DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS-ENGLISH

SEMESTER –II

19th CENTURY STUDIES -II

SOFT CORE-203

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

19TH CENTURY STUDIES-II

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BLOCK-1 19TH CENTURY STUDIES-II

This module helps to understand literature and gives Introduction to 19th Century Poetry. This module helps to understand the various aspects of the life and literary work of Tennyson and Browning. This module comprises of seven units related to Life and works of Tennyson and Browning along with their famous works like The Lady of Shallot and In Memoriam**,** Morte D'Arthur and The Lotus Eaters, Rabbi Ben Ezra and My Last Duchess, Porphyria's Lover and One Word More

Unit-1 gives the Introduction to 19th Century Poetry and shows the critical and analytical part of the poetry in 19th century

Unit-2 introduce to the life of Tennyson. It gives the insight of the early days of him along with personal life. It also gives the interpretation and analysis of literary career of Tennyson. It shows how his various works carried out. It represents various phases of his literary art.

Unit-3 gives the analysis of the artwork of Tennyson the The Lady of Shallot and In Memoriam.

Unit-4 helps to interpret the Morte D Arthur and the Lotus Eater. It gives the critical insight into the Morte D Arthur and the Lotus Eater. It helps to understand and interpret in easier manner.

Unit-5 introduce to the life of Browning. It gives the insight of the early days of him along with personal life. It shows how his career moves forward till his death. It gives the interpretation and analysis of literary career of Browning. It shows how his various works carried out. It represents various phases of his literary art. It represents the legacy of Browning.

Unit-6 helps to interpret the "Rabbi Ben Ezra and My Last Duchess". It gives the critical insight into the "Rabbi Ben Ezra and My Last Duchess". It helps to understand and interpret in critical aspect.

Unit-7 discuss analysis and interpretation of the "Porphyria's Lover and One Word More". It also provides the critical analysis of the same.

UNIT - 1:INTRODUCTION TO 19TH CENTURY POETRY

STRUCTURE

1.0 Objectives

1.1 Introduction to 19th Century

1.1.1 Characteristics of Romantic English Poetry

1.2 19th Century Poetry and Romantic Poetry

1.2.1 Romantism

1.2.2 The Victorian Age and the Pre-Raphaelite Movement:

1.3 19th Century Poets

1.3.1 Poets : Brief

1.4 Let's Sum Up

1.5 Keywords

1.6 Questions for Review

1.7 Suggested Readings And References

1.8 Answer to check your progress

1.0 OBJECTIVES

The objective of the unit is to study the various trends of 19th Century poetry.

It provides the various styles of poests at that era and how romatism moves ahead with time in that era.The objective of the unit is to understand following points:

- Characteristics of Romantic English Poetry
- 19th Century Poetry and Romantic Poetry
- Romantism
- The Victorian Age and the Pre-Raphaelite Movement:

- 19th Century Poets

1.1 INTRODUCTION

In early-19th-century England, the poet William Wordsworth defined his and Samuel Taylor Coleridge's innovative poetry in his Preface to *Lyrical Ballads* (1798):

I have said before that poetry is the spontaneous overflow of powerful feelings: it takes its origin in emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.

The poems of *Lyrical Ballads* intentionally re-imagined the way poetry should sound: "By fitting to metrical arrangement a selection of the real language of men," Wordsworth and his English contemporaries, such as Coleridge, John Keats, Percy Shelley, and William Blake, wrote poetry that was meant to boil up from serious, contemplative reflection over the interaction of humans with their environment. Although many stress the notion of spontaneity in Romantic poetry, the movement was still greatly concerned with the difficulty of composition and of translating these emotions into poetic form. Indeed, Coleridge, in *On Poesy or Art*, sees art as “the mediatress between, and reconciler of nature and man”. Such an attitude reflects what might be called the dominant theme of English Romantic poetry: the filtering of natural emotion through the human mind in order to create meaning.

The nineteenth-century started on January 1, 1801, and finished on December 31, 1900, as indicated by the Gregorian schedule. During the nineteenth century, the Spanish, Portuguese, Chinese, and Ottoman domains started to disintegrate, the Holy Roman Empire was broken up, and the Mughal Empire has fallen. This helped make ready for The British Empire, The German Empire, and furthermore The United States of America to spread their impact globally. This prompted each power taking part in clashes and new headways in an investigation and different sciences.

The nineteenth century was wonderful in the far-reaching development of new settlement establishments which were especially common crosswise over North America and Australasia, with a noteworthy extent of the two mainland's biggest urban areas being established sooner or later in the century. In the nineteenth century, around 70 million individuals left Europe

On the artistic front, the new century opens with Romanticism, a development that spread all through Europe in response to eighteenth-century realism, and it grows pretty much along the lines of the Industrial Revolution, with a plan to respond against the sensational changes created on nature by the steam motor and the railroad. William Wordsworth and Samuel Taylor Coleridge are viewed as the initiators of the new school in England, while in the landmass the German Sturm und Drang spreads its impact similar to Italy and Spain.

There was a colossal abstract yield during the nineteenth century. The absolute most celebrated scholars incorporated the Russians Leo Tolstoy, Anton Chekov, and Fyodor Dostoevsky; the English Charles Dickens, John Keats, and Jane Austen; the Scottish Sir Walter Scott; the Irish Oscar Wilde; the Americans Edgar Allan Poe, Ralph Waldo Emerson, and Mark Twain; and the French Victor Hugo, Honoré de Balzac, Jules Verne and Charles Baudelaire.

Symbolism started in the late nineteenth century in France and Belgium. It included Paul Verlaine, Tristan Corbière, Arthur Rimbaud, and Stéphane Mallarmé. Symbolists believed that art should aim to capture more absolute truths which could be accessed only by indirect methods. They used extensive metaphor, endowing particular images or objects with symbolic meaning. They were hostile to "plain meanings, declamations, false sentimentality and matter-of-fact description".

Modernist poetry is a broad term for poetry written between 1890 and 1970 in the tradition of Modernism. Schools within it include Imagism and the British Poetry Revival.

The Fireside Poets (also known as the Schoolroom or Household Poets) were a group of 19th-century American poets from New England. The group is usually described as comprising Henry Wadsworth Longfellow, William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, and Oliver Wendell Holmes, Sr..

1.1.1 Characteristics Of English Romantic Poetry

The Sublime

One of the most important concepts in Romantic poetry. The sublime in literature refers to use of language and description that excites thoughts and emotions beyond ordinary experience. Though often associated with grandeur, the sublime may also refer to the grotesque or other extraordinary experiences that "take us beyond ourselves."

The literary concept of the sublime became important in the eighteenth century. It is associated with the 1757 treatise by Edmund Burke, though it has earlier roots. The idea of the sublime was taken up by Immanuel Kant and the Romantic poets including especially William Wordsworth.

Reaction against Neoclassicism

Romantic poetry contrasts with Neoclassical poetry, which was the product of intellect and reason, while Romantic poetry is more the product of emotion. Romantic poetry at the beginning of the nineteenth century was a reaction against the set standards, conventions of eighteenth-century poetry. According to William J. Long, "[T]he Romantic movement was marked, and is always marked, by a strong reaction and protest against the bondage of rule and custom which in science and theology as well as literature, generally tend to fetter the free human spirit

Imagination

Belief in the importance of the imagination is a distinctive feature of romantic poets such as John Keats, Samuel Taylor Coleridge and P. B. Shelley, unlike the neoclassical poets. Keats said, "I am certain of nothing but of the holiness of the Heart's affections and the truth of

Imagination- What the imagination seizes as beauty must be truth." For Wordsworth and William Blake, as well as Victor Hugo and Alessandro Manzoni, the imagination is a spiritual force, is related to morality, and they believed that literature, especially poetry, could improve the world. The secret of great art, Blake claimed, is the capacity to imagine. To define imagination, in his poem "Auguries of Innocence", Blake said:

> To see a world in a grain of sand,
> And heaven in a wild flower,
> Hold infinity in the palm of your hand,
> And eternity in an hour.

Nature poetry

Love for nature is another important feature of romantic poetry, as a source of inspiration. This poetry involves a relationship with external nature and places, and a belief in pantheism. However, the romantic poets differed in their views about nature. Wordsworth recognized nature as a living thing, teacher, god and everything. These feelings are fully developed and expressed in his epic poem *The Prelude*. In his poem "The Tables Turn" he writes:

> One impulse from the vernal wood
> Can teach you more of man,
> Of moral evil and good,
> Than all sages can.

Shelley was another nature poet, who believed that nature is a living thing and there is a union between nature and man. Wordsworth

approaches nature philosophically, while Shelley emphasises the intellect. John Keats is another a lover of nature, but Coleridge differs from other romantic poets of his age, in that he has a realistic perspective on nature. He believes that nature is not the source of joy and pleasure, but rather that people's reactions to it depends on their mood and disposition. Coleridge believed that joy does not come from external nature, but that it emanates from the human heart.

Melancholy

Melancholy occupies a prominent place in romantic poetry, and is an important source of inspiration for the Romantic poets. In "'Ode to a Nightingale", Keats wrote:

> .....for many a time
> I have been half in love with easeful Death,
> Call’d him soft names in many a mused rhyme,
> To take into the air my quiet breath;
> Now more than ever seems it rich to die,
> To cease upon the midnight with no pain.

Medievalism

Romantic poetry was attracted to nostalgia, and medievalism is another important characteristic of romantic poetry, especially in the works of John Keats and Coleridge. They were attracted to exotic, remote and obscure places, and so they were more attracted to Middle Ages than to their own age.

Hellenism

The world of classical Greece was important to the Romantics. John Keats' poetry is full of allusions to the art, literature and culture of Greek, as for example in "Ode on a Grecian Urn".

Supernaturalism

Most of the romantic poets used supernatural elements in their poetry. Samuel Taylor Coleridge is the leading romantic poet in this regard, and "Kubla Khan" is full of supernatural elements.

Subjectivity

Romantic poetry is the poetry of sentiments, emotions and imagination. Romantic poetry opposed the objectivity of neoclassical poetry. Neoclassical poets avoided describing their personal emotions in their poetry, unlike the Romantics

Check your progress I:

1. Give the brief introduction about 19th century

Answer……

……

……

2. Write different features of Romantic Poetry.

Answer……

……

……

1.2 THE 19TH CENTURY AND ROMANTIC POETRY:

The arrival of Wordsworth and Coleridge in the last decades of the 18thcentury brought a new dawn to English poetry. But the dawn of

Romanticism had been preceded by poets like William Cowper, Robert Burns, Crabbe and Blake. These poets though are not fully romantics but can be regarded as the poets of transition from Neo-classicism to Romanticism. The multicolored light of Romanticism peeps through the numerous cracks in the Neo-classical tradition during the last part of the century. The break away from the Neo-classical school with new changing ethos paved the way for Romanticism. These transitional poets are free from the School of Pope in their choice of subject matter, verse pattern and in the manner of treatment. They were free to look into their soul, to say what they themselves felt and thought. The pre-occupation with the town decreased and interest in external nature and world increased. William Cowper was an astonishing blend of the old and the new trends of thought. Though his satires are imitation of Pope, his greatest work 'The Task' has revealed something new and different in the later half of the 18th century. Being a contemplative poet, Cowper, structured his 'The Task' around the seasons providing some extremely fine portraits of Nature. Like Thompson and Grey, a deep feeling is present in Cowper. George Crabbe who survived into the Romantic period but never became a true Romantic. With the revolutionary spirit, Crabbe draws the picture of rural England. "A dark poet of the age, Crabbe saw society entirely in terms of its exploitative mechanisms, Nature described as serving with a niggard hand, seems to be the setting suffering in Crabbe and not something to admire and appreciate as it is for Wordsworth." (Nayar, P. K.: 2009. 225) Works like 'The Village', 'The Borough' and 'Tales of the Hall' reveal Crabbe as a determined anti-pastoralist and as a representer of an observable reality not as an imaginative idealist. Robert Burns, whose poetry always remained close

to its vital roots in the oral tradition of Scotland, wrote chiefly in the Scot vernacular rather than in English. Making the Scottish farmer as his hero, Burns drew generous picture of rural life. Showing an intimate and a spiritual connection between past and present life he exhibited one dominant spirit of Romanticism. What marks his great achievements are passion and precision both in his songs and satires. The humanitarian note strikes a clear unequivocal note in Burns. The poetic experiments of William Blake actually paved the way for Wordsworth and Coleridge and showed new possibilities of Romanticism in English. "In England, romanticism found full expression in the works of William Blake, who, particularly after 1789, invented a complex personal mythology and symbolism in which he dramatized the interaction of different psychic components and of religious socio-historical energies. In a language inspired by esoteric and mystical authors, Blake castigated rationalism and authority and called prophetically for a new humanity based on imagination, instinct and creativity." (Preminger, Alex; Brogan, T. V. F. (ed.):1993.1094) Blake exhibits many of the Romantic concerns. His frustration with the existing Neo-classical tradition encouraged him to work out a new idiom to suit his poetic themes. Blake worked out his themes through new rhythms and unconventional rhyming pattern. Extremely complex symbolism, mysticism, sublime imaginative expression and use of mythology are some of the dominant characteristics of Blake. His 'Songs of Innocence and experience' is a remarkable work, which clearly indicates the new phase of poetry—Romanticism.

1.2.1 Romanticism:

This term which prospered in the most recent long stretches of the eighteenth century and the principal many years of the nineteenth, "Sentimental" is irreplaceable yet in addition a touch of deluding: there was no so-called "Sentimental development" at the time, and the extraordinary journalists of the period didn't call themselves Sentimental people. The element destined to strike a peruser going to the artists of the time subsequent to perusing their prompt forerunners is the new job of individual inclination and thought. Where the fundamental pattern of eighteenth-century poetics had been to adulate the general, to consider the to be as a representative of society, tending to a developed and homogeneous group of spectators and having as his end the movement of "truth," the Sentimental people found the wellspring of verse in the specific, extraordinary experience. The inferred frame of mind to a group of people fluctuated as needs be: in spite of the fact that Wordsworth kept up that an artist didn't express "for Artists alone, yet for Men," for Shelley the writer was "a songbird who sits in haziness and sings to cheer its own isolation with sweet sounds," and Keats proclaimed "I never kept in touch with one single line of Verse with minimal Shadow of open idea." The verse was viewed as passing on its own reality; truthfulness was the foundation by which it was to be judged. Given the inclination behind it was veritable, the subsequent creation must be important. The accentuation on feeling—seen maybe at its best in the sonnets of Consumes—was somehow or another a continuation of the prior "faction of reasonableness"; and it merits recollecting that Pope commended his dad as having known no language however the language of the heart. Be

that as it may, the feeling had started to get specific accentuation and is found in the greater part of the Sentimental meanings of verse.

The Sentimental Development started someplace close to the finish of the eighteenth century in Western Europe and kept going great into the main portion of the nineteenth century. To some extent, the development was defiance because of the Edification of the century earlier, which concentrated on the more logical and balanced idea. Attributes of Sentimental writing stress-energy, feeling, and nature. The sentimental verse was frequently written in like manner ordinary language for all to relate, not simply the privileged. Nature was a focal point of numerous acclaimed writers. The mid-nineteenth century saw the blooming of the incomparable Sentimental artists, for example, Keats, Shelley and William Wordsworth, Emily Dickinson, Ralph Emerson, and Walt Whitman and so on.

The best realized Sentimental writers were Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats and their verse was subject to different highlights impossible to miss to their time: a response against past abstract styles, contentions with eighteenth century and prior logicians, the decrease in formal Anglican love and the ascent of disagreeing strict factions, and the quick and uncommon industrialization of England and resulting changes in its countryside. Most importantly, be that as it may, it was the effect of the French Transformation which gave the period its most particular and earnest concerns.

Sentimental writing is described by a few highlights. It underlined the fantasy, or inward, a universe of the person. The utilization of visionary, fabulous, or medicate actuated symbolism was predominant. There was a developing doubt of the setup chapel and a move in the direction of polytheism (the conviction that God is a piece of the universe as opposed to isolating from it). Sentimental writing underlined the individual self and the estimation of the person's understanding. The idea of "the great" (an exciting enthusiastic encounter that consolidates wonderment, grandness, and loathsomeness) was presented. Feeling and feeling were seen as better than rationale and investigation.

Romanticism is a complex artistic literary and intellectual movement that originated in the last decades of the 18th century in Europe. It emerged as a revolt against aristocratic, social and poetical norms of the Age of Enlightenment and scientific rationalization of nature, and demanded freedom of expression in every realm. Romanticism found expression in simplicity, emotion, feeling, worship of nature, lives and thoughts of common man. At the same time the morbid and the supernatural, the middle Ages, the exotic legends and splendours of East had attracted it. It is also noteworthy that Rousseau's insistence upon the return of nature, the superiority of feelings of ideas and need for a great change in the established order and the rights of individual played a great deal to shape Romanticism. French Revolution played a great deal to shape Romanticism. French Revolution played a significant role in influencing the Romantic writers. As being a period of radical social and political upheaval of French and European history, French Revolution had set the ground for Romanticism. "In the words of Victor Hugo, Romanticism is liberalism in literature, impatient of formula but generous and tolerant in

every other way." (Das, R. K.: 2012.63) Individualism, return to nature and simple life, lyricism, escape to the Middle Ages, love of liberty and freedom, predominance of imagination and emotion, supernaturalism, subjectivity, heavy symbolism, concern with the inner self, dreams, childhood, innocence, obsession with death and unconscious state all these constituted and shaped Romantic poetry with an endless variety. With the publication of "lyrical Ballads' in 1798, collaborated by Wordsworth and Coleridge, Romanticism officially steps into England. William Wordsworth's contributory ballads in 'Lyrical Ballads' inaugurated a new poetic idiom in favour of common life incidents and situation, simple and rustic protagonist and very plain language used by common people. In the Preface to 'Lyrical Ballads' Wordsworth defended both his language and subject of his poetry. Wordsworth, though chose common life incidents and rustic language, has the capacity to imagine ordinary things in an unusual way. The high priest of Nature, Wordsworth brought acompletely new approach to English poetry with his unique fusion of poetry and philosophy, 'Nature and Man', 'The Prelude', 'Tintern Abbey', 'Intimations of Immortality' from 'Recollection of Early Childhood', 'The excursion', 'The Solitary Reaper' which are the greatest poems in the English language, express the idea and philosophy of Wordsworth. While Wordsworth is known for his love of nature, Coleridge is known for his supernaturalism, which established the connection between the visible world and the other world, which is unseen. Coleridge represents a deep moral concern and a fascination for the unknown. Coleridge's 'Rime of the Ancient Mariner', 'Christabel' and 'Kublai Khan' represent the high watermark of supernaturalism.The next generation of poets have enhanced the

Romantic Movement and brought new possibilities and elements to it. The second generation of Romantic poets include: Byron, Shelley and Keats. Lord Byron is the only Romantic who made an impact on the continent during and long after his poetic career. He was the melodramatic exploiter of his own emotion and was the only poet, belonging to the Romantic period much inspired by the Neo-classical tendency of the 18th century. Being the most egotistical of all Romantic poets he represents the revolutionary iconoclasm of the romantic traits, at its worst. Childe Harold's 'Pilgrimage', 'Don Juan', 'She Walks in Beauty', 'When We Two Parted' made his poetical talent evident. The most Platonic and political of all the Romantics was P. B. Shelley. As a rebel, he rejected religious and moral sanctions of his contemporary society. Shelley's moods of ecstasy and languor, his high imagination, his swooning idealism combine to form popular images of Romanticism. Shelley's poetic talent exhibits a combination of highly philosophic intent with the demands of the sense experience. His intense personality and his passionate feelings are represented through lyrics like 'Ode to the West Wind' or 'Stanzas Written in Dejection'. Shelley was the revolutionary idealist, a prophet of hope and faith, as 'Ode to the West Wind' declares: "If winter comes, can spring be far behind?"John Keats, often regarded as the last Romantic poet, was the purest and perfect of all Romantics. Keats was not interested in any social, political or literary turmoil of his age, but only in poetry in worship of beauty. He was, above all things, a poet. Being a passionate lover of beauty, he declares: "Beauty is truth, truth is beautyThat is all ye know and all ye need to know".(Ode on a Grecian Urn) The sounds, smells and sights of the world excited him and poems like 'Ode to the Nightingale' and 'Ode to

Autumn' exemplify his deep sensuousness. Keats took subjects for his narrative poetry from folklore, classical mythology and medieval legends. He rejected all didactic views of poetry and was always anxious to escape from the cruel, bitter, heartless world to a world of imagination and romance. 'Endymion', 'Lamia', 'Isabella', 'The Eve of St. Agnes'-- all these are romantic poems both in style and subject matter. The most important characteristic of his poetry is his verbal magic and all his poems, specially his Odes, show his rich and gifted verbal texture. The Romantics made nature central to their work more than any poet of any period did. The Romantic sought a freer, more personal expression of passion, pathos and personal feelings challenging their readers for an open imaginative mind. The chief message of Romantic poetry is clear: life is centered in their heart and the relationship we built with nature and others through our hearts defines our lives. It is worthy to be mentioned that the Romantic Movement anticipated and planted the seeds for free verse, transcendentalism, the Beat Movement and countless other artistic and poetic expressions.

1.2.2 The Victorian Age and the Pre-Raphaelite Movement:

It is absolutely right to say Victorian poetry is a continuation of Romantic poetry, though Victorian poetry is more vivid, giving new inflection to the personal, subjectivity, emotional and idealistic impulses of the romantics. Victorian poetry is expressive, plangent and also descriptive of nature and domestic and urban life. The Victorian era is an era of anxiety, doubts and confusion. Amidst the conflict between science and religion, rationality and mysticism, the Victorian poetry lost

their way and found it difficult to respond to the world around him/her. Though Victorian poetry continuously exhibited the Romantic spirit and pattern, it had worked on its own addition, deviation and transformations. Victorian poetry relied on classical and traditional forms and ideas. The poets used local, colloquial speech and dialect and often experimented with language. Several poets were influenced by Classicism, medievalism and aestheticism. A sense of melancholia and a concern with the past have been seen in the Victorian poets. Throughout the era, poetry addressed issues like patriotism, religious faith, science, sexuality and social reforms. The poets experimented with different genres of poetic forms and 'dramatic monologue' is the result of such a great labour. "..... 'Victorian' is simply borrowed from political history. It might be better to regard Tennyson and Browning as the third generation of romantic poets, and Arnold, Meredith and the Rossetti's as the fourth, rather than postulating a new phase in literary history." (Preminger, Alex, T. V. F. Brogan (ed.): 1993.384) The new poetry of both Tennyson and browning imbued with the spirit of Romanticism. Tennyson, is the most prominent and most representative for rhythm and there is an exquisite and varied music in his verse. Tennyson even copied Keats in his use of colour images. Poems like 'The Lady Shalott', 'Poems Chiefly Lyrical','Recollections of Arabian Nights' and 'Mariana show Romantic touches and influences. His shorter poems 'Break, Break, Break', 'Tears, Idle Tears', 'Crossing the Bar' represent distinct music and imagery and are regarded as finest English songs. Tennyson's poetic sensibility walked with a commonplace intellect. Actually, Tennyson's poetry depicts the intellectual and spiritual life of his time. His masterpiece 'In Memoriam', written upon the death of his close friend Arthur Hallam, is

a good example of Victorian crisis of faith. Use of myth is seen in poems like 'The Charge of the Light Brigade', 'Ulysses' and 'Idylls of the King'.Tennyson is a great poet who tried his hand at a variety of forms from elegy to dramatic monologue. However, it is Robert Browning who was the master of this form and developed the potentialities of the poetic genre. Browning was less famous than Tennyson or his wife Elizabeth Barrett Browning just because of his obscurity. He was very much sophisticated in his use of words. Some of his best dramatic monologues are—'My Last Duchess', 'Soliloquy in a Spanish Cloister', 'Era Lippo Lippi', 'Andrea del Sarto' etc.Elizabeth Barret Browning, however, was more popular than her husband Robert Browning. Being a bold experimenter, she did not follow tradition for the sake of it. She can be read as a Victorian example of ecriture feminine and her verse novel 'Aurora Leigh' is remarkable for its proto-feminist awareness. Another reflective and philosophical poet of the age was Matthew Arnold. Instead of being a literary and social critic of his age, his poetry expressed his earnestness, his conservatism and his nostalgic mood. His poetry deals with the spiritual crisis of his age and this crisis and dark vision of humanity and culture have been expressed truthfully in poems like 'Dover Beach' and 'The Scholar Gypsy'.The most innovative and radical poet of the Victorian age is Gerard Manley Hopkins. Hopkins constituted his own poetic theory through the concepts of'inscape' and 'instress'. Hopkins also introduced a new mode of poetry 'Sprung' rhythm and even toyed with conventional sonnet formats; Hopkins' poetical innovation had a profound influence upon the 20thcentury poets. "No English poetry of any age wended language so violently and powerfully to fit meaning as Hopkins' profound poems of spiritual despair: his

defiantly Saxon vocabulary and his sprung rhythm derive from the interest of Old English, while his brilliant experimentalism anticipates much in modern poetry." (Preminger, Alex, T.V.F. Brogan (ed.): 1993.350) In his poetry, Hopkins embodies the central dilemma of modern times: the dilemma of faith. Violent imagery, heavy symbolism and Biblical allusions constitute his poetry. 'God's Grandeur', 'Thou Art Indeed Just, Lord', 'TheWindhover', 'The Caged Skylark' etc. introduced different poetic modes of Hopkins. Pre-Raphaelite Poetry (Movement): The mid-Victorian Age saw the rise of another kind of poetry known as Pre-Raphaelite Poetry. The Pre-Raphaelite Movement was actually an artistic movement and the aim of the movement "was to replace the ringing academic style of painting by a return to the truthfulness, simplicity, and spirit of devotion which they attributed to Italian painting before the time of Raphael (1483-1520) and the high Italian Renaissance." (Abrams, M. H.: 7th edition, 2003.243) Dante Gabriel Rossetti brought the same ideals to poetry and initiated the Pre-Raphaelite poetic movement. The Pre-Raphaelite poetry exercised medievalism and symbolism, especially from theology and religion. It reacted against the over emphasis of poets like Tennyson and his contemporary on socio-political problems of the Age Pre-Raphaelite poetry was sensuous and the poets were accused of being too concerned with the body. Their treatment of love was always individual and so earthly. D. G. Rossetti, the central poet of the movement, was a highly intellectual, sophisticated artist. Translator of a good deal of Italian poetry, Rossetti had earned recognition for his sonnet sequence 'The House of Life'. It is the fullest, subtlest and the most sumptuous expression of Rossetti's cult of love and beauty and also example of

explicitly erotic poetry of the 19thcentury. Rossetti's poems attracted a notorious attack from Robert Buchanan, who provided him and Charles Swinburne, the epithet 'fleshly school of poetry'. Swinburne's first collection 'Poems and Ballads' also earned notorious comments. Swinburne used the theme of sexuality too openly and extravagantly. He was among the leading Victorian poets who took subjects from Greek mythology. Another Pre-Raphaelite poet was William Morris. His 'The Defence of Guinevere, A Dedication to Rossetti', exhibits the Pre-Raphaelite style and subject, especially medievalism. The Medieval setting also resulted in a powerful and realistic narrative—'The haystack in the floods'. D. G. Rossetti's sister Christiana Rossetti composed some nursery rhymes and simple lyrics about love and religion. Her fame as a poet rests on 'Goblin Market', which is known for its dominant feminine themes like virginity, monarchs and anorexia. The description of women provided by Christiana was 'fleshly'. To the last of her career, she kept the Pre-Raphaelite faith. "Unlike their paintings, however, the poetry of the Pre-Raphaelite's was not a reaction against tradition but a continuation and development of the romanticism of Keats, Blake, Poe, Whiteman and the early Tennyson, with influences from Dante, Chaucer, Malory and the English Ballads." (Preminger, Alex, T.V.F. Brogan (ed.): 1993.973) The Pre-Raphaelite poets preferred medievalism, musicality, vague religious feelings and a dreamlike atmosphere. They took woman and her body as dominant and central symbol for their poetry. Though the movement attracted notorious attacks, its idea of a religion, of beauty and the alienated artist became important for modern poets like Yeats and Pound. Like the early Victorian period, the late Victorian period is also a continuation of romanticism dealing with nostalgia, painful love,

religious longing, suggestiveness and mystery. Towards the end of the century, poetry shifted its interest to French Symbolism and Victorian poetry produced another group of poets known as the Rhymer's Club. These poets adhered to the tenets of Aestheticism and the 'decadents'. Important members of the class are Earnest Rhys, W.B. Yeats, Lionel Johnson, Earnest Dowson, while Francis Thompson and Oscar Wilde—were associated with the club on a more casual basis. The works of the club is significant not only because its aestheticism and decadence, but also for the ways in which their poetry anticipated modernism. The early poetry of W.B. Yeats gives little indication of his subsequent modernism. Francis Thompson's poetry is marked by both faith and self-doubt and powerful visions and images render his poetry surreal. He is known for his metaphorical poem 'The Hound of Heaven'. Lionel Johnson, John Davidson, Arthur Symons—members of the Rhymer's Club are minor poets whose significance is related to the particular 'fin de siecle' context in which they worked rather than to English literature as well. Oscar Wilde's poetry is limited in scope and quality as it is also of an utterly different order. It is precise, refined, impressionistic and indeterminate. The sensible self of the poet is revealed in lyrics like 'Les Ballons' or 'Symphony in Yellow'. However, 'The Ballad of Reading Goal' represents a totally different wilde.

Check your progress II

Q1. What is romantism?

Answer:……
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Q2 What were the features of the victorian age ?

Answer……

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Q3. Discuss the pre-raphaelite movement:

Answer……

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1.3 19TH CENTURY POETS

Most of us have grown up reading the poetic verses of 19th century great poets. Be it Robert Browning or Charles Baudelaire, EE Cummings or Mary Elizabeth Coleridge, Louisa May Alcott or William Morris, the poets have rendered a part of their self in their works which is why one can connect to it soulfully. Using the aesthetics and rhythmic qualities of a language, a poet writes poetry.

It is by far one of the most popular forms of literature that have ahistory that dates back to the pre-historic era. Over the centuries, poets have used forms and conventions to suggest differential interpretation to words to evoke emotive responses. While some poets revolve their work in a particular culture and genre there are others who portray the social and cultural state through the poetic traditions. The last century saw an influx of poets who penned in varying genres from narrative poetry to epic ones, dramatic, satirical light, lyrical, elegies, verse, prose style and even speculative poetry. This section has a list of famous poets from the 19th century who have left a lasting imprint on the world of literature with their verse and rhyme

The third of England's "huge three" developments finished a three-century time frame during which the British Isles took the Western beautiful mantle from Italy and shaped the structures, styles, and lyrics that fill school study halls right up 'til the present time. The Romantic time frame, or Romanticism, is viewed as one of the best and most renowned developments in scholarly history, which is all the all the more astounding thinking about that it principally comprised of only seven writers and kept going roughly 25 years – from William Blake's ascent in the late 1790s to Lord Byron's passing in 1824.

The Romantics felt that the relationships we build with nature and others defines our lives.

In between, the group of poets lived as mighty flames of poetic production who were extinguished well before their time. The core group included Blake, William Wordsworth, Samuel Taylor Coleridge, and a magnificent trio of friends: Lord Byron, Percy Bysshe Shelley, and John Keats. While history did not treat Robert Southey so kindly, Byron considered him a key member of the movement. Keats, who wrote "Ode to a Nightingale" and "Ode to a Grecian Urn," only lived to the age of 26. Shelley died at 30, while Byron succumbed at 36. They wrote together, traveled together–even renting a house at the base of Rome's Spanish Steps–and commiserated with foreign writers, most notably the older Johann Wolfgang Goethe, whose genius and versatility they idolized.

Ironically, the poets held distinctly different religious beliefs and led divergent lifestyles. Blake was a Christian who followed the teachings of Emmanuel Swedenbourg (who also influenced Goethe). Wordsworth

was a naturalist, Byron urbane, Keats a free spirit, Shelley an atheist, and Coleridge a card-carrying member of the Church of England.

The sentimental people made nature significantly more integral to their work than the powerful artists, regarding it as a slippery similitude in their work. They looked for a more liberated, progressively close to home articulation of energy, tenderness, and individual sentiments, and moved their perusers to open their psyches and minds. Through their voluminous yield, the sentimental people's message was clear: life is focused in the heart, and the connections we work with nature and others through our souls characterizes our lives. They envisioned and planted the seeds with the expectation of complimentary stanza, introspective philosophy, the Beat development, and incalculable other creative, melodic, and wonderful articulations.

The Romantic movement would have likely extended further into the 19th century, but the premature deaths of the younger poets, followed in 1832 by the death of their elderly German admirer, Goethe, brought the period to an end.

1.3.1 POETS: Brief

John Keats

His portrait, an image of a handwritten letter, poem manuscripts, a photo of Keats House in Rome & RealAudio readings of several of Keats' poems are in the British Library's Keats exhibition

William Wordsworth

Our reference page on William Wordsworth (1770 - 1850), whose

theory of poetry began the Romantic movement in English poetry at the end of the 18th century, and whose poems immortalize the sublime landscapes of his beloved Lake District

Emily Dickinson

She only published 8 poems in her lifetime, but now!... we have all 1768 as written, complete with the abrupt dashes and bumpy wordplay.

John Clare

Passions in Poetry also has the texts of several of Clare's poems & a brief biography in its "classic poetry" collection

Robert Browning

Known during his lifetime mostly as Elizabeth Barrett Browning's husband, Robert Browning's dramatic monologues & poems earned later acclaim & made his work a major influence on the 20th-century modernists. His works are archived on the Net at the University of Toronto's Representative Poetry On-Line & in the eMule

Elizabeth Barrett Browning

A reference page on Elizabeth Barrett Browning (1806 - 1861), British Romantic poet of the Victorian era, best known for her Sonnets from the Portuguese, love poems written for her husband Robert Browning, with whom she eloped to Italy at the age of 40.

British Poets in the 19th Century

- Emily Bronte(1818 – 1848)
- Elizabeth Browning (1806 – 1861)

- Robert Browning(1812-1889)
- John Clare (1793 – 1864)
- Samuel Taylor Coleridge (1772 – 1834)
- John Keats (1795 -1821)
- Rudyard Kipling
- Gerard Manley Hopkins (1844 – 1889)
- Christina Rossetti (1830 -1894)
- Percy Shelley (1792 – 1822)
- Lord Tennyson (1809 -1892)
- William Wordsworth(1770 – 1850)

American Poets in the 19th Century

- William Bryant (1794 – 1878)
- Emily Dickinson (1830 – 1886)
- Ralph Waldo Emerson (1803 – 1882)
- Henry Wordsworth Longfellow (1807 -1882)
- Henry David Thoreau (1817 – 1862)
- Walt Whitman(1819 – 1892)
- Robert Frost (1874-1963

Indian Poets in the 19th Century

- Ramakrishna (1836 – 1886)
- Swami Vivekananda (1863 – 1902)
- Sarojini Naidu (1879 – 1949)
- Michael Madhusuda Dutt (b. 1824)
- Fikirchand

Sufi Poets in the 19th Century

- Bibi Hayati (19th Century)

European Poets

- St Teresa of Lisieux (1873-1896)
- Romain Rolland (1866-1944)
- W.B.Yeats (1865 – 1939)

Oscar Wilde (1855 – 1900)

Check your progress I:

Q1.Give brief about any two Poets of 19th centuary.

Answer……

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Q2 What were the characteristics of 19th century poets.

Answer**……**

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1.4 LET'S SUM UP:

Consequently, the nineteenth century saw the blooming of the incomparable Romantic artists, for example, Keats, Shelley and William Wordsworth. In America there was additionally an amazing development of writers, inexactly named "Early American Poets" these included Emily Dickinson, Ralph Emerson, and Walt Whitman. After the incomparable Romantic artists, the up and coming age of British Poets became related to the Victorian age. Somewhat they offered more noteworthy congruity of vision and were bound to utilize Christian

symbolism yet they were as yet impacted by amazing inclinations of the Romantic Movement. Actually, the impact of Romanticism can be seen even in present-day writers, for example, Gerard Manley Hopkins. Later writers of the twentieth century additionally recognized the impact of this inventive period in verse.

In India Swami Vivekananda embodied the renewal of Hindu culture. Following quite a while of decrease under Muslim and afterward British standard, Vivekananda capably called his kinsmen to summon the old all-inclusive and everlasting goals of Santana Dharma.

1.5 KEYWORDS

Renaissance: the revival of European art and literature under the influence of classical models in the 14th–16th centuries. the culture and style of art and architecture developed during the Renaissance.

Classism: prejudice against people belonging to a particular social class., "they are told to be on watch against the evils of classism"

Melancholy: a feeling of pensive sadness, typically with no obvious cause.

Orientation: the action of orienting someone or something relative to the points of a compass or other specified positions.

1.6 QUESTIONS FOR REVIEW

- What are the main characteristics of Romanticism in literature?
- What were the main types and characteristics of literature during the Romantic period?

- How does Emerson's notion of self-reliance reflect a specific social orientation that is not easily applied to all people living in 19th-century America?
- What changes did 19th century bring with them after decline of 18th century?

1.7 SUGGESTED READINGS AND REFERENCES

http://www.managementparadise.com/forums/introduction-creative-writing/130894-19th-century-poetry.html

Nelson, Cary. *Repression and recovery: modern American poetry and the politics of cultural memory, 1910-1945*, University of Wisconsin Press, (Wisconsin, 1989), p. 154

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ANNA BARTON. *Nineteenth-Century Poetry and Liberal Thought: Forms of Freedom*

Introduction to Romanticism. Uh.edu. Retrieved on 2012-05-17.

Romanticism. Academic.brooklyn.cuny.edu. Retrieved 2012-05-17

1.8 ANSWERS TO CHECK YOUR PROGRESS

Check your progress I:

Answer 1 : Check Section 1.2

Answer 2 : Check Section 1.2.1

Check your progress II:

Answer 1 : Check Section 1.3.1

Answer 2 : Check Section 1.3.2

Answer 3 : Check Section 1.3.2

Check your progress III:

Answer 1 : Check Section 1.4

Answer 2 : Check Section 1.4.1

UNIT - 2: TENNYSON – THE LIFE AND WORKS

STRUCTURE

2.0 Objectives

2.1 Introduction

2.1.1 His Early Days

2.1.2 Characteristics of Tennyson's Poetry

2.1.3 Struggles as a Poet

2.2 Early Poetry and Cambridge

2.3 Poet Laureate

2.4 Turning Point

2.5 In Memoriam

2.6 Plays and last Years

2.6.1 Legacy

2.7 Let's Sum Up

2.8 Keywords

2.9 Questions for Review

2.10 Suggested Readings and References

2.11 Answers To Check Your Progress

2.0 OBJECTIVE

This units describes and mark the early days of Tennyson and also shares the insight of his poetry style. This unit provides the insight of the following objectives:

- His early days of the Tennyson
- Early Poetry and Cambridge
- Turning Point in the life of Tennyson

- Tennyson's Famous works
- Last Years of Tennyson

2.1 INTRODUCTION

2.1.2 His Early Days

Alfred, Lord Tennyson was born on August 6, 1809, in the town of Somersby, Lincolnshire, England. His folks were the Reverend George Clayton Tennyson and Elizabeth Fytche Tennyson. He had seven siblings and four sisters. His dad was an informed man, however was moderately poor. He was a nation priest (church official). Despite the fact that he was not exceptionally well off, he had an enormous library. Alfred read broadly in this library, and he figured out how to love perusing, particularly verse, at an early age.

Literature reflects the tendencies of the age in which it is produced, and there is always a great literary artist who becomes the mouthpiece of his Age and he gives expression to its hopes and aspirations, fears and doubts, prosperity and enterprise in his works. Such an artist was Alexander Pope in the early 18th century and Chaucer in the later 14th century.

He is really "the glass of design and the shape of structure" of the Victorian time frame as Spenser was of the Elizabethan Age. He is the run of the mill Victorian writer voicing in his verse the expectations and desires, the questions and doubt, the refined culture and the strict freedom of the age. Like a confined however plan onlooker, he intently

viewed the odd and stream of occasions occurring in his nation. He accepted that it was the capacity of a writer to enter and decipher the soul of his own age for the who and what is to come. Consistent with his graceful ideology, Tennyson exhibited perfectly the Victorian Age in its fluctuated perspectives in his verse. In the expressions of W.J. Long - "For about 50 years Tennyson was a man and writer as well as he was a voice of an entire people, communicating in wonderful tune their questions and their confidence, pain and their triumphs. As a writer who communicates less an individual but rather more a national soul, he is presumably the most agent scholarly man of the Victorian time.Tennyson faithfully reflected the various aspects of the Victorian life in his poetry. W. H. Hudson puts it thus ------"The change which Tennyson's thought underwent a change in regard to social and political questions itself reveals his curious sensitiveness to the tendencies of his time." Now it will be our endeavour to examine how faithfully the poet is the organ---voice of his age.

The Victorian period was basically a time of harmony and settled government. Individuals didn't need energy rather they wished to be calmed and guaranteed. Tumult, storm, and the progressive sentiments upsetting set up shows were grimaced by the Victorians. Tennyson mirrors this hankering of the age for the authority of law, and settled request. The prevailing component in Tennyson's idea is his feeling of law. The thing which most satisfies and dazzles him is the scene of request known to man. The most elevated applause showered by Tennyson on his nation is that she is - "A place that is known for settled government where opportunity is regularly expanding down from point

of reference to point of reference." The writer finds the working of law even in the distresses and misfortunes of humankind.

Politically the age was striking a compromise between the growing tide of democracy and political freedom to the masses and the continuation of the old order of aristocracy. Tennyson presents this compromising spirit of the age in his poetry. He concedes the claim os democracy and at the same time he upholds the old aristocracy.

Patriotism and love for the country were the significant features of the age. The Victorians took pride in their nation and national glories. In Tennyson's poetry the sense of national pride and glory is well-sounded. He presents English life and manners with utmost sincerity. 'The Northern Cobbler' and 'Village Wife' are all national portraits depicting the rustic life of England.

As Tennyson's dad developed more seasoned, he turned out to be increasingly energetic and despairing (pitiful). He started drinking vigorously, experienced slips of memory, and once even attempted to slaughter his oldest child.

Misfortune, not surprisingly, haunted the whole Tennyson family. The year he died, the elder Tennyson said of his children, "They are all strangely brought up."

2.1.2 Characteristics of Tennyson Poetry:

Tennyson is a chiefly remembered as the most representative poet of the Victorian age. He was a national poet, whose poetry reflected the various important tendencies of his time. That is why he was a popular in

his own day. But one whose poetry is so representative of his age is apt to be less universal in his appeal.

Therefore, with greater universality in his themes, Tennyson would have been far more popular both during and and after his own time. But the set back caused to his popularity by a certain want of universality is amply compensated by his being poet-artist of a very high and permanent value. Today he is admired mainly as a literary artist of a very high order. His word paintings of the external beauties of nature his careful observation, his accuracy in description to the minutest details, his keen sense of the value words and phrases, his strongsense of music in words- all these makes him a poet- artist in the truest sense. Prof. Web has ably summed up the qualities of Tennyson as a poet, "His poetry, with its clearness of conception and noble simplicity of expression, its discernment of the beautiful and its power of shaping it with mingled strength and harmony, has become an integral part of the literature of the world and so long a s purity and loftiness of thought expressed in perfect form have power to charm, will remain a passion for ever.

2.1.3 Struggles as a Poet

At the end of 1832 (though it was dated 1833), he published another volume of poetry: *Poems by Alfred Tennyson*. It contained work that would become well known, such as "The Lady of Shalott," but received unfavorable reviews. These greatly affected Tennyson, and he subsequently shied away from publication for a decade, though he continued to write during that time.

After leaving Cambridge, Tennyson had remained close to Arthur Hallam, who had fallen in love with Tennyson's sister Emily. When Hallam died suddenly in 1833, likely from a stroke, it was a devastating loss for the poet and his family.

Tennyson developed feelings for Rosa Baring in the 1830s, but her wealth put her out of his league (the poem "Locksley Hall" shared his take on the situation: "Every door is barr'd with gold, and opens but to golden keys"). In 1836, Tennyson fell in love with Emily Sellwood, sister to his brother Charles's wife; the two were soon engaged. However, due in part to concerns about his finances and his health — there was a history of epilepsy in the Tennyson family, and the poet worried he had the disease — Tennyson ended the engagement in 1840.

Tennyson finally published more poetry in the two-volume *Poems* (1842). Highlights included a revised "The Lady of Shalott," and also "Locksley Hall," "Morte d'Arthur" and "Ulysses" (which ends with the well-known line, "To strive, to seek, to find, and not to yield"). This work was positively reviewed. Unfortunately, in 1842, Tennyson lost most of his money after investing in an unsuccessful wood-carving venture. (Tennyson would recover some of the funds in 1845, thanks to an insurance policy a friend had taken out for him.)

Check your progress 1 :

3. Discuss the characteristics of Tennysons Poetry

Answer……

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How does Tennyson struggle as a poet

Answer……

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2.2 EARLY POETRY AND CAMBRIDGE

Tennyson started composing verse as a youngster. At twelve he composed a 6,000 line epic (a long lyric about a genuine or anecdotal brave figure) in impersonation of Sir Walter Scott (1771–1832). Different models were Lord Byron (1788–1824), and Percy Bysshe Shelley (1792–1822). In 1827 there seemed a little volume entitled Poems by Two Brothers. The book, in spite of its title, included ballads by three of the Tennyson siblings, somewhat less than half of them most likely by Alfred. That equivalent year he entered Trinity College, Cambridge University. Tennyson's undergrad days were a period of scholarly and political disturbance in England. He had a place with a gathering called the Apostles. The establishments of chapel and state were being tested, and the Apostles discussed these issues. He likewise took up the reason for rebels in Spain.

His praise for his own country is the expression of a Victorian patriot who considered his country superior to other countries of the world. Speaking of England Tennyson says:

“It is the land that free men till,

That sober-suited freedom chose,

The land where girt with friends and foes.

A man may speak the thing he will,

A land of settled government,

A land of just and old renown."

Tennyson is essentially a Victorian in his concept of love and his high regard for domestic virtues. In his attitude towards women he is also a true Victorian. The Victorians did not approve of women's struggle for rights of equality with men. It was thought that they were created for looking after the house-hold. Tennyson presents this faith in "The Princes".

Coming to the subject of Love and Sex, the Victorians condemned illegal gratification of the sex urge. Tennyson reflects them in his love-poems that true love can be found nowhere except a married life. He con not even contemplate the possibility of any relation between man and woman other than the conjugal. Thus, he idealises married life which we can find in "The Miller's Daughter".

The Victorians who maintained good ideals in local life were moralists on a fundamental level. They had a specific interest for lecturing and showing exercises of profound quality to the more youthful age. In this regard, Tennyson is the mouthpiece of the Victorians. In his verse, there is a solid inclination for good lecturing and moral enlightenment. He is a moralist providing for his perusers the best possible direction for the insightful lead of life. He likewise went to the Greek legends less for

their magnificence of their moral centrality. The amazing "Ulysses" gives the message of activity and inclinations the perusers.

Subsequently, Tennyson's verse is generally fascinating on the social and political sides, it is simultaneously, considerably progressively significant as a record of the scholarly and otherworldly existence of the time. Tennyson displayed all the basic highlights of Victorian life, the thoughts and tastes in his verse and thus we can properly consider him the most delegate abstract man of the Victorian time as W.J. Long has said before.

Tennyson is the central poet of the nineteenth century. Tennyson’s works it may be well to record two things, by way of suggestions first, Tennyson’s poetry is not so much to be studies as to be read and appreciated and second, we should by all means begin to get acquainted with Tennyson in the days of poetry, is to be eternally young, and like Adam in Paradise, to find every morning a new world, fresh, wonder, inspiring, as if just from the hands of God.

“In Memoriam (1850)”

“The princess – a serio-comic blank verse (1847)”

“Ulysses (1842)”

“Tears, idle tears (1847)”

“Chiefly Lyrical (1864)”

“Maud (1864)”

“Arthurian Idylls of the king (1859)”

Robert Browning his fellow worker. The differences in the two men are world-wide. Tennyson was man, hating noise and publicity, loving to be alone with nature like Wordsworth. Browning was sociable, delighting in applause, in bustle of big world. At his death in 1892, was mourned as "the voice of England." Of the poems of 1842, we have already mentioned those best worth reading. The Princess, A Medley (1847), a long poem of over three thousand lines of blank verse, is Tennyson's answer to the question of woman's rights and woman's sphere, which was then, as in our own day, strongly agitating the public mind.

In this poem a baby finally solves the problem which philosophers have pondered ever since men began to think connectedly about human society. A few exquisite songs, like"Tears, Idles, Tears", ""Bugle song", and "Sweet and Low" from the most delightful part of this poem, which in general is hardly up to the standard of the poet's later work. The poem "The Princess" tells the story of a heroic princess who forswears the world of men and founds a women's university where men are forbidden to enter. The Prince to whom she was betrothed in infancy enters the university with two friends, disguised as women students. They are discovered and flee, but eventually they fight a battle for the princess's hand. They lose and are wounded, but the women nurse, the man back to health. Eventually the princess returns the prince's love. Several later including Gilbert and Sullivan's comic opera princess Ida.

Perhaps the most loved of all Tennyson's works is "In Memoriam", which on account of both its theme and its exquisite worship, is "One of the few immortal names that were not born to die." The immediate occasion of this remarkable poem was Tennyson's profound personal grief at the death of his friend Hallam. As he wrote lyric after, inspired

by this sad subject, the poet's grief became less personal and the greater grief of humanity mourning for its dead and questioning its immortality took possession of him. Gradually the poem became an expression, first of universal doubt, and then of universal faith- a faith which rests ultimately not an reason or human love is the theme of the poem, which is made up of over on hundred different lyrics.

"In Memoriam", he insists that we must keep our faith despite the latest discoveries of science. Hewrite; "strong, son of God, immortal love,

Whom we, that have not seen thy face,

By faith, and alone, embrace,

Believing where we can not prove,"

The poem begins as a tribute to and invocation of the strong son of God; since man, never having seen God's face, has no proof of his existence, he can only reach god through faith.

At the end of the poem, he concludes that God's eternal plan include purposive biological development. Thus, he reassures his Victorian readers that the new science does not mean the end of the old faith and the poem also reflects Tennyson's straddle with the Victorian growing awareness of another sort of past; the vast expanse of geological time and evolutionary history.

"Crossing the Bar"

In 'Crossing the Bar', Tennyson is speaking about his own impending death. Within the poem. The image of the see is used to represent the "barrier" between life and death. The construction of this metaphor centers on the image of 'Crossing the bars; a "bar" is physically a bar of sand in shallow water. The "bar" which Tennyson must cross, however,

can only be crossed in one direction. This is made explicit in a couple of ways by the poet.

“Ulysses”

‘Ulysses’ is a poem in blank verse by the Victorian poet, Tennyson. The character of Ulysses in Greek Odysseus has been explored widely in literature. The adventures of Odysseus were first recorded in Homer’s Iliad and, Odyssey. His Ulysses and the Lotus-Eater’s draw upon actual incidents in Homer’s Odyssey.

“Tears, Idle Tears (1849)”

This lyric was about the energy of the past, the residing in the transient. "Tears, Inert Tears", to investigate, his experience, and in the full light of the dissimilarity and even evident inconsistency of the different components, bring them into another solidarity, he verifies lavishness and profundity as well as emotional power also.

Tennyson's different work treat issues of political and recorded worry, just as logical issues old style folklore and profoundly close to home musings and sentiments. Tennyson is both of a writer of infiltrating reflection and an artist of the individuals; he plums the profundity of his own cognizance while additionally offering voice to the national awareness of Victorian culture.

2.3 POET LAUREATE

In 1850, after William Wordsworth's demise and Samuel Rogers' refusal, Tennyson was selected to the situation of Writer Laureate; Elizabeth Barrett Carmelizing and Leigh Chase had additionally been considered. He held the situation until his own demise in 1892, the longest residency

of any laureate. Tennyson satisfied the necessities of this situation by turning out proper however regularly deadened stanza, for example, a ballad of welcome to Princess Alexandra of Denmark when she landed in England to wed the future Ruler Edward VII. In 1855, Tennyson created one of his best-known works, "The Charge of the Light Unit", an emotional tribute to the English cavalrymen associated with a less than ideal charge on 25 October 1854, during the Crimean War. Other regarded works written in the post of Writer Laureate incorporate "Tribute on the Demise of the Duke of Wellington" and "Tribute Sung at the Opening of the Universal Display".

Tennyson at first declined a baronetcy in 1865 and 1868 (when offered by Disraeli), at last tolerating a peerage in 1883 at Gladstone's sincere sales. In 1884 Victoria made him Noble Tennyson, of Aldworth in the Province of Sussex and of Freshwater in the Isle of WightHe sat down in the Place of Rulers on 11 Walk 1884. Tennyson likewise composed a considerable amount of informal political section, from the antagonistic "Structure, Shooters, Structure", on the French emergency of 1859 and the Making of the Volunteer Power, to "Steersman, be not hasten in thine act/of controlling", lamenting Gladstone's Home Rule Bill. Tennyson's family were Whigs by convention and Tennyson's own legislative issues fit the Whig shape, in spite of the fact that he would likewise decide in favor of the Liberal Party after the Whigs dissolved. Tennyson accepted that society should advance through continuous and consistent change, not unrest, and this disposition was reflected in his mentality toward all inclusive suffrage, which he didn't by and large dismiss, yet prescribed simply after the majority had been appropriately instructed and

acclimated to self-government. Endless supply of the 1832 Change Act, Tennyson broke into a nearby church to ring the chimes in festivity.

Virginia Woolf wrote a play called *Freshwater*, showing Tennyson as host to his friends Julia Margaret Cameron and G.F. Watts.

Tennyson was the first to be raised to a British peerage for his writing. A passionate man with some peculiarities of nature, he was never particularly comfortable as a peer, and it is widely held that he took the peerage in order to secure a future for his son Hallam.

Colonel George Edward Gouraud, Thomas Edison's European agent, made sound recordings of Tennyson reading his own poetry, late in his life. They include recordings of "The Charge of the Light Brigade", and excerpts from "The splendour falls" (from The Princess), "Come into the garden" (from Maud), "Ask me no more", "Ode on the death of the Duke of Wellington" and "Lancelot and Elaine". The sound quality is poor, as wax cylinder recordings usually are.

Towards the end of his life Tennyson revealed that his "religious beliefs also defied convention, leaning towards agnosticism and pandeism": In a characteristically Victorian manner, Tennyson combines a deep interest in contemporary science with an unorthodox, even idiosyncratic, Christian belief. Famously, he wrote in *In Memoriam*: "There lives more faith in honest doubt, believe me, than in half the creeds." In *Maud*, 1855, he wrote: "The churches have killed their Christ". In "Locksley Hall Sixty Years After," Tennyson wrote: "Christian love among the churches look'd the twin of heathen hate." In his play, *Becket*, he wrote: "We are self-uncertain creatures, and we may, Yea, even when we know

not, mix our spites and private hates with our defence of Heaven". Tennyson recorded in his *Diary* (p. 127): "I believe in Pantheism of a sort". His son's biography confirms that Tennyson was an unorthodox Christian, noting that Tennyson praised Giordano Bruno and Spinoza on his deathbed, saying of Bruno, "His view of God is in some ways mine", in 1892

In the volume entitled Poems, which Tennyson distributed in 1832, a repetitive subject is the contention between a narrow minded love of magnificence and the commitment to serve society. The gathering incorporates "The Lady of Shalott," an account set in the England of King Arthur (a legendary ruler of England). Tennyson was disheartened by a portion of the audits of this book and by the passing of a dear companion. For the following ten years he didn't distribute anything. In 1840 he put what cash he had acquired in an arrangement to make carpentry hardware. By 1843 he had lost his little legacy.

Tennyson's early poetry, with its medievalism and powerful visual imagery, was a major influence on the Pre-Raphaelite Brotherhood. In 1848, Dante Gabriel Rossetti and William Holman Hunt made a list of "Immortals", artistic heroes whom they admired, especially from literature, notably including Keats and Tennyson, whose work would form subjects for PRB paintings. *The Lady of Shalott* alone was a subject for Rossetti, Hunt, John William Waterhouse (three versions), and Elizabeth Siddall.

Check your progress II:

Q1. Discuss the early days of Tennyson’s life as poet

Answer……

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Q2. What were the different Laurals achieved by Tennyson

Answer**……**

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2.4 TURNING POINT

Ballads, Two Volumes (1842) flagged an adjustment in Tennyson's fortunes. It contained one of the few ballads that would in the long run make up the Idylls of the King. Different sonnets in this gathering are "Ulysses," a sensational monolog (discourse given by one individual) in which the maturing ruler encourages his allies to embrace a last chivalrous voyage. In "The Two Voices" he composed of an inside discussion between the desire to bite the dust and the will to live. Ballads, Two Volumes was generally welcomed. The leader (head of legislature) of England, who was especially dazzled by "Ulysses," granted Tennyson a benefits (a fixed yearly measure of cash) that promised him 200 pounds every year.

A project that Tennyson had long considered at last issued in *Idylls of the King* (1859), a series of 12 connected poems broadly surveying the legend of King Arthur from his falling in love with Guinevere to the ultimate ruin of his kingdom. The poems concentrate on the introduction of evil to Camelot because of the adulterous love of Lancelot and Queen Guinevere, and on the consequent fading of the hope that had at first infused the Round Table fellowship. *Idylls of the King* had an immediate

success, and Tennyson, who loathed publicity, had now acquired a sometimes embarrassing public fame. The *Enoch Arden* volume of 1864 perhaps represents the peak of his popularity. New Arthurian *Idylls* were published in *The Holy Grail, and Other Poems* in 1869 (dated 1870). These were again well received, though some readers were beginning to show discomfort at the "Victorian" moral atmosphere that Tennyson had introduced into his source material from Sir Thomas Malory.

2.5 IN MEMORIAM

The fourth child of an Anglican clergyman, Alfred Tennyson knew from an early age that he would be a poet. By the time he left his home in Lincolnshire County for Trinity College at Cambridge University, he had already composed a large body of work, much of it influenced by both neoclassic and Romantic writers such as Percy Bysshe Shelley. At Cambridge, Tennyson met Arthur Henry Hallam, acknowledged by many as one of the most promising men of his generation. The two became fast friends, and Hallam helped Tennyson publish volumes of his poetry in 1830 and 1832. Their friendship was further solidified when Hallam became engaged to the poet's sister Emily. Tennyson's world was shattered, however, when the twenty-two-year-old Hallam died of a cerebral hemorrhage while traveling in Austria in 1833.

Almost immediately after Hallam's death, Tennyson began writing poems to capture his sense of loss. Some were published in his 1842 volume of poetry, the most notable being "Ulysses" and "Morte d'Arthur." For more than a dozen years, however, he composed many disparate short lyrics on the same theme; only in the late 1840's did he

determine to organize them to form a long elegiac meditation on the ideas of friendship, love, death, and immortality. By 1850, he had written a prologue to introduce the themes of his collection and included an epilogue to carry the process of his meditation from sorrow at the death of his friend to joy at the celebration of the wedding of his sister. At the suggestion of his fiancé, Emily Sellwood, Tennyson titled his newly made long poem *In Memoriam*.

Tennyson proposed to sort out his verses into a solitary, long ballad demonstrated on the peaceful funeral poem. Like its extraordinary forerunners in English, John Milton's Lycidas (1638) and Percy Shelley's Adonais (1821), the lyric freely pursues the shows of that sort of sonnet, starting with a conjuring to the god, at that point moving to an assessment of the speaker's despondency at the passing of his companion, a discourse on the burial service, a deviation on a bigger subject, lastly an announcement communicating a conviction that everything is great—really an attestation of the regulation of eternality. What makes his funeral poem unmistakable, in any case, is his superimposition of a firmly Christian structure on the traditional structure. This system can be found in his association of the verses and in his consideration of explicitly Christian references.

The ballad comprises of nine enormous sections made up of a differing number of verses. For instance, the main section comprises of eight verses that uncover the speaker's misery at the loss of his companion. The second gathering of twelve verses depicts the arrival of his companion's body to Britain for entombment. The third fragment, seven verses, delineates his memories of the dead companion. The rest of the

fragments proceed with this unpredictable example, however the move from point to theme is unmistakably recognizable.

Under about fourteen days after the fact he wedded Emily Sellwood, with whom he had experienced passionate feelings for a long time previously. At last, in November, he was selected writer laureate (official artist of a nation) to succeed William Wordsworth (1770–1850). Tennyson's long stretches of vulnerability and budgetary uncertainty were finished. He turned into the exceptionally respected graceful representative of his age.

In Memoriam is a progression of 129 verses (short lyrics) of fluctuating length, all made in a similar structure. The verses might be perused independently, rather like the sections in a diary, however the ballad has a general association. It moves from sorrow through acknowledgment to delight. The sonnet consolidates private inclination with a perplexity over the eventual fate of Christianity, which was an inclination a large number of Tennyson's age gathering shared.

Albeit Tennyson was presently settled and prosperous, his next book, Maud and Other Poems (1855), is prominent for another investigation in pity. Tennyson portrayed the sonnet as a "little Hamlet," a reference to the play composed by William Shakespeare (1564–1616). It very likely communicates a portion of the creator's energetic nerves as remembered in his middle age. Of different lyrics in the 1855 volume, the best-known are "The Charge of the Light Brigade" and "The Ode on the Death of the Duke of Wellington," maybe the best of the sonnets composed by Tennyson in his ability as writer laureate.

2.6 PLAYS AND LAST YEARS

Alfred, Lord Tennyson, was the leading poet of the Victorian Age in England and by the mid-19th century had come to occupy a position similar to that of Alexander Pope in the 18th. Tennyson was a consummate poetic artist, consolidating and refining the traditions bequeathed to him by his predecessors in the Romantic movement—especially Wordsworth, Byron, and Keats. His poetry is remarkable for its metrical variety, rich descriptive imagery, and exquisite verbal melodies. But Tennyson was also regarded as the preeminent spokesman for the educated middle-class Englishman, in moral and religious outlook and in political and social consciousness no less than in matters of taste and sentiment. His poetry dealt often with the doubts and difficulties of an age in which established Christian faith and traditional assumptions about man's nature and destiny were increasingly called into question by science and modern progress. His poetry dealt with these misgivings, moreover, as the intimate personal problems of a sensitive and troubled individual inclined to melancholy. Yet through his poetic mastery—the spaciousness and nobility of his best verse, its classical aptness of phrase, its distinctive harmony—he conveyed to sympathetic readers a feeling of implicit reassurance, even serenity. Tennyson may be seen as the first great English poet to be fully aware of the new picture of man's place in the universe revealed by modern science. While the contemplation of this unprecedented human situation sometimes evoked his fears and forebodings, it also gave him a larger imaginative range than most of the poets of his time and added a greater depth and resonance to his art.

Tennyson's ascendancy among Victorian poets began to be questioned even during his lifetime, however, when Robert Browning and Algernon Charles Swinburne were serious rivals. And 20th-century criticism, influenced by the rise of a new school of poetry headed by T.S. Eliot (though Eliot himself was an admirer of Tennyson), proposed some drastic devaluations of his work. Undoubtedly, much in Tennyson that appealed to his contemporaries has ceased to appeal to many readers today. He can be mawkish and banal, pompous and orotund, offering little more than the mellifluous versifying of shallow or confused thoughts. The rediscovery of such earlier poets as John Donne or Gerard Manley Hopkins (a poet of Tennyson's own time who was then unknown to the public), together with the widespread acceptance of Eliot and W.B. Yeats as the leading modern poets, opened the ears of readers to a very different, and perhaps more varied, poetic music. A more balanced estimate of Tennyson has begun to prevail, however, with the recognition of the enduring greatness of "Ulysses," the unique poignancy of Tennyson's best lyric poems, and, above all, the stature of *In Memoriam* as the great representative poem of the Victorian Age. It is now also recognized that the realistic and comic aspects of Tennyson's work are more important than they were thought to be during the period of the reaction against him. Finally, the perception of the poet's awed sense of the mystery of life, which lies at the heart of his greatness, as in "Crossing the Bar" or "Flower in the Crannied Wall," unites his admirers in this century with those in the last. Though less of Tennyson's work may survive than appeared likely during his Victorian heyday, what does remain—and it is by no means small in quantity—seems likely to be imperishable.

In 1874 Tennyson chose to take a stab at beautiful show. Sovereign Mary showed up in 1875, and an abbreviated rendition was created at the Lyceum in 1876 with just moderate achievement. It was trailed by Harold (1876; dated 1877), Becket (not distributed in full until 1884), and the "town catastrophe" The Guarantee of May, which demonstrated a disappointment at the Globe in November 1882. This play—his lone writing work—shows Tennyson's developing discouragement and disdain at the strict, moral, and political propensities of the age. He had just created some uproar by distributing a lyric called "Gloom" in The Nineteenth Century (November 1881). A progressively positive sign of Tennyson's later convictions shows up in "The Old Sage," distributed in Tiresias and Different Sonnets (1885). Here the writer records his suggestions of a real existence previously and past this life.

Tennyson accepted a peerage (after some hesitation) in 1884. In 1886 he published a new volume containing “Locksley Hall Sixty Years After,” consisting mainly of imprecations against modern decadence and liberalism and a retraction of the earlier poem’s belief in inevitable human progress.

In 1889 Tennyson wrote the famous short poem “Crossing the Bar,” during the crossing to the Isle of Wight. In the same year he published *Demeter and Other Poems,* which contains the charming retrospective “To Mary Boyle,” “The Progress of Spring,” a fine lyric written much earlier and rediscovered, and “Merlin and the Gleam,” an allegorical summing-up of his poetic career. In 1892 his play *The Foresters* was successfully produced in New York City. Despite ill health, he was able

to correct the proofs of his last volume, *The Death of Oenone, Akbar's Dream, and Other Poems* (1892).

Tennyson had a long and hugely profitable scholarly vocation. A sequence (rundown of works by date) shows that he did aspiring work until late in his life. In his sixties he composed a progression of verifiable stanza plays—"Sovereign Mary" (1875), "Harold" (1876), and "Becket"(1879)— on the "creation of England." The plays were expected to restore a feeling of national glory and to help the English to remember their freedom from Roman Catholicism.

Tennyson's last years were delegated with numerous distinctions. The bereaved Queen Victoria (1819–1901) positioned In Memoriam alongside the Bible as a solace in her pain. In 1883 Tennyson was granted a peerage (privileges of respectability).
Tennyson kicked the bucket in Haslemere, England, on October 6, 1892. He was covered in Westminster Abbey after an incredible burial service. The ensemble sang a melodic setting for "Intersection the Bar," Tennyson's lyric that is set toward the finish of all accumulations of his work.

2.6.1 Legacy:

Alfred, Lord Tennyson, was the leading poet of the Victorian Age in England and by the mid-19th century had come to occupy a position similar to that of Alexander Pope in the 18th. Tennyson was a consummate poetic artist, consolidating and refining the traditions bequeathed to him by his predecessors in the Romantic movement—

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Check Your Progress Ii :

Q1. What was the turning point in Tennysons Life.

Answer……

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Q2. Discuss the last days of Teenyson.

Answer……

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2.7 LET'S SUM UP

One of the most levelheaded assessments of what he had meant to his contemporaries was made by Edmund Gosse on the occasion of Tennyson's 80th birthday: "He is wise and full of intelligence; but in mere intellectual capacity or attainment it is probable that there are many who excel him. This, then, is not the direction in which his greatness asserts itself. He has not headed a single moral reform nor inaugurated a single revolution of opinion; he has never pointed the way to undiscovered regions of thought; he has never stood on tip-toe to describe new worlds that his fellows were not tall enough to discover ahead. In all these directions he has been prompt to follow, quick to apprehend, but never himself a pioneer. Where then has his greatness lain? It has lain in the various perfections of his writing. He has written, on the whole, with more constant, unwearied, and unwearying excellence than any of his contemporaries. … He has expended the treasures of his native talent on broadening and deepening his own hold upon the English language, until that has become an instrument upon which he is able to play a greater variety of melodies to perfection than any other man."

But this is a kind of perfection that is hard to accept for anyone who is uneasy with poetry and feels that it ought to be the servant of something more utilitarian. Like most things Victorian, Tennyson's reputation suffered an eclipse in the early years of this century. In his case the

decline was more severe than that of other Victorians because he had seemed so much the symbol of his age, so that for a time his name was nearly a joke. After two world wars had called into question most of the social values to which he had given only the most reluctant of support, readers were once more able to appreciate that he stood apart from his contemporaries. Now one can again admire without reservation one of the great lyric gifts in English literature.

When the best of his poetry is separated out from the second-rate work of the kind that any writer produces, Tennyson can be seen plainly as one of the half-dozen great poets in the English language, probably far above any other Victorian. And that is precisely what his contemporaries thought.

2.8 KEYWORDS

- **Mawkish** sentimental in an exaggerated or false way. "a mawkish ode to parenthood" having a faint sickly flavour.

Banal :lacking force or originality; trite; commonplace

- **Pompous :** affectedly grand, solemn, or self-important.
- **Orotund :** (of a person's voice) resonant and imposing., (of writing, style, or expression) pompous or pretentious

2.9 QUESTIONS FOR REVIEW

- Distinguish the various themes used by Tennyson.
- Discover the legacy of the poetry created by Tennyson
- Follow a timeline of the life and works of Tennyson .
- Explain in detail Tennyson as a historical English figure.

2.10 SUGGESTED READINGS AND REFERENCES

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2.11 ANSWERS TO CHECK YOUR PROGRESS

Check your progress I:

Answer 1 : Check Section 2.2.2

Answer 2 : Check Section 2.2.3

Check your progress II:

Answer 1 : Check Section 2.3

Answer 2 : Check Section 2.4

Check your progress III:

Answer 1 : Check Section 2.5

Answer 2 : Check Section 2.7

UNIT – 3 : TENNYSON: THE LADY OF SHALLOT AND IN MEMORIAM

STRUCTURE

3.0 Objectives

3.1 Introduction

3.2 Overview: The lady of Shallot

3.3 Interpretations

3.4 Depictions

3.5 Prologue: In Memorium

3.6 Summary

3.6.1 Form

3.7 Analysis

3.8 Let's Sum Up

3.9 Keywords

3.10 Questions for review

3.11 Suggested Readings and References

3.12 Answers to check your progress

3.0 OBJECTIVES

The objective of the unit is to provide the insight of Tennyson's The Lady of Shallot and In Memoriam.

The detailed objectives is to provide the following:

- Overview: The lady of Shallot
- Interpretations of The lady of Shallot
- Depictions of The lady of Shallot
- Overview of In Memoriam

- Summary of Memoriam
- Analysis of Memoriam

3.1 INTRODUCTION

'The Lady of Shalott' : An Arthurian legend roused one of Tennyson's most acclaimed sonnets. Dr. Stephanie Forward thinks about how 'The Lady of Shalott' reflects contemporary inquiries of sex and innovativeness, and gave the subject to works by specialists including Dante Gabriel Rossetti and William Holman Hunt.

Tennyson was entranced by medieval writing and culture and had a specific enthusiasm for Arthurian legends. He was attracted to the sentiment of a lost period and its chivalric code.

His unique adaptation of 'The Lady of Shalott' had twenty stanzas, and was composed when he was only 22. It was incorporated into Poems: a volume distributed towards the finish of 1832, in spite of the fact that it is cover sheet bore the date 1833. Tennyson guaranteed that he put together the sonnet with respect to an Italian work, Donna di Scalotta, which was from a gathering called Centro Novelle Antiche (for example One Hundred Ancient Novellae).

"In Memoriam A.H.H." or simply "**In Memoriam**" is a poem by the British poet Alfred, Lord Tennyson, completed in 1849. It is a requiem for the poet's beloved Cambridge friend Arthur Henry Hallam, who died suddenly of a cerebral haemorrhage in Vienna in 1833, aged 22. It contains some of Tennyson's most accomplished lyrical work, and is an unusually sustained exercise in lyric verse. It is widely considered to be one of the greatest poems of the 19th century.

The original title of the poem was "The Way of the Soul", and this might give an idea of how the poem is an account of all Tennyson's thoughts and emotions as he grieves over the death of a close friend. He views the cruelty of nature and mortality in light of materialist science and faith. Owing to its length and its arguable breadth of focus, the poem might not be thought an elegy or a dirge in the strictest formal sense

3.2 OVERVIEW : THE LADY OF SHALLOT

Utilization of the current state and a consistent rhyme plan of aaaabcccb saturate the stanza with a sentiment of closeness and quickness. Simultaneously, Tennyson passes on the redundant, repetitive nature of the Lady's life, caught inside 'Four dim dividers, and four dim towers', on a 'quiet isle'. She is weaving 'An enchantment web with hues gay', while 'Shadows of the world show up' in a mirror. As opposed to her lack of involvement, the world outside is portrayed as brimming with action. Past the pinnacle and the island, the clamor of regular day to day existence continues: 'all over the individuals go'; the wave 'runs forever'; 'The shallop fitteth smooth sail'd'; the collectors procure and heap up the sheaths; 'The knights come riding two and two, etc. The secluded Lady turns out to be 'half tired of shadows', however she is cognizant that a revile will happen upon her on the off chance that she looks down straightforwardly at Camelot.

The Lady of Shallot

PART I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
    To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
    The island of Shalott.
Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
    Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle imbowers
    The Lady of Shalott.

By the margin, willow veil'd,
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
    Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?

Or is she known in all the land,

The Lady of Shalott?

Only reapers, reaping early

In among the bearded barley,

Hear a song that echoes cheerly

From the river winding clearly,

Down to tower'd Camelot:

And by the moon the reaper weary,

Piling sheaves in uplands airy,

Listening, whispers " 'Tis the fairy

Lady of Shalott."

PART II

There she weaves by night and day

A magic web with colours gay.

She has heard a whisper say,

A curse is on her if she stay

To look down to Camelot.

She knows not what the curse may be,

And so she weaveth steadily,

And little other care hath she,

The Lady of Shalott.

And moving through' a mirror clear

That hangs before her all the year,

Shadows of the world appear.

There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed:
"I am half sick of shadows," said
The Lady of Shalott.

PART III

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight forever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily
As he rode down to Camelot:
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.

All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.

As often thro' the purple night,

Below the starry clusters bright,

Some bearded meteor, trailing light,

Moves over still Shalott.

His broad clear brow in sunlight glow'd;

On burnish'd hooves his war-horse trode;

From underneath his helmet flow'd

His coal-black curls as on he rode,

As he rode down to Camelot.

From the bank and from the river

He flash'd into the crystal mirror,

"Tirra lirra," by the river

Sang Sir Lancelot.

She left the web, she left the loom,

She made three paces thro' the room,

She saw the water-lily bloom,

She saw the helmet and the plume,

She look'd down to Camelot.

Out flew the web and floated wide;

The mirror crack'd from side to side;

"The curse is come upon me," cried

The Lady of Shalott.

PART IV

In the stormy east-wind straining,

The pale yellow woods were waning,

The broad stream in his banks complaining,

Heavily the low sky raining

Over tower'd Camelot;

Down she came and found a boat

Beneath a willow left afloat,

And round about the prow she wrote

The Lady of Shalott.

And down the river's dim expanse

Like some bold seër in a trance,

Seeing all his own mischance—

With a glassy countenance

Did she look to Camelot.

And at the closing of the day

She loosed the chain, and down she lay;

The broad stream bore her far away,

The Lady of Shalott.

Lying, robed in snowy white

That loosely flew to left and right—

The leaves upon her falling light—

Thro' the noises of the night

She floated down to Camelot:

And as the boat-head wound along

The willowy hills and fields among,

They heard her singing her last song,

The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame,
And round the prow they read her name,
The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
All the knights at Camelot:

But Lancelot mused a little space;
He said, “She has a lovely face;
God in his mercy lend her grace,
The Lady of Shalott.”

Tennyson's amazingly reminiscent depiction of the dynamic Sir Lancelot

is upgraded by the skillful utilization of similar sounding word usage. At the point when the Lady sees him in 'the precious stone mirror', she is occupied from her works. Pundits have noticed that Sir Lancelot's 'Tirra lirra' echoes the tune of Autolycus in Shakespeare's The Winter's Tale. In Bard's play, the abstain is tied in with 'tumbling in the roughage', henceforth the artist might be inferring that the Lady is explicitly baffled.

The effect of the climactic thirteenth stanza is accomplished, to some extent, by the reiteration of the word 'She'. The Lady abruptly gets dynamic, as opposed to sitting inactively at her loom. Be that as it may, when she dares to look down to Camelot, catastrophe follows:

Out flew the web and floated wide;
The mirror cracked from side to side;
‘The curse is come upon me,’ cried
The Lady of Shalott.

Leaving the tower she gets into a boat and floats towards Camelot, robed in virginal ‘snowy white’. Sir Lancelot gazes down upon her corpse. Ironically he does not realize the extent of her yearning for him. The dead Lady’s love is unrequited: he simply comments on her ‘lovely face’.

Part I: The lyric starts with a depiction of a waterway and a street that go through long fields of grain and rye before arriving at the town of Camelot. The individuals of the town travel along the street and look toward an island called Shalott, which lies further down the stream. The island of Shalott contains a few plants and blossoms, including lilies, aspens, and willows. On the island, a lady known as the Woman of Shalott is detained inside a structure made of "four dim dividers and four dim towers."

Both "substantial freight boats" and light open vessels sail along the edge of the waterway to Camelot. In any case, has anybody seen or known about the woman who lives on the island in the stream? Just the gatherers who reap the grain hear the reverberation of her singing. Around evening time, the worn out collector tunes in to her singing and murmurs that he hears her: " 'Tis the pixie Woman of Shalott."

Part II: The Woman of Shalott weaves an enchantment, vivid web. She has heard a voice murmur that a revile will occur for her in the event that she looks down to Camelot, and she doesn't have the foggiest idea what this revile would be. Therefore, she focuses exclusively on her weaving, never lifting her eyes.

In any case, as she weaves, a mirror hangs before her. In the mirror, she sees "shadows of the world," including the interstate street, which additionally goes through the fields, the whirlpools in the waterway, and

the workers of the town. At times, she additionally observes a gathering of maidens, an abbot (church official), a youthful shepherd, or a page wearing blood red. She in some cases locates a couple of knights riding by, however she has no steadfast knight of her own to court her. In any case, she makes the most of her lone weaving, however she communicates disappointment with the universe of shadows when she sees a memorial service parade or a couple of love birds in the mirror.

Part III: A knight in metal defensive layer ("baldfaced greaves") comes riding through the fields of grain next to Shalott; the sun sparkles on his reinforcement and makes it shimmer. As he rides, the diamonds on his pony's harness sparkle like a heavenly body of stars, and the chimes on the harness ring. The knight drapes a trumpet from his scarf, and his protective layer makes ringing clamors as he dashes close by the remote island of Shalott.

In the "blue, unclouded climate," the gems on the knight's seat sparkle, making him resemble a meteor in the purple sky. His temple sparkles in the daylight, and his dark wavy hair streams out from under his head protector. As he passes by the waterway, his picture flashes into the Woman of Shalott's mirror and he sings out "tirra lirra." After observing and hearing this knight, the Woman quits weaving her web and forsakes her loom. The web flies out from the loom, and the mirror splits, and the Woman declares the appearance of her fate: "The revile is happened upon me."

Part IV: As the sky breaks out in downpour and tempest, the Woman of Shalott slips from her pinnacle and finds a pontoon. She composes the words "The Woman of Shalott" around the pontoon's bow and looks downstream to Camelot like a prophet predicting his own mishaps. At night, she rests in the vessel, and the stream conveys her to Camelot.

The Woman of Shalott wears a blanketed white robe and sings her last tune as she sails down to Camelot. She sings until her blood solidifies, her eyes obscure, and she kicks the bucket. At the point when her vessel cruises quietly into Camelot, every one of the knights, masters, and women of Camelot rise up out of their lobbies to observe the sight. They read her name on the bow and "cross...themselves for dread." Just the incredible knight Lancelot is intense enough to push aside the group, take a gander at the dead lady, and comment "She has a stunning face; God in his leniency loan her elegance."

Form

The poem is divided into four numbered parts with discrete, isometric (equally-long) stanzas. The first two parts contain four stanzas each, while the last two parts contain five. Each of the four parts ends at the moment when description yields to directly quoted speech: this speech first takes the form of the reaper's whispering identification, then of the Lady's half-sick lament, then of the Lady's pronouncement of her doom, and finally, of Lancelot's blessing. Each stanza contains nine lines with the rhyme scheme *AAAABCCCB*. The "B" always stands for "Camelot" in the fifth line and for "Shalott" in the ninth. The "A" and "C" lines are always in tetrameter, while the "B" lines are in trimeter. In addition, the

syntax is line-bound: most phrases do not extend past the length of a single line.

3.3 INTERPRETATIONS

Tennyson's lyric fits various potential understandings. The Lady's imprisonment and mind-blowing impediments may welcome correlations with the limited schedules forced on ladies in Victorian occasions. In the nineteenth century they were relied upon to give themselves to the local circle of marriage and parenthood; to maintain virtues, and advance congruity in the home. To some extent, at that point, the confined Lady in the pinnacle mirrors the idea of immaculateness: a detached, sheltered lady would be protected from unchaste conduct. The ethereal, quiet Lady is anonymous, recognized by her area and characterized by desires for 'satisfactory' ladylike movement. 'Striking' Sir Lancelot, then again, is allowed to connect with the open domain.

Another view is that Tennyson is saying something regarding the seclusion experienced by inventive individuals, and inferring that imaginative undertaking clashes with life. The Lady can be viewed as an agent figure. Segregated in the pinnacle she works enterprisingly; yet when she is upset by the appealing knight she is damned. Throughout his vocation, Tennyson frequently felt overpowered by his big-name status, which encroached upon his security and interfered with his composition.

The mirror and the loom may bear emblematic implications. Weaving can be translated as an allegory for female innovativeness; while the splitting mirror can mean the Lady's 'breaking' mental stability. On the other hand, a down to earth clarification has been distinguished: weavers

did really utilize mirrors, putting them behind woven artworks during their creation. This empowered experts to evaluate the impact of their handicrafts.

3.4 DEPICTIONS

Numerous craftsmen were motivated to create elucidations of Tennyson's sonnet, including Pre-Raphaelites William Holman Hunt, Dante Gabriel Rossetti, and John William Waterhouse. In 1850 Hunt started to delineate the Lady at different stages throughout her life. Decades later, his oil painting of 1905 shows how powerful his craving stayed to bring out the soul of the Lady. A Waterhouse painting of 1888 shows the Lady situated in the vessel, floating 'down the waterway's diminish breadth' to her fate. Key scenes caught the creative mind of these specialists.

In 1857 the distributor Edward Moxon created an extravagant de-luxury version of Tennyson's ballads, estimated at 32 shillings. This contained 54 wood-engraved representations, including commitments by Pre-Raphaelites. Rossetti concentrated on the last scene of the ballad, with Lancelot looking downward on the dead Lady. Chase created a woodblock etching to express the Lady's sentiments in the thirteenth stanza. His depiction recommends that she is encountering the unfolding of sexual wants and vitality. Her conduct subverts sexual orientation standards. In spite of the fact that Hunt gives her an apparently solid outward appearance and position, she is caught in the strings of her embroidered artwork. Tennyson didn't depict this scene in his ballad, and the artist and his family objected to such imaginative permits.

Check your progress I

Q1. Give the insight of The lady of Shallot

Answer……

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Q2. Discuss the Interpretations from the Lady of Shallot in brief

Answer……

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3.5 PROLOGUE: IN MEMORIAM

In Memoriam is a poem expressing the journey of Christian faith Alfred Tennyson experiences after the death of his friend, Arthur Hallam. Although Tennyson is submerged in deep sorrow and confronted with questions and challenges to his spiritual beliefs, he becomes a stronger Christian who is filled with faith in a God of love who will reunite him with his departed friend. A carefiil reading of the poem in comparison with Biblical texts reveals that Tennyson underwent a spiritual transformation that deepened his belief in Christ and the hope of a life after death where he will enjoy the companionship of Hallam once again. Faced with new scientific discoveries coupled with an intense sense of grief over Hallam's death, Tennyson does doubt and question his faith; however, the end result of the process yielded a deep level of spiritual maturity founded on a transformation of the heart and soul.

The sonnet starts as a tribute to and conjuring of the "Solid Child of God." Since man, never having seen God's face, has no confirmation of

His reality, he can just arrive at God through confidence. The artist properties the sun and moon ("these circles or light and shade") to God, and recognizes Him as the maker of life and demise in both man and creatures. Man can't comprehend why he was made, yet he should accept that he was not made basically beyond words.

Strong Son of God, immortal Love,
  Whom we, that have not seen thy face,
  By faith, and faith alone, embrace,
Believing where we cannot prove;

Thine are these orbs of light and shade;
  Thou madest Life in man and brute;
  Thou madest Death; and lo, thy foot
Is on the skull which thou hast made.

Thou wilt not leave us in the dust:
  Thou madest man, he knows not why,
  He thinks he was not made to die;
And thou hast made him: thou art just.

Thou seemest human and divine,
  The highest, holiest manhood, thou.
  Our wills are ours, we know not how;
Our wills are ours, to make them thine.

Our little systems have their day;

They have their day and cease to be:
They are but broken lights of thee,
And thou, O Lord, art more than they.

We have but faith: we cannot know;
For knowledge is of things we see
And yet we trust it comes from thee,
A beam in darkness: let it grow.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before,

But vaster. We are fools and slight;
We mock thee when we do not fear:
But help thy foolish ones to bear;
Help thy vain worlds to bear thy light.

Forgive what seem'd my sin in me;
What seem'd my worth since I began;
For merit lives from man to man,
And not from man, O Lord, to thee.

Forgive my grief for one removed,
Thy creature, whom I found so fair.
I trust he lives in thee, and there

I find him worthier to be loved.

Forgive these wild and wandering cries,

  Confusions of a wasted youth;

  Forgive them where they fail in truth,

And in thy wisdom make me wise.

XXVII

Thou comest, much wept for: such a breeze

  Compell'd thy canvas, and my prayer

  Was as the whisper of an air

To breathe thee over lonely seas.

For I in spirit saw thee move

  Thro' circles of the bounding sky,

  Week after week: the days go by:

Come quick, thou bringest all I love.

Henceforth, wherever thou may'st roam,

  My blessing, like a line of light,

  Is on the waters day and night,

And like a beacon guards thee home.

So may whatever tempest mars

  Mid-ocean, spare thee, sacred bark;

  And balmy drops in summer dark

Slide from the bosom of the stars.

So kind an office hath been done,
  Such precious relics brought by thee;
  The dust of him I shall not see
Till all my widow'd race be run.

LVI

'So careful of the type?' but no.
  From scarped cliff and quarried stone
  She cries, `A thousand types are gone:
I care for nothing, all shall go.

'Thou makest thine appeal to me:
  I bring to life, I bring to death:
  The spirit does but mean the breath:
I know no more.' And he, shall he,

Man, her last work, who seem'd so fair,
  Such splendid purpose in his eyes,
  Who roll'd the psalm to wintry skies,
Who built him fanes of fruitless prayer,

Who trusted God was love indeed
  And love Creation's final law-
  Tho' Nature, red in tooth and claw
With ravine, shriek'd against his creed-

Who loved, who suffer'd countless ills,

Who battled for the True, the Just,

Be blown about the desert dust,

Or seal’d within the iron hills?

No more? A monster then, a dream,

A discord. Dragons of the prime,

That tare each other in their slime,

Were mellow music match’d with him.

O life as futile, then, as frail!

O for thy voice to soothe and bless!

What hope of answer, or redress?

Behind the veil, behind the veil.

3.6 SUMMARY

The Child of God appears to be both human and awesome. Man has control of his own will, however this is just with the goal that he may endeavor to do God's will. The entirety of man's developed frameworks of religion and theory appear to be strong yet are only worldly, in contrast with the unceasing God; but then while man can know about these frameworks, he can't know about God. The speaker communicates the expectation that "learning [will] develop from additional to additional," yet this ought to likewise be joined by an adoration for that which we can't know.

The speaker asks that God help absurd individuals to see His light. He over and over requests God to excuse his pain for "thy [God's] animal, whom I found so reasonable." The speaker has confidence that this left

reasonable companion lives on in God, and requests that God make his companion insightful.

Here the speaker expresses that he feels no desire for the man who is caught and doesn't have the foggiest idea feeling genuine rage, or for the fledgling that is brought into the world with in an enclosure and has never invested energy outside in the "mid year woods." In like manner, he feels no jealousy for monsters that have no feeling of the progression of time and no still, small voice to check their conduct. He additionally doesn't begrudge the individuals who have never felt agony ("the heart that never plighted troth") or the individuals who carelessly appreciate a relaxation that they don't legitimately merit. In any event, when he is in the best torment, regardless he understands that "'Tis better to have cherished and lost/Than never to have adored."

In the wake of having declared in Area LV that Nature thinks about the endurance of species ("so cautious about the sort") and not for the endurance of individual lives, the speaker currently questions whether Nature even thinks about the species. He cites an embodied, ladylike Nature attesting that she doesn't take care of the endurance of the species, however self-assertively offers crucial on all animals. For Nature, the idea of the "soul" doesn't allude to any perfect, ridiculous component, yet rather to the straightforward demonstration of relaxing.

The writer addresses whether Man, who supplicates and trusts in God's adoration regardless of the proof of Nature's fierceness ("Nature, red in like the devil"), will in the long run be diminished to residue or end up safeguarded like fossils in shake: "And he, will he, Man...Be blown about

the desert dust, Or fixed inside the iron slopes?" The idea of this summons a thought of the human condition as colossal, and more alarming to consider than the destiny of ancient "winged serpents of the prime." The speaker announces that life is useless and yearns for his left companion's voice to calm him and moderate the impact of Nature's insensitivity.

3.6. 1 Form

“In Memoriam” consists of 131 smaller poems of varying length. Each short poem is comprised of isometric stanzas. The stanzas are iambic tetrameter quatrains with the rhyme scheme *ABBA*, a form that has since become known as the “In Memoriam Stanza.” (Of course, Tennyson did not invent the form—it appears in earlier works such as Shakespeare’s “The Phoenix and the Turtle”—but he did produce an enduring and memorable example of it.) With the *ABBA* rhyme scheme, the poem resolves itself in each quatrain; it cannot propel itself forward: each stanza seems complete, closed. Thus to move from one stanza to the next is a motion that does not come automatically to us by virtue of the rhyme scheme; rather, we must will it ourselves; this force of will symbolizes the poet’s difficulty in moving on after the loss of his beloved friend Arthur Henry Hallam.

Commentary

Tennyson stated "In Memoriam" after he discovered that his cherished companion Arthur Henry Hallam had passed on abruptly and out of the blue of a fever at 22 years old. Hallam was the writer's dearest companion and friend, yet additionally the life partner of his sister. In the

wake of learning of Hallam's demise, Tennyson was overpowered with questions about the importance of life and the noteworthiness of man's presence. He formed the short lyrics that contain "In Memoriam" through the span of seventeen years (1833-1849) with no goal of weaving them together, however he at last distributed them as a solitary long ballad in 1850.

T.S. Eliot called this lyric "the most disconnected of all his [Tennyson's] sonnets," and in fact, the sheer length of this work hinders one's capacity to peruse and consider it. In addition, the sonnet contains no single binding together subject, and its thoughts don't unfurl in a specific request. It is approximately composed around three Christmas segments (28, 78, and 104), every one of which denotes one more year that the artist must suffer after the loss of Hallam. The peak of the lyric is commonly viewed as Area 95, which depends on a mysterious stupor Tennyson had in which he communed with the dead soul of Hallam late around evening time on the garden at his home at Somersby.

"In Memoriam" was expected as a requiem, or a ballad in memory and commendation of one who has passed on. All things considered, it contains the entirety of the components of a conventional peaceful funeral poem, for example, Milton's "Lycidas," including stately grieving for the dead, commendation of his ethics, and comfort for his misfortune. Additionally, all announcements by the speaker can be comprehended as close to home articulations by the writer himself. Like most epitaphs, the "In Memoriam" ballad starts with articulations of distress and sorrow,

trailed by the artist's memory of a glad past went through with the individual he is presently grieving. These affectionate memories lead the writer to scrutinize the forces known to mankind that could enable a decent individual to pass on, which offers approach to progressively broad reflections on the importance of life. In the end, the writer's frame of mind shifts from pain to renunciation. At last, in the peak, he understands that his companion isn't lost everlastingly yet makes due in another, higher structure. The ballad closes with a festival of this otherworldly endurance.

"In Memoriam" closes with an epithalamion, or wedding sonnet, commending the marriage of Tennyson's sister Cecilia to Edmund Lushington in 1842. The artist proposes that their marriage will prompt the introduction of a youngster who will fill in as a closer connection between Tennyson's age and the "delegated race." This birth additionally speaks to new life after the passing of Hallam, and insights at a more prominent, astronomical reason, which Tennyson ambiguously portrays as "One far away celestial occasion/To which the entire creation moves."

Tennyson expresses an ever-increasing measure of hope throughout In Memoriam in a life after death and that mankind will continue to evolve into a higher species as time progresses. Writing about Tennyson's struggle with doubt, faith, and hope, John Jump says, ".. .the hope of the immortality of the soul was to remain a lifelong preoccupation with Tennyson" (Jump 90). Tennyson believed there was more to life than being born, living a vapor of an existence, and then dying and being blotted out for all eternity. Tennyson comments, "I can hardly understand.. .how any great imaginative man, who has deeply lived,

suffered, thought and wrought, can doubt of the soul's continuous progress in the after-life" (A. Tennyson 321). If this life was all Tennyson had hope for, his life would have been miserable and filled with despair,

Settle 36especially not being able to look forward to being reunited with his best friend and soul mate. In addition to looking ahead to a life after physical death, Tennyson also believed mankind's knowledge and understanding of the universe and life in general would increase and become clearer with each succeeding generation: . .the further science progressed, the more the Unityof Nature, and the purpose hidden behind the cosmic process of matter in motion and changing forms of life, would be apparent" (A. Tennyson 325). In contrast to being a poet plagued by doubt and despondency, Tennyson developed great optimism in the future of the physical creation and hope in life continuing beyond the short allotment of time mortals have on this earth.Tennyson's faith and hope do not come through reason or following a religious formula from the Church. Instead, intuition is the medium through which Tennyson senses the presence of God. David Shaw says, "Far from being an object he can clutch in his hands, faith is selfproduced. It is what Kant would call a postulate of the Practical Reason, a regulative truth that makes life intelligible, but not a concept that the understanding can directly apprehend" (Shaw 159). Tennyson's faith comes from within. He does not obtain it through study and good deeds, and it is not an object that Tennyson can see and touch. Life only makes sense to Tennyson through the lens of faith, yet his reason cannot explain why this is true. Basil Willey believes ".. .Tennyson fell back on the inward evidence, the reasons of the heart...." (Willey 100). A rational approach to matters of

faith only led Tennyson to doubt and despair because reason is always looking for proof to support a feeling or belief. Faith is in Tennyson's heart—it is associated with irrational elements such as feelings, emotions, and spiritual characteristics. In The Growth o f the Poet, Jerome Buckley observes, "By intuition alone, the cry of his believing heart, can he answer the negations of an apparently 'Godless' nature. His faith, which thus rests on the premise of feeling, resembles that of Pascal, who likewise trusted the reasons of the heart which reason could not know" (Buckley 125).

3.7 ANALYSIS

"In Memoriam" is often considered Tennyson's greatest poetic achievement. It is a stunning and profoundly moving long poem consisting of a prologue, 131 cantos/stanzas, and an epilogue. It was published in 1850, but Tennyson began writing the individual poems in 1833 after learning that his closest friend, the young Cambridge poet Arthur Henry Hallam, had suddenly died at age 22 of a cerebral hemorrhage. Over the course of seventeen years Tennyson worked on and revised the poems, but he did not initially intend to publish them as one long work.

When he prepared "In Memoriam" (initially planning on calling it "The Way of the Soul") for publication, Tennyson placed the poems in an order to suit the major thematic progressions of the work; thus, the poems as published are not in the order in which they were written. Even with the reordering of the poems, there is no single unified theme. Grief, loss and renewal of faith, survival, and other themes compete with one another.

The work is notoriously difficult, and it is unclear how much other poets have appreciated it. T.S. Eliot stated that it is "the most unapproachable of all [Tennyson's] poems." Charlotte Bronte commented that she closed it halfway through, and that "it is beautiful; it is mournful; it is monotonous." The poem has also brought tremendous comfort to those who seek within its lines a way to assuage and eventually come out of their grief. Queen Victoria famously told Tennyson that it was much comfort to her after her husband, Prince Albert, passed away.

The poem partly belongs to the genre of elegy, which is a poem occasioned by the death of a person. The standard elegy includes ceremonial mourning for the deceased, extolling his virtues, and seeking consolation for his death. Other famous elegies, to which *In Memoriam* is often compared, include John Milton's *Lycidas*, Shelley's *Adonais*, and Wordsworth's "When Lilacs Last in the Dooryard Bloom'd." The epilogue is also an epithalamion, or a classical wedding celebration poem. The stanzas of the poems have uneven lengths but have a very regular poetic meter. The style, which Tennyson used to such great effect that it is now called the "*In Memoriam* stanza," consists of tetrameter quatrains rhymed *abba*. The lines are short, and the rhythm is strict, which imparts a sense of stasis as well as labor to move from one line to the next.

In terms of structure, Tennyson once remarked that the poem was organized around the three celebrations of Christmas that occur. Other scholars point to different forms of structure. According to scholars A.C. Bradley and E.D.H. Johnson, cantos 1-27 are poems of despair/ungoverned sense/subjective; cantos 28-77 are poems of mind

governing sense/despair/objective; cantos 78-102 are poems of spirit governing mind/doubt/subjective; and cantos 103-31 are spirit harmonizing sense and spirit/objective. In terms of the structure of Tennyson's thoughts on the meaning of poetry, the scholars find a four-part division: poetry as release from emotion, poetry as release from thought, poetry as self-realization, and poetry as mission/prophecy. Canto 95 is seen, from this view, as the climax of the poem.

The most conspicuous theme in the poem is, of course, grief. The poet's emotional progression from utter despair to hopefulness fits into the structure observed by the scholars. The early poems are incredibly personal and bleak. Tennyson feels abandoned and lost. He cannot sleep and personifies the cruelty of Sorrow, "Priestess in the vaults of Death." He wonders if poetry is capable of expressing his loss. He wanders by his friend's old house, sick with sadness. Memory is oppressive. Nature herself seems hostile, chaotic. His grief has a concomitant in a lack of religious faith.

However, as the poems proceed, the poet begins to grapple with his grief and find ways to move beyond it. He learns, as scholar Joseph Becker writes, to "experience deeper layers of grief so that he may transcend the limitations of time and space that Hallam's death represents." He has learned to love better and embrace his sorrow, which he now personifies as a wife, not a mistress. He learns that Hallam, while once his flesh-and-blood friend whom he misses dearly, is now a transcendent spiritual being, something the human race can aspire to become. Although Tennyson will never fully recover from the loss of Hallam, he can move forward; the wedding of his other sister establishes this result for him.

One of the reasons why the poem is so lauded by critics is its engagement with some contemporary Victorian religious and scientific debates and discourses. Tennyson is dealing not only with his sorrow over Hallam's death, but also with the lack of religious faith that came with it. He wonders what the point of life is if man's individual soul is not immortal after death. His emotions vacillate between doubt and faith. He eventually comes to terms with the fact that Hallam may be gone in bodily form, but that he is a perfect spiritual being whose consciousness endures past his death. Becker writes that Tennyson experiences "renewed faith ... that both individual and human survival are predicated on spiritual rather than physical terms."

Also, significantly, he ruminates over the new scientific findings of the age, which are forerunners of Charles Darwin's theory of evolution. In particular, Charles Lyell's *Principles of Geology* (1846) undermined the biblical story of creation. Several of the cantos deal with the ideas of the randomness and brutality of Nature towards man. Canto LVI has the poet anguishing, "So careful of the type? But no. / From scarped cliff and quarried stone / She cries, 'A thousand types are gone: / I care for nothing, all shall go.'" One of the most famous lines in the English language, "Nature, red in tooth and claw," is also in this canto.

Check Your Progress Ii

Q1. Write the summary in your own words of In memoriam

Answer……

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Q2. Share the form of In Memoriam.

Answer……

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3.8 LET'S SUM UPS

Tennyson grapples with what all of this means in terms of his religious faith as well as in the context of his loss; death is very, very long. The critic William Flesch observes, "Tennyson feels the utter oppressiveness of the emptiness and vacuity of time that Lyell has so devastatingly demonstrated. Within that, he feels the pain of his mourning for Hallam, a pain that may be sometimes intermittent but is always at the core of his being." Ultimately, though, the fact that love prevails and persists in the vastness of Nature gives Tennyson the hope he needs to place his faith in transcendence and salvation once more. The poet never rejected the actual findings of Lyell and others, but he certainly saw them as only partial answers to the mysteries of the universe and believed God still cared very much for human beings and that there was hope for such humans to attain a higher state.

3.9 KEYWORDS

in memoriam :in memory (of); to the memory (of); as a memorial (to): used on gravestones, in obituaries, etc.

colossal :extremely large or great.

Renunciation: the formal rejection of something, typically a belief, claim, or course of action.

Shallot: a small bulb which resembles an onion and is used for pickling or as a substitute for onion.

3.10 QUESTIONS FOR REVIEW

Q.1 What's your depictions from the Lady of Shallot.

Q2. Discuss in Brief the analysis of In Memoriam

3.11 SUGGESTED READINGS AND REFERENCES

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3.12 ANSWERS TO CHECK YOUR PROGRESS

Check your progress I:

Answer 1 : Check Section 3.2, 3.3

Answer 2 : Check Section 3.4

Check your progress II:

Answer 1 : Check Section 3.7

Answer 2 : Check Section 3.7.1

UNIT - 4: TENNYSON – MORTE D'ARTHUR AND THE LOTUS EATERS

STRUCTURE

4.0 Objectives

4.1 Introduction

4.2 Summary: Morte D' Arthur

4.3 Analysis : Morte D' Arthur

4.4 The Lotos Eaters : Insight

4.5 The Lotus Eaters :Critical Analysis

4.5.1 Narrative

4.5.2 The Choric Song

4.5.3 Themes

4.6 Let's Sum Up

4.7 Keywords

4.8 Questions for Review

4.9 Suggested Readings And References

4.10 Answer to check your progress

4.0 OBJECTIVE

The objective of the unit is to provide the insight of Tennyson's "Morte D Arthur" and "Lotus Eaters".

This unit concentrates on the following factors :

- **Summary: Morte D' Arthur**
- **Analysis : Morte D' Arthur**
- **Summary of The Lotos Eaters**

- **Analysis of the Lotos Eaters**

4.1 INTRODUCTION

Le Morte d'Arthur (originally spelled ***Le Morte Darthur***, Middle French for "The Death of Arthur"[1]) is a reworking by Sir Thomas Malory of existing tales about the legendary King Arthur, Guinevere, Lancelot, Merlin, and the Knights of the Round Table. Malory interpreted existing French and English stories about these figures and added original material (e.g., the Gareth story). Malory's actual title for the work was ***The Whole Book of King Arthur and His Noble Knights of the Round Table*** (*The Hoole Book of Kyng Arthur and of His Noble Knyghtes of The Rounde Table*), but after Malory's death the publisher changed the title to that commonly known today, which originally only referred to the final volume of the work.

The Lotos-Eaters" is a poem by Alfred Tennyson, 1st Baron Tennyson, published in Tennyson's 1832 poetry collection. It was inspired by his trip to Spain with his close friend Arthur Hallam, where they visited the Pyrenees mountains. The poem describes a group of mariners who, upon eating the lotos, are put into an altered state and isolated from the outside world. The title and concept derives from the lotus-eaters in Greek mythology.

4.2 SUMMARY: TENNYSON – MORTE D'ARTHUR

Synopsis

Notes

Most of the events in the book take place in Britain and France at an unspecified time (the historical events on which the Arthurian legend is based took place in the late 5th century, but the story contains many anachronisms and makes no effort at historical accuracy). In some parts, the plot ventures farther afield, to Rome and Sarras, and recalls Biblical tales from the ancient Near East. Malory modernized the legend by conflating the Celtic Britain with his contemporary Kingdom of England (for example identifying Logres as England, Camelot as Winchester, and Astolat as Guildford) and replacing the Saxons with the Saracens as foreign invaders. Although Malory hearkens back to an age of idealized knighthood, jousting tournaments, and grand castles to suggest a medieval world, his stories lack any agricultural life or commerce, which makes the story feel as if it were an era of its own. Malory's eight (originally nine) main books are:

1. The birth and rise of King Arthur: "From the Marriage of King Uther unto King Arthur (that reigned after him and did many battles)" (*Fro the maryage of Kynge Uther unto kyng Arthure that regned aftir hym and ded many batayles*)
2. Arthur's war against the Romans: "The Noble Tale Between King Arthur and Lucius the Emperor of Rome" (*The Noble Tale betwyxt Kynge Arthure and Lucius the Emperour of Rome*)
3. The adventures of Sir Lancelot: "The Noble Tale of Sir Launcelot (of the Lake)" (*The Noble Tale of Sir Launcelot du Lake*)
4. The story of Sir Gareth: "The Tale of Sir Gareth of Orkney" (*The Tale of Sir Gareth of Orkeney*)

5. The legend of Tristan and Iseult: "The Book of Sir Tristram de Lyones" (originally split between *The Fyrste Boke of Sir Trystrams de Lyones* and *The Secunde Boke of Sir Trystrams de Lyones*)
6. The quest for the Grail: "The Noble Tale of the Sangreal" (*The Noble Tale of the Sankegreall*)
7. The affair of Sir Lancelot and Queen Guinevere: "Sir Launcelot and Queen Guenever" (*Sir Launcelot and Quene Gwenyvere*)
8. The breaking of the Knights of the Round Table and the last battle of Arthur: "The Death of Arthur" (*The deth of Arthur*)

Because there is so much lengthy ground to cover, Malory uses "so—and—then," often to transition his retelling. This repetition is not redundant, but adds an air of continuity befitting the story's scale and grandeur. The stories then become episodes instead of instances that can stand on their own. As noted by Ian Scott-Kilvert, the forms of romantic characters used in order to create the world of Arthur and his knight "consist almost entirely of fighting men, their wives or mistresses, with an occasional clerk or an enchanter, a fairy or a fiend, a giant or a dwarf," and "time does not work on the heroes of Malory."

This poem serves as a frame for the twelfth and final book in Tennyson’s *Idylls of the King*: the first 51 lines precede the idyll and then lines 324-354 follow it. Its lines are in blank verse, which is a name for unrhymed iambic pentameter. Blank verse, the most common form of counted unrhymed lines, matches the cadences of spoken language more closely than any other form (rather than free-form), and is thus appropriate for a

poem chronicling a conversation among four friends. (The entire *Idylls of the King*, too, is written in blank verse.)

This poem describes a gathering of four friends on Christmas Eve: a parson (member of the clergy) named Holmes, a poet named Everard Hall, their host Francis Allen (Frank), and the narrator. After they finish gambling and dismiss the women who were in attendance, they sit around the half-empty bowl of wine and discuss how Christmas is no longer taken seriously as a religious holiday: "All the old honor had from Christmas gone." The narrator is exhausted and soon "f[a]ll[s] in a doze." While "half-asleep," he listens to the parson criticize the new science of geology and the internal divisions within the church, which have contributed to "the general decay of faith."

When the poet awakes, he hears the parson lament that there is nothing to depend on in modern times. The host, Francis Allen, suggests that poetry might replace religion as the new source of faith and inspiration. However, upon hearing Frank's tribute to him, the poet Hall remarks sarcastically that he looks for inspiration to the bowl of wine! The narrator, now fully awake, responds that they all remember Hall's fondness for alcohol from their college days. However, he added, they also remember his talent for writing verse, and wonder "What came of that?" Before the poet can answer, Frank relates that the poet burnt the twelve books of the epic he had written about King Arthur because he thought that his poetry had nothing new to say. Rushing to his own defense, Hall explains that there was no point in writing poetry that was merely an echo of old times; just as nature cannot restore extinct animals

such as the mastodon, the poet should not attempt verse in the classical style that will merely read as “faint Homeric echoes.”

Frank informs his friends that he actually salvaged the eleventh of the twelve books in the poet’s Arthurian epic, pulling it from the fire before it could burn. The narrator requests that the poet now read aloud from his book, because he remembers the respect Hall enjoyed when they were freshmen in college. Hall reluctantly agrees to share his work with his friends.

After Hall finishes reading, the last light flickers and dies out—but the host and the narrator remain so enraptured by the poet’s words that they cannot move. The narrator explains that he is not sure whether “it was the tone in which he read” that made Hall’s writing so powerful, or whether the success of his writing can be attributed to “some modern touches here and there,” which he added to the classical story. They sit until the cock crows, heralding the arrival of Christmas. The narrator goes to bed and dreams of Arthur: “And so to bed, where yet in sleep I seemed to sail with Arthur.” He dreams of a boat carrying Arthur back to the present like a modern gentleman as all the people gather around him to welcome him as the harbinger of peace. Then, the narrator hears the sound of “a hundred bells” and wakes to the church bells on Christmas Morning.

"The Epic" resumes. Corridor closes his story, and the men sit, riveted with consideration. The speaker thinks about whether the work's cutting edge contacts were what made it so critical, or perhaps it was only that they adored the writer himself. The cockerel crows in the night,

confusing the hour with daybreak. At the point when they all hit the hay the speaker in dreams "seem'd/To cruise with Arthur under approaching shores." He hears individuals shout out that Arthur has come back again and that he can't bite the dust. In the fantasies, the speaker hears chimes, and he wakes to hear the genuine church ringers flagging Christmas morning.

4.3 ANALYSIS

"Morte d'Arthur," which would be classified "The Passing of Arthur" when incorporated into Tennyson's Idylls of the King (1856-57), is one of the artist's most celebrated works. It was finished in 1842 and incorporated into Poems, yet a first draft exists from 1835. Most pundits concur that the sonnet was one more one of Tennyson's inspirations of his sorrow over the death of his dear companion, another Arthur—Arthur Henry Hallam. It is written in a clear refrain (unrhymed measured rhyming).

Tennyson initially thought about the possibility of an Arthurian epic during the 1830s with regards to his Cambridge friend network, which included Hallam. These youngsters sought writing to make up for the absence of otherworldly qualities they saw voluntarily. Tennyson had started to consider Malory's work in 1833 when news happened to Hallam's unexpected passing. Tennyson didn't quit composing verse in the months and years directly after his companion's demise, yet rather made or started some out of his most acclaimed works, for example, "Ulysses" and "Tithonus." Tennyson started chipping away at "Morte" before the year's over. The main draft is profoundly close to home and,

as pundit Marcia Culver notes, it is "as though Tennyson discharged his darkest vision of death in this one sonnet." The fraternity of Arthur and Bedivere symbolizes the profound companionship of Tennyson and Hallam, and the significant sadness of their severance is shown in the articulate absence of confidence or expectation Bedivere encounters at the lyric's nearby.

Tennyson kept on dealing with the ballad throughout the decade; "the limited reassurances and fatigued harmony Tennyson at last accomplished ... advanced just bit by bit, with time and correction [and] over a time of numerous years, the 'Morte' was changed and improved by the development of new measurements of expectation and moral worry." specifically, the subsequent draft has the insinuations of the everlasting status of the King. This, obviously, has scriptural references, yet it is additionally a significant and powerful wish for the eternality of Tennyson's treasured companion.

"Morte" is encircled with another lyric, "The Epic," written in 1842. It exhibits a local scene of four companions assembling on Christmas Eve. They are deploring the loss of significance in the occasion and the ascendance of present-day thoughts that assault Christian confidence, for example, "topography and split." One of them, Francis Hall, makes reference to that the artist, Everard Hall, was dealing with a courageous ballad about King Arthur yet tossed the work into the fire aside from one book that Hall spared. The lobby is begged to understand it. This encircling scene is particularly established in the nineteenth century, with its cast of characters consummately English and white-collar class: a person, a writer, and a nation courteous fellow. The pundit Angela

O'Donnell expresses, "The casual, conversational tone of 'The Epic' contrasts the brave language of the sonnet it outlines ... what's more, the associations between the characters and activities in the two lyrics are various and unpredictable. As a couple, they exhibit that human truth, regardless of whether old or current, is widespread."

A few pundits have guaranteed that "The Epic" is a conciliatory sentiment for "Morte d'Arthur" or is by one way or another conflicting with the sonnet that it goes before. In any case, J.S. Lawry puts forth the defense that the two lyrics are altogether reliable and present apt protection of the recuperation of gallant frames of mind and chivalrous writing just as Christian confidence. The mentalities of the men assembled on Christmas Eve are refuted, and the story they tune in to is moving and revivifying; the speaker discovers his confidence in God and humankind reestablished. The absence of confidence and the disappointment of verse are battled by the "cutting edge man" of Sir Bedivere discovering his confidence reestablished. The speaker in "The Epic" finds something very similar, as his fantasies uncover Arthur accomplishing Christ-like eternality.

In 1833, Tennyson proposed to compose a long epic about King Arthur, the unbelievable British pioneer who opposed the Anglo-Saxon intruders of 6th century England. By 1838, he had finished one of the twelve books, entitled "Morte d'Arthur," which chronicled the lord's passing ("morte"). He distributed this single book in 1842 inside the system of this sonnet, "The Epic," which comprises of 51 lines that go before "Morte d'Arthur" and thirty lines that tail it. "The Epic" gives a cutting edge setting to the Arthurian story by giving it a role as an original copy

read so anyone might hear by a writer to three of his companions following their Christmas-Eve celebration. After Tennyson finished every one of the twelve books of Idylls of the King in 1869, he disposed of this surrounding lyric and retitled "Morte d'Arthur" as "The Passing of Arthur."

Like "The Lady of Shalott," Tennyson's epic ballad has its inceptions in the narrative of King Arthur and the Knights of the Round Table, composed by Sir Thomas Malory in 1485. Malory himself had adjusted the Arthur story from an assortment of twelfth century French sentiments. Notwithstanding, the artistic setting of this ballad reaches out back significantly further, in light of the fact that, as the writer Everard Hall comments, "These twelve books of mine/Were black out Homeric echoes" (lines 38-39). Like Homer's Odyssey and Virgil's Aeneid, Tennyson's Idylls is a long epic in twelve books chronicling the undertakings of a saint. Further, a few of the pictures and references in Tennyson's sonnet can be followed back to traditional sources, and even the expression "idyll," which Tennyson used to depict every one of the twelve books, alludes to an old style class of verse comprising of brief however cunning portrayals of contemporary life. The last picture in "The Epic," where King Arthur cruises downstream in a vessel until he arrives at a holding up crow, which welcomes him with cheers of "Arthur is returned once more" (line 347), relates to the recipe for closure a traditional peaceful epitaph, wherein individuals accumulate to regret a demise and express confidence in the harmony bringing idolization of the withdrew legend. This picture likewise looks somewhat like the last lines

of "The Lady of Shalott," in which the woman sails down in her pontoon to Camelot and is proclaimed by the individuals of the town.

In any case, similar to "Ulysses," this sonnet doesn't stem only from folklore, yet in addition has establishes in Tennyson's own history: his King Arthur is additionally demonstrated after his dear companion Arthur Henry Hallam, who kicked the bucket that year that Tennyson started expressing "The Epic." For a mind-blowing remainder, he held in his mind a romanticized picture of his companion, and Arthur's well known qualities summon this picture: Arthur is famous for his physical adeptness, understanding, entering genuineness, shrewdness, blamelessness, and honorability of soul, all of which ethics Tennyson credited to his left companion in different compositions. Also, the disintegration of the Round Table suggests the stun of Hallam's passing to his companions in Cambridge, and the end picture in the ballad, in which the writer rises and shines to hear "the unmistakable church chimes ring in the Christmas morn," (line 354) references the Christmas ringers of Section CVI of "In Memoriam," the artist's funeral poem for Hallam. What's more, Tennyson's ballad has a portion of the equivalent "present day contacts to a great extent" that his sonnet's storyteller ascribes to the lyric inside the-lyric (line 329); he utilizes the Arthurian cycle as a mechanism for the talk of contemporary issues, to be specific the rot of moral rules that he saw in business, political, and public activity.

As in a significant number of Tennyson's sonnets, this work displays an extraordinary worry with the logical advancements of his day; the parson makes reference to geography as one of the wellsprings of the decrease in confidence in contemporary occasions (line 16). The study of geography, which all of a sudden expanded the historical backdrop of the earth back a huge number of years past the standard scriptural record, had been planned by Charles Lyell in his Principles of Geology (1830-33). Lyell drew on proof from fossils found underneath the outside of the earth, and Tennyson's characters, as well, depend on fossils as proof for their contentions. Along these lines they state, "Why take the style of those courageous occasions? For nature brings not back the mastodon" (lines 35-36): the artist Hall, in contending that specialists must not just "rebuild models," refers to as proof the way that nature never brings back wiped out species, for example, the mastodon, known uniquely by its fossilized remains. Incidentally, at that point, the writer draws upon fossils as proof while deploring the new science that does only this.

Check your progress I

Q1. Give the insight of synopsis of Morte D Arthur

Answer……

……

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Q2. Discuss the analysis of the Morte D Arthur in brief

Answer……

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4.4 THE LOTOS EATERS: INSIGHT

In the summer of 1829, Tennyson and Arthur Hallam made a trek into conflict-torn northern Spain. The scenery and experience influenced a few of his poems, including *Oenone*, *The Lotos-Eaters* and "Mariana in the South".

These three poems, and some others, were later revised for Tennyson's 1842 collection. In this revision Tennyson takes the opportunity to rewrite a section of *The Lotos Eaters* by inserting a new stanza before the final stanza. The new stanza describes how someone may have the feelings of wholeness even when there is great loss. It is alleged by some that the stanza refers to the sense of loss felt by Tennyson upon the death of Hallam in 1833

4.5 THE LOTOS EATERS: CRITICAL ANALYSIS

"Courage!" he said, and pointed toward the land,
"This mounting wave will roll us shoreward soon."
In the afternoon they came unto a land
In which it seemed always afternoon.
All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.

A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;

And some thro' wavering lights and shadows broke,

Rolling a slumbrous sheet of foam below.

They saw the gleaming river seaward flow

From the inner land: far off, three mountain-tops,

Three silent pinnacles of aged snow,

Stood sunset-flush'd: and, dew'd with showery drops,

Up-clomb the shadowy pine above the woven copse.

The charmed sunset linger'd low adown

In the red West: thro' mountain clefts the dale

Was seen far inland, and the yellow down

Border'd with palm, and many a winding vale

And meadow, set with slender galingale;

A land where all things always seem'd the same!

And round about the keel with faces pale,

Dark faces pale against that rosy flame,

The mild-eyed melancholy Lotos-eaters came.

Branches they bore of that enchanted stem,

Laden with flower and fruit, whereof they gave

To each, but whoso did receive of them,

And taste, to him the gushing of the wave

Far far away did seem to mourn and rave

On alien shores; and if his fellow spake,

His voice was thin, as voices from the grave;

And deep-asleep he seem'd, yet all awake,

And music in his ears his beating heart did make.

They sat them down upon the yellow sand,

Between the sun and moon upon the shore;

And sweet it was to dream of Fatherland,

Of child, and wife, and slave; but evermore

Most weary seem'd the sea, weary the oar,

Weary the wandering fields of barren foam.

Then some one said, "We will return no more";

And all at once they sang, "Our island home

Is far beyond the wave; we will no longer roam."

The Lotus Eaters is a striking poem that begins with a heroic line: "courage! He said and pointed towards the land". The poem is looking at the human condition and its interest centers in the conflict between the sense of responsibility and desire to take pleasure.

At the same time, it empress dissatisfaction with the Victorian passion for the progress. The poem as a whole can be dealt with under two headings: the first few stanzas are descriptive but the poem switches on to philosophical tone in the latter part. The choric song of the second part is about the effect of inaction upon Odysseus' brave soldiers.

Odysseus advises his sailors to have fearlessness, guaranteeing them that they will before long arrive at the shore of their home. Toward the evening, they arrive at a land "wherein it appeared to be consistently evening" as a result of the sluggish and serene climate. The sailors locate this "place that is known for streams" with its shining waterway streaming to the ocean, its three snow-topped peaks, and its shadowy pine developing in the vale.

The sailors are welcomed by the "mellow peered toward despairing Lotos-eaters," whose dim faces seem pale against the blushing dusk. These Lotos-eaters come bearing the blossom and product of the lotos, which they offer to Odysseus' sailors. The individuals who eat the lotos feel as though they have fallen into a profound rest; they plunk downward on the yellow sand of the island and can scarcely see their kindred sailors addressing them, hearing just the music of their pulse in their ears. In spite of the fact that it has been sweet to dream of their homes in Ithaca, the lotos makes them exhausted of meandering, wanting to wait here. One who has eaten of the lotos organic product declares that he will "return no more," and the entirety of the sailors start to sing about this goals to stay in the place that is known for the Lotos-eaters.

The remainder of the lyric comprises of the eight numbered stanzas of the sailors' choric melody, communicating their goals to remain until the end of time. To start with, they acclaim the sweet and soothing music of the place where there is the Lotos-eaters, contrasting this music with petals, dew, rock, and tired eyelids. In the subsequent stanza, they question why man is the main animal in nature who must work. They contend that everything else in nature can rest remain still, yet man is hurled starting with one distress then onto the next. Man's internal soul reveals to him that serenity and tranquility offer the main happiness, but then he is destined to drudge and meander as long as he can remember.

In the third stanza, the sailors proclaim that everything in nature is distributed a life expectancy where to blossom and blur. As instances of

other living things that bite the dust, they refer to the "collapsed leaf, which in the long run turns yellow and floats to the earth, just as the "full-squeezed apple," which at last tumbles to the ground, and the blossom, which matures and blurs. Next, in the fourth stanza, the sailors question the motivation behind an existence of work, since nothing is combined and accordingly the entirety of our achievements turn into dead end. They question "what...will last," declaring that everything in life is short lived and hence vain. The sailors additionally express their craving for "long rest or demise," both of which will liberate them from an existence of unending work.

The fifth stanza echoes the primary stanza's certain intrigue to sumptuous guilty pleasure; the sailors proclaim that it is so sweet to carry on with an existence of persistent envisioning. They portray what it may resemble to do nothing throughout the day with the exception of rest, dream, eat lotos, and watch the waves on the sea shore. Such a presence would empower them calmly to recollect each one of those people they once realized who are presently either covered ("piled over with a hill of grass") or incinerated ("two bunches of white dust, shut in a urn of brass!").

In the 6th stanza, the sailors reason that their families have presumably overlooked them at any rate, and their homes self-destructed, so they should remain in the place where there is the Lotos-eaters and "let what is broken so remain." Although they have affectionate recollections of their spouses and children, most likely at this point, following ten years of battling in Troy, their children have acquired their property; it will simply aim superfluous perplexity and unsettling influences for them to

return now. Their hearts are exhausted from battling wars and exploring the oceans by methods for the heavenly bodies, and along these lines they lean toward the loosening up death-like presence of the Land of the Lotos to the perplexity that an arrival home would make.

In the seventh stanza, as in the first and fifth, the sailors luxuriate in the lovely sights and hints of the island. They envision how sweet it is lie on beds of blossoms while viewing the waterway stream and tuning in to the echoes in the caverns. At last, the sonnet closes with the sailors' pledge to spend the remainder of their lives unwinding and leaning back in the "empty Lotos land." They think about the life of relinquish, which they will appreciate in Lotos land, to the joyful presence of the Gods, who couldn't think less about the starvations, diseases, seismic tremors, and other cataclysmic events that plague individuals on earth. These Gods just grin upon men, who till the earth and collect yields until they either endure in damnation or stay in the "Elysian valleys" of paradise. Since they have reasoned that "sleep is more sweet than work," the sailors resolve to quit meandering the oceans and to settle rather in the place where there is the Lotos-eaters.

4.5.1 The Narrative

In the course of Odysseus’ voyage, he sighted the land of the lotus-eaters one afternoon and encouragingly pointed it out to his fatigued sailor. The atmosphere of the land was dull, and a kind of faintness seemed to surround it. The air was like the sigh of a man seeing a painful, long dream. Nature was indolent and sluggish: the place seemed to create a feeling of aversion for an active life. The whole place looked charming in

the glow of the setting sun. But it was a land where nothing seemed to change. Dull faced native inhabitants who came near the ship and gave them the lotus plant with flowers. Those who tasted it felt its effect and consequently passed into a dreamy state in which all exertion became disgusting. The sailor after eating the lotus sat on the yellow sand and began to dream of their native land and dear relations there. But they no longer desired to undertake another voyage to return home.

4.5.2 The Choric Song

Form

This poem is divided into two parts: the first is a descriptive narrative (lines 1–45), and the second is a song of eight numbered stanzas of varying length (lines 46–173). The first part of the poem is written in nine-line Spenserian stanzas, so called because they were employed by Spenser in *The Faerie Queene*. The rhyme scheme of the Spenserian stanza is a closely interlinked *ABABBCBCC,* with the first eight lines in iambic pentameter and the final line an Alexandrine (or line of six iambic feet). The choric song follows a far looser structure: both the line-length and the rhyme scheme vary widely among the eight stanzas.

The prior five stanzas of ordinary nine lines each are distinct and present a wonderful image of an abnormal land where Odysseus and his gathering of mariner came to by some coincidence. Everything in the lotus-land gives indications of sleepiness, and each object of nature actuates rest. The mariners are totally enchanted by the environment of the lotus land and its serenity taints them. They think that it is pointless to work or attempt any sort of drudge when nature is quiet and peaceful.

They inquire as to why man, the better being ought to be censured than drudge when everything in nature is soothing. Leaves bloom and organic products develop, blur and afterward decrease. In any case, they don't need to work and experience any drudge. There is no battle in their life procedure. Man needs to take in an exercise from them. The mariners adequately draw out the differentiation between the life of man and that of the objects of nature in their tune. Demise is the finish of life; a man can't escape it. At that point for what reason should life be brimming with work? When everything is domed fatigued work is the joke of life, let us appreciate harmony and kick the bucket unobtrusively. Mariners don't want to come all the way back, yet need to value its memory just from a separation.

At last, the mariners resolve to remain on the lotus land and live there like divine beings banishing all consideration and tension from their souls. Similarly, as the divine beings are unaware of human wretchedness and distress, the mariners also would live alone unmindful of social commitments.

The specialized part of the present ballad is excellent for Tennyson's dominance of numerous sorts. The dull and marvelous life in the bluntness inciting climate of the island is strengthened by the sound imagery, of which Tennyson is an ideal ace. The sound of the words like pale, gentle likewise strengthens the significance and impact of the hushing air. The troopers disregard all social duty; languorously they look to lose themselves in a "half-dream" of quietude. They begrudge the normal immediacy. The very language structures are likewise long

and mulling. This sonnet displays numerous shows characteristics and sound imagery.

The ballad starts with the pioneer's admonishment to the inebriated troopers: "Mental fortitude!" he stated, and pointed towards the land." "This mountain wave will move us shoreward soon." But that (boldness) is the thing that they all need, or they never again need to make the method of their lives. In this lyric Tennyson significantly express the state of mind of the human personality wherein one genuinely questions whether the products of the battle for presence in life merit the drudge and issue which it includes.

By fitting symbolism and inconspicuous utilization of noteworthy words, the artist has been fruitful in making an environment of sluggishness and laziness. Tennyson is incomparable in making a well-suited air. The lushness of symbolism is wonderful. The scene is clearly unbelievable and fanciful however the subtleties of the view are taken from things found in the pyrenes. Everything in nature is slumberous. The air is by all accounts irresistible. The decisions of lingual authority, the pictorial impact, the sound of the lines in an ideal tune with the state of mind, are for the most part wonderful. The magnificence of the scene consolidates with the excellence of feeling. The depiction of the divine beings toward the end is inverse.

The ballad is greatly melodic, and its execution sells out a feeling of art flawlessness. It is just a passing state of mind of the sonnet for it surely doesn't speak to Tennyson's viewed as a theory of life. His genuine way

of thinking of life is to be found in his 'Ulysses', Tennyson has only taken this old-style story to the lotus-eaters, yet generally adjusts it to speak to basically a temperament of the cutting edge mind with which we would all be able to identify sooner or later.

The peruser, as well, is left with conflicted emotions about the sailors' contention for stupor. In spite of the fact that the idea of existence without work is absolutely enticing, it is likewise profoundly agitating. The peruser's inconvenience with this thought emerges to some extent from the information of the more extensive setting of the ballad: Odysseus will at last drag his men from the Lotos Land disapprovingly; also, his directive to have "mental fortitude" opens—and afterward eclipses—the entire sonnet with a feeling of good insult. The mariners' case for weariness is additionally undermined ethically by their grievance that it is terrible "to war with underhanded" (line 94); would they say they are too apathetic to even think about doing what is correct? By picking the Lotos Land, the sailors are deserting the wellsprings of substantive importance throughout everyday life and the potential for gallant achievement. Along these lines in this ballad Tennyson powers us to think about the questionable intrigue of an existence without work: albeit we all offer the aching for a cheerful and loosened up presence, hardly any individuals could genuinely be glad with no difficulties to survive, without the fire of desire and the battle to improve the world a spot.

4.5.3 Themes

The form of the poem contains a dramatic monologue, which connects it to *Ulysses, St. Simeon Stylites*, and *Rizpah*. However, Tennyson changes

the monologue format to allow for ironies to be revealed. The story of *The Lotos-Eaters* comes from Homer's *The Odyssey*. However, the story of the mariners in Homer's work has a different effect from Tennyson's since the latter's mariners are able to recognize morality. Their arguments are also connected to the words spoken by Despair in Edmund Spenser's *The Faerie Queene*, Book One. With the connection to Spenser, Tennyson's story depicts the mariners as going against Christianity. However, the reader is the one who is in the true dilemma, as literary critic James R. Kincaid argues, "The final irony is that both the courageous Ulysses and the mariners who eat the lotos have an easier time of it than the reader; they, at least, can make choices and dissolve the tension."

Tennyson ironically invokes "The Lover's Tale" line 118, "A portion of the pleasant yesterday", in line 92 of *The Lotos-Eaters*: "Portions and parcels of the dreadful past". In the reversal, the idea of time as a protector of an individual is reversed to depict time as the destroyer of the individual. There is also a twist of the traditionally comic use of repetition within the refrain "Let us alone", which is instead used in a desperate and negative manner. The use of irony within *The Lotos-Eaters* is different from Tennyson's "The Lady of Shalott" since "the Lady" lacks control over her life. The mariners within *The Lotos-Eaters* are able to make an argument, and they argue that death is a completion of life. With this argument, they push for a release of tension that serves only to create more tension. Thus, the mariners are appealing yet unappealing at the same time.

In structure, *The Lotos-Eaters* is somewhere between the form of *Oenone* and *The Hesperides*. In terms of story, *The Lotos-Eaters* is not obscure like *The Hesperides* nor as all-encompassing as *Oenone* but it still relies on a frame like the other two. The frame is like *The Hesperides* as it connects two different types of reality, one of separation and one of being connected to the world. Like *Oenone*, the frame outlines the song within the poem, and it allows the existence of two different perspectives that can be mixed at various points within the poem. The perspective of the mariners is connected to the perspective of the reader in a similar way found in *The Hesperides*, and the reader is called to follow that point of view to enjoy the poem. As such, the reader is a participant within the work but they are not guided by Tennyson to a specific answer. As James Kincaid argues, "in this poem the reader takes over the role of voyager the mariners renounce, using sympathy for a sail and judgment for a rudder. And if, as many have argued, the poem is 'about' the conflict between isolation and communality, this meaning emerges in the process of reading."

The poem discusses the tension between isolation and being a member of a community, which also involves the reader of the poem. In the song, there are many images that are supposed to appeal to the reader. This allows for a sympathy with the mariners. When the mariners ask why everything else besides them are allowed peace, it is uncertain as to whether they are asking about humanity in general or only about their own state of being. The reader is disconnected at that moment from the mariner, especially when the reader is not able to escape into the world of bliss that comes from eating lotos. As such, the questioning is

transformed into an expression of self-pity. The reader is able to return to being sympathetic with the mariners when they seek to be united with the world. They describe a system of completion, life unto death, similar to Keats's "To Autumn", but then they reject the system altogether. Instead, they merely want death without having to experience growth and completion before death.

Check your progress II

Q1. Give the insight of The Lotus Eaters

Answer……

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Q2. Discuss the analysis from the Lotus eaters

Answer……

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Q3. What is the Formof the Lotos Eaters .

Answer……

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Q4. Give tin brief the themeof the Lotos Eaters .

Answer**……**

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4.6 LET'S SUM UP

Tennyson's 1832 collection of poems was received negatively by the *Quarterly Review*. In particular, the April 1833 review by John

Croker claimed that *The Lotos-Eaters* was "a kind of classical opium-eaters" and "Our readers will, we think, agree that this is admirable characteristic; and that the singers of this song must have made pretty free with the intoxicating fruit. How they got home you must read in Homer: — Mr Tennyson — himself, we presume, a dreamy lotos-eater, a delicious lotus-eater — leaves them in full song

4.7 KEYWORDS

Yield: Therewith came Elias and bade the king yield up the castle: For ye may not hold it no while.

Repentance :It shall be soon revenged, said King Ban, for I trust in God mine ure is not such but some of them may sore repent this.
repent = feel regret for having done wrong and resolve to be a better person in the future

Beseech :When this false damosel understood this, she went to the Lady Lile of Avelion, and be sought her of help, to be avenged on her own brother.†
besought = asked strongly or begged for something

Homage : I have espied thy king met never yet with worshipful man, but tell him, I will have his head without he do me homage.

4.8 QUESTIONS FOR REVIEW

- What are the characteristics of Sir Bedivere in *Le Morte d'Arthu*r?
- Why did Arthur want to kill his son and say that his son was a betrayer in *Le Morte d'Arthur*?

- What are some symbols in Malory's *Le Morte d'Arthur*, and what do they represent?
- From what story did the quote about the **Lotus Eaters** come?
- Why is Saigon in chaos?

4.9 SUGGESTED READINGS AND REFERENCES

https://www.sparknotes.com/poetry/tennyson/section6/page/2/

https://www.gradesaver.com/tennysons-poems/study-guide/summary-the-epic-and-morte-darthur

https://www.bartleby.com/42/637.html

https://publicdomainreview.org/collections/illuminated-version-of-lord-tennysons-morte-darthur-1912/

Hughes, Linda. The Manyfacèd Glass. Athens, Ohio: Ohio University Press, 1988.

Kincaid, James. Tennyson's Major Poems. New Haven: Yale University Press, 1975.

Thorn, Michael. Tennyson. New York: St. Martin's Press, 1992.

4.10 ANSWERS TO CHECK YOUR PROGRESS

Check your progress I:

Answer 1 : Check Section 4.3

Answer 2 : Check Section 4.4

Check your progress II:

Answer 1 : Check Section 4.5

Answer 2 : Check Section 4.6

Answer 3 : Check Section 4.6.2

Answer 4 : Check Section 4.6.3

UNIT –5: BROWNING – HIS LIFE AND WORKS

STRUCTURE

5.0 Objectives

5.1 Introduction

5.2 Browning: His Life and works

5.2.1: Youth

5.2.2: Marriage

5.2.3: Cultural Context

5.3 Early Poems and Plays

5.4.1 The Purpose of Art

5.4.2 The Relationship between Art and Morality

5.4 Development of Dramatic Monologue

5.5 Mature Poetry

5.6 Major works

5.7 Extended Influence

5.7.1 Political views

5.7.2 Religious beliefs

5.7.3 Spiritualism incident

5.8 Legacy

5.9 Last Years and Death

5.10 Let's Sum Up

5.11 Keywords

5.12 Questions for Review

5.13 Suggested Readings And References

5.14 Answers to Check your Progress

5. 0 OBJECTIVE

The objective of the unit is to provide the insight of Browning's life and works. It also puts light of his poetic style and achievements.

Objective of this unit will be achieved by studying following topics:

- Browning Life and Death
- His Major works
- His religious and cultural beliefs
- His Rhythm of Poetry
- His legacy

5.1 INTRODUCTION

Robert Browning (7 May 1812 – 12 December 1889) was an English poet and playwright whose mastery of the dramatic monologue made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humour, social commentary, historical settings, and challenging vocabulary and syntax.

Browning's early career began promisingly, but collapsed. The long poems *Pauline* and *Paracelsus* received some acclaim, but in 1840 the difficult *Sordello*, which was seen as wilfully obscure, brought his poetry into disrepute. His reputation took more than a decade to recover, during which time he moved away from the Shelleyan forms of his early period and developed a more personal style.

In 1846, Browning married the older poet Elizabeth Barrett, and went to live in Italy. By the time of her death in 1861, he had published the crucial collection *Men and Women*. The collection *Dramatis Personae* and the book-length epic poem*The Ring and the Book* followed, and made him a leading British poet. He continued to write prolifically, but his reputation today rests largely on the poetry he wrote in this middle period.

When Browning died in 1889, he was regarded as a sage and philosopher-poet who through his writing had made contributions to Victorian social and political discourse. Unusually for a poet, societies for the study of his work were founded while he was still alive. Such Browning Societies remained common in Britain and the United States until the early 20th centur

5.2 BROWNING – HIS LIFE AND WORKS

The English poet Robert Browning is best known for his dramatic monologues (dramatic readings done by only one character). By vividly portraying a central character against a social background, these poems explore complex human motives in a variety of historical periods.

5.2.1 Youth

Robert Browning was born on May 7, 1812 in Camberwell, England. He was an only child and enjoyed the pleasures and luxuries of English upper class growing up including private tutors, traveling, leisure time, and the freedom to pursue his dreams of becoming a poet.

Robert and Elizabeth became hopelessly enamored rapidly and had a private wedding service, mostly on the grounds that Elizabeth's dad restricted her from each wedding. In spite of her condition, they ventured to the far corners of the planet together, and E.B.B. later credits Browning for sparing her life. After his production of Sordello in 1840 got scorching audits from abstract pundits, he took E.B.B's. recommendation to move toward the voice of his speaker from various edges in his composing style. Most of Browning's work centers around the strain among expectations and distresses in the midst of vulnerability realized by the logical revelations of the nineteenth century.

Their composing styles were altogether different. While Elizabeth favored the piece, embeddings profuse sentimental language, a large number of Robert's lyrics appeared as the sensational monolog in which the speaker liberates himself of self-reflection.

Tragically E.B.B. experienced an incessant ailment that realized her initial passing in 1861, leaving her significant other to raise their 12-year-old child without anyone else. After his better half's demise, Browning moved back to London where he lived until in the blink of an eye before his passing. Sautéing got debilitated and passed on December 12, 1899.

5.2.2 Marriage

In 1845, Browning met the poet Elizabeth Barrett, six years his elder, who lived as a semi-invalid in her father's house in Wimpole Street, London. They began regularly corresponding and gradually a romance developed between them, leading to their marriage and journey to Italy

(for Elizabeth's health) on 12 September 1846. The marriage was initially secret because Elizabeth's domineering father disapproved of marriage for any of his children. Mr. Barrett disinherited Elizabeth, as he did for each of his children who married: "The Mrs. Browning of popular imagination was a sweet, innocent young woman who suffered endless cruelties at the hands of a tyrannical papa but who nonetheless had the good fortune to fall in love with a dashing and handsome poet named Robert Browning." At her husband's insistence, the second edition of Elizabeth's *Poems* included her love sonnets. The book increased her popularity and high critical regard, cementing her position as an eminent Victorian poet. Upon William Wordsworth's death in 1850, she was a serious contender to become Poet Laureate, the position eventually going to Tennyson.

From the time of their marriage and until Elizabeth's death, the Brownings lived in Italy, residing first in Pisa, and then, within a year, finding an apartment in Florence at Casa Guidi (now a museum to their memory). Their only child, Robert Wiedemann Barrett Browning, nicknamed "Penini" or "Pen", was born in 1849. In these years Browning was fascinated by, and learned from, the art and atmosphere of Italy. He would, in later life, describe Italy as his university. As Elizabeth had inherited money of her own, the couple were reasonably comfortable in Italy, and their relationship together was happy. However, the literary assault on Browning's work did not let up and he was critically dismissed further, by patrician writers such as Charles Kingsley, for the desertion of England for foreign lands.

5.2.3 Cultural Context

Browning defied the conventions of Victorian poetry in as many ways as he followed them. Browning enjoyed rich intellectual friendships with many of his artistic contemporaries and was married to one of the most progressive and famous Victorian writers. Despite this, he had a very unique poetic style. He preferred to write about the personalities of other people rather than express his own feelings. Similar to other Victorian writers, he was concerned with the role of art, morality, corruption in organized religion, and corruption in governing bodies.

Carmelizing spearheaded the sensational monolog. The utilization of sensational monologs enabled Browning to examine dubious subjects without uncovering parts of his private personality. Specialists and figures with strict ties were every now and again the speakers in Browning's verse since they gave a decent premise to him to examine issues that made a difference most to him. The subject Browning returns to regularly is the reason for craftsmanship.

In 1914 American innovator writer Charles Ives made the Robert Browning Overture, a thick and obscurely sensational piece with melancholy hints suggestive of the Second Viennese School.

In 1930 the narrative of Browning and his significant other was made into the play The Barretts of Wimpole Street, by Rudolph Besier. It was a triumph and gotten prevalent notoriety to the couple the United States. The job of Elizabeth turned into a mark job for the entertainer Katharine Cornell. It was twice adjusted into film. It was additionally the premise

of the stage melodic Robert and Elizabeth, with music by Ron Grainer and book and verses by Ronald Millar.

In The Browning Version (Terence Rattigan's 1948 play or one of a few film adjustments), a student makes a separating present to his educator of a recorded duplicate of Browning's interpretation of the Agamemnon.

Stephen King's The Dark Tower was predominantly roused by Browning's Childe Roland to the Dark Tower Came, whose full content was incorporated into the last volume's index.Michael Dibdin's 1986 crime novel "A Rich Full Death" features Robert Browning as one of the lead characters.

Lines from *Paracelsus* were recited by the character Fox Mulder at the beginning and the end of the 1996 *The X-Files* episode "The Field Where I Died".

Gabrielle Kimm's 2010 novel *His Last Duchess* is inspired by *My Last Duchess*.

A memorial plaque on the site of Browning's London home, in Warwick Crescent, Maida Vale, was unveiled on 11 December 1993.

Locations named for him include the following:

- Ways in areas known as "Poets' Corner":
    - Browning Close in Royston, Hertfordshire
    - Browning Street in Berkeley, California
    - Browning Street in Yokine, Western Australia

- Browning Street and Robert Browning School in Walworth, London (near to his birthplace in Camberwell)
- Two culs-de-sac in Little Venice, London (Browning Close and Robert Close). (An adjacent third one, Elizabeth Close, is named after his wife.)

Check your progress I

Q1. Give the insight about the youth of Browning.

Answer……

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Q2. Write brief about the married life of Browning.

Answer……

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5.3 EARLY POEMS AND PLAYS

The sensational monolog refrain structure enabled Browning to investigate and test the psyches of explicit characters in explicit spots battling with explicit situations. In The Ring and the Book, Browning recounts to an intense story of homicide utilizing various voices, which give numerous points of view and different adaptations of a similar story. Sensational monologs enable perusers to go into the psyches of different characters and to see an occasion from that character's point of view. Understanding the considerations, sentiments, and inspirations of a character not just gives perusers a feeling of compassion toward the characters yet in addition assists perusers with understanding the assortment of points of view that make up reality. As a result, Browning's

work helps perusers that the nature to remember truth or reality changes, contingent upon one's viewpoint or perspective on the circumstance. Different viewpoints delineate the possibility that nobody reasonableness or point of view sees the entire story and no two individuals see similar occasions similarly. Sautéing further represented this thought by composing ballads that work together as friend pieces, for example, "Fra Lippo Lippi" and "Andrea del Sarto." Poems, for example, these show how individuals with various characters react contrastingly to comparable circumstances, just as delineate how a period, spot, and situation can make individuals with comparative characters create or change significantly.

5.3.1 The Purposes of Art

Browning wrote many poems about artists and poets, including such dramatic monologues as “Pictor Ignotus” (1855) and “Fra Lippo Lippi.” Frequently, Browning would begin by thinking about an artist, an artwork, or a type of art that he admired or disliked. Then he would speculate on the character or artistic philosophy that would lead to such a success or failure. His dramatic monologues about artists attempt to capture some of this philosophizing because his characters speculate on the purposes of art. For instance, the speaker of “Fra Lippo Lippi” proposes that art heightens our powers of observation and helps us notice things about our own lives. According to some of these characters and poems, painting idealizes the beauty found in the real world, such as the radiance of a beloved’s smile. Sculpture and architecture can memorialize famous or important people, as in “The Bishop Orders His Tomb at Saint Praxed’s Church” (1845) and “The Statue and the Bust”

(1855). But art also helps its creators to make a living, and it thus has a purpose as pecuniary as creative, an idea explored in “Andrea del Sarto.”

5.3.2 The Relationship between Art and Morality

Throughout his work, Browning tried to answer questions about an artist’s responsibilities and to describe the relationship between art and morality. He addressed whether craftsmen had a commitment to be good and whether specialists should condemn their characters and manifestations. In contrast to a large number of his peers, Browning populated his sonnets with detestable individuals, who carry out wrongdoings and sins running from contempt to kill. The sensational monolog position enabled Browning to keep up a huge span among himself and his manifestations: by directing the voice of a character, Browning could investigate malicious without really being insidious himself. His characters filled in as personae that let him embrace various attributes and recount tales about loathsome circumstances. In "My Last Duchess," the speaker pulls off his significant other's homicide since neither his group of spectators (in the sonnet) nor his maker judges or reprimands him. Rather, the duty of making a decision about the character's ethical quality is left to perusers, who discover the duke of Ferrara a horrible, disgusting individual even as he takes us on a voyage through his specialty exhibition.

Singing began to create areas at six years of age. His initially conveyed work was Pauline: A Fragment of a Confession gave subtly (without his name) in 1833. The legend of the poem is a young essayist, unmistakably Browning himself, who opens up about his internal identity to a patient

hero. Right when an intellectual commented that the obscure essayist showed up "had with an inexorably extraordinary and distressing [involving considerations of death] aversion than I anytime knew in any objective individual," Browning promised himself to never again reveal his insights honestly to his perusers. From this point forward, he would "worthwhile motivation individuals to talk."

This huge development in Browning's dazzling improvement was clear in his next long verse, Paracelsus (1835), whose holy person was a Renaissance (a recuperation in workmanship and data during the thirteenth to fifteenth several years that started in Italy and moved to the rest of Europe) physicist (early logical master). Notwithstanding the way that Browning later called the poem "a failure," it got extraordinary reviews and accomplished noteworthy family relationships with the makers William Wordsworth (1770–1850) and Thomas Carlyle (1795–1881) and with the on-screen character William C. Macready (1793–1873). Invigorated by these associations, Browning began to ascend in the London social scene.

Bolstered by Macready, Browning went to making performance. Regardless, his first play, Strafford (1837), shut after only five displays. During the accompanying ten years, he created six unique plays, none of which were successfully conveyed. The total of Browning's plays is harmed by boundless character examination and little electrifying movement.

In 1838 Browning went to northern Italy to get firsthand data of its setting and air for his next long anthem. Regardless, the generation of

Sordello in 1840 was a disaster that dealt with Browning's creating reputation an extraordinary blow. Savants all in all articulated the ditty completely cloudy and incoherent, and present-day perusers still feel that it's problematic.

5.4 DEVELOPMENT OF THE DRAMATIC MONOLOGUE

After the disappointing reception of both *Strafford* and *Sordello,* Browning turned to the dramatic monologue. He experimented with and perfected this form in the long poem *Pippa Passes* (1841) and two collections of shorter poems, *Dramatic Lyrics* (1842) and *Dramatic Romances and Lyrics* (1845).

Usually written in blank verse (unrhymed verse), the dramatic monologue is the speech of a single character in a moment of some dramatic significance. In the course of his monologue, the speaker reveals what this situation is, as well as the setting of the situation and to whom he is speaking. Of greatest interest, however, is what he reveals about his own motives and personality. Often the speaker, while trying to justify himself to his listeners, actually reveals the faults of his character to the reader. Such works as "My Last Duchess," "Soliloquy of the Spanish Cloister," and "The Bishop Orders His Tomb" are poems in which the reader is given the pleasure of discovering more about the speaker than he understands about himself.

5.5 MATURE POETRY

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After gradually declining in prosperity for a serious extended period of time, Elizabeth Browning passed on June 29, 1861. Burning found that he would never again remain in Florence because of the memories it conveyed. He set out to "go to England, and live and work and form." In 1864 he circulated Dramatis Personae. Notwithstanding the way that a segment of the electrifying monologs in the collection is astounding and irksome or overlong, this was the first of Browning's endeavors to get standard with the general getting open. His commonness extended with the conveyance of The Ring and the Book in 1868–69. This long poem relies upon manslaughter and coming about starter in Rome, Italy, in 1698. In a Florentine bookstall, Browning had found an "old Yellow Book" that contained records of these events. The piece is made out of

twelve passionate monologs, in which the noteworthy characters give their interpretations of the bad behavior. The records disavow each other, be that as it may, definitely reality ascends out of behind the tangled catch of misrepresentations and reasons.

Check your progress II

Q1. Discuss the early days of Poetry of Browning

Answer……

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Q2. Give the brief about the mature poetry of the Browning

Answer……

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5.6 MAJOR WORKS

In 1861, Elizabeth passed on in Florence. Among those whom he discovered supporting in that period[vague] was the author and artist Isa Blagden, with whom he and his significant other had a voluminous correspondence. The next year Browning came back to London, taking Pen with him, who by then was 12 years of age. They made their home in 17 Warwick Crescent, Maida Vale. It was just when he turned out to be a piece of the London abstract scene—but while paying successive visits to Italy (however never again to Florence)— that his notoriety began to take off.

In Florence, most likely from right off the bat in 1853, Browning took a shot at the sonnets that in the end contained his two-volume Men and Women, for which he is presently well known,despite the fact that in 1855, when they were distributed, they had moderately little effect.

In 1868, following five years work he finished and distributed the long clear refrain sonnet The Ring and the Book. In light of a tangled homicide case from 1690s Rome, the sonnet is made out of 12 books: basically 10 protracted emotional monologs described by different characters in the story, demonstrating their individual points of view on occasions, bookended by a presentation and end by Browning himself. Long even by all accounts (more than twenty-thousand lines), The Ring and the Book was his most goal-oriented venture and is apparently his most prominent work; it has been known as a visit de power of sensational poetry. Published in four sections from November 1868 to February 1869, the sonnet was a triumph both financially and basically, lastly presented to Browning the prestige he had looked for almost 40 years.The Robert Browning Society was shaped in 1881 and his work was perceived as having a place inside the British abstract canon.

5.7 EXTENDED INFLUENCE

Browning's admirers have tended to temper their praise with reservations about the length and difficulty of his most ambitious poems, particularly *Sordello* and, to a lesser extent, *The Ring and the Book*. Nevertheless, they have included such eminent writers as Henry James, Oscar Wilde, George Bernard Shaw, G. K. Chesterton, Ezra Pound, Jorge Luis Borges, and Vladimir Nabokov. Among living writers, Stephen King's *The Dark Tower* series and A. S. Byatt's *Possession* refer directly to Browning's work.

Today Browning's critically most esteemed poems include the monologues *Childe Roland to the Dark Tower Came*, *Fra Lippo Lippi*, *Andrea Del Sarto*, and *My Last Duchess*. His most popular poems include *Porphyria's Lover*, *How They Brought the Good News from Ghent to Aix*, the diptych*Meeting at Night*, the patriotic *Home Thoughts from Abroad*, and the children's poem *The Pied Piper of Hamelin*. His

unsuccessful evening gathering presentation of How They Brought The Good News was recorded on an Edison wax chamber, and is accepted to be the most established enduring account made in the United Kingdom of an eminent individual.

Carmelizing is currently prominently referred to for such sonnets as Porphyria's Lover, My Last Duchess, How They Brought the Good News from Ghent to Aix, and The Pied Piper of Hamelin, and furthermore for certain celebrated lines: "Develop old alongside me!" (Rabbi Ben Ezra), "A man's range ought to surpass his grip" and "Toning it down would be best" (Andrea Del Sarto), "It was roses, roses the whole distance" (The Patriot), and "God's in His paradise—All's privilege with the world!" (Pippa Passes).

His basic notoriety lays for the most part on his sensational monologs, in which the words pass on setting and activity as well as uncover the speaker's character. In a Browning monolog, in contrast to a talk, the importance isn't what the speaker willfully uncovers yet what he unintentionally parts with, normally while excusing past activities or uncommon arguing his case to a quiet examiner. These monologs have been compelling, and today the best of them are frequently treated by instructors and speakers as worldview instances of the monolog structure. One such model utilized by educators today is his ridicule of the cruel frame of mind in his Soliloquy in a Spanish Cloister.Ian Jack, in first experience with the Oxford University Press version of Browning's sonnets 1833–1864, remarks that Thomas Hardy, Rudyard Kipling, Ezra Pound and T. S. Eliot "all gained from Browning's investigation of the potential outcomes of sensational verse and of everyday idiom".

In Oscar Wilde's trade The Critic as Artist, Browning is given a comprehensively interesting assessment: "He is the most Shakespearean creature since Shakespeare. If Shakespeare could sing with pack lips, Browning could stammer through a thousand mouths. [...] Yes, Browning was mind boggling. Also, as what will he be reviewed? As a craftsman? Alright, not as a craftsman! He will be perceived as a writer of fiction, as the most exceptional writer of fiction, it may be, that we have ever had. His sentiment of passionate condition was unrivaled, and, in case he couldn't answer his very own issues, he could in any occasion put issues forward, and what more should a skilled worker do? Considered from the point of view of a creator of character he positions by him who made Hamlet. Had he been expressive, he may have sat near him. The fundamental man who can contact the sew of his piece of attire is George Meredith. Meredith is a composing Browning, as is Browning.

He used stanza as a vehicle for writing in composition."Probably the most adulatory judgment of Browning by a cutting edge pundit originates from Harold Bloom: "Carmelizing is the most significant writer in English since the significant Romantics, outperforming his incredible contemporary adversary Tennyson and the essential twentieth-century artists, including even Yeats, Hardy, and Wallace Stevens. In any case, Browning is a troublesome writer, famously gravely served by analysis, and poorly served likewise by his very own records of the essence of what he was accomplishing as an artist. [...] Yet when you read your way into his reality, accurately his biggest blessing to you is his automatic unfurling of one of the biggest, most puzzling, and most multipersoned scholarly and human selves you can want to encounter."

His work has in any case had numerous spoilers, and the greater part of his voluminous yield isn't generally perused. In a generally antagonistic exposition Anthony Burgess expressed: "We as a whole need to like Browning, however we think that its very hard." Gerard Manley Hopkins and George Santayana were additionally basic. The last communicated his perspectives in the exposition "The Poetry of Barbarism," which assaults Browning and Walt Whitman for what he viewed as their grip of silliness.

In spite of the fact that in the beginning times of his profession Browning's idyllic notoriety was far not as much as that of his significant other, by 1870 he had accomplished equivalent status with the well-known writer Alfred, Lord Tennyson (1809–1892). The vitality and unpleasantness of Browning's verse, be that as it may, stands out strongly from the despairing and clean of Tennyson's. Today, through his impact on Ezra Pound (1885–1972) and T. S. Eliot (1885–1965), Browning appears the most present day and suffering of all the mid-Victorian writers.

In the remainder of the extensive stretches of his life Browning journeyed broadly. After a movement of long anthems circulated in the mid-1870s, of which Balaustion's Adventure and Red Cotton Night-Cap Country were the best-receivedthe volume Pacchiarotto, and How He Worked in Distemper fused an ambush against Browning's critics, especially Alfred Austin, who was later to become Poet Laureate. According to a couple of reports Browning ended up being unfeasibly connected with Louisa Caroline Stewart-Mackenzie, Lady Ashburton, anyway he dismissed her recommendation of marriage, and didn't

remarry. In 1878, he came back to Italy unprecedented for the quite a while since Elizabeth's death, and returned there on a couple of further occasions. In 1887, Browning made the critical work of his later years, Parleyings with Certain People of Importance in Their Day. It finally showed the essayist talking in his very own voice, participating in a movement of trades with since a long time prior disregarded figures of conceptual, tasteful, and wise history. The Victorian open was stupefied by this, and Browning returned to the short, brief section for his last volume, Asolando (1889), dispersed upon the appearance of his death.Browning kicked the bucket at his child's home in Venice, Italy, on December 12, 1889. In the "Epilog" to his last assortment of verses, Browning portrayed himself as "One who never turned his back however walked bosom forward,/Never questioned mists would break." He was covered in Westminster Abbey.

5.7.1 Political views

Browning identified as a Liberal, supported the emancipation of women, and opposed slavery, expressing sympathy for the North in the American Civil War. Later in life, he even championed animal rights in several poems attacking vivisection. He was also a stalwart opponent of anti-Semitism, leading to speculation that Browning himself was Jewish. In 1877 he wrote a poem explaining "Why I am a Liberal" in which he declared: "Who then dares hold -- emancipated thus / His fellow shall continue bound? Not I."

5.7.2 Religious beliefs

Browning was raised in an evangelical non-conformist household. However, after his reading of Shelley he is said to have briefly become an atheist. Browning is also said to have made an uncharacteristic admission of faith to Alfred Domett, when he is said to have admired Byron's poetry "as a Christian".Poems such as "Christmas-Eve and Easter-Day" seem to confirm this Christian faith, strengthened by his wife. However, many have dismissed the usefulness of these works at discovering Browning's own religious views due to the consistent use of dramatic monologue which regularly expresses hypothetical views which cannot be ascribed to the author himself.

5.7.3 Spiritualism incident

Browning believed spiritualism to be fraud, and proved one of Daniel Dunglas Home's most adamant critics. When Browning and his wife Elizabeth attended one of his séances on 23 July 1855, a spirit face materialized, which Home claimed was Browning's son who had died in infancy: Browning seized the "materialization" and discovered it to be Home's bare foot. To make the deception worse, Browning had never lost a son in infancy.

After the séance, Browning wrote an angry letter to *The Times*, in which he said: "the whole display of hands, spirit utterances etc., was a cheat and imposture." In 1902 Browning's son Pen wrote: "Home was detected in a vulgar fraud." Elizabeth, however, was convinced that the phenomena she witnessed were genuine, and her discussions about Home with her husband were a constant source of disagreement.

5.8 LEGACY

Browning's admirers have tended to temper their praise with reservations about the length and difficulty of his most ambitious poems, particularly *Sordello* and, to a lesser extent, *The Ring and the Book*. Nevertheless, they have included such eminent writers as Henry James, Oscar Wilde, George Bernard Shaw, G. K. Chesterton, Ezra Pound, Jorge Luis Borges, and Vladimir Nabokov. Among living writers, Stephen King's *The Dark Tower* series and A. S. Byatt's *Possession* refer directly to Browning's work.

Today Browning's critically most esteemed poems include the monologues *Childe Roland to the Dark Tower Came*, *Fra Lippo Lippi*, *Andrea Del Sarto*, and *My Last Duchess*. His most popular poems include *Porphyria's Lover*, *How They Brought the Good News from Ghent to Aix*, the diptych*Meeting at Night*, the patriotic *Home Thoughts from Abroad*, and the children's poem *The Pied Piper of Hamelin*. His abortive dinner-party recital of *How They Brought The Good News* was recorded on an Edisonwax cylinder, and is believed to be the oldest surviving recording made in the United Kingdom of a notable person.

Browning is now popularly known for such poems as *Porphyria's Lover*, *My Last Duchess*, *How They Brought the Good News from Ghent to Aix*, and *The Pied Piper of Hamelin*, and also for certain famous lines: "Grow old along with me!" (*Rabbi Ben Ezra*), "A man's reach should exceed his grasp" and "Less is more" (*Andrea Del Sarto*), "It was roses, roses all the way" (*The Patriot*), and "God's in His heaven—All's right with the world!" (*Pippa Passes*).

His critical reputation rests mainly on his dramatic monologues, in which the words not only convey setting and action but reveal the speaker's character. In a Browning monologue, unlike a soliloquy, the meaning is not what the speaker voluntarily reveals but what he inadvertently gives away, usually while rationalising past actions or special pleading his case to a silent auditor. These monologues have been influential, and today the best of them are often treated by teachers and lecturers as paradigm cases of the monologue form. One such example used by teachers today is his satirization of the sadistic attitude in his *Soliloquy in a Spanish Cloister*. Ian Jack, in his introduction to the Oxford University Press edition of Browning's poems 1833–1864, comments that Thomas Hardy, Rudyard Kipling, Ezra Pound and T. S. Eliot "all learned from Browning's exploration of the possibilities of dramatic poetry and of colloquial idiom".

In Oscar Wilde's dialogue *The Critic as Artist*, Browning is given a famously ironical assessment: "He is the most Shakespearean creature since Shakespeare. If Shakespeare could sing with myriad lips, Browning could stammer through a thousand mouths. [...] Yes, Browning was great. And as what will he be remembered? As a poet? Ah, not as a poet! He will be remembered as a writer of fiction, as the most supreme writer of fiction, it may be, that we have ever had. His sense of dramatic situation was unrivalled, and, if he could not answer his own problems, he could at least put problems forth, and what more should an artist do? Considered from the point of view of a creator of character he ranks next to him who made Hamlet. Had he been articulate, he might have sat beside him. The only man who can touch the hem of his garment is

George Meredith. Meredith is a prose Browning, and so is Browning. He used poetry as a medium for writing in prose."

5.9 LAST YEARS AND DEATH

In the remaining years of his life Browning travelled extensively. After a series of long poems published in the early 1870s, of which *Balaustion's Adventure* and *Red Cotton Night-Cap Country* were the best-received, the volume *Pacchiarotto, and How He Worked in Distemper* included an attack against Browning's critics, especially Alfred Austin, who was later to become Poet Laureate. According to some reports Browning became romantically involved with Louisa Caroline Stewart-Mackenzie, Lady Ashburton, but he refused her proposal of marriage, and did not remarry. In 1878, he revisited Italy for the first time in the seventeen years since Elizabeth's death, and returned there on several further occasions. In 1887, Browning produced the major work of his later years, *Parleyings with Certain People of Importance in Their Day*. It finally presented the poet speaking in his own voice, engaging in a series of dialogues with long-forgotten figures of literary, artistic, and philosophic history. The Victorian public was baffled by this, and Browning returned to the brief, concise lyric for his last volume, *Asolando* (1889), published on the day of his death.

Browning died at his son's home Ca' Rezzonico in Venice on 12 December 1889.[31] He was buried in Poets' Corner in Westminster Abbey; his grave now lies immediately adjacent to that of Alfred Tennyson.[31]

During his life Browning was awarded many distinctions. He was made LL.D. of Edinburgh, a life Governor of London University, and had the offer of the Lord Rectorship of Glasgow. But he turned down anything that involved public speaking.

Check your progress III

Q1. Write brief note about last days and death of Browning.

Answer……

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Q2. Discuss the Political and religious belief of Browning

Answer……

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Q3. Share a note about major works of Browning.

Answer……

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5.10 LET'S SUM UP

Probably the most adulatory judgment of Browning by a modern critic comes from Harold Bloom: "Browning is the most considerable poet in English since the major Romantics, surpassing his great contemporary rival Tennyson and the principal twentieth-century poets, including even Yeats, Hardy, and Wallace Stevens. But Browning is a very difficult poet, notoriously badly served by criticism, and ill-served also by his own accounts of what he was doing as a poet. [...] Yet when you read your way into his world, precisely his largest gift to you is his

involuntary unfolding of one of the largest, most enigmatic, and most multipersoned literary and human selves you can hope to encounter."

His work has nevertheless had many detractors, and most of his voluminous output is not widely read. In a largely hostile essay Anthony Burgess wrote: "We all want to like Browning, but we find it very hard."Gerard Manley Hopkins and George Santayana were also critical. The latter expressed his views in the essay "The Poetry of Barbarism," which attacks Browning and Walt Whitman for what he regarded as their embrace of irrationality.

5.11 KEYWORDS

1. **terrace** : usually paved outdoor area adjoining a residence

*She rode with round the **terrace**—all and each*

2. **trifling** : not worth considering

*This sort of **trifling**?*

3. **warrant** :formal and explicit approval

*Is ample **warrant** that no just pretence*

4. **wit** : mental ability

*Her **wits** to yours, forsooth, and made excuse,*

5.12 QUESTION FOR REVIEW

- Why is browning so interested in the Renaissance?
- Why does Robert Browning so often choose painters as the speakers for his monologues? Why not choose poets?
- Broadly discuss Browning's view on art and artists.

- Define if Robert Browning is a poet of optimism. Define if Robert Browning is a poet of optimism.

5.13 SUGGESTED READINGS AND REFERENCES

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5.14 ANSWERS TO CHECK IN PROGRESS

Check your progress I:

Answer 1 : Check Section 5.3.1

Answer 2 : Check Section 5.3.2

Check your progress II:

Answer 1 : Check Section 5.4

Answer 2 : Check Section 5.6

Check your progress III:

Answer 1 : Check Section 5.10

Answer 2 : Check Section 5.8.1, 5.8.2

Answer 2 : Check Section 5.7

UNIT - 6: BROWNING – RABBI BEN EZRA AND MY LAST DUCHESS

STRUCTURE

6.0 Objectives

6.1 Introduction

6.2 Overview: Rabbi Ben Ezra

6.2.1: Analysis

6.3 Overview: My Last Duchess

6.4.1: Analysis

6.4 Let's Sum Up

6.5 Keywords

6.6 Questions for Review

6.7 Suggested Readings and References

6.8 Answers to Check in Progress

6.0 OBJECTIVES

The objective of the unit is to provide the insight of Browning's "Rabbi Ben Ezra" and "My Last Dutches".

The objective of the unit is to study the following points:

- Discussion about the Rabbi Ben Ezra
- Summary of Rabbi Ben Ezra
- Analysis of Rabbi Ben Azra
- Discussion about My Last Duchess
- Summary of My Last Duchess
- Analysis of My Last Duchess

6.1 INTRODUCTION

The Rabbi is willing to respect and appreciate each organizes of life, indeed as he is speedy to appear the indiscretion of those stages. For occasion, youth works from a put of carpe diem, 'seizing the day' continually, and attempting to rise above the limits of the body. His reason for begging patience is that our lifestyles on Earth are however one step of our soul's experience, and so our trip will continue. Whereas childhood is inclined to "rage" (line 100), age is inclined to watch for dying patiently. Both are ideal and wonderful, and each compliments the other.

6.2 OVERVIEW:RABBI BEN EZRA

Grow old along with me!

The best is yet to be,

The last of life, for which the first was made:

Our times are in His hand

Who saith "A whole I planned,

Youth shows but half; trust God: see all, nor be afraid!"

Not that, amassing flowers,

Youth sighed "Which rose make ours,

Which lily leave and then as best recall?"

Not that, admiring stars,

It yearned "Nor Jove, nor Mars;

Mine be some figured flame which blends, transcends them all!"

Not for such hopes and fears

Annulling youth's brief years,

Do I remonstrate: folly wide the mark!

Rather I prize the doubt

Low kinds exist without,

Finished and finite clods, untroubled by a spark.

Poor vaunt of life indeed,

Were man but formed to feed

On joy, to solely seek and find and feast:

Such feasting ended, then

As sure an end to men;

Irks care the crop-full bird? Frets doubt the maw-crammed beast?

Rejoice we are allied

To That which doth provide

And not partake, effect and not receive!

A spark disturbs our clod;

Nearer we hold of God

Who gives, than of His tribes that take, I must believe.

Then, welcome each rebuff

That turns earth's smoothness rough,

Each sting that bids nor sit nor stand but go!

Be our joys three-parts pain!

Strive, and hold cheap the strain;

Learn, nor account the pang; dare, never grudge the throe!

For thence,—a paradox

Which comforts while it mocks,—

Shall life succeed in that it seems to fail:

What I aspired to be,

And was not, comforts me:

A brute I might have been, but would not sink i' the scale.

What is he but a brute

Whose flesh has soul to suit,

Whose spirit works lest arms and legs want play?

To man, propose this test—

Thy body at its best,

How far can that project thy soul on its lone way?

Yet gifts should prove their use:

I own the Past profuse

Of power each side, perfection every turn:

Eyes, ears took in their dole,

Brain treasured up the whole;

Should not the heart beat once "How good to live and learn?"

Not once beat "Praise be Thine!

I see the whole design,

I, who saw power, see now love perfect too:

Perfect I call Thy plan:

Thanks that I was a man!

Maker, remake, complete,—I trust what Thou shalt do!"

For pleasant is this flesh;

Our soul, in its rose-mesh

Pulled ever to the earth, still yearns for rest;

Would we some prize might hold

To match those manifold

Possessions of the brute,—gain most, as we did best!

Let us not always say,

"Spite of this flesh to-day

I strove, made head, gained ground upon the whole!"

As the bird wings and sings,

Let us cry "All good things

Are ours, nor soul helps flesh more, now, than flesh helps soul!"

Therefore I summon age

To grant youth's heritage,

Life's struggle having so far reached its term:

Thence shall I pass, approved

A man, for aye removed

From the developed brute; a god though in the germ.

And I shall thereupon

Take rest, ere I be gone

Once more on my adventure brave and new:

Fearless and unperplexed,

When I wage battle next,

What weapons to select, what armour to indue.

Youth ended, I shall try

My gain or loss thereby;

Leave the fire ashes, what survives is gold:

And I shall weigh the same,

Give life its praise or blame:

Young, all lay in dispute; I shall know, being old.

For note, when evening shuts,

A certain moment cuts

The deed off, calls the glory from the grey:

A whisper from the west

Shoots—"Add this to the rest,

Take it and try its worth: here dies another day."

So, still within this life,

Though lifted o'er its strife,

Let me discern, compare, pronounce at last,

This rage was right i' the main,

That acquiescence vain:

The Future I may face now I have proved the Past."

For more is not reserved

To man, with soul just nerved

To act to-morrow what he learns to-day:

Here, work enough to watch

The Master work, and catch

Hints of the proper craft, tricks of the tool's true play.

As it was better, youth

Should strive, through acts uncouth,

Toward making, than repose on aught found made:

So, better, age, exempt

From strife, should know, than tempt

Further. Thou waitedst age: wait death nor be afraid!

Enough now, if the Right

And Good and Infinite

Be named here, as thou callest thy hand thine own

With knowledge absolute,

Subject to no dispute

From fools that crowded youth, nor let thee feel alone.

Be there, for once and all,

Severed great minds from small,

Announced to each his station in the Past!

Was I, the world arraigned,

Were they, my soul disdained,

Right? Let age speak the truth and give us peace at last!

Now, who shall arbitrate?

Ten men love what I hate,

Shun what I follow, slight what I receive;

Ten, who in ears and eyes

Match me: we all surmise,

They this thing, and I that: whom shall my soul believe?

Not on the vulgar mass

Called "work," must sentence pass,

Things done, that took the eye and had the price;

O'er which, from level stand,

The low world laid its hand,

Found straightway to its mind, could value in a trice:

But all, the world's coarse thumb

And finger failed to plumb,

So passed in making up the main account;

All instincts immature,

All purposes unsure,

That weighed not as his work, yet swelled the man's amount:

Thoughts hardly to be packed

Into a narrow act,

Fancies that broke through language and escaped;

All I could never be,

All, men ignored in me,

This, I was worth to God, whose wheel the pitcher shaped.

Ay, note that Potter's wheel,

That metaphor! and feel

Why time spins fast, why passive lies our clay,—

Thou, to whom fools propound,

When the wine makes its round,

"Since life fleets, all is change; the Past gone, seize to-day!"

Fool! All that is, at all,

Lasts ever, past recall;

Earth changes, but thy soul and God stand sure:

What entered into thee,

That was, is, and shall be:

Time's wheel runs back or stops: Potter and clay endure.

He fixed thee mid this dance

Of plastic circumstance,

This Present, thou, forsooth, wouldst fain arrest:

Machinery just meant

To give thy soul its bent,

Try thee and turn thee forth, sufficiently impressed.

What though the earlier grooves,

Which ran the laughing loves

Around thy base, no longer pause and press?

What though, about thy rim,

Skull-things in order grim

Grow out, in graver mood, obey the sterner stress?

Look not thou down but up!

To uses of a cup,

The festal board, lamp's flash and trumpet's peal,

The new wine's foaming flow,

The Master's lips a-glow!

Thou, heaven's consummate cup, what need'st thou with earth's wheel?

But I need, now as then,

Thee, God, who mouldest men;

And since, not even while the whirl was worst,

Did I,—to the wheel of life

With shapes and colours rife,

Bound dizzily,—mistake my end, to slake Thy thirst:

So, take and use Thy work:

Amend what flaws may lurk,

What strain o' the stuff, what warpings past the aim!

My times be in Thy hand!

Perfect the cup as planned!

Let age approve of youth, and death complete the same!

The poem is narrated by using Rabbi Ben Ezra, anactual 12th-century scholar. The piece does now not have a genuinelyrecognized target audience or dramatic situation. The Rabbi begs his audience to "grow ancientalong with [him]" (line 1). He stresses that age is where the great of life is realized, whereas "youth showsbut half" (line 6). He acknowledges that childhood lacks insight into life, on the grounds that it is in general so involved with dwelling in the second that it

Rabbi Ben Ezra was first published in 1864 as one of the lyrics in Robert Browning's Dramatis Personae. In the same way as other of his different sonnets in the gathering, this one has a twelfth century researcher Abraham ibn Ezra as its storyteller. In the lyric, the Rabbi is addressing an obscure group of spectators about the excellence of each age in human life and the issues related with them.

Rabbi Ben Ezra opens with the rabbi tending to an obscure group of spectators about the magnificence of mature age. He requests individuals to go along with him during the time spent getting old and grasping the progressions that mature age is causing to their bodies and psyche.

So as to clarify his point in a superior way, the Rabbi tells his crowd that adolescent is surely the most great age of the life of a person. In any case, he calls attention to that no individual has encounters of life when they are in their childhood. Mature age is a blended gift in light of the fact that despite the fact that it will remove the essentialness and quality that one has as an adolescent, it will give an individual more encounter about existence and they can utilize this experience to build up a superior comprehension of their general surroundings.

Rabbi Ben Ezra proceeds and says that mature age is a brilliant time of one's life. It is on the grounds that as individuals develop more established, they comprehend the idea of God all the more precisely.

This enables them to be nearer to Him and acknowledge the shortcomings that they have in themselves.

He guarantees that youngsters have a soul which encourages them to have huge dreams and goals. So as to make these fantasies work out as expected, youngsters become brutal towards everything and need to see the physical outcomes of their activities right away. Unexpectedly, when individuals develop more seasoned, they begin to comprehend that the wants of the substance are likewise a piece of human needs and they are given to us by God.

This acknowledgment causes individuals to grasp their flaws and settle on better choices throughout everyday life.

Towards the end, he finishes up his perceptions by expressing that every single individual are a piece of a greater entire, despite the fact that they are always unable to consider it to be one. He says that as individuals develop in age, they begin to build up an acknowledgment of this entire which carries them closer to God. At the point when an individual is youthful, they have greater dreams yet mature age instructs individuals to be happy with what the world is offering and be thankful to God as all that we have is His blessing to us.

Though youth will fade, what replaces it is the wisdom and perception of age, which recognizes that ache is a phase of life, however,which learns to respectjoymoredue to the fact of the pain. "Be our joys three-parts pain!" (line 34). All the while, one appreciates what comes, considering that all adds to our growthtowards God, and embrace the "paradox" that life's failure brings success. He notes how, when we are younger and our

bodies are strong, we aspire to impossible greatness, and he explains that this kind of motion makes a man into a "brute" (line 44). With age comes acceptance and love of the flesh, even though it pulls us "ever to the earth" (line 63), whilst some yearn to attain a higher plane. A wise, older man realizes that all matters are present from God, and the flesh's obstacles are to be preferred even as we recognize them as limitations.

What complicates the philosophy is that we are wont to disagree with each other, to have different values and loves. However, the Rabbi begs that we no longer give too plenty credence to the earthly concerns that engender argument and dissension, and have faith as a substitute that we are given by God and therefore are in shape for this struggle. The transience of time does not matter, due to the fact this is only one section of our existence; we neednotdevelop anxious about disagreements and unrealized goals, on the grounds that the remainingfact is out of our attain anyway. Again, failure breeds success. He warns towards being distracted by way of the "plastic circumstance" (line 164) of the existing moment.

He ends via stressing that all is phase of a unified whole, even if we can't glimpse the whole. At the identical time that age ought to approve of early life and embody the current moment, it ought toalso be continuously searching upwards toward heaven to come and as a result,concurrently inclined to resign the present.

6.2.1 Analysis

One of the most read poems of Browning, *Rabbi Ben Ezra* is often celebrated for its philosophical ideas and complexity. The basic

philosophy of the Rabbi is paradoxical, which he explains with the help of an evaluation of the merits and demerits of youth and old age.

On one hand, he claims that human beings are a small part of a bigger idea and human life is nothing but a small step in the journey of the soul. Contrary to this idea, he says that as people grow old, they become wiser and learn to accept the world as it is, which implies that human struggles are not of much consequence in the long run.

Browning is seen struggling with a common philosophical issue in the poem- is youth better or old age? He claims that young people are energetic and want to achieve everything as fast as they can. However, when people grow old, they gather learnings about the world and become more accepting of the things that surround them. Both of these are important in their own way, but which one is worth more for a human being?

However, he is not giving an ultimate resolution to this problem, he claims that an old person has the maturity to embrace everything that they gain experience. They can treat happiness and sadness as equal emotions because both of them are a part of our identity as human beings. Old age teaches a man to be happy because old people have experienced unhappy times.

As people grow old, they get closer to death and start to appreciate the value of life. However, when people are young, they want to achieve everything in order to be happy and are not patient or content with what life offers them.

Through the example of Rabbi Ben Ezra, Browning tells his readers that happiness and sadness are beyond our control. However, experience teaches us to bear both of them which is why people should join the Rabbi in the process of getting old.

Check your progress I

Q1. Give the insight of synopsis of " Rabbi Ben Ezra"

Answer……

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Q2. Discuss the analysis of the " Rabbi Ben Ezra"in brief

Answer……

……

……

6.3 OVERVIEW :"MY LAST DUCHESS"

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Fra Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

"Fra Pandolf" by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps

Fra Pandolf chanced to say "Her mantle laps

Over my lady's wrist too much," or "Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat": such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart—how shall I say?—too soon made glad,

Too easily impressed; she liked whate'er

She looked on, and her looks went everywhere.

Sir, 'twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace—all and each

Would draw from her alike the approving speech,

Or blush, at least. She thanked men,—good! but thanked

Somehow—I know not how—as if she ranked

My gift of a nine-hundred-years-old name

With anybody's gift. Who'd stoop to blame

This sort of trifling? Even had you skill

In speech—(which I have not)—to make your will

Quite clear to such an one, and say, "Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

The poem is set in the Italian Renaissance. The speaker (presumably the Duke of Ferrara) is giving the emissary of the family of his prospective new wife (presumably a third or fourth since Browning could have easily written 'second' but did not do so) a tour of the artworks in his home. He draws a curtain to reveal a painting of a woman, explaining that it is a portrait of his late wife; he invites his guest to sit and look at the painting. As they look at the portrait of the late Duchess, the Duke describes her happy, cheerful and flirtatious nature, which had displeased

him. He says, "She had a heart – how shall I say? – too soon made glad..." He goes on to say that his complaint of her was that "'twas not her husband's presence only" that made her happy. Eventually, "I gave commands; then all smiles stopped together." This could be interpreted as either the Duke had given commands to the Duchess to stop smiling or commands for her to be killed. He now keeps her painting hidden behind a curtain that only he is allowed to draw back, meaning that now she only smiles for him.

In 'My Last Duchess' the Duke of Ferrara is addressing the envoy of the Count of Tyrol. Although he is on his best behaviour, the Duke of Ferrara demonstrates many narcissistic tendencies as he recalls the time he shared with his now-deceased Duchess. Even in death the Duke wished to hide her away behind the curtain where no other man could admire her beauty. The Duke then resumes an earlier conversation regarding wedding arrangements, and in passing points out another work of art, a bronze statue of Neptune taming a sea-horse by Claus of Innsbruck, so making his late wife but just another work of art.

In an interview, Browning said, "I meant that the commands were that she should be put to death ... Or he might have had her shut up in a convent.

"My Last Duchess" is narrated by the duke of Ferrara to associate degree envoy (representative) of another noble, whose female offspring the duke is present to marry. These details are discovered throughout the literary work, however, understanding them from the gap helps, for example, the irony that Browning employs.

This poem is loosely based on historical events involving Alfonso, the Duke of Ferrara, who lived in the 16th century. The Duke is the speaker of the poem, and tells us he is entertaining an emissary who has come to negotiate the Duke's marriage (he has recently been widowed) to the daughter of another powerful family. As he shows the visitor through his palace, he stops before a portrait of the late Duchess, apparently a young and lovely girl. The Duke begins reminiscing about the portrait sessions, then about the Duchess herself. His musings give way to a diatribe on her disgraceful behavior: he claims she flirted with everyone and did not appreciate his "gift of a nine-hundred-years- old name." As his monologue continues, the reader realizes with ever-more chilling certainty that the Duke in fact caused the Duchess's early demise: when her behavior escalated, "[he] gave commands; / Then all smiles stopped together." Having made this disclosure, the Duke returns to the business at hand: arranging for another marriage, with another young girl. As the Duke and the emissary walk leave the painting behind, the Duke points out other notable artworks in his collection.

Form

"My Last Duchess" comprises rhyming pentameter lines. The lines do not employ end-stops; rather, they use *enjambment*—gthat is, sentences and other grammatical units do not necessarily conclude at the end of lines. Consequently, the rhymes do not create a sense of closure when they come, but rather remain a subtle driving force behind the Duke's compulsive revelations. The Duke is quite a performer: he mimics others' voices, creates hypothetical situations, and uses the force of his personality to make horrifying information seem merely colorful. Indeed,

the poem provides a classic example of a dramatic monologue: the speaker is clearly distinct from the poet; an audience is suggested but never appears in the poem; and the revelation of the Duke's character is the poem's primary aim.

At the poem's gap, the duke has simplyforce back a curtain to divulge to the envoy a portrait of his previous peeress. The portrait was painted by Fra Pandolf, a monk and painter whom the duke believes captured the singularity of the duchess's look. However, the duke insists to the envoy that his former wife's deep, fervidlookwasn't reserved alone for her husband. As he puts it, she was "too simply impressed" into sharing her genial nature.

His tone grows harsh as he recollects, however,each human and nature may impress her, thataffronted him since she failed tooffer special choose to the "gift" of his "nine-hundred-years-old" name and lineage. Refusing to act to "lesson" her on her unacceptable love of everything, he instead "gave commands" to possess her killed.

The duke then ends his story and asks the envoy to rise and accompany him back to the count, the daddy of the duke's close at hand bride and also the envoy's leader. He mentions that he expects a high gift, althoughhe's happy enough with the female offspring herself. He insists that the envoy walks with him "together" – a lapse of the same old social expectation, whereverthe uppergraded person would walk one by one – and on their descent, he points out a bronze bust of the god Neptune in his assortment.

Modern adaptations

- The 20th century American poet Richard Howard wrote a sequel to the poem, "Nikolaus Mardruz to his Master Ferdinand, Count of Tyrol, 1565", in the form of a letter from the listener in Browning's original that details his response to the Duke's monologue.
- Science fiction author Eric Flint uses portions of "My Last Duchess" in his book *1634: The Galileo Affair* (2004).
- Canadian author Margaret Atwood's short story "My Last Duchess" appears in her short story anthology *Moral Disorder* (2006). It is about two high school students who study the poem and argue about its meaning.
- South African author Judy Croome based the main character Rax-ul-Can in her apocalyptic short story "The Last Sacrifice" (published in "The Weight of a Feather and Other Stories", Aztar Press, 2013) on the Duke in Browning's "My Last Duchess".
- In "The Painter", a song by Chris de Burgh, the lyrics also take the Duke's point of view, but show a less stable mindset than the original poem.

6.3.1 Analysis

"My Last Duchess," distributed in 1842, is apparently Browning's most well known sensational monolog, all things considered. It connects with the peruser on various levels – chronicled, mental, amusing, dramatic, and the sky is the limit from there.

The most captivating component of the ballad is presumably the speaker himself, the duke. Unbiasedly, it's anything but difficult to recognize

him as a beast, since he had his significant other killed for what seems to be genuinely harmless wrongdoings. But then he is amazingly enchanting, both in his utilization of language and his amiable location. The unexpected disengage that hues the greater part of Browning's monologs is especially solid here. A surprisingly flippant man by and by has a dazzling feeling of magnificence and of how to connect with his audience.

Actually, the duke's unreasonable interest for control, at last, appears to be his most characterizing trademark. The conspicuous sign of this is the homicide of his significant other. Her wrongdoing is scarcely displayed as sexual; despite the fact that he admits that other men could draw her "become flushed," he additionally makes reference to a few common marvels that motivated her support. But he was headed to kill by her refusal to spare her upbeat looks entirely for him. This interest for control is likewise reflected in his association with the emissary. The whole sonnet has a definitely controlled dramatic pizazz, from the disclosing of the window ornament that is suggested to go before the opening, to the manner in which he gradually uncovers the subtleties of his story, to his accepting of the agent's enthusiasm for the story ("outsiders like you… .would ask me, in the event that they durst, How such a look came there"), to his last move in subject back to the issue of the approaching marriage. He claims to criticize his talking capacity – "even had you ability in discourse – (which I have not)," later uncovering that he accepts the inverse to be valid, even at one point expressly recognizing how controlled his story is the point at which he concedes he "said 'Fra Pandolf' by configuration" to top the emissary's advantage. The emissary is his crowd much as we are Browning's, and

the duke applies a comparable command over his story that Browning utilizes in making the amusing separate.

Somewhat, the duke's flippancy can be comprehended regarding nobility. The sonnet was initially distributed with a friend lyric under the title "Italy and France," and both endeavored to investigate the incongruities of distinguished respect. In this ballad, approximately propelled by genuine occasions set in Renaissance Italy, the duke uncovers himself as a model of culture as well as a beast of ethical quality. His powerlessness to see his ethical offensiveness could be credited to having been destroyed by the love of a "900 years of age name." He is qualified to such an extent that when his significant another miracle him by too freely presenting her support to other people, he would not address her about it. Such a move is not feasible – "who'd go as far as accuse this sort of piddling?" He won't "stoop" to such standard residential undertakings as bargain or discourse. Rather, when she violates his feeling of privilege, he gives directions and she is dead.

Another component of the distinguished life that Browning approaches in the ballad is that of reiteration. The duke's life is by all accounts made of rehashed motions. The clearest is his marriage – the utilization of "last" in the title suggests that there are a few others, maybe with drape secured artistic creations along a similar corridor where this one stands. Similarly that the age of his name gives it assurance, so does he appear to be fit with the existence of rehashed signals, one of which he is prepared to make the most of again with the's little girl.

The exact opposite thing to call attention to in the duke's language is his utilization of code word. The manner in which he clarifies that he had the duchess executed – "I gave directions; Then all grins halted together" – shows an office for dodging reality through the decision of language. What this could propose is that the duchess was in actuality blameworthy of more noteworthy offense than he guarantees, that rather than a tease, she may have physically or explicitly double-crossed him. There's surely no express proof of this, and yet, it's conceivable that a man as presumptuous as the duke, particularly one so furnished with the intensity of code word, would abstain from illuminating his disrespect to a humble emissary and rather would talk around the issue.

At long last, one can likewise comprehend this ballad as a critique of workmanship. The duke stays enchanted with the lady he has had slaughtered, however, his love presently lays on a portrayal of her. As such, he has cherished the perfect picture of her as opposed to the truth, like how the storyteller of "Porphyria's Lover" picked a static, dead love than one bound to change in the throes of life. From various perspectives, this is the craftsman's difficulty, which Browning investigates in the entirety of his work. As a writer, he endeavors to catch logical inconsistency and development, mental unpredictability that can't be bound into one item, but then at last everything he can make is a gathering of static lines. The duke endeavors to be a craftsman in his life, transforming a stroll down the foyer into an exhibition, yet he is constantly hampered by the way that the perfect that rouses his presentation can't change.

However, Browning has more at the top of the priority list than essentially making a bright character and putting him in a pleasant recorded scene. Or maybe, the particular recorded setting of the ballad harbors a lot of centrality: the Italian Renaissance held a specific interest for Browning and his counterparts, for it spoke to the blooming of the tasteful and the human close by, or at times in the spot of, the strict and the good. In this manner the worldly setting enables Browning to again investigate sex, brutality, and style as all caught, entangling and befuddling one another: the richness of the language gives a false representation of the way that the Duchess was rebuffed for her common sexuality. The Duke's ravings recommend that the greater part of the alleged offenses occurred uniquely in his brain. Like a portion of Browning's kindred Victorians, the Duke sees sin hiding in each corner. The explanation the speaker here gives for executing the Duchess apparently contrasts from that given by the speaker of "Porphyria's Lover" for homicide Porphyria; notwithstanding, the two ladies are by and by casualties of a male want to record and fix female sexuality. The urgent need to do this mirrors the endeavors of Victorian culture to shape the conduct—gsexual and something else—gof people. For individuals stood up to with an undeniably mind boggling and mysterious present day world, this drive easily falls into place: for control would appear to be to preserve and settle. The Renaissance was when ethically licentious men like the Duke practiced supreme power, and in that capacity it is an intriguing report for the Victorians: works like this suggest, without a doubt, a period that delivered brilliant craftsmanship like the Duchess' picture couldn't have been completely shrewd in its distribution of cultural control—geven however it put men like the Duke in control.

Check your progress II

Q1. Give the insight of synopsis of "My Last Duchess"

Answer……

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Q2. Discuss the analysis of "My Last Duchess" in brief

Answer……

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……

6.4 LET'S SUM UP

A poem like "My Last Duchess" calculatedly engages its readers on a psychological level. Because we hear only the Duke's musings, we must piece the story together ourselves. Browning forces his reader to become involved in the poem in order to understand it, and this adds to the fun of reading his work. It also forces the reader to question his or her own response to the subject portrayed and the method of its portrayal. We are forced to consider, Which aspect of the poem dominates: the horror of the Duchess's fate, or the beauty of the language and the powerful dramatic development? Thus by posing this question the poem firstly tests the Victorian reader's response to the modern world—git asks, Has everyday life made you numb yet?—gand secondly asks a question that must be asked of all art—git queries, Does art have a moral component, or is it merely an aesthetic exercise? In these latter considerations Browning prefigures writers like Charles Baudelaire and Oscar Wilde.

"Rabbi Ben Ezra" is one of a kind in Browning's oeuvre of sensational monologs since, in spite of the fact that it is composed of the viewpoint of an authentic figure, it does not contain any clear group of onlookers or emotional circumstance. As such, it is more a philosophical content than a legitimate lyric. Much of its meaning is dismembered within the "Rundown" over, in spite of the fact that this segment will give a few settings and simplification. The Rabbi's logic may be conundrum: the battles of life hold small meaning since life is but our soul's,to begin with, a step, however the astute man ought to appreciate everything almost life. He acclaims ancient age as the time when our soul comes to the best realization on soil, since as it were in age can this conundrum be acknowledged.

6.5 KEYWORDS

1. **countenance** : the appearance conveyed by a person's face

*Strangers like you that pictured **countenance**,*

2. **dowry** :money brought by a woman to her husband at marriage

*Of mine for **dowry** will be disallowed;*

3. **earnest :**characterized by a firm, humorless belief in one's opinions

*The depth and passion of its **earnest** glance,*

4. **munificent** :very generous

The Count your master's known munificence

5. **officious :** intrusive in a meddling or offensive manner

*The bough of cherries some **officious** fool*

6. **stoop** :bend one's back forward from the waist on down

*Who'd **stoop** to blame*

6.6 QUESTIONS FOR REVIEW

- What are the characteristics of dramatic monologue in "My Last Duchess"?
- What happened to the duchess in Browning's "My Last Duchess"?
- To whom is the Duke speaking in "My Last Duchess"?
- Discuss the theme of Rabbi Ben Ezra

6.7 SUGGESTED READINGS AND REFERENCES

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6.8 ANSWERS FOR CHECK IN PROGRESS

Check your progress I:

Answer 1 : Check Section 6.3

Answer 2 : Check Section 6.3.1

Check your progress II:

Answer 1 : Check Section 6.4

Answer 2 : Check Section 6.4.1

UNIT – 7 :BROWNING – PORPHYRIA'S LOVER AND ONE WORD MORE

STRUCTURE

7.0 Objectives

7.1 Introduction

7.2 Overview: Porphria's Lover

7.2.1 Analysis

7.3 Overview : One word more

7.3.1 Analysis

7.4 Let's Sum Up

7.5 Keywords

7.6 Questions for Review

7.7 Suggested References and Readings

7.8 Answers to Check your progress

7.0 OBJECTIVE

The objective of the unit is to provide the insight of Browning's "Porphyria's Loverr" and "One Word more".

Objective of the unit is to study the following points:

- Discussion about the Porphria's Lover
- Summary of Porphria's Lover
- Analysis of Porphria's Lover
- Discussion about One Word More
- Summary of One Word More
- Analysis of One Word More

7.1 INTRODUCTION

The storyteller of "Porphyria's Lover" is a man who has killed his darling, Porphyria. He starts by depicting the turbulent climate of the night that has quite recently passed. It has been stormy and blustery, and the climate has set the speaker feeling despairing as he trusts that Porphyria will show up.

One word More : Context: Browning wrote this poem as an epilogue to dedicate a volume of poetry to his wife, Elizabeth Browning. In it, he discusses the importance of a private existence for the artist apart from his public personage. "God be thanked, the meanest of his creatures/ Boasts two soulsides, one to face the world with,/ One to show a woman he loves her!" The poet wishes he could turn to a new medium to express his love for a woman as did Dante, who painted to honor Beatrice, or as did Rafael, who wrote a century of sonnets for his love. These evidences of love are more precious to other lovers than are all the masterpieces that the artists created in their fields. An artist wishes, at least once, to be only a man and to be judged for the joy of his love and not by the critical standards applicable to his public performance. There follows a lengthy comparison between the poet and the prophet.

7.2 OVERVIEW: PORPHYRIA'S LOVER

The rain set early in to-night,

The sullen wind was soon awake,

It tore the elm-tops down for spite,

And did its worst to vex the lake:

I listened with heart fit to break.

When glided in Porphyria; straight

She shut the cold out and the storm,

And kneeled and made the cheerless grate

Blaze up, and all the cottage warm;

Which done, she rose, and from her form

Withdrew the dripping cloak and shawl,

And laid her soiled gloves by, untied

Her hat and let the damp hair fall,

And, last, she sat down by my side

And called me. When no voice replied,

She put my arm about her waist,

And made her smooth white shoulder bare,

And all her yellow hair displaced,

And, stooping, made my cheek lie there,

And spread, o'er all, her yellow hair,

Murmuring how she loved me — she

Too weak, for all her heart's endeavour,

To set its struggling passion free

From pride, and vainer ties dissever,

And give herself to me for ever.

But passion sometimes would prevail,

Nor could to-night's gay feast restrain

A sudden thought of one so pale

For love of her, and all in vain:

So, she was come through wind and rain.

Be sure I looked up at her eyes

Happy and proud; at last I knew

Porphyria worshipped me; surprise

Made my heart swell, and still it grew

While I debated what to do.

That moment she was mine, mine, fair,

Perfectly pure and good: I found

A thing to do, and all her hair

In one long yellow string I wound

Three times her little throat around,

And strangled her. No pain felt she;

I am quite sure she felt no pain.

As a shut bud that holds a bee,

I warily oped her lids: again

Laughed the blue eyes without a stain.

And I untightened next the tress

About her neck; her cheek once more

Blushed bright beneath my burning kiss:

I propped her head up as before,

Only, this time my shoulder bore

Her head, which droops upon it still:

The smiling rosy little head,

So glad it has its utmost will,

That all it scorned at once is fled,

And I, its love, am gained instead!

Porphyria's love: she guessed not how

Her darling one wish would be heard.

And thus we sit together now,

And all night long we have not stirred,

And yet God has not said a word!

Summary

"Porphyria's Lover," which first appeared in 1836, is one of the earliest and most shocking of Browning's dramatic monologues. The speaker lives in a cottage in the countryside. His lover, a blooming young woman named Porphyria, comes in out of a storm and proceeds to make a fire and bring cheer to the cottage. She embraces the speaker, offering him her bare shoulder. He tells us that he does not speak to her. Instead, he says, she begins to tell him how she has momentarily overcome societal strictures to be with him. He realizes that she "worship[s]" him at this instant. Realizing that she will eventually give in to society's pressures, and wanting to preserve the moment, he wraps her hair around her neck and strangles her. He then toys with her corpse, opening the eyes and propping the body up against his side. He sits with her body this way the entire night, the speaker remarking that God has not yet moved to punish him.

Form

"Porphyria's Lover," while natural in its language, does not display the colloquialisms or dialectical markers of some of Browning's later poems. Moreover, while the cadence of the poem mimics natural speech, it actually takes the form of highly patterned verse, rhyming *ABABB*. The intensity and asymmetry of the pattern suggests the madness concealed within the speaker's reasoned self-presentation.

This poem is a dramatic monologue—a fictional speech presented as the musings of a speaker who is separate from the poet. Like most of Browning's other dramatic monologues, this one captures a moment after

a main event or action. Porphyria already lies dead when the speaker begins. Just as the nameless speaker seeks to stop time by killing her, so too does this kind of poem seek to freeze the consciousness of an instant.

Commentary

"Porphyria's Lover" opens with a scene taken straight from the Romantic poetry of the earlier nineteenth century. While a storm rages outdoors, giving a demonstration of nature at its most sublime, the speaker sits in a cozy cottage. This is the picture of rural simplicity—a cottage by a lake, a rosy-cheeked girl, a roaring fire. However, once Porphyria begins to take off her wet clothing, the poem leaps into the modern world. She bares her shoulder to her lover and begins to caress him; this is a level of overt sexuality that has not been seen in poetry since the Renaissance. We then learn that Porphyria is defying her family and friends to be with the speaker; the scene is now not just sexual, but transgressively so. Illicit sex out of wedlock presented a major concern for Victorian society; the famous Victorian "prudery" constituted only a backlash to what was in fact a popular obsession with the theme: the newspapers of the day reveled in stories about prostitutes and unwed mothers. Here, however, in "Porphyria's Lover," sex appears as something natural, acceptable, almost wholesome: Porphyria's girlishness and affection take prominence over any hints of immorality.

For the Victorians, modernity meant numbness: urban life, with its constant over-stimulation and newspapers full of scandalous and horrifying stories, immunized people to shock. Many believed that the onslaught of amorality and the constant assault on the senses could be counteracted only with an even greater shock. This is the principle Browning adheres to in "Porphyria's Lover." In light of contemporary scandals, the sexual

transgression might seem insignificant; so Browning breaks through his reader's probable complacency by having Porphyria's lover murder her; and thus he provokes some moral or emotional reaction in his presumably numb audience. This is not to say that Browning is trying to shock us into condemning either Porphyria or the speaker for their sexuality; rather, he seeks to remind us of the disturbed condition of the modern psyche. In fact, "Porphyria's Lover" was first published, along with another poem, under the title *Madhouse Cells,* suggesting that the conditions of the new "modern" world served to blur the line between "ordinary life"—for example, the domestic setting of this poem—and insanity—illustrated here by the speaker's action.

This poem, like much of Browning's work, conflates sex, violence, and aesthetics. Like many Victorian writers, Browning was trying to explore the boundaries of sensuality in his work. How is it that society considers the beauty of the female body to be immoral while never questioning the morality of language's sensuality—a sensuality often most manifest in poetry? Why does society see both sex and violence as transgressive? What is the relationship between the two? Which is "worse"? These are some of the questions that Browning's poetry posits. And he typically does not offer any answers to them: Browning is no moralist, although he is no libertine either. As a fairly liberal man, he is confused by his society's simultaneous embrace of both moral righteousness and a desire for sensation; "Porphyria's Lover" explores this contradiction.

At long last, she does, having left a general public gathering and rose above her group desires to visit him. Wet and cold, she watches out for

the fire and afterward inclines toward the storyteller, maintaining discreetly her affection and guaranteeing him she was not discouraged by the tempest.

He gazes upward into her face and understands that she "worshipped" him at this time, however, that she would, at last, come back to the grasp of social desire. Taken by the virtue existing apart from everything else, he does what easily falls into place: he takes her hair and chokes her to death with it. He guarantees his audience that she kicked the bucket effortlessly. After she passes on, he loosens up her hair and spreads her cadaver out in an elegant posture with her eyes opened and her inert head on his shoulder.

As he talks, they sit together in that position, and he is sure he has conceded her most noteworthy wish by enabling them to be as one with no stresses. He finishes by commenting that God "has not yet said a word" against him.

Porphyria's Lover," which originally showed up in 1836, is one of the soonest and most stunning of Browning's sensational monologs. The speaker lives in a house in the open country. His darling, a sprouting young lady named Porphyria, escapes a tempest and continues to make a fire and carry cheer to the bungalow. She grasps the speaker, offering him her exposed shoulder. He reveals to us that he doesn't address her. Rather, he says, she starts to disclose to him how she has immediately conquered cultural strictures to be with him. He understands that she "worship[s]" him at right now. Understanding that she will in the long run yield to society's weights, and needing to safeguard the occasion, he

folds her hair over her neck and chokes her. He at that point plays with her body, opening the eyes and propping the body facing his side. He sits with her body along these lines the whole night, the speaker commenting that God has not yet moved to rebuff him.

"Porphyria's Lover," while normal in its language, doesn't show the idioms or rationalistic markers of a portion of Browning's later lyrics. In addition, while the rhythm of the sonnet mirrors regular discourse, it really appears as exceptionally designed refrain, rhyming ABABB. The force and asymmetry of the example proposes the franticness hid inside the speaker's contemplated self-introduction.

This lyric is an emotional monolog—an anecdotal discourse exhibited as the insights of a speaker who is independent from the writer. Like the vast majority of Browning's other emotional monologs, this one catches a minute after a headliner or activity. Porphyria as of now lies dead when the speaker starts. Similarly as the anonymous speaker tries to stop time by killing her, so too does this sort of lyric look to solidify the awareness of a moment.

"Porphyria's Lover" opens with a scene taken directly from the Romantic verse of the previous nineteenth century. While a tempest seethes outside, giving an exhibition of nature at its most heavenly, the speaker sits in a comfortable cabin. This is the image of rustic effortlessness—a bungalow by a lake, a blushing cheeked young lady, a thundering fire. Be that as it may, when Porphyria starts to remove her wet attire, the lyric jumps into the cutting edge world. She uncovers her shoulder to her

darling and starts to touch him; this is a degree of plain sexuality that has not been found in verse since the Renaissance. We at that point discover that Porphyria is opposing her loved ones to be with the speaker; the scene is currently sexual, however transgressively so. Unlawful sex without any father present introduced a significant worry for Victorian culture; the renowned Victorian "prudery" comprised just a reaction to what was in actuality a prominent fixation on the topic: the papers of the day delighted in tales about whores and unwed moms. Here, in any case, in "Porphyria's Lover," sex shows up as something normal, worthy, practically healthy: Porphyria's energy and warmth take noticeable quality over any traces of unethical behavior.

For the Victorians, advancement implied deadness: urban life, with its consistent over-incitement and papers loaded with outrageous and sickening stories, inoculated individuals to stun. Many accepted that the invasion of irreverence and the consistent attack on the faculties could be checked uniquely with a much more noteworthy stun. This is the rule Browning clings to in "Porphyria's Lover." considering contemporary outrages, the sexual offense may appear to be irrelevant; so Browning gets through his peruser's plausible lack of concern by having Porphyria's darling homicide her; and subsequently he incites some good or passionate response in his probably numb group of spectators. It is not necessarily the case that Browning is attempting to stun us into denouncing either Porphyria or the speaker for their sexuality; rather, he tries to help us to remember the upset state of the cutting edge mind. Indeed, "Porphyria's Lover" was first distributed, alongside another lyric,

under the title Madhouse Cells, proposing that the states of the new "present day" world served to obscure the line between "common life"—for instance, the residential setting of this ballad—and craziness—showed here by the speaker's activity.

This sonnet, similar to quite a bit of Browning's work, conflates sex, brutality, and style. In the same way as other Victorian journalists, Browning was attempting to investigate the limits of arousing quality in his work. How could it be that society considers the excellence of the female body to be shameless while never scrutinizing the profound quality of language's arousing quality—an exotic nature frequently most show in verse? For what reason does society consider both to be and viciousness as transgressive? What is the connection between the two? Which is "more awful"? These are a portion of the inquiries that Browning's verse places. Also, he ordinarily doesn't offer any responses to them: Browning is no moralist, despite the fact that he is no profligate either. As a genuinely liberal man, he is befuddled by his general public's synchronous grasp of both good nobility and a craving for sensation; "Porphyria's Lover" investigates this inconsistency.

7.2.1 Analysis

"Porphyria's Lover," distributed in 1836, is one of Browning's first raids into the emotional monolog structure (however he wouldn't utilize that term for some time). The fundamental type of his sensational monologs is a first individual storyteller who exhibits an exceptionally emotional point of view on a story, with Browning's message turning out not

through the content yet through the amusing detach of what the speaker legitimizes and what is evident to the group of spectators.

In this sonnet, the incongruity is inexhaustibly clear: the speaker has submitted an abominable demonstration but then legitimizes it as adequate, however as honorable. All through the ballad, the symbolism and thoughts propose an overall clash of request versus mayhem, with the clearest indication being the manner in which the speaker introduces his savage homicide as a demonstration of sanity and love.

The clearest case of the distinction among requests and bedlam comes in the lovely structure. The verse pursues an amazingly standard meter of versifying tetrameter (four rhyming feet for every line), with an ordinary rhyme plot. At the end of the day, Browning, constantly an exact and fastidious writer, has made certain not to reflect franticness or disarray in the rhyme conspire, yet rather to reflect the speaker's conviction that what he does is sound.

To be sure, the request that the speaker brings to such a clamorous demonstration is clarified with rather a sentimental basis. Porphyria, it is inferred, is a rich woman of high social standing, while the speaker, out in his remote lodge, isn't. She has picked on this night to leave the social request of the world and retreat into the mayhem of the tempest to control her turbulent affections for this storyteller. Along these lines there is some sign of the subject of class, however, it is far less inescapable in the sonnet than are the huge inquiries of human instinct. At the point when the speaker understands that Porphyria, at last, will

come back to the request for society, while all the while accepting that she wishes to be with him – she "worshipped" him, all things considered – he deifies this minute by expelling her capacity to leave.

In this line of thought lies the way to seeing quite a bit of Browning's verse: his feeling of abstract truth. In contrast to most artists, whose messages, in any event, when harsh, are full-fledged, Browning accepts people to be loaded with inconsistencies and pliant characters that move continually, some of the time minutes to minute. Regardless of whether we expect the speaker comprehends the circumstance effectively when he distinguishes Porphyria as absolutely gave to him right now of the homicide, we are likewise to accept that she will before long retreat to an alternate conflicting character, one that prizes social acknowledgment. So what the speaker attempts is somehow or another a fraudulent yet gallant objective: to spare Porphyria from the wild logical inconsistencies of human instinct, to save her in a snapshot of unadulterated joy and happiness with existing in confusion.

It is likewise fascinating how Browning uses so a lot of stock, exaggerated symbolism to set his sonnet up. While the tempest surely suits his thoughts as an image of bedlam (rather than the request for society), it is much the same as the 'dull and stormy night' arrangements of conventional stories. Be that as it may, when Porphyria enters, the sonnet moves to an all the more unequivocally sexual spot – see the symbolism as she strips and dries herself – that all of a sudden likens those common powers with the human powers of sexuality. The speaker, who had "listened with heart fit to break" to the tempest,

appears to perceive in both of these parallel powers the presence of the wild. Considering the Victorian time frame in which Browning composed, this feeling of sexual opportunity could be relied upon to provoke a judgment from his crowd on Porphyria as an unwed sexual lady, a judgment that is immediately switched when she turns into the casualty of a considerably darker human motivation than sexuality (however one assuredly connected to it). It merits referencing that the speaker doesn't take any sexual permit with her dead body, however rather attempts to keep up a feeling of the immaculateness he had seen in her, making a tableau with her head on his shoulder that inspires whimsical love as opposed to grown-up corruption. Likewise, with all things, Browning muddles as opposed to disentangles.

The all-encompassing message of the ballad is in this manner that people are brimming with logical inconsistencies. We are attracted to both the things we love and the things we detest, and we are prominently equipped for supporting either decision. Through such estimated and thought about language, we are welcome to support of the homicide even as it appalls us, and in the homicide itself, we are to excuse the lady for what we (at any rate in the event that we were Victorian) may have generally made a decision about her. People are animals of brevity and tumult, even as we harp on the endeavor to persuade ourselves that we are judicious and that our decisions are sound.

Check your progress I

Q1. Give the insight of synopsis of "Porphyria's Lover"

Answer……

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Q2. Discuss the analysis of the "Porphyria's Lover"in brief

Answer……

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7.3 OVERVIEW: SINGLE WORD MORE

I

There they are, my fifty men and women

Naming me the fifty poems finished!

Take them, Love, the book and me together;

Where the heart lies, let the brain lie also.

II

Rafael made a century of sonnets,

Made and wrote them in a certain volume

Dinted with the silver-pointed pencil

Else he only used to draw Madonnas;

These, the world might view—but one, the volume.

Who that one,° you ask? Your heart instructs you.

Did she live and love it all her lifetime?

Did she drop, his lady of the sonnets,

Die, and let it drop beside her pillow

Where it lay in place of Rafael's glory,

Rafael's cheek so duteous and so loving—

Cheek, the world was won't to hail a painter's,

Rafael's cheek, her love had turned a poet's?

III

You and I would rather read that volume

(Taken to his beating bosom by it),

Lean and list the bosom-beats of Rafael,

Would we not? than wonder at Madonnas—

Her, San Sisto names, and Her, Foligno,

Her, that visits Florence in a vision,

Her, that's left with lilies in the Louvre—

Seen by us and all the world in circle.

IV

You and I will never read that volume.

Guido Reni, like his own eye's apple,

Guarded long the treasure-book and loved it.

Guido Reni dying, all Bologna

Cried, and the world cried too, "Ours, the treasure!"

Suddenly, as rare things will, it vanished.

V

Dante° once prepared to paint an angel:

Whom to please? You whisper "Beatrice."°

While he mused and traced it and retraced it

(Peradventure with a pen corroded

Still by drops of that hot ink he dipped for,

When, his left-hand i' the hair o' the wicked,°

Back he held the brow and pricked its stigma,

Bit into the live man's flesh for parchment,

Loosed him, laughed to see the writing rankle,

Let the wretch go festering through Florence)—

Dante, who loved well because he hated,

Hated wickedness that hinders loving,

Dante, standing, studying his angel,—

In there broke the folk of his Inferno.°

Says he—"Certain people of importance"

(Such he gave his daily dreadful line to)

"Entered and would seize, forsooth, the poet."

Says the poet—"Then I stopped my painting."

VI

You and I would rather see that angel,

Painted by the tenderness of Dante,

Would we not?—than read a fresh Inferno.

VII

You and I will never see that picture.

While he mused on love and Beatrice,

While he softened o'er his outlined angel,

In they broke, those "people of importance":

We and Bice bear the loss forever.

VIII

What of Rafael's sonnets, Dante's picture?

This: no artist lives and loves, that longs not

Once, and only once, and for one only,

(Ah, the prize!) to find his love a language

Fit and fair and simple and sufficient—

Using nature that's an art to others,

Not, this one time, art that's turned his nature.

Ay, of all the artists living, loving,

None but would forego his proper dowry,—

Does he paint? he fain would write a poem,

Does he write? he fain would paint a picture,—

Put to proof art alien to the artist's,

Once, and only once, and for one only,

So to be the man and leave the artist,

Gain the man's joy, miss the artist's sorrow.

IX

Wherefore? Heaven's gift takes earth's abatement!

°He who smites the rock° and spreads the water,

Bidding drink and live a crowd beneath him,

Even he, the minute makes immortal,

Proves, perchance, but mortal in the minute,

Desecrates, belike, the deed in doing.

While he smites, how can he but remember,

So he smote before, in such a peril,

When they stood and mocked—"Shall smiting help us?"

When they drank and sneered—"A stroke is easy!"

When they wiped their mouths and went their journey,

Throwing him for thanks—"But drought was pleasant."

Thus old memories mar the actual triumph;

Thus the doing savors of disrelish;

Thus achievement lacks a gracious somewhat;

O'er-importuned brows becloud the mandate,

Carelessness or consciousness—the gesture.

For he bears an ancient wrong about him,

Sees and knows again those phalanxed faces,

Hears, yet one time more, the 'customed prelude—

"How shouldst thou, of all men, smite, and save us?"

Guesses what is like to prove the sequel—

"Egypt's flesh-pots°—nay, the drought was better."

X

Oh, the crowd must have emphatic warrant!

Theirs, the Sinai-forhead's cloven brilliance,°

Right-arm's rod-sweep, tongue's imperial fiat.

Never dares the man put off the prophet.

XI

Did he love one face from out the thousands,

(Were she Jethro's daughter,° white and wifely,

Were she but the Æthiopian bondslave),

He would envy yon dumb, patient camel,

Keeping a reserve of scanty water

Meant to save his own life in the desert;

Ready in the desert to deliver

(Kneeling down to let his breast be opened)

Hoard and life together for his mistress.

XII

I shall never, in the years remaining,

Paint you pictures, no, nor carve you statues.

Make you music that should all-express me;

So it seems; I stand on my attainment.

This of verse alone, one life allows me;

Verse and nothing else have I to give you;

Other heights in other lives, God willing;

All the gifts from all the heights, your own, Love.

XIII

Yet a semblance of resource avails us—

Shade so finely touched, love's sense must seize it.

Take these lines, look lovingly and nearly,

Lines I write the first time and the last time.

He who works in fresco steals a hair-brush,

Curbs the liberal hand, subservient proudly,

Cramps his spirit, crowds its all in little,

Makes a strange art of an art familiar,

Fills his lady's missal-marge with flowerets,

He who blows through bronze may breathe through silver,

Fitly serenade a slumbrous princess.

He who writes, may write for once as I do.

XIV

Love, you saw me gather men and women,

Live or dead or fashioned by my fancy,

Enter each and all, and use their service,

Speak from every mouth,—the speech, a poem.

Hardly shall I tell my joys and sorrows,

Hopes and fears, belief and disbelieving:

I am mine and yours—the rest be all men's,

Karshish, Cleon, Norbert,° and the fifty.

Let me speak this once in my true person,

Not as Lippo,° Roland, or Andrea,

Though the fruit of speech be just this sentence:

Pray you, look on these my men and women,

Take and keep my fifty poems finished;

Where my heart lies, let my brain lie also!

Poor the speech; be how I speak, for all things.

XV

Not but that you know me! Lo, the moon's self!

Here in London, yonder late in Florence,

Still we find her face, the thrice-transfigured.

Curving on a sky imbrued with color,

Drifted over Fiesole by twilight,

Came she, our new crescent of a hair's-breadth.

Full she flared it, lamping Samminiato,

Rounder 'twixt the cypresses and rounder,

Perfect till the nightingales applauded.

Now, a piece of her old self, impoverished,

Hard to greet, she traverses the house-roofs,

Hurries with unhandsome thrift of silver,

Goes dispiritedly, glad to finish.

XVI

What, there's nothing in the moon noteworthy?

Nay: for if that moon could love a mortal,

Use, to charm him (so to fit a fancy),

All her magic ('tis the old sweet mythos),

She would turn a new side to her mortal,

Side unseen of herdsman, huntsman, steersman,—

Blank to Zoroaster on his terrace,

Blind to Galileo on his turret.

Dumb to Homer, dumb to Keats°—him, even!

Think, the wonder of the moonstruck mortal—

When she turns round, comes again in heaven,

Opens out anew for worse or better!

Proves she like some portent of an iceberg

Swimming full upon the ship it founders,

Hungry with huge teeth of splintered crystals?

Proves she as the paved work of a sapphire,

Seen by Moses when he climbed the mountain?

Moses, Aaron,° Nadab,° and Abihu°

Climbed and saw the very God, the Highest,

Stand upon the paved work of a sapphire.

Like the bodied heaven in his clearness

Shone the stone, the sapphire of that paved work,

When they ate and drank and saw God also!

XVII

What were seen? None knows, none ever will know.

Only this is sure—the sight were other,

Not the moon's same side, born late in Florence,

Dying now impoverished here in London.

God be thanked, the meanest of his creatures

Boasts two soul-sides, one to face the world with,

One to show a woman when he loves her.

XVIII

This I say of me, but think of you, Love!

This to you—yourself my moon of poets!

Ah, but that's the world's side, there's the wonder,

Thus they see you, praise you, think they know you!

There, in turn I stand with them and praise you—

Out of my own self, I dare to phrase it.

But the best is when I glide from out them,

Cross a step or two of dubious twilight,

Come out on the other side, the novel

Silent silver lights and darks undreamed of,

Where I hush and bless myself with silence.

XIX

Oh, their Rafael of the dear Madonnas,

Oh, their Dante of the dread Inferno,

Wrote one song—and in my brain I sing it,

Drew one angel—borne, see, on my bosom!

In any case, Browning's ballad, "Single word More," stands apart from his sensational monologs. It is frequently considered "the one undeniable example of Browning's divulgence of his private self," yet one can contend that he really keeps his deepest sentiments covered by redirecting the consideration away from himself and toward his better half (89 Martens). In any case, he explicitly devotes it to E.B.B. what's more, signs his name toward the end R.B. – something he generally doesn't do in his verse.

7.3.1 Analysis:

Browning's poem, "One Word More," stands out from his dramatic monologues. It is often considered "the one indisputable instance of Browning's disclosure of his private self," yet one can argue that he actually keeps his innermost feelings concealed by deflecting the attention away from himself and toward his wife (89 Martens). Nonetheless, he specifically dedicates it to E.B.B. and signs his name at the end R.B. – something he usually does not do in his poetry. Despite the fact that he dedicates the poem to his beloved wife, it is not the usual love poem. He explains that some of the greatest artists should resort to alternative mediums of creativity to express intimate feelings. Both Raphael and Dante "abandoned the medium in which they excelled in public" in order to make their love known to their lovers (Martens 90). Browning thinks this a peculiar yet helpful practice of artists: "Put to proof art alien to the artist's, / Once, and only once, and for one only, /

So to be the man and leave the artist, / Gain the man's joy, miss the artist's sorrow" (l. 69-72). Browning seems to think that leaving the medium one most excels in allows an artist to explore his more human side where he can find happiness through self-expression instead of focusing on the form of the art.

Browning wants E.B.B. to respect the fact that he wishes to keep his most intimate feelings for her between the two of them. He did not their worldwide fame to dictate their relationship. Browning considers it an honor and a blessing to be familiar with this highly esteemed poetess's private self. Once again, Browning manages to conceal his intimate feelings. In "One Word More," he speaks of the concept of love without mentioning specifics.

Browning's reference to Moses in "One Word More" presents a connection between poet and prophet. Lines 172-179 of "One Word More" reference God's appearance to Moses and the 70 elders in the book of Exodus (*New Jerusalem Bible* Exodus 24.9-11). The poem describes the scene in which Moses strikes a rock in the desert to bring forth water..

Browning uses the Biblical analogy to justify why he did not fulfill his promise to Elizabeth to write poetry that expressed his personal feelings. By likening himself to the oft-unappreciated and scorned prophet Moses, Browning explains why he does not use his poetry to express his deepest personal feelings.

Browning feels connected to the prophet Moses in his suffering the wrath of his audience. Browning's satisfactory and joyful private life with EBB

sets him apart from Moses. He does not want to expose that dear private life to an audience that harshly critiques his work as an artist. He communicates the Israelites' ingratitude to Moses in order to parallel the reception that the public had to his unfamiliar style of writing. Perhaps Browning is cognizant of the audiences' role in creating the speaker's identities in his dramatic monologues and does not want the audience to be able to have that affect on his private self.

Regardless of the way that he devotes the lyric to his darling spouse, it isn't the typical love ballad. He clarifies that probably the best specialists should fall back on elective mechanisms of innovativeness to express cozy sentiments. Both Raphael and Dante "deserted the medium wherein they exceeded expectations out in the open" so as to make their adoration known to their sweethearts (Martens 90). Cooking thinks this an impossible to miss yet supportive act of craftsmen: "Put to verification workmanship outsider to the artist's,/Once, and just once, and for one in particular,/So to be the man and leave the craftsman,/Gain the man's satisfaction, miss the craftsman's distress". Cooking assumes that leaving the medium one most exceeds expectations in enables a craftsman to investigate his progressively human side where he can discover satisfaction through self-articulation as opposed to concentrating on the type of the workmanship.

Check your progress II

Q1. Give the insight of synopsis of "Single Word More"

Answer……

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Q2. Discuss the analysis of the “Single word More” in brief

Answer……

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7.4 LET’S SUM UP

The dramatic monologue verse form allowed Browning to explore and probe the minds of specific characters in specific places struggling with specific sets of circumstances. In *The Ring and the Book*, Browning tells a suspenseful story of murder using multiple voices, which give multiple perspectives and multiple versions of the same story. Dramatic monologues allow readers to enter into the minds of various characters and to see an event from that character’s perspective. Understanding the thoughts, feelings, and motivations of a character not only gives readers a sense of sympathy for the characters but also helps readers understand the multiplicity of perspectives that make up the truth. In effect, Browning’s work reminds readers that the nature of truth or reality fluctuates, depending on one’s perspective or view of the situation. Multiple perspectives illustrate the idea that no one sensibility or perspective sees the whole story and no two people see the same events in the same way. Browning further illustrated this idea by writing poems that work together as companion pieces, such as “Fra Lippo Lippi” and “Andrea del Sarto.” Poems such as these show how people with different

characters respond differently to similar situations, as well as depict how a time, place, and scenario can cause people with similar personalities to develop or change quite dramatically.

7.5 KEYWORDS

- **Fraudulent** : obtained, done by, or involving deception, especially criminal deception.
- **Traumatize:** subject to lasting shock as a result of a disturbing experience or physical injury.
- **Exaggerated** :regarded or represented as larger, better, or worse than in reality.
- **Symbolism :** the use of symbols to represent ideas or qualities.

7.6 QUESTIONS FOR REVIEW

- What is the theme of "One Word More"?
- What is the context of Robert Browning's "Porphyria's Lover"?
- What is the narrative structure of "Porphyria's Lover"?
- What is the theme of "Porphyria's Lover"?
- What is the narrative structure of "One Word More"?

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7.8 ANSWERS TO CHECK YOUR PROGRESS

Check your progress I:

Answer 1 : Check Section 7.3

Answer 2 : Check Section 7.3.1

Check your progress II:

Answer 1 : Check Section 7.4

Answer 2 : Check Section 7.4.1