

Human Nature Bonds in Wordsworth's "The Ruined Cottage"

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Abstract

This article explores the theme of human nature bonds in William Wordsworth's poem, The Ruined Cottage (1799). The poem depicts the story of a rural family facing poverty and despair, with a focus on the protagonist's relationship with nature, fellow human beings, and the wider community. The protagonist's deep connection with the natural world is highlighted, portraying nature as a source of solace and spiritual renewal. The bonds within the human community are also explored, depicting both acts of compassion and indifference. The poem emphasizes the importance of empathy and communal support in the face of adversity, fostering a sense of collective understanding. Through its portrayal of human nature bonds, "The Ruined Cottage" underscores the restorative power of nature, the complexities of human relationships, and the significance of communal solidarity.

The researcher has planned to examine The Ruined Cottage through the lens of ecocriticism by focusing on the correspondence between the gradual withering of Nature and the gradual demise of Margaret's soul to reach a comprehensive interpretation of the poem. The researcher has explored on the importance of humankind's ability to survive in nature by considering the viewpoints of the Yale School critics, the New Historicists, and the ecologists also.

Keywords: ecocriticism, Margaret, nature, soul, The Ruined Cottage, William Wordsworth.

Introduction

The Ruined Cottage by William Wordsworth is the subject of this study, which aims to highlight the intrinsic connection between humans and nature. William Wordsworth, a poet of nature, regarded physical nature as a repository of purity, grandeur, serenity, dignity, and strength that could soothe the human mind in all spheres of existence. He saw nature as the mother and teacher of all people, the source of the vitality and emotions that are an integral part of every person's existence. Wordsworth equated modernity and the Industrial Revolution with eradicating the purity and simplicity of the country's way of life. Wordsworth's poetry has previously been criticized for its dichotomous quality as a result of its anti-Enlightenment themes and tones. They

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have not focused on the environmental and ecological ideas woven throughout the structure of his poems as a result.

Industrialization and the scientific revolution since the 19th century have greatly improved and facilitated human existence. Still, they have also produced a deteriorating environment that is currently jeopardizing the environment and the welfare of the species. We are in the midst of a worldwide catastrophe right now, according to Worster (1993), but not because of how ecosystems work, but rather because of how our ethical systems work (p. 27). Additionally, he declares:

Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (Worster, 1993, p. 27)

Therefore, it is now necessary to address current environmental issues through literature or other feasible means. In reality, the emergence of ecocriticism has greatly increased the value of literature in environmental studies. You might rapidly determine that race, class, and gender were the hot subjects of the late 20th century if your awareness of the outside world was limited to what you could glean from the major periodicals of the literary profession, according to Glotfelty (1996), the eminent scholar and founder of Ecocriticism in the United States (p. xvi). In a similar vein, according to Glotfelty (1996), although other fields like "history, philosophy, law, sociology, and theology" have been "greening" since the 1970s, literary studies have "seemingly remained untainted by environmental concerns" (p. xvi). Literature scholars have been "creating ecologically informed critique and theory since the 1970s," even if ecocriticism only began to gain popularity in the early 1990s (Glotfelty, 1996, p.xvi). The area of environmental literary studies was established as a result of the grouping of individual critics' and scholars' works under the name of "Ecocriticism," and the University of Nevada, Reno established the first academic chair in "Literature and the Environment" (Glotfelty, 1996, p. xvii).

The 1990s saw the emergence of Ecocriticism, a branch of postmodern literary criticism that sought to root out the contemporary ecological crisis. William Rueckert first used the word "Ecocriticism" in his 1978 essay "Literature and Ecology: An Experiment in Ecocriticism" (as cited in Glotfelty, 1996, p. 105). In his essay "Home at Grasmere," renowned US ecocritic Karl Kroeber (1974), introduced ecological notions to British Romantic Studies. This is where the term "ecological" first appeared (as cited in Hutchings, 2007, p. 196). According to Glotfelty (1996), ecocriticism "takes an earth-centered approach to literary studies" (p. xviii) and addresses issues like "What role does the physical setting play in the plot of this novel?" "Are the values expressed in this play consistent with ecological wisdom?" and "How can we categorize nature writing as a genre?" (Page xix of Grotfelty, 1996).

Statement of Problem

Investigating the portrayal of human nature bonds in Wordsworth's *The Ruined Cottage* and analyzing how the bond between the protagonist and nature evolves, as well as examining the complexities of human relationships within the village community and the role of empathy and communal support in shaping these bonds. Additionally, it explores the connection between this theme and Wordsworth's larger philosophical beliefs about the relationship between humans and the natural world.

Research Questions

How does Wordsworth portray the bond between the protagonist and nature in *The Ruined Cottage*?

What elements of nature are emphasized, and how do they contribute to the protagonist's sense of solace and spiritual renewal?

How does the protagonist's relationship with fellow villagers in *The Ruined Cottage* reveal the complexities of human nature bonds?

Research Method

The qualitative research methodology utilized in this study is built on the interpretive philosophy. Giving information from a written account of the phenomenon under study is done using an informational qualitative approach. *The Ruined Cottage* is investigated utilizing a qualitative research methodology.. The ecocritical relationship as depicted in literature is examined through the use of literary tropes like similes, metaphors, personification, the language of animation, symbols, and imagery.

Furthermore, the author will investigate Wordsworth's critique of modernity and industrialization through an ecocritical analysis of *The Ruined Cottage* and demonstrate how his poems promote societal peace, reciprocity between humans and nature, and equilibrium.

Discussion and Analysis

Before Ecocriticism became a coherent critical perspective, as was previously indicated, separate critics discussed various facets of it. Despite their apparent disparity:

all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnection between nature and culture, specifically the cultural artifacts of language and literature. As a critical stance, it has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman. (Glotfelty, 1996, p. xix)

Therefore, all ecological viewpoints share the same conviction that we have reached the age of environmental limits and that the effects of human behavior are harming the planet's life support systems (Glotfelty, 1996, p. xix). Our ecological attitudes must evolve if we are to recognize that Nature is not only "the stage on which the human story is staged," but also "an actor in the drama" (Glotfelty, 1996, p. xix).

Romanticism, particularly William Wordsworth, became the focus of ecocritical research as soon as Ecocriticism was created as a new theoretical method. Wordsworth, a representative of the Romantic writers, wrote numerous poems on country life, plants, animals, and people that reflect his care for the environment. His poetry served as a plea to "eulogize nature" and "promote equality and peace between nature and humans," among other things (Ting-ting & Bin, 2014, p. 188). Wordsworth's opinions on Nature and natural components have sparked several debates among literary critics. Others disagree with these assertions and think Wordsworth was merely warning the public about "biocentrism," which Campbell (1989) defines as "the idea that humans are neither better than other creatures... but simply equal to everything else in the natural world" (as cited in Glotfelty, 1996, p. 128).

The Yale School critics, the New Historicists, and the Ecocritics are the three groups of critics who have examined the role of imagination and Nature in Wordsworth's poetry. The Yale School critics maintain that Wordsworth used Nature to transcend his mind and imagination. The New Historicists emphasize that Wordsworth valued poetic imagination to do away with history and society. The New Historicists, therefore, put themselves against this emphasis on the creative mind. They frequently examine the works of the Romantics under the influence of Marxism; they concentrate on the Romantics' emphasis on the human imagination and conclude that the Romantics transcended the human mind and imagination beyond Nature. The 1980s saw a move away from ahistorical formalisms and a return to history among literary critics, according to Bate (1991), who claims that the New Historicists turned to "history" and "ideology" (p.2). Wordsworth's preference for his imagination was seen by these critics as "a form of atonement for his political disenchantment or even apostasy" (Bate, 1991, p. 3).

From a socio-historical perspective, McGann critiques Wordsworth and claims that the Romantics express their beliefs through "extreme forms of displacement and poetic conceptualization," which causes them to describe "idealized locales." He suggests that poetry should take sociohistorical considerations into account because it is a result of social and historical events. Additionally, he thinks Wordsworth used other aesthetic techniques to obfuscate historical context. Because of this, he finds Wordsworth's preference for

attending to economic realities over finding solace in nature boring (Bate, 1991, p.15). McGann (1981) makes an argument in "The Anachronism of George Crabbe" in *The Ruined Cottage*. The relationship between Wordsworth and nature emphasizes "compensatory justice," "Romantic Displacement," and "the fond illusion of disastereed things" (p. 570). McGann is charged by Bate (1991) with ignoring "the transcendent imagination" to bring about the difficulties related to "history" and "society." He thinks that the politicization of Romantic studies in the United States was the aim Jerome McGann wanted to make Wordsworth serve in the historical context of the early 1980s (Bate, 1991, p. 5).

Bate challenges the tenets of the literary approaches outlined above in the following ways:

The 1960s gave us an idealist reading of Romanticism which was implicitly bourgeois in its privileging of the individual imagination; the 1980s gave us a post-Althusserian Marxist critique of Romanticism. The first of these readings assumed that the human mind is superior to nature; the second assumed that the economy of human society is more important than the —the economy of nature^l (1991, p.9).

Correspondingly, Bate has reaffirmed the need for a fresh interpretation of Wordsworth, noting that "the finest readings of classic texts are accordingly those which have both historical and present force" (Bate, 1991, p. 9). He clarifies "a green reading" of Wordsworth as an illustration, noting that "it has strong historical force" and "it has strong contemporary force" because it "brings Romanticism to bear on what are likely to be some of the most pressing political issues of the coming decade" (Bate, 1991, p. 9).

By claiming that Wordsworth's writings are emphasized both then and now to satisfy the current controversy, Bate calls into doubt the coherence of past readings of the poet. Devout reviewers in the nineteenth century discussed Wordsworth in terms of religion. Feminist discourse is used by emancipated critics of the late twentieth century when discussing Romanticism. But in some readings—and I aim to show that my interpretation of Wordsworth is one of them—the critic's goals are the writer's goals, and when this is the case, there can be a communion between the living reader that might carry with it a certain satisfaction and a notion about endurance (1991, p. 5). Wordsworth aimed to teach his readers how to view and live in the natural world in order to "enjoy or sustain existence," according to Bate (1991, p. 4).

Many detractors have charged Wordsworth with ignoring the social and political realities of his day because of his return to nature. Reading wonderful poetry like *The Ruined Cottage* allows one to observe how the author skillfully incorporated sociopolitical problems into the poem's structure. In Wordsworth's Historical Imagination, Simpson (1987) makes it abundantly evident that Wordsworth's poems "address themselves to very

exact events and situations, such as war, disease, hunger, and so on." He also thinks that "death-dealing economic trends" like "rural depopulation and the expanding use of mechanical labor and industrial discipline" will cause death. . . narrowed his horizon of possibility (Simpson, 2009, p. 1). Wordsworth was a person who, in Simpson's opinion, "had a great poetic grasp of the condition of England around the year 1800, particularly of its development into a culture dominated by industrial time, machine-driven labor, and commodity form." (2009, p. 4).

The purpose of Wordsworth's *The Ruined Cottage* is to teach its audience how to "see into the life of things," to understand the significance of the connection between the rural poor and their ancestral land, and to discover how to live in harmony with the environment" (Wordsworth, 2006, p.1337, line.49). The poem's narrative relays to readers the details of Margaret's story of quiet anguish. As Wordsworth (2006, p. 1362) writes:

. . . 'Tis a common tale,
By moving accidents uncharactered,
A tale of silent suffering, hardly clothed
In bodily form, and to the grosser sense
But ill adapted, scarcely palpable To him who does not think (lines 231-236).

The poem illustrates the decrease in stability and family life as reflected in the physical decomposition of the cottage by emphasizing agricultural blight, sickness, and the collapse of the textile industry:

The honeysuckle crowded round the door And from the wall hung down in heavier
wreathes, And knots of worthless stone-crop started out Along the window's edge, and
grew like weeds Against the lower panes. (Wordsworth, 2006, p. 1363)

Robert, Margaret's husband, eventually loses his mind due to the economy and enlists in the Napoleonic wars, leaving Margaret with only the ineffective enlistment money to prevent poverty:

He left his house; two wretched days had passed,
And on the third by the first break of light,
Within her casement full in view she saw
A purse of gold. (Wordsworth, 2006, p. 1362)

While she waits for his return, Margaret spends her days begging onlookers to let her know until she eventually passes away. The ruin serves as a representation of the 1790s' drastic

socioeconomic upheavals. England underwent turbulent social, political, and economic transformation throughout this time.

Williams (1978) observes that individuals who objected to the new, modernized procedures were "ruthlessly broken down" along with the trend (p. 61). According to McKusick (2000), the traditional methods of subsistence agriculture were gradually being replaced during the eighteenth century, and the common areas that the local farmers relied on for their seasonal grazing and gathering activities were increasingly being withdrawn for exclusive private use by the process of enclosure. (pp. 63- 64)

In his concern for the preservation of traditional rural ways of life, the homeless, and all wild species that live outside the pale, outside the conventional confines of human civilization, Wordsworth was truly ahead of his time and radically inventive, according to McKusick (2000), who disagrees with the views of New Historicist critics like them (p. 65). One might conclude from a critical and thorough reading of the poem that it is "as much about the narrating of a tale as the tale itself" (Larkin, 2000, p. 348). The reason Wordsworth is considered as "the apologist for locality and local loyalty" is due to his grasp of the important social, political, and economic challenges of his time. . . praising the way people live in the countryside and criticizing the impersonal way people live in industrialized cities (Pite, 1996, p. 366). When he wrote this poem, his main worry was the demise of the textile industry, which led to a switch from "manual labor" to "mechanized production." Prior to the advent of mechanization, households made a living by producing their own wool and fabric, which served as a secondary source of revenue in addition to the small farms and fields from which they drew their primary support. "The land belonged to all future generations as well as the forebears, not just the current generation" (Neupane, 2022, p.3). So when they left their original land they struggled a lot to adjust to the new circumstances, which in some cases resulted in their eviction from their land.

In *The Ruined Cottage*, Wordsworth makes observations about the plight of the impoverished as well as the effects of the 1790s' social, political, and economic upheavals on people's interactions with nature and their subsequent eviction from their ancestral lands. The poem's principal theme is the deterioration of one peasant family's relationship with nature. Social catastrophes, particularly the demise of the textile industry on which they relied for a living, are to blame for the physical degeneration of the cottage, the residents, and their bodies. In their brighter times, Margaret and Robert lived in harmony with Nature, the Pedlar, the story's narrator, tells the Wanderer. As a weaver, Robert was:

. . . an industrious man,

Sober and steady; I have heard her say
That was up and busy at his loom
In summer ere the mower's scythe had swept
The dewy grass, and in the early spring

Ere the last star had vanished. (Wordsworth, 2006, p. 1359)

Before the social and economic upheaval, Robert's labor was in touch with the natural seasons.

His work pattern being disturbed is a sign of the craziness brought on by the collapse of the textile sector, which is what has happened to him. Robert and his family face other problems in addition to the fall of the textile business, including "two blighting seasons when the field were left with half a harvest," the "plague of war," and then Robert and Margaret's illnesses" (Wordsworth, 2006, p. 1360). The couple's resources are depleted by these difficulties to the point when Robert discovers after recovering from a protracted illness. . . The little he had saved to prepare for an accident or old age's devastating effects were completely used up (p. 1360). Like many other males, Robert was the household earner and depended on his loom to generate income for his family. The family lost a significant source of income as a result of the industry's demise. Before this happened,

Margaret and her family were saved from "calamitous years" of illness and misery by "many self-denials." However, as time went on, their socioeconomic issues forced them to rely on "parish charity" to survive. Robert's unusual treatment of his family is a manifestation of his estrangement from Nature. Being without a solid industry causes the very "hardworking man," who was "up and active at his loom," to become depressed and start "carving uncouth figures on the heads of sticks" (p. 1360). The "many chores of summer, autumn, winter, and spring" are disorganized by the same hands that previously labored in unison with the diurnal cycles of Nature (p. 1360). Because of this, "poor brought on a pampered melancholy / And a bitter temper: day by day he drooped," according to the poem (p. 1360).

The narrator uses the word "droop" to describe Margaret's state following Robert's enlistment in the army, which highlights the word's significance in this context. The narrator recounts Margaret's emotional decline in lines 394–396: "I found her melancholy and drooping. There on its bright bank, the primrose blossom / Had chronicled the earliest days of spring." The poem depicts the season as spring, which is a period of renewal and regrowth. As a result, Margaret's drooping completely contradicts Nature and the natural order and causes her to become cut off from it. Margaret's estrangement from nature is congruent with the cottage's physical deterioration. The Pedlar first notices the difference in the "worthless stoncrop," which "started out along the window's border like weeds," "honeysuckle gathered round the door," and "straggled aspect of the garden beds" (p. 1363). These alterations reflect Margaret's deteriorating emotional state. She droops in despair like the rose "dragged from its sustaining wall and bent down to the earth" by "unwieldy wreaths" of weeds (p. 1363). The phrase "supporting wall" conjures up a variety of ideas. It may refer to Robert, for whom she feels a deep longing, or to nature and rural customs,

or, more crucially, to the cottage itself. Margaret is torn between two ambiguities; she is unsure if her husband is still alive or has passed away, thus she is unable to decide whether to grieve his passing or not. Consequently, she is "a wife and a widow" (p. 1366).

She is "dragged from" the "supporting wall" of her husband, and the uncertainty and desertion she experiences as a result "bends her down to the dirt," where she must work to survive. Her cottage and garden were formerly seen "busy with her garden tools," but as hardship increased, they were "handed up to the sleepy hands of neglect" (p. 1363). Her deterioration is primarily caused by the family being "ripped from" Nature's "sustaining" embrace. This breakdown, followed by their disengagement from their "supporting" work, "bends her down to earth," which results in the cottage's deteriorating appearance. The "unwieldy wreaths" of weeds that devour her cottage's "supporting walls" show how cut off she is from nature. She has lost her meaningful and aware connection to nature's forces and processes, becoming as idle as the cottage and garden. Margaret becomes the object of degradation as nature works on her rather than in and through her. This can be observed in the hut's quick collapse, which was "reft" by "frost, and thaw, and rain" (p. 1363). Even though Margaret's worn-out garments are being ruffled by the wind as she sits by her own fire, she doesn't seem to be connected to anything (p. 1363). Such problems are the symbols of a society that is "affected by the economic crisis and the concomitant alienated aesthetics that Wordsworth associates with modernity," according to Swann (1991) in "Suffering and Sensation in *The Ruined Cottage*" (p. 92).

As was previously said, different reviewers have varying perspectives on how Robert and Margaret's lives have been impacted by their financial struggles. Both Margaret and Robert's spiritual integrity and mental health are finally destroyed by the loss of their imaginative contact with nature. The declines in Margaret and Robert's finances and mental health cause them to separate from Nature. Margaret, who is "caught in poverty and despair," neglects her garden to the point where the Pedlar can see no "ridges" of "clear black mould nor winter greenness" (Wordsworth, 2006, p. 1365). The lack of harmony between the farmer and the land is shown by the removal of mold and tilled soil. Similar to Robert, Margaret's hands lack the ability to coordinate with nature, and as a result, they become "sleepy" and "negligent." As a result, Margaret starts to walk the fields frequently with the hopes of never returning; . . . I've been straying a lot lately, and sometimes, to my shame, I need to be brought back by my finest prayers (p. 1364.). Margaret says, "Weeping, and weeping I have awakened; my tears / Have flow'd as if my body were not such / As others are, and I could never die," indicating that she has lost touch with life's normal rhythms (p. 1364). Such a comment is a hint that Margaret is unsure of her mortality and believes that she is a ghost. Her features become "pale and thin" (p. 1364.). The Pedlar

states that during his most recent visit, "her voice was low,/her body was subdued,/no motion in the breast was seen,/no heaving of the heart" (p. 1365). Last human occupant of these demolished walls, she remains until she passes away (p. 1367).

Margaret's bodily death is truly a reunion with the soil, in addition to the aforementioned points. Ironically, the words "She is dead, / The worm is on her cheek" from the Pedlar's Lament (p. 1359) depict Margaret's unification with the natural rhythms of life as her body decomposes and turns into mold. According to the narrator, physiological fusion with nature is beneficial insofar as it upholds the "hidden soul of mankind," which endures "mid the serene oblivious tendencies of nature" (p. 1367). In reality, this supports Bate's (1991) observation that "humanity only survives in nature." Thus, it is necessary to coordinate the survival of humans and nature (Bate, 1991, p. 34). The narrator observes that there is no trace of the inhabitants remaining, which is consistent with the hut's eventual decomposition. The home is currently "four naked walls" and the sole indication of human habitation is "The useless remnant of a wooden bowl" (Wordsworth, 2006, p. 1357, line 31). On the bench where Margaret once nursed her infant child and later waited for her husband to arrive, adds sun themselves and nettles decay (p. 1363). The unpleasant weakening form of the time gives growth to:

. . . that which each man loved
And prized in his peculiar nook of earth
Dies with him or is changed, and very soon
Even of the good is no memorial left.

(Wordsworth, 2006, p. 1358, lines 69-72)

By reconnecting with Nature, Margaret's return to the ground might be seen as a form of redemption.

As a result of the poem's analysis, we can see that the narrator enters the poem in an agitated state. His "languid feet" are "baffled still" by the "slipp'ry ground," making it impossible for him to move through the plain as he wanders along a desolate terrain (Wordsworth, 2006, p. 1357). He is initially so out of touch with nature that he struggles to feel at home among the elements. Contrary to this impression, the narrator refers to the elderly guy, Pedlar, as a "dreaming man" who is "Halfconscious" and loves "that soothing song" while in Nature's embrace (p. 1357). As a result, Nature serves as a healing force in the poem and dims the grim sadness of the dead by suggesting spiritual atonement. By the poem's conclusion, it is evident that the cottage represents both the renewal of a peaceful relationship with nature and the rotting of human existence. The poem actually represents an examination of human nature on the periphery of civilization. It sheds

insight into the possibilities of maintaining harmony between one's inner and outer nature despite seeming hardships. In opposition to these viewpoints, Bate (1991) asserts that "the Romantic Ideology" idealizes and displaces, prioritizes imagination over history, and conceals social conditions in its pursuit of transcendence (p. 6). In reality, the New Historicists build their arguments on this premise rather than contesting the transcendental theory of their forebears, the Yale School critics. They object to the accusation that Wordsworth ignored history, which the Yale critics did not pay much attention to while they were critically analyzing Wordsworth. Therefore, they rejected the Yale School's predominance as well as the concept of individual creativity.:

[The Romantic Ideology] served a purpose, namely to offer a challenge to the hegemony which idealizing, imagination-privileging critics like Geoffrey Hartman and Harold Bloom had held over Romantic studies in the United States for twenty years, in particular through their hugely influential books, *Wordsworth's Poetry* and *The Visionary Company*. (Bate, 1991, p. 6)

Despite their disagreements, the New Historicists and the Yale School critics agree that Wordsworth places a premium on personal transcendence and makes use of nature to do so.

According to the study, Wordsworth doesn't transcend nature; instead, he resides there, communes with it, and draws inspiration from it. He sees Nature in its entirety. Wordsworth attempts to create an intimate link between man and nature through sentiments and emotions in his poetry, rather than viewing the relationship between man and nature as adversarial.

Wordsworth's "love of nature" and his revolutionary politics, according to Bate (1991), are not in conflict with one another but rather are a continuum (p.10). According to Liu (1989), "there is no nature except as it is constituted by acts of political definition made possible by particular forms of government." (p. 15) The constitution of nature is something that governments and industry may decide, so they may pass laws governing what we emit into the air, but we cannot divide the air up like we divide up the land. Wordsworth seeks to demonstrate the importance of humankind's ability to survive in nature.

Conclusion

As previously mentioned, *The Ruined Cottage* serves as a solid illustration of Wordsworth's internal connection to nature. In the poem, the theme of human nature bonds is explored through the protagonist's relationship with nature, fellow human beings, and the larger community. The poem tells the story of a rural family that has fallen into poverty and despair, with a focus on the mother figure. One aspect of human nature bonds in the poem is the protagonist's deep connection with the natural world. Wordsworth portrays nature as a source of comfort, solace, and spiritual renewal for the protagonist. She finds solace in the beauty of the natural surroundings, even in

her dire circumstances. Nature becomes a companion, offering solace and a temporary escape from her hardships. This bond between humans and nature highlights the restorative power of the natural world and the comfort it can bring in times of distress. Furthermore, the bonds within the human community are explored. The protagonist's interactions with fellow villagers reveal both compassion and indifference. While some individuals offer help and support, others turn a blind eye to her struggles. These varying responses reflect the complex nature of human relationships and the contrasting attitudes toward the suffering of others.

Additionally, Wordsworth emphasizes the importance of community and empathy in the face of adversity. The poem highlights the shared human experience of pain, loss, and hardship, fostering a sense of collective understanding and compassion. Through this portrayal, Wordsworth suggests that human nature bonds can lead to communal solidarity and emotional support. Overall, "The Ruined Cottage" explores human nature bonds through the protagonist's connection with nature, her interactions with fellow villagers, and the larger community. The poem emphasizes the restorative power of nature, the complexities of human relationships, and the importance of empathy and communal support in times of adversity.

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