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EMOTIONAL DEVELOPMENT OF A MOTHERLESS CHILD: A CASE STUDY OF WILLIAM WORDSWORTH WITH SPECIAL REFERENCE TO THE PRELUDE (BOOKS: 1 & 2)

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Abstract

The Prelude is a poetic autobiography through which Wordsworth desired to share something personal and intricate about himself. Wordsworth's poem, while growing and subsiding, developing and reflecting, reveals and decides about himself. The undertaken study examined *The Prelude* with the prospective of the autobiography of an orphan. The relevant evidence is collected and analyzed through the lines of *Prelude* Books 1 and 2. The findings depict that the poet lost his mother when he was eight, and father's death, when the poet was thirteen, are scarcely mentioned at all during the course when the poet speaks of his mental growth. The findings also reveal that to some extent, the meaning and story of the poem lies in the manner of its telling. However, it is concluded that the disclosure about the life and its experiences is irregularly disseminated in the poem's structure. This leads to symptomatic reading of the poem.

Introduction

The environment in the real life of a child depicts the excel of a child from the basic objection that was raised on account of disturbance on being detached from the mother, culminating to desolation, and finally leads to disinterestedness. This attitude is obvious if the separation from mother exceeded for a week or more. At the time of reunion, it was obvious that the child's bond to its mother had not disappeared, but the signs of developing anxiety were noticeable. The cases, where detachment from mother persisted were masked by self-protective procedures (Ainsworth & Bowlby, 1991). Studies based on orphans' state that they are probable to become more open to insufficiency in necessities and supplies, corruption, exploitation, malnourishment, with poorer access to health facility and education than the children with parents and the effect of parental harm and probable adversities of an orphan's life on the psychological well-being, could be disastrous and devastating (Ueyama, 2007).

Therefore, the truth of ego and the mind, probed Wordsworth to embark on a kind of philosophical movement, which would lead to a superior and overwhelming truth of the creation. *The Prelude* is the pride of Wordsworth which exhibits the eventual answers of how,

the mind of man becomes

A thousand times more beautiful than the earth

On which he dwells (*The Prelude*, book XIII)

But the 'truth' needs to be discovered. Krynski, 1963, witnessed that *Prelude* is a, "...psychological epic poem. Its main character is the mind of the author. The events become important only when they influence and shape Wordsworth's mind" (as cited in Pokrivcak, 2016, p. 130). *Prelude* depicted the usage of a peculiar kind of feeling and emotion which rises the significance of the object or occurrence in consideration. *The Prelude* is regarded as the psychoanalytic study of the of early experiences of the poet, as Garrod, 1923, in *Descriptive Sketches*, recorded that amid eight themes of Book 1, *The Prelude* records the account of childhood till the age of ten (Bloom, 2009).

Sometimes it suits me better to invent

A tale from my own heart, more near akin

To my own passions and habitual thoughts (*The Prelude*, book 1, lines: 221-23)

The death of parents can grant a chief alteration in the lifetime of a weak youngster. This change might indulge a shift from an urban setting of middle or upper class to a comparatively poorer relative's home in a rural setting. It might include the dismay of separation and distance from siblings, which is experienced as a sheer accident to the orphans at the time when orphans are taken by relatives regardless of their wishes and emotional needs and attachment. The consequences could be disastrous and could sum up into a more horrid condition for the poor child whose prospect for education could also come to an end along with this detachment from the family, because the school fees could not be paid off either by the child or the foster family. All these fluxes easily affect the physical, and the psychological well-being of a vulnerable youngster. These fluctuations could be distressing as they can give rise to new strains and limitations into children's life. The frightening aspect is that for many children coping up and adjusting to the prevailing situation in a normal way which does not damage the mental, emotional and physical health and well-being of the child, might be harder to attain, as the child can find it harder to flexibly adjust into the new changes. Minde (1988) argues that the poor societal status and social disparity itself is not considered to be the only factor that might raise emotional problems, rather it is the inability and disaster of the individual, and the incapacity to adjust to unexpected and turbulent social transformation. Like grief, the communal variations and the want to adjust to it, generates strain.

Materials and Methods

The structure, language, phrases, the words and sentences of any text are symptoms of its meaning. The syntactic and symbolic understanding reveals multiple interpretations and implications. Kristeva's elucidations on the symbolic are associated with the development of how a person advances as speaking being and how does the language cloaks and exposes the previous state or whatever relics that are behind or below the surface of one's conscious mind (Seldon et al., 2005). These concepts let for a fascinating reading of excruciating off from the matriarchy and how does the tearing off allows to appear as a significant subject which could bear hints of distressing loss and disorder, or of what Kristeva terms as, the abject. Abjection is an essential notion of Kristeva. It is a case of fortitude what could and could not be uttered relevant to the tale of development of the mind of poet. The style depicts the philosophy behind the text and still, a border stood amid public and reserved outlooks of revelation (Williams, 2005; Green & LeBihan, 2001).

Discussion

An Experience of the life of an orphan is not a pleasant journey. Bledsoe (1989) observed that adopted or nurtured youngsters frequently receive the inferior treatment as compared to the biological children in one family. Wordsworth's saying, that the child is father of the man, suggests to discover the 'fathering', as depicted autobiographically. Wordsworth writes:

Fair seed-time had my soul, and I grew up
Fostered alike by beauty and by fear (*The Prelude*, book I, lines: 302-03)

The above-mentioned nurturing assistances of beauty and fear depict parental aspects in nature (*The Prelude* I, p. 465) with its nurturing aspect. *The Prelude* describes nature as transcendent and elegant. The description seems to discuss the general sexes and particularly of his parents. The transcendent represents 'masculine', that is associated with the recollection of the father of the poet. The beautiful is allied to the mother and is feminine,

Beneath the sky...
and from my mother's hut
Had run abroad in wantonness, to sport

A naked savage, in the thunder shower (*The Prelude*, book 1, lines: 298-301)
This describes the pre-linguistic infant in Kristeva's ideal of growth is not restricted to profiting only one sense, but relishes the unsolidified play of sensual sensitivity of the infant in the womb (Williams, 2005).

Blest the infant Babe, ...
...Drinks in the feelings of his Mother's eye!
For him, in one dear Presence
(*The Prelude*, book 2, lines: 234-41)

So, this results in emotional and mental bond amid the mother and child turning into a horrifying dream for Wordsworth, who not only lost his mother, but a lodging, a shield, a care, a calming embalmer and a sanctuary.

a Babe, by intercourse of touch
I held mute dialogues with my Mother's heart, ...
Great birthright of our being (*The Prelude*, book 2, lines: 270-74)

To be confident and secure, a person requires an improvement in personality, outlook and behavior, which comes along with a mature reliant on safety and protection. It could be achieved with variant degrees of independent security. Wordsworth managed to find this security in nature. Wordsworth with regard to 'fostering', by nature, portrays himself to have been 'A favored being' (*The Prelude*, Book I, lines: 364), and a,

'a chosen son . . . I was a freeman, in the purest sense
Was free, and to majestic ends was strong' (*The Prelude* book III)

Psychologist, Lefcourt, states that the fostered children might be inspired to employ all their worth and capacity to verify their value. The children who live on their own might behave in a more dutiful way and their extra sensibility comes out of the ultimate desire to survive (Sengendo & Nambi, 1997). Thence, the above lines from *The Prelude* depict that there lies a secret or buried truth, that is apparently curtailed by the nature, that is utilized by Wordsworth, all over the process of writing *The Prelude*.

The common countenance of earth and sky:
Earth, nowhere unembellished by some trace...

...Pored, watched, expected, listened, spread my thoughts

And spread them with a wider creeping (*The Prelude*, book 3, lines: 108-116)

Thence, it is studied that fierceness towards children in the shape of exploitation, neglect, ill-treatment, as an act of command or omission, in a direct or indirect form, could endanger or harm the child's self-respect with physical, psychological, or social status of his growth. As a consequence, the harshness and brutality are answered back in form of some destruction or disturbance against others. This attitude gratifies the hurt ego of the child (Saboula et al., 2015). *The Prelude* describes the incident when the poet was ten years old, and while wandering through the woods at night, when he abruptly felt the desire to rob another person's captive bird. When he took the bird, he got alarmed as he heard a strange, 'low breathings'

Through half the night,

Scudding away from snare to snare, ...

...and sounds of undistinguishable motion, steps

Almost as silent as the turf they trod (*The Prelude*, book 1, lines: 313- 326)

The bird stealing incident shows Wordsworth believe that a wise soul dwells in universe, 'Wisdom and Spirit of the universe!', (*The Prelude*, book 1, lines: 402) gives life to all the lifeless shapes. For the poet the experience of nature is of that of a sensible and morally conscious human being. And this wise nature watches over the actions of humans. According to Minde (1988), the strain might be shown in signals of mistake, anxiety, despair, and performance complaints like disobedience. These memory screenings are entirely obvious in the structure of the poem. The adventure of boat-stealing is related to, 'an act of stealth' (*The Prelude*, book I, lines: 362-63), seemingly displays that natural commandment could not be violated in this mortified way with freedom. Thus, nature teaches a lesson to poet,

One summer evening (led by her)

I found A little boat tied to a willow tree Within a rocky cave,..

(*The Prelude* 1, lines: 358-369)

Salter and Bowlby (1991) investigate that it is natural the children always crave for change which often leads them to be curious and anxious about the world around them. But the process of learning itself involves insecurity. Whenever, during the process of exploration, if children turn or feel uneasy or frightened, they nevertheless feel secure if they can retreat to a parent figure. As the feeling of security and safety keeps them confident that they will be accepted and embraced, receive ease and encouragement from the shelter they ultimately return to. Wordsworth explains that he had been in contact and a close union with his mother, which he later tried to find in the discourses with the nature. He elucidates his experience, which indeed is the experience of the infants, universally witnessed. It is a power blessed by nature to mothers to hear and understand the unsaid and the unexpressed of her child. This secret communication lasts till the end of life.

From early days,

Beginning not long after that first time

In which, a Babe, by intercourse of touch

I held mute dialogues with my Mother's heart,

(*The Prelude*, book 2, lines: 268-271)

Thus, the parent's handiness provides a base to child from which begins the journey to discover and study. But yonder this entry, the stolen-boat episode presents Wordsworth's own boyhood as a philosophy of the sublime and masculine and the beautiful and the feminine in a symbolic force. Wordsworth, thus, writes of how riding the stolen boat on the lake would romantically produce,

Small circles glittering idly in the moon,
(*The Prelude*, book 1, lines: 366-68)

However, after the surreptitious, anxious yet enjoyable 'act', the 'huge cliff' (line 379) is witnessed as, 'Towered up between me and the stars' by the boy from the boat (book I, line: 383). Hunter's (1990) psychological investigation enlightens the situation of the emotional development of orphans that many orphaned children continue to experience emotional problems. But unfortunately, very little is done to comprehend and explore the remedy in the area of emotional stability. He suggests a number of reasons for this negligence. Firstly, the nature and range of the problem is never attended to as a result the matter stays unnoticed due to lack of sufficient evidence; secondly, the cultural belief prevails that children do not have the tendency and capacity to feel emotional problems and therefore, the adults fail to pay attention and notice the subtle emotional requirements of the children to be attended to. Thirdly, the psychological problems are not always obvious, rather concealed, thus, many adults who take care of orphans cannot identify these and the matter remains hidden, but culminates secretly into a major crisis of personality and distorted psychological phase. However, even after the problem might have been identified or noticed, there still is a lack of information about the proper way to handle it and to find an appropriate solution for it. Luckily, Wordsworth managed to find the cure of his psychological problems with the help of the guidance he received from the nature. It was only after he let an opening to the nature to let and allow the nature to be his mentor, that the association turned reciprocal.

...But from this awful burthen I full soon
Take refuge and beguile myself with trust
That mellow years will bring a riper mind
And clearer insight (*The Prelude*, book 1, lines: 232-237)

In multiple cases, the children are punished for showing their negative emotions, which on the contrary adds much more to their pain. It is further investigated that children and young kids, can feel protected only when they are confident on with their reliance on parent figures, who could take care of them and take accountability for the consequences of their actions.

'With trembling oars I turned,
And through the silent water stole my way
(*The Prelude*, book 1, lines: 386-91)

These experiences distort the life and personality of children and the traumas haunt the mind, thoughts and dreams, occurring in distorted forms. Wordsworth discusses the details of his dreams and visions:

'There hung a darkness, call it solitude
Or blank desertion...
...But huge and mighty forms, that do not live Like living men,
moved slowly through the mind
By day, and were a trouble to my dreams' (*The Prelude*, book 1, lines: 395-401)

The mental growth here is natural and so are the dreams. In this regard, Freud asserts that the repressed traumas can be extremely aching and harmful. The acts that are unconscious, act as a defensive apparatus, and thus prevent the awareness of the subject concerning these miseries. In dreams, the processes that the repressed feelings and experiences undertake, afore it surfaces in the recalled dream, is identified as 'dream work' (Green & LeBihan, 2001, p. 149). It seems that the child knew there was no one around like parents or adults for surveillance and to impose punishment upon him. The sense of freedom and adventure provoked the instinct of dare in the child, which gave him strength to take action. But deep inside, the innate instinct of right and wrong did pierce the conscious. The fear of sin actually triggered the imagination of the child, and thus appeared the 'mighty forms' to check upon him and to tell that he is being watched. Kristeva (1989) highlights the roots of consciousness by developing the fancy and states that other than despair there lies no meaning at all (p. 13). She asserts that the harm, grief, and absence, activate the toil of the fancy and nurture it enduringly by threatening and spoiling it (p. 9). Thus, Wordsworth, during the poem, recalls and writes, and this sight seems to sensationalize secondarily, appears a taboo on a precise desire act. This is the dreamlike instant of becoming aware in the progression of his childhood socialization.

With regard to reminiscence, the question may be put forward, that, why the story of a person's family and the relations is told as a truthful reality? Why in *The Prelude*, Wordsworth discusses the actions and involvement in theft, and stirring on woodcock snaring event, along with birds-nesting and boat-stealing accidents? It is all enigmatic. The occurrences of the repressed returns in literature and other forms of art, just like the dreams. These are the results of wishes or traumas, which rise as being totally uncontrolled within the power of the writer or an artist. In fact, the work is beyond the perceptions and conscious level of the author, but finds its way up in the cracks of the memory which are guarded by the conscious effort of not allowing them to be public. But, even after the efforts of the author to suppress the reality, it manages to find its way up into the revelation (Green & LeBihan, 2001, p. 153). In poem, *The Child is Father*, records that Wordsworth as a child was violent, moody and melancholy, who loved nature in order to destroy it. But after he lost his mother, he 'never recovered his former cheerfulness' (p. 41). Dispossessed of maternal love from sister, he was further removed to Penrith from Cockermouth, where the children were no more welcomed. A further displacement to Hawkshead school by the grandfather when nine, was a shock of being unwanted by Wordsworth. Hunter (1990) records the pitiful circumstances, where the grandparents who anticipated to be supported and cared by their children, unexpectedly have to care and provide for their orphaned grandchildren.

The dream like quality of the first two books of *The Prelude* are indeed created by Wordsworth's imaginative power and his self-creation,

oh, at that time While on the perilous ridge I hung alone,
With what strange utterance did the loud dry wind Blow through my ear!
(*The Prelude*, book 1, lines: 331-340)

Belsey (1986) remarks about the boat-stealing event and states that for the first time the production of unconsciousness seems evident in Wordsworth. Thus, when a lot is unsaid and kept in the unconscious, still the reflection of the peeping thoughts is reflected in Wordsworth, as the silence itself speaks. The agony in Wordsworth's poem creates an inward shift in the form of the *troubled dreams*. Nature, as a screen for patriarchy emerges

as the metaphorical foster parent in *The Prelude* emerges, and effects the mental growth of the poet and orphan, who is Wordsworth. Regardless of higher stages of unhappiness, however, orphans are testified with improved adjustment capability (Behrendt & Mor Mbaye, 2008). Actually, behind the snaring woodcocks, fish and birds catching and rock climbing was not for mere fun, but destroying ravens' nests and eggs was a paid bounty as they destroyed young lambs. So, some motivation of earning was behind the chores but were taken with excitement and adventure as gathering hazelnuts,

‘then up I rose,

And dragged to earth both branch and bough! (*The Prelude*, book 1, lines: 43-44)

Onorato (1971) suggest with regard to the individuality a conceivable communication amid Wordsworth's spots of time and Freudian screen memories. He further explains that a screen memory, as Freud terms it, is essentially an oppressive process of the mind, where images related to a precise and specific nature are evacuated and exiled, and substituted by others imageries which bear less significance. These memories are successful to hide the painful experience,

‘an unsuspected wealth of meaning . . .

behind their apparent innocence’ (*The Prelude*, book 1)

Commenting on the usual feature of a commonplace spectacle, Freud asserts that they are mostly well recollected, but with a different content. The spots of time in Wordsworth seem externally normal and commonplace, but are interiorly unusual in their significance and the compound relation. However, the experience of disappointment could be held in the deaths of the parents (Beenstock, 2010). But here, contrary, it is seen that by defiance and thieving woodcocks or “borrowing” a boat, no one disciplined Wordsworth in Hawkshead, and he himself supplied the missing authority, more gravely than any of the authoritative father or master.

Memories, however, never shun to stalk anyone. Freud argues that the action of repression produces the unconscious by executing practices, views, desires and recollections irreparable (Green & Lebihan, 1996, p. 147). The point to argue here is that behind the first spot of time is the pitiful loss of the mother by her death and her memory, which echoes and reverberates throughout the narration, but in latent terms, most interestingly, even beyond the conscious approach of the poet himself (*The Prelude* XI, lines: 278-327). The reality of death is re-imagined by poet in the fate of the hanged murderer. Then, the attention of the narrative is switched rapidly to the spectacle of ‘visionary dreariness’ (*The Prelude* XI, line: 310) centering on the vision of a girl with a pitcher struggling against the power of the wind and a naked pool in front and at some distance a signaling beacon is witnessed. Imaginings of femininity are compared to the concept of death. Syntagmatic basis suggests that signals and codifies describe the death of femininity in *The Prelude*. This first spot is actually the death and the grief of losing the mother, as emotional and physical entity, herself. Psychologists argue that in the similar way the like adults, children suffer and mourn the loss of their parents. However, dissimilar to adults, the children frequently do not sense the complete effect of the damage and loss, merely because they are unable to actually realize the reality associated with death. Thus, this averts them from experiencing through the distressed essential process needed to recover from the loss (Sengendo & Nambi, 1997). The effected children, accordingly, are at the brink of danger of growing up with disturbed hostile emotions, which are habitually transferred in the form of fury and despair. Wordsworth seems tired of the life's tiring routine and weariness which

are forms of punishment for the adult orphan and after the sordid reality of city chaos and heaviness, he claims,

I breathe again!
Trances of thought and mountings of the mind
Come fast upon me
(*The Prelude*, book 1, lines: 18-23)

The serenity and the comfort, the ease and the welcome, are found only amid the natural surroundings where he could '*breathe again*' as revival and reinvigoration. In the city, the orphan feels '*unnatural*' and '*weariness*' due to misfit and unwanted feelings and unwelcoming environment.

Apart from book 1 and 2, the other books reflect and are replete with similar instances. The next spot of time (*The Prelude* XI: 344-88), deals with the loss of his father reflecting the poet's improved development of years, the adulthood. The mournful '*event*', which is related to the death of the father, in Wordsworth's words, '*appeared / A chastisement*' (*The Prelude* XI, lines: 368-69). Wordsworth recalls that how he had ever since, '*bowed low / To God who thus corrected my desires*' (*The Prelude* XI, lines: 373-74). The proposal is that these '*desires*', currently amended by the Father, have formerly focused bitterly to the paternal father. Therefore, discipline was felt at his passing away. The aggression appears in boy's earnest desire and long-lost wish for the mother.

The scene of a Christmas holiday from school and returning to Hawkshead and to home, the boy, only thirteen year of age, is feverish and restless (*The Prelude*, book XI), when 'pleasure' and 'connectedness' are considered feminine and the poet desperately longing for a mother. Freud held the view that the mother, while she strokes, kisses, and rocks the baby, is actually satisfying her duty, "in teaching him to love" (Ainsworth, 1969, p. 3). The desire produces anger to the patriarchal father. This aggression is manifested in this second spot in the poet, when he takes for granted the imaginary attendance of the father, through phases of his genuine nonexistence. And during the wait for the promised return of father, the boy holds, "in such anxiety of hope" (*The Prelude* book XI) with "trite reflections of morality" (*The Prelude* book XI) whilst, "in the deepest passion" (*The Prelude* XI, line: 373). However, the presence of the father is taken for granted and Wordsworth reacted in an orderly manner during the burial and rituals of his father's death.

The poet retrospect's that he never wanted to have things amid him and his parents, especially amid his father and himself diversely to happen. The psychological studies, however, display that aggression towards the mother occurs when the attached conduct gets unsatisfied. It is likely to occur when the child is separated from mother or at some time is rejected by her to be accepted. As a result, the child may seem to be uninterested towards its mother or might be regarded as healthily liberated (Ainsworth & Bowlby, 1991). Wordsworth's estranging life in London and suffrages with disappointments caused by the collapse of the French Revolution, broke the imaginings. But Wordsworth had been successful to call a stop to the social-psychological procedure of degeneration, by confronting the deaths of his parents through the episodes of spots of time and has been capable to call,

In Nature's presence stood, as I stand now,
A sensitive, and a *creative* soul (*The Prelude*, book XI)

Thence, Wordsworth has turned, as an individual and an orphan, mentally stronger, for the losses that he suffered personally. The memory power appears absolutely attributable and emotional, to the occasion of the death of father of a boy who is only of thirteen years in age. Onorato (1971) comments on poet's link to the orphan and states how the poet managed to gain a freedom which is '*fatherless*' and shows the requirement of inventing himself (p. 307). It is the agreement of multiple psychoanalysts that on occasion of grief and mourning, the adults and young children response equally to the loss of a loved one with aggression and dismay. The actions and the attitude are the means through which they appeal for aid in their despair.

While, the parent's death makes the children weak and prompts them physically and psychologically to the risks which are beyond their control. The sense of being powerless gets extortionate in psychological terms of well-being and this might reflect itself in absence of concern, participation and liveliness in activities pertaining to social and school circle. Emotionally, it results in grief and despair (Saboula et al., 2015). However, Wordsworth's mental development displays the resting of an Oedipal troubled ghost, which haunts in the form of the recollection of the father. The offense and the misconduct, the rebellion, of the child is established, for instance, in the wish to steal boat and to rush against the confinements and restrictions. But on the other hand, there lies nothing to strike out against, when the feeling of an endless journey of limitation hurls along (Sengendo & Nambi, 1997). Wordsworth, however, reaches the point where the evolution of the socialization of an orphan finalizes.

Wordsworth rediscovers his mother in the beauty and the serenity of Nature. Normally, the child's birth pushes him into subjectivity and ultimately into subject-to-be. It is entitled with a name, that is the name of the father along with an identity, and a mind that he does not own.

Dear Liberty! Yet what would it avail but for a gift that consecrates the joy?
For I, methought, while the sweet breath of heaven Was blowing on my body,
felt within A correspondent breeze,
(*The Prelude*, book 1)

So, while crossing the Alps, Wordsworth possesses in mind what he claims as the attitude of, *turning away*. Wordsworth manages to turn into a free person. Thence, if the mother leaves, the child receives a mild stress of an unaccustomed condition, and the child is likely to protest her parting. Paradoxically, the children facing insecure conditions at home, were outwardly uncaring to the departure of their mothers. Regarding socialization, studies propose that infants possess a natural social character in order to fulfill the needs of the main figure in attachment. In the case of Wordsworth, this figure is nature. This happens most obviously if the affection figure is sympathetically receptive to child's signals (Ainsworth & Bowlby, 1991, p. 7, 8). Eventually, Wordsworth learnt to cope into the experiences of the human free world, and obey the rules and limits of the nature's world in its own way, to escape the insecurity at home, which was the result of unwelcoming caretakers.

But from this awful burthen I full soon

Take refuge and beguile myself with trust
That mellow years will bring a riper mind
And clearer insight (*The Prelude*, book 1, lines: 234-237)

Wordsworth shows the mother in Nature's beauty, but he refuses to utter it. The growth of the orphan's mind is pressured by the dead mother. The position of the *object* is where the mother speaks to the subject. With time, Wordsworth grew older. Planning and journeying for picnics, renting boats and horses, 'conquered and conqueror' (*The Prelude* 2: 69), bowling and imposing attention as son of gentleman, are activities in book 2, more adult in nature. But receiving lessons about inborn fears from nature had been a normal course. Several studies reveal that children face various kinds of fears in the process of their growth. Many children however, manage to grow out of these fears eventually by dealing with it on realistic terms. But finally, their learning will be real and they will be able to distinguish between what is not real (Goetze, 2010). The lesson received from the nature is yet not over for the orphan as being out in storm, he heard, 'the ghostly language of the ancient earth'. Thus, with passage of time, instead of running away from the teacher, he learned to stick to it as he now understood the meanings of it. The 'thundering hoofs' of the horses seemed music to him, and he wondered while resting,

That there I could have made
My dwelling place
And lived forever there
(*The Prelude* 2, lines: 130-140)

Thus, in crossed moments of silence, fear and solitude, Wordsworth's insight of a beautiful and serene instant seems imprinting onto his psyche that this place might supply for him what he lacked, a home. At other times, the same silence deepens into the approaches of death.

When thy paths, thy shores
And brooks, were like a dream of novelty
To my half-infant mind... (*The Prelude* 1, lines: 259-63)

Consequently, it could be stated that a hierarchical structure of relationship is portrayed in *Prelude*. The mind is the image of paternal male and nature is the reflection of maternal female, and the chosen son is the subject himself. This makes the conclusion of *The Prelude* an orphan's autobiography. Studies depict that under the increased stress in the unfamiliar situation, a defensive process is activated by the subject that is parallel to the disinterest which is developed in young children who are suffering prime departures of loved and near ones in their lives (Ainsworth, & Bowlby, 1991). Nature provided Wordsworth with the substitute of a mother, with that warmth and welcome, that attachment which began from a body to a body, a 'naked' attachment,

as if I had been born On Indian plains,
and from my mother's hut
Had run abroad in wantonness, to sport
A naked savage, in the thunder shower (*The Prelude*, book 1)

Kristeva explains that before the existence of language, name, speech and individuality, there occurs a decentralized, marginal condition of inconsistency, the maternal land, which is an embryonic and a warm landscape, with no inside or outside, and no condition of self or other. This is how Kristeva presents the prelinguistic infant in her growth model. It is

unrestricted to favor one logic over another, and enjoys the play of sensory awareness in the fluid. It is just like before birth the infant is in the womb and part of mother's body, in a nonstop variability of openness, without any ego (Buchsbaum, 2011). So, before one has yet been formed as a talking being and the steadiness of objects in the world, there already occurred an abject which is peripheral state that is inhabited by one. The individuality is all over and this is the stage of psychic advancement, while meeting up with limits and blocks and experiencing a traumatic sense of confusion. The moment the infant splits from mother, a split subject is born with reason, including superego, suppression of determinations, the symbolic and imagination which includes the Id, the drives, and the semiotic. However, the attachment sense with the mother prevails in unconscious till the end of life.

Conclusion

Wordsworth defines the state of an affection substituted by mother, with the uniformity in moods and negligence of the child, though an orphan, but not eschewed by nature. Thus, enabling the process of emotional growth continued in its natural course without hindrances. The poet understands the nature's influence on human mind and morality. The moral sense cannot be achieved by the city artificiality, but only in the lap of nature.

Not with the mean and vulgar works of man,
But with high objects, with enduring things—
(*The Prelude*, book 1)

However, losing parents, and still gaining emotional stability, is possible through sheltering under nature. Wordsworth was lucky, he did not go stray, rather was adopted by the very perfect foster parent, the nature,

One end at least hath been attained;
my mind Hath been revived, and if this genial mood
Desert me not
(*The Prelude*, book 1, lines: 639-641)

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