

## NATURE'S DIDACTIC VOICE: A STYLISTIC ANALYSIS OF MORAL AND SPIRITUAL THEMES IN WILLIAM WORDSWORTH'S POETRY

**Adil Naeem ,**

M.Phil English Literature Scholar , Department of English Khushal Khan Khattak University  
Karak.

[adilnaeem085@gmail.com](mailto:adilnaeem085@gmail.com)

**Yasir Fawad,**

M.phil English Literature Scholar, Department of English, Khushal Khan Khattak University  
Karak

[fawadkhattakphd@gmail.com](mailto:fawadkhattakphd@gmail.com)

**Chahat Shahzeb**

Mphil Graduate, Lecturer department of English UST-Bannu

Email: [Chahatshahzaib@gmail.com](mailto:Chahatshahzaib@gmail.com)

### ABSTRACT

*William Wordsworth's poetry conceptualises nature not merely as a picturesque backdrop but as a dynamic moral instructor and spiritual force. This study undertakes a stylistic analysis of The Prelude, Tintern Abbey, Ode: Intimations of Immortality, and The Tables Turned to investigate how linguistic features, lexical choices, syntactic structures, imagery, and figurative devices construct nature's didactic and transcendental roles. Through close textual analysis, the research highlights Wordsworth's strategic use of imperative expressions (e.g., "Let Nature be your teacher"), ethically charged vocabulary (e.g., truth, wisdom), transcendental symbolism (e.g., celestial light, clouds of glory), and meditative syntax, which collectively elevate nature to the status of a moral and spiritual guide. The findings demonstrate that the poet's stylistic choices are inseparable from his thematic concerns, as the language itself embodies nature's transformative power, embedding moral instruction and metaphysical insight within poetic form. By integrating stylistic methodology with philosophical interpretation, this study contributes to Romantic scholarship and affirms literature's capacity to model environmental ethics through aesthetic and linguistic means.*

**Keywords:** William Wordsworth; Stylistic Analysis; Nature as Moral Guide; Romantic Spirituality; Didactic Poetics

### 1. INTRODUCTION

William Wordsworth, a key figure in English Romanticism, saw nature as more than just a pretty backdrop for his poetry; he viewed it as a deep moral and spiritual guide. He believed that connecting with the natural world could lead to personal growth, moral clarity, and spiritual awakening. This idea is at the heart of his teaching philosophy, where nature acts as a kind and wise teacher, shaping our character and consciousness. In works like "*Lines Composed a Few Miles Above Tintern Abbey*" and "*The Prelude*," Wordsworth illustrates a close relationship between individuals and their environment, depicting nature as a source of healing, reflection, and ethical understanding (Wordsworth, 1798/1994).

Wordsworth's view of nature really resonates with the Romantic focus on personal feelings, subjectivity, and the sublime. Unlike the Enlightenment, which prioritised reason and scientific exploration, Romantic poets saw nature as a spiritual and emotional sanctuary that could rejuvenate the soul. Wordsworth, in particular, depicted nature as a vibrant, living entity—one that nurtures moral awareness and fosters a profound sense of connection between humanity and the universe. His frequent mentions of natural elements like rivers, mountains, and meadows go beyond mere description; they carry symbolic weight, conveying themes of purity, growth, and divine wisdom (Gill, 1998). These symbols are intentional and play a crucial role in Wordsworth's stylistic choices, aiming to elevate ordinary experiences into spiritual reflections.

This study takes a stylistic approach to delve into how Wordsworth's choice of words, imagery, and sentence structures expresses his educational vision of nature. By examining specific linguistic features such as repetition, emphasis, parallelism, and metaphor, the paper explores how these stylistic tools enhance the poet's philosophical message. As Wales (2014) points out, stylistics connects literary form with meaning, helping readers understand how artistic techniques reveal deeper ideological beliefs. This method will shed light on the subtleties in Wordsworth's depiction of nature not merely as a picturesque setting but as an active, guiding force that teaches the soul about moral and spiritual matters. Ultimately, this analysis seeks to show that Wordsworth's poetic style is deeply intertwined with his faith in the transformative power of the natural world.

A closer look at Wordsworth's poetry shows how his choice of words—like pastoral imagery, personification, and straightforward syntax—enhances the moral and spiritual aspects of his writing. These stylistic elements not only beautify his themes but also highlight the reflective and instructive roles of nature. As Leech and Short (2007) point out, analysing style in literature gives us a better understanding of an author's thematic interests through their language patterns. This paper will delve into how Wordsworth's stylistic choices strengthen his depiction of nature as a moral guide and spiritual influence. By closely reading and analysing his style, the study will reveal how his language shapes his message and aligns with the Romantic belief in finding transcendence within the natural world (Simpson, 2004).

### **1.1. Research Objectives**

1. To analyse the stylistic features in William Wordsworth's selected poems that contribute to the portrayal of nature as a moral and spiritual teacher.
2. To examine how Wordsworth's use of language, such as imagery, diction, and syntactic patterns, conveys didactic themes related to moral development and spiritual enlightenment.

### **1.2. Research Questions**

1. How do stylistic features in William Wordsworth's poetry construct nature as a source of moral and spiritual guidance?
2. How do Wordsworth's linguistic choices, such as imagery, diction, and syntax, reinforce the didactic themes of moral development and spiritual awakening in his work?

### **1.3. Significance of the Research**

This research is significant because it deepens our understanding of how language and style serve as tools for expressing philosophical and moral ideas in Romantic poetry. By examining William Wordsworth's depiction of nature as a moral and spiritual guide, the study highlights the educational aspect of his poetry, which often gets overlooked in favour of discussions about Romantic imagination and emotion. Through a detailed stylistic analysis, this research connects literary interpretation with linguistic structure, showing how particular language choices influence the reader's view of nature's guiding role. Moreover, the study provides valuable insights for both students and scholars of literature by offering a framework for blending stylistics with thematic literary analysis, ultimately enriching our exploration of Romanticism, literary language, and environmental ethics.

## **2. LITERATURE REVIEW**

William Wordsworth's poetry has long been the subject of scholarly inquiry due to its profound philosophical and spiritual engagement with nature. Central to this discussion is the idea that Wordsworth viewed nature not only as a physical setting but as a spiritual force capable of shaping human morality and identity. Ali et al. (2017) argue that the poet's use of stylistic devices such as humanising metaphors, oxymorons, and nature imagery serves to project a theme of ultra-earthliness, where nature transcends the material world and becomes a conduit to spiritual enlightenment. Their study emphasises the healing and transformative

potential of Wordsworth's poetic language, particularly for postmodern readers seeking spiritual meaning in a secular age.

Adding to this perspective, Setiawan (2015) explores how Wordsworth employs symbolic elements to represent human morals. Using Charles Sanders Peirce's triadic model of semiotics, the study finds that Wordsworth embeds moral values within imagery, rhyme, and figurative language, especially in poems like *After-Thought*, *Forsaken-The*, and *A Character*. These symbols often reflect the human condition, societal values, and the divine-human relationship, reinforcing the poet's commitment to moral didacticism. Setiawan's findings suggest that Wordsworth's poetry operates on both aesthetic and ethical levels, using nature-based symbolism to guide readers toward a moral consciousness.

Further enriching the dialogue, Ulmer (1996) presents a theological reading of Wordsworth during the years 1798–1800, noting the Christian undercurrents that run parallel to his natural philosophy. Ulmer contends that the poet's religious ideas are not separate from his natural imagery, but are intricately woven into his portrayal of the natural world as sacred and redemptive. This Christian sensibility, combined with Wordsworth's Romantic vision, allows nature to function as a moral and spiritual teacher a theme deeply resonant with the objectives of the current study.

Sharma (2021) emphasizes that nature is a dominant theme in Wordsworth's poetry and serves as a source of emotional healing, philosophical insight, and moral guidance. He observes that Wordsworth's nature poetry reveals a growing relationship with the natural world that moves from childhood joy to adult reverence. In *The Prelude*, nature functions as both companion and educator, shaping the poet's moral imagination from early childhood.

Haris Fathillah et al. (2020) approach Wordsworth's poetry through a comparative ecocritical and stylistic lens, examining how his spiritual view of nature manifests in language and imagery. They highlight the poet's evolving ecological consciousness, from physical descriptions to a mystical connection with nature. Wordsworth's stylistic use of personification, apostrophe, and reflective tone helps portray nature as an intelligent and benevolent force that can guide human behaviour and spiritual development.

Koguchi (2015) provides further insights into Wordsworth's environmental sensitivity, especially through his prose works like *A Guide through the District of the Lakes*. Initially influenced by Coleridge's pantheism, Wordsworth eventually developed a more personal and independent reverence for nature. His later works show a keen awareness of environmental degradation, particularly in his opposition to the Windermere Railway project, revealing a poetic commitment to conservation. Koguchi also notes that Wordsworth's stylistic simplicity and natural diction are deliberate choices that mirror his belief in the harmony between man and nature.

Stylistically, Wordsworth's preference for blank verse, enjambment, and plain diction reflects his desire to imitate natural speech and internal thought processes. These techniques help convey the meditative, spiritual journey his poetic persona undergoes. Nature is not merely a setting but a dynamic force that cultivates ethical awareness and emotional depth.

The existing literature affirms that Wordsworth's poetry consistently presents nature as a moral and spiritual educator. Through his stylistic choices and philosophical themes, he communicates an enduring belief in the redemptive and instructive power of the natural world. Together, these studies establish a foundation for examining the stylistic features that enable Wordsworth to present nature as a didactic force. Whether through metaphor, symbol, or religious allusion, Wordsworth's poetic language consistently foregrounds a vision of nature as morally instructive and spiritually sustaining. The present research builds on these insights by focusing specifically on stylistic analysis to uncover how language choices reinforce moral and spiritual themes in selected poems. Much of the existing scholarship has

explored William Wordsworth's depiction of nature as a source of moral and spiritual guidance. However, these studies often emphasise thematic and philosophical interpretations while overlooking the stylistic mechanisms that shape this vision. There is a lack of focused research that analyses the stylistic features, such as diction, imagery, and syntax, used to portray nature's spiritual and ethical dimensions. Moreover, while ecocritical and environmental approaches have been applied to Wordsworth's works, they rarely integrate a detailed stylistic analysis with his spiritual philosophy of nature. This leaves a significant gap for a study that combines both stylistic and thematic frameworks to better understand how Wordsworth constructs nature as a moral and spiritual teacher, particularly in his autobiographical poem *The Prelude*.

### 3. METHODOLOGY

This study adopts a qualitative stylistic approach to examine the ways in which William Wordsworth presents nature as a moral and spiritual teacher through his poetic language. The analysis focuses on identifying and interpreting specific stylistic features such as diction, imagery, syntax, and figurative language that contribute to this portrayal. Stylistics provides a systematic lens to bridge linguistic form with literary meaning, allowing for a detailed investigation of how Wordsworth's language communicates philosophical and ethical ideas.

#### 3.1. Research Design

The present study employs a textual analysis research design, based on qualitative methodology. The research is interpretive and focuses on in-depth rather than extensive coverage. In a close reading and stylistic analysis, the research delves into how thematic concerns are influenced by language, with the focus on nature's didactic function. The research is exploratory and interpretive, seeking to establish how content and form collaborate in sample poems.

#### 3.2. Data Collection

The information for this study consists of four poems that were chosen by William Wordsworth and express the spiritual and ethical aspects of nature explicitly or through implication. These poems were chosen by purposive sampling, on the basis of their thematic appropriateness to the study. The chosen poems are:

1. *The Prelude* (Book I) – for its autobiographical interaction with nature as a formative and spiritual force.
2. *Lines Written a Few Miles Above Tintern Abbey* – for its profound philosophical contemplation on the place of nature in moral introspection.
3. *Ode: Intimations of Immortality from Recollections of Early Childhood* – for its spiritual mood and faith in nature's divine inspiration.
4. *The Tables Turned* – for its straightforward didactic teaching on valuing nature's wisdom above book-wisdom.

Each poem is read in detail with stylistic tools, concentrating on language, structure, and figurative technique. The evidence is textual and taken from printed versions of Wordsworth's poems.

The study is centred on the following stylistic characteristics:

1. **Diction and Lexical Choices:** Discussing the employment of moral and religious terms.
2. **Imagery and Symbolism:** Examining natural symbols and their religious significance.
3. **Syntactic Patterns:** Studying sentence patterns, employment of repetition, parallelism, and rhetorical questions.
4. **Figurative Language:** Recognising metaphors, similes, apostrophes, and personification that help nature's voice as an educator.



They are employed to read how Wordsworth's use of poetry imposes his didactic philosophy of nature.

### 3.3. Theoretical Framework

This research is based on Stylistics, here using the systems of Leech and Short (2007) and Simpson (2004). Leech and Short set out a model bringing stylistic options into relation with deeper literary significance, through attention to foregrounding, deviation, and parallelism. Their system helps to isolate how particular linguistic patterns express Wordsworth's thematic concern with spiritual and moral development.

Simpson's (2004) stylistic model further informs the analysis through the incorporation of point of view, transitivity, and modality aspects. This assists in an investigation of how Wordsworth positions the voice of nature as morally and spiritually authoritative. The analysis further makes use of Halliday's (1985) Systemic Functional Linguistics (SFL) as a supporting perspective to examine how grammatical options build ideational meaning, particularly that of nature's function in determining human consciousness. These theories enable a thoroughgoing stylistic analysis of the texts, enabling the researcher to understand not just what Wordsworth writes about nature but how he writes about it through formal poetic language.

## 4. DATA ANALYSIS

The section on data analysis in this research used a qualitative textual method based on stylistic methodology to investigate how William Wordsworth's chosen poems construct nature linguistically as a moral and spiritual educator. Close reading and thematic coding were used in the analysis to identify the principal stylistic markers, such as diction, imagery, metaphor, personification, and syntax that underpin the poet's didactic vision. Each poem was examined in isolation and in comparison to uncover how Wordsworth's choice of words always stems from his Romantic philosophy, depicting nature as more than a backdrop, but as a directive and transformative agency in the moral and spiritual evolution of human beings.

### 4.1. Lexical Choices Analysis of Wordsworth's Selected Poems

#### 1. The Prelude (Book I)

In The Prelude, Wordsworth employs natural and religious terms to describe growth, change, and ethical self-discovery. Terms like breeze, valley, cloud, sun, and stream evoke not only geographical locations but also convey deeper symbolism of freedom, renewal, and divine order. The term "vernal promises" and the personification of "sweet breath of heaven" convey a religious power in nature, describing it as an ethical and emotional power (Wordsworth, 1850/1998).

Lexical words like "hermitage", "respite", "matins and vespers", and "priestly robe" refer to a religious or sacred lexicon, emphasising the internalisation of nature as spiritual ritual. Nature is set as a place of revelation and moral reflection, and Wordsworth employs lexical pairs like "liberty" and "joy", "solitude" and "peace" to enhance this moral tone.

#### 2. Lines Composed a Few Miles above Tintern Abbey

Wordsworth uses a vocabulary based on calm, remembrance, and philosophical contemplation. Terms such as "soft inland murmur," "sensations sweet," and "tranquil restoration" not only refer to relaxation, but to emotional and psychological healing. The use of the term "the anchor of my purest thoughts" gives nature a firm moral role (Wordsworth, 1798/1994).

He employs emotive and moralistic words like "acts of kindness and of love," "cheerful faith," and "moral being" to speak about the natural world's impact on man's character. The repetition of the noun "presence" (as in "a presence that disturbs me with the joy of elevated thoughts") portrays something divine and superior, highlighting the spiritual didacticism of his poetic language.

### 3. Ode: Intimations of Immortality

The ode evidences a tone shift, where loss, memory, and transcendence of innocence in childhood are stressed. Lexical selection, such as "celestial light," "glory," "visionary gleam," and "dream", imply a metaphysical or divine level, depicting childhood perception of nature as holy (Wordsworth, 1807/2008).

Wordsworth then juxtaposes these with blunter words in adulthood: "prison-house," "inevitable yoke," and "weight", a diminished level of spiritual sensitivity. But the later stanzas restore hope using moral and affective words: "faith," "benediction," "philosophic mind," and "soothing thoughts that spring out of human suffering". The natural world here reminds one of lost divine knowledge, implanted in the human soul.

### 4. The Tables Turned

This poem employs a conversational and imperative tone to explicitly argue in favour of nature as an intellectual and moral guide. Phrases such as "quit your books," "come forth," and "let Nature be your teacher" are stylistically admonitory (Wordsworth, 1798/2000). They express a powerful but uncomplicated vocabulary of action and simplicity, summoning an appeal back to nature's natural understanding.

Lexical expressions such as "spontaneous wisdom," "vernal wood," "truth breathed by cheerfulness," and "murder to dissect" denounce rationalistic knowledge and prefer natural experience over artificial learning. The vocabulary highlights a moral simplicity, appreciating nature as a source of instinctive and heartfelt knowledge.

## 4.2. Imagery and Symbolism Analysis of Wordsworth's Selected Poems

### 1. The Prelude (Book I)

Wordsworth applies rich imagery of nature as symbolic of inner emotional and spiritual conditions. The "gentle breeze" is more than an atmosphere; it is symbolic of spiritual freedom and rebirth—"the sweet breath of heaven" is given a personification as a power that revives the poet's soul (Wordsworth, 1850/1998).

Picturizations of "vernal promises," "wandering cloud," and "murmuring streams" reflect a moving concordance between nature and the poet's inward mind. Symbolically, traversal through nature is a spiritual journey, wherein nature serves as a guide leading to moral insight. The figure of the "huge peak, black and huge" that "strode after me" in the boat-stealing scene turns into a symbol of the sublime and the guilt, representing the might of nature to rectify and mould human conduct.

### 2. Lines Composed a Few Miles above Tintern Abbey

The poem is full of restorative and reflective imagery. The "steep and lofty cliffs," "dark sycamore," and "wreaths of smoke" are symbols of pastoral peace, but also of emotional memory and moral continuity (Wordsworth, 1798/1994). "Quiet of the sky" and "green pastoral landscape" are symbols of peace, stability, and harmony within.

Nature is not static here; it resonates with emotional states. For example, "a sense sublime / Of something far more deeply interfused" raises nature to a spiritual presence and imputes divine immanence. The symbolic opposition between the poet's childhood and adult self also emphasises nature as a moral compass that has aged his perception from instinctual delight to philosophical insight.

### 3. Ode: Intimations of Immortality

This is a highly symbolic poem, and it is constructed around the loss and recollection of divinity. Images such as the "celestial light," "rainbow," and "clouds of glory" are used by Wordsworth to stand in for the child's intrinsic divine connection (Wordsworth, 1807/2008). They are then symbols of spiritual innocence and visionary experience.

As the poem unfolds, more subdued imagery is employed: "the prison-house," "the yoke," and "the light of common day"—to represent the loss of innocence and the distance from the divine that accompanies adulthood. Nature, however, is a consistent moral guide; "Fountains, Meadows, Hills, and Groves" are not scenery but reminders of memory and emotional stamina, allowing the poet to come to terms with the progression of time.

#### 4. The Tables Turned

Wordsworth employs direct and simple natural imagery in this poem to represent the superiority of experience over book knowledge. The "sun above the mountain's head," "woodland linnet," and "vernal wood" are representative of living truth and moral consciousness (Wordsworth, 1798/2000).

The phrase "Let Nature be your teacher" highlights the symbolic function of nature as a moral teacher. Nature's spontaneous forms—the song of the bird, the "freshening lustre," the "evening yellow" represent purity, truth, and joy. Symbolically, they are set against the "barren leaves" of books and formal learning, which are alleged to "murder to dissect."

### 4.3. Figurative Language Analysis of Wordsworth's Selected Poems

#### 1. The Prelude (Book I)

In *The Prelude*, Wordsworth often employs personification and metaphor to bring nature and inner experience to life. The wind is said to be "half-conscious of the joy he brings," an obvious example of personification, attributing human emotion to nature (Wordsworth, 1850/1998). Likewise, the poet feels a "correspondent breeze" within him—an elaborate metaphor for spiritual renewal that keeps pace with the activity of nature and mind.

Yet another effective metaphor appears in the boat-stealing incident, where the "huge peak, black and huge" is not just a landscape but a figurative entity, rendered in simile as "like a living thing" that "strode after me" (Wordsworth, 1850/1998, lines 378–382). The application of the sublime here heightens the sense of guilt and wonder, staging nature as a moral power that witnesses and reacts to human behaviour.

#### 2. Lines Composed a Few Miles above Tintern Abbey

The poem contains rich emotive metaphors and symbolic language, like describing memory and landscapes as "the anchor of my purest thoughts, the nurse, the guide, the guardian of my heart" (Wordsworth, 1798/1994, lines 109–111). Such metaphors raise nature to the level of a moral and emotional protector, guiding the internal growth of the speaker.

Wordsworth employs metonymy in such lines as "the still, sad music of humanity," in which music represents the still, brooding sadness of existence (line 91). His account of his early self "bounding o'er the mountains, by the sides / Of the deep rivers" invokes symbolic movement to align spiritual naivety with the philosophic, more mature posture of the self in the poem.

#### 3. Ode: Intimations of Immortality

This ode is replete with religious metaphors and ancient symbolism. The couplet "Our birth is but a sleep and a forgetting" is a metaphysical metaphor that implies the soul originates from a higher plane and forgets its origin when it enters the world (Wordsworth, 1807/2008, line 58). The term "clouds of glory" is symbolic of the divine nature of infancy.

Wordsworth employs apostrophe skilfully, addressing intangible things such as "Thou best philosopher," "Thou child of joy," and "Thou little Child" to speak directly to symbolic subjects of innocence, divine knowledge, and divine truth (lines 111–115). These figures of speech invest the poem with an earnest and philosophical tone.

#### 4. The Tables Turned

The poem adopts a didactic tone and irony, aided by figurative language. Hyperbole is adopted by Wordsworth when he says, "Books! 'tis a dull and endless strife," to stress the inadequacy of formal education over real experience (Wordsworth, 1798/2000, line 9).

The phrase "We murder to dissect" is an evocative simile, suggesting that scientific dissection kills the beauty and integrity of nature (line 24). Nature here is figuratively personified as a learned tutor who imparts "spontaneous wisdom breathed by health / Truth breathed by cheerfulness," highlighting natural moral education through symbolic personification of truth and wisdom.

#### 4.4. Thematic Coding of Stylistic Features in Wordsworth's Selected Poems

Table 4.1

##### Stylistic Features Supporting Nature as a Moral Guide in Wordsworth's Poetry

Stylistic Feature	Examples / Evidence	Poems
<b>Lexical Choices</b>	Words such as <i>truth, wisdom, evil and good, teacher, consecrate, guide</i>	<i>The Tables Turned, Tintern Abbey</i>
<b>Metaphor / Figurative Language</b>	"Let Nature be your teacher"; "The anchor of my purest thoughts"	<i>The Tables Turned, Tintern Abbey</i>
<b>Symbolism</b>	Nature as a wandering cloud or a river, representing life's moral journey	<i>The Prelude</i>
<b>Personification</b>	Nature speaks, instructing, or rebukes through elements like the breeze or the mountain.	<i>The Prelude, Ode</i>

*Note. The examples illustrate how stylistic devices contribute to the portrayal of nature as a moral guide in selected poems by William Wordsworth.*

Table 1 illustrates how various stylistic features contribute to the theme of nature as a moral guide in Wordsworth's poetry. Through lexical choices rich in ethical and instructive vocabulary, metaphorical and symbolic representations of nature as a teacher, and the personification of natural elements as moral agents, Wordsworth constructs nature as a force that educates, corrects, and uplifts the human spirit. These features are most prominent in *The Prelude*, *Tintern Abbey*, *The Tables Turned*, and *Ode: Intimations of Immortality*, where nature is consistently framed as a guide on the path to personal and ethical development. This aligns with Halliday's (1985) Systemic Functional Linguistics, which emphasises how linguistic choices represent ideational meaning and shape our understanding of experiential reality—here, portraying nature as a didactic force.

Table 4.2

##### Stylistic Features Supporting Nature as a Spiritual Force in Wordsworth's Poetry

Stylistic Feature	Examples / Evidence	Poems
<b>Imagery</b>	"Celestial light," "clouds of glory," "soul of all my moral being"	<i>Ode: Intimations of Immortality</i>
<b>Metaphor</b>	"Our birth is but a sleep and a forgetting" – the soul's divine origin	<i>Ode, Tintern Abbey</i>
<b>Lexical Choices</b>	Words like <i>soul, spirit, divine, immortal, and presence</i>	<i>The Prelude, Ode</i>
<b>Apostrophe</b>	"Thou best philosopher," "Wisdom and Spirit of the universe!" – address to nature/spirit	<i>Ode, The Prelude</i>

*Note. The examples demonstrate how stylistic features present nature as a divine, metaphysical force in William Wordsworth's poetry.*

Table 2 presents the stylistic features Wordsworth uses to construct nature as a spiritual force. Vivid and transcendental imagery, such as "celestial light" and "clouds of glory," evokes the



divine presence within nature. Metaphors like “Our birth is but a sleep and a forgetting” connect nature to the soul’s pre-existence and spiritual origins. Lexical choices enriched with spiritual and metaphysical terms, along with the use of apostrophe to address nature as a wise philosopher, emphasise the poet’s reverence for nature as a sacred presence. These devices collectively reflect Wordsworth’s Romantic vision of nature as a gateway to divine understanding. This aligns with Simpson’s (2004) stylistic approach, which emphasises how point of view, modality, and representational choices construct deeper ideological and spiritual meanings in literary texts.

**Table 4.3**

Stylistic Features Supporting Nature as a Healer or Companion in Wordsworth’s Poetry

Stylistic Feature	Examples / Evidence	Poems
<b>Lexical Choices</b>	<i>Restoration, tranquil, solace, calm, sweet leisure, soothing thoughts</i>	<i>Tintern Abbey, The Prelude</i>
<b>Symbolic Imagery</b>	“Dark sycamore,” “blessed mood,” “quiet of the sky” – suggesting emotional healing	<i>Tintern Abbey</i>
<b>Personification</b>	Nature comforting the poet: “nurse of my being,” “companion in solitude”	<i>Tintern Abbey, The Prelude</i>
<b>Syntax Rhythm</b>	/ Long, meditative sentences mirroring emotional processing	All poems

Note. This table identifies the stylistic features through which Wordsworth presents nature as emotionally restorative and compassionate.

Table 3 illustrates how Wordsworth stylistically constructs nature as a source of emotional healing and companionship. His lexical choices—such as *restoration, tranquil*, and *solace*—evoke a sense of peace and internal renewal. Symbolic imagery like the “dark sycamore” and “quiet of the sky” reflects a deeper emotional state, offering serenity amid human stress. Through personification, nature becomes a nurturing figure—a “nurse and companion”—who accompanies the poet in solitude and reflection. The use of long, flowing, meditative syntax in poems like *Tintern Abbey* and *The Prelude* mirrors this inward emotional journey, reinforcing nature’s role as a healer of the human spirit. This reflects Leech and Short’s (2007) view that stylistic features such as imagery and syntax are essential tools for expressing psychological and emotional themes in poetry.

**Table 4.4**

Stylistic Features Supporting Nature as a Symbol of Divine Truth in Wordsworth’s Poetry

Stylistic Feature	Examples / Evidence	Poems
<b>Metaphor Symbolism</b>	Nature as “soul of all my moral being,” “eternal deep,” “Wisdom and Spirit of the universe”	<i>Ode, The Prelude</i>
<b>Diction</b>	Spiritual and philosophical vocabulary— <i>eternity, divinity, immortality, sublime, sacred</i>	<i>Ode, Tintern Abbey</i>
<b>Imagery</b>	“Light of setting suns,” “blue sky,” “meadows, hills and groves” as access points to divine awareness	<i>Ode, Tintern Abbey</i>
<b>Apostrophe Rhetorical Devices</b>	Direct addresses to divine spirit or eternal truths, such as “Thou best philosopher”	<i>Ode, The Prelude</i>

Note. The features listed here highlight how Wordsworth uses language to elevate nature as a medium for perceiving divine truth.

Table 4 demonstrates how Wordsworth stylistically presents nature as a symbol of divine truth. Through metaphors and symbols such as “eternal deep” and “Wisdom and Spirit of the universe,” nature is portrayed as embodying eternal principles. His diction includes terms like

*divine, immortality, and sublime*, reinforcing the transcendental tone. Vivid imagery—such as “light of setting suns” and “meadows, hills and groves” is not merely decorative but functions as a visual gateway to spiritual understanding. Additionally, apostrophes like “Thou best philosopher” personify divine elements within nature, allowing Wordsworth to converse with the metaphysical. Together, these features construct nature as a visible form of invisible truths. This reflects Halliday’s (1985) theory that language encodes not just actions or descriptions but also philosophical and spiritual meanings through experiential and ideational functions.

## 5. FINDINGS

The analysis of the chosen poems, *The Prelude*, *Lines Composed a Few Miles above Tintern Abbey*, *Ode: Intimations of Immortality*, and *The Tables Turned*—discloses that William Wordsworth employs a variety of stylistic devices to represent nature as both a moral authority and a spiritual power and to respond directly to the two research questions of the study.

To the first research question, how stylistic elements in Wordsworth's poetry define nature as a source of moral and spiritual instruction, the results indicate that Wordsworth uses metaphor, personification, symbolic imagery, and lexical options with ethical implications throughout to raise nature from being a mere setting to an instructive force. For example, in *The Tables Turned*, nature is explicitly positioned as a teacher through imperative phrases such as “Let Nature be your teacher,” whereas in *Tintern Abbey*, the poet discusses how nature moulded his “moral being.” Likewise, in *The Prelude*, nature is an agent of moral rectification, exemplified by the metaphorical figure of the mountain peak, which quietly admonishes the speaker, culminating in an act of self-awareness. In *Ode: Intimations of Immortality*, nature's didactic function is less literal, described in elevated metaphor and spiritual vocabulary, and childhood is a symbolic state of moral innocence before rational detachment.

To the second research question, how Wordsworth's word choice serves to reinforce the didactic message of moral growth and spiritual experience, the analysis points to the employment of spiritual vocabulary (divine, soul, presence, immortality), apostrophic address, and meditative syntax. These factors work to convey inner change through external natural experience. *Tintern Abbey* and *The Prelude* are especially rich in reflective and philosophical language, where nature is not merely demonstrated to comfort but to evolve the poet's character over time. In contrast, *The Tables Turned* depends on simplicity and straightforwardness, with brief imperatives and unadorned imagery to contend that moral and emotional truth is better acquired from nature than from books. *Ode: Intimations of Immortality* compares the spiritual insight of childhood with the slow loss of perception of the divine in adulthood, but also asserts that mature contemplation can recover spiritual insight, thereby positioning nature as a source of philosophical stamina.

Comparing the poems reveals several contrasts. *The Prelude* and *Tintern Abbey* appear to draw more on nature's enduring moral influence, based on recollection and contemplation, whereas *The Tables Turned* presents a more direct and didactic view of nature's moral force. *Ode: Intimations of Immortality*, in turn, views nature as a metaphysical and symbolic power, with more vaporous and metaphysical language than the other poems' pastoral concrete images. But all four poems come to the same central Romantic notion that nature is a spiritual guide and a moral teacher, available through emotional sensitivity and introspective perception.

In conclusion, Wordsworth's stylistic elements, spanning from metaphor and personification to diction and syntax, are not haphazard but deeply embedded in his thematic vision. They

build nature as a source of wisdom, healing, and transcendence, serving both the moral and religious aspects presented by the research questions.

## 6. CONCLUSION

This research has established that William Wordsworth's stylistic artistry is essential to his poetic vision of nature as a moral guide, spiritual presence, and source of transcendence. Through close stylistic examination of four key poems, *The Prelude*, *Lines Composed a Few Miles above Tintern Abbey*, *Ode: Intimations of Immortality*, and *The Tables Turned*, the study has shown how Wordsworth uses conscious linguistic tactics to animate the natural world from a passive context to one that is actively didactic. His invocation of ethical vocabulary (e.g., "truth," "wisdom"), imperative syntax (e.g., "Let Nature be your teacher"), transcendental imagery (e.g., "celestial light"), and meditative syntax all serve a persistent moral and philosophical structure. In addition, his personification of nature as teacher (e.g., "nurse," "guardian") and symbolic employment of natural features such as mountains and streams serve to reinforce his purpose of describing nature as an educational curriculum for ethical improvement and spiritual development.

The combination of stylistic and thematic analysis employed in this study fills an important vacuum in Wordsworth scholarship by demonstrating that content and form are unavoidable in Wordsworth's poetry. His lexical options, figurative language, and syntactic patterns are not only ornamental; instead, they encode and enforce his philosophical stance. Whether in the restorative stillness of *Tintern Abbey*, the *Ode's* metaphysical reveries of childhood, or the moral challenge represented by the mountain in *The Prelude*, Wordsworth always defines nature as an active moral force. This essay, therefore, adds depth to our understanding of Wordsworth's environmental humanism and confirms the use of poetic language as a means of ethical interaction with nature.

Future studies might build on these results by considering Wordsworth's later work, e.g., *The Excursion* or rewritten editions of *The Prelude*, to follow possible changes in style as a reaction to altering theological perception or the socio-environmental strains of industrialisation. Quantitative methods, like corpus-based analysis of spiritual and moral lexis, might offer further empirical evidence for the interpretative arguments developed here. Comparative studies that incorporate poets such as Samuel Taylor Coleridge or ecopoets from abroad would also enlarge the contextual field. Pedagogical studies might also explore how instruction of Wordsworth's nature poetry through stylistic close reading can improve ecological sensitivity and moral thinking in students. These interdisciplinary strategies hold the promise of extending Wordsworth's legacy beyond the limits of poetry, affirming poetic language as a potent instrument for the fostering of humanity's moral and spiritual bond with nature.

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