



Comparison Between Biography of William Wordsworth and Samuel Coleridge

Dr. Rajesh Yadav, Assistant Professor of English, Govt. College Ateli(Mahendergarh)
Email-Id-rajeshprofessor@gmail.com

Abstract

The topic of this essay is "Coleridge and Wordsworth as Romanticist Pioneers with Reference to Lyrical Ballads." As its name implies, it sheds light on the two poets' contributions as founders of a new poetic age that led the generation of the common man at the time into the Romantic Era and established them as Pioneers as Romantic Poets even today. In order to challenge what was then thought of as English Poetry and make poetry accessible to the common person, the lyrical ballads, which also speak of the common man, are written in common language. Ballads and lyrical are two words that together suggest that a new interpretation of an ancient heritage is accepted. The ballads introduce a number of concepts that are novel to contemporary poetry, in a sympathy for human suffering—particularly that experienced by women—repressions of children, the goodness of nature, nature as a source of moral guidance, and how it aids human beings in maintaining their innocence. The romantic overtones in the poetry are in opposition to their rational and logical approaches. Thus, this study aims to discuss the influential work by Wordsworth and Coleridge in "Lyrical Ballads," which is a precursor to trends in English poetry that followed Romanticism and the hypothesis that "The poetic language used in Lyrical Ballads had changed from the contemporary poets' works during the end of 18th century."

Keyword: William Wordsworth, Samuel Coleridge, Biography, Romanticist Pioneers, barbarian, Dorothy, autobiographica.

Introduction

The study's goal is to examine Coleridge and Wordsworth's work in relation to lyrical ballads as early romanticists. a collaboration between Coleridge and Wordsworth The goal of the project is to examine Coleridge and Wordsworth as early romanticists with reference to the lyrical ballads, which were published in September 1798. At the English Lake District, in Cockermouth, William Wordsworth was born in 1770. He was raised in a rather opulent home with a stunning walled garden fronting a raging river. His first childhood recollection is of playing in the river's shallows as a "naked barbarian in the thunder shower," and even earlier, he speculates, his "infect thoughts" were calmed by the sound of the same waters. Wordsworth and his brother Richard enrolled in Hawkes Head Grammar School on Esthwaite in 1779, not long after their mother passed away. There, they not only lived throughout the academic year but also spent a number of their summer vacations. This meant that, save from a summer vacation in 1787 that is mentioned in book 6 of the Prologue, he was isolated from his cherished sister Dorothy. when they briefly shared a home at Windy Blix in Keswick in April 1794, they were able to reconnect. fully occurred at the same time as his initial efforts toward becoming a skilled writer. Wordsworth took it upon himself to give his sister a roof from a young age, a promise he kept for the remainder of their lives. As he looks to the future as a writer, Dorothy is actually the subject of the last paragraph of "tintern abbey" (the final poem in lyrical ballad in 1798).

In April 1794, Wordsworth and his sister Dorothy were reunited in Keswick, in the Lake District, where Wordsworth used the time to revise "an evening stroll," one of his earliest published poems (he had also written "descriptive sketches," a poem based on his trip around Europe with Jones). Wordsworth spent time in parish at the end of 1794 taking care of a friend named Raisley Calvert, who passed away at the beginning of 1795. Calvert, a supporter of Wordsworth's literary prowess, left him a legacy of £ 900. In his will, Wordsworth stated, "to preserve me from necessity, Wordsworth spent a portion of the following year in London,



mixing in radical criticism with the philosophical anarchist William Godwin (he called on Godwin seven or eight times in February, March, and April of that year). where Coleridge paid them a visit in June 1797. Samuel Taylor Coleridge, an English poet, romantic, literary critic, and philosopher (21 October 1772 – 25 July 1834), co-founded the romantic movement in England with his friend William Wordsworth and was a member of the Lake Poets. His primary prose work, biographical literature, as well as his poems *The Rime of the Ancient Mariner* and *Kubla Khan*, are arguably what make him the most well-known author. His critical writings, particularly those on Shakespeare, had a significant impact and aided in the dissemination of German idealist philosophy in the English-speaking world. He coined a number of well-known expressions, such as the well-known suspension of disbelief.

He had a significant impact on American transcendentalism through Emerson. Coleridge experienced terrible episodes of anxiety and sadness throughout his adult life; some have theorised that he had bipolar disorder, a condition that was not yet recognised during his lifetime (1) Coleridge had poor health which may have been caused by a case of rheumatic fever and other diseases he had as a child. He received a laudanum treatment for these issues, which led to a lifelong opium addiction. One of the most fruitful literary collaborations began with this historic meeting of two teenage poets. The following month, in July 1797, the Wordsworths relocated to Alfoxden in Somerset to spend time with Coleridge. John Thelwall, a well-known political orator and accomplished poet, paid them a visit there. By August, a government spy had become suspicious of the frequent suspicious visitors to Alfoxden House. Wordsworth finished "Tintern Abbey" a year later and paid John Thelwall another visit. Following a review of the literature, it was determined that Wordsworth should concentrate on human affections and everyday poetry, and Coleridge and Wordsworth travelled to Germany for a winter in Goslar and Göttingen. Coleridge later recalled that there had been a division of labour in *Lyrical Ballads*. The coldest winter of the century was there that Wordsworth experienced. He was forced to recollect his past and produced some incredibly reflective poems, notably the *Lucy Poems*, which later evolved into *The Prelude*, the first section of his autobiographical poem.

In his advertisement for *Lyrical Ballad*, Wordsworth stated that it is an honourable quality of poetry that its sources can be discovered in any topic that can hold a reader's attention. You should look for proof of this truth in the works of poets themselves, not in the writings of critics. He went on to say that the majority of the poetry that follow should be viewed as experiments. They were primarily prepared with the intention of determining how far the language of conversation in the middle and lower sections of society is suited for poetic enjoyment. If they continue reading this book to the end, readers used to the gaudiness and inane phraseology of many modern writers may frequently struggle with feelings of strangeness and awkwardness. They will look around for poetry and be prompted to wonder what kind of courtesy allows these attempts to claim that title. Such readers should, for their own sakes, not allow the single word Poetry, a word with a highly contested definition, to stand in the way of their enjoyment; instead, they should consider whether this book accurately depicts human passions, characters, and incidents. If the answer is in the author's favour, they should agree to be satisfied despite that most dreadful encumbrance.

The Problem

The lyrical ballads' revolutionary language tries to accommodate a fundamental departure from past works' language. With relation to lyrical ballads, the study focuses on Coleridge and Wordsworth as Romantic Pioneers. Throughout the investigation, it became clear that the term "Lyrical Ballads" is a paradox because the genres of "lyrics" and "ballads" might be seen as being at odds with one another. The importance of the *Lyrical Ballad* necessitates that the two genres be studied together. The experiment is supposed to be the blending of the two opposing



points of view. A "lyric" is a poetry that expresses feelings in an intimate and private manner to the reader. ' A ballad is a narrative poem from an unidentified viewpoint that frequently features characters from real-life or historical events, like conflict. As a result, the two subgenres are united under the umbrella term "Lyrical Ballads," denoting a surprising and out-of-the-ordinary writing style from Wordsworth and Coleridge. Wordsworth's statement that the "Lyrical Ballads" should be viewed as "an experiment" and that they contain "poems... fundamentally distinct from those under the popular approbation... now conferred" and that they may be read by some with a "common distaste" provides additional support for this.

The Aim and the Purpose

The Lyrical Ballads (1798) is regarded by literary historians as a key work in the rise of Romanticism and a precursor of trends in the English poetry that came after it. Because they signal a shift in critical ideas about poetic language, poetic subject matter, and the duty of the poet, Wordsworth's discussion of poetic principles in the "Preface" to the 1800 edition of Lyrical Ballads is a crucial primary source document of the Romantic era. As the forerunners of the first wave of Romanticism, Wordsworth and Coleridge are regarded as the foremost English poets. Therefore, the goal of this study is to analyse how the two were the first to compose poems, which at the time were not well received by critics. The reviewers of the day never even bothered to read them. The two had to promote their work before having it read. They had to put up with a lot of criticism because many of the ideas were novel and hence not well received by their contemporaries. ' Lyrical Ballads was not a single phenomenon; rather, it was a series of four editions published over the course of seven years, appearing in English literature in 1798, 1800, 1802, and 1805. They possessed all the characteristics of a romantic poem, including a heightened awareness of the wonders of nature, a general exaltation of emotion over reason and of the senses over intellect, a focus on oneself and a closer examination of one's own personality, moods, and mental faculties, a preoccupation with genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles, and a new perception of the artist as a supremely All was discovered in the poetic ballad-inspired poems. Through discussion of the poems, it is intended to discover all this in them.

Biography: William Wordsworth

Background William Wordsworth's brief biography Near the English Lake District, in Cocker-mouth, Cumbria, William Wordsworth was born in April 1770. He was raised in a rather opulent home with a wonderful walled garden that overlooked the Derwent River. His poem "A naked savage in the thunder rain" describes his earliest memory of playing in the shallows of that river. He speculates that the same waters may have comforted his "baby thoughts" much earlier. When Wordsworth was eight years old, his mother passed away. This event greatly influenced his later writing. Wordsworth and his brother Richard enrolled in Hawkshead Grammar School on Esthwaite in 1779, not long after their mother passed away. There, they not only lived throughout the academic year but also spent a number of summer holidays. This meant that, with the exception of a summer vacation in 1787 that is mentioned in Book 6 of the Prologue, he was isolated from his cherished sister Dorothy. He took his first steps toward becoming a mature writer in April 1794 when they briefly lived together at Windy Brow in Keswick, which also happened to be their first full reunion. Wordsworth took it upon himself from a young age to provide a roof for his sister, a commitment he kept for the remainder of their lives. As Wordsworth looks to the future as a writer, Dorothy is really the subject of the last paragraph of "Tintern Abbey," the final poem in Lyrical Ballads 1798.

At April 1794, Wordsworth and his sister Dorothy were reunited in Keswick, in the Lake District, where Wordsworth used the time to revise one of his earliest published poems, An Evening Walk. He had also previously written Descriptive Sketches, a poem based on his trip



around Europe with Jones. Wordsworth spent time in Penrith towards the close of 1794 tending to a friend named Raisley Calvert, who passed away at the beginning of 1795. Wordsworth told his brother that Calvert, who admired his literary prowess, had left him a handsome inheritance of £900 that was intended "to safeguard me from hunger, if not to render me independent." Wordsworth later spent a year there, mingling with radical groups in London, notably William Godwin, a philosophical anarchist (he called on Godwin seven or eight times in February, March and April of that year). He and Dorothy relocated to Race in Dorset in September 1795, and Coleridge paid them a visit there in June 1797.

Biography: Samuel Coleridge

Coleridge Samuel Taylor Coleridge, an English poet, Romantic, literary critic, and philosopher (21 October 1772 – 25 July 1834), co-founded the Romantic Movement in England with his friend William Wordsworth. He was also a member of the Lake poets. He is most renowned for his significant prose work, *Biographical Literary*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. He coined a number of well-known expressions, such as the well-known suspension of disbelief. He had a significant impact on American transcendentalism through Emerson. Coleridge experienced terrible episodes of anxiety and sadness throughout his adult life; some have theorised that he had bipolar disorder, a condition that was not yet recognised during his lifetime. Coleridge had poor health, which may have been caused by a case of rheumatic fever and other diseases he had as a child. He received laudanum treatment for these issues, which led to a lifelong opium addiction. One of the most fruitful literary collaborations was the result of this historic meeting between two emerging poets. John The Wall, a well-known political orator and poet, paid Wordsworth a visit when he first moved to Alfoxden in the year. By August, a government spy had become interested in the property due to the stream of suspicious visitors. Wordsworth returned to John the wall and finished Tintern Abbey a year later. After doing a literature review, it was discovered that Wordsworth focused on human compassion and ordinary poetry, while Coleridge assigned subjects to be addressed in *Lyrical Ballads* that were at least partially supernatural. At that same month, Wordsworth and Coleridge travelled to Germany for a wine tasting in Göttingen and Göslr. Wordsworth was thrown back to magnificent lyrics, such as the Luey poems, after experiencing the coldest winter of the century there.

Conclusion:

A collection of poems by William Wordsworth and Samuel Coleridge, *Lyrical Ballads and Few Other Poems*, was originally published in 1798 and is regarded as the start of the Romantic Movement in literature. The restoration of nature to its original state is one of the fundamental topics of poetic ballads. The man was there in his purer and more natural forms. Additionally, it is a test of the local language. The phrases "lyrical" and "ballads" together suggested that they had agreed on a modern interpretation of an old tradition. The poetry in these lectures have discussed a wide range of human nature-related topics. The poems express empathy for the pain of others, the hardships women experience and the restrictions that kids must deal with. Additionally, the poem extols the virtues of nature and how it is constantly compassionate toward the helpless and oppressed. Second, it appears that both poets acknowledge the force of nature. They have stressed in their poetry how nature serves as a moral compass and aids in maintaining humankind's innocence. They have noted that although man is fundamentally morally upright, society has tainted him. Since nature represents their liberation from the corrupt civilization, it serves as the inspiration for poetry. The romantic overtones in the poetry are in opposition to their rational and logical approaches. Their poetry appears to advocate the "Liberty," "Equality," and "Brotherhood" of the French Revolution. The common man was a major theme in their poetry. Therefore, it should be read by everyone, not just a chosen few.



As a result, the lyrics' language is also that of the average person. Due to this, even their poetry became revolutionary. The poets express their admiration and affection for their contemporaries who experience hardship or poverty. The study has proven that Coleridge and Wordsworth are the forerunners of Romanticism with regard to lyrical ballads, as required by the topic. By giving their emotions through the production of poetic songs and connecting with the ordinary people, this face will support the idea that Coleridge and Wordsworth's work is valid. The other forms of art throughout the romantic era were also inspired by the new method of presenting poems. Thus, the many references, contributions, and reviews of the literature will demonstrate that lyrical ballads were a truly groundbreaking experiment that propelled the poetry world of the day into the romantic age. In those days, this was not so simple to digest. Because of this, Coleridge and Wordsworth had to work extra hard to get people to listen to what they had to say. However, this experience helped them become pioneers in the field of romantic poetry, and even today, the common man is the focus of their lyrical ballads. They write in the language of the ordinary man, in addition to speaking it. The average man is closest to nature. Mankind is born free, yet he is in bonds, which is a favourite theme found daily in ballads.

He is imprisoned by this reasoning idea, and the only thing that may free him from this agony is nature. Many of their works express sympathy for human suffering. Wordsworth once said that nature is an encounter with the imagination. He has written several poems in which he expresses disdain. They exhibit these religious beliefs as well. They firmly believed that God acts in nature. Through their writing, Wordsworth and Coleridge effectively revealed social difficulties at the close of the eighteenth century in their lyrical ballads. These poets are entitled to the label "Romantic" due to their subject matter and literary approach.

Reference:

Lyrical Ballads & Other Poems (Wordsworth Poe...(Paperback) by William Wordsworth, Samuel Taylor Coleridge, Published by: Wordsworth Edition Ltd. 2003.

Lyrical Ballads (Penguin Classics) by William Wordsworth, Samuel Taylor Coleridge and Michael Schmidt (Jan 30, 2007), Publish By Penguin Books, 1999.

Lyrical Ballads (Broadview Editions) by Samuel Taylor Coleridge, William Wordsworth, Edited By: Dahlia Porter and Michael Garner (Aug 22, 2008.)

Wordsworth & Coleridge Lyrical Ballads (Reprinted with Corrections 1996) by W. J. B. Owen (1996), Published By Oxford University Press. 1967(first edition.)

Wordsworth and Coleridge: Lyrical Ballads (Analysing Texts) by John Blades, Published by: Palgrave. Macmillan .

Lyrical Ballads: With Pastoral and Other Poems, in Two Volumes, Volume 1 [Paperback.]

Nicholas V. Riasanovsky, The Emergence of Romanticism (O.U.P. 1995). Q.

Romanticism. V.P. Nemoianu. Entry in The New Princeton Encyclopedia of Poetry and Poetics (Princeton Univ. Press. 1993.)

Romantic and Post Romantic Poetics. C.B. Lacour. Entry in The New Princeton Encyclopedia of Poetry and Poetics (Princeton Univ. Press. 1993 .)

Nicholas V. Riasanovsky, The Emergence of Romanticism (O.U.P. 1995). Q.

Robert F. Gleckner (Ed.), Romanticism: Points of View. (Prentice Hall. 1962), Q.

Newlyn, Lucy. Coleridge, Wordsworth, and the Language of Allusion, Oxford University Press, 2001; ISBN 978-0-19-924259

"Lyrical Ballads." The Wordsworth Trust. 2005. Retrieved 2006-03-18.

Stephen Gill, William Wordsworth: A Life, Oxford University Press, 1989, p. 132-3.

Venn, J.; Venn, J. A., eds. (1922–1958). "Wordsworth, William". Alumni Cantabrigienses (10 vols) (online ed.).Cambridge University Press

Abrams, M. H. (1965). "Structure and Style in the Greater Romantic Lyric". In Hilles, Frederick W.; Bloom, Harold. From Sensibility to Romanticism. Oxford University Press. pp. 527–8.