

4-Conclusion

A Freudian psychoanalytic reading of *Tintern Abbey* exposes a poem with significantly more psychological profundity than a simple literary analysis would suggest. The speaker's reappearance in the Wye Valley is more than a nostalgic visit; it is a deep act of regression, allowing him to confront and merge prior events that are inherent in his unconscious. His shifting relationship with nature represents a classic sublimation process in which the raw, instinctual desires of the id are turned into elevated thoughts and spiritual insights assisted by the developing ego and the guiding presence of the superego. Finally, Dorothy highlights the transfer of psychological lessons between people by acting as a mirror of the speaker's primal past in addition to a recipient of the wisdom of his ripe superego. *Tintern Abbey* becomes more than just a poem about nature and memory when Freud's fundamental theories are applied; it becomes a gripping examination of the human psyche's journey from primal desires to a condition of deep psychological integration and spiritual knowledge. Thus, this psychoanalytic lens offers a potent and enlightening viewpoint on Wordsworth's masterpiece's timeless appeal.

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see her reap the benefits of nature's healing abilities are projections of his developed superego. He wants to share the knowledge he has gained from his path with Dorothy.

His comments to her turn into a protective, paternalistic gesture, which is typical of the superego's function in enforcing and directing moral standards:

Therefore let the moon
Shine on thee in thy solitary walk;
And let the misty mountain-winds be free
To blow against thee: and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure, when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies; oh!
then,
If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing
thoughts
Of tender joy wilt thou remember me,
(Wordsworth, 1850/1979, Lines 135-146)

The speaker's growth and his aspirations for Dorothy are regulated by the superego on a moral and emotional level. By expressing the hope that Dorothy's "wild ecstasies shall be matured / Into a sober pleasure," the speaker demonstrates how the superego constructs boundaries around unfiltered emotional experience. Instead of being rejected, the unbridled joy of the id, or "wild ecstasies," is supposed to be subdued into "sober pleasure," which is a more restricted and socially acceptable kind of

joy. By establishing standards, ideals, and internalized moral expectations, the superego serves to restrain the id's urges, and this metamorphosis is consistent with that purpose.

By helping Dorothy develop "psychological resilience," the speaker promotes internalizing those same boundaries—the kind that result from the growth of an internal moral compass rather than from external constraints. He wants Dorothy to emulate his own emotional maturity, which is moulded by the interplay between the id, ego, and especially the moral code of the Superego.

And the blue sky, and in the mind of man:
(Wordsworth,1978, Lines 88-100)

This is a clear example of sublimation. The raw “appetite” of youth, which uttered the Id’s vigour, has been changed into “elevated thoughts” and a “sense sublime.” The primitive energy that was once oriented toward immediate sensory pleasure in nature is now turned into a more refined, spiritual, and intellectual appreciation. This metamorphosis has been helped by the ego, which serves as a bridge between the desires of the Id and the needs of reality, as well as the emerging superego (represented by the “still, sad music of humanity” and the ability for “elevated thoughts” and moral deliberation). Nature is no longer merely a source of immediate enjoyment, but also a conduit for deep philosophical and existential reflection.

2-3-Dorothy as a Mirror of the Past and a Projection of the Superego

Dorothy, the speaker’s sister, appears in the poem’s last part, providing yet another intriguing opportunity for psychoanalytic interpretation. The speaker’s former self, especially his naive, natural empathy for the natural world, can be reflected in Dorothy. The speaker’s speech to her can also be seen as a manifestation of his fully formed superego, which is responsible for protecting and directing a more primitive, younger self.

The speaker observes Dorothy’s similar, uninhibited joy in nature:

Therefore am I still

A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty
world

Of eye, and ear,—both what they half create,
And what perceive; well pleased to recognize

In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart, and soul

Of all my moral being. (Wordsworth,1978,
Lines 102-111)

And then he turns to Dorothy:
Nor perchance,

If I were not thus taught, should I the more
Suffer my genial spirits to decay:

For thou art with me here upon the banks
Of this fair river; thou my dearest Friend,
My dear, dear Sister! and in thy voice I catch

The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes. (Wordsworth,1978, Lines
111-119)

Through Dorothy’s “wild eyes” and “language of my former heart,” the speaker is able to identify his immature id-driven propensities. She symbolizes the unthinking, unadulterated sensory perception of nature that he used to have. One may argue that his affection for her and his wish to

These memories' persistence, even after being purposefully changed, demonstrates the unconscious mind's enduring strength. Even if the conscious ego did not fully understand these prior experiences at the time, they established fundamental psychological structures that influenced the speaker's subsequent perceptions and emotional reactions. The speaker can access and process these early, frequently undeveloped psychological states simply by going back to the location of these formative experiences.

2-2-Nature as a Sublimation of Instincts: The Ego and the Superego

The poem describes how the speaker's relationship with nature changes over time, which can be explained using Freudian notions of sublimation and the interplay of the id, ego, and superego. His first, merely sensory perception of nature changes into a deeper, intellectual, and spiritual interaction, indicating mature psychological growth.

The speaker describes his youthful connection:

For nature then (The coarser pleasures of my boyish days,

And their glad animal movements all gone by)

To me was all in all.—I cannot paint

What then I was. The sounding cataract

Haunted me like a passion: the tall rock,

The mountain, and the deep and gloomy wood,

Their colours and their forms, were then to me

An appetite; a feeling and a love,

That had no need of a remoter charm,

By thought supplied, nor any interest

Unborrowed from the eye. (Wordsworth, 1978, Lines 73-83)

This passage strongly shows the id's control through his youth. Nature is perceived as a raw "appetite," a "passion," or the direct and immediate satisfaction of sensory demands. There is no need for "thought supplied" or "interest unborrowed from the eye," which indicates a lack of the ego's mediating role or the superego's guiding principles. The "sounding cataract" that haunts him like a "passion" denotes an almost overwhelming, intuitive pull, where the raw force of the Id finds expression.

However, as he matures, the speaker's connection goes beyond the primaeval level:

For I have learned

To look on nature, not as in the hour

Of thoughtless youth; but hearing oftentimes

The still, sad music of humanity,

Nor harsh nor grating, though of ample power

To chasten and subdue. And I have felt

A presence that disturbs me with the joy

Of elevated thoughts; a sense sublime

Of something far more deeply interfused,

Whose dwelling is the light of setting suns,

And the round ocean and the living air,

poem's internal psychological currents. Sigmund Freud's ideas of the unconscious, the tripartite organization of the mind (Id, Ego, Superego), and notions such as regression and sublimation provide a solid foundation for examining the speaker's changing relationship with nature, his history, and himself. This analysis will look at how these Freudian concepts clarify the poem's key themes, specifically the speaker's journey from an intuitive connection with nature to a more mature and contemplative appreciation, as well as the psychological mechanisms at work in this transformational process.

Wordsworth's return to Tintern Abbey after five years is basically an act of psychological regression, as the speaker purposely returns to a physical place that includes important emotional and sensory memories from the past, which slopes into his unconscious mind. This isn't just a sentimental memory, but a basic interaction with previous phases of his psychological growth. Firstly, the speaker remembers his youthful visits to the Wye Valley:

When first I came among these hills,
 When like a roe I bounded o'er the mountains,
 By the sides of the deep rivers, and the lonely streams,
 Wherever nature led: more like a man
 Flying from something that he dreads, than one
 Who sought the thing he loved. (Wordsworth, 1978, lines 67-72)

According to Freud (1949, "the id is the mental agency that houses everything inherited, particularly the instincts" (p. 14). This idea is recurred in the imagery of bounding like a roe and being led "wherever nature led," which expresses to an unbridled, instinctual connection characteristic of the id. Without any deep contemplation or logical mediation, such early interaction with nature is induced by pure pleasure-seeking and an almost animalistic intensity. The line "more like a man / Flying from something that he dreads" might be viewed as a primal form of escape, in which nature delivers instant satisfaction to sate fears or unspoken wants that reside in the id. In this light, nature avails as a haven and a channel for the primal urges that arise before the emergence of the ego and superego, which is in line with Freud's theory that the id is the impulsive, unconscious centre of the psyche.

Later, the speaker reflects on the profound, if unarticulated, impact of these past experiences, even when consciously forgotten:
 Though changed, no doubt, from what I was when first

I came among these hills; when like a roe
 I bounded o'er the mountains, by the sides
 Of the deep rivers, and the lonely streams,
 Wherever nature led: more like a man
 Flying from something that he dreads, than one
 Who sought the thing he loved. (Wordsworth, 1978, Lines 76-82)

human biological substratum (Suryabrata, 2002). Hall & Lindzey (1985) describe the id as working through pleasure and avoiding suffering. The id preserves its vitality by two mechanisms: inborn and automated. Thus, the id cannot be comprehended simply through human reflexive actions such as sneezing, coughing, or inhaling. According to Freud (1949), the id is the mental agency that contains everything inherited, notably the instincts.

The ego connects the organism to reality through consciousness (Freud, 1949). The ego is the second agency of the human psyche. This one is not as self-centred as the id or superego. The ego is in charge of communication between the mind, body, and the outside world, and it is primarily concerned with self-preservation, attempting to strike a balance between one's own interests and those of society (Berg, 2003). The ego, or "I," is a mental space. Throughout the first stage of human existence, the ego evolves but remains an extension of the id, which reacts to the outside world. According to Atkinson et al. (1981): "The Ego is initially the executive of the personality in that it decides what actions are appropriate and which Id impulse will be satisfied in what manner". (p.395)

The final agency is the superego, which contains societal values. The superego sets the norms and values that children are taught

during their early years and education, and it is the driving force behind the desire to constantly act in a socially acceptable manner. Shame can arise because of one's own views, even if one does not believe that an action is morally wrong. If one only paid attention to the superego, life would consist of complete adherence to social norms. Consequently, the superego needs the id as a counterbalance. Because they will never be able to live up to society's expectations, people who have a stronger superego than their id will suffer from a recurring sense of guilt, which ultimately results in murder (Berg, 2003). The basic norms of appraisal and the inner representative are known as the superego. According to Freud, the father's religion and expectations are reflected in the superego, which is a reflection of culture (Hall & Lindzey, 1985). It favours the ideal world over a fun one, and its values are regarded as the cornerstone of morality. Thus, it limits how people behave (Asimov, 1983).

2-Discussion

2-1-The Unconscious and the Return to the Past: Regression in *Tintern Abbey*

William Wordsworth's *Tintern Abbey* is observed as a basis of English Romanticism, renowned for its deep examination of nature's influence on the human mind. While generally understood via the lenses of pantheism, memory, and the sublime, a Freudian psychoanalytic approach offers a fascinating reinterpretation that reveals the

ters were not a real condition but rather the consequence of mental tensions brought on by social pressures (Berg,2003). Sigmund Freud advanced his psychoanalytic theory at this period and on the base of this example. Freud is the one of the most significant and influential figure in psychology. He has several achievements, one of them is his investigation of psychoanalysis as the personality theory which highlights the consequence of unconscious mental processes, the importance of sexual instincts, and the impression of early childhood. He has many writings about the brain, but his belief that sex is the basis of many things raised many debates. His theories involve different components such as psychoanalysis, dreams, emotion, and personality (Berg,2003).

In particular, Freud's psychosexual stages of personality and dynamic theory comprise his psychoanalysis (Orlando,1973). Going back to a person's early years is crucial to understanding what psychoanalysis comprises. Human conduct is affected by the human psyche which, according to Freud's model, is divided into three parts: id, ego, and superego.

One branch of psychology that focuses on an individual's personality is called psychoanalysis. It is a technique for treating personality problems and for investigating a person's unconscious thoughts and emotions (Hjelle & Ziegler, 1992). A person's distinct and recurring thoughts, emotions, and behaviour patterns are referred to as

their personality. To put it simply, a person's behaviour reveals their personality (Hockenbury &Hockenbury, 2019). Freud pointed out that personality is made of the id, the ego and the superego which are the three main basics of it (Hall & Lindzey, 1985). These elements have particular functions, and are the fundamental aspect of psychoanalysis. Psychoanalysis reproduced changing values in society and plays a part in the changing of values, according to Sigmund Freud (Pervin, 1984). Freud confirms that the basis of energy of the biology substratum of humans is the id and that pleasure is the engine of the id. According to Pervin (1984), the superego symbolizes the moral branch, which includes concepts that limit and protect us from breaking moral rules. Unlike the superego, the ego represents the truth that satisfies the id's impulse. The structural model of mental existence does not include persons, places, or objects. Instead, the labels id, ego and superego refer to unique motivational variables that are determined by individual behaviour.

The id is thought of as our inner wild child, containing the sensual and sexual components of our personality. It stores our obsessions, desires, and wishes from birth. The id is constantly seeking fulfilment and physical pleasure, but it is hindered by repression (Berg, 2003). Furthermore, the unconscious is related to the id. According to Freud, the most fundamental driving force is the id, which is the mirror of the

تطوّر الحب الفطري والطبيعي الذي يكتّنه المتحدث للطبيعة في شبابه، والمدفوع برغبات الهو اللاواعية، إلى ارتباط أكثر تأملاً وروحانية مع تقدّمه في العمر. وتتحوّل هذه المشاعر الخام وغير المصقولة إلى حالة من التأمل والسكينة الداخلية بمساعدة كل من «الأنا» و«الأنا الأعلى». كما توضح القصيدة رغبة المتحدث في مساعدة شقيقته دوروثي على بلوغ مستوى مماثل من النضج العاطفي، مما يشير إلى أن التطور النفسي يمكن نقله ومشاركته مع الآخرين. ومن ثمّ، لا تقتصر «دير تينترن» على كونها قصيدة عن الذكريات والطبيعة فحسب، بل تتحوّل إلى قصة مؤثرة عن الوعي الذاتي، والتعافي العاطفي، والسعي المستمر نحو التوازن الداخلي.

الكلمات المفتاحية: ووردزورث، تينترن ابي ، فرويد، تحليل النفسي، الانا

1- Introduction

William Wordsworth (1770–1850) was one of the most influential poets of the Romantic era in English literature. He was obsessed with ensuring that nothing was lost from his past (Gill, 2006). Wordsworth's early poetry is filled with abandoned women, poor figures, and haunted guilty men. The guilty haunted man was the poet himself. Further speculation about Wordsworth's relations with his sister, Dorothy, added to the sense that the poetry up to, say, 1803 was the invention of a tortured spirit (Gill, 2006).

Tintern Abbey is one of the most important poems in English Romantic poetry. The

theme of *Tintern Abbey* is memory, particularly the speaker's early memories of being in contact with the beauty of nature and his deep emotional and psychological development throughout time. The poem explores themes of spiritual rebirth, self-transformation, and the bittersweet realization that time is passing irrevocably with a wealth of opportunities. This research contends that Wordsworth's *Tintern Abbey* offers a Freudian analysis, demonstrating how the speaker's balancing of the past and present, his changing relationship with nature, and his bond with his sister all illustrate the dynamic interaction of the id, and ego, and superego in processing loss, controlling longing through sublimation and incorporating the reality principle to attain psychological recompense. The foundation for comprehending the human psyche provided by Freud's psychoanalysis is evident in Wordsworth's poem 'Tintern Abbey,' where the poet's attempt to make peace with the past is a manifestation of the struggles between the id, ego, and superego.

Psychoanalysis is frequently seen as both a form of psychology and a medical treatment. Understanding one's internal psychology and how the unconscious influences one's feelings and behaviour is assisted by it. The conscious and unconscious minds are the basis of psychoanalysis. About 1880, Josef Breuer, Sigmund Freud's mentor, received a patient who had health issues. When Breuer and Freud worked together on the individual, they found that his health mat-

Longing and Loss in the Romantic Psyche: A Freudian Analysis of Wordsworth's Tintern Abbey

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Abstract

This research interprets William Wordsworth's *Tintern Abbey* as a deeply personal and psychological journey by examining the poem through the lens of Freud's psychoanalytic theory. It inspects how the speaker's innate, early love of nature, fueled by the id's unconscious wishes, develops into a more contemplative and spiritual bond as he gets older. These unfiltered feelings are changed into contemplation and internal serenity with the aid of the ego and superego. The poem also explains the speaker's wish to help his sister Dorothy reach the same level of emotional adult-

hood, implying that one's development can be conveyed to others. In addition to being a poem about memory and nature, *Tintern Abbey* transforms into a potent tale of self-awareness, emotional recovery, and the never-ending quest for inner balance.

Keywords: Wordsworth, Tintern Abbey, Freud, Psychoanalysis, id, ego, superego.

المستخلص

يتناول هذا البحث تفسيراً جديداً لقصيدة وليام ووردزورث تينترن ابي بوصفها رحلة نفسية وشخصية عميقة، وذلك من خلال تحليلها في ضوء نظرية التحليل النفسي لسليغموند فرويد. يستعرض البحث كيف