without stop and meeting together.

We can proceed arithmetically in the way as

$$Ax + By = PQ \text{ --- I [where PQ and RS are distinct]}$$

$$Ax + By = RS \text{ --- ii}$$

By subtracting we obtain

$$Ax + By = PQ$$

$$Ax + By = RS$$

$$0 = PQ - RS$$

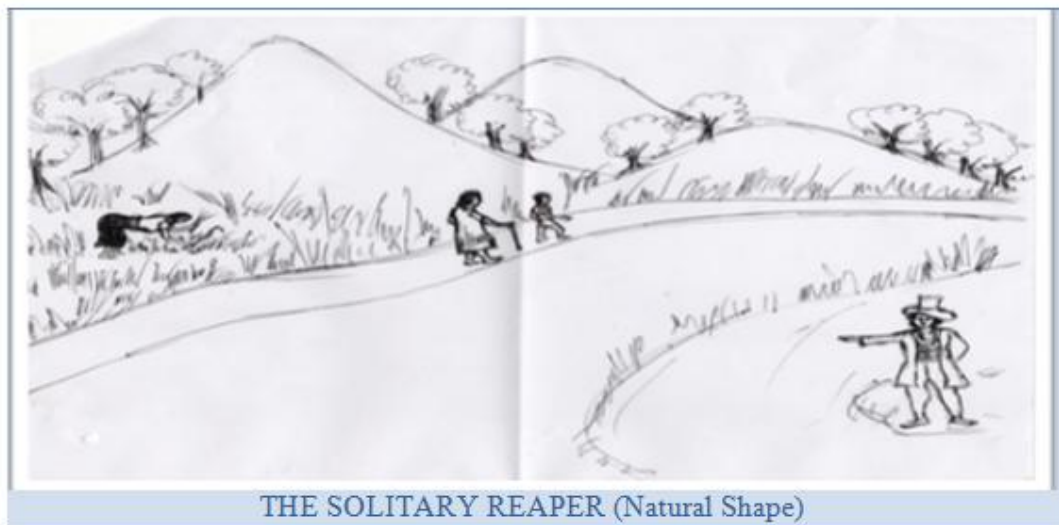
Or $RS = PQ$

The given solution shows that PQ and RS are different and contradictory. So the solution of the equation depicts PQ and RS the two lines are parallel, distinctive, and continuous and would never meet together.

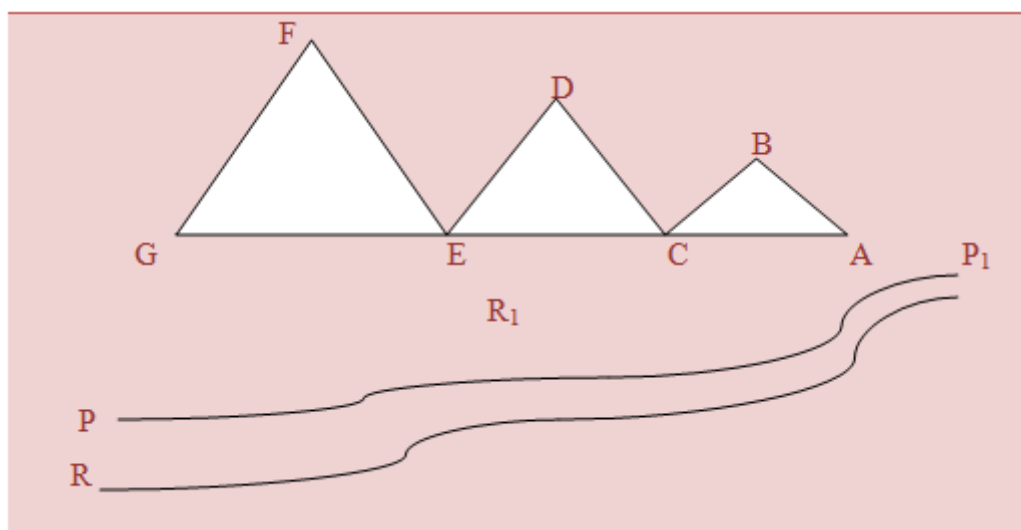
And his other poem *The Solitary Reaper* describes a rural picture nearby hill region where a single highland girl sings and reaps the crops of grain. The poet advises passer-by not to disturb the girl. The melancholy sound of the girl is comparatively more impressive than other song birds like Nightingale (that removes fatigues of the weary travellers in Arabian Desert and Cuckoo (that breaks the silence of the farthest Hebrides Island and seas). He does not miss the music in any way. It is in his words:

I listened, motionless and still;
 And, as I mounted up the hill
 The music in my heart I bore
 Long after it was heard no more.

The inner frame or structure of the poem save the thematic representation takes a form looked like natural shape:



The given geometrical shape is imposed on the natural shape of *The Solitary Reaper*, a known poem of William Wordsworth. The thematic description of the givens takes underlined geometrical shape mixed with Euclidean and Non-Euclidean concept. This is exhibited as:



I. The noted geometrical shape is stated in the view of the third proposition of Book – VI of Elements of Euclid. This is a figure of the continuous progression of triangles mentioned above. Three triangles ΔABC , ΔCDE , and ΔEFG are placed on the same base or line AG. This is shown in a continuous process how triangles

have been increasing in the proportional way. CB is perpendicular to AC as De to CE and GF to EG. So we have AB: AC = AD: AE = AE: AG that is the third propositional. In each case the series is continued. Now AB is perpendicular to AC as CD to AE and EF to AG. It is obtained AB: AC: CD: CE: EF: EG. And in other way we see, since the angles $\angle GFE$ is equal to $\angle FED$ and $\angle FED$ is equal to $\angle EDC$, $\angle EDC$ is equal to $\angle DCB$. $\angle DCB$ is equal to $\angle CBA$ since GF is parallel to ED as ED to BC being placed in the same base or line. And again since $\angle ABC$ is equal to $\angle BCD$ as $\angle BCD$ to $\angle CDE$ and $\angle CDE$ to $\angle DEF$, and $\angle DEF$ to $\angle EFG$, the AB is parallel to CD as CD to EF because they all are equal and placed on the same base that is AG. Now $\angle ABC$, $\angle CDE$ and $\angle EFG$ to each triangle, $\triangle ABC$, $\triangle CDE$, $\triangle EFG$ will be equal to each triangle to the two right angles. That proves that these are on the same base having equiangular, placed on the same line and are homologous.

II. In the given geometrical shape, the two lines PP_1 and RR_1 are distinct, continuous and not mingled together. The two lines are parallel in the view of Euclid's Elements. To prove the proposition on the parallel lines arithmetical method has been enacted in a way as

$A_x + B_y = PP_1$ --- i. [It is assumed PP_1 and RR_1 are distinctive and equal in value]

$A_x + B_y = RR_1$ --- ii

By subtracting it is obtained

$A_x + B_y = PP_1$

$A_x + B_y = RR_1$

0 = $PP_1 - RR_1$

Or $RR_1 = PP_1$

The solution depicts how the two lines PP_1 and RR_1 are distinctive, contradictory to each other and equal. The two lines PP_1 and RR_1 that would never be met are parallel, contradictory and distinctive.

II. CONCLUSION

William Wordsworth like Milton possesses a great position to the 19th century English Literature. His contribution to the poetic world is pointed out in a new way. His view of absolutism and Geometry is found in his immortal creations what present how he has been motivated. The sense of absolutism and abstractness are observed as mysticism and pantheism respectively in Wordsworth's. his poems like *Tintern Abbey* and *The Solitary Reaper* stated above take geometrical shape under the natural shape and what shows how Wordsworth tries to represent his literary view to the Geometric concept.

REFERENCES

- [1]. Albert, Edward. **History of English Literature**. New delhi: OUP, 1999.
 - [2]. Arthur-Compton Rickett. **A History of English Literature**. New Delhi,: UBS Publishers, 2000.
 - [3]. Binyon, Lawrence. **The Golden Treasury**. UK Penguin Books, 1994.
 - [4]. Daiches, David. **A Critical History of English Literature** (Vol. – II & III). New Delhi: Allied Publishers Ltd, 1998.
 - [5]. Ford, Boris Ed. **The New Pelican Guide to English Literature** (Vol. – V). UK: Penguin Books, 1982.
 - [6]. Green, David Ed. **The Winged Word**. New Delhi: Macmillan, 1994.
 - [7]. Palgrave, Francis Turner. **The Golden Treasury**. London: Penguin Books, 1994.
 - [8]. Sampson, George. **The Concise Cambridge History of English Literature**. London: CUP, 1997
 - [9]. Sir A W Ward and A R Waller Ed. **The Cambridge History of English Literature**. London: CUP, 1933.
- Web. Link:**
- [10]. Aaron J. Ottinger. **The Role of Geometry in Wordsworth's "Science of Feelings"**, 2016
 - [11]. Aaron Ottinger. **Geometry, the Body, and Affect in**
 - [12]. Beeson, Michael. **Foundations of Euclidean Constructive Geometry**.
 - [13]. Coolidge, Julian Lowell. **The Elements of Non-Euclidean Geometry**, Oxford: Clarendon Press, 2008.
 - [14]. Freestone, Jamie Milton. **Wordsworth and non-Euclidean Geometry**, 2013
 - [15]. Lardner, Dionysius. **The First Six Books of The Elements of Euclid**, London: Henry G Bohn, 11th Edition.
 - [16]. Rothe, Franz. **Several Topics from Geometry** (Vol. – I, II & III)
 - [17]. **Wordsworth's The Ruined Cottagel**

Fekede Menuta. " The Morpheme jə- in Gurage Morpho-Syntax." . IOSR Journal of Humanities and Social Science (IOSR-JHSS). vol. 24 no. 04, 2019, pp. 39-51.