Revolutionary Poets of Place

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English poet laureate William Wordsworth has long been lauded as the first major “poet of place” in modern literary history. Few writers can rival his connection to the land on which he lived, walked, traveled, and wrote. In their narrative atlas, *Literary Landscapes of the British Isles*, Daiches and Flower posit, “To a greater extent than any other major British poet, Wordsworth was a poet of place; the experiences out of which he created his finest poetry involved what he called ‘spots of time,’ each identified with a particular locality, and his poems are studded with precise topographical references” (Daiches qtd. in Luckman 3). Indeed, the impact he made on the geography and culture of his home region is notable: his home in the Lake District, called “Wordsworth Country” by some, still draws tourists by the thousands; he is the subject of numerous homes-and-haunts texts from the Victorian age and on; and even Americans recognize that his advocacy of landscape preservation impacted the national parks system on their side of the world. While this “poet of place” has left an undeniable influence on the Western world, especially on the places where he lived and physically visited, are the changes he made in the Anglophone literary world transferable to a foreign place and culture? This paper seeks to explore the transferability of Wordsworth’s works, particularly to a time and culture far removed from his familiar homes and haunts. During the poet’s lifetime, the influence of his works did not reach far-removed Eastern countries such as China, and indeed his feelings toward that far-off land were
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less than amicable; after all, it was England’s opium trade with China that eventually took the life of William’s beloved brother John (Kitson 4). However, beginning in the early twentieth century when Wordsworth’s poems were first introduced to Chinese society in translation, they quickly gained popularity. This introduction to his works was accompanied by a surge in Western influence on Chinese literary and cultural movements. Despite Wordsworth’s fluctuating popularity in Chinese culture throughout the twentieth century, this paper will trace his impact on the cultural reformations and developments of the times and discuss how his works and ideas can break out of his geographic “place” to be transferred to a soil and a society that exist oceans and decades apart from him. Further, if the foundational ideas found in Wordsworth’s works are indeed so effectively transferrable to a foreign place, then they may in fact be more rooted in the human experience rather than a particular geographic landscape, as is commonly believed.

A study of the cultural movements in twentieth-century China reveals a large body of research connecting nineteenth-century Western romanticism to Chinese literary reformation. The intent of this paper is not to survey the impacts of each romantic author on Chinese culture, but simply to examine the connection between Wordsworth, his ideals, and the reception and adoption of those ideals in China’s cultural revolutions. Likewise, his influence on Chinese literature has been so widespread in recent decades that a discussion of his impact on every Chinese author or poet who gleaned inspiration from him is impossible in the scope of this paper. Consequently, the essay will embark on a limited number of the most noteworthy cases of direct reference to Wordsworth in well-known Chinese publications. Furthermore, Wordsworth commented on such a broad range of ideas and opinions that an analysis of each of those ideals in twentieth-century Chinese thought and literature would also be impractical; the following work, therefore, will trace the parallels over time between Chinese writing and Wordsworth’s specific championing of the common man and his calling card as a poet of place.

Wordsworth’s First Introduction to China
Oceans away from Wordsworth country and a generation after the English poet’s death, his words first found an audience in China in 1914 when scholar Lu Zhiwei translated two of his poems into Chinese. At the time, China was
undergoing a major political, cultural, and social transformation. Just three years before, in 1911, the Xinhai Revolution overthrew the Qing Dynasty, marking the end of the imperial rule that had characterized the nation since the Xia Dynasty in 2000 BCE. Describing the state of China in the vacuum of dynastic reign, Ersu Ding writes that “there were calls from prominent intellectuals of the time to reform traditional Chinese institutions to meet the demands of modernization” (419). These demands included a literary revolution, whose characteristics were described in a 1917 article by Chen Duxiu. His counsel to Chinese writers is to “replace the ornate literature of aristocracy with a simple literature of common people” as well as move toward a “straightforward and accessible” art form (Duxiu qtd. in Ding 420). These movements are grouped with what is called the New Culture Movement, or the May Fourth Movement of 1919, named for the student demonstration at Tiananmen Square on that date that protested China’s concession to Japan and championed democracy, science, and anti-imperialism.

The broad cultural impact of the May Fourth Movement can be traced in the shifts in Chinese literature of the time. Chi Pang-Yuan, the chief editor of *An Anthology of Contemporary Chinese Literature*, states that the May Fourth writers and frontrunners of the literary revolution “diligently studied, translated, and experimented with nearly all the Western literary schools from romanticism and symbolism to realism and naturalism” (iv). In an attempt to modernize their literary forms, they “either merged the meters and cadences of past ages into new patterns or adapted free verse forms from the West” (iv). Kirk A. Denton comments on the reasons that May Fourth artists looked to the West for inspiration:

> Intellectual iconoclasts of the May Fourth period for the most part consciously rejected traditional literary discourse as artificial and inappropriate for the expression of sincere emotion. They turned to nineteenth-century European literature (especially the Romantics) as models for the unfettered expression of subjectivity they sought to liberate in themselves. (115)

It was during this transformational age that Wordsworth’s works were first introduced to the literary scene in China, adding fuel to the young revolutionary fire that was well positioned to soon erupt. While a complete exploration of Wordsworth’s influence on the May Fourth writers would be too broad a study to discuss in a paper of this scope, this section will trace the parallels between China’s New Culture ideals and the values espoused by Wordsworth.
This section will also highlight the significant impact that Wordsworth had on one influential Chinese author of the time, Yu Dafu.

Readers familiar with Wordsworth’s “Preface to Lyrical Ballads” will recognize many intimations that he championed in the thoughts of the May Fourth writers. While reading Duxiu’s counsel to Chinese revolutionary writers, one cannot help but be reminded of Wordsworth’s own “principal object . . . to chuse [sic] incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men” (59). Just as Chinese authors were rejecting traditional literary forms and poetry and believing that it “had exhausted its stylized forms” (Pang-Yuan iv), so did Wordsworth disdain the traditional language of poetry. While he states that the “earliest Poets” used language that was “really spoken by men,” he asserts that “succeeding Poets constructed a phraseology” that was “unusual . . . extravagant and absurd” and eventually became “more and more corrupt, thrusting out of sight the plain humanities of nature by a motley masquerade of tricks, quaintnesses, hieroglyphics, and enigmas” (“Preface” 79). Wordsworth’s passionate advocacy of the common speech of the common man, a trailblazing idea for his time and place, was resurrected during the May Fourth Movement to once again set the stage for a literary revolution that championed the common man.

While it is easy to see the commonality in philosophy between Wordsworth (caught up in the fervor of the French Revolution) and the May Fourth writers, a clear link between them is found in Chinese literature of the time. One footprint Wordsworth left in the body of Chinese literary works can be found in the works of author Yu Dafu (1896-1945), particularly in his 1921 short story “Chenlun” (“Sinking”). This story, according to Kirk A. Denton, “has generally been seen as representative of the Romanticism which characterized much of the literature of the May Fourth period” (107). It is of note in this study because of its volume of references to Western writers and thinkers, including Wordsworth. In fact, in the opening scene of the story, readers meet the protagonist, who is strolling the countryside with a pocket edition of Wordsworth in hand. In the following pages, in true Wordsworthian style, the protagonist observes a nature scene in solitude, reflecting on his surroundings as he reads aloud and then

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1 The list of Western writers and thinkers read or mentioned by Dafu’s protagonist in “Sinking” includes but is not limited to Wordsworth, Emerson, Thoreau, Zarathustra, Heinrich Heine, Gogol, and George Gissing. He also references the story of Adam and Eve from the Bible. Additionally, classic Chinese writers are referenced, including Tao Qian (365-427) and Wang Bo and Rong Yu of the Tang dynasty.
translates Wordsworth’s “The Solitary Reaper” into Chinese. Dafu explains the protagonist’s emotional reaction to this poetic exercise:

After orally translating these two stanzas in one breath, he suddenly felt that he had done something silly and started to reproach himself: “What kind of a translation is that? Isn’t it as insipid as the hymns sung in church? English poetry is English poetry and Chinese poetry is Chinese poetry; why bother to translate?” (33)

The protagonist’s soliloquized question echoes the question of this paper: What connection is there between English poetry and Chinese poetry? His unique reflections suggest that Dafu is contemplating the possibility of a direct translation, either literally or figuratively, between the literatures of two disparate continents and cultures.

As it unfolds, the story yields suggestive answers to the protagonist’s rhetorical question as well as allusive implications about the significance of Wordsworth’s placement and impact in the May Fourth Movement. The protagonist in the story is a young Chinese university student attending school in Japan. He seeks Westernization, but in doing so feels a sense of displacement and discontent as he leaves his homeland. Much of the story is characterized by his sentiments of dissatisfaction, reminiscent of the nostalgia described in Wordsworth’s poems of place, such as his lyrical ballad “The Brothers.” Dafu’s story concludes with the displaced young student looking westward toward his homeland China; he sees “a bright star trembling in the farthest reaches of the western horizon” and ponders despondently as he accepts the truth that he will not return there. He sighs, “Underneath that shaky star lies my country, my birthplace, where I have spent eighteen years of my life. But alas, my homeland, I shall see you no more” (55). Just as the forward-thinking young man feels a sense of loss as he considers his homeland, so does Leonard, the brother seeking greater gains beyond his childhood dales in Wordsworth’s “The Brothers.” Leonard’s closing thoughts as he decides to never return to live in his old village are similarly heavy:

[his] cherished hopes,
And thoughts which had been his an hour before,
All pressed on him with such a weight, that now,
This vale, where he had been so happy, seemed
A place in which he could not bear to live:
So he relinquished all his purposes. . . .
This done, he went on shipboard, and is now
A seaman, a grey headed Mariner. (ll. 418-30)

While Dafu does not necessarily write his story with “The Brothers” in mind, the connections between these characters are striking. They speak to the parallel between the feelings of nationalism and connection to place common among both worlds and times. Furthermore, the comparison explores the deracination that comes with modernity, a troubling issue that surfaces in the analogous circumstances of industrial and political revolution in nineteenth-century England and twentieth-century China.

If Dafu’s short story is characteristic of the May Fourth Movement, it is noteworthy that the protagonist, ostensibly representative of the rising generation of revolutionaries, reports feelings of nostalgia and loss. In the midst of the excitement of revolution, the connection to place that Wordsworth had established so profoundly in England years before is the perfect medium by which New Culture writers could cope with the radical shifts they were facing. In a realistic rather than a revolutionary approach, as the May Fourth writers rejected the traditions of millennia and embraced modernization, they were leaving behind their sense of place. Just as the displaced protagonist of “Sinking” turned to Wordsworth both to fill in his sense of loss of home, the revolutionary May Fourth writers needed a means by which they could replant their roots in their own native soil. Wordsworth’s hallmark poetry of place, though itself tainted with the air of foreignness (especially in wistful pieces such as “The Brothers”), was a natural source of inspiration for forward-thinking but nostalgic nationalist writers.

Dafu is not the only New Culture writer who drew influence from and directly referenced Wordsworth in his works and commentary. A complete list would be nearly impossible to compile, but authors such as Xu Zhimo, an early translator of Wordsworth who wrote a poem in which the speaker draws a parallel between himself and a cloud, as in Wordsworth’s “I Wandered Lonely as a Cloud;” Guo Moruo; Zhu Guangqian; Zhu Weizhi; and Yuan Kejia come to the forefront as proponents of Wordsworth in China’s May Fourth Movement (Ding 422-23).
An Interlude: Shrinking Spheres of Influence in Communist China

Despite being widely read and praised by the Chinese in the early nineteen hundreds—even being “incorporated into various university textbooks as one of the greatest epoch-making poets of the West”—Wordsworth’s works saw a distinct drop in publicity with the rise of Mao Zedong and the establishment of the People’s Republic of China in 1949 (Ding 423). Instead of being lauded as the champion of the people, Wordsworth was now classed with the sub-standard “reactionary romantics” rather than the “revolutionary romantics” such as Byron, Shelley, and Blake. Such a characterization echoes the cries of Wordsworth’s younger, reform-minded contemporaries, who viewed him as a traitor to the revolutionary cause when he instead adopted conservative ideals. In Chinese academic circles in the period between 1949 and 1976, scholars quoting and drawing influence from The Soviet Encyclopedia condemned the “reactionary romantics” for using literature and art as “a vehicle for personal perfection rather than a tool to change the world.” The reactionary, or “passive,” romantics were said to have “jettisoned the rationalist principles of the Enlightenment in their literary creations” and “politically speaking, instead of throwing themselves into the revolutionary storms of the time, . . . retreated into peaceful rural areas and sought refuge in the ‘backward relations of production’ of the pre-industrial society” (Ding 423). In the face of these harsh critiques, Wordsworth’s works likewise retreated into the backdrop of China’s cultural revolution until the next major societal upheaval reversed the cultural trends once more.

Poets of Place in Post-Mao China

Another dramatic shift in Chinese cultural trends is marked by the death of Mao Zedong in 1976 and the ensuing age of “ideological liberalization and economic integration with the rest of the world” (Ding 423). Once again, a cultural transformation was on the horizon, and complete modernization and industrialization were in order for Chinese society. Wordsworth’s works were once more cast into this swirling pot of change and urbanization. The 1980s and

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2 For examples of contemporary criticism against Wordsworth’s conservative ideals, see Percy Bysshe Shelley’s poem “To Wordsworth” and Robert Browning’s “The Lost Leader.”
1990s saw a remarkable upsurge in the market for Wordsworth in translation, with hundreds of his newly translated poems hitting Chinese bookshelves in multiple anthologies.

This time around, Wordsworth’s works were not only spotlighted for their revolutionary undertones through championing the common man, but also for their pattern of putting down roots in a homeland. The rapid urbanization China faced in this time period echoes the atmosphere in mid-nineteenth-century England that Wordsworth encountered, and both societies were experiencing growing pains. Therefore, instead of condemning Wordsworth for being a “reactionary romantic” who sheepishly retreated into his pastoral fields to hide from the revolutionary developments, Chinese critics of the post-1976 period “do not interpret Wordsworth’s retirement into the lake area of Grasmere as a negative retreat from the real world; rather, they view it as a preparation for a different kind of commitment to the human community” (Ding 424). Just as Wordsworth’s observations of the changing world served as his catalyst to dig his heels more firmly into his beloved home soil through derailing the steam train and advocating landscape preservation, so too did the sudden expansion of modern technology and Western culture in China inspire authors to turn to “native soil” writing, a genre that became increasingly popular in China in the late twentieth century.

While this paper will not trace the references to and influences of Wordsworth on specific Chinese literary works during the time period after the death of Mao, it will highlight some of the imprints that Wordsworth made on contemporary Chinese culture and underscore the ripple effect that his works have had on China’s literary criticism scene. It will also undertake a broader comparison of the ideals that Wordsworth so powerfully pioneered and the adoption of those ideals among the writers in China’s most recent literary revolution.

In contrast to world culture half a century ago, when an individual’s fame could (at least partially) be adequately measured by writers’ commentary on them or artists’ renditions of them, in today’s society an individual’s visibility in media networks and pop culture are more suitable measurements of impact and popularity. Whereas Wordsworth’s impact on society and in his own time was visible in letters and writings of his contemporary writers as well as through his fans’ tours to visit his home in the Lake Country, his impact on the modern world would more accurately be identified by watching for his name in news articles or in pop culture trends. One such example of his current footprint
in Chinese society can be read in a 2006 news article reporting that for the first time, the Shanghai metro would feature content from a foreign culture instead of advertisements. Instead of publishing the words of Maoist slogans or traditional Chinese poets as they had previously, “in a sign of changing priorities, the Shanghai metro [would] display poems by four British poets,” including Wordsworth’s “Daffodils” and William Blake’s “Auguries of Innocence” (Watts).

A second notable current event item that underscores the impact of Wordsworth in modern China took place in early 2013, when Mei Zeng, a faculty member from a Chinese university presented a decorative scroll of Wordsworth’s “Daffodils” written in Chinese script to the Rydal Mount home, the site where Wordsworth originally composed the poem. A news article about the event states that the professor who presented the scroll to Rydal Mount did so “after discovering a remarkable affection for the Lakes poets among students in China” (Morley). The article also reports Mei as stating that “the love of Wordsworth’s poetry among the Chinese was ‘amazing’” and that “it is part of the core curriculum for students.” In an age of intellectualism, the teaching of an idea or a piece of literature to students suggests its significance in the university’s culture, and thus can reflect its foundational impact on the areas where graduates may scatter.

This increasing presence among students and scholars in modern China serves as an analyzable measurement of the poet’s impact and influence on the distantly removed culture of modern China. A search for “Wordsworth” on CNKI.com.cn, a Chinese online database for academic journals, results in hundreds of hits, demonstrating the plethora of Chinese scholars who are publishing on the British Lake poet’s works, many of whom are drawing comparisons between Chinese poets and Wordsworth. As early as 1981 and 1986, many Chinese translators showed a fresh zeal in translating Wordsworth's works into Chinese. In the preface to one 1986 volume of Wordsworth’s poems in Chinese, the translator Huang Gaoxin “ranked Wordsworth together with William Shakespeare as one of the greatest poets in the history of English literature” (Ding 424). During this post-Mao time period, many cultural factors contributed to the increased popularity of Wordsworth in the Chinese literary scene. Ding asserts that “this revival of interest in Wordsworth undoubtedly has benefited from the liberal intellectual climate of the late twentieth-century China, but it would not have occurred without the concerted effort of eminent scholars . . . who all spoke and wrote positively about the English poet” (424). Chinese scholars in this era enjoyed greater freedom to explore and publish on
works from foreign countries than they did during the time Mao was in power, leading to the second major shift in Chinese literary tradition in the twentieth century.

The Chinese literary scene in the 1980s and 1990s, sometimes referred to as the “New Wave” era, introduced the growing culture to a “young generation of writers associated with the ‘search for roots’ (xungen) movement,” with one writer in particular, Shen Congwen, at the origin of this development. Leo Ou-fan Lee comments that Shen “enjoys an exalted position as a writer whose visions of rural reality do not fall into the same revolutionary mode” as previous writers, who treats his “rural locality not merely as critical leverage for dramatizing a social message” (370). Shen, like Wordsworth, lived in a landscape “rich with literary allusions,” and as a result, “his native soil fiction comprises both a biographical attachment and an imaginative tie to the literary place” (Lee 370). Similarly, Shen is also known among the New Wave writers for his travel writing and his “evocations of bucolic countrysides and the lives of minority groups and country people from his travels in western China” (Ng 82). His works, like Wordsworth’s, focus on the healing relationship between man and nature and between common individuals more than on the political scene of the day.

An analysis of Shen Congwen’s personal background and literary style sheds light on the analogous themes in the “native soil” movement and in Wordsworth’s personally reflective “spots of time” poetry. Shen was born in West Hunan, a region of China known for its literary history, especially because it was the site of the “ultimate Chinese utopian text,” entitled “Peach Blossom Spring” (Wang 114). His family moved away from the region when he was fifteen years old, but seventeen years later he returned to seek the place of his homeland and the mystified “utopia.” This trip sparked the creation of Shen’s noteworthy Random Sketches on a Trip to Hunan. Readers of Wordsworth will find parallels between this work, which is composed of a realistic “accumulation of data—natural and human scenery, detailed biographical information” compiled not in a complete, chronological fashion, but rather in “fragments of what he sees and hears” (Wang 113, 115), and Wordsworth’s hallmark Prelude, composed of a series of “spots of time” anecdotes from the poet’s life. The resultant works are a collaboration of scenes meaningful to the authors that, when read together beneath the lens of the author’s personal experiences and commentary, form a more significant worldview than the simple experience alone could create.
Furthermore, Shen’s *Random Sketches on a Trip to Hunan* captures the simultaneous feelings of loss and nostalgia and of greater appreciation on revisiting a place, an idea explored in great depth in Wordsworth’s works. Janet Ng states that this work is “often read as Shen’s metaphoric [journey] in search of self through revisits to a personal past” (81), a notion that is reminiscent of the title of Wordsworth’s masterpiece: *The Prelude: Or, Growth of a Poet’s Mind*. While Shen does not explicitly mention Wordsworth in his text, themes in *Random Sketches on a Trip to Hunan* again recall the character of Leonard from “The Brothers,” who revisits his homeland after a long absence to find it full of emotional significance but impossible to reassimilate. In Shen’s work, he is unable to complete his “quest . . . to relocate the mythical utopia” of his homeland, and instead “finds it most enjoyable to portray people from the lower classes” (Wang 116). According to David Der-wei Wang, one reason Shen approaches the mythical “Peach Blossom Spring” in this way is that “it is the surviving elements of the ‘noble savages,’ residual remembrances of the golden time, or lingering impressions of the landscape that we must learn to capture and decipher so as to reconstruct things past” (116). Instead of being content to observe the landscape, Shen, like Leonard, turns to the common people and their riveting stories to provide a reconnection to the land. Wordsworth’s poems frequently capitalize on this theme, as in his many “encounter” poems, such as “The Leech Gatherer” or “Stepping Westward,” which highlight unexpected connections with a stranger as instructive and enlightening moments.

**Connecting Places by their People**

The commonality of connecting to a geographic place by having an encounter with the people found there is a key element that helps uncover an answer to this paper’s original query about the transferability of English poetry of place to Chinese soil. In the works discussed so far, it is the connections with realistic and common people that grant the texts validity and life. Most recently, in Shen Congwen’s New Wave writings, his emphasis on discovering and rediscovering the simple delights of the lower-class population seeks to make up for the impossibility of truly reconnecting with the land itself. His works also highlight the healing power of beautiful landscape but most forcefully nod to the instructive nature of encounters with the common man to help the author “reconstruct things past” (Wang 116). Thus, just as Wordsworth’s own poetry of
place and travel literature often rely on the human aspect of an encounter to inform and construct meaning, so does the transfer or “travel” of literary tradition rely on an application of analogous principles to the common man in order to find force.

This claim holds true during the earlier stages of China’s literary history as well. When Wordsworth’s writings were mistakenly viewed as reclusive and unconnected to the ideals of the common man of China in the phase between 1949 and 1976, his works saw a falling off the charts. Before this interlude, however, it was the personal connection in Yu Dafu’s “Sinking” between the protagonist and the Western authors that underscored the meaning (or lack thereof) of the protagonist’s existence. In the absence of human encounters in the foreign Japanese school, he turned instead to Western writers and thinkers such as Wordsworth to develop a meaningful life experience, proving the power of text’s transferability to create an original and individual worldview.

Finally, the emphasis on the human connection highlights the “rootlessness” of literature. Despite its ties to the land of Western Hunan, David Der-wei Wang argues that

native soil literature is literally and rhetorically a “rootless” literature, a kind of literature whose meaning hinges on the simultaneous (re)discovery and erasure of the treasured image of the homeland. Native soil writers come forth to write out what they fail to experience in reality. Their imagination plays just as much a role as their lived experience, and their “gesture” of remembering is no less important than the things remembered. (109)

This argument harkens back to Wordsworth’s own reasoning that in writing poetry, “the feeling therein developed gives importance to the action and situation, and not the action and situation to the feeling” (“Preface” 61). Indeed, the “spots of time” experiences to which he refers in his “Two-Part Prelude” are able to “[nourish] and invisibly [repair the mind]” especially through the “imaginative power” (ll. 288-94). With this argument in mind, it is clear why the literatures of disparate eras and cultures are able to travel so well; if the primary meaning is developed in the imagination of the event and not in the event itself, a reader’s literal connection to the geographic place is unnecessary to construct a personally meaningful experience in reading the text.

In a commentary on the literary tourism of England, Ian Ousby supports this claim as it refers to Wordsworth’s poetry of place:
Though deeply and precisely rooted in place, his poetry achieves its characteristic greatness by a process that has little, if anything, to do with topographical description. It works, as “Tintern Abbey” does, not by literal attention to the scene at hand but by the interplay between the spirit of the place, the personal experience that the poet brings to it and the larger truths this combination helps him to glimpse. (144)

Thus, the writers most rooted in place seem to also be more wrapped up in connection to the humanity of a place and the author’s own contributions to the scene than in the literal landscape. In seeking to preserve the landscape amid rapid urbanization, both Wordsworth and parallel Chinese writers seem to want to preserve their own reality of their beloved homes and haunts rather than a material reality. In fact, their approach toward writing can be said to deny the existence of one single objective reality, in favor of a myriad of constructed realities shaped by the observer’s personal experiences in a place.

On the surface, in constructing their own realities, the writers and their characters discussed rely on the topography of their surroundings. Indeed, their texts suggest that they are tied deeply to the land and place in which they lived or traveled, and without heavy referencing to those places they would not have had as rich a source from which to draw inspiration for their works. However, after exploring the transferability of such literary works of place across oceans and eras, it is clear that these works are truly constructing a reality more rooted in the topography of human interaction and imagination as a geographic land to be explored. These highly accessible works, written for and about the common man doing common things, underscore the power of literature to connect humanity across cultures and time periods and create a shared cultural foundation. Thus, the ideals and works of Wordsworth are as accessible in industrial-age England as they are in revolutionary China, and as critics map the influence of Wordsworth’s writings on the literary and imaginative constructs of twentieth-century China, both bodies of work will continue to act as guides to interpret the constructed realities of the other.
Works Cited


