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ESCAPISM IN VICTORIAN POETRY
(Master's Thesis)

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ÖZET

Mevcut olan tez Tennyson, Browning, Hopkins ve diğer şairlerin edebi eserlerinde somutlaşmış olan Viktorya Dönemi şiirinin ana temasal öğelerinden birini ifade eden kaçışa odaklanmıştır. Tezimizin amacına bağlı olarak Viktorya Dönemi Şiirinin Durumu (*The Condition of Victorian Poetry*) adlı ilk bölümde, İngiliz Edebiyatındaki Viktorya Dönemi şiirini; Realistik romanın Viktorya Dönemindeki hakimiyeti, Viktorya dönemi şiirinde Romantik özelliklerin devam etmesi ve Viktorya Dönemi şiirinin kendine has özellikli durumunun ortaya koyulmasını göz önüne alarak göstermeye çalıştık. Viktorya Şiirindeki Temasal Düzeyde Kaçış (*Escapism in Victorian Poetry on Thematic Level*) adlı ikinci bölüm sığınma fikrinin Viktorya Şiirindeki ana temasal unsur olmasını sağlayan motifler, görüş açıları, dünyevi ve uzaysal mekanlar gibi edebi konuları tartışır. Viktorya Şiirindeki Biçimsel Düzeyde Kaçış isimli (*Escapism in Victorian Poetry on the Structural Level*) üçüncü bölümde Viktorya Şiirindeki sığınma düşüncesinin şiirsel biçimle ifadesini mümkün kılan dramatik monolog, betimleme, çok yönlü kimlikler gibi biçimsel yöntemleri tartışmaya açtık.

ABSTRACT

The present thesis focuses on escapism in Victorian Poetry, as representing one of its major thematic concerns reified in a number of literary texts belonging to such authors as Tennyson, Browning, Hopkins and others. In relation to this major aim of our research,

in Chapter 1, entitled *The Condition of Victorian Poetry*, we have attempted at discussing Victorian poetry in English Literature taking into consideration the dominance of Realistic fiction in the age, the continuation of Romantic features and the gaining patronage of its own status. Chapter 2, entitled *Escapism in Victorian Poetry on the Thematic Level*, discusses those literary concerns, motives, points of view, spatial and temporal scenes, etc. that marked the consolidation of the idea of refuge as a major thematic component in Victorian Poetry. Chapter 3, entitled *Escapism in Victorian Poetry on the Structural Level*, brings into discussion those structural devices, such as dramatic monologue, imagery, multiple identities, etc. that make possible the expression, through the poetic form, of the idea of refuge in Victorian Poetry.

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INTRODUCTION

The present thesis focuses on escapism in Victorian Poetry as representing one of its major thematic concerns expressed in a number of literary works. The Victorian Poetry is generally disconsidered as a critical concern, given the importance and dominance of fiction in Victorian Age.

The starting point of our research is thus to overcome this interpretative stereotype and show the importance and aesthetic validity of Victorian Poetry in the literary context of its period, as well as in general European one.

The main aim of our study is the scientific and value research of a number of literary texts belonging to such Victorian Poets as Tennyson, Browning, Morris, etc by employing sufficient comparative investigation methodologies and a pre-established work program, as to show the literary representation of the theme of escapism as a major characteristics of Victorian Poetry.

The following concrete objectives of our thesis are regarded for the validation of this major purpose:

- diachronic and synchronic research of those thematic elements that marked the consolidation of the theme of escapism as a literary tradition in Victorian Poetry following its development from the theme of escapism in romantic poetry,
- the evaluation of the theme of escapism through the textual approach to a number of representative Victorian poems,
- the emphasis placed on the literary reception and continuity, and on the importance of the theme of escapism as a major literary concern in Victorian Poetry.

The literary texts that reify the theme of escapism - *The Lotos-Eaters*, *Ulysses* and *Idylls of the King* by Alfred Tennyson, *My Last Duchess* and *Andrea Del Sarto* by Robert Browning, *The Scholar Gypsy* by Mathew Arnold, *The Leaden Echo and The Golden Echo* by Gerard Manley Hopkins, *The Garden of Proserpine* and *Hymn to Proserpine* by Charles Algernon Swinburne, *The Blessed Damozel* by Dante Gabriel Rossetti, *The Earthly Paradise* by William Morris - reveal the fact that the theme of escapism should be conceived as a literary tradition in itself, although showing

similarities of the literary expression to the concern with escapism of the romantic poets.

The theoretical and methodological foundation of our study consists of those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the theme of escapism as a literary tradition in itself, which belong to such scholars as Abrams, Barnard, Bloom, Culler, Golban, Harrison, Hough, Killham, Ogborn and O’Gorman.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: comparative, typological, biographical, stylistically.

The structure of the thesis consists of an introductory part, followed by three chapters, each chapter including number of subchapters, followed by conclusion, and by the bibliography of literary texts and critical studies.

In Chapter 1, entitled *The Condition of Victorian Poetry*, we have attempted at discussing Victorian Poetry in English Literature taking into consideration the dominance of Realistic fiction in the age, the continuation of Romantic features and the gaining patronage of its own status.

Chapter 2, entitled *Escapism in Victorian Poetry on the Thematic Level* discusses those literary concerns, motives, points of view, spatial and temporal scenes, etc. That marked the consolidation of the idea of refuge as a major thematic component in Victorian Poetry.

Chapter 3, entitled *Escapism in Victorian Poetry on the Structural Level*, brings into discussion those structural devices, such as dramatic monologue, imagery, multiple identities, etc. that make possible the expression, through the poetic form, of the idea of refuge in Victorian Poetry.

CHAPTER ONE
THE CONDITION OF VICTORIAN POETRY

1.1. Victorian Poetry: General Considerations of Its Status in Victorian Period

As a term Victorian Period is generally used to cover the whole of the nineteenth century. Victorian epoch is the age of paradox, uncertainties disturbing more compared to its ancestors. In this period England was under the influence of social, economic and religious changes caused by scientific, material, intellectual developments, of trade and industrialization represents dissimilar features. To bring the unity of concern this period is called Victorian, the period in which during her reign (1837-1901) Queen Victoria became the representative of the nation like Elizabeth had done in the past and England reached her highest point of development as a world power.

Its cultural and social scene were complex , not unified while the early period of Victorian Age seemed to satisfy the demands of the middle class with Reform Bill, yet not succeeded in solving all problems concerning horrible work conditions for workers especially women and children. But towards to middle of the age this situation altered and with the help of labor reforms economical prosperity came to the country. Moreover in one hand invention of steam power and practical use of it in railway and sea transportations, in printing, agricultural machinery brought scientific developments; on the other hand the view of man was changed by the new discoveries of geology and astronomy, especially of biology with Darwin's *The Origin of Species*.

How Victorian character was affected by these developments was explained by the historian David Thomson. In *England and the Nineteenth Century* he says the period "is one of the strenuous activity and dynamic change, of ferment of ideas and recurrent social unrest, of great inventiveness and expansion." (Abrams, 1993: 892)

While most Victorians welcome these scientific innovations and satisfied in this progress, for some others these were a kind of threat and they had a suffering of something lost. Concerning their authority on people there is always a kind of conflict between religious thinking and scientific reasoning likewise in Victorian Age. For the

Utilitarians, founded by Jeremy Bentham, religion was something unnecessary and unreliable compared to truth discovered by science. In contrast to Utilitarians, there emerged two groups: the first one depended on institutional Christianity, the others, the second group conservatives started a movement by the leadership of John Henry Newman, in 1833, called The Oxford Movement aimed at renewing the Church of England by reviving certain Roman Catholic doctrines and rituals.

In literature the paradoxical characteristic of Victorian Age is also seen, this age shows the continuation of the previous age, Romanticism, burst of realism in the mode of novel writing, foundation and consolidation of Aestheticism, Symbolism and other artistic trends.

The improvement of popular education produced enthusiasm for intellectual works and resulted in a great increase in the literary production. In addition, the benefits of new steam-powered printing that made printing quickly and cheap and new railway system provided distribution of the literary work efficiently through the kingdom were immediately seen in the production of literature especially in “fictional prose that was about to explode upon the age, albeit a fiction claiming increasingly to be as close as possible to common reality.” (Davis, 2002: 222)

In English literature Victorian age is the greatest period of fiction and is dominated by the realistic novel, an “embodiment aspect of realism”, (Golban, 1998: 71) in which social conditions of new industrial cities that is; bad aspects of the Industrial Revolution were vividly shown and which aimed to introduce the new social world, to provide the moral framework where behaviors and thoughts of characters are judged. For Barnard “This triple aim-to reveal, to educate, to stimulate moral judgments-runs right through the eighteenth-and nineteenth-century novel” (1994: 75) This literary type, realistic fiction, was originated and read by the middle-class reader as a class who not only took over control of England’s economy but also affected cultural life and concerning literature this effect showed itself as an enthusiasm for reading novel as a genre. Especially with the novels of Charles Dickens, Charlotte Bronte, Emily Bronte, George Eliot, Anthony Trollope, and Thomas Hardy this enthusiasm

resulted in the number of novel published from 1837 to 1901 as over 40 thousand. Because their works were such of a higher standard as it was claimed by the critics that especially the middle of the nineteenth century was the richest in the history of novel.

Among the literary tendencies in Victorian Age, “the Victorian novel-as with Elizabethan and Jacobean drama- is merely to scratch the surface, for it is one of the richest fields in our literature.” (Barnard, 1994: 110) and the development of this genre, he states “the rise of the novel is generally associated with the rise of the middle-class.”(1994: 75) and “Victorianism was a creation of the middle class, an expression of their new self confidence.” (Barnard, 1994: 110)

In contrast to the dominance of realistic fiction of this age, “Victorian poetry is generally considered to be in the shadow of the popular genre of the novel.” (Carter, 1996: 519), and poetry seemed to unsuitable for the Victorian reader fond of reality, society, the place of human in society, classes, common existence etc. As Stuart Mill asserted that literary culture of Victorian Age was under a kind of pressure because of the Benthamite Utilitarianism that had an attack on Romanticism giving the reaching of the prosperity to the most as a reason. According to Davis “Victorian Poetry was a poetry made self consciously weak in that age that, because of vast social and economic changes, seemed ever increasingly in literary terms the age of the novel.” (2002: 457) Moreover in 1825 in his essay Milton: “We think that, as civilization advances, poetry almost necessarily declines.” (Davis, 2002: 222) Yet it was its social and historical position that is; the changed social, industrial, and urban conditions of the nineteenth century inappropriate to the poetic tradition. “Thomas Babington Macaulay (1800-59), historian and man of letters, signaled what he took to be the inevitable rise of an age of prose: non-fictional and even anti-fictional.” (Davis, 2002: 222) In addition it was asserted that it was the first time in English culture that poetry started to lose its value and place. Over and above even poets themselves were not just literary men they were also painters especially literary men of Pre-Raphaelite Brotherhood such as Dante Gabriel Rossetti, William Morris, and Algernon Charles Swinburne like poetry is not enough.

Even though by some critics it is viewed just as a marginal discourse and unimportant cultural manifestation compared to realistic novel, Victorian poetry with its literary complexity and variety involvement is another important literary achievement of the era.

1.2. The Romantic Impulse in Victorian Poetry

Taking the history of culture into consideration, particularly the entire diachronical development of the literary domain, as a principle everything is first of all traditional, later with the new trends and innovations contrary to these traditional aspects comes modernism and in this chain of culture, it is easy to see inter-relationships of each cultural era that is; each culture implies something traditional, characteristics of the previous one, at the same time rejects these established norms and conventions and creates something new and modern opposite to what was created before. In this respect Victorian poetic production brought some artistic innovations, discovered new means of expressions and new fields of human existence while containing the characteristics of Romanticism, and is a continuation of the previous age as Harold Bloom states Victorian Poetry is the third and fourth generation of Romantic poetry (First generation- Wordsworth, Blake, Coleridge; second generation- Byron, Shelley, Keats; third-fourth generations- Arnold, Rossetti, Morris, Swinburne, Hopkins) and Bloom describes intertextual relations of works as a metalepsis, “the appropriation of a text in a corrective fashion so as to reestablish the values or tradition of a work or writer common as a precursor to both the present author and the one whose work he appropriates” (Harrison, 1990: 2)

In poetic production of Victorian Period it can be easily identified some certain characteristics representing the characteristics of Romanticism, such as the importance of imagination as the source of literary creativity, individualism, expression of personal experience, thoughts and feelings of poets and the freedom of artistic expression, concern with rustic, simple primitive life instead of urban life of Neo-classicists and with nature which is ranked to divinity (Pantheism; thinking the nature as something holy and eternal) and which is seen as a source of inspiration. In addition to

these characteristics, Romanticism saw the revival of the cultural heritage and had a tendency to read and use the great poetry of the past as Milton's, Shakespeare's, Dante's and even Homer's and gave way to use them in Victorian poetry. Among these features of Romanticism existing in Victorian poetry, our main focus is escapism through imagination that gives a chance to the poets to create situations that are not true and real (imaginary) or poets' "concern with other temporal and spatial realities (Greek Antiquity, for instance, or general European Middle Age) –elements which provide a possible basis for escapism and fundamentally render the major theme of Escapism in Victorian poetry." (Golban, 1998: 78)

Romantic poets rebelled against the preceding period, Neo-Classicism which was dominated by materialism and common sense. They thought that there was something hidden except which was seen in real life. So they dealt with something different from which was observed by the majority and were different in their attitude to society, moral values, industrialisation and image of city it brought. Moreover in this period there was a change in religious thought, Christianity was seen unsatisfactory and that is why Romantics searched for spiritual reality. In this way, to reach spiritual reality they used their feelings and imaginations and imagination became poets' most important endeavour and made them not just men of letters but artists. Furthermore, Romantic poets were influenced from the ancient world especially Greeks and nature became a new conception of the outer world in their works. Like Romantics Victorian Poets differentiate from the their contemporary novelists, who in general concern with society, city, morality, materialistic world, fidelity to actuality, etc. and Victorian poets see society as evil and as a result of this they flight from the city which is corrupted, materialistic and so as to find spiritual reality, to reach a kind of relax and to have a kind of refuge contrast to the anxiety of the real world they use imagination.

One similar continued element of Romantic feature in Victorian poetry is imagination which is actually the creative gift possessed by the poets and which helps them to create non-real backgrounds and subjects. For Victorians like Romantics imagination is the most important faculty of human being, they discover the world through sensations and instinct instead of their eyes. In order to discover the world,

imagination is the instrument both Romantics and Victorians use. With the power of feeling and imagination they both react against to industrialized society; revive the importance of feeling, subjectivity and emotion. Also Victorians like Romantics achieved to talk about dreams. Dreams in artistic expression give them a way to eliminate from the ugliness of modern society. Through dreams they are given an opportunity to create a new background where they wish to live in.

William Blake, whose maturity as a poet was at the beginning of Romanticism, was touched influence of Romantic Movement and didn't co exist harmoniously and integrate general cultural background of his time, Neo-Classicism, can be called as Romantic, in his poem *The Chimney Sweeper*, one of the poems of his *Songs of Innocence and Songs of Experience* expresses two contrary sides of human soul, through his imagination he makes his poetic persona dream. The hero is a child who has to work as a chimney sweeper to continue his life.

When my mother died I was very young
 And my father sold me while yet my tongue,
 Could scarcely cry weep weep weep weep,
 So your chimneys I sweep& in soot I sleep.

(The Chimney Sweeper; lines: 1-4)

In the preceding lines; the child, Tom Dacre, is so young that he can't talk, he even can't cry, he cries as weeping like a baby but has to work as a chimney sweeper. With this poem Blake shows one of the outrages of the time that little boys are used as chimney sweepers .Although it may be seen as a kind of social protest of Blake what he really want to show that innocence of the children by providing vision for surviving in the most appalling conditions.

In the following lines, to protect him from the bad conditions of the world he lives in, the child dreams and finds a refuge in his dream what is full of joys, plays, toys what the children generally do and need. The child has a position to transcend from corrupted, mature, misery real world to a dream world, the world of innocence, spirituality, happiness etc. In this world of dirt the children are innocent and pure and to protect themselves against this corrupted world they find a secure place in dreams.

The Lyrical Eye tells that Tom has a dream.
 And by came an Angel, who had a bright key,
 And he opened the coffins and set them free;
 Then down a green plain leaping, laughing, they run,
 And wash in a river, and shine in the sun.

(The Chimney Sweeper; lines: 13-16)

According to Sigmund Freud dream is “the imaginary gratification of unconscious wishes.” (McCutcheon, 1998: 167) For Blake, dream is materialization of innocence, fulfilment of the child’s subconscious, a possibility to accomplishment. In his poem dream is organized as a heavenly image of a child. Dream, one possibility of finding a refuge, the expression of Romantic feature, can easily be seen in Tennyson’s *The Lotos Eaters*. In the poem the mariners have spiritual problems of meaning of life and of man’s existence in the world therefore; action, wandering through the world, discovery of new worlds and past glories all seem them something meaningless, and by eating the lotos flower they want to save their souls from pain, want to find consolidation and peace in different worlds provided by dream as it is expressed in the following lines:

All things have rest, and ripen toward the grave
 In silence; ripen, fall and cease:
 Give us long rest or death, dark death, or dreamful ease,
 How sweet it were, hearing the downward stream,
 With half-shut eyes ever to seem
 Falling asleep in a half-dream!
 To dream and dream, like yonder amber light.

(The Lotos Eaters; Lines: 85-91)

Another Romantic impulse in Victorian poetry is being against religious dogma. In *The Chimney Sweeper* William Blake says:

And the Angel told Tom, if he’d be a good boy,
 He’d have God for his father, and never want joy.

(The Chimney Sweeper; lines: 19-20)

For Tom to be a good boy means to clean chimneys, to do his duty as a sweeper and to suffer at the same time. Religions say that if you suffer in the real world you’ll be rewarded in your second life. It is a religious dogma but the sweepers, the sufferers are just little boys who are innocent. Also Blake in his second poem which is again called as *The Chimney Sweeper* shows this disbelief with the line “Who make up a heaven of our misery.” Moreover contrary to his poem *The Lamb* symbolizing Jesus,

mercy of God, he wrote *The Tiger* that with its line “Did God who made the Lamb make thee?” symbolizing destruction, harm and power of God used severely. All these lines show Blake’s subtle attack to religious dogma which later in Victorian poetry shows itself in the works of Charles Algernon Swinburne. In his poem *Hymn to Proserpine* Swinburne utters that what religion you believe in doesn’t matter because none of them prevents death, even Gods and religions we strictly believe in, when a new religion comes into existence die. So death is an inevitable end for everything as expressed in the following lines:

O Gods dethroned and deceased, east forth, wiped out in a day!
 From your wrath is the world released, redeemed from your chains, men say.
 New Gods are crowned in the city; their flowers have broken your rods.
 (Hymn to Proserpine lines: 13-15)

For William Wordsworth, the romantic, nature is essential; it is the source of his immaterial life as a reaction to mass industrialisation which is a feature of mid-nineteenth century literature. As a reason of preferring humble and rustic life, in his work *Lyrical Ballads* Wordsworth claims this is because “the essential passions of the heart find a better soil in which they can attain their maturity” (Sanders, 2004: 362). In his known poem *Lines Written a Few Miles Above Tintern Abbey* he uses simple and rustic existence as a subject matter and expresses development of his poetic mind in relation to nature and countryside. In this poem the poet revisits the banks of the Wye and here landscape is represented by some forms but what is important that “these pastoral farms, Green to the very door” This natural background creates a special poetic mood in tranquillity and gives him a chance to recollect his past emotions as he states with the line: “The picture of the mind revives again.”

Like William Wordsworth, Alfred Tennyson always dissatisfied with the present until it becomes past, past is what he worships and yearns toward. What he says about *Tears Idle Tears*; “it is what I have always felt even from a boy, and what as a boy I called the passion of the past. And so it is with me now; it is the distance that charms me in the landscape, the picture and the past, and not the immediate today in which I move” (Killham, 1960: 45) Nature spiritualizes his existence, he recollects past and gets high knowledge and in this mood materialism disappears. This interest in nature

and past, especially the time when he was a boy reminds us Wordsworth's *Lines Written a Few Miles Above Tintern Abbey*. For him nature was "a source of mental cleanliness and spiritual understanding, it was a teacher, it was the stepping stone between Man and God" (Barnard, 1994: 87); so nature is not just a background but is a moral being and he gives spiritual existence as in Tennyson's *The Lotos- Eaters*. The poem explores human condition mirrored by natural objects and there is a close relationship between men and nature. The natural objects and the setting expressed in the following lines symbolize the form of existence of the mariners:

And like a downward smoke, the slender stream
 Along the cliff to fall and pause and fall did seem.
(The Lotos Eaters; lines: 8-9)

Tennyson studies have rightly emphasized the poet's Romantic heritage as the backdrop in front of which all his poems are staged. He was the cult of Romanticism. While *The Idylls of the King* narrates the story of human striving for greater knowledge, love and creativity, *The Lady of Shallot* is a kind of a mediator of post-Romantic questions about the nature of perception and the relationship between art and living. *Recollections of Arabian Nights* demonstrates the power refined luxury romantic description, and herald the unmatched beauty of *The Lotos-Eaters*.

The Dying Swan is another example that shows Tennyson follows his predecessors, Coleridge, Keats, and Shelley. The poem resembles to the romantic poems of these poets on nightingale and skylark that are about imagination, essence of poetry and relation of literary man with nature. In general in such poems the poet reposes in a natural scene and through some inducing caused by the song of a bird for instance, the poet is led to meditate upon the scene and by the power of imagination he attains creativity. But of course this moment can't be prolonged so long, at the end of the poem the poet returns to the ordinary level, present uncertainties, and the consequences of the urban civilisation of the nineteenth century from which he tries to escape and finds a refuge in nature.

Thus, it won't be wrong to call Tennyson as Wordsworthian poet due to his interest in nature which is a means of mirror exploring human condition and a source of poetic imagination.

Algernon Charles Swinburne, the Victorian, followed Shelley's critical and theoretical ideas on elements of poetic composition, the importance of imagination for poetic creation and the status of poet which are represented in the content of an essay entitled *A Defence of Poetry*. Swinburne like Shelley rejected analytical reason as Shelley states in his *Defence of Poetry*: "reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole...Reason is to Imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance", that is while reason is the inferior faculty; imagination is the higher, while reason is analytical; imagination is synthetic. In the essay Shelley also defines poetry as "the expression of the Imagination" and emphasises the moral essence of imagination: "The great instrument of moral good is the imagination" Like Shelley, for Swinburne "Imagination was a high, spiritual quality of the mind: the typical Swinburne terms *sublimity* and *spiritual instinct* are used whenever he speaks of the perfect or real imagination" (Connolly, 1964: 62)

Swinburne also judged poetry by its music and made a distinction in kinds of poetry having external and inner music. Actual physical sounds such as rhyme, meter, assonance and the sounds of nature compose a poem's external music, inner music whose source is nature; however, is spiritual quality of a poem. According to Connolly poetry of Byron and Shelley has the quality of inner music that "comes from the complete spiritual communion of the poet with nature. From this communion rises a music that is as deep and as high as the spiritual pulse of nature." (1964: 68) Shelley and Byron "derived no less of sensual pleasure than of spiritual sustenance from nature because they could transcend the material beauty to arrive at the spiritual significance of natural things." (Connolly, 1964: 69) With the expression of spiritual significance of natural objects they formed inner music of their poetry. Swinburne in his prefatory essay on Byron explains his idea on poetry of Shelley whom he follows and of Byron:

These two at least were not content to play with (nature's) skirts and paddle in their shadows. Their passion is perfect, a fierce and blind desire which exalts and impels their verse into the high places of emotion and expression. They feed upon nature with a holy hunger; follow her with a divine lust as of gods chasing the daughters of men. Wind and fire, the cadences of thunder and the clamours of the sea, gave them no less of sensual pleasure than of spiritual sustenance. These things they desired as others desire music or wine or the beauty of women... To them the large motions and the remote beauties of space were tangible and familiar as flowers. Of this poetry, where description melts into passion and contemplation takes fire from delight, the highest sample is Shelley's *Ode to the West Wind*. (Connolly, 1964: 69)

Nature that never passes beyond the descriptive phase with Wordsworth, however with Shelley's treatment of it, nature takes a new dimension and goes beyond the meditative phase. Natural objects and usual things, through imagination change in to something unusual with Shelley. Like Shelley for Swinburne imagination and poetic inspiration are two basic components of poetic production and Swinburne categorizes poetry in two types in terms of the source of poetic inspiration; "the highest lyric work is either passionate or imaginative". (Connolly, 1964: 55) The only poet Swinburne praises the harmonious blending of these two elements; passion and imagination, was Shelley, his ideal poet who defines poetry as "harmonious madness".

Shelley's emphasis on the importance of inspiration and his regard of the poet as inspired, concerning the status of the poet, are clearly seen in his *To the West Wind*, *To a Skylark* and in the following lines of two poems Shelley wants nature to inspire him:

Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth. (Ode to the West Wind; lines: 68-69)

Teach us Sprite or Bird,
What sweet thoughts are thine?
I have never heard
Praise of love or wine
That painted forth a flood of rapture so divine. (To A Skylark; lines: 61-65)

In both poems, there is a depressed poet who feels his poetry is inadequate, longs for release from his pain and wants to die recalls the speaker of Swinburne's *Hymn to Proserpine* longing for death equalled to sleep. Moreover with his idea of the absurdity and worthlessness of the human condition Swinburne shows Shelleyan mode of anti-Christian poetry and creates the pagan world as expressed in the following lines:

So long I endure, no longer; and laugh not again, neither weep.
 For there is no god found stronger than death; and death is a sleep.

(Hymn to Proserpine; lines: 109-110)

So in his critical and theoretical ideas on elements of poetic composition, the importance of imagination for poetic creation and the status of poet, Swinburne is a Shelleyan poet.

The Augustans, their predecessors, think man as a social being, “the Romantics saw him essentially in the solitary state, self-communing” (Barnard, 1994: 86) and think that each person has a special quality in his mind and as Barnard stated Romantics and especially Byron “exalted the atypical, even the bizarre, they honoured the hermit, the outcast, the rebel.”(1994: 86). For Victorian poets human being is also a solitary and “was attached not to the city, but to the outdoors” (Barnard, 1994: 86) Victorians followed Romantics with their concern with individual who is outcast, solitary state and with rustic, simple primitive life, and nature which is not just the subject matter of poetic works but as Barnard comments “forefront of the poetic imagination” (1994: 86) Similar to Romantics, Mathew Arnold in his poem *The Scholar Gypsy* exalted the outcast, the solitary scholar gypsy to whom Arnold combine with the Cumnor countryside so that the scholar gypsy becomes an emanation of that world, the mythical embodiment of quiet and sober woodlands.

Mathew Arnold’s poem *The Scholar Gypsy* is modelled upon the Romantic dream-vision, as exemplified in Keats’ Odes especially *Ode to a Nightingale* and Coleridge’s conversation poems.

In romantic literary works there is a dualism of existence for romantic personae who either rejects reality which is inferior, urban, city, flesh, social background etc. and prefers one of the two ways; first he through imagination escapes from this reality to non-reality which is superior, nature, spiritual, dreamlike etc. like heroes of Shelley and Wordsworth, or he reacts and attacks against this reality like heroes of Byron. Victorian Poetry chooses the former one, escapism, and makes it one of its major thematic concerns.

Coleridge, whose most important contribution to English criticism is his theory of poetic imagination, in his poem *Kubla Khan* takes inspiration from a travel book, and when he publishes his poem he prefixes a note to it. According to this note after taking opium in his sleep he composes two or three hundred lines but when he wakes up and starts to write he is interrupted by a person on business from Porlock and can't remember entire poem so he calls his poem as a fragment. Non-reality is doubled in the poem, because dream and vision are non-real too. It is about artistic creation, the lyrical eye in the poem feels himself inadequate as a poet and identifies himself first with Kubla Khan; leader, intelligent, powerful, builds a "stately pleasure dome" through the garden of which runs Alph, the sacred river, the symbolic presentation of artist's inspiration. Although Kubla Khan's dome is very big and beautiful from outside, it is a form without essence and spirituality as he states with the line: A sunny pleasure-dome with caves of ice! (Kubla Khan; line: 36)

In *Kubla Khan* Lyrical I, who is the representation of Coleridge also identifies himself with the Abyssinian damsel whose song is positive, spiritual, has a power to influence however she is not completely perfect because she is a slave. Towards the end of the fragment Coleridge understands that to be an accomplished artist, he needs to combine both power of Kubla Khan and spirituality of the damsel and asks himself as: Could I revive within me (Kubla Khan; line: 42)

Browning shows some characteristics of Coleridge who in *Kubla Khan* expresses himself as an inadequate poet and wants the combination power of Kubla Khan and dulcimer in his literary work. Browning like Coleridge, wants a perfect and complete art, the combination of Andrea who has craft (No sketches first, no studies; Andrea del Sarto: 68) but lacks inspiration (This low-pulsed forthright craftsman's hand of mine; Andrea del Sarto, line:82) and Leonard, Raphael and Agnolo who have inspiration and lack craftsmanship. (Their works drop groundward, but themselves, I know / Reach many times a heaven that's shut to me, / Enter and take their place there sure enough, / Though they come back and cannot tell the world; Andrea del Sarto, lines: 83-86)

Ultimately Victorian Poetry is influenced imaginatively and stylistically in general and the interest in nature and natural objects, association of the mood of the nature with the mood of man which provide subjective feeling, use of imagination on artistic creation and increasing importance attached to freer and personal expression in particular by Romantic Poetry.

1.3. The Originality of Victorian Poetry

Concerning the general developmental process of literature, as a tendency Victorian Poetry shows some continues characteristics of previous literary period, Romanticism, and at the same time escapes the patronage of Romanticism, rejects some of its characteristics and develops new poetic concerns.

Similar to the previous literary period, Romanticism, Victorian Poetry creates freedom for artistic expression, concerns with nature and rustic life that is a kind of mirror representing individualistic emotions, thoughts and a source of inspiration, puts imagination to the highest position of the artistic creation regarding its ability to getting away of the artists especially poets, from restraint or confinement by creating fantastic unreal worlds or using past, legends, folks, ancient, classical settings. Among these continuities features of Romanticism, poetry of Victorian Era saw one dominant poetic concern, escapism.

As one of romantic characteristics, the romantic poet creates a persona, a romantic hero, in his works and gives his or her thoughts and feelings freely under the mask of this persona. What the poet does is to express his imageries through this hero. To articulate his insights he uses two different methods. First method is Romantic Rebelliousness and the other is Romantic Escapism. While former was just used by poets of Romantic Age, latter, escapism was used in both Romantic Period and Victorian Age and became major thematic concern of Victorian Poetry.

As a term escapism can be defined as a “tendency to avoid routine and the responsibilities of the real world by constantly engaging the mind in vicarious activities especially of the imagination, such as fantasy. (Halsey, 1998: 347)

In literature escapism, a widespread leit-motif of literary works means to live in an imaginary world. To live in uncertain and unsteady world makes man alienated who “is determined to become the focus of investigation of the Romantic Creator whose tools are imagination and emotional intensity, and the invented matter would fit the outburst and aspiration of this subjective master.”(Golban, 1998: 15) The Romantic creator, through his imagination makes this alienated man live in an imaginary-dream world where it is easy to live compared to real life.

In English Literature, Romantic Poetry is the first period the theme of escapism used and became a thematic concern of poets but in Victorian Poetry it became major characteristic and thematic concern.

The elements that provide poets a basis for escapism are either imaginary situations provided by imaginative works of the poets or other temporal and spatial realities such as Medieval Age or Greek Antiquity. In addition to these there are some other elements and aspects related to idea of escapism, for instance past and present, life and death, sleep and awakeness, materialism and spirituality, urban and city, art.

Alfred Lord Tennyson in his *Lotos Eaters* puts the mariners of Ulysses in the position of a trance where they experience tranquillity and calmness, after eating lotos flower which brings them forgetfulness. This provides them a kind of escapism from real world, makes the achievements of them in past wars worthless so they refuse to turn their home lands. Again Tennyson through his imagination with his Arthurian subject in *Idylls of the King* creates an ideal world and can flee from real life.

The artist, Andrea finds a refuge in his art and escapes from his unsatisfactory life with his wife Lucrezia and unsatisfactory art having no inspiration but technique in Browning’s *Andrea del Sarto*.

Mathew Arnold with his *Scholar Gipsy* makes his character, the student escape from institutional education, modern science, to knowledge given by gypsies' lore and Arnold as a poet also flees from burdened life.

In Victorian Poetry escapism reveals itself especially on the thematic level, but still it is expressed by a particular poetic technique, an innovation of Victorian poetry, dramatic monologue, "the technique of provoking unanswered questions, delaying the useful information that answers them as long as possible and then, while supplying that information, raising new questions to start the process all over again" (Bloom, 2001: 27)

As Cuddon states, dramatic monologue is "a poem in which there is one imaginary speaker addressing an imaginary audience." (1999: 237) It is "a poem that reveals a soul in action through the speech of one character in a dramatic situation." (Harmon and Holman, 1996: 166)

According to Abrams the dramatic monologue has the following features:

(1) a single person, who is patently not the poet, utters the speech that makes up the whole of the poem, in a specific situation at a critical moment... (2) this person addresses and interacts with one or more other people; but we know of the auditor's presence, and what they say and do, only from clues in the discourse of the single speaker. (3) the main principle controlling the poet's formulation of what the lyric speaker says is to reveal to the reader, in a way that enhances its interest, the speaker's temperament and character. (Abrams, 1999: 70)

From these definitions we can say that dramatic monologue is a form in which a speaker, not the poet, addresses to the listener at a critical moment. There is a listener implied by the poems and the readers are also listeners, the character utters his own story and the readers learn the speaker's character from the speaker's utterance.

The dramatic monologue is a Victorian feature and fully developed by Tennyson and Browning, but a lyric what is given in the voice of an imaginary person is very ancient and its origin is not definite. Tennyson used Theocritus' idylls (3rd c. BC) that were written dramatic in form and include long speeches. In 1st c. BC Ovid wrote *Heroides*, a collection of letters or speeches, where female characters show their emotions on the actions of their heroic men. Ovid's poems influenced European

Literature in middle Ages and the Renaissance in the literary works of complaint, written by men pretended to be spoken by women. Chaucer, Robert Henryson, the Earl of Surrey, George Gascoigne, Spencer and Samuel Daniel gave examples to this genre. Shakespeare in his long poem, *A Lover's Complaint* where a young woman tells her sorrows on her lover to a reverend man who is an early example of the silent interlocutor, later used by Victorian Poets. John Donne and the metaphysical poets also had a dramatic feature provided by the use of dramatic exclamation and sudden shifts of emotion in their poems for example, Donne's *The Canonization*, George Herbert's *The Collar* and Andrew Marvel's *The Nymph Complaining for the Death of her Faun*. In Romanticism lyric with dramatic feature gained importance with the use of monologue in the ballads of Wordsworth's *The Thorn*, Coleridge's *The Ancient Mariner*, and Keats' *La Belle Dame sans Merci*. Moreover Coleridge in his *Frost at Midnight* and Wordsworth in his *Tintern Abbey* gave the characteristics of dramatic monologue as; “(1) a distinctive manner of speech, (2) the presence of a silent interlocutor, (3) the poet's changing responses to the very immediate circumstances in which and of which, he is writing.” (Cuddon, 1999: 239) In addition to these characteristics there are some other things affected genre of dramatic monologue, which are Elizabethan and Jacobean soliloquies, monologues of epics or other narrative poems such as Milton's *Paradise Lost* and Dante's *The Divine Comedy*.

The innovatory distinctiveness of the Victorian dramatic monologue, created by Tennyson and Browning, is the function of the silent interlocutor, “a specified personage, whose role and reactions are inferred from the speaker's word” (Cuddon, 1999: 240) Tennyson first wrote *St Siemon Stylies*, *Ulysses*, *Tithonus* and *Tiresias* forbidding many features of the genre and developed it in his later works; lyric narrative *Maud*, *The Holy Grail* and *Idylls of the King*. Browning on the other hand first started with soliloquies, “a speech delivered while the speaker is alone, calculated to inform the audience of what is passing in the character's mind” (Harmon and Holman, 1996: 488), such as *Porphyria's Lover* and *The Soliloquy of the Spanish Cloister*. Later Browning emphasized the importance of the interlocutor and used it in his literary works such as *My Last Duchess*, *Andrea del Sarto*, *Fra Lippo Lippi*, *The Bishop Orders his Tomb in St Praxed's Church*. In *My Last Duchess*, the significant example of the genre, the Italian

Renaissance duke speaks to the emissary of a anticipated father in law and takes attention of the reader, then through his speech confesses the murder of former wife, and self disclosures himself.

The speakers of the poems of this category are historical, mythical, legendary or literary characters more than new created people and Renaissance is the preferred historical background. In this genre because the speakers' temperaments and characters are revealed the reader can reach to the insight of the character; the poetry becomes:

a psychological study and a mental analysis as a result of the poet's interest in the spiritual freedom of the human personality, in individual self-assertion. The poets of Victorian Age seem to have been fascinated by the possibilities of the duplicitous discourses of the dramatic monologue, 'introspective drama', 'drama into character' where the speaker is no longer a subject controlling and guiding language at will, but is subjected to language as it speaks over against the speaker. (Golban, 1998: 79)

Due to the fact that Victorian epoch is the age of paradox and uncertainties; poets of the age turned into individualism and interested in the individual characters and the dramatic monologue with the device of personage provided them the basis for escapism and a way to be able to tell some emotions and thoughts without social restrictions.

After Browning and Tennyson, the other Victorian Poets and modern poets such as William Barnes, Robert Frost, William Morris, and Rudyard Kipling used the genre of dramatic monologue and made contribution to it. French symbolist poets transformed the dramatic monologue in to as Valery Larbaud assigned a proper name, the interior monologue, used by modernist poets, among the best are T.S.Eliot and Ezra Pound.

Concerning structural level of poetry in Victorian Poetry, Gerard Manley Hopkins is one of the most remarkable technical inventors who have ever written. With his technical devises not only Victorian Poetry but also poetry as a genre reached to something innovative and modern.

Gerard Manley Hopkins' contribution to the English Poetry is the changes he brought to the form of poetry. Before Hopkins, English poetry had a rhythmic structure, based on repeating groups of two or three syllables and in each repetition, stressed syllable falling in the same place. Hopkins called this type of rhythmic structure as running rhythm and in his early works he used this type. Later he interested in the older rhythmic structure of Anglo-Saxon tradition of which outstanding example is Beowulf, and reintroduced this rhythmic structure what he called as sprung rhthym to English verse. Gerard Manley Hopkins used the term sprung rhthym for rhythm "based on a number of stressed syllables in a line without regard to the number of unstressed syllables" (Harmon and Holman, 1996: 492) He in *Preface to Poems* (1918) describes sprung rhthym with his own words as:

sprung rhthym is measured by feet of from one to four syllables, regularly, and for particular effects any number of weak or slack syllables may be used. It has one stress, which falls on the only syllable, if there is only one, or, if there are more, then scanning as above, on the first, and so gives rise to four sorts of feet, a monosyllable and the so-called ccentual Trochee, Dactyl, and the First Paeon. And there will be four corresponding natural rhythms; but nominally the feet are mixed and any one may follow any other. And hence Sprung Rhthym differs from Running Rhthym in having or being only one nominal rhythm, a mixed or 'logaoedic' one, instead of three, but on the other hand in having twice the flexibility of foot, so that any two stresses may either follow one another or be divided by one, two, or three slack syllables...it is natural in Sprung Rhthym for the lines to be *rove over*, that is for the scanning of each line immediately to take up that of the one before, so that if the first has one or more syllables at its end the other must have so many the less at its beginning...Two licences are natural to Sprung Rhthym. The one is rests, as in music...The other is *hangers* or outrides, that is one, two, or three slack syllables added to a foot and not counted in the nominal scanning. They are so called because they seem to hang below the line or ride forward or backward from it in another dimension than the lineitself... (The Works of Gerard Manley Hopkins, Author's Preface, 1994: 3-4)

Hopkins' new techniques also include terms of inscape and instress. With inscape as Cuddon states Hopkins "meant the individual distinctive form, the oneness of a natural object" (1999: 420) Inscape is "the inward quality of objects and events, as they are perceived by the joined observation and introspection of a poet, who in turn embodies them in unique poetic forms" (Harmon and Holman, 1996: 271) The term instress as Harmon and Holman claim is "the force, ultimately divine, that creates the inscape of an object or an event and impresses that distinctive inner structure of the object on the mind of the beholder, who can perceive it and embody it in a work of art." (1996: 271) Instress is "the sensation of inscape-a kind of mystical illumination or insight into the underlying order and unity of creation" (Cuddon, 1999: 420)

In nineteenth century many poets tried but failed to work out a mode and idiom of individual one of their own and they wrote poems full of archaic, ornamented words, and of strange syntax. As Cuddon states Gerard Manley Hopkins “tried to break free of these clogs and, in his highly idiosyncratic fashion, proved a profoundly influential innovator” (1999: 680)

1.4. The Typology of Victorian Escapism

The theme of escapism, representing the dominant aspect of Victorian Poetry, shows itself (1) in relation to Victorian Poetry’s status in realistic fiction dominated epoch, (2) as a continuation of Romantic ideology and (3) as an expression of Victorian Poetry’s originality.

Concerning the evaluation of fiction genre, Victorian Era is the second glorious period of novel after 18th century novel tradition. With the works of Charles Dickens, Emily Bronte, Charlotte Bronte, George Eliot, William Macpeace realistic fiction reached its peak. Due to the condition of rising middle class and their wish to read such pieces of literary works, improvements and changes in every area and their causes on need for reading something real and all these changing conditions gave way to prose and made realistic novel primary among the other literary types. Compared to the realistic fiction’s position, other genres like poetry and drama were seen as unimportant cultural manifestations due to not being interested in these rapid changes and showing them in their representations and not suiting Victorian demands for realism. In contrast to the fictional prose writers who were as close as possible to common reality, who were interested in social concerns and believed in social determinism in their works, poets of the age didn’t aim to be faithful to actuality and even conversely they somehow tried to escape from the influences of perpetual alterations and they saw poetic form as the utmost genre to express their thoughts and feelings.

The new cultural and social system of Victorian Era brought atmosphere of uncertainties and unsteadiness and separated people especially poets from realities of

the world. The poets, the romantic creators, who were alienated from reality and incapable to fit the contemporary process, with the help of their imagination and emotional intensity created a new imaginary world where it was easier to live, compared to live in the real world. So through imagination to pass the imaginary world and escape from the real one is just provided by the genre of poetry.

In literature Victorian Age revealed the continuation of Romantic features;

(a) an increasing interest in Nature, and in the natural, primitive and uncivilized way of life; (b) a growing interest in scenery, especially its more untamed and disorderly manifestations; (c) an association of human moods with the 'moods' of Nature- and thus a subjective feeling for it and interpretation of it; (d) a considerable emphasis on natural religion; (e) emphasis on the need for spontaneity in thought and action and in the expression of thought; (f) increasing importance attached to natural genius and the power of imagination; (g) a tendency to exalt the individual and his needs and emphasis on the need for a freer and more personal expression; (h) the cult of the Noble Savage (Cuddon, 1999: 769)

But above all, continuation shows itself dominantly in its main theme, escapism. Like Wordsworth, Blake, Coleridge, Shelley, Keats and Byron who are the representatives of English Romanticism, Victorian Poetry uses escapism as a means in its expressions. In fact Victorian Poetry developed escapism and made it major thematic concern of the epoch.

In Victorian Poetry, in contrast to its position in Romanticism as one characteristic among others, escapism became the major element and dominant characteristic expressed through different literary motives, points of view, spatial and temporal scenes and structural devices that made possible the expression of the idea of refuge.

Alfred Tennyson in his *Ulysses* presents the idea of refuge by imagining himself in the position of Ulysses, the ancient hero, and presenting other temporal and spatial realities, showing Ulysses' unsatisfactory state of mind and boredom when he returns to his home, Ithaca, and his longing to continue his travel on sea so as to escape the present moment. As being the romantic escapist Ulysses finds pleasure in the actions of the past feels him as a part of the past "I am a part of all that I have met" He

like past actions, intends to start moving which may bring him death. This death is different from the spiritual death of men but death in action, which may save him from unbearable present.

In *Andrea del Sarto*, Robert Browning takes a Florentine Renaissance painter as a romantic figure, possessing a flawless technique but lacking the capacity of application either in his painting or in his private life. As Gorman states *Andrea del Sarto* “explores the inherent interest of human inaction, an enthralling dramatic moment is made from domestic suffering and the beguiling impotence of inertia” (2004: 184) The poem explores the artist Andrea who is unhappy in marriage and a failure in painting. And it discusses the condition of the artist as a craftsman and as inspired artist. Andrea is aware of his limitations a craftsman “I’m the weak-eyed bat no sun should tempt” (line 169) and believes that death, his way of escaping from his limitations, will bring him a nearest place to Leonard, Rafael and Agnolo.

Mathew Arnold with *The Scholar Gypsy* explores two different levels of existence; pastoral and intellectual, past and present, countryside and Oxford and “celebrates the student’s escape from routine and the poet’s own attempt to escape into history unburdened by present uncertainties” (Golban, 1998: 111)

Gerard Manley Hopkins’ escapism shows itself in his technical device and modern verse. Hopkins departs from his contemporaries as Golban claims by “applying the language to a spoken purpose rather than to a literary one, his words and phrases are actions as well as sounds, ideas and images, aimed at rendering the sense of physical motion” (1998:111) and he escapes from the current literary idiom.

The theme of escapism also shows itself in the poetry of Pre-Raphaelites. William Morris uses other temporal and spatial scenes, the archaic, ancient Greek and Norwegian, as a mean to find refuge in the past, the present moment as he states in these lines: “the idle singer of an empty day” (The Earthly Paradise- Apology; line: 7) Dreamers of dreams, born out of my due time” (The Earthly Paradise-Apology, line: 22) is meaningless and he is a dreamer belonging to other periods of time. Like Morris

Gabriel Rossetti and Charles Algernon Swinburne escape the contemporary problems of the world and use medieval and mythological backgrounds. With *The Garden of Proserpine* Swinburne finds a mythological subject matter, the garden symbolizing death, equalled to sleep, that makes possible the expression of the idea of refuge.

Escapism in Victorian Age is not only provided by some spatial and temporal scenes, motifs or concerns on the thematic level but also provided by those such as dramatic monologue, imagery, stylistic devices, and some special innovations of individual poets such as Hopkins.

The Victorian feature, dramatic monologue, “the technique of unanswered questions, delaying the useful information that answer them as long as possible and then, while supplying that information, raising new questions to start the process all over again” (Martin, 2001: 27) with the device of speaker provided poets the basis for escapism and freedom of expression of their emotions and thoughts without social restrictions. Speakers are individuals like Fra Lippo Lippi, Andrea, Lucretius, a bishop, a duke, Caliban, a gypsy, Ulysses, etc. and their existence provide a kind of escapism from the real existence and dramatic monologue became a perfect instrument for the idea of refuge.

Gerard Manley Hopkins is the Victorian poet who makes poetry of the period on the structural level different and unique. Hopkins with his sprung rhythm, and his use of current language heightened, broke the existing formal poetic pattern by including in it technical elements directly derived from prose usage. In his lyrics Hopkins uses internal rhyme, alliteration, compound metaphor and sprung rhythm to have the uniqueness or inscape of natural objects. He was a modernist before the movement took off and despite living in Victorian times, seems better suited among the later poets that he influenced greatly.

CHAPTER TWO
ESCAPISM IN VICTORIAN POETRY ON THE THEMATIC LEVEL

2.1. Alfred Tennyson

Alfred, Lord Tennyson was born plain Alfred Tennyson in 1809, the fourth son of the Reverend George Clayton Tennyson, rector of Somersby, in Lincolnshire. His early childhood was a mixture of easy informality amongst numerous brothers and sisters, a strict classical education conducted by his father, and an increasing fear of his father's drunken violence and paranoid resentment at family injustices. Tennyson's fear of inherited madness, what he called as the black blood of the Tennyson, would be with him for much of his life and would provide a basis for one of his most important poems, *Maud*.

Tennyson wrote poems throughout his adolescence and his first publication was a self-financed volume, *Poems by Two Brothers*, published in 1827. In this same year he entered Trinity College, Cambridge, where in 1829 he became friends with Arthur Henry Hallam, a sophisticated, charming and generally admired young man who, after his death in 1833 at the age of 22, would become the subject of Tennyson's greatest poem, *In Memoriam*. Arthur Hallam encouraged Tennyson to write and publish poetry, in review of Tennyson's second volume, *Poems, Chiefly Lyrical* (1830) in the *Englishman's Magazine* and stated that Tennyson's poetry represented a new development, the poetry of sensation. On the other hand critics like John Wilson of *Blackwood's Magazine* and of J. W. Croker of the *Quarterly Review*, viciously attacked Tennyson's third volume, simply called *Poems*, published in 1832. However, Hallam was right in recognizing the originality in the vivid, picturesque delineation of objects in poems like *Mariana* and *Recollections of the Arabian Nights*.

Tennyson after Hallam's death and the harsh criticism of his poems in the *Quarterly Review* went into a period of depression and inactivity. He was silent in publishing literary work until *Poems in Two Volumes* was published ten years later in 1842. During those ten years, however, he was writing new poems, revising poems from 1832, and writing many of the lyrics which would eventually be collected together and published, in 1850, as *In Memoriam*. His 1842 *Poems* was a considerable success with its new poems and revised ones. Its new poems included *Morte d'Arthur*, one of his

earliest Arthurian poems, *Locksley Hall*, and what he described as English Idylls, such as *Edwin Morris* and *The Gardener's Daughter*. Equal to the new ones, earlier poems which were brought before the public again *The Lotos-Eaters*, for example, gained 19 lines (114-132) describing the mariners' sense of what they had left behind, and *The Lady of Shalott* was extensively revised to sharpen its imagery and diction became more popular.

In 1838 Tennyson engaged to be married to Emily Sellwood but, for reasons the engagement was broken off in 1840, not to be renewed until 1849, after which they married in 1850. During the 1840s Tennyson had continued to add lyrics to the long poem commemorating Arthur Hallam. In 1850, Tennyson published *In Memoriam*, and married to Emily, towards the end of the year he was appointed Poet Laureate, chiefly on the strength of *In Memoriam* which had appealed particularly to Queen Victoria's consort, Prince Albert.

In Memoriam comprises 131 lyrics, with a prologue and an epilogue. Although it took 17 years to write, the internal chronology of the poem is one of two and a half years, from the autumn of Hallam's death to a final spring of regeneration and hope as Tennyson said, it begins with death and ends in promise of new life. It was immediately popular, selling 25,000 copies within its first year of publication and appealing to all ranks and persuasions of society, from the Queen to a working class. It seemed to speak to the age not only of personal grief but also of religious hope as well as uncertainty in the face of increasing scientific knowledge.

His poetry in last forty years varied and variously received. With the first of his public poems, *Ode on the Death of the Duke of Wellington* Tennyson wasn't properly appreciated. His next volume, *Maud and Other Poems* (1855), was received with disapproval. The main poem in the volume, *Maud*, tells the story of a young, nameless, neurotic man, his love for his childhood sweetheart, his apparent killing of her brother, her death and his departure for the Crimean War. All this is infused with a good deal of anger against a rapacious, materialist society in which "only the ledger lives". The form of the poem, a monodrama, as Tennyson called it, with its galloping

rhythms and sensational imagery, also seemed an odd production from a poet who had written the restrained, measured *In Memoriam*. It can, however, be seen as a kind of postscript to *In Memoriam*, violently expressing the anguish and sense of loss that is controlled and meditated upon in the earlier poem.

By 1856 Tennyson was moderately affluent and able to buy Farringford, the house on Freshwater Bay in the Isle of Wight, which he had rented in 1853. Here he lived a quiet, settled life, though much visited by friends and the famous, including the Queen and the Prince Consort. At this time university honours-degrees, and offers of nominations were from time to time bestowed on him. His next major publication, in 1859, was a group of four long poems which developed the Arthurian theme and which would later be gathered together with seven others, and a dedication and an epilogue to the queen, in 1885, and called *Idylls of the King*. This was the nearest Tennyson came to writing a Victorian epic. In its depiction of a kingdom, Camelot, which is built to withstand skepticism and embrace values of service and loyalty, it was close to the ideals of Tennyson's society. In the failure of that kingdom, largely through the failure of King Arthur's marriage, it touched on fears of breakdown at the heart of society and the erosion of traditional relations between the sexes. Tennyson had engaged with the controversial topic of the freeing of women in his earlier poem, *The Princess* (1847), but that had resolved the aspirations towards independence of its heroine, Princess Ida, in a new type of marriage which has dragged women down.

Tennyson's success with the *Idylls of the King*, and popular *Enoch Arden* in 1864, made him think to buy another house for the summer months when tourists to the Isle of Wight disturbed his privacy. The Tennysons spent the last twenty years of his life in Laureate splendour, culminating, in 1884, in the acceptance of a barony he had twice before refused. There were dark times in this moderate old age too. Tennyson was fearful that his poetry wouldn't bring him fame and he thought that he might have achievements in the field of drama. *Queen Mary* (1875), *Harold* (1876) and *Becket* (1884) were his most important dramatic works. His other four shorter dramas were of little importance. They were all failure to make his name as the writer of seven plays. "On the whole Tennyson's experiment with the drama, prolonged to the very years of

his death, must be judged to have failed entirely of its purpose, and for a time it even detracted from his reputation.” (Fletcher, 1928:57) And the growing disapproves of his works amongst younger poets like Swinburne, was one of last period’s of his life’s problems; and, the most devastating was the death in 1886 of his second son Lionel, aged thirty-two, on a voyage back from India. This death resonated with the early death of Arthur Hallam, more than fifty years before.

Tennyson himself died in 1892, at the age of 83 and was buried in Westminster Abbey beside to Browning.

Tennyson is the one of the finest artist of all literature. His artistic instinct appears, in the first place, in his exquisite appreciation for the beauty of external nature. The infinite sensuous charm of sky and sea, and earth with its mountains and fields and flowers, appeal to him as strongly as to Keats or Shelley and like them he fills his poetry with descriptions of scenes in nature or references to her beauties. He portrays nature with unflagging minutes of detail which has no parallel in English poetry. Some critics think that “Tennyson’s finished and condensed expression the same preciousness-over subtlety and excessive skill-which they find in his accurate descriptions of objects in nature.” (Fletcher, 1913: 71) It is easy to find hundred of passages in his poetry like the following lines:

There is sweet music here that softer falls
Than petals from brown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass.

Those three chestnuts near, that hung
In a masses thick with milky cones.

Growths of jasmine turn’d
Their humid arms festooning tree to tree,
And at the root thro lush green grasses burn’d

All my heart turn’d from her as a thorn
Turns from the sea.

There is the powerful vividness with which Tennyson presents the sensuous effects, generally beautiful ones, of nature and of other objects of sense-perception. The

following lines show mere clearness or completeness of picture as it is expressed in the following lines:

And drown'd in yonder living blue
 The dark becomes a sightless song.
 And ghastly thro' the drizzling rain
 On the bald street breaks the blank day.
 Thro' the gap glimmer'd the streaming scud.

In addition to his exquisite appreciation for the beauty of external and aesthetic expression of nature recalling Wordsworthian attitude to nature, Tennyson also took Keatsian and Shellian lyric, the Miltonic blank verse but each of them became something different, individual and original with him. Moreover like Keats, he combined wonderful music with the classical and romantic appeals. He put together pictorial and musical handling. "His versification is by far the most perfect of any English poet, and results in a harmony positively incomparable. So also his color and outline in conveying the visual image are based on a study of natural fact and a practice in transferring it to words which are equally beyond comparison"(Saintsbury, 1923: 268)

Tennyson wrote one of his famous poems, *Idylls of the King*, published between 1859 and 1885, 12 poems in blank verse that recount the adventures of King Arthur and his knights of the Round Table, the artistic embodiment of his most nature work long after the natural age of national epic, the age of Homer. Tennyson used epic for modern poetry to question workability of this type. *Idylls of the King* has been called in various ways as episodes, a drama, a romance, a novel, tableaux, heroic poems, romantic narratives by some critics but Tennyson called it as idyll. In his career his best poems are written in this mode and characteristics of his poetry is this idyllic treatment. Tennyson believed that he found his proper mode, idyll, where he narrated his pictures in verse with men and women in the foreground and nature in the background. In the poem, *Idylls of the King*, there is a romantic entanglement of poet and poem, that is; the poem is the expression of individual experience of Tennyson as Carr claims "The concinnity of Tennyson's art rests on his individual experiences rather than upon some objective foundations common to all men." (1960: 45)

Tennyson says that “all ages are age of transition” and on the age he lives in he adds “but this is an awful moment of transition” and “When I see society vicious and the poor starving in great cities, I feel that it is a mighty wave of evil passing over the world.” (Memoir, II, 337/ 97) That is why to flee from horrors of daily life; he through his imagination uses Arthurian legends as a subject. He has “passion for the past” (Ryals, 1967: 21). That is why Tennyson chooses classic myth and Arthurian legends as subjects which show his attitude to escape from modern life by suggesting relevancy of his material to modern life. Arthurian stories are originally Celtic and Tennyson retains the chivalrous courtesy, generosity, love and asceticism from these Arthurian stories and he illuminates them with his own ideas. Tennyson chooses his nation’s mythological past as picturesque subjects, in order to indicate meaning for his own time and in his memoir he explains the meaning of his poem as “the dream of man coming into practical life” so illusion is the main theme of *The Idylls of the King*.

Throughout his life Tennyson afforded to make a detached aesthetic impulse which is provided by idylls. And this aesthetic impulse influenced him and put him far from reality towards myth. As he states in the beginning of the Idylls, he is like Arthur feels detached and without tie with the temporal world. Arthur asks “what happiness,”

What happiness to reign a lonely king,
 Vext-O ye stars that shudder over me,
 O earth that soundest hollow under me,
 Vext with waste dreams? for saving I be join’d
 To her that is the fairest under heaven,
 I seem as nothing in the mighty world,
 And cannot will my will nor work my work
 Wholly, nor make myself in mine own realm
 Victor and lord.

(The Coming of Arthur, II. 81-89)

One aspect of escapism that juxtaposes real with illusion shows itself with the terms true and false throughout the *Idylls of the King*. Four Idylls are about different aspects of love and show that the true can appear as false and vice versa as it is seen in the following lines:

O purblind race of miserable men,
 How many among us at this very hour
 Do forge a life-long trouble for ourselves,
 By taking true for false, or false for true.

And Arthur, when he says Guinevere “Too wholly true to dream untruth in thee” chooses false and confronts his ruin.

The existence of two contrary expressions as true and false, illusion and reality are also said by Merlin in the first idylls of *The Round Table*. He says that all is “confusion, and illusion, and relation / Elusion, and occasion, and evasion” (Gareth and Lynette, II. 281-282)

In the final idyll, *Passing of Arthur*, revealing the loss of his friend Arthur Hallam, Tennyson expresses that king Arthur doesn't die; he just passes from one world to another world. Tennyson in his works in general presents two levels of human existence, life before death and after it, and he thinks Arthur's death is just a separation from eternal reality which is full of absurdity and worthlessness of human condition, a land between immortal seas from which we came and will return. Like in *The Coming of Arthur* sea starts to move into land's domain just as on the night of Arthur's birth. The moment when Arthur was born was timeless moment as Tennyson says in his poetry “it was, we are told, a night in which the bounds of heaven and earth were lost.” Now it is time for Arthur to be redeemed from time, and for Excalibur to return to the lady of the lake. The salvation of Arthur in death gives Tennyson possibility to express the idea of escape from materialism, sensualist drives, corruption and loss of moral values of the period he lives in. Tennyson is motivated by desire to found for man a satisfactory society of spiritual values and however like Arthur, he finds his desire frustrated by the nature of reality.

Tennyson, as a means of expression uses nature and has skill in arranging backgrounds in nature to harmonize with human moods. In *The Last Tournament* Arthur comes back to find his court and life ruined “All in a death-dumb autumn-dripping gloom”, Merlin abandons himself to the lawless wiles of Vivien in “the wild woods of Broceliande” while a storm is coming on; on his own despairing grief in *In Memoriam* Tennyson sees “All the phantom nature stands”; and the morbid hero in *Maud* fancies that the purple heath is “blood-red” His general power to enter into and present moods

by mood of nature is one of the most conspicuous things in Tennyson's poetry and provides him an instrument to expose individual feeling.

The other conspicuous aspect of Tennyson's artistry is exquisite command of expression, his ability to convey his idea or emotion in the most finished phraseology which is direct result of his study of the Greek and Latin and great English writers of the previous period and their time as a subject matter revealing the idea of refuge in these other spatial and temporal scenes like in *Merlin and Vivien*;

So dark a forethought roll'd about his brain
As on a dull day in an ocean cave
The blind wave feeling round his long sea hall
In silence

Or:

Bearing a life-long hunger in his heart.

Tennyson, to create a dream landscape uses natural images and his poetry shows the languid charm of Spenser, enriched with many classical memories, and pictures of natural beauty gorgeously yet delicately painted like the following lines:

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 slumberous sheet of foam below.
From the inner land: far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd:...

(The Lotos Eaters)

Sometimes it is said that Tennyson follows Keats in heraldic use of color but he uses color simply for the mood or atmosphere. With the brilliancy of light and color, often moving light and color, and the contrasts of shade, profound or merely shadowy, his poems are filled. He shows splendid illustration in his poems such as in these lines of *The Lotos Eaters*;

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.

Or such scattered lines as these:

The crimson shells
 Whose silvery spikes are nighest the sea.
 When rosy plumelets tuft the larch.
 A million emeralds break from the ruby-budded lime.
 There with her milk-white arms and shadowy hair
 She made her face a darkness from the king
 A living flash of light the flew.
 The purple brows of Olivet.

His ability to adjust epic into elegy like in *The Idylls of the King* exposed in *The Lotos Eaters* and *Morthe'd Arthur*. *The Lotos Eaters* begins with a heroic line: 'Courage' he said by pointing the land but after a few lines the tone changes, adventurers come to the languid island and pass away to a mood of sad-sweet dream as usual what happen to the heroes when Tennyson use them in his poetry:

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. (The Lotos Eaters; lines: 5-9)

In their way to home after the war that takes ten years Ulysses and his mariners come to the island of mild eyed lotos eating men having "dark faces pale against that rosy flame" by whom they are given a dish of lotos-flower that makes you forget everything. As a plant lotos-flower brings forgetfulness to the mariners who eat it so they don't want to continue their journey to home and want to stay in this island, "a land where all things always seem'd the same!"

In *The Lotos Eaters* Tennyson describes the land which is a mirror to mariners' condition. In the first part the description of the land is a foreshadowing of what will happen and what condition will the mariners come. It is a land in which it seemed 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.

Words like afternoon, languid air, weary dream, slender stream, fall and pause all create the atmosphere of how the mariner fell after they taste the lotos flower. After the mariners eat the lotos they trance into a new existence full of contraries like life and death, day and night, deep-asleep and awake, slumber and toil, shore and labour in the deep mid-ocean, rest and wonder. What is more they are like dead, when a mariner speaks “his voice was thin, as voices from the grave” the only proof of being alive is “music in his ears his beating heart did make”

The state of the mariners is “a trance, a sweet death, yet alive, a static experience of tranquility and calmness” (Golban,1998:104) This state is a kind of escapism for them from the real situation that they have to continue the way home, “toil the roof and crown of things”, have to wander and act for glory. Instead of all these they prefer to live “with half-shut eyes” and say “to lend our hearts and spirits wholly / to the influence of mild-minded melancholy”. As a reason to their preference for escapism they say “Death is the end of life; ah, why / should life all labour be?”

In *Ulysses*, escapism is presented by Ulysses, dramatic type of character of Ulysses, with “his superior condition, rebellion and demonism, his heroic, sustained drive for knowledge and by the natural objects reflecting and participating in human moods and feelings” (Golban,1998:103) It is taken from Homer’s *Odyssey*, who tells the story after returning home, Ithaca. Ulysses is in a conflict, because he is not satisfied with his present status, he desires to escape from the present moment by traveling on the sea with his mariners and by searching for knowledge. In the first part of the poem he says:

It little profits than an idle king
By this still hearth, among these barren crags,
Match’d with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me

(Ulysses, lines: 1-5)

Ulysses thinks he is above his people, who don't have an aim, challenge and desire for knowledge in their lives. He's disgusted with them and his wife Penelope; he compares his people even with animals and sees himself as an idle king to these common people. He is a typical romantic hero; he thinks himself above his people and keeps distance from them, except his mariners he denies common people.

In the second part of the poem Ulysses remembers the violent actions of the past and has delight and identifies himself with the peers. The past, which brought him fame, is full of glories and knowledge but his present situation doesn't bring him something new. He thinks even one hour that he wasted is death of him and he doesn't want to wait for death.

In the last part of the poem he says:

Old age hath yet his honor and his toil;
Death closes all: but something ere the end,
(Ulysses, lines: 50-51)

Ulysses is aware of his old age and feels painful moment of being old. He is conscious that he can't escape from death; he knows future will bring him death but at the same time he says we have enough strength to learn something new by these words: "Come my friends / Tis not too late to seek a newer world" (Ulysses, lines: 56-57) Furthermore he says we still have heroic hearts that make us try and try again "We're / one equal temper of heroic hearts"

The last lines of the poem bring the ultimate of the dramatic monologue, that Tennyson "exploited to the full the dramatic monologue's possibilities for subtle investigation and thought through ventriloquization and the enabling space it opened up between poet and speaker" (O'Gorman, 2004: 85) "Made weak by time and fate, but strong in will / To strive, to seek, to find, and not to yield." (Ulysses; lines: 69-70) He says time may make our power weak but can't change our desire, aim. Here exists rebellion, hope and optimism possibility to escape from the present position to the unpredictable future.

Concerning his poetic activity dominant aspect of Tennyson's poetry is the theme of escapism that provides him a refuge in the major problems of the time he lives in. That is why Tennyson in *Ulysses* "poured the new wine of modern thought into old vine-skins of mythology." (Baugh, 1967:1384) In *Ulysses* by Tennyson's emphasis on knowledge and unyieldingness, the ancient theme is brought to modern period.

2.2. Robert Browning

Browning was born in the southern part of London, Camberwell, in 1812. His father also named Robert Browning was a clerk in the Bank of England and an amateur poet, scholar and artist and the collector of prints and he was a lover of both classic literatures which are Greek and Latin and modern literature. His mother was a piously religious mother and had talent for music which Browning inherited and used later in his works. Browning was one of two children of Browning family, had one younger sister, Sarianna. The family was financially comfortable, and he was never troubled with having to earn his own living, his main education was derived from his father's stimulating library. He enrolled in the newly formed London University in 1828, but his formal education ended after a year. After he left London University he decided that he should be a poet. Reading in his father's extensive library throughout his youth, he had first interested in Byron, producing a volume of Byronic verses called *Incondita* in the mid 1820s. In Browning's childhood the most influencer was Byron. Later he discovered Shelley. A deeper and more lasting passion for Shelley, and Browning's first published poem, *Pauline* (1833), dramatizes his own youthful struggles with religious faith and doubt, and his hero worshipping of Shelley. It was privately printed at the expense of an aunt He received just comments of two or three critics and was little noticed, and sold no copies at all, which discouraged its author a little. Deciding that *Pauline* had been too personal and confessional, or as he put it too subjective, Browning planned a more objective poetic work. This was *Paracelsus* (1835), a lengthy poetic-drama based on the life of the Renaissance alchemist, which gained him no public recognition but the friendship or acquaintanceship of some important literary men such as John Forster, Leigh Hunt and Wordsworth. After meeting the actor manager William Macready, Browning was persuaded that he ought to write for the stage his first play

called *Stafford* was not successful at all. With his father's financial support he published a long epic poem *Sordello* in 1840, a version of the life-story of a medieval Italian poet; but the poem received little notice. With *Sordello* Browning established a reputation for obscurity and poetic affectation that influenced his career; although the poem was to some extent rehabilitated in the twentieth century by the enthusiastic attention of Ezra Pound.

Learning from his setbacks, this period also saw Browning experimenting with the form of the shorter poem, and his is the most significant claim to having invented the dramatic monologue, in some senses the most important Victorian poetic form.

Two collections of his shorter pieces, *Dramatic Lyrics* (1842) and *Dramatic Romances and Lyrics* (1845), contain some of the most famous poems of the age, amongst them *My Last Duchess*, *Soliloquy of the Spanish Cloister* and *The Bishop Orders His Tomb*. These two collections appeared, together with Browning's unperformed plays, in a series of eight pamphlets called *Bells and Pomegranates* (1841-46). Browning had been experimenting with the form of the dramatic monologue since 1834, and in apprehension it seems obvious that this is where his career would take him. In the preface to *Stafford*, Browning declared his aesthetic interest to be action in character, rather than character in action; and it is the paucity of external narrative makes the plays so unsatisfactory. The strength of the dramatic monologue, from Browning's point of view, was that it enabled him to explore and dramatize the inner, psychological dynamic without falling prey to a corrupting confessional subjectivity.

In 1845 the famous romance with Elizabeth Barrett began, and for two years the poets met and exchanged letters every day. Barrett's overprotective father would not permit marriage, so the two were wed in secret 12 September 1846 and ran away to the continent, settling in Florence at the house Casa Guidi, still preserved as a Browning museum. Elizabeth Browning gave birth one child, Robert Wiedemann Barrett Browning, known as Pen (1849-1912). Barrett Browning's reputation as a poet far outshone her husband, and Browning himself was content largely to support his wife's poetic compositions. He published a curious religious piece, *Christmas Eve and Easter*

Day (1850), and collected fifty shorter poems together in what is seen today as his most important collection *Men and Women* (1855). But popular and critical success made him escape and Browning was more involved in raising his son, and later in nursing his ailing wife. She died in June 1861 and Browning returned to Britain.

A collected *Poetical Works* (3 vols, 1863) went some way to establishing Browning's currency as a great poet, and his reputation was further enhanced by the publication of a collected of dramatic monologues, *Dramatis Personae* (1864), including *Caliban Upon Setebos* and *Mr Sludge the Medium*. But it was the twelve-book epic *The Ring and the Book* (published in four installments, 1868-69) that really fastened Browning's reputation with Victorian readers. The work "gave him an unquestioned place as one of the greatest of English poets." (Fletcher, 1928: 146) For the first time in his career, Browning became celebrated. Although he never matched Tennyson's sales, Browning was increasingly respected, and a Browning Society was formed in London in 1881 dedicated to the spreading and explication of his works. In 1869 Browning proposed marriage to Lady Ashburton, but her rejection hurt him deeply and he reacted with hostility. The 1870s, however, was his most productive decade, including a series of long poems. *Balaustion's Adventure* (1871) is a positive poem set in ancient Greece and including an adaptation of Euripides' *Alkestis*, in which the hero Herakles brings back a much loved wife from the dead, a drama that presumably had personal significance for Browning. *Fifine at the Fair* (1872) is written in iambic hexameter rhymed couplets; in dense and difficult poetry the poem explores the mind set of an adulterous Don Juan, justifying himself to his virtuous wife. *Red Cotton Night-Cap Country* (1873) retells a ghastly true life story about a Frenchman who is thwarted in love, destroys and eventually kills himself. *Aristophanes' Apology* (1875) is a sequel to *Balaustion's Adventure*, packed with classical learning and allusion, and contains a direct translation of Euripides' *Herakles*. *The Inn Album* (1875) is a sort of novel in blank verse, and the collection of works in *Pacchiarotto and How He Worked in Distemper* (1876) constitutes an attack on Browning's critics. In 1877 Browning published a translation of Aeschylus's *Agamemnon*. Browning also published a number of collections of shorter poems. Poetry of *Parleyings With Certain People of Importance in their Day* appeared in 1887, and Browning supervised his sixteen volume

Poetical Works in 1888-89. His final collection of short lyrics and dramatic monologues, *Asolando*, was published in December 1889. Browning was visiting Italy; he died later in the same day in Venice, his body being returned to England for burial in Westminster Abbey.

In his own day Browning was highly regarded for the content of his writing, and had something of a reputation as a wiseman and his friend F. J. Furnivall founded the Browning Society on the grounds that ascribing Browning as the most thought full poet alive. Nowadays Browning's thought is rarely studied as such; its religious and moral certainties seem stolid, Victorian in a bad way, and its famous optimism epitomized if slightly unfairly by the sentiment "God's in his heaven/And all's right with the world" (*Pippa Passes*, 1:227-8) is out of tune with modern day ironic gloom. But in the two areas of, firstly, poetic form and, secondly, style, Browning's literary achievements remain vital and exciting, as well as being enormously influential.

Formally he is the most influential dramatic monologist, capable of creating characters by giving the reader their speeches that are vivid and fully realized, whilst also capable of exploring the ironic subtleties of language and discourse with great deftness. More than this, the boldness of the formal conception of *The Ring and the Book* twelve monologues from ten different perspectives, telling the same story over and over epitomizes a relativism that appeals greatly to many modern sensibilities.

The Victorian word for his style Browningese was applied disapprovingly in the nineteenth-century as indicative of confusion, obscurity, over compactness and a general lack of sound. Lines such as "Irks care the crop-full bird? Frets doubt the maw-crammed beast?" (Rabbi Ben Ezra) perhaps lack charm, but Browning's compression certainly forces out a high quotient of aphoristic utterance, where resonant or complex situations are given forcibly economical utterance "Ah, but a man's reach should exceed his grasp,/Or what's a heaven for?" (Andrea Del Sarto,) "How sad and bad and mad it was – /But then, how it was sweet!" (Confession) "Still more labyrinthine buds the rose" (*Sordello*). This last sentiment might be figured as the motto for the very many critical studies of the complex and shifting fictions Browning creates. The brilliancy and

precision of Browning's observations of the natural world, and the vigorous inventiveness of his use of language continue to astonish.

Robert Browning is the first poet comes in to mind concerning the usage of dramatic monologue even though Alfred Tennyson and Elizabeth Barret Browning also used this technique and created characters that utter a story and put the elements of drama in their works. Browning is not the inventor of this form but he made it his own special means by using it frequently and powerfully in his works. Dramatic monologue, the genre of poetry in which speaker's personality, character and situation are revealed through how and what the character says, is Browning's speciality.

At the beginning of his literary career Browning was interested in theater but was unsuccessful in it and therefore later he turned in to poetry. Yet, he used the same technique in writing poetry, "novel dramatic method of presenting any phenomenon of the mind or passions" (Ogborn, 2003: 152) and developed with what he became famous, dramatic monologue.

As a poetic form dramatic monologue was made perfect and became a kind of vital poetic genre to us by Robert Browning. In this form poet creates a character and speaks from the behind of this created character. The poet never appears in his poem but the reader can guess or extract the idea and judgment of the poet from the character. His characters are Renaissance painters, artists, common people of different ages and levels through which Browning expresses his ideas on good and evil, perfect and imperfect art, faith and doubt, etc.

In his collection *Men and Women* he wrote a final poem called *One Word More* Browning describes his poetry. He says:

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 speaker who utters the story or event in this form at a crucial moment is either a deceiver who is caught out in his tricks, a man who has just killed his lover to make the moment of their meeting eternal like in *Porphyria's Lover*, or an artist who has realized his art is not good enough, perfect but has mediocrity like in *Andrea del Sarto*. Giving the story at these crucial moments make the characters realize their real self. "This gives edge and zest to their own self-revelations or self-justification." (Barnard, 1994: 127)

Some critics criticize him taking the song from *Pippa Passes* (God's in his heaven-All is right with the world!) in a hostile way, and blame him not to concern with the contemporary world and its problems. Actually to struggle with the world or spiritual crisis are not his primary concerns. In contrast to the most literary men of the age, especially the novelists, he doesn't much interested in the ugliness of the world, and believes in and trusts to energy and potential of the human and says "a man's reach should exceed his grasp, / or what is a heaven for?"

For Browning to deal with just the problems of the world around him is the job of the rulers or priests. That is why instead of contemporary social and spiritual problems he prefers the earlier periods- the periods of heroism, exceptions and danger- the Renaissance, medieval worlds, Biblical times as subject matters that provide a refuge. Tennyson also uses these earlier periods but, while Tennyson uses mostly myth, Browning uses real historical characters.

In *My Last Duchess*, representing Browning's two primary interests on the Italian Renaissance and visual arts, Browning shows the extremes of human in general, and murder and psychology of the murderer in particular. In the form of a dramatic monologue the speaker, modelled on a real sixteenth-century character Alfonso II, fifth duke of Ferrera, talks to an ambassador in the gallery of his home. At the moment of talking with the ambassador, a nobleman, whose daughter the duke Ferrera proposes to marry, the duke unveils the portrait of his former death wife, and complains about her. Her earnest relation, smiling glance and pleasure with everyone and everything were not approved by her husband, the duke. The duke thinks that her frank behaviors to

everyone are kinds of humiliating things to the duke's nine hundred years old name. Actually all these things that are said to the ambassador are a warning to the woman he proposes to marry.

It is Browning's characteristics that gives the story with the explanations of the characters, speakers but he wants reader to see something more than what the speakers utter and realize. He says "I gave commands; then all smiles stopped together." and we realize that his command was for killing his wife, i.e. he killed his wife.

His thoughts on his former wife and the things that he wants from the next wife indicate the duke's idea on women. Moreover it is an irony although the duke doesn't realize the relationship that at the end of the poem he shows the bronze statue of the Neptune, sea god, taming a sea horse to the ambassador, but we know that sea horses don't need taming. It shows the same relation between how he wants his previous wife to behave under the commands of him and expresses his power, even she is dead he expects the same things from just the portrait of who is dead. This disturbed and complex psychology of the duke is completely shown with the use of dramatic monologue. "This poem also muses on the haunting of the present by the past, a particular post-Romantic anxiety."(O'Gorman, 2004: 173)

Another dramatic monologue of Browning is *Andrea Del Sarto*; for both the name of the character and the poem, poet's chief source is Vasari's *Lives of the Artists*, a collection of short biographies of major painters, sculptors and architects of Renaissance Italy.

The speaker, Andrea Del Sarto is appointed court painter by Francis, the king of France. Because of influence of his wife, Lucrezia, he takes some money from Francis to buy Italian artworks for the court from Italy and goes to Italy but never returns. Later he laments that his worldly concerns have kept him from fulfilling his desire as an artist, and for this reason he accuses his wife. As he is an artist he can escape from reality with his art, painting; he finds a refuge in his art. In the poem Andrea compares himself with Michelangelo and Raphael. He says he is a craftsman

and can draw without sketches “No sketches first, no studies, that’s all their lives” (line 68) and his technique is better but Michelangelo and Raphael don’t have such craft but have inspiration that Andrea doesn’t. According to Browning to be a perfect artist, man should have both craft and inspiration. Andrea also is aware of his imperfection on inspiration and he puts the blame on his wife.

Browning in this poem expresses his interest on the Italian Renaissance and visual arts as imaginary worlds, which are essences of the literature of escape. The Italian Renaissance and imagination Browning uses in his poetry mark the expression of the idea of escaping from the horrors of daily life. Like Browning Andrea, dissatisfied with his life and his art, tries to find a refuge in his art.

The action in *Andrea del Sarto* changes from past to present, from present to past and in the end goes to New Jerusalem, an imaginary future. This action being discussed by King as “Andrea’s restless dissatisfaction with any time signals his personal disturbances, his unwillingness to accept himself in any role... and provides a significant clue to the poem’s meaning” (Bloom, 2001: 67)

2.3. Mathew Arnold

Matthew Arnold's life was profoundly shaped by the influence of his father, Thomas Arnold, headmaster of Rugby School from 1828. Thomas Arnold was a leading education reformer in the nineteenth century and was an attribute of honor, moral uprightness and personal commitment. He developed the system of prefects, to set an example to younger pupils, and altered the curriculum to allow for the formation of character as well as the dry scholarship of the mind. He himself remained a remote figure in the school.

Matthew was sent to Rugby in 1837 at the age of 14, after attending a preparatory school at Laleham, Buckinghamshire and spending a year at Winchester. His parents were somewhat disappointed in him, comparing him unfavorably with the future poet, Arthur Hugh Clough, and complaining of the absence of his sense of duty.

So he surprised everyone when he won a scholarship to Balliol College, Oxford, in 1840.

At Oxford, Matthew was enjoying, for the first time, the freedom to explore seriously the key intellectual issues of the day. He heard Newman preach but did not actually join the Oxford movement; he also became close to Clough. “Life at Oxford was the freest and most delightful part, perhaps, of my life”, he wrote in the letter to his brother, but the freedom was short lived. In 1842, his father died suddenly; from then on Matthew was to be haunted by his shadow, unable to question him but trying vainly to live up to his legacy.

Matthew graduated from Oxford with a second honors degree in 1844. Following years he took post as assistant teacher at Rugby School for one year, received appointment to the post of private secretary to Lord Lansdowne, and became a fellow at Oriel College. He traveled to France, where he met the racy novelist George Sand, and he visited Switzerland twice. His series of nine *Marguerite* poems, which describe blue eyes of a woman, have a Swiss setting which is the result of his visits to Switzerland.

Matthew Arnold's first book of poems, *The Strayed Reveller*, was published in 1849. It was a revelation to his family. The poems are given with Arnold's sense of doubt and his dilemmas concerning duty. The title poem narrates the encounter between Ulysses and a drugged youth in Circe's palace. Other Greek mythical creatures feel the agony as well as the ecstasy of divine possession, the youth tells Ulysses but he is anaesthetised from pain by Circe's charms. Another poem, *The Forsaken Merman*, inverts conventional poetic expectations by telling the story of a mother who abandons her merman husband and magic children to return to the world of prosaic mortals in the town; “Cruel is she! / She left lonely for ever / The kings of the sea”, the merman sings.

Matthew decided to settle down in 1851. He married Frances Wightman, daughter of an eminent judge, and to support his marital responsibilities he became a school inspector what he kept for 35 years. Although some biographers have thought that marriage affected Arnold's poetic talent in a bad way, in fact some of Arnold's best

poems were written over the next 5 or 6 years. His most famous poem, *Dover Beach*, was written just a couple of weeks after his marriage and is addressed to his wife. Another well-known poem, *The Scholar Gipsy*, a pastoral elegy for lost youth set in Oxford, was written during this period.

In 1852, Arnold published his most controversial poem, *Empedocles on Etna*, the dramatization of the Sicilian philosopher's last hours before hurling himself into Mount Etna's volcanic crater. Empedocles's tortured speeches on the mountain top are punctuated by Callicles' blissful songs from the valley below; neither character listens to the other. The following year, Arnold publically disowned the poem, writing in the preface to the new collection of his work that it had shown “the dialogue of the mind with itself” and did not “inspirit and rejoice the reader” as poetry should. He replaced *Empedocles* in the new collection with *Sohrab and Rustum*, a Homeric style poem about filial duty and affection.

In 1857 Arnold became Professor of Poetry at Oxford and gave his first lecture *On the Modern Element in Literature*. He argued paradoxically that the best literature for the modern age was that of ancient Greece, because it was able to retain a noble serenity when contemplating the confused spectacle of life, and not become excited, curious or baffled. To support this position, he published *Merope*, his own version of a Greek tragedy, the following month. Critics have expressed a negative opinion of *Merope* as a lifeless piece of music and indeed, as with so much of late-Arnold, the interest in the work is what lies unsaid, silenced between the lines of text. The drama is loosely based on Sophocles' *Electra*, in that it portrays the dilemma of a woman longing to revenge the murder of her loved one but powerless to do so, trapped as she is in the guilty household. While Electra becomes wild and brutal in her retribution, however, Merope is anti climatically quiet. Arnold wrote in the preface that “the highest aim of tragedy” was to exhibit “sublime acquiescence in the course of fate”.

The following year, the Arnolds moved to a new home in Chester Square, London. For seven years, Matthew had effectively been on the road, traveling the country to inspect schools, writing affectionate letters to his wife. His only stable base

was the Athenaeum club in London to which he was elected in 1856. By now he had four children. However, the next year he was off again for six months, visiting France, Holland and Switzerland as Foreign Assistant Commissioner to the Newcastle Commission on Elementary Education. The trip provided the impetus for a new direction for Arnold; now he wrote not just about poetry, literature and culture, but also about social and political matters. He published a pamphlet *England and the Italian Question* in 1859 and his report on French schools, *The Popular Education of France* in 1861. He prefaced his report with an essay on *Democracy*, later reprinted separately, in which he argued that the state should organize public education instead of leaving it, as it was then, in the hands of private, sectarian interests.

In 1861 Arnold's friend, the poet Clough, died in Florence aged only 42. Arnold began work on an elegy. Entitled *Thyrsis* and finally published in 1866, the poem recalled both classical elegies, such as Moschus's *Lament for Bion* and Milton's *Lycidas*, and Arnold's own earlier poem, *The Scholar Gypsy*; it thus lamented the passing of his own bohemian youth in Oxford as well as that of his friend. He had meanwhile signaled his new relationship with Oxford by publishing his lectures, delivered in his capacity as Professor of Poetry, on translating Homer, in which he attacked the archaisms and personal ticks of his contemporaries and called instead for simple lucidity of mind in the ideal translator.

The 1860s witnessed the publication of Arnold's most important cultural criticism, for which he is now best known. Established at Oxford and still very involved in public education policy, he was able to draw together his literary, social and political experience into a unique cultural vision. *Essays in Criticism* was published in 1865 and included the essay *The Function of Criticism at the Present Time*. Here Arnold pressed for the disinterested nature of criticism; criticism should “try to know the best that is known and thought in the world, irrespectively of practice, politics and everything of the kind”. Arnold was campaigning for a socially accountable criticism, which was not tied to partisan political interests but committed to national regeneration: make the best ideas prevail; presently these new ideas reach society, the touch of truth is the touch of life.

Although this writing seems harsh, Arnold was marshalling his characteristic satiric wit to target not the workhouse poor but what he considered middle class, factory owning complacency and cultural narrowness. His criticism of this social group continued in his next important work, *Culture and Anarchy*, published in 1869. Here he described the middle class as philistines, divided culture into Hellenic and Hebraic traditions and famously called for more Hellenic sweetness and light to prevail in mid-Victorian England. Arnold is deliberately imprecise about his terms and definitions of culture - culture, he simply says, is the study of perfection, but the book continues to provoke thought, from T. S. Eliot's essay on *Arnold and Pater* to Terry Eagleton's *The Idea of Culture*.

The third major work published in the '60s was *On The Study of Celtic Literature* (1867). Arnold's mother, Mary Penrose, came from a Cornish family and Arnold had long been interested in exploring Cornish and Breton settings for his poems: for example, *Tristram and Iseult* (1852). The book, originally a set of lectures, was probably inspired by the Frenchman Ernest Renan's writing on national identity and proved influential in the late nineteenth century Celtic revival. A Chair in Celtic literature was established in Oxford in 1877 and in Edinburgh in 1875; Arnold was invited to attend the inauguration in Edinburgh.

By the 1870s and 80s, Arnold had acquired an international reputation as an important social and cultural critic. He became Senior Inspector of Schools in 1870, and Chief Inspector in 1884, and was in the happy position of actually being able to turn down some job offers. In 1883 and 1886 he undertook a couple of lecture tours in America which resulted in *Discourses in America* (1885). His writing, meanwhile, became increasingly engaged with religious and social questions. He published *St Paul and Protestantism* (1870), *Literature and Dogma* (1873), *God and the Bible* (1875) and *Last Essays on Church and Religion* (1877). This darker and more spiritual period of writing might have been provoked, in part, by the deaths of three of his children, in 1868 and 1872.

In 1886 when Arnold retired from the Inspectorship of Schools he was 63. He was not able to enjoy his retirement for long, however. Two years later he died from a massive heart attack. He was buried at Laleham on Thames, the village where he was born and where his father had started a preparatory school.

Concerning his literary texts, Mathew Arnold's aesthetic values were inherited from antiquity, from Sophocles and from Romanticism, he was determined to argue that poetry's eternal objects are those elementary feelings which subsist permanently in the race, and which are dependent of time.

Arnold took the outline of his story, *The Scholar Gipsy*, from Joseph Glanvill's *The Vanity of Dogmatizing*. Indeed, though Glanvill provided Arnold with materials for his poem, its real source lay in certain feelings that he had about Oxford, the Cumnor countryside, and his own youth. *The Scholar Gipsy* is full of the spirit of place. Arnold early learned to love the country about Oxford, and especially the stretch of country to the west, and it had a charm for him through his life. Almost half a century after his undergraduate days, he writes "on Friday I got out to Hinskey and up the hill to within sight of the Cumner firs. I can not describe the effect which this landscape always has upon me- the hillside with the valleys, and the Oxford in the Thames valley below."

We can divide *The Scholar Gipsy* into five sections. In the first part, consists of three stanzas, nature is presented, then in the next ten stanzas the imaginative vision of the Scholar Gypsy is given who is shy, romantic figure, elusive and diffident; then in the one stanza the vision is repudiated as a mere dream, then in nine stanzas the essential validity of vision is reasserted, and in two last stanzas conclude the poem with their end symbol of Tyrian trader.

In Arnold's poem natural scene is given in the first three stanzas, mostly in the third one. The poem is a quest provided by imagination. The poet reads the tale and imagination fuses the tale with the natural scene. He dreams throughout ten scenes where the scholar gipsy appears with the shepherds, the country boors, the poet himself,

the hunters, the maidens, the bathers, the lone housewife, the children, the blackbird and the poet once again. In his dream the poet is able to say in the third scene “And I myself seem half to know thy looks” (Scholar Gypsy, line: 62) but in the tenth scene the series culminates the recognition between the poet and the scholar gypsy as they pass upon the cause way chill. His sense that he has now seen the scholar gypsy corresponds with our sense that indeed the poet by the very process of imagining these episodes has seen the scholar gypsy in the only way that is necessary to man.

In the poem, the scholar in the University of Oxford is forced to leave his studies there because of his poverty and joins to a company of vagabond gypsies, who have a traditional kind of learning and due to the fact that he learns much of their art he is able to do wonders by the power of imagination. Arnold sees in *The Scholar Gypsy* a symbol of a spiritual ideal, at once an emanation of their beloved landscape and its tutelary genius. The gypsies can do wonders by the power of imagination.

Cross and recross the strips of moon-blanced green,
Come, shepherd, and again begin the quest!

(Arnold, *The Scholar Gypsy*, lines: 9-10)

As expressed in the preceding lines the quest is that of scholar gypsy but it is also a quest for the scholar gypsy, i.e. for the simple integrity with which he follows his search. His search is for the truth that can be received by the poetic imagination.

Glanvill’s scholar gypsy becomes a myth of romantic imagination. In Glanvill the scholar gypsy was not a wanderer, but Arnold’s preliminary title *The Wandering Mermerist* shows that he had early seized upon this a central characteristic. By wondering the scholar gypsy can pass before our eyes the natural scenes with which he is associated. By far the greatest change which Arnold makes in his hero is to combine him with the Cumnor countryside so that he becomes an emanation of that world, the mythical embodiment of quiet and sober woodlands. He is a kind of genius loci, or spirit of the countryside, and he is to be seen only by those who can apprehend this delicate and evanescent spirit. Country folk, children and poets see him. Even these are most likely to see him in their most idle and unprofitable moments- boys when they are

scaring rooks in the wheat fields, maidens when they are dancing about the elms, reapers when they have left their reaping to bathe in the abandoned lasher.

Twilight and nightfall are the best times to see him, and the best places are those most secret and retired. Often he may be found close the water, that “mediator between the inanimate and man”, for Oxford riders coming home at eve see him at the ferry, but “then they land, thou art seen no more!” The reapers saw him on the way to bathe, but “when they came from bathing, thou wast gone!” If the poet wishes to see him again, he lies in his boat “moor’d to the cool bank in the summer heats,” for he knows that the scholar gipsy also lies in his, “Trailing in the cool stream thy fingers wet”

Indeed, to see the scholar gipsy and to be the scholar gipsy are processes imperfectly distinguished. One sees him by being him and in no other way. To set out deliberately to see him would be to frighten him away. Rather one idles in the wood without a thought of seeing him, looks up suddenly and he is there!

So, the quest and the object of the quest are one and the same or there are two quests and one is the object of the other. The poet is engaged upon a quest to learn the secret of the gypsies’ art. The gypsies represent any kind of divine or natural lore that can’t be gathered from books but can be gathered intuitively from the world of nature. But the scholar gypsy as representing the shy and elusive spirit of the nature already embodies that secret. He is then the object of his own quest and the poet is also the object of his own quest. In seeking the scholar gipsy he seeks himself as a poet, and he finds himself as a poet in the course of writing his poem.

Scholar gipsy early in life decides upon one aim and one desire, instead of the vague and uncertain fluctuation from one thing to another that is common in the hurried and distracted change and haste of modern life. He is the man of firm purpose, of one clear aim, of unconquerable hope. What is his purpose, his aim, his hope we are not told; he is shy, elusive, an avoider of those who might desire his secret. He is what modern life has not, a clear and definite ideal, and so he is fresh, free and firm. And so

he is fascinating to the poet who, when he looks to the life of his time, sees it to be languid, weary, fluctuating, baffled, idle, without purpose, without aim, without hope, because without ideal. So in *The Scholar Gipsy* “we have a lament over ‘this strange disease of modern life’ and a yearning to return to an age when faith was sure-but return is impossible” (Burgess, 1996:191)

Arnold realizes the tangle of the age and has at least the power to withdraw himself from it, has desire for rest, peace, and calm in a world of unguided and misguided activity. Over and over again, in a hundred different ways, he gives us his impression of the blustering, dazzling, working, hurried, tangled, uncertain, stormy, fluctuating time in which he lives. With his line “Oh life unlike to us” (*The Scholar Gipsy*, line 166) Arnold thinks his own time “this strange disease of modern life” as a time of blind and ignorant transition that humans by losing their earlier ideals gained new ones of modern life. There is a lack of aim, of object, of ideal; everyone is busy doing, but no one knows what they are doing, it is everyman for himself, each man doing as he likes, without any true knowledge of goodness or right. There is always this feeling, desire for something fixed and firm amid this vagueness, the variations, and the trivialities of modern life. Mathew Arnold “longs for repose that ever is the same” As a contrast, the idea of simple definiteness of scholar gipsy gives him pleasure, as does the simplicity of the country side.

The confusing and depressing character of the life of our time, the restoring calm of nature, and the permanent power of ideal, beauty, nobility, excellence are the chief elements of Arnold’s poetry. In his poems he is so much in pain at the confusion and flux of his own day, he interests him calmly in medieval romances. Arnold’s love for the classics and his feeling that in the permanence of classic beauty are his literary concerns that make possible the expression of the idea of refuge is to be found something that will out last the fluctuations and eddying of a thousand days of the present.

It is also possible to see the poem in threefold perspective as “its main movement is the vision, the loss of the vision, and its recreation in a different mode. It is

the product, first, of the heart and imagination, then, of the senses and understanding and finally, of the imaginative reason.” (Culler, 1966: 186)

CHAPTER THREE
ESCAPISM IN VICTORIAN POETRY ON THE STRUCTURAL LEVEL

3.1. Alfred Tennyson and the Usage of Imagery

According to Hallam, like Shelley and Keats, Tennyson is the poet of sensation and he claims that Tennyson gives a landscape or an episode embodying an experience in a lyrical intensity. So in his poem both tone and feeling reciprocally complete each other. He is perfect in the narrative lyric presenting states of mind of the characters. As Hallam says “expressions of character are brief and coherent; nothing extraneous to the dominant fact is admitted, nothing illustrative of it, and as it were, growing out of it, is rejected. They are like summaries of mighty dramas.” (Ryals, 1967: 10) His characters are mediums to create a mood and images are all put around the character. His poetry is therefore as Hallam states “is a new species of poetry, a graft of the lyric on the dramatic” (Ryals, 1967: 10)

Taking literary history in to consideration Tennyson is not the founder of a new species of poetry but he revives idyll, as Ryals states “the picture” (1967: 11) and perfected it. To enlarge the ways of these pictures of feelings, first he gave importance to outward circumstances. Then he connected these pictures of feelings by a narrative element. “The pictures are not simple descriptions; they are evocations or impressions of vistas” (Ryals, 1967: 11) So to expand the area of idyll Tennyson dominated the lyric to the narrative and emphasized on dramatic rather than narrative.

In short, Tennyson took drama, narration, and lyric and produced a new kind of poetry that English and modern literature’s problem of writing a long poem was solved by him. The best example of these long poems is *Idylls of the King* in which Tennyson gives his story with the structural device of imagery.

Generally *Idylls of the King* is full of desire in the quest motif that Tennyson inherited from Malory and the other medieval sources. Searches dominate the poem and the dominant quest in the *Idylls* is for the Holy Grail.

One of the main images in the *Idylls* is cycle, symbolizes that what comes in to being must die. As a structural device the cycle of the seasons is used and in the

opening idyll the poem starts from spring and ends in winter in the final idyll. Actually this is representation of the king Arthur's kingdom that proceeds from success and hope to death, ruin and vanishing of hope.

Moreover in their framework each individual idyll has its own cycle. *Holy Grail* is structured around a year. *Gareth and Lynette* is structured in a cycle of a day, or man's life on earth when Gareth encounters with the four brothers-morning-star, noon-star, evening-star, and night-star. In the last idyll, *The Passing of Arthur*, again there is a cycle of a day, action happens in a day from dawn to dawn.

Use of cyclical imagery is also seen in Merlin's song;

Rain, sun and rain! and the free blossom blows;
Sun, rain, and sun! and where is he who knows?
From the great deep to the great deep he goes.
(II.408-410)

This sun-rain cycle is used as a symbol of cycle of nature, and the refrain "from the great deep to the great deep he goes" representing the cycle of life from infinity to infinity.

Beast imagery is another structural device. At the beginning Arthur saves the land from the beasts and gets rid of beast in man, but throughout idylls, we see that gradually there is again return to bestiality and at the end Arthur cries in pain: "and all my realm/ Reels back into the beast and is no more" (The Passing of Arthur II. 25-26)

The third device is sea imagery that occurs mainly in the first and last idylls, giving a chance for separation of the temporal world from the eternal. In *Idylls of the King* water is brilliantly used as a metaphor and creates a base for the twelve idylls. Also time and eternity and the relationship between them are central themes of Idylls.

Sea and water images are rich especially in *The Coming of Arthur*. In this idyll Arthur's birth is explained: Magicians Bleys and Merlin wondered near the sea when Uther died and suddenly:

Descending thro' the dismal night- a night
 In which the bounds of heaven and earth were lost-
 Beheld, so high upon the dreary deeps
 It seem'd in heaven, a ship, the shape thereof
 A dragon wing'd, and all from stem to stern
 Bright with a shining people on the decks,
 And gone as soon as seen. And then two
 Dropt to the cove, and watch'd the great sea fall,
 Wave after wave, each mightier than the last,
 Till last and ninth one, gathering half the deep
 And full of voices, slowly rose and plunged
 Roaring, and all the wave was in a frame;
 And down the wave and in the the flame was borne
 A naked babe, and rode to Merlin's feet,
 Who stoopt and caught the babe, and cried, "The King!
 Here is an heir for Uther!" And the fringe
 Of that great breaker, sweeping up the strand,
 Lash'd at the wizard as he spake the word,
 And all at once all round him rose in fire,
 So that the child and he were clothed in fire.

(II. 370-389)

As expressed in the preceding lines Tennyson binds Arthur's birth to sea and wants to indicate that Arthur comes from ethereal world to become a mediator between time and eternity.

When The Round Table is formed Lady of Lake appears;

Down in a deep-calm, whatsoever storms
 May shake the world- and when the surface rolls,
 Hath power the walk the waters like our Lord.

The lady of the lake gives the mystic sword and blesses the brotherhood by telling "A voice as of the waters" (I.290) also in the wedding ceremony of Arthur and Guinevere again the marriage is blessed with these same words as "A voice as of the waters" (I.464)

Flowing water is another water image. We see this image in the opening lines of *Gareth and Lynette*.

The last tall son of Lot and Bellicent,
 And tallest, Gareth, in a showerful spring
 Stared at the spate. A slender-shafted pine
 Lost footing, fell, and so was whirl'd away
 "How he went down," said Gareth, "as a false knight
 Or evil king before my lance, if lance

Were mine to use-O senseless cataract,
 Bearing all down in thy precipitancy-
 And yet thou art but swollen with cold snows
 And mine is living blood.

(II.1-10)

Gareth is away from Camelot and he feels imprisoned like this pine that is carried away by the flood. This flowing water is the symbol of the flux of time or experience in time.

This emblematic flowing water also used in *Lancelot and Elaine*. The maid, Elaine, in her childhood lives near the river but she is not aware of real life. After she encounters with Lancelot she enters into worlds of experience and journeys on the river that she was not aware of it before. The journey in the river, which Tennyson uses as a symbol also in his *Recollections of Arabian Nights* and *The Lady of Shallot*, is from Elaine's imaginary and uncorrupted tower to reality and city of Camelot.

Merlin after confronting with spiteful Vivien journeys to escape from Camelot to Brittany in a boat and says "death in the living water of Camelot" (I.46) and encountering with Vivien in the woods of Broceliande traps him more than Camelot. The river, symbol of regeneration, has opposite characteristics in the journey of Merlin and is the symbol of the journey in to death. What is more refreshing and saving peculiarity of rainstorm pushes Merlin to Vivien and hence leads to Merlin's doom.

The fire or light, Arthur is described, is also used as a motif. In *The Coming of Arthur* the child, Arthur, is borne from the sea in a wave of flame. "The child and he were clothed in fire" (II. 381-389) when Merlin takes the baby from the sea. Furthermore Lancelot addresses him as "the fire of God / Descends upon thee in the battle field" (II. 127-129). In addition when Arthur commands his promise upon the knights they rise "dazed, as one who wakes / Half-blinded at the coming of a light" (*The Coming of Arthur*, II. 264-265). Moreover, when he marries the city was "all on fire / With sun" and the knights sing:

Blow, for our Sun mighty in his May!
 Blow, for our Sun mightier day by day!

(II. 461, 478-479, 496-497)

Gareth calls Arthur as “great Sun of our glory” (Gareth and Lynette, I. 22) Guinevere compares Arthur to the sun “but who can gaze upon the sun in heaven?” (Lancelot and Elaine, I.123) Following lines are how Tristram portrays the king:

His hair, a sun that ray'd from off a brow
Like hill-snow high in heaven, the stell-blue eyes,
The golden beard that clothed his lips with light.
(The Last Tournament, II. 661-663)

Features of Arthur are also shown in terms of light. Excalibur has a “blade so bright / That men are blinded by it” (The Coming of Arthur, II. 299-300) Merlin makes the statue of Arthur that has a crown and wings blazing and convincing people that they have a king. Moreover Bedivere sees Arthur “vanish into light” in *The Passing of Arthur* part.

In *The Last Tournament* Tristram in his song talks about two stars. “And one was water and one star was fire, / And one will ever shine and one will pass” (II.730-731) One star, water, is Arthur and his ideals and the other, fire, is elicit passion.

In his poetry we can notice Tennyson’s favorite with colors. His observation results in his color pictures. His use of sounds is equally skillful to his usage of colors. As Lucas claims Tennyson is “Lord over nature, Lord of the visible earth, Lord of the senses five.” (1966: 19) The strongest effects are where sounds are imitated in the sound of the verses, as in the description of Sir Bedivere’s walk over the cliffs in *Morte’ d Arthur* ;

Dry clash’d his hardness in the icy caves
And barren chasms, and all to left and right
The bare black cliff clang’d round him, as he based
His feet on just of slippery crag that rang
Sharp smitten;

Or such single lines as:

And the rushing battle-bolt sang from the three-decker out of the foam

In the closing lines, nature symbolizes a relation between time and eternity. When Bedivere bears Arthur to the place where “Stood on a dark strait of barren land / On one side lay the Ocean, and on one / Lay a great water” (II.178-180) We understand that Arthur comes from the sea and lives a period of time and passes to another world. This is “Arthur’s kingdom exists in a moment of time arrested from the round of eternity.”(Ryals, 1967: 68) And Bedivere remembers Merlin’s weird song: “From the great deep to the great deep he goes” (I.466) With his death Arthur completes the cycle. As Ryals comments on “Arthur is transported back into timelessness and the sea of eternity literally and figuratively flows over his temporal kingdom.” (1967: 68)

Arthur’s marriage to Guinevere is his tie to temporal world and formation of Round Table is a motif of spiritual power in men. And city of Camelot becomes a metaphor for Tennyson’s poetic creation.

The ideas and feelings hidden in images make Tennyson unique. Edgar Allan Poe praised him as “the noblest poet as ever lived” and Wordsworth as “decidedly the first of our living poets” and it won’t be wrong to call him a modern poet because;

he shows and hides, as if in embryo, a master theme of Joyce’s *Ulysses*-the accentuated and moody self-consciousness and the sense of lost that mark Stephen Dedalus. He forecasts Yeats’ interest in the private myth. He apprehended in advance of Aldous Huxley the uses of mysticism to castigate materialistic culture. And in *Maud*, at least, he prepared the way for the verse of Eliot’s ‘Preludes’ and ‘Prufrock’. (Killham, 1960: 42)

3.2. Robert Browning and the Dramatic Monologue

In Victorian Poetry escapism reveals itself especially on the thematic level, but still it is chiefly expressed by a particular poetic technique, dramatic monologue which is an innovation of Victorian poetry.

Dramatic monologue is a poem in which a speaker addresses to the listener in a specific situation at a crucial moment and reveals his temperament and character through his speech. The dramatic monologue is a Victorian feature and fully developed by Browning. Browning brought his medium “novel dramatic method of presenting any

phenomenon of the mind or passions” (Ogborn, 1998: 152) to perfection. As in Sprague’s comment “for he not only gives a most subtle, penetrating analysis of the speaker he has chosen; he opens a door to the world of that speaker” (1964: 11) His scenes are a Renaissance bishop’s palace, a ball in Venice, a cloister in Spain, a battlefield in France, a mythological island all of what are given with all their color and excitement and made live. His characters are like his settings range and fascinating; musicians, worldly priest, a jealousy lady, happy and sad lovers, artists...etc. He takes us from our world and makes discover a new world where always a man can recognize humanity and himself. What is more “he gives us his vision and intensest life-the vision and life of a man who boldly, courageously, joyfully longed for greatness, and finally achieved greatness even beyond his intensest dreams” (Sprague, 1964: 12)

His device of making men and women speak far from being a less worthy vehicle for poetry than the personal outpouring of a distraught soul was one superbly fitted to fulfilling the poet’s traditional function: that of viewing with a clearer, more perspective eye the vast design of total creation. By revealing the minds, hearts, and souls of many different men and women, he provided a gallery of portraits in which readers of every age and time can recognize all humanity. (Sprague, 1964: 11)

In *My Last Duchess*, one of his best known dramatic monologues, for instance the reader understands the situation of both past and present and the characteristics of both the duchess and the duke through the words of the duke. From his speech we understand that the duke has a power of dominance over people as he says “I give commands” The painting of his former wife with simile on her face which is always covered with the instinct of possession, is a kind of warning to his new wife and shows his wish to possess her new wife completely.

In *Andrea del Sarto*, through the speakers statements uttered in a crucial moment, Browning gives us the condition of the artist as a craftsman and as an inspired artist. From Andrea’s speech we understand that he has a crisis both in his art and his marriage to Lucrezia to whom he blames for his failure as an artist. Andrea also gives his idea on the poetry of other artists such as Rafael and Andrea finds Rafael and others imperfect in craftsmanship but perfect in inspiration as expressed in his words: they “enter and take their place to be sure enough, they come back and cannot tell the world”. (Andrea del Sarto; lines: 85-86) At the same time Andrea is aware of his

inadequate power of art and discloses his crisis of his artistic career as “And I’m the weak eyed but no sun should tempt” (Andrea del Sarto; line: 169)

However as a poet Browning’s greatness is not just because of his character revelation alone. His gift is also on language and rhythm. Sprague states Browning in poetry “spins a world of enchantment, in which hedgerows bloom and thrushes sing as if for the first time, and we share his rapture with his sense of immediacy, as though we, too, were experiencing it for the first time.” (1964: 11) Whether his rhyme has the simplest scheme like in *Pippa’s Song* or the most complicated one like in *De Gustibus*, is unquestionable and is;

perfect, precise and...matched exactly to the sense of the poem. As for meter, the vigorous beat of *How They Brought the Good News from Ghent to Aix* and *The Lost Leader*, the pulsating throb of *The Last Ride Together*, the rousing boisterousness of the *Cavalier Tunes*, the frivolous dance of *A Toccata of Gallupi’s* show the poet’s amazing versatility. (Sprague, 1964: 11)

In language Browning is experimental by “applying to his poetry grotesque rhymes, abrupt, violent, and law breaking diction of a direct, colloquial style”; (Golban, 1998:106) his style “follows especially the tradition of John Donne, a more colloquial and discordant one, even stenographic, leading to obscurity.” (Golban, 1998: 106)

Whoever reads any work of Browning will find an idea although it is difficult to grasp this idea because of being obscure but there is a purpose in what he does. According to John Forster in his poetry;

Often there is thought of the profoundest kind, often the most exquisite tenderness, his best passages are full of the best Saxon word, and in the art of versification he must be called a master. It is his surpassing facility in this particular, which now and then plays bewildering pranks with his reader’s ear- distracting, dazing, and confusing it, in mazes of complicated harmony. (2001: 20)

Structural elements of *Andrea Del Sarto* that is; its diction, sound repetition, rhythm, and sentence as King states “create an impression, emotionally and sensuously, of placidity and greyness” (King, 2001: 67), which are the characteristics of his life and work that Andrea describes.

How Browning in the same lines brings the artistic effect of alliteration and his emphasis on the idea is, he stresses lightly on unimportant syllables and on the others heavily stresses and uses alliteration. Hence rhythm of the poem becomes not only echo of the sense but part of the meaning as well and words of his poetry are matched to the sense and rhythms are matched to the mood of the poem.

One of the characteristics of Browning style is that his sentences indicate the restless thoughts of the characters, tortured flow of thoughts like of Andrea's which are not somehow brought in to logical end or stopped and which show "a surplus of diffused intensity"(King, 2001: 68) that Browning hides what he wants to say to the final. Therefore, as King claims because of this "pasticcio quality of his thinking" it is difficult for the reader to understand it is either the beginning or the end of his work.

Although Robert Browning is labelled for being difficult and obscure, his reputation with the following lines can not be deniable.

God's in his heaven; all's right with the world (*Pippa Passes*)

Grow old along with me!
The best is yet to be (*Rabbi Ben Ezra*)

One who never turned his back but marched breast forward
Never doubted clouds would break. (*Epilogue to Asolando*)

3.3. Gerard Manley Hopkins and Idiosyncrasy

Hopkins was born 28 July 1844 at Stratford, the eldest son of Manley Hopkins, a marine insurance adjuster and amateur author and poet, and his wife Kate. The family, which eventually included eight children, was an actively artistic one, especially in music, drawing and poetry. In 1852 the family moved to Oak Hill, Hampstead, and in 1854 young Gerard began his attendance at Highgate School, where he remained until he went up to Oxford in 1863. Hopkins in his Highgate years was a successful young scholar, earning the Governor's Gold Medal for Latin Verse and showing his talent for original poetry by winning the Headmaster's Poetry Prize.

When Hopkins secured a Balliol College Exhibition he entered upon a tumultuous period in his religious life. His poetry written during this period, while relatively conventional and showing the influence of the Pre-Raphaelites, is characterized especially by a deep spiritual yearning coexisting with a suppressed sexuality. The Hopkins family was High Church Anglican, and Gerard, who had always displayed a strongly religious nature, was soon attracted to the Brotherhood of the Holy Trinity, an undergraduate group which while still Anglican was given to such seemingly Catholic disciplines as confession, bodily mortification, and ritualism. After much soul-searching Hopkins, under the influence both of the writings and the person of John Henry Newman, followed Newman into the Roman Catholic Church by announcing his conversion during the fall of 1866. The decision entailed much familial anguish which was only gradually overcome. Shortly thereafter, in June 1867, Hopkins graduated from Oxford with a First in Greats.

After a year of teaching at Newman's Oratory in Birmingham, Hopkins determined to join the Jesuits, a Catholic religious order which was to be his family for the remainder of his life. He entered the Jesuit novitiate at Roehampton, near Richmond Park, London, in September 1868 and was engaged in studying and teaching both there and at Stonyhurst College, Lancashire, for the next six years, during which time he gave up the writing of poetry. But a year after his transfer to St. Bueno's College, Wales, where he was to study theology until 1877, Hopkins felt himself relieved of the self-imposed prohibition against poetry-writing and began composing again, but this time with a new and startlingly original voice. The seven years of self-imposed silence had not been wasted: instead they had been a period when a new rhythm, a new diction, and a new theory had been, as it were, marinating in his subconscious; and they now came to the force in a voice that was like that of no other poet writing in his time. The poem with which he broke his silence was a lengthy ode, *The Wreck of the Deutschland*, occasioned by a maritime disaster that had caused the deaths by drowning of five Franciscan nuns exiled from Germany under the Falck Laws. When Hopkins submitted the poem to the Jesuit periodical *The Month* it was rejected, and he fared no better with his friends who read his poetry in manuscript, including fellow poet Robert Bridges. Undeterred by his failure to secure publication, Hopkins entered on a period of immense

poetic productivity. Mostly these were poems of exuberant response to the natural beauty of his surroundings in the valley of the Elwy and the Clwyd. The poems record the poet's rapturous grasp of the divine patterning he saw in clouds, in stars, in waterfalls or spring days.

In the autumn of 1877 Hopkins was ordained a priest and immediately entered upon seven years of temporary assignments given to him by his order: first to Sheffield, then London, Oxford, Bedford Leigh, Liverpool, Glasgow, London again, and finally Stonyhurst College, Lancashire, where he himself had been a student a decade before and where he now taught Latin and Greek to students preparing for university examinations. During this busy period of his life, time for writing poetry was scarce. When he writes, nature remains his focus, but now it is more likely to be nature attacked or destroyed as in *Binsey Poplars*. Often serving parishioners in the industrial slums of Manchester, Liverpool, or Glasgow, he comes more and more to regret what man has made of man, and he expresses this regret in lyrics like the haunting *Spring and Fall*, addressed to the young child Margaret, who weeps at the golden leaves falling from the autumn trees and wants to know why this must happen

If the poems of these years are darker, they prepare us well for the agonized sonnets which came to Hopkins during the last period of his life. In 1884 he was elected Professor of Greek and Latin Literature at University College, Dublin. The work was hard: in addition to his classes, he was responsible for reading hundreds of external examination papers each year, and as a result he was often exhausted, ill, and weary beyond words. And his living situation did not help, because he felt out of sympathy with Irish politics, including Irish ecclesiastical politics. Isolated, lonely, depressed, in prostration from overwork, Hopkins' poems become even darker in tone. These are the years of the so-called terrible sonnets, terrible in the old sense of that word, i.e. inspiring terror in the reader from the depth of the poet's pain which the reader feels in them. Typical is this despairing cry to a God who does not seem to hear.

Life offered Hopkins some consolations during what he called in a letter to Robert Bridges these "hard wearying wasting wasted years," but the consolations were

few, and often he was tormented by what he called loathing and hopelessness. In the late spring of 1889 Hopkins contracted typhoid, most probably from filthy drains in his residence on St. Stephen's Green, and died on 8 June. He is buried in the Jesuit plot at Glasnevin Cemetery, Dublin.

For all intents and purposes Hopkins' poetry was never published in his lifetime. After early rejections based on the oddities of his verse he remained content with his own little circle of readers: the poets Robert Bridges, Richard Watson Dixon, and Coventry Patmore, his family, a Jesuit colleague or two, a few others. But he never abandoned hope that some day the world would be ready for his oddities: as he wrote to Canon Dixon, "if God chooses to avail himself of what I leave at his disposal he can do so with a felicity and with a success which I could never command." The prayer was heard. After his death Robert Bridges gathered most of the manuscripts and then, in 1918, by which time Bridges had become Poet Laureate, he had them published in a slender volume. While interest was small at first, by the 1930s, as a new edition of the poetry came out and Hopkins' journals, letters, and notebooks were published, enthusiasm for his poetry grew exponentially. Important Modernist-era poets like W. H. Auden, Dylan Thomas, William Empson and Robert Lowell took him up, as did major critics like I. A. Richards and F. R. Leavis, the latter of whom proclaimed Hopkins as the only influential poet of the Victorian age and the greatest.

Even if one regards Leavis' claim as hyperbole, by the end of the twentieth century Hopkins' poetic achievement, marked as it is by originality, immediacy, craftsmanship, and an astonishing command of the resources of language, is recognized as among the most significant artistic creations of his age. By even a modest definition of a major poet for example, as a poet whose virtues establish him or her as one of the perhaps half-dozen poets who epitomize what an important age of an important national literature can at its best produce Hopkins will have a secure place. He receives and deserves honour as a poet who extends the possibilities of the English language, a poet who creates a new and exciting idiom for capturing both the sensory delights of an external world he embraces as formative yet mystifying, and the anguish of an internal world he endures as terrifying yet revelatory. He has shown the power of attracting new

generations of readers who respect his craftsmanship yet love him for his tonally rich and seductive poetic voice. As a poet with fresh things to say, he both provokes and evokes.

Hopkins is one of the most remarkable technical inventors who has ever written and is one of the major poets of Victorian Period. Although his poetry was unknown during his life time, it gained a great attention in the 20th century with his experimental, modern verse.

He explains characteristics and new techniques of his poetry in his letters to Robert Bridges and the others. Hopkins' purpose was to create his own poetic energy system and language structure. His first innovation is what he calls inscape and instress. Inscape is "the essential form and meaning of any experience or any object" and "each of his poems is more or less an attempt to an inscape" (Golban, 1998: 111) and instress is "the means by which the inscape of the object or experience is perceived, identified and communicated" (Golban, 1998: 111) For Hopkins each individual has its individual inscape held in tension in an instress. The perceiver takes the impact of this on his perception, feels it and instresses it.

As Daiches states "Hopkins' endeavor was to achieve the unique and essential meaning of the experience he was embodying; inscape, the individual and distinctive design, was for him the true reality and, as it were personality of a poem" (1970: 1043)

He aimed to get out of his words as much as possible unhampered by the rules of grammar, syntax, and common usage and sometimes even Bridges complains that one often has to determine the grammar by meaning. Moreover he is frequently criticized of being obscure and ambiguous. But what he wants actually is to leave the reader in more than momentary uncertainty; he has positive use of ambiguity, and he presumes to expect from the reader prolonged and repeated intellectual effort. Hopkins is really difficult and the difficulty is necessary for him. And his prosaic account in terms of logaoedic rhythm, counterpoint rhythm, sprung rhythm, rocking feet, and outriders will help no one to read his verse unless giving some help. As a prescription

of reading his verse he says “take a breath and read it with ears, as I always wish to be read, and my verse will become all right” If we could deceive ourselves in to believing that we were reading easily, his purpose would be defeated.

The alliteration, assonance, ellipsis, word coinage, and a kind of counterpointed rhythm (what Hopkins called Sprung Rhythm) that characterized this new way of poetry. While the style was new, in developing it Hopkins drew upon his studies of Greek, Latin, Anglo-Saxon and Welsh poetry and languages of these studies in which he was reasonably proficient to the point of writing poetry in all of them.

What is his strength that he brought poetry much close the lifelike. Although some critics find significance of Hopkins with Milton, however the way which Hopkins uses contrasts him with Milton and associates with Shakespeare. Hopkins’ imagery and his way of using the body and movement of the language are like Shakespeare’s:

O the mind, mind has mountains; cliffs of fall
 Frightful, sheer, no-man-fathomed. Hold them cheap
 May who ne’er hung there. Nor does long our small
 Durance deal with that steep or deep
 (No Worst, There is None; lines: 9-12)

In addition to the characteristics of Shakespearian, the poem handles grammar and syntax in the spirit of Hopkins. The similarities arise out of a similar exploitation of the resources and potentialities of the language. Hopkins belongs with Shakespeare, Donne, Eliot and Yeats as opposed to Spencer, Milton and Tennyson. He departs widely from currency idiom but currency idiom is the presiding spirit in his dialect and he uses this medium not as a literary but as a spoken one. That is why he wants to be read loudly.

His greatness as a poet is clearly seen his poem *The Leaden Echo and The Golden Echo* in which he is elaborating and mastering his technical devises for important purposes. This poem’s technical devises are not important just because of their musical effects, harmony and melody but are capable of use for expressing complexities of feeling, the movement of consciousness and difficult and urgent states

of mind. The kind of word-play, the pattern and progression of verbal echo, alliteration, rime and assonance presented in the opening verse:

How to keep-is there any, is there none such, nowhere known some, bow or brooch or braid
or brace, lace, latch or catch or key to keep
Back beauty...

(The Leaden Echo; lines: 1-3)

This is not just a musical play, these devices are used to increase the expectancy involved in rhythm, and change its direction, to control movement, to give words new associations and bring diverse ideas and emotions together, to intensify the sense of inevitability. That is to get new, precise and complex responses out of words.

His poem *The Wreck of Deutschland* is as Leavis states “the association of inner, spiritual, emotional stress with physical reverberations, nervous and muscular tensions that characterizes his best verse is here explicitly elaborated in an account of the storm which is at the same time an account of an inner drama” (1966: 26) The wreck he describes is both symbol and occasion. He realizes it so vividly that he is in it; at the same time it is in him.

I did say yes
O at lightning and lashed rod;
Thou heardst me truer than tongue confess
Thy terror, O Christ, O God;
Thou knowest the walls, altar and hour and night:
The swoon of a heart that sweep and the hurl of thee trod
Hard down with a horror of height:
And the midriff astrain with leaning of, laced with fire of strees.

(The Wreck of the Deutschland; lines: 9-16)

He takes the actual wreck as the type of the worldly disaster that brings conviction, supernatural assurance, to the soul:

Stroke and stress that stars and storms deliver,
That guilt is hushed by; hearts are flushed by end melt.

(The Wreck of the Deutschland; lines: 45-46)

He also identifies such experience with Christ’s passion. He identifies the insight, the illumination of the effect of a sloe bursting in the mouth.

The dense and driven Passion, and frightful sweat;
 Thence the discharge of it, there its swelling to be,
 Though felt before, though in high flood yet-
 What none would have known of it, only the heart, being hard at bay,
 Is out with it! Oh,
 We lash with the best or worst
 Word last! How a lush-kept plush-capped sloe
 Will, mouthed to flesh-burst,
 Gush! - flush the man, the being with it, sour or sweet,
 Brim, in a flash, full! - Hither then, last or first,
 To hero of Calvary, Christ's feet-
 Never ask if meaning it, wanting it, warned of it-men go.
 (The Wreck of the Deutschland; lines: 53-64)

Although here the conceit is metaphysical, the technique is Hopkins'. It would be difficult to produce a more elaborate pattern of alliteration, echo, assonance, and internal-rime, but we don't feel of any element that it is there for the sake of pattern. Identification of the stress felt with the Passion helps the metaphorical identification of the experience with the bursting of the sloe.

It is Gerard Manley Hopkins' own philosophy of poetry in style that makes him unique, idiosyncratic, and provides a medium to him to escape from boredoms of contemporary techniques of the poetry. As Burgess claims "he uses language in a highly a Standard English one cannot give his meaning, playing tricks with grammar for the sake of a more forceful emphasis." (1996: 194)

For a man who lived most of his relatively short life in obscurity, Gerard Manley Hopkins holds a remarkably high place in modern appreciation of the literature of the Victorian age. Startlingly innovative and deeply expressive, Hopkins had to wait for the twentieth century Modernists to discover his verse and respond enthusiastically to his originality. Today his unique combination of fresh observation, distinctive cadence, penetrating self-analysis, and profound spirituality make him one of the most influential and distinctive voices in English poetry.

3.4. The Theme of Escapism in the Pre-Raphaelite Poetry

William Holman Hunt, D.G. Rossetti, James Collinson, John Everest Millias, Thomas Woolner, F.G. Stephens, William Morris, Charles Swinburne, Edward Burne

met as a group in 1848 and all found the The Pre-Raphaelite Brotherhood or Movement. As a term Pre-Raphaelite refers to both art and literature. Actually a group of mid -19th century influential painters associated with John Ruskin were called as The Pre-Raphaelite Brotherhood which gave name to the movement. And some poets of the age like Dante Gabriel Rossetti, Christina Rossetti, George Meredith, William Morris, and Algernon Charles Swinburne who had the same characteristics in their literary works with these painters became the part of this movement. Later another group appeared in the name of The Pre-Raphaelite Brotherhood, growing out of the first with the direction of Dante Gabriel Rossetti and actually called as Aesthetic Pre-Raphaelitism. This second group being different from first group, indicated a combination of realistic style with elaborate symbolism, stressed on the theme of medievalized eroticism in their works and became more dominant compared to the former.

When it was entirely a painters' movement the group tried to revitalize art that is tried to make it proper for the modern age. They followed the principle of "art for art's sake", Aestheticism which emphasizes the medievalism, classical mythology and musical effect.

The Pre-Raphaelite Brotherhood is a movement both in poetry and art that "protested against the mechanical literalness of Victorianism, and aimed to recapture some of the spirituality and simplicity of the medieval world". (Barnard, 1984: 134) They brought two things together "the medieval and archaizing tendency and the scrupulous fidelity to fact derived from Ruskin" (Hough, 1961: 48)

Concerning Victorian Poetry; Charles Algernon Swinburne, Dante Gabriel Rossetti, William Morris with their valuable poetic works are the most important representatives of The Pre-Raphaelite Brotherhood. "Rossetti was the progenitor and Morris and Swinburne the shapers and transmitters of a literary tradition" (Silver, 1982: 5) called literary Pre-Raphaelitism.

They founded a paper called *The Germ* expressing the essential idea of the Pre-Raphaelites as sincerity and simplicity "a simplicity sometimes medieval,

sometimes also mystical, a love of little things and of beauty drawn in as simply as the breath” (Lucas, 1966: 104). *Thoughts towards Nature in Poetry, Literature and Art* was the subtitle of *The Germ* and was given by Rossetti and this phrase expressed the Pre-Raphaelite Brotherhood’s predominant conception as William Michael stated “an artist, whether painter or writer, ought to be bent upon defining and expressing his own personal thoughts and that they ought to be based upon a direct study of Nature, and harmonized with her manifestations” (Hough, 1961: 55)

On this literary tradition Silver states that “it is a movement to which dream is central, a movement, which utilizes accounts of actual dream, dream language, dream symbol, and most significantly, a movement with the characteristics of dream itself” (1982: 5) Due to the fact that they “interweave reality and fantasy or fact and imagination or materiality or spirituality” (Silver, 1982: 5) Rossetti, Swinburne and Morris are called as The Pre-Raphaelites. They also by defining their movement in terms of dream proclaim themselves as dreamers. Actually in their use of dream the Brotherhood is not unique or founders of literary usage of dream, dream which is the possibility of accomplishment is the legacy of the Romantics to the Victorians. The revival of medieval literature led literary men to dream-vision literature.

The Pre-Raphaelites think that dreams are mediums which reveal disguised self and serious hints about us. They are not just memories but combination of recent matters with incidents of the childhood and of the past; dreams “fulfill longings and gratify desires....dreams renew and intensify the powerful joys, woes, hopes, and anxieties of the dreamer” (Silver, 1982: 10) and like Romantics, Victorians interested in “the visual, imaginative, and dramatic intensity of the sleeping mind’s experiences” (Silver, 1982: 10) The Pre-Raphaelites like Keats, Blake, Tennyson, Coleridge, Browning examined and used idea of dream. And similar to these literary men The Pre-Raphaelites also used medieval and Romantics’ devices and traditional forms. But they are also different; their difference is stated by Silver:

their works are distinguished by a special concern with accurate accounts of real dream experiences and by increased emphasis on capturing dream logic and structure. Their belief in the principles of truth to nature and fidelity to experience made them demand fidelity to inner experience, as well as to external nature. Creating with their inner eyes, they tried to represent

faithfully what they saw in sleep. Only then did they shape these impressions in to patterns which could be used in literature and painting. Thus, they created works that have qualities that they associate with dreams. (Silver, 1982: 12)

Rossetti, the progenitor of the Pre-Raphaelite Brotherhood, like Blake was both a painter and a poet and like him “he saw the world ablaze with its colors, not as a color-blind pattern of moral blacks and whites” (Lucas, 1966: 114)

The decorative romantic poems, the ballads, the modern Browningsque monologues, and Dante’s influence trace on the poetry of Rossetti.

In his one of the most influential poem *The Blessed Damozel* the idea of continuing relation between a lady in heaven and her lover on earth which is actually Dantesque is given. In the poem a young virgin leans out from the heaven and prays for the union with her lover on earth and wishes to be together in heaven as expressed in these lines; “We two will lie i’ the shadow of / That living mystic tree” (lines: 79-80), the tree of life. In the last stanza there is a hope for reunion stated with this line “I saw her smile” and a clue that they separate “I heard her tears”. Even though there is a hope for reunion and tears of separation which are the elements of physical world, the vision of Lyrical and the poem is totally a dream. It is a wish and romantic thought of Lyrical I who has a chance to reunion with his lover just fleeing from the reality in to his vision.

Another important member of the Brotherhood is William Morris whose poem *The Earthly Paradise* is considered his masterpiece. *The Earthly Paradise* is a collection of twenty four stories given as narrative poems, set in a frame work with a prologue named *The Wanderers*. In the prologue it is told that a group of Norwegian mariners and gentlemen who are told of an earthly paradise where men live forever, never growing weary or old but having joy, determine to discover this paradise because of the terrible pestilence in their own country; and after many years of wandering in unknown seas come to an island that the last survivors of ancient Greek live, there they are welcomed and live telling the stories of past days. Greeks also tell stories thus ancient Greek world (*Atalanta’s Race, The Doom of King Acrisius, The Story of Cupid and Psyche, The Love of Alcestis, The Death of Paris and the others*) and the medieval

Norse (*Ogier The Dane, The Land East of the Sun and West of the Moon and the other*), come together and the stories of each group constitute the parts of *The Earthly Paradise* like Chaucer's *Canterbury Tales*. His achievement of these tales compared to Chaucer is stated by Drinkwater: "the narrative poet who should reach out to Chaucer in achievement and surpass all save his master in a form strangely neglected in English verse. The answer to the criticism that holds narrative poetry to be the humblest order of the art is to be made in two words- Chaucer, Morris" (1912: 93)

The scheme of the whole poem is a collection of different stories drawn from the classic and romantic sources but all result in a general effect that is; parts have completeness of their own while combination of them, the whole are made wonderful by each part.

In the prologue, *The Wanderers*, Morris gives the reason why he chose Greek and medieval Norse as subjects of his poem:

Forget six counties overhung with smoke
 Forget the snorting steam and piston stroke,
 Forget the spreading of the hideous town;
 Think rather of the pack-horse on the down,
 And dream of London, small, and white, and clean
 The clear Thames bordered by its gardens green
 Think that below bridge the green lapping waves
 Smite some few keels that bear Laventine staves,
 Cut from the yew wood on the burnt-up hill,
 And pointed jars that Greek hands toiled to fill,
 And treasured scanty spice from some far sea,
 Florance gold cloth, and Ypres napery,
 And cloth of Bruges, and hogsheads of Guienne;
 While nigh the thronged wharf Geoffrey Chaucer's pen
 Moves over bills of lading mid such times
 Shall dwell the hollow puppets of my rhymes.

In addition to the perfectness of the tales, there are interspersed poems describe the different months of the year and show the craftsmanship of Morris. Their style is different from the telling of the tales and Morris concentrated on lyrical intensity of these lines. The first interspersed poem is between *The Wanderers*, the prologue, and *the Atalanta's Race* is a cry to March when the tale starts: "Yea, welcome, March! And though I die ere June /Yet for the hope of life I give thee praise..." Some interlude

poems show description of nature exquisitely and prove that Morris is a nature poet as in the picture of August:

Now came fulfillment of the year's desire,
The tall wheat, colored by the August fire,
Grew heavy headed, dreading its decay,
And blacker grew the elm-trees day by day.

In the introductory part, *Apology*, Morris describes himself as “the idle singer of an empty day” (The Earthly Paradise, *Apology*; line: 7) and adds “Dreamers of dreams, born out of my due time” (*Apology*; line: 22) and his epilogue repeats his wish to bring fragrance of old days and deeds back to folk weary so through his poetic imagination which Coleridge defines as secondary imagination, he can find refuge in the past and escapes from the present moment.

Lucas believes that Morris' poetry will be read as he states when;

there exists minds romantic enough to rebel against the prosaic materialism of modern civilization, and yet too realistic to turn away from the solid, pagan earth in chase of mystic dreams. Between the fireside glitter of societies like Pope's and the sun-blinded vapors of souls like Shelley's, lies a middle sphere. In it is found reason without insensitiveness and imagination without unreality, sense without hardness and deep feeling without sentiment; in the greatest name is Shakespeare, and far from the least is William Morris. (Lucas, 1966: 159)

Charles Algernon Swinburne is the other transmitter of the literary tradition, Pre-Raphaelitism. “The Pre-Raphaelite dream legacy reaches its consummation in Swinburne's literary works as dream increasingly becomes the structure and essence of poetry and prose.” (Silver, 1982: 35)

What Swinburne presents in his poems is description of the mind in sleep. According to Silver “dreams truly betray...what is sleeping within us, including repressed, perverse, and amoral impulses” (1982: 37) and these impulses affect our actions in real life.

In *Hymn to Proserpine* from *Poems and Ballads* (1866) Swinburne expresses his religious thought. In mythology Proserpine or Proserpina is the daughter of Jupiter

and goddess of harvest, Demeter marries to Pluto, god of the hell, stays half of the year with her husband because of eating in the land of the dead under the ground symbolizing winter and the other half lives in the earth that symbolizes the coming of spring. “Swinburne uses this myth to criticize Christianity Swinburne’s approach to Roman history is to emphasize the subversive potential of pagan religion to critique the authority of Christianity” (O’Gorman, 2004: 477) and says: “thou hast conquered, O pale Galilean” (Hymn to Proserpine; line: 35) which are the supposed dying words of Julian the Apostate, Emperor of Rome 360AD who tried to restore paganism. He says that like the old one, Paganism, Christianity will be transitory. In the following lines what he expresses is that gods die like humans;

O Gods dethroned and deceased, cast forth, wiped out in a day!
 From your wrath is the world released, redeemed from your chains, men say
 New Gods are crowned in the city their flowers have broken your rods
 They are merciful, clothed with pity, the young compassionate Gods.
 But for me their new device is barren, the days are bare;
 Thing long past over suffice, and men forgotten that were.

(Hymn to Proserpine; lines: 13-18)

And towards to end of the poem he says “I shall die as my fathers died, and sleep as they sleep, even so.” (Line: 106)

So death is inevitable end for everything, as an atheist he is rebel to religion and thinks that individual senses are more important and he uses paganism as because as O’Gorman claims “the retreating paganism involves sensual pleasures that Christianity does not tolerate. It means the loss of the pleasuring body” (2004: 477) He, instead of love of god, prefers love that offers passion, pleasure and sensation. Life is somehow meaningless because he knows that everything, everybody, even Gods die so Lyrical I rejects life and prefers to sleep which is the implication of death. Sleep is a superior form of existence, his refuge to escape from representation of real life which is religion.

So long I endure, no longer; and laugh not again, neither weep.
 For there is no God found stronger than death; and death is a sleep.

(Hymn to Proserpine; lines: 109-110)

Swinburne wrote another poem, *The Garden of Proserpine*, related to *The Hymn to Proserpine*. In the poem Lyrical I feels him between life symbolized with garden and death symbolized with white roses, fruitless fields of corn, pale beds of blowing rushes etc. as expressed in the following lines:

I am tired of tears and laughter
 And men that laugh and weep;
 Of what may come here after
 For men that sow to reap:
 I am weary of days and hours,
 Blown buds of barren flowers,
 Desires and dreams and powers
 And everything but sleep.
 (The Garden of Proserpine; lines: 9-16)

He utters he is tired of life; what he wants is sleep, to pass in to superior form of existence.

Golban states “Swinburne was influenced, in style, rhetoric and versification, by Shelley, though on whole he is compared to Byron due to his rebellious nature, eccentric personality, certain Romantic attitudes, and a similar high popularity, making of him much of an echo poet, rather than of exploration and discovery.” (1988: 114)

“The word is omnipotent in Swinburne’s poetry; language breaks through all structural barriers”. (Baugh, 1967: 1444) The stanzaic patterns of his poetry are generally formless and “almost any stanza or scattered groups of stanzas may be omitted without loss of any, save quantitative, effect” (Baugh, 1967: 1444)

“His contribution to the Pre-Raphaelite dream legacy is to further internalize and organicize Rosetti’s dream vocabulary and Morris’ exactitude in rendering dream experience without attempting to suppress dream’s psychosexual, infantile, or pathological elements.” (Silver, 1982: 45)

CONCLUSION

The present thesis, entitled *Escapism in Victorian Poetry*, represents our attempt at arguing about the importance of Victorian Poetry in English Literature, as it is generally seen as an unimportant cultural manifestation compared to the dominance of realistic fiction of this age, and as even poets of the age were not just literary men they were also painters especially literary men of Pre-Raphaelite Brotherhood such as Dante Gabriel Rossetti, William Morris, Algernon Charles Swinburne like poetry is not enough.

Our opinion is that although it is seen under the shadow of realistic fiction, Victorian Poetry is a highly important literary manifestation by reifying not only a complexity of literary concerns and textual representations of the previous period, Romanticism, the age of English Poetry, such as the dualism of existence, nature, imagination, the individual experience, but also with gaining patronage of its own status with its major thematic concern escapism, provided by some literary concerns, motives, spatial and temporal scenes in its thematic organization and dramatic monologue, imagery, multiple identities in its structural organization.

In the process of our research, we have come to consider Escapism in Victorian Poetry as a major theme, and its definition regards the indirectness in the expression of the innerself, poets assuming multiple identities within the poetic technique of the dramatic monologue, replacing the concern for subjectivity with a new concern for imaginary situations, the development of a purely imaginative writing (invention or recreation of situations not real or true), or the concern with other temporal and spatial realities (Greek Antiquity, for instance, or general European Middle Age).

By analyzing a number of Victorian poetic texts, we have identified similarities and differences concerning the expression of escapism in a number of their thematic perspectives, which allow the consideration of a typology. In general, all the poets of Victorian period through their imagination tend to escape from routine and the responsibilities of the 19th century to imaginary worlds. In particular this tendency shows different perspectives of the poets. Tennyson's *The Lotos Eaters* renders a

possibility of escapism to the mariners with “the intermediary psychological state (ataraxie) between life, awakening, day and death, sleep, night, expressed in poetry in close relation to nature and natural objects and phenomena, where life and death are not desirable but a transitory status between them.” (Golban, 2003: 207) Sometimes lyrical I finds a refuge in glorious past and in knowledge as in *Ulysses* or in Arthurian legends, symbolizing spirituality and morality as in *Idylls of the King*. The refuge may also be found in death as in Swinburne’s *Hymn to Proserpine* and *The Garden of Proserpine* or in art as in Robert Browning’s *Andrea Del Sarto*.

In the process of our research, we have also come to the conclusion that Victorian poetry with its major thematic concern escapism forms a kind of bridge and connection between two dominant periods of poetry, romantic and modern.

In this respect, escapism has become our critical instrument in a study aimed at arguing about the importance and the role of it in Victorian poetry against the isolation of Victorian poetry compared to the realistic fiction of the age. Escapism, one of Victorian poetry’s major thematic concerns, reified in a number of literary texts; *The Lotos-Eaters*, *Ulysses* and *Idylls of the King* by Alfred Tennyson, *My Last Duchess* and *Andrea Del Sarto* by Robert Browning, *The Scholar Gipsy* by Mathew Arnold, *The Leaden Echo and The Golden Echo* by Gerard Manley Hopkins, *The Garden of Proserpine* and *Hymn to Proserpine* by Charles Algernon Swinburne, *The Blessed Damozel* by Dante Gabriel Rossetti, *The Earthly Paradise* by William Morris which represent the main concern of our study.

In Chapter 1, entitled *The Condition of Victorian Poetry*, we have attempted at discussing the status of Victorian poetry in English literature. Concerning highly praised age of realistic novel in nineteenth century, poetry of Victorian Age is seen as a marginal discourse, unimportant cultural manifestation or just as the inheritance of Romanticism; but Victorian poetry with its strong emphasis on escapism which is improved and innovated in its expression in both thematic and structural levels became great literary manifestation and gained its deserved place.

In the chain of culture in general and literature in particular it is easy to see inter-relationships of each era that is; each culture continues with something traditional, characteristics of the previous one and at the same time rejects these established norms and conventions and creates something new. In this respect Victorian Poetry rejects some features of Romanticism, at the same time heightens the theme of romantic escapism that is expressed with both thematic and structural elements.

In the poetic production of Victorian Period the impulse of Romanticism can not be disregarded. Interest in nature and untamed and disorderly manifestations of scenery and the individual emotions aroused from the concurrence of human mood with moods of nature which are typical romantic features, all exist in Victorian poetry especially in the literary works of Tennyson, Morris and Arnold. Other romantic features such as the power of imagination, the freedom of artistic expression and what our thesis bases on is, one aspect of dualism of existence, escapism, are also prominent aspects of Victorian Poetry that are expressed in the literary texts of Swinburne, Tennyson and Browning in particular.

Among these continued features of Romanticism, Victorian Poetry took the theme of escapism, an inclination to retreat from unpleasant realities through diversion or fantasy, as a major and dominant concern and made it their starting point of originality which is provided by some thematic and structural elements.

Chapter 2, entitled *Escapism in Victorian Poetry on the Thematic Level*, takes poets one by one; Alfred Tennyson, Robert Browning and Mathew Arnold respectively, and brings into discussion the theme of escapism on the thematic organization of *Idylls of the King*, *Ulysses*, *The Lotos Eaters* by Tennyson, *My Last Duchess* and *Andrea del Sarto* by Browning and *The Scholar Gipsy* by Arnold.

The thematic elements of the typology of escapism are either provided by imaginative writing or spatial and temporal scenes such as ancient time of Greek, Medieval Norse, and Italian Renaissance and also by other elements and aspects such as nature and natural objects, death, awakenness, sleep and past.

Alfred Tennyson who is Wordsworthian in his understanding of poetry usually uses nature, natural objects and scenery which associate with the mood of the characters and become a mirror to their condition. Mariners in *The Lotos Eaters* trance in to a new existence, between awakened and sleepy after they eat the lotos flower and all their past glories, their aim to return their homeland Ittaka, seem meaningless. Their new circumstance between life and death, sleeping and awakening is paralleled by the reflection of the environment where there is a slender stream and atmosphere of languid air, etc. This state is their escapism from their responsibilities of returning to home, wandering through the world and acting for glory. In *Ulysses* escapism shows itself in the desire of mythological character, Ulysses, who wants to escape from the present status as an idle king of common people to the past days full of glories and knowledge. Tennyson in *Idylls of the King* also tries to find a refuge taking the Arthurian legends, such as *The Coming of Arthur*, *Lancelot and Elian*, *The Holy Grail*, *The Passing of Arthur* which represent Tennyson's attempt to deal with the problems of his own day and as Golban states his attempt to escape from "the extermination of the spiritual by the physical, the quest of self for a universe free from the rise of materialism and sensualist drives, corruption and deprivation of any moral or spiritual values"(1998: 104) to Arthur's world of "morality, of marital faithfulness, useful action, for self and society, self-control, and attachment to the spiritual norms represented by the Holy Grail" (Golban, 1998: 104)

Robert Browning, whose contribution to English literature is dramatic monologue, with the imaginary character, the duke of Ferrera, of his poem *My Last Duchess*, explores the extremes of human in general, and murder and psychology of the murderer in particular. The poem also expresses Browning's two primary interests on the Italian Renaissance and visual arts as an imaginary world, which is the core of the literature of escape, where Browning can escape from the horrors of daily life. In *Andrea del Sarto*, Andrea, the painter is dissatisfied with his life and art and he is unhappy in marriage and a failure in painting, who finds a refuge in art.

Mathew Arnold in *The Scholar Gipsy*, a pastoral elegy, shows two different levels of existence; pastoral and intellectual, countryside and Oxford, past and present,

the gypsy-lore and institutionalized education. Arnold under the mask of his character scholar gipsy chooses the formers and rejects the latter. So the poem explores the student's escape from, routine institutionalized education of Oxford into nature and the world of gipsies and Arnold's from present uncertainties into history.

Chapter 3, entitled *Escapism in Victorian Poetry on the Structural Level*, concentrates on the dramatic monologue, imagery, multiple identities and stylistic devices which make possible the expression, through the poetic form, of the idea of refuge in Victorian Poetry.

First modern perspective in the verse making endeavour in Victorian poetry is the genre of dramatic monologue effectively created by Alfred Tennyson and Robert Browning. Dramatic monologue is a form in which a speaker addresses to the listener and utters his own story at a crucial moment and in which the listener learns the speaker's character from the speaker's utterance. The speakers of the dramatic monologue are historical, mythical, legendary or literary characters and Renaissance is the preferred historical background all of which helped the poets had multiple identities and found the basis for escapism.

Gerard Manley Hopkins' contribution to the English Poetry is the changes he brought to the form of poetry. Instead of the classic type of rhythmic structure called running rhythm he used sprung rhythm which bases on a number of stressed syllables in a line and disregards the number of unstressed syllables. His new techniques also include terms of inscape and instress. With inscape Hopkins means individual distinctive form, the inner quality of objects and events. Inscap is "the inward quality of objects and events which are embodied by the poets in unique poetic forms." The term instress refers to the divine that creates the inscape. These technical innovations of Hopkins help him flee from current literary techniques and make him idiosyncratic in use of words.

Alfred Tennyson is the one who frequently applied images such as cycle, beast, sea, light, etc. in his expressions in Victorian Poetry. While cycle, one of the main

images in *Idylls of the King* symbolizes that what comes in to being must die, fire is how Arthur is described, “The child and he were clothed in fire”, “the fire of God / Descends upon thee in the battle field”, “dazed, as one who wakes / Half-blinded at the coming of a light” and water which is brilliantly used as a metaphor, creates a base for the twelve idylls. His use of images provides Tennyson creation of imaginary worlds and an expression through the poetic form of imagery, of the idea of refuge in Victorian Poetry.

Our last concern in this chapter is Charles Algernon Swinburne, Dante Gabriel Rossetti and William Morris who are the most important representatives of The Pre-Raphaelite Brotherhood with their valuable poetic works. The Pre-Raphaelite Brotherhood Movement with the characteristic of dream, dissented to the mechanical literalness of Victorian Period and escaped from it, and aimed to retake some of the simpleness and spiritualism of the medieval world as a refuge. Swinburne’s poem *The Blessed Damozel*, giving the idea of continuing relation between a lady in heaven and her lover on earth, recalls the Dantesque poem and middle age that Swinburne finds rest. William Morris, whose poem *The Earthly Paradise* is a collection of twenty four stories given as narrative poems, set in a frame work with a prologue, makes their characters tell a story that belongs to ancient Greek world and the medieval Norse. The expression of the idea of refuge is made possible by the creation of these other temporal and spatial scenes, Greek and Norway, in the stories of the characters. Medieval subjects treated in the works of the Pre-Raphaelites, Arthurian material used by Morris provided a kind of taste for mythological subject matter and a background for escapism from unbearable modern life. Both *Hymn to Proserpine* and *The Garden of Proserpine* give Swinburne’s understanding of worthlessness of the human condition and his search for escapism in the realm of death which is equal to sleep.

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