



## **What Has Man Made of Man? An Examination of the Epic Self**

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**Abstract.** This research examines the concept of the Epic Self in William Wordsworth's poem "Lines Written in Early Spring." The Epic concept predates the Romantic Era, but its meaning has evolved. While epic literature focuses on famous figures, the Romantic Era centres the author as the hero. This study utilizes the dialectical method, involving thorough readings of the poem and related sources. The analysis examines each stanza and line, linking them to illustrate the Epic Self. The dialectical method is suitable as it reveals the Epic Self by connecting the poem's content to the author's history. The research finds that the Epic Self emerges as a rejection of Reason's dogmas, prioritizing human emotions and freedom in daily life. An example is the line, "And 'tis my faith that every flower / Enjoys the air it breathes," suggesting that happiness can arise from any moment. This research aims to provide a foundation for understanding the Epic Self, offering an alternative perspective on non-popular works like "Lines Written in Early Spring."

**Keywords:** *Epic Self, Freedom, Reason, Romantik, Wordsworth*

**Abstrak.** Penelitian ini mengkaji konsep "Epic Self" dalam puisi William Wordsworth berjudul "Lines Written in Early Spring." Konsep Epic sudah ada sebelum Era Romantis, namun maknanya telah berkembang. Sementara sastra Epik berfokus pada tokoh-tokoh terkenal, Era Romantis menempatkan penulis sebagai pahlawan. Penelitian ini menggunakan metode dialektis, yang melibatkan pembacaan mendalam terhadap puisi dan sumber-sumber terkait. Analisis ini memeriksa setiap bait dan baris, menghubungkannya untuk menggambarkan Epic Self. Metode dialektis cocok karena mengungkapkan Epic Self dengan menghubungkan isi puisi dengan sejarah penulis. Penelitian ini menemukan bahwa Epic Self muncul sebagai penolakan terhadap dogma-dogma Rasionalisme, dengan memprioritaskan emosi manusia dan kebebasan dalam kehidupan sehari-hari. Contohnya adalah baris, "Dan keyakinanku adalah bahwa setiap bunga / Menikmati udara yang dihirupnya," yang menyiratkan bahwa kebahagiaan dapat muncul dari setiap momen. Penelitian ini bertujuan untuk memberikan landasan pemahaman tentang Epic Self, menawarkan perspektif alternatif terhadap karya-karya yang kurang populer seperti "Lines Written in Early Spring."

**Kata Kunci:** *Epic Self, Kebebasan, Reason, Romantik, Wordsworth*

### **INTRODUCTION**

Literary works are not products born out of a vacuum that suddenly appears out of nowhere. It is the product of the author's mind, the product of real-life experiences that are put into writing. This is what Teeuw (1984) wants to convey when he says that literary works do not fall from the sky (Suratno, 1998, p. 38). The existence of an author is very

important for the work, even in the development of a certain period, such as the Romantic Era. Hood, in his dissertation, states that in order to change society, Romantic intellectuals were modifying the genre, which, in turn, was reshaping intellectual consciousness (2013). In line with Goldman's opinion, he believes that literary works are products of constantly moving structures, not static, ongoing, as well as a process of structuration and destructuration that exists and is lived by the community (Faruk, 2016, p. 56). For this reason, it is always interesting to talk about literary works in a certain period, including the literature of the Romantic Era, which is considered one of the most important periods in British and even European literary history, as expressed by Carter and McRae, The Romantic period is seen today as a crucial time in history. It embodies many conflicts and ideological debates still at the heart of the modern world (2016, p. 198).

The Romantic era is one of the most glorious times Europe has ever had. This era was born as a form of protest against the Enlightenment century that came before in the late 17th to early 18th century AD. The success of science and its progress managed to influence various aspects, including the thinking of intellectuals, who finally gave Reason the place as the main basis for thinking about various problems. It underlies the view that if one wants to be good, one must go to experts for guidance. This opinion was criticized by Rousseau, who thought that social institutions made a human being considered good and evil because humans are born good (Berlin & Hardy, 2013, p. 30).

Rousseau's views had a great influence on the next era. Freedom, the primacy of emotion, and the power of feeling are some of the many themes most often raised by intellectuals and writers in the Romantic era, one of which is William Wordsworth. Wordsworth, one of England's great writers, had his views on poetry. He considered poetry as a spontaneous outburst of strong feelings. In this context, "overflow" refers to the writer's feelings. As an overflow of the writer, like a river, the inspiration for poetry comes from the flow of feelings in the form of thoughts, emotions, and imagination (Abrams, 1971, p. 47). The themes that appear in literary works of this era are oriented toward the author's life experiences. The writer's self becomes the story's main focus, which is built in contrast to the Epic stories of the previous era.

In previous eras, Epic stories always referred to the heroic actions of famous heroes, as in Greek mythology or chivalry stories. However, this habit has changed, Cantor states that Romantic Era writers transformed the definition of Epic to center more on the author as the main figure in the literary work so that the author becomes his hero (Kovavisarach, 2019, pp. 131–132). One indication is the use of the lyric I or "I" is no longer a conventionally typical lyric speaker, such as the Petrarchan lover or Cavalier gallant of Elizabethan and seventeenth-century love poems, but one who shares recognizable traits with the poet (Greenblatt & M. H. Abrams, 2006, p. 9)

The use of lyric /I/ in several literary works in the romantic era, especially poetry, emphasizes the author's ownership of the content of the work. The use of /I/ in the previous era did not confirm that the work was an experience directly owned by the author. However, in the Romantic era, the use of the lyric shifted in meaning and function; /I/ represented the ownership of the work as the author's personal experience. Subsequently, this phenomenon became known as the Epic Self or Romantic Epic. As Johns-Putra explains, The Romantic Epic is, therefore, an elaboration of what many Romantic-age poets saw as the aim of the Miltonic Epic - to demonstrate the heroism of the poet within the context of the poem as well as to reveal that heroism in the completion of a majestically impressive poem (2006, p. 115).

This is not the first study to examine the concept of Epic Self or romantic Epic in a literary work. The researcher found several writings that can serve as references and

models in the research process. The first study is a dissertation entitled 'The Hero as Man of Letters: Intellectual Politics and the Construction of the Romantic Epic' by Eric S. Hood (2013). He examines the relationship between several works with Classical Epic themes, such as William Collins' *Thomas Gary*, James Macpherson, and James Beattie. He argues that these works have been suspected of rejecting the idea of the epic concept of the previous era. This indication is clearly illustrated in Robert Southey's poem *Joan of Arc*. He further states that the Romanticism movement was an intellectual endeavour to save humanity from the clutches of commercial society.

The next study is Johan Mahyudi's 'Traces of Wordsworth, Coleridge, and Shelley in Chairil Anwar's Poems with Women's Names' (2015). As the title suggests, Mahyudi explores the traces of the three English romantic writers in Chairil Anwar's works, especially poems that mention women's names. In his analysis, he uses eight parameters that measure the quality of a poem, presumably by which he means how romantic it is. He concluded that Chairil Anwar's poems are indeed romantic works and placed Wordsworth as the person who influenced him the most. This research can be categorised as comparative analysis, as in his previous research, because it tries to match one work with another. However, Mahyudi forgets that romantic works cannot be separated from the social context of the birth of the work. On the one hand, the use of language in romantic works tends to be everyday language, which is not poetic and seems ordinary.

This research takes a different position from the two studies above. This research aims to reveal the concept of Epic Self in William Wordsworth's poem as a first step in understanding the concept by linking it to the social conditions of that time. Then, this poem rarely gets attention from critics, let alone trying to explore the concept of epic self, which is said to be a big theme. It is done to open a new veil in understanding Wordsworth's poetry and, of course, the theme of romanticism. For this reason, in this study, the researcher will ask how the description of the epic self in the poem *Lines Written in Early Spring* by William Wordsworth is relevant to the conditions at that time.

In this section, the researcher will outline the concept of the Epic Self based on John-Putra's presentation in *The History of Epic*. Like most Romanticist literary epic concepts, Wordsworth's epic is heavily influenced by Milton. Neither sees the value of heroism in a person's behaviour, but is concerned with inner contemplation. A hero must fight against the bitterness of the heart, not with the sword as in classical chivalric tales, but with his mind and spirit (Johns-Putra, 2006, p. 121). Materialism is seen as unimportant compared to non-materialism, such as the soul and mind. Wordsworth emphasises the heroic journey into the soul and mind, which is why reading Wordsworth's work is like sailing in the flow of the soul, whereas Milton moves out of the self towards something greater than the self, such as theological norms.

As is well known, the concept of epic is always identified with the use of the lyric I in poetry, and it is understood that I represents the Author as the hero. Using *The Prelude*, Johns-Putra claims that the hero is the Author's mind that undergoes a psychological journey towards maturity, like a life cycle that starts in infants, children, adolescents, and adults. In this cycle, the mind will experience early development and promise, moving to a time of crisis and a falling-off, and on to resolution and success (Johns-Putra, 2006, p. 122). In other words, the mind must face and conquer challenges or problems on the journey. Challenge or sublimity is likened to conflict in a novel, which is necessary in all epic concepts, especially classical epic. In other writings, Wordsworth records his belief that sublimity, a term that for Wordsworth connoted great power and

truth, was necessary for epic (Johns-Putra, 2006, p. 121). However, the question is, what form of challenge is meant? It will be discussed in the next paragraph.

A form of challenge that is also integral to the hero's journey in Wordsworth's epic concept is Nature. In this context, Nature should not be understood as something only encountered by the mind in the middle of the story, as in novels. Nature is already present when the mind appears, even long before birth, because it is a submity. The interesting thing about Nature is that it guides the mind from the infant or child cycle to adulthood. To reach adulthood, the mind needs validation of its power, so it must face Nature, which it must eventually conquer. Poetic maturity is marked by the triumph of the theoretical over the empirical, of mind over Nature. The sheer power of the poet's mind indicates its capacity for epic heroism (Johns-Putra, 2006, p. 124). From the explanation above, the concept of epic self is based on the Author's journey of the mind, not merely the Author; the epic self is an inner journey of contemplating the soul. In this journey, the mind must face Nature as a validation of maturity and finally ordain itself as a hero.

## METHODS

This research aims to reveal the concept of the Epic Self in "Lines Written in Early Spring" by William Wordsworth. In the process, this research goes through several stages, firstly determining the object and focus of study in the form of the poem "Lines Written in Early Spring" and the concept of Epic Self. Secondly, data collection is carried out by reading in-depth and repeatedly on the object of study of the poem Lines written in Early Spring and several reading sources in the form of books and articles related to the object of study and the author's life journey. Data collection in this way is also called the dialectical method or reciprocal reading between the internal elements of the poem and external elements (Purnamawati et al., 2019, pp. 72–89). The data collection conducted in this study borrows Lucian Goldmann's dialectical method but does not strictly apply the analytical model offered due to differences in understanding literary works. Goldman considers literary works to be the pure work of an author without being affected by the world that the author faces (Sigalingging, 2020, p. 31). Meanwhile, romantic literature is clearly influenced by the social life it faces.

The data found in the form of words, sentences, and paragraphs whether they come from poetry or other reading sources. In the third stage, namely analysis, researchers link the results of the data collected with the Epic concept from several reading sources and the author's history, as recommended by Faruk that data analysis is an effort to find relationships between data as a whole (2015, p. 24). The analysis is presented by presenting each stanza of the poem and dissecting each line and word. Then, the researcher draws the common thread of each stanza to become a unified whole in revealing the concept of the Epic Self as the focal phenomenon of this study.

This study only focuses on the poem lines written in early spring, which are quite short and brief, so it is possible that the broad concept of the epic self cannot be fully described. However, it is highly recommended that you enjoy recognising this concept early. Some possible spaces left out in this study include the poet's psychological self-development, considering the poem is short. This space can allow future researchers to explore this concept more deeply in other works of Wordsworth.

## FINDING AND DISCUSSION

### William Wordsworth's Epic Self-Concept

The concept of the Epic Self is synonymous with the works of William Wordsworth, with many assuming that his writings were a response to the political situation after the French Revolution, which many felt failed to achieve its goals (Khan, 2012; Saylor, 1850). This assumption is not unfounded. At the time, people were suspicious of each other, riots were occurring everywhere, and worries of heated political conditions as the Lower Class in Europe realized the achievements of their brothers in France. Meanwhile, the Upper Classes were alert in case their power was suddenly removed. This condition injures and worsens the sense of humanity that is the focus of Wordsworth's themes as a devotee of the French Revolution; for him, the French Revolution is sunlight at dawn (Carter & McRae, 2016, p. 195). As it is stated by Chard via Stelzig, In his return from France in December 1792, Wordsworth's "philosophy" was "centered ... on his belief in the natural goodness of man, and on his moral perfectibility." (Stelzig, 1991, p. 461). To reveal more details, the writer elaborates in the following analysis.

"Lines Written in Early Spring"  
By William Wordsworth  
I heard a thousand blended notes,  
While in a grove I sate reclined,  
In that sweet mood when pleasant thoughts  
Bring sad thoughts to the mind.  
(Greenblatt & M. H. Abrams, 2006, p. 250)

In this stanza, the author starts by using the lyric /I/ and then shows the activity done by /I/, which is sitting while lying down. The concept of epic self is characterized by the use of the lyric speaker /I/ at the beginning of the poem, indicating that the experience in this work belongs to the author. However, it would be premature to jump to conclusions about the Epic Self concept by simply identifying the use of the lyric /I/. At the beginning of the poem, the author's activities are shown as everyday activities, not special like a hero. He is sitting back and enjoying the songs, but he does not know where they came from, and he is enjoying them. In the next moment, the mood changes. It is unclear what makes it change but he certainly does not like it because it discomforts his mind. Furthermore, the author uses auditory imagery to convey the overwhelming sensory experience of nature, which reflects the Epic Self's emphasis on personal emotional response. This line exemplifies how the Epic Self is rooted in individual experience rather than heroic deeds. This stanza also shows the transfer of subject from the Author's self represented in the word I in /I heard a thousand blended notes/ to the Author's thoughts in /bring sad thoughts to the mind/. The subject is displaced from the materialistic or physical body to the abstract subject, formless but a thought.

The poem also begins with the uncertainty of where the author is, what makes him happy, and what suddenly makes him sad. Uncertainty may suggest that the author can be anywhere; anything can make him happy or sad. Like any human being, uncertainty can be a source of problems or vice versa. This is how the epic journey begins: by bringing the mind together with something of great power or sublimity.

To her fair works did Nature link  
 The human soul that ran through me;  
 And much it grieved my heart to think  
 What man has made of man.  
 (Greenblatt & Abrams: 2005: 250)

The author gradually expresses the uncertainty that attacks the author. He sees that nature has given many benefits to humans, but at the same time, this kindness is not reciprocated, so he gives a statement that questions, with this kindness, what humans have done so far, as seen in the sentence /What man has made of man/. Wordsworth is famous for his observations of nature and even worships nature; reading this poem's first and second stanzas shows that he and nature are likely live as one unit. This description will be found in several of Wordsworth's works, such as the sentence /Beneath the sky as if I had been born/On Indian Plains (Bewell, 2017, p. 226). Nature is seen as a teacher that guides the author's mind to understand the sadness resulting from human actions. If we look at Europe's social and economic conditions at that time, which had entered a period of excellent economic growth in the Enlightenment Era due to the Industrial Revolution and Colonization. Exploration of nature became more and more prevalent even though it had an impact on the economic growth of European countries. However, not all circles of society could enjoy it, as evidenced by the birth of the Upper and Lower Classes and the widening economic gap. There is something quite interesting in the final line of the stanza that shows as if man in /What man has made of man/ is a separate part from Nature even though the two are an inseparable part so that Nature is not only present as a guide who teaches sadness but Nature is also a sadness that must be conquered by the Author's mind.

In addition, the author tries to convey the unrest of his mind when he sees the nature-human and human-human relationship. The choice of this common theme looks different from the stories that occurred in past epic stories such as Gilgamesh and the Greek heroes in Homer's Iliad and Odyssey, which emphasize stories of warfare, the dignity of a knight, heroism and the struggle against the power of the Gods (Johns-Putra, 2006, p. 12). The relationship that the author is concerned with is actually an everyday problem between humans and nature. It contrasts to earlier Epic stories that focused on god-human relationships where the gods often interfered in human affairs. The sentence / What man has made of man / simultaneously negates the existence of gods, the problems that are born are the result of human behavior itself, especially when talking about nature.

Through primrose tufts, in that green bower,  
 The periwinkle trailed its wreaths;  
 And 'tis my faith that every flower  
 Enjoys the air it breathes.  
 (Greenblatt & Abrams: 2005: 250)

For the author, nature is not only the backbone of human life but should be an example of how humans themselves live life. Nature, synonymous with a wild existence, does not give a frightening impression to the author but rather the appearance of harmony between the human soul and nature. When compared with the previous stanza, the issue that the author wants to convey is no longer vague, as seen in the third and fourth lines. He believes that humans can coexist with nature or that humans can provide a decent life for nature. For the Author, humans can give goodness to life, as in the third and second lines, where the Author's breath gives pleasure to Nature. It also shows how happiness

can be easily obtained; even just a breath or continuing to think can give happiness. Happiness is not difficult to achieve; it does not need a specific reason, it can even be because of spontaneous and even trivial things like breathing. A small thing like the breath of the mind can give Nature happiness and life. Without realising it, there is a change in the mood of the mind's Author in this stanza, especially in the part /And 'tis my faith that Everest flower /Enjoys the air it breathes with the previous stanza. In the last two lines, the Author's mind is the one who gives, and Nature is the recipient of happiness, whereas in the previous stanza, Nature gives pain, and the Author's mind is the recipient. It indicates the equal position between the mind and Nature and shows that the mind is not always the object in its interaction with Nature; the mind can conquer Nature. Nevertheless, the last two lines above also seem to be an invitation to protect nature. Nevertheless, why does the author make this invitation? It is related to what Bewell said, that Wordsworth places nature as a primary historical medium and register of human passions (Reno, 2018, p. 16). To find the answer to this question, this analysis will continue as follows.

The birds around me hopped and played,  
Their thoughts I cannot measure:-  
But the least motion they made  
It seemed a thrill of pleasure.  
(Greenblatt & M. H. Abrams, 2006, p. 250)

The author's representation of nature is altered by choosing birds that are playing around him. The choice of birds as a representation of nature indicates that the author does not only limit nature to plants but also animals. The birds playing around the author signifies the closeness of humans and nature. It also answers the previous question: Why does the author invite humans to protect nature even though nature is wild and cannot be fully understood by humans, as stated in the second line / Their thoughts I cannot measure / because protecting nature will give pleasure to humans. The author teaches his readers how to love or think, not what to think (Clancey, 2016, p. 89). Nature can be a source of daily needs and also provide pleasure in the mind, Nature can be a subject in history and an object of fulfillment of human desires. This statement is also a critique of the Enlightenment era of prioritizing Reason, measuring everything with logical thoughts without leaving room for feelings without admiration for the wildness of nature itself. The Author's amazement at Nature is clearly illustrated in the line /Their thoughts I cannot measure/ which can also be interpreted that the mind is something smaller than Nature. The mind reverses position as in the second stanza to become the recipient of enjoyment, while Nature's power, which the mind cannot measure, becomes the giver.

In the next stanza, this position is reversed but with a different meaning, Nature as an object that needs to be protected, while humans are the subject or protector.

The budding twigs spread out their fans,  
To catch the breezy air;  
And I must think, do all I can,  
That there was pleasure there.  
(Greenblatt & M. H. Abrams, 2006, p. 250)



In this stanza, nature is seen as a creature that is able to multiply to continue being present on Earth; this can be seen in the use of the word /budding twigs/. However, this new nature requires space that humans should provide. In other words, the relationship between nature and humans must be in a harmonious unity that will give pleasure /that there was pleasure there/; even though nature is wild precisely because of its wild nature, it will give pleasure to humans. The wildness then attracts the author's sense of spontaneity to protect nature; he does not mention the reasons that make him do this but instead emphasizes the purpose of the action, which is pleasure. For the author, humans can act spontaneously without thinking about reason; here, he emphasizes freedom of action for humans. The author's actions have no definite reason, but they have a purpose. In this stanza, the author's explosive feelings are implied because he does not think of a definite reason for acting.

If this belief from heaven be sent,  
 If such be Nature's holy plan,  
 Have I no reason to lament  
 What has man made of man?  
 (Greenblatt & M. H. Abrams, 2006, p. 250)

In the first and second lines, the author shows his worries. Concerns in the form of thoughts in the form of norms, rules, or views of society, and even religion usually influence one's life. However, in line three, it is as if they are ignored because they are not a reason for him to stop acting. The concept of the epic self as a self that is free to decide what to do is seen in the last two lines of the last stanza. The author's mind does not need a definite reason to act; he only needs the confidence that comes from himself. This belief appears not only as an invitation but can also be a criticism of humans because what they have done to their fellow humans is very far from the spirit of humanism.

Each stanza of *Lines Written in Early Spring* has a striking similarity. The first is the use of the lyric I in each stanza, which indicates that every action or inaction belongs to the author. It is interesting to see that the action described in this poem is not action in deed but action in thought. Thus, the concept of the Epic Self is seen as an act of action and can be done as a thought. As stated by Wilkie, Wordsworth tries to render the heroic ideal more spiritual and "rejects external epic array in favor of what is truly 'heroic argument' and 'genuine prowess,' the inner mind of man" (Toscano, 2019). Second, the author shows drastic mood changes in the form of happy and sad, especially in stanzas one, three, four, and five. It even seems to be described as someone who is suffering, as stated by Averill, Through his poetry, after all, troops a veritable parade of victims; the insane, the miserable, the diseased, decrepit, dying, and dead populate his landscape to the virtual exclusion of the healthy and the normal (Averill, 2019, p. 56). In this poem, it can be inferred that the suffering experienced by the author comes from his disappointment with the human behavior around him. It could refer to the failed goals of the French Revolution, which gave birth to a tyrannical ruler, let alone England, Wordsworth's home country, fighting France.

In addition, the author often shows the projection of the outside world, affecting the author's imagination. The outside world in question is the actions of society, but the author tries to withdraw or even dislike it, and it is in the imagination that is built into the focal point of the author. This phenomenon reflects romantic works as stated by Carter: "Romantic writers look inward to their soul and the life of the imagination," so reading the poem *Lines Written in Early Spring* is like sailing on the high seas with unpredictable



waves. This experience can be felt for Indonesian literature lovers when reading Chairil Anwar's poem "Aku (2010). In this poem, he tries to break away from the existing order and achieve something very big (Nasrul Chotib et al., 2023, p. 34). The poem "Senja di Pelabuhan Kecil" is identical to Chairil Anwar's feeling of love as a basic human need (Mahyudi, 2015, p. 74).

The last thing that needs to be underlined regarding Wordsworth's concept of epic self in this poem is the deep struggle between Mind and Nature. The alternation of Nature and Mind exchanging positions as object and subject marks the mind's attempt to conquer Nature. The poem closes with a sense of resignation in the sentence /Have I no reason to lament/ resignation that could have been shown to the struggle with Nature, the mind could have lost or surrendered to the fate given to Nature as sublimity. However, this resignation could be the culmination of the epic self. It means letting go of worldly problems and continuing to sail in the currents of the inner sea. Letting go of materialistic needs because the physical never really exists, while the mind is alive, even though it is invisible to the naked eye, heroic is not what is seen but what is thought. It is in line with what Johns-Putra says: If, for Cervantes, epic heroism cannot exist in the modern age, for Wordsworth, modern epic heroism can only exist, and does exist, in the mind of the poet (2006:125).

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## CONCLUSION

This research was initiated with the question of how the concept of epic self is described in William Wordsworth's *Lines Written in Early Spring* and its relationship to the conditions of the time. This research was initiated with the question of how the concept of Epic Self in William Wordsworth's poem " *Lines Written in Early Spring* " relates to the conditions of the time. The concept of the Epic Self or Romantic Epic differs from the heroic stories of the previous era. Instead of emphasising heroic actions like Greek mythology stories, the Epic Self describes ordinary human actions that occur in everyday life, as seen in William Wordsworth's poem *Lines in Early Spring*. It is inseparable from the paradigm that underlies literary works, especially poetry, as a flow of emotional feelings of the Author. The Epic Self offered by Wordsworth emphasises human freedom of thought and action, not confined by the dogmas of Reason as echoed by Enlightenment thinkers. For this reason, the role of the Author's mind is very important; he is the true hero. Nature, which is often identified as a wild and frightening existence, inspires Wordsworth to find pleasure even though he places nature as an alien existence that he cannot fully understand. The author's fascination with something not understood by human reason again shows his rejection of Enlightenment. In addition, almost all of the stanzas depict spontaneous changes in mood, just like the mood of an ordinary person

constantly in flux. His interaction with the outside world is a major factor in the projection of the imagination described by the author's mind, so reading this poem is like being on the high seas with unpredictable waves. It indicates that the Epic self represents freedom, the rejection of dogma, and personal actions. Although seemingly selfish, these actions depict the true human form, which can be encountered daily.

This research initially attempts to reveal a picture of Wordsworth's Epic Self concept based on reading John-Putra's book (2016). The concept of the epic self is a concept that has long existed as part of the Romantic Era movement. However, for some reason, epic studies rarely get attention from literary scholars. The researcher assumes this concept is still too abstract, so it does not attract interest. Therefore, this study is expected to help understand and provide an alternative reading of the concept of the epic self. As an initial effort, this study limits itself to linking the poem's content with the social context that occurred at its birth. Several spaces deserve attention for further research, such as identity studies, especially gender. Gender studies are considered interesting, considering the contestation of gender politics during the Romanticism period has attracted attention. Not to mention considering the social conditions at the time, which were still quite conventional regarding gender, which can affect how individuals see themselves. So the experiences of each male and female writer will be different, and the possibility of the epic self-concept offered will also be different. Limitation & future researches

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