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ROBERT BROWNING AS A TEACHER IN HIS POETRY

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Abstract :

This paper presents a study about Browning as a man or teacher in his poems . He has sent many messages in his poetry . Browning represented as the messenger or the teacher in his age of skepticism and pessimism, Browning spoke the strangest expression of faith .In his exploitation of " the stream Consciousness" Browning is the forerunner of the modern impressionists. Great in his originality , and great in his contribution

the art of character delineated .He has numerous poems confining elegance of style to depth of thought, And the desire for an impediment lies in these poems .In all his poetry he talks about the subject of divinity believing in God Browning believes in death in his poems .He offers his ability in making a man free moral . Browning's love-poetry may broadly be divided into two categories, the personal and the dramatic, and the personal poems are far out-numbered by the dramatic. His genius was essentially dramatic, and the expression of personal emotion requires the lyrical bent. Browning is the only English poet to have dealt with love in all its multiple complexities; The range of circumstances of love the poet takes on is very broad .we

explores the elements of his poetry to reach the results why was that and what he wants to give for people through teaching by his poems .

Keywords : Browning , love , poet , poem ,teacher.

INTRODUCTION :

pundits often refer of, "The message of Browning", or, 'the teaching of Browning.' Browning doesn't have a formal message though, "no Church, no philosophy", technically speaking. But he had a strong and definitive understanding of human life and nature, and the relation between them to God. He was what **Frederick Ryland** calls, "a philosophic poet". Through his writing, He offers us a distinct theory of contact between man and the world and shows this theory through fictional characters and scenes. Such are the main themes of Browning's poetry. His themes are wide and varied, and he is interested in all of them because they enable him to study the human soul from various angles, and its many facets. In each poem there is a particular human situation—a love situation, a crime situation, a situation of failure or success in some art—and in each case the situation is important to Browning inasmuch as it reveals the soul of the individual or the individuals concerned. His business was, 'soul dissection', and the human soul is studied in the most varied, the most poignant, and the most unusual situations. "Browning's is not the drama of the outer world of events but of the inner world of the soul, where nothing is of importance until it is transformed into a form influencing mind and character." Browning's passion was psycho analysis; he is interested more in painting, "the inner landscape", than, "the outer one." Browning's poetry focuses on the inner man, the spirit and the "psyche," of each person, And it is studied with all its complexities and varieties. Whatever may be the apparent theme—love, crime, philosophy, religion, art—it is of interest to the poet only because it provides him with an opportunity of unravelling the intricate tangle of human motives, moods, emotions, and thoughts. Writes Compton Rickett in this connection; Most of his (Browning's)

works are theoretical metaphysical studies: If it involves love, patriotism, intellectual ambition, or artistic creativity, All of this is taken to a single denominator -Its impact on personality , Its significance for the output of soul " .

The KING OF THE VICTORIAN AGE :

Browning is one of the giants of the Victorian era, roughly speaking, began creating at the same time and towered head and shoulders above his contemporary, from 1830 to 1890, practically the entire period of the reign of Queen Victoria. The formative years of his life was passed in the very beginning of the new era, and the impulses he received at the beginning of his career continued to inspire him all through. While the poetic methods and ideals altered around him, he remained curiously unaffected by it. The changes we notice in his work result from the natural growth of his own character, from the maturity of his artistic powers, and from the decay of his powers with increasing age. The famous Victorian compromises can now be said with one word. A social transformation age was the Browning period that evolved and grew. Man was trapped in two different sides, With the former collapsing and the new one not yet create. The soul of man was in doubt and unrest and It was all in ferment. The major causes of disintegration in the Victorian era were three (a) The Industrial Revolution brought about the emergence of a young, wealthy, Rich merchants, ambition for rank and privilege, (b) The Democratic Growth, (c) And developing the science of evolution .Many of those powers threatened to break the current order. Therefore an attempt was made to conciliate old and new, to find a consensus between religion and science, from the need for 'change' to the need for security, order and peace. As a matter of fact there cannot be two characters, two minds, and two poets more different from each other than were Tennyson and Browning. Their public fate was singularly different. Browning was immediately popular with the publication of his Collected Poems, in 1842, and his popularity

continued to increase, till with the publication of *In Memoriam*, in 1850, he came to be regarded as the greatest poet of his time, and his poetry was read over the greater part of the English speaking world. His success and fame endured, and, he had a host of imitators. Browning's popularity, on the other hand, was delayed, and when it came, was limited only to a few, cultured readers. He had few imitators and followers. Even such great collection of poems as *Bells and Pomegranates*, a rare combination of music. There were several aspects to the Victorian compromise. Politically this meant reconciling the demands of democracy and prosperity with order. The Victorian dream was an orderly extension of independence from precedent to precedent. It has remained a 'poor families' affair whether Whig or Tory. But from the middle classes the aristocracy itself was recruited freer. The Victorians have sought to maintain authority in every sector in the face of the growing tide of social change 'Authority' in the political sphere meant state and constitutional law; it meant monarchy in the government sphere.; it was embodied by the founded church of religion; It implied the dominance of Man over Woman in the domestic sphere. Victorianism stressed authority and portrayed the English Church of religion. Facing the challenge of science and rationalism, the reliance on Church authority deepened. (Tilak, 2011, p.45)

THELOVETHEMEINBRWNING'SPOETRY :

In his best poems of love, he brings the power of love to lift the lover to a higher and nobler level , Just like in *By the Fireside*, or sink it to the lower stage of sensual slavery, as in *Andrea Del Sarto*. Love Is the one thing important to life's fulfillment: Both strength and awareness have no meaning without love. In his poetry, Jove reveals character, as well as puts it to the test of fire. As O Elton puts it, "Browning considered that love is not only man's chief happiness, but his chief ordeal."

Browning's love-poetry may broadly be divided into two categories, the personal and the dramatic, and the personal poems are far out-numbered by the dramatic. His genius was essentially dramatic, and the expression of personal emotion requires the lyrical bent. That is why though he knew personal love, fully and intensely, it is expressed only in a few poems. Such poems are the fruits of Browning's deep love for his wife, Elizabeth. *Fireside* is one of the finest poems of married love in English by Browning. Browning was sitting quietly by the fire with his wife, the poet muses their married life and the blessings that her love has bestowed on him. It is an extremely vivid picture of a quiet, happy married life full of his wife's sweet memories and images. *One Word More* is another nearly completed piece of art with a long history of happy happiness in married life, full to the brim. *Prospice*, published after Elizabeth Browning passed away, tells us what she made of him, reveals his relentless devotion, and his determination to be a warrior to the very end. The poem concludes with the good confidence of the author in the knowledge that he will reach her in the afterlife. "Browning at his best, Browning in the central fire of his character, is in it:"

Then a light, then thy breast,

O thou soul of my soul, I shall clasp thee again,

And with God be the rest.

A vast number of Browning's love poems are impersonal. This poetry is dramatic. Certain poems, Browning also discusses crucial circumstances of love and offers the responses of the men and women involved. So the poet deals with love in all its complexity, in all its shifting moods, vagaries, certitudes, defeats and conquests. Browning is the only English poet to have dealt with love in all its multiple complexities; The range of circumstances of love the poet takes on is very broad. His own love was a great achievement, but

he always discussed the tragedy of life, the unfulfilled and disappointed passion, with equal insight and penetration.(Tilak, 2011, pp.60-61-63).

HIS FAITH IN STRUGGLE WITH THE EVIL :

Through this side Browning incorporates evil into a philosophy of life whose central concept is love. He does not say that, like Pope and Bolingbroke 's simple optimism that "all is true," but rather that something is wrong for the excellent end that we will fix it and gain new moral strength in the effort:

"Then, welcome each rebuff

That turns earth's smoothness rough,

Each sting that bids nor sit nor stand but go !

Be our joys three parts pain !

Strive, and hold cheap the strain;

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

Evil is as eternal as good; and thus, man is literally, "ever a fighter", facing, "adventures brave and new," for whom the signal is in Browning's last poetic utterance:

"Strive and thrive ! cry 'Speed,-fight on, fare ever,

There as here."

In Rabbi Ben Ezra we have the most explicit statement of Browning's philosophy of life. It is an epitome of many poems; it looks on life from the standpoint of age. It is in youth that we gain the experience which helps us later on in our spiritual progress. It is not accomplishment but intention, not the outward result, but the inward aim, that is the real test of worth. The pitcher is now shaped on the wheel, and is thus ready for a future, for a life beyond this life. This life is a preparation for the life to come, and evil and

suffering and failure in this life is to be welcomed for it is only through Tailure that Man can enjoy the pleasures of Heaven. In Every Hope, That lover isn't despairing. He derives comfort from the optimistic belief that God creates love to recompense love ; true love will certainly be recompensed in the afterlife, if not in this world. In other words ,by his faith in the immortality of the spirit, Browning's deeply rooted optimism is further improved. The body can die but the spirit in the Universe lives on. It has an afterlife or lives; it has experiences not only on earth and in this life, but in countless lives as well. In this finite universe life in the other dimension, life with the Infinite, is much more precious than life. Success in this world means failure in the other one: and the ideal that can be attained here is meaningless, for we forfeit the divine by attaining it. (Tilak, 2011, pp.17-18)

GOD, MAN AND NATURE:

Browning has his own philosophy and his own theory of the relationship between Man, God and Nature. Human and Nature both emanate from God but "there are two entities: Just one spirit breathes in each;" sometimes they can come together for a moment like in *The Fireside* .He 's distinct from Wordsworth, Shelley and the other romantics in that way. Creation has no vital compassion for guy, no message for him, nor is it a sanctuary for the broken spirits. She also often wears a teasing look like in *Childe Rolan* .

Browning had a deep love for nature and his depictions of nature are influenced primarily by Italy. His landscapes are beautiful, "fierce and dazzling splendor" with flickering colours. He has a peculiar predilection for sunrise and sunset, and spring advent, as well as for sharp edges and unusual contours. His landscapes are beautiful and organic and mostly human-figured landscapes. Browning is unable to keep his human desires out of his poetry for any time. Nature is a fitting backdrop for human thinking and feeling, as in *The Grammarian 's Funeral and Caliban on*

Setebos. Although Browning had strong views of Man, Nature and Religion and held them strongly throughout his long career, Tennyson had no definite philosophy of Man, or of Religion, or of Nature. Once he was a young, his opinions were established and he did not up to the very end alter his opinions, like his contemporaries. He doesn't represent his time 's shifting views on these matters from year to year. He varies significantly from Tennyson in that way. His opinions are original, at least in the way he has presented them . Tennyson was always assailed by spiritual doubts and conflicts. Browning was always at peace, and firmly fixed in his views. The result was that while Tennyson could fully represent his age in all its doubts and skepticism , and so could impart greater variety to his works, Browning could not do so. But while Tennyson could not give to his age faith in God and humanity, the faith in a still center, in the depths of the surface storms, we get such faith, and the consequent hope, in the poetry of Browning. He, alone of all his contemporaries, brings the message of hope, and the balm of consolation, for a faithless, trouble-tormented, and pessimistic humanity.

The fact is that Browning was not a man of his age, but a man much in advance of his age. He was interested in soul-dissection, in the analysis of the human mind and art, in the study of man's motives and mental processes. *Paracelsus* and *Sordello* are soul dissecting poems, and so are many of the poems of the *Bells and Pomegranates*. This ruthless intellectual analysis of human nature was a part, in reality, of the scientific movement of the age. But Browning anticipated his age in this respect by thirty years. "So his poetry was not read at first; but, afterwards, the world having reached him, he became a favoured poet" (S.A. Brooke). Secondly, Browning was not exclusively interested in the inner history of a soul, he was also interested in outward action. *Sordello*, for example blends culture, political history, and war-like action. Emotion and thought are transformed into quick action in poems

like Pippa Passes. There are no poems in which there are brief emotions, fiery outbursts of emotion, made with incredible intensity, instead of long study. As the Impressionist moderns, he is concerned with unexpected moments of human desire, with extreme, brief sensory impressions. In other words, Browning predicted about forty years of Impressionism. Even before impressionism came, he became an Impressionist and was known as such. He stands alone among his contemporaries in this regard, for there is no impressionism in Tennyson, nor in Arnold or Morris or Rossetti. Once impressionism arrived, its success was immediate and strong.

Thirdly, While Browning portrays the incredible nature of human life, thinking and feeling in his poetry, Tennyson's smoothness, the contrasting complexity of human life and nature does not reflect the melodious, simplistic production of its themes. Neither is Arnold more successful in that regard. He is conscious of complexity and discord, but he tries to explain it rather than render it. Moreover, no other poet of the age, even when conscious of discord, does anything to resolve that discord. In the poetry of Browning, alone, the discords and complexities are resolved into a full harmony of thought and emotion. Browning represented this complexity of life from the very beginning, and when society became conscious of this complexity, it was amazed to find that there was a poet who had been expressing it for the last forty years. They also found that in his poetry the discord of life is resolved into a concordant melody, that there was a core of peace and quiet in his poetry. And they found there was a poet who held out hopes of peace and harmony for the human soul, Both for race and individual. This expectation is the most profound aspect of the Browning religion. Tennyson, too, has this hope, but he is often uncertain and he often bewails this uncertainty. Browning was certain of this hope, and he does never waiver in his faith. Even when he fails to resolve some discord or complexity, he is certain

that they can be resolved. In this respect again, he stands alone among his contemporaries. In the midst of the doubts, the uncertainties, the skepticism, the conflicts, and the contradictions of his age, he stands firm and unmoved. This firmness of his faith shows the strength of his character. In the beginning, the people cared only for the clash and the conflict, the discordant and jarring elements, which they found reflected in his poetry, but gradually they were attracted by the majestic harmony in which the discords were resolved. They turned to Browning in ever-increasing numbers, because they found in him poetic as well as religious satisfaction. His popularity came at the end of the 19th century, and it has increased ever since. *"Browning felt beforehand what we are beginning to hope for, and wrote of it fifty, even sixty years ago. No one cared then for him, but we care now"*.(Talika, 2016, pp. 50-51)

BROWNING: HIS MODERN REALISM

Further, Browning is a modern in his realism. Walter Bagehot calls Browning a thorough realist, "and the least of an idealist of any poet we know." Realism in art refers, "the observation of things as they are, the familiarity with their various aspects, physical and intellectual, and the consequent faculty of reproducing them with approximate fidelity." Browning is a realist in this thorough sense. He sings of real human beings, in their actual joys and sorrows. He is honest and sincere and truthful in his treatment of humanity. Similarly, he is realistic in his treatment of Nature. All his landscapes are real landscapes, landscapes which he has really seen, and which he reproduces with fidelity in every detail. In the interest of poetic beauty, he does not omit, the mean, the ugly and the grotesque. Further, Browning's realism is seen to greatest advantage in his love poetry. He does not use the ideal imagery of other poets, but the real imagery drawn from the actual surroundings of the lovers. He expresses the true and insatiable realism of the passion of love. Sentiment and passion in his poetry

are always realized and made actual. Browning is not aware of ecstasies and symbols and sacred ideals, but of windows and gloves and walls of the garden. "He doesn't handle glimmers But the memories of that everlasting moment awaken in every man When regular and dead items get interest beyond a millionaire's ability to calculate (Chesterton). Browning never forgets the little details which suddenly pierce like an arrow through the heart of a lover. In *A Lover's Quarrel*, the dress of the beloved has been described with the fidelity and accuracy of the catalogue of an auction sale. In his realism, Browning's influence has been like a clear river which has fertilized poets like Hardy, Housman, Masfield, etc.

In all these respects, Browning is a pre-cursor or fore-runner of the modern poets like T.S. Eliot, W.E. Henley and John Davidson. But what makes him a modern in the true sense of the word, a poet much in advance of his age, is his interest in the incidents in the development of a soul. In his, "soul-dissection," in his, "psychoanalysis," in his probing into the heart and soul of men, Browning has his closest affinity with the modern age. His dramatic monologues are so many, "soul-reflectors", in each of them a human soul reveals itself through self-introspection, through a process of minute self-analysis. The speaker's thoughts range over the past and the future, and both are focused in the present. There is no chronological or sequential development, rather a backward and forward, zigzag movement. This is another instance of his realism, in this way he faithfully renders the actual thought-processes of his characters. In this respect, He anticipates modern-day Impressionist techniques. Though not a poet of the school of, "stream of consciousness", he foreshadows, 'the inwardness', of contemporary literature. In this respect, he has exercised considerable influence on modern writers, which has been freely acknowledged even by a great writer like Ezra Pound. (Tailak, 2011, pp.79-80)

CONCLUSION :

To conclude: Browning's reputation has fluctuated widely during the last hundred years, and despite his great merits, his place remains uncertain. But there can be no denying the fact that he is a great force in 20th century literature, and a number of poets are heavily indebted to him. We see all the varied teaching in his poetry he is one of the leader of his period . He gives the trust to all poets and the spirit of kind in poetry Browning adds the huge thoughts to portray by his poem . we shows the style and behavior of Browning in dealing with problems of society .

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