

Critical Analysis of Theory of Poetic Diction by Wordsworth and Coleridge and Its Practice in Their Poetry

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Abstract

The Study pursues the practice of poetic diction by William Wordsworth and Samuel Taylor Coleridge and their collaboration in the Lyrical Ballads. The principles which were developed by William's Wordsworth in his preface of the second edition of the Lyrical Ballads undergo lots of criticism even by his companion Coleridge. Therefore, the study is a critical analysis of the poems/work done. I have chosen two poems of William Wordsworth and these are 'To the Cuckoo' and 'The Daffodils'. Although, the poems are not part of the collection of 'Lyrical ballads; it is yet to observe how far William Wordsworth justifies his principles of poetic diction in his poetry. Rather the criticism of William Wordsworth is well-suited or not? Furthermore, I critically analyze a few works of Coleridge including 'The Ancient Mariner' and 'Christabel Part-1 too. The present study is a comprehensive discussion of the preface and criticism that has developed on the Romantic theory. The framework of the research design is qualitative whereas data are taken from the secondary audience. The original work of the preface by William Wordsworth (1802) is also subjugated in the finding portion of the study. The paper focuses in specific the concept of the poetics style of William Wordsworth and his principles in the Preface which later became his theory of poetic diction in the Romantic age of English Literature.

Keywords: *Critical Analysis, Lyrical Ballads, Poetic Diction, Qualitative Method*

INTRODUCTION

William Wordsworth and Coleridge have been companions and developed poetic theories together and practiced them in their poems as well. Their work in collaboration has become popular in the form of lyrical Ballads. However, in later periods, the theories were neglected and criticized by Coleridge. After his early period, his criticism developed against Wordsworth and his point of view

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changed towards writing poems for layman. This research work is the critical analysis of William Wordsworth's and Coleridge's work in 'lyrical Ballads'. The research further, illustrates the poetic diction in the practice of William Wordsworth's poems. It also discusses Coleridge criticism of the theory they developed together. Although the study is a drop in the research field, it opens up the discussion that William Wordsworth, a poet of 18 century has been gone through criticism for his theory of poetic diction in the preface of the collection "Lyrical Ballads". The study is about the successful diction of Wordsworth and it's unsuccessful in it.

In 1795, Coleridge got a chance to be in companionship with William Wordsworth and his sister, Dorothy. After an immediate friendship, both poets inspired, criticized, and understand each other poetry style. They both have decided to write a collection of poems in collaboration. In 1798, both influencing poets published their first edition of Lyrical Ballads. When the second edition of the book was published, Wordsworth added the preface to it. This preface becomes later the point of discussion for many of the poets because Wordsworth mentioned some important notions about how poets should write poetry and what elements are for the language of any poetry. Later it becomes the famous theory of William Wordsworth. And it is criticized by Coleridge himself. For the style of the poetry, Thomas Hutchinson (1993) said that Wordsworth's Contexts of style should be taken from a broader perspective because his vision is discussed in a general sense whereas Coleridge criticism is sensed correctly when it is narrowed down like applied on any single class or poetry of one poet or country. Jordon E. John (1953) in summing up the conflict said that the poet's idea of poetic diction matched the basic concept of the poetry.

The portion interprets the Wordsworth and Coleridge notions made in their style of writing poetry. In the preface to the lyrical Ballads, Wordsworth made three important statements, all of that have been objects of Coleridge disapproval. For example, Wordsworth said that poetry should be written in a simple form of language, and reflects the rustic life that embedded its roots into the simple lifestyle of the people. The poetry soothes someone's heart in an actual sense. The essence of poetry is in the readers' lifestyle. According to William Wordsworth, the readers when reading each poetic diction, it should touch their heart in a way that they feel it sings their stories of art. It surely is a drop of water in the desert of the reader's heart. Poetry is considered a sensible form of poetry because it reaches the level of maturity and is liked by all types of people in the audience. For this, Wordsworth chooses the Lyrical Ballad's Preface (1802) to narrate his notion of poetic diction, which then became the theory of William Wordsworth for the Romantic period and undergoes much criticism. Sharma (2017) quotes, "From this, he is led to attack the diction of the day". William Wordsworth says that readers will find the personification of abstract ideas rarely in the volumes of lyrical Ballads because it seems to him as an ordinary device used in any prose. Sharma (2017) cited William Wordsworth who said, "My purpose was to imitate and as far as is possible, to adopt the language of men; assuredly such personification does not make any natural or regular part of that language. Looking into the scenario, Coleridge had developed his fame as a writer at that time. And publishers were ready to accept his work to publish on an immediate basis as well. What cost him to publish in collaboration with his friend, Wordsworth, and his willingness to write in Wordsworth's style of writing poems? Even though, the second edition where the preface was added by Wordsworth in Lyrical Ballads. That preface is also read by Coleridge. It means he was not deeply in contradiction with the theory of Wordsworth. In specific, it is impossible to count that whose poem is accredited and outnumbered but every piece of the work is done under mutual intellectual understanding. Coleridge said himself of Wordsworth's Preface that the poem, "arose so out of Conversations, so frequent, that with few exceptions we could scarcely... say which [poet]

started any particular thought.” Just as Coleridge claims to have a great part in adding ideas to Wordsworth’s Preface to Lyrical Ballads, it is also on record that Wordsworth contributed to part of Coleridge’s “Rime of the Ancient Mariner.”

In contradiction in the theory and practice of both of the poets, the statement is made that poetry is less curbed. The poetry of William Wordsworth speaks a plainer and more emphatic language”. William Wordsworth’s point of view is that poetry should reflect the rustic life. And rustic life coexists with our basic feelings. The rustic life communicates simplicity more deeply and effectively. Therefore, the poetry should be in a simple form. If the poetry is based on the speech of the characters of rural life and talks about their lifestyle, it will be more realized and feel a durable form.

Moreover, the language of these common men is adopted because they most abruptly interact with the use of the best form of language i.e., raw form. And it drives the originality of the language. Being less under social and political vanity, these laymen quote their raw feelings subjugated with the best ideas in straightforward expressions. It ranked the language as informal or colloquial in society. However, it is fulfilling the equality and narrow circle of their interaction.

Lastly, William Wordsworth made a number of statements regarding the poetic dictions, while Coleridge reflects the following parts.

- 1 Selection of words is real language of man.
- 2 The language of the man in low and rustic life.
- 3 There is no difference between language and metrical composition of the prose.

Coleridge objected to misty rather than mystic, confusion of God with the world. As it was noted that Coleridge seemed to have concurred with the principles of Wordsworth preface when it was written in 1800. Barstow (1917) gives a reference to a manuscript document of the time in which it is recorded that Coleridge read the preface of the Lyrical Ballads which later become the point of the criticism and corrected it before it was printed. If he had disagreed with any part of it at the time, it is reasonable to believe that he would have made his objection known to Wordsworth. Still, it may be supposed that because of the close friendship which was between these poets in 1800 stopped Coleridge to put an objection to Wordsworth.

However, when Coleridge wrote *Biographia Literaria* in 1816, he had broken his friendship with Wordsworth; indeed, he felt hostile towards him and wrote certain objections towards the principles of poetic diction. Coleridge objects to the use of rustic from low life as a subject for poetry.

To discuss the theory and practice of William Wordsworth and Coleridge work of poems, the following terms are necessary to define in this research.

Poetic Diction

In layman’s concept, poetic diction is the collection of words that he/she expects to find in poetry. The poetic words like damsel, steel, casement, or emphatic language; he would not use or expected to be used in everyday language. Although he or she is familiar with the meanings of that diction yet avoids using it in daily language. Because he feels that these are flowery words and out-of-date expressions. He is unpleasantly shocked if he or she does find such words in what he or she is told purports to be poetry.

There have been many who have stated that there is an essential difference between the words of poetry and prose. Aristotle declared poetic diction as the most remote form of vulgar speech. Poetic diction is that form of language where one uses metaphorical, rhetorical, formal, or more elevated version of the things but not the ordinary name. Poetic diction possesses rhythm, harmony, and melody. The virtue of that diction consists of perspicuous but not mean.

Lyrical Ballads

It is a book collection of poems written by William Wordsworth along with his companion Coleridge. The book includes Coleridge's collection of poems like *The Rime of the Ancient Mariner* and three other minor poems: *the Foster Mother Tale*, *The Nightingale*, and *The Dungeon*. Other 19 poems, including *Tintern Abbey*, are the contribution of William Wordsworth. In the advertisement of *Lyrical Ballads*, William Wordsworth announced that the work was an experiment.

William Wordsworth Theory

When William Wordsworth wrote “*Lyrical Ballads*” with the collaboration of his friend S.T. Coleridge, the first edition did not earn that much likeness to the readers. The second edition in 1800 was published and includes the additional work of the poem *Love* by Coleridge, the Second edition include the preface written by William Wordsworth. The edition published with only the name of William Wordsworth. Preface later analyzed and became the theory of William Wordsworth. This famous theory is known as *The Romantic Theory* and it is a masterpiece in English criticism. Wordsworth was not a critic but a poet of nature. He criticized poetry and explained how poetry should be. Throughout the preface, William Wordsworth is relating the facts with the poetic creation than attempting to explain them. William Wordsworth in his theory described two main tenets. Which are

- 1 Poetry relates to the life of ordinary people. He was removing the idea that poetry reduces the realm of fantasy, and it was his first part of the theory.
- 2 His second and utmost aim was to connect poetry with simple and rustic language. Those sophisticated words are not for ordinary but only for one class of society.

In his preface, he speaks about the main subject of poetry. According to William Wordsworth, poetry is the breath-finer spirit of all knowledge. His theory of poetry is comprehensive and tells us the philosophy of the poet and the function of poetry.

Significance of the Study

A great poet must create the taste for the audience who enjoy it but the language in which poet writes (Marjorie Latta, 2016). The poet should have uniformity in all his poetic creations. William Wordsworth and Coleridge created *Lyrical Ballads* in collaboration, latter work has published in many editions, whereas, in the second edition, William Wordsworth added the preface. The preface later became his theory, and a point of criticism for many poets with his collaborator Coleridge himself has shown some contradiction to the poetic diction created by William Wordsworth. To see the depth of the practice and theory of both renowned poets of the age who celebrated the 18 century, an age of Romanticism and revival of nature in poetic diction. Wordsworth has an exalted conception of poetry. According to him, “Poetry is the breath and finer spirit of all knowledge that is an impassioned expression which is in the countenance of all science.” The work is supported by many literary theorists and practitioners of the time. Back and Matt (2009) have written their work

to see William Wordsworth theory and practice.

The Rationale of the Study

The current study is about the critical Analysis of Wordsworth's and Coleridge's theory of poetic diction. The framework of the study is qualitative.

LITERATURE REVIEW

The preface in Lyrical ballads is the central and core of the theory of William Wordsworth and Coleridge. And it becomes the point of criticism of William Wordsworth's style of poetry and using language that he uses in the sense of simplicity. In the later stage, Coleridge also criticizes William Wordsworth's style. It became the reason for unpopularity and ruined the career of William Wordsworth in his last stages of life.

Coleridge criticized Wordsworth style, and use of diction in poetry. It is felicitous diction, rich in imagination but fragmentary in language use. He further said that the preface carries William Wordsworth's remarks like seeds that still require further development. He choose to assume those remarks as the theory of diction in lyrical ballads. Coleridge said that not he, but William Wordsworth is responsible for critical propaganda, and this is the reason for his unpopularity. Norton Longman. T said, "Wordsworth wrote the preface to please him, super intended and re-corrected by him' (p. 19). Coleridge in a letter to Southey, July (1802) said that although the preface in the second edition of the lyrical ballads is the half-child of his brain, and arose out of the conversation so frequently that, with few exceptions, we could scarcely either of us, perhaps, positively say which first started any thought, yet he was far from going all lengths with Wordsworth'. Acceptance of his viewpoints that people have neglected Wordsworth's theory of poetic diction not in a manner able sense. Even they have not taken it seriously. One of the reasons for the negligence is that William Wordsworth's practice was inconsistent with his principles. William Wordsworth when says that poetry should fulfill or employ the demand of the language of the lower and middle classes of society is not ideal at that time. It is just an experimental notion of his own.

Main Elements of 'Poetic Diction'

William Wordsworth (1802), in his preface of Lyrical Ballads, argued his predecessors' style of poetic and non-poetic language, insists on real language of man. Further, he revolts against the idea of poetic diction and provides some elements in poetry writing. He connected it with the speech. He said that poetry is linked to speech, and to the way that people talk at any given time, but it is also framed and marked differently. It was said that Wordsworth's poetic idea of diction is a reactionary response against the criticism of the 'pseudo-classical' classical theory of poetic diction. So, to support his idea he introduces fresh speech which was completely partially related to the style of common and laymen's language. He dealt in his epos with the rustic and simple life and supported the simplicity of the theme.

He was the lover of nature, embarrassed and unsophisticated life. So, he uses the language of farmers. Today, Wordsworth has more appreciation and sympathy for his work on poetic diction than the reviewers of 18 and 19 centuries. This appreciation is for his style only. And it is because that the shepherds, and speech of rustic life. He denounces the simulated language. And he employs the pronunciation method of common people. His aim in the preface was to prefer occurrences and

circumstances from common life.

William Wordsworth Successful Diction

To relate the Wordsworth theory to diction, William Blake once remarked that he did not know who wrote the preface, but both William Wordsworth and Coleridge were mischievous. So, William Blake becomes directly very contrary to William Wordsworth's practice. An investigation of William Wordsworth leads the successful poetry that has the same conclusion; there are numerous numbers of specific examples which show sufficient expressions of emotions in different dimensions of life and are called poetic dictions in the true sense.

William Wordsworth uses some words which are related to the poetry of previous poets; Wordsworth uses those words because the poets always have those words in their poetry using contractions, archaisms, and a large number of miscellaneous words. Secondly, he uses words that are the expression of conventionally poetic ideas. According to him, poetry must have a purpose, although all poetry has a purpose in it, he wants poetry to be pure in language and it should have a purpose of rustic life. The poetry must achieve an art of positivity. What he defines as its purpose is not something ethical but rather psychological. The main goal of a poet is to elaborate the manner of his poetry. That manner should be filled with the feelings and emotions of laymen and associated with the state of their excitement. Indeed, Wordsworth always associates feelings and ideas with one class of society. But forget all other manners of writing poems. Therefore, he is criticized by many critics. Yet he is a revival of nature. He revives the Romantic age with his theory and his art of writing poems in pure and rustic form.

RESEARCH METHODOLOGY

The present chapter discusses the research design, paradigm, and methodology. The framework of the study is qualitative. It is a critical analysis of the work of William Wordsworth and Coleridge. The purpose of the present study is to discuss an analysis of the poetic diction of the Romantic Age and to justify the criticism developed on the theory of poetry.

Research Technique

The researcher will follow the qualitative approach to collect data to know the language use of Wordsworth and Coleridge. The principles of simplicity in language and sense are used in the poetry of the Romantic era. The researcher has taken lines from their poems and analyzed the style. The critical analysis of the language further proceeds with the criticism of Coleridge on the practical use of William Wordsworth in his theory of preface Lyrical Ballads.

For the data collection, I selected lines from the following poems.

- 1 Lines from 'To the Cuckoo' by William Wordsworth
- 2 Lines from 'Daffodils' by William Wordsworth
- 3 Lines from 'The Ancient Mariner' part-1
- 4 Lines from Cristobel part-1

In the end, the techniques to critically analyze the lines, I have developed themes to specify the research. Archaism is also observed in William Wordsworth's poetry to justify the criticism made of

him by critics and Coleridge.

Research Questions

Following are the research questions of the study.

- 1 How has William Wordsworth's theory of poetic diction been practiced by himself and Coleridge in Lyrical Ballads?
- 2 What poetic diction has been used in theory by Wordsworth and Coleridge in Lyrical Ballads?

Research Objectives

Following objectives are the part of the study.

- 1 To explore poetic diction used by William Wordsworth and Coleridge in Lyrical Ballads.
- 2 To discover various poetic diction has been used in theory by Wordsworth and Coleridge in Lyrical Ballads.

Data Analysis

The analysis is a qualitative framework of research. In this chapter, Researcher aims to analyze William Wordsworth and Coleridge's practice i.e., the work of poems in association with the use of the theory in the preface of the Lyrical Ballads. The theory and principles in it become the point of criticism for both and were later denied by Coleridge as he did not practice in a real sense. Because he means that the principles are mainly a part of an experiment done by William Wordsworth. Therefore, this research undergoes a critical analysis of some of the poems of William Wordsworth. William Wordsworth's successful diction and unsuccessful diction have also been part of the analysis where research is comprised of the discussion that how far William Wordsworth is been criticized by other poets too. For data analysis, the researcher has generated the themes where analysis of Wordsworth's language of poetry, the use of simple ideas like the representation of rustic life are preferred to critically be analyzed by quoting lines of his poetry.

Contemplation and Recreation in William Wordsworth poetry: Simple ideas and Simplicity in language.

CRITICAL ANALYSIS OF THE LINES FROM POEM DAFFODILS

*For oft, when on my couch I lie
In vacant or in my pensive mod,
They flash upon that invert eye
Which is the bliss of the solitude.
And then my heart with pleasure fills,
And dances with the daffodils*

The lines have been taken from William Wordsworth's poem Daffodils. Although the poem is

not part of Lyrical Ballads, yet poet uses all the principles he developed in his preface and theory of poetic diction. The Daffodils poem is a recollection of tranquility. Poet has written this poem in memory of daffodils. The charm of the beauty of daffodils remains in the poet's mind when he visited the park with his sister. He collected those feelings and emotions in the poetry, of Daffodils. William Wordsworth defines poetry as it is an art in which emotions can be collected in tranquility. William Wordsworth stick to his definition and principles of writing poems and practiced it in daffodils where he collected all his memory of charm in daffodils associated with his sister and that time in poem daffodils.

Here poet aims to show that poet is a man of an appealing heart. He appeals to his or her common interests of mankind but not appealing any art of specialization of ideas. i.e., expert opinion for anything. A poet can observe the beauty anywhere even in common and daily routines of life. Daffodil's poem is proof of William Wordsworth's idea/notion of simplicity in the language of any poetic diction. In any way, he sketches that fertile imagination in his poem daffodils and some other poems as well. Examples are Lucy Gray, The solitary reaper, and many more.

CRITICAL ANALYSIS OF THE LINES FROM THE POEM 'TO THE CUKOO'

William Wordsworth when says the first step of creation of poetry is 'experience'. This experience is the experience of human nature. This experience is also bounded with memory. The experience is the collection of all those observations which a poet has been making since his/her childhood bit by bit. And this experience of poet can be seen in the above lines of the poem 'To the cuckoo'.

The lines he says:

The same whom in my schoolboy days

I listened to, that cry

Which made me look a thousand ways

In bush, and trees, and sky.

A schoolboy is the character of the society and the way poet William Wordsworth is represented in his simple ideas and the use of simplicity in language. This is human observation but full of keenness as it is human knowledge that expounds with the interval of time. In the beauty of nature like in bush, trees, and sky. And he says that the memory of the poet plays an important role. In the poem, To the Cuckoo when he says,

While I am lying on the grass Thy twofold shout I hear.

From hill to hill it seems to pass, At once far off, and near.

The poet says that think and feel in the spirit of human passions. How is his language differ from all others? As in the above lines, he uses the simple idea of lying on the grass and enjoying the surroundings as a layman does. The poem, To the Cuckoo, is evidence of the simplicity of the poet's nature. As those laymen think the way he writes vividly and clearly.

Representation of English Class and Culture in Coleridge Poems

Coleridge criticism was against William Wordsworth's use of the actual language of men, we

call a simple or layman language. He criticized when he used the very rough and rustic form of the language. He said that the poet's language should be adopted from those laymen i.e., adopted and purified and indeed it should appear in defective style in the real sense. It is because men interact with the best objects or the parts of the language. Therefore, Coleridge claims that he never carried the theory of William Wordsworth in his writings of poems. Like when he wrote the poem Christabel Part 1 and used superstitious ideas and medievalism in it, as the following lines are written here:

*'Tis the middle of night by the castle clock,
And the owls have awakened the crowing cock.
Tu—whit! Tu—whoo!
And hark, again! the crowing cock,
How drowsily its crew.'*

The lines subjugated with the ideas that are motivating the reader's mind with the suspense and it gives a detailed account of a castle i.e., a woodland castle. The poet also has represented the medieval period in it. It reflects English culture and English society. The language is the language of a class but not the language of a common man. When he uses the words 'castle' and 'clock', the objects specify the use of the things. The castles are for the upper class of people in England and clocks were used not by the ordinary people of that time in their homes. So, these are only specific objects specifically used not by all people of that time. Moreover, Coleridge also uses nature like cock, hark and owls but his imagination is different than the Wordsworth. It involves superstitions in it.

Lyrical Ballads was deliberately experimental, as the authors insisted from the start. The "Ancient Mariner" pointed the way; its starting lines are.

*It is an ancient Mariner, And he stoppeth one of three.
'By thy long beard and glittering eye, Now wherefore stop;st thou me?
The bridegroom's doors are opened wide, And I am next of Kin.
The guests are met, the feast is set.
May'st hear the merry din.'*

The poem had got negative reviews in the sense of the preface of the Collection of the poems "Lyrical Ballads" where principles were set for poetic diction, simplicity, and rustic form of the language in poetry. However, the poem is written in archaic diction and has a detailed plot. Southey described it in a dismissive (and anonymous) review as "a Dutch attempt at German sublimity." Elsewhere it was reckoned "the strangest story of a cock and a bull that we ever saw on paper." The character of the Mariner is also confused. Wordsworth frankly disliked it after the reviews came in, but Lamb led the way in appreciating its odd mix of romance and realism. It is perhaps a poem of pure imagination.

Archaism in Wordsworth Poetry

In William Wordsworth's poetry, the archaism is mainly in verb forms. Wordsworth engages

readers with the maximum use of -est or eth forms. For example, words like 'Knowest, Knoweth, walkest, modest, alone are listed eleven times in the concordance, said lane cooper that Wordsworth uses 'Art' 9 times. He also uses the 'Spake' word 131 times, and 'bare' is used by him 100 times almost. Archaic pronouns are used frequently. The word 'thy', 'thee', and 'thou' are used so much that one can pick these up almost anywhere in his poems; Ruth, O Nightingale, Michael, Affiliation or Margret, and sonnets like Roadamia, Tintern Abbey, Brougham Castle, Ode on intimations and so forth ad infimum. Perhaps the most striking To a Sexton.

Let thy wheelbarrow alone,

Wherefore, sexton piling still

In thy bone house, bone on bone,

'Thy' word used two times in above lines. This is the abrupt use of it that casual reader picks do deliberately in Wordsworth poems. Similarly, 'ye' word occurs too often to be listed. It appears everywhere in the poems like 'Peter Bell', 'Alice fell' and 'we are seven'.

CONCLUSION

Wordsworth theory called for a realistic portrayal of the rustic form of language whereas Coleridge Claims that he never carried this theory. Shulz says that Coleridge act of writing the poem is artificial and impermanence of poetic fashion with aristocratic taste. His taste is not like William Wordsworth's but over-decorated. Conversely, Coleridge states that he believes that poetry should have some passion and that passion is present in meter. However, William Wordsworth sticks with his ideas somehow that his style of poetic diction of rustic life and simplicity as his belief that feelings can be expressed in poetry at its perfect state when it touches the simplicity of language.

The purpose of this study is to analyze the practice of Coleridge and Wordsworth of poetic diction; the principles written in the preface to Lyrical Ballads. I agree with this point of view the work is an experiment and when Wordsworth expresses sufficient expressions of emotions in his simple and rustic style, we can find the point that the language of prose and conversation is best fitted to the arise of emotions in the imagination of figurative language like personification and sometimes in superstition like Coleridge wrote in his poems. The critics of the preface have justified the other dimension of the literary theory of poetic diction. Coleridge and the other poets believed that generalization in the preface is far too sweeping. Coleridge views that the principles of Wordsworth can be applied only to a certain class of poetry that is poetry of layman. Coleridge judgment is corrected when he facts to practice all styles of poetry to some extent. So, the diction is successful and unsuccessful in many dimensions. Coleridge maintains that the language of the rustic, purified from its defects and grossness, will not differ materially from the language of any other man of common sense, no matter how learned or refined he is.

The current study has outlined the introduction to the study, explained the context, and rationale to the study, and set out its guiding research questions. This study delves into the exploration of poetic language used by William Wordsworth and his collaborator Coleridge in the Lyrical Ballads. The principles introduced by Wordsworth in the preface of the second edition of the Lyrical Ballads faced considerable criticism, even from Coleridge himself. The researcher supports the perspective that their work can be seen as an experiment, where Wordsworth successfully conveys emotions

through his straightforward and rustic style. However, it is important to note that the language of everyday speech and prose is better suited for evoking emotions through imaginative and figurative devices such as personification. According to Coleridge, the language used by people in rural areas, when stripped of its flaws and coarseness, does not significantly differ from the language employed by individuals with intelligence and refinement, regardless of their level of education.

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