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**Previously unsolved parts of general problem.** Despite numerous appeals to the theme of "Nature" in English literature, William Wordsworth's poems have not subjected to detailed research in terms of modeling his artistic picture of the world.

**The purpose of the article.** The purpose of our article is to examine the role of the image of "Nature" in the work of the English Romantic poet William Wordsworth, who, together with Samuel Taylor Coleridge, helped usher in the era of Romanticism in English literature with their joint publication of Lyrical Ballads (1798). [8] Wordsworth was born in the Lake District in the North of England, so named because of the large number of lakes, including the four largest in England – Windermere, Ullswater, Bassenthwaite, Derwent Water, located in the mountainous region and is the largest national park in England.

The Lake District is attractive due to the abundance of mountains, valleys, lakes and waterfalls that are located in this area. William enjoyed playing outdoors and spent a lot of time with "Nature". However, from childhood, "Nature" equally aroused awe, beauty and fear in the future artist of the word, inspiring faith, hope for help and salvation [9].

Mr. Wordsworth pays special attention to the theme of "Nature" in his work. The artist presents a picture of the world and connects changes in it that directly affect the internal state of the hero. In the works "An Evening Walk", "Descriptive Sketches", "The Borderers", etc. one feels lightness, freedom, pleasure, calmness, ease, while in other works and literary manifestos "Lyrical Ballads", "Preface" the author focuses on the dramatic plot. In our article we are going to look at the image of "Nature" in the works of William Wordsworth based on 'The Prelude'.

'The Prelude' is a poem that describes key moments in the writer's life that changed William's attitude towards time and its fluidity. The work is autobiographical and is known as the best English "biography of the soul" of a romantic artist. The author devotes several chapters of the poem to a detailed depiction of what he felt, and then reflected, thought, and then changed his mind under the influence of the rupture of diplomatic relations between France and England. The description of one's experiences, beliefs and changes in mental state can be seen in the comparison of Nature and man in the text.

The image of "Nature" amazes with its simplicity, deep sincerity and meaning. Wordsworth uses a large number of epithets that permeate the entire text, giving a complete picture of the image of "Nature" – for him it is multifaceted and many-sided: 'huge, black [1; 18], wandering [1; 7], undisturbed [1; 8], sweet [1; 8], correspondent [1; 8], silver [1; 9], sheltering [1; 9], straggling [1; 9], mellowing [1; 10], airy [1; 10], hurtless [1; 17], peaceful [1; 17], stunted [1; 19], curling [1; 19], silent [1; 16], flying [1; 8], renovated [1; 8], steady [1; 10], gentle [1; 12], woodland [1; 19], willow [1; 17], green [1; 7], azure [1; 7], soft [1; 7], clear [1; 7], quickening [1; 8], sweet [1; 8], poetic [1; 8], shady [1; 9], gentler [1; 9], perfect [1; 9], splendid [1; 9], utter [1; 10], mild [1; 10], pleasant [1; 10], loitering [1; 10], welcome [1; 10], natural [1; 12], alder [1; 14], grassy [1; 15], infant [1; 15], sandy [1; 15], flowery [1; 15], yellow [1; 15], Indian [1; 13], frosty [1; 16], last [1; 10], autumnal [1; 16], smooth [1; 15], untired [1; 19], naked [1; 11], thunder [1; 15], solitary [1; 16], undistinguishable [1; 16], perilous [1; 16], immortal [1; 13], strong [1; 12], trembling [1; 18], fateful [1; 15], dim [1; 15], trackless [1; 8], thirsty [1; 13], resounding [1; 19], discontented [1; 7], floating [1; 8], redundant [1; 8], measured [1; 8], imperfect [1; 8], stately [1; 9], startling [1; 9], lonesome [1; 11], slow [1; 12], gradual [1; 12], glorious [1; 12], vague [1; 14], intrusive [1; 14], rocky [1; 14], ceaseless [1; 15], half-inch [1; 16], slippery rock [1; 1], frightening ('a naked savage, the solitary hills, undistinguishable motion, the trembling lake, a dim earhest, the resounding horn, floating thing, the imperfect sound, a startling sound, vague longing, half-inch fissures' [1]), majestic element ('the thunder shower, a loitering journey, trackless field, measured strains, a redundant energy, the stately grove of oaks, rocky falls' [1]).

As we see, the author pays special attention to the image of inanimate "Nature", spiritualizing its infinity, comparing the organic and inorganic world. For example, on the one hand, She is calm and stable like 'a wandering cloud, silver clouds, peaceful clouds' [1], which is associated with calmness, hope for improvement, while 'the curling cloud' [1] is associated with a difficult state of mind, something elusive, which does not have a specific, clear form. The author, using the above epithets associated with clouds, focuses on the period of life of the country and his personal one – unclear, lost, but at the same time calm, peaceful, expecting that clarification will come soon. "Nature" is represented as 'huge, black, peak', 'immortal spirit', 'a strong desire', 'the resounding horn', 'a thirsty wind, lonesome banishment, intrusive restlessness, ceaseless music, slippery rock' [1], frightening ('a naked savage, the solitary hills, undistinguishable motion, the trembling lake, a dim earhest, the resounding horn, floating thing, the imperfect sound, a startling sound, vague longing, half-inch fissures' [1]), majestic element ('the thunder shower, a loitering journey, trackless field, measured strains, a redundant energy, the stately grove of oaks, rocky falls' [1]).

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that the author built in adulthood. For the writer, "childish" "Nature" has 'the green fields, azure sky, the soft breeze, clear stream' [1; 7], quickening virtue, sweet leisure, poetic numbers [1; 8], a green shady place, gentler happiness, a perfect stillness, a splendid evening [1; 9], utter silence, mild influence, a pleasant loitering journey, well come light, gentle creature, natural heroes, elder shades, grassy holms, infant softness [1; 10], the sandy fields, flowery groves, yellow ragwort, Indian plains [1; 15], frosty wind, the last autumnal crocus, smooth green turf [1; 16], an untired horse [1; 19], while real life is presented as 'a discontented sojourner, floating thing, a redundant energy, measured strains, the imperfect sound, the stately grove of oaks, a startling sound, lonesome banishment, a slow gradual death, glorious death, vague longing, intrusive restlessness, rocky falls, ceaseless music, half-inch fissures, slippery rock' [1]. It is obvious that the image of "Nature" in childhood contrasts with the one the author imagines in adulthood. From the light, unshakable, happy, free "Nature", the poet moves on to realities: after a sunny day, a storm and thunderstorm rages 'Before the very sun that brightens it. Mist into air dissolving [1; 13]; Did, like a pestilence, maintain its hold And wasted down by glorious death [1; 12]; in tyrannical times [1; 13]. By this, the author shows his maturation, a change in his horizons and outlook on life.

Personification plays an important role in a literary text. Wordsworth endows "Nature" with the attributes and properties of man. The image of "Nature" takes on a real female form, which the author introduces with the pronouns She and Her. The personified image is supplemented with adjectives that denote characteristics inherent in a person: 'led by her [1; 17]; her chain [1; 17], she was an elfin pinnace [1; 17]; her wish [1; 10]; she finds; [1; 10]; where'er she turns [1; 10]; a huge peak, black and huge [1; 18], a living thing [1; 18], living men [1; 18], moved slowly through the mind, thou Soul that art the eternity of thought [1; 18], while she as duteous as the mother dove [1; 11], the mother bird [1; 16], mountain echoes [1, 17]'. So, the author's attitude towards "Nature" as a living woman is an allusion to the idea of Mother Nature, which, as we know, is a prominent theme of ancient mythology. A woman is responsible for creating a new life. Therefore, the author turns to Her in crisis moments of his life and the life of the country.

The author's new life is also created by "Nature" in the work. Wordsworth describes the traveler, showing his physical fatigue 'The heavy weight of many a weary day. With any promises of human life; 'Upon the river point me out my course, where I long had pined A discontented sojourner...' [1; 7] against the backdrop of free "Nature" full of strength:

"Of dire enchantments faced and overcome
By the strong mind [1; 12];
The ocean – not to comfort the oppressed [1; 13];
Her natural sanctuaries, with a local soul [1; 13];
Of a known vale, whither my feet should turn..."

[1; 9].

So, "Nature", with its strength and power, helps the traveler achieve his goal, the path is pleasant 'A pleasant loitering journey, through three days Continued, brought me to my hermitage', while the way out is not at all obvious "...mistaking a sky that ripens not Into a steady morning [1; 10]; Proud spring-tide swellings for a regular sea [1; 12]; hidden in the cloud of years [1; 12]...". Hence, "Nature" gives independence and freedom in decision-making, supporting with its stability "...To people the steep rocks and riverbanks, Her natural sanctuaries, with a local soul Of independence and stern liberty..." [1; 13]. Subsequently, an unclear and "uneven" path is a prerequisite for the hero's transformation, first destroying and then renewing. As we see, a person appears before the reader in constant transitions and movement 'as a pilgrim resolute' [1; 9].

On the way, both in life and in "Nature", there are different elements that represent a complex structure and can create 'the soft breeze can come [1; 7], the sweet breath of heaven Was blowing on my body [1; 8], some floating thing Upon the river point me out my course that gently moved, the sun Had almost touched the horizon... [1; 8]" and destroy "The horizon's bound, a huge peak, black and huge. As if with voluntary power instinct Prepared its head, water stole my way [1; 18]. Particular attention is paid to the element of water. It is presented as a moving principle. The author focuses on grace, smoothness, flexibility, showing all living things inside this element, sometimes calm or, conversely, raging. The element of "water", as you know, is associated with time, which flows and changes – "The times are changing, and so are we" – Tempora mutantur, nos et mutamur in illis. [16]. Consequently, the main character changes, being in different conditions. Interacting with "Nature", Wordsworth shows Her greatness and influence, bringing to life and reviving. So, for example, the author compares a boat with a swan, which moves 'like a swan'. In the poem, the boat is represented as something that influences a person, but this floating device is made by him, therefore, they influence and control each other. Man is shown as one whole with "Nature".

However, the element of "mountains" has not yet been conquered by man, so for the poet it is "like a living thing" [1; 18], which pursues and leads astray 'And through the silent water stole my way / Back to the cover of the willow tree' [1; 18]. The author is presented as an animal that is fleeing, as the mountain hangs more and more over him, wanting to swallow the author, but he again returns to the 'willow tree' [1; 17] (as is known, Wood is a force of vital energy), which means a return to "Nature" 'like a homestead laborer' [1; 10], considering her his salvation, wisdom, love 'like the lover' [1; 11]. On the other hand, Nature is helpless and innocent 'like the innocent bird, hath goadings-on That drive her as in trouble through the groves' [1; 11], and as wild, alienated as the main character. She 'like a wild flower [1; 13], like a family of ghosts [1; 13], like a pestilence [1; 12], like a thirsty wind [1; 13], like a false steward [1; 14], as the mother dove [1; 11], as a bird [1; 7], as a truant or a fugitive [1; 9], as a pilgrim resolute' [1; 9].

**Conclusion.** All in all, a person close to Nature feels that all of Nature is the power of love, the power of creation and reunification. It unites not only humans and Nature, but also all living things found in it – animals, birds, insects, plants, everything that
is in our world. For the author there is no separation between Nature and all beings. For him, everything that is in Nature is a part of man, and man is a part of all living things. Consequently, Wordsworth shifts attention from Nature to man and vice versa, using such stylistic tropes and figures of speech as metaphors, similes, personification, emphasizing that no one exists in isolation.

Thus, how Nature is presented and what influence it has on the author’s state and his life position is easy to understand by comparing the image of “Nature” and the image of the main character. Wordsworth uses more artistic techniques that create Nature as calm, beautiful, balanced, stable and graceful, which is an undeniable fact of trust and authority. Therefore, the hero turns to Nature every time he needs advice, support, salvation. We can conclude that in “Prelude” the artist of the word conveyed who She is for him. For him, Mother Nature is Wordsworth’s teacher, guide, and mentor in life, helping and inspiring the author. However, Nature, like a human being, has many “faces” and states, nevertheless the fact that they all come down to two main ones – positive and negative, to what is good and bad, to good and evil, however less she always finds a balance by behaving differently in a given situation. Nature, like an elderly, wise person, has seen a lot during its existence, has extensive experience, knows how to act correctly in moments of crisis, control and restore.

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