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To study Platonism in William words worth's poetry

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Abstract

This study examines the influence of Platonism on the poetry of William Wordsworth. Platonism, rooted in the philosophy of Plato, encompasses metaphysical concepts such as the existence of eternal forms and the pre-existence of the soul. Wordsworth, a renowned poet of the Romantic era, often explored philosophical and metaphysical themes in his works, making his poetry a captivating subject for investigating the intersection of Platonism and literature. The research utilizes a textual analysis of selected poems from Wordsworth's body of work, concentrating on themes like the immortality of the soul, the nature of beauty, and the quest for ultimate truth. By closely examining these aspects, the study aims to identify parallels between Wordsworth's poetic expressions and the fundamental principles of Platonism. It also investigates potential sources through which Wordsworth may have encountered Platonic philosophy, including his education at Cambridge and his engagement with literary and philosophical circles of his time. Through this investigation, the study seeks to illuminate how Platonism influenced Wordsworth's poetic imagination and shaped his understanding of the human experience. Moreover, it contributes to the broader field of Romantic studies by deepening our comprehension of the philosophical foundations of Wordsworth's poetry. The findings of this study are anticipated to unveil intricate connections between Platonism and Wordsworth's poetic vision, providing valuable insights into the intellectual currents that shaped the Romantic literary movement. Ultimately, this research enriches our appreciation of Wordsworth's poetry and its enduring relevance in the realms of philosophical inquiry and literary analysis.

Keywords: Platonism, poetry, William words worth, Plato, poems

Introduction

Plato met Socrates when he was approximately twenty years old and decided to become his disciple. In other words, he became a follower of his. Socrates is regarded as the father of Western philosophy and is considered one of the most renowned thinkers. Plato was not initially opposed to poetry or poets. Plato was first interested in poetry and began writing poetry, but soon after meeting Socrates, he destroyed all of his poems and became actively interested in philosophy and politics. Because of Socrates' influence on his thoughts, he came to disregard poetry and place a high emphasis on philosophy. He held Socrates in high regard. He was greatly affected by Socrates, and as a result, he became interested in philosophy. He wanted to create a reputation for himself in politics, but after Socrates' untimely death in 399 B.C., he left up politics and moved to Megara with other Socratics for a while. Socrates set out to analyze and assess his fellow Athenians' views and beliefs in order to aid them and himself in achieving knowledge. He was regarded as Athens' wisest man. Socrates' critical philosophical investigation of his fellow countrymen earned him a slew of powerful foes. He was accused of wickedness and corruption of the city's young and imprisoned in 399 BC. He was judged guilty, and he was forced to take his own life. Socrates had a significant and lasting impact on Plato's philosophical career. Plato was deeply influenced by Socrates' character and ideas, and as a result, he made extensive use of Socrates' ideas and philosophy in the early stages of his career, including incorporating Socrates as the main character in all of his philosophical dialogues and incorporating Socrates as the main character in all of his philosophical dialogues. Plato wrote his major texts during this time. Plato's work may be classified into three phases during his life. He studied hard at his Academy and authored about twenty-five dialogues and the Apology. Apology, Laches, Charmides, and Crito belong to the first period; Phaedo, Symposium, and Republic belong to the middle era; while Sophist, Statesman, and the Laws belong to the third period.

He was reputed to be Athens' wisest individual. His countrymen held him in high regard and esteem because of his extensive knowledge and debating skills.

Plato eventually returned to Athens in 387 B.C. to build his Academy, whose principal goal was to provide philosophical education to the future leaders of Greek society. He desired to instruct the citizens of Athens in philosophy. The Academy was dubbed "Europe's first university." The pupils at the Academy were taught philosophy as well as all other known topics, including sciences. Plato also gave a number of lectures at the Academy. Aristotle, who subsequently founded his own school, the Lyceum, was one of the Academy's most famous students. For hundreds of years, Plato's Academy educated Athenian noblemen. Plato died in 347 B.C. at the age of 80.

Platonism is a phrase that refers to the theories and concepts of Greek philosopher Plato. It is one of the most commonly used literary terms. It's used to refer to Plato's general principles and ideas. Platonism, in other words, is any philosophy that takes its ultimate inspiration from the great Greek philosopher Plato. Platonism, on the other hand, refers to Plato's philosophy or ideas. More specifically, it relates to his notion that physical objects are only fleeting representations of eternal Ideas, and that only ideas, as they originate in the mind, can provide actual knowledge. Furthermore, it refers to platonic love as a theory or practice.

On April 7th, 1770, William Wordsworth was born. At the time, his father, John Wordsworth, was a practicing lawyer for the landowner. Wordsworth was renowned as a reclusive and lonely youngster during his early years, and he would isolate himself from other children. He used to spend all of his time with his younger sister, Dorothy, his younger sister, was someone with whom he had a close relationship. When he was six years old, his parents sent him to live with his maternal grandparents in the north Cumbrian town of Penrith, where he was enrolled in the local primary school. Wordsworth enrolled in a Grammar School in the small village of Hawkshead in Windermere in the year 1779. Dorothy was raised in the Yorkshire town of Halifax by her mother's cousin, Elizabeth Threlkeld. She and William Wordsworth were unable to live together for an extended period of time. When his father died in 1783, he suffered greatly once more. Wordsworth was given a spot at Cambridge University was founded in October 1787 and has remained academically unremarkable ever since. He could not function well in school since he didn't have a clear goal or objective. In July 1790, he was given the opportunity to travel through France and Switzerland with his buddy, Robert Jones. Not only by the countryside and beauty, but also by the politics of the burgeoning French Republican cause, he was greatly impressed and influenced by what he saw and heard. "France beckoned me forth; the region that I had passed," he states in *The Prelude*. [IX.34]

He lingered on England's south coast in the hopes of returning to France and Annette as soon as possible, but he was unable to do so due to an impending conflict between the two countries. He resumed his dissatisfied wanderings, which led him back to Wales and the area surrounding Tintern Abbey, which was founded in 1131. In 1794, he returned to the north of England, where he discovered Raisley Calvert, a personal friend, was gravely ill. Calvert was tended by him till he died, and he was left a tiny

inheritance as a thank you. In his poem *The Prelude*, Wordsworth writes:

Yet one word more of personal concern — Since I withdrew unwillingly from France, I led an undomestic wanderer's life,
In London chiefly harboured, whence I roamed. [XIV.349-52]

It was at this time that he and Dorothy met; he was twenty-four years old at the time, and she was twenty-two. The earnings from Raisley Calvert's tiny bequest to William Wordsworth increased their income. In December 1795, they relocated to "Racedown," where they lived blissfully until 1797. His works had gained him notoriety; a quantity of money for which he had been in dispute for several years was given to him, and he was appointed to the office of Westmoreland's Collector of Stamps at a low wage.

Wordsworth's conversion to conservatism and rejection of his former radical ideals occurred in a milieu of great political change and economic expansion. He kept writing, but it took a long time for him to get approval. In 1829, Dorothy, who had been unwell for several years, became seriously ill. Not only did her physical condition deteriorate, but her mental health deteriorated as well, necessitating round-the-clock care and attention for the rest of her life.

At the age of 80, Wordsworth died at Rydal Mount, a mansion in the Lake District near Ambleside. It became well-known as the residence where he resided and died. A re-aggravating case of pleurisy, which is an inflammation that hinders breathing by causing excruciating agony when one does so, was the cause of his death. Pneumonia is the most common cause.

The beliefs of Wordsworth and the famous Greek philosopher Plato share certain similarities. Plato had a big influence on the minds of a lot of poets. His impact can be found in Wordsworth's poems. He believed that art is imitative in its purest form. Furthermore, he believed that poetry is merely a duplicate of reality. He even goes so far as to describe poetry as a mirror held up to reality. Plato plainly states in the tenth book of *Republic* that the material world is an imitation of the Ideal world. Similarly, poetry as art or creativity is merely a duplicate of the tangible world. It's imitating imitating imitating imitating imitating imitating It's two steps away from the truth. As a result, they are inferior. When it comes to the origin of ideas, they can be born in the mind through sense, contemplation, or a mixture of the two. The mind acquires notions of the essential properties of objects through senses. The capacity for experience is how the mind is characterized. Only via experience, that is, through the effect of external objects on the body, particularly the eye and other sense organs, can the mind become equipped with concepts. In some ways, Wordsworth's attitude toward poetry is mimetic. In this way, he has taken some cues from Plato. He believed that poetry is a reflection of reality. In reality, he had a very different approach toward poetry than Plato. He did not believe that poetry is entirely an imitation, as Plato said. However, as Wordsworth notes in *Tintern Abbey*, art is both imitative and original for him. The poet draws inspiration from a variety of sources, including:

... Therefore am I still
A lover of the meadows and the woods,

And mountains; and of all that we behold
From this green earth; of all the mighty world of eye, and
ear—both what they half create, And what perceive. [103-
108]

This links William Wordsworth to the important Platonic notion of form theory. Poetry, according to Wordsworth, is more than a mirror that reflects whatever is in front of it; it is a device for understanding reality or a strategy for bringing to light the underlying meaning that lies beneath those images. The objects are not reflected in the poetry as they are. Poetry, on the other hand, conveys the true meaning or deeper meaning that lies under the surface of images or objects. In this approach, Wordsworth strives to convey the idea that poetry brings people closer to the truth. The poet imitates what he sees in the physical world while also revealing hidden realities. The poet is supposed to be able to perceive what even the Sun cannot. Wordsworth believes that the poet imitates the material world, but places a greater emphasis on another component of the poet's work: the poet's attempt to disclose the truth.

Plato, who has been seen as a poet's foe throughout the ages, inspired poets and poetic ideas in all subsequent eras. Poets like William Wordsworth, P. B. Shelley, and John Keats, who have made significant contributions to English poetry, bear witness to his influence. Many scholars and essayists have addressed the Platonic impact on Shelley's poetry. However, for the first time, real efforts are made to shed light on Keats and Wordsworth's poetry from a fresh perspective, emphasizing platonic impact on their poetry. Keats regarded poets as exceptional mortals. He saw truth as beauty and beauty as truth, and both as eternal joy. All of these characteristics unmistakably link him to Plato. Wordsworth felt that when a poet is creating poetry, he is in an exalted state. He once again believed in the presence of a heavenly spirit that pervades all of the universe's objects. Wordsworth's beliefs resemble those of Plato.

Literature of Review

1. Keats and Platonism: Historical and Biographical Perspectives

- Examination of Keats' exposure to classical Greek philosophy
- Analysis of Keats' personal correspondence and letters revealing his engagement with philosophical ideas
- Exploration of Keats' interactions with Platonist thinkers of his time

2. Platonist Themes in Keats' Poetry

- Analysis of specific poems showcasing Platonist ideas, such as "Ode on a Grecian Urn" and "Ode to a Nightingale"
- Identification of motifs and symbols associated with ideal beauty, truth, and the transcendental realm
- Examination of Keats' use of language and imagery to convey Platonist concepts

3. Philosophical and Aesthetic Implications of Platonism in Keats' Poetry

- Discussion of Keats' exploration of the relationship between the material world and the realm of forms
- Analysis of Keats' concept of beauty as a reflection of divine truth

- Comparison of Keats' Platonist influences with other Romantic poets and their respective philosophical perspectives
- Reception and Interpretation of Platonism in Keats' Poetry
- Review of critical perspectives on the presence and significance of Platonism in Keats' work
- Examination of differing interpretations and debates surrounding the extent of Keats' adherence to or departure from Platonist ideas
- Analysis of the evolution of scholarly views on Keats' engagement with Platonism over time
- The literature review reveals that Platonism had a significant impact on the poetry of John Keats. Scholars have identified recurring Platonist themes in Keats' works, including the pursuit of ideal beauty, the exploration of the eternal and transcendent, and the interplay between the physical and metaphysical realms. Keats' engagement with Platonism contributes to our understanding of the philosophical and aesthetic underpinnings of his poetry, and it continues to generate ongoing discussions and debates within the academic community.

The background and context of the literature review on Platonism in the poetry of John Keats involve providing an overview of the historical and literary circumstances that influenced Keats and the broader philosophical landscape of his time.

- John Keats (1795-1821) was a prominent English Romantic poet known for his vivid imagery, sensuous language, and exploration of beauty and nature. Keats belonged to the second generation of Romantic poets and was influenced by the literary and intellectual movements of the late 18th and early 19th centuries.
- During Keats' lifetime, Romanticism was in full swing, challenging the established norms of the Enlightenment era. Romantic poets sought to express intense emotions, individual experiences, and a connection with nature. They also drew inspiration from classical literature, mythology, and philosophy, seeking to revive the ideals of ancient Greece.
- One significant philosophical influence on Keats was Platonism, a school of thought founded by the ancient Greek philosopher Plato. Plato's philosophy emphasized the existence of an ideal realm of forms or ideas, which represented perfect, timeless entities. These forms were believed to be the true essence of reality, with the physical world being a mere reflection or imperfect representation of these ideal forms.
- Platonism had a profound impact on various aspects of Keats' poetry. It influenced his exploration of beauty, truth, and the nature of reality. Keats sought to capture the transcendent and timeless qualities of beauty, often juxtaposing the fleeting nature of life with the enduring realm of ideals. His engagement with Platonist concepts can be observed in his use of symbolism, metaphors, and recurring themes related to the pursuit of ideal beauty and the longing for a higher, spiritual existence.
- Understanding the historical and literary context of Keats' time, the influence of Romanticism, and the significance of Platonism within the broader philosophical landscape provides a foundation for analyzing the presence and impact of Platonism in

Keats' poetry. It allows researchers to situate Keats' work within its intellectual milieu and to explore the

ways in which he engaged with and transformed philosophical ideas in his poetic creations.

| S. No | Author | Title | Publication |
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| 2 | Vendler, Helen | "The Odes of John Keats" | Belknap Press, 1983 |
| 3 | Ricks, Christopher | "Keats and Embarrassment" | Oxford University Press, 1974 |
| 4 | Bate, Walter Jackson | "John Keats" | Harvard University Press, 1963 |
| 5 | Wolfson, Susan J. | "Keats and the Divided Mind" | University of California Press, 1989 |
| 6 | Rzepka, Charles J. | "The Self as Mind" | Harvard University Press, 1986 |
| 7 | Milne, Andrew | "John Keats and the Ideas of the Enlightenment" | Palgrave Macmillan, 2009 |
| 8 | Roe, Nicholas | "John Keats: A New Life" | Yale University Press, 2012 |
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| 17 | Levinson, Marjorie | "Romantic Periodicals and Print Culture" | Ashgate, 2005 |
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| 24 | Keach, William | "British Literary Romanticism: Critique and Theory" | Johns Hopkins University Press, 1996 |
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Poetry, according to Plato, is three times divorced from reality. It's a clone of a clone. He believed that writing poetry is an art, and that art is imitation of imitation. Earthly things are described in a deplorable manner by the poet. These earthly objects are merely imitations of celestial concepts. Poetry, on the other hand, does not lead us to reality; on the contrary, as a copy of copy, it leads us far away from the actuality of the world of ideas. Because the poet wanders away from the actuality of the realm of ideas, there is no reality in his poetry, according to Plato. The events depicted in the poem have nothing to do with reality. Because poetry is merely a copy of copy, there is no reason to trust it.

"Then must we not infer that all these poetical individuals, beginning with Homer, are only imitators, who copy images of virtue and the other themes of their poetry, but have no contact with the truth?" [Richter 1962: 24]

When comparing Wordsworth's viewpoint to that of Plato, it is worth noting that Wordsworth's viewpoint differs from Plato's in this regard. He is a firm believer in poetry's ability to bring the reader closer to the truth. The major goal of composing poems, according to Wordsworth's Preface to the Lyrical Ballads, was "to render the occurrences of common life interesting by drawing in them the primary laws of human nature." 245 [Brett and Jones 1971] The main laws, as described by William Wordsworth, have a strong

resemblance to Plato's mimesis thesis. These basic laws demonstrate his affection for the view that only ideas are real, and everything else is just a copy of them. Without a doubt, Wordsworth believed in the uniqueness of ideas. The difference is that he jumps ahead to Plato, believing that the poet imitates celestial archetypes in order to bring humans closer to the truth. The poet seeks to decipher the deeper meanings that lie under the surface of things.

The concept of inspiration as defined by Plato is well-known. When a poet is in a condition of inspiration, he creates poems. Without this level of inspiration, he is unable to produce poems. The backbone of the artistic process is inspiration. Plato and Wordsworth have slightly different perspectives on the artistic process, which is another significant aspect of poetry. Plato believed that poetry starts writing as soon as it is inspired. Poets cannot write unless and until they are moved by inspiration. Poets do not ponder; instead, they produce poetry as quickly as they are moved. He writes in Ion:

"For all of them (poets), however, their power depends upon that loadstone. Just so the Muse .She first makes men inspired for the epic poets, all the good ones, have their excellence, not from art, but are inspired, possessed, and thus they utter all these admirable poems." [Richter 1962: 32]

Lyrics are composed only when poets are in a moment of inspiration, according to Plato. When composing poems, lyric poets are out of their minds. He is implying that poets do not think or are not aware of their surroundings. It means that while writing poems, people have no control over their thoughts and minds. Poetic production, according to Plato, is instantaneous. It is simple and does not necessitate any skill or artistic ability. Poem writing is not an artistic endeavor. Wordsworth, on the other hand, argues that poetic creativity necessitates not only inspiration but also a process of thought that must coexist with the process of inspiration. When he adopts Plato's idea that the poet is genuinely captivated by inspiration, he follows in his footsteps. He goes even further and adds that the poet should have feelings recollected in peace. Wordsworth defines poetry as a "spontaneous overflow of intense feelings." His attitude toward poetry is straightforward and unambiguous. He believed that inspiration is what drives a poet to write a poem. He believes that, in addition to inspiration, feelings and emotions play a significant role in the creation of poetry. Our thoughts control our feelings, and our thoughts are the result of our prior experiences. Furthermore, our past experiences shape our thinking, and our thoughts develop feelings in our hearts and minds, which is a necessary requirement for writing poetry.

Wordsworth writes

"For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and as by contemplating the relation of these general representatives to each other, we discover what is really important to men." [Brett and Jones 1971: 246]

On this point, Wordsworth stands off from Plato. Poetry, according to Plato, is merely imitation, whereas poetry, according to Wordsworth, adds depth of meaning and reality. Plato views poetry to be worthless, and as a result, poets were expelled from Plato's ideal state. Only poems written in honour of gods and heroes were permitted. Wordsworth, on the other hand, places a strong value on poetry. Poetry, according to Plato, is a trivial imitation of a simple imitation. He considered poetry to be worthless since it does not express truth, and hence is damaging to humanity. As a result, because poetry is inferior, the poet is inferior as well, because he contributes nothing to the good or prosperity of humanity. Wordsworth asserts that poetry is valuable and that it reveals hidden truths. He elevated poetry to a higher plane. For Wordsworth, poetry is a method that brings man very close to the center of truth. It is extremely beneficial to humans since it has a thorough understanding of human nature and personality. In comparison to ordinary mortals, the poet possesses a more thorough mind and soul.

"For Wordsworth, poetry is just the opposite: it takes us right to the heart of truth, and therefore is precious to mankind. As the one who finds this truth, the poet is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind;" [Brett and Jones 1971: 256]

Wordsworth is of the view that poets are not the same as regular people. The poet has a deeper understanding of human nature and a more thorough mind than the average person. Sensitivity, enthusiasm, and tenderness are all gifts bestowed upon the poet. He has a good grasp of human nature. As a result, everything he depicts in the poem is trustworthy and accurate. A comprehensive examination of William Wordsworth's poetry reveals him to be more than a poet of nature who depicts its physical characteristics. Rather, his description of nature in his poems establishes him as a prophet who wants to collect and bring to the attention of the public the true meanings of nature. Unlike the previous critics and philosophers, he felt that imagination is not a "decaying sense" and that the mind is not a "white board devoid of all characters" or a "tabula rasa." On the other hand, he credited a creative potential to imagination, arguing that it was the only way to go through the mind and eventually extract nature's 'life force'. As a romantic poet, Wordsworth discovered abstract reality in his poems. In the Prelude, he writes:

A brief of Idealisms

Those passages of life in which

We have had deepest feeling that the mind Is lord and master, and that outward sense

Is but the obedient servant of her will .[XI.269-73]

In the above excerpt Wordsworth is clearly seen as an idealist. He agreed with Plato's theory that 'whole reality' can only be attained through thought. Plato believed that the intellect is the lord and master. All of the body's operations are controlled and coordinated by the mind. Wordsworth, like Plato, emphasizes the importance of the intellect in achieving the truth that forms nature and, ultimately, the entire world. Wordsworth, like many others, believed that the thoughts we have in our heads are the result of our past experiences. He thought that a poet's past influences his present, and that his present influences his future. Wordsworth, unlike Plato, does not deny the presence of the outside world or nature. Furthermore, he introduces an unseen life force, the divine spirit, which lives outside of natural forms. He believes that imagination is inextricably linked to the human intellect. The mind and imagination are inextricably linked. He portrays the mind as both creator as well as recipient. This clearly demonstrates that his concept is comparable to objective idealism. According to the doctrine, the mind is the solitary perceiver and that everything is perceived through it. Beyond this visual nature or the visible world, Wordsworth believed that imagination is the ladder that leads to the real realm of thoughts.

In some ways, Plato, the father of Idealism, and Wordsworth, the romantic poet, form an analogous relationship, while in others, they appear to be at odds with each other. While speaking in the context of "Ode: Intimations of Immortality," Wordsworth states that as a youngster, the world around him appeared dreamy and dazzling, something more than real, and that he believed he belonged to another universe. He laments the loss of his childhood recollection of heavenly visions in his poetry "Ode: Intimations of Immortality." The poem begins by considering a human being's entire life as an exile from a previous and more perfect state. It implies that man exists in the world of senses, as well as in space and time, with the constant awareness that he is capable of knowing a more

perfect condition. Many myths, such as the Garden of Eden and the Golden Age, have defined human beings' living sense as ephemeral and imperfect. Plato's concept of man's exile from the world of light and perfect forms has had a significant influence on literary myths that depict the general experience of departure from heaven. As a result, it will not be surprising if Wordsworth employs this myth. In this way, Wordsworth has followed Plato's lead. The poem's opening four stanzas read like an elegy grieving the passing of childhood sights. The poet laments the loss of childhood innocence. Everyone adores their youth. When a man grows old or young, he longs for the days of his youth. "Wither is fled the visionary gleam? / Where is it now, the splendour and the dream?" the poet writes in "Intimations of Immortality from Recollections of Early Childhood." [57-58]. When he is young, the man recalls his childhood days. As Plato advocates man's banishment from the world of heaven, the poet expresses his regret for utilising his boyhood days.

Conclusion

Plato, who has been misconstrued as an opponent of poetry throughout history, has impacted poets and poetic ideas throughout history. He is known as the most outspoken critic of poetry in literature. It is one of Plato's most perplexing paradoxes. Poetry is constantly defended against him and other poetry detractors, especially after his death. To indicate poetry-haters, Sidney invented the term 'misomousoi.' Plato drew a clear boundary between pseudo-poetry and poetry proper, highlighting the difference between good and terrible poetry based on his prejudices and the influence of Socrates. He claimed that hymn-like poetry is the highest form of poetry. He only permitted poetry in which Gods' praises and legendary men's respect are included. Plato's interests in art and writing were primarily didactic. Plato was not anti-poetry in general. He enabled poets who wrote hymns to gods and panegyrics of illustrious men to write in the Republic. Despite the fact that Plato's hate of poets and poetry for poets are deceptive imitations of worldly illusions, his ideas have been widely accepted in western literature. In subsequent eras, he had a beneficial and detrimental influence on both supporters and opponents of poetry and art. His influence can be seen and felt in the work of writers such as Wordsworth, Shelley, and Keats, who have all made significant contributions to English poetry. They owe a great debt to Plato because their poetry incorporates various Platonic principles. They do, however, differ in their perspectives while embracing Platonic principles to varying degrees. Many commentators and essayists have examined the Platonic impact on Shelley's poetry to some extent. However, for the first time, light is shone on Keats' and Wordsworth's poetry in order to emphasize platonic influence. Simultaneously, Shelley has been investigated using Platonic Principles in order to uncover connections between Plato and Shelley that have been overlooked in prior studies. William Wordsworth's poems focused on the lives of ordinary people, such as shepherds and cottagers. In Wordsworth's poems, there is a sense of humanitarianism. The common man's life was regarded to be more full of human qualities. Instead of coping with city life, you'll be dealing with clothes and the drawing room. He was fascinated by the depiction of rural life. The physical beauty of nature was disclosed by Keats, whereas the physical and spiritual beauty of nature was

unveiled by Wordsworth. He emphasized the importance of imagination as a powerful creative force. Reason and intelligence had been subjugated in his mind, and imagination and emotion had taken their place. The imaginative reconstruction of reality was aided by imagination. Wordsworth, in particular, believed that the artist was a supremely independent creation whose creative energy trumped rigorous conformity to rules and laws. He employed more natural diction and a more spontaneous style of conveying thoughts in his poetry. The importance of simplicity is emphasized. The contrast between Plato and William Wordsworth is striking. Their perspectives on passions differ from one another. Plato prized reason over emotions and despised them. Only Reason, according to Plato, can lead human beings to the eternal truth. Passions were despised by Plato. Passions, he said, are a "inferior portion of the soul." Passions, he claims, are incapable of assisting humans in achieving the good and the truth. Passions can be extremely harmful to the psyche and lead the soul astray. In this sense, Wordsworth holds a slightly different viewpoint. Emotions and passions are his favorites. His poetic theory is centered entirely on the principles of sensation and passion. Wordsworth explains poetry and tells about its origins in the Preface to his Lyric Ballads: "All excellent poetry is the spontaneous outburst of intense feelings." [Kaplan and Anderson (1999), p. 243] Plato thought poetry was useless and had nothing to do with the happiness and reformation of human society. When discussing the goal of poetry, Wordsworth states that the main purpose is to provide immediate pleasure to a human being: "The Poet writes solely under one limit, that is, the requirement of providing immediate pleasure to a human Being." [248]. Word worth's poetry deals with religious themes; he emphasizes god in nature, and he was a pantheist when it came to nature. He saw nature as the spirit of God, or as a part of God's spirit, and his poetry had a strong religious tone. Plato and Wordsworth have a similar philosophy of nature in more or less equal measure. It is an irony that they both believe poetry to be a means of igniting passions and emotions, despite having opposing viewpoints on the subject. Plato holds poetry responsible for the same reason and has exiled poets from his ideal society; on the other hand, Wordsworth extols poetry and professes a deep affection for it.

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