Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature Programme

THE USE OF INTROSPECTION IN ROBERT BROWNING'S EARLY POETRY

Pelin KUT BELENLİ

Ph.D. Dissertation

Ankara, 2018

THE USE OF INTROSPECTION IN ROBERT BROWNING'S EARLY POETRY
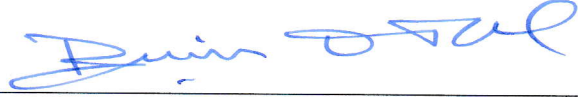
Pelin KUT BELENLİ

Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature Programme

Ph.D. Dissertation

Ankara, 2018

KABUL VE ONAY

Pelin Kut Belenli tarafından hazırlanan "The Use of Introspection in Robert Browning's Early Poetry" başlıklı bu çalışma, 04 Ocak 2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora tezi olarak kabul edilmiştir.

_____

Prof. Dr. Burçin EROL (Başkan)

_____

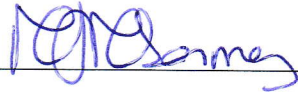Prof. Dr. Hande SEBER (Danışman)

_____

Prof. Dr. Huriye REİS

_____

Doç. Dr. Özlem UZUNDEMİR

_____

Doç. Dr. Margaret J-M SÖNMEZ

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.
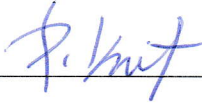
Prof. Dr. Musa Yaşar SAĞLAM

Enstitü Müdürü

BİLDİRİM

Hazırladığım tezin tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin kağıt ve elektronik kopyalarının Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

☐ Tezimin tamamı her yerden erişime açılabilir.

☐ Tezim sadece Hacettepe Üniversitesi yerleşkelerinden erişime açılabilir.

☑ Tezimin 3 yıl süreyle erişime açılmasını istemiyorum. Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin tamamı her yerden erişime açılabilir.

29.01.2018

Pelin KUT BELENLİ

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

o**Tezimin/Raporumun tamamı dünya çapında erişime açılabilir ve bir kısmı veya tamamının fotokopisi alınabilir.**
(Bu seçenekle teziniz arama motorlarında indekslenebilecek, daha sonra tezinizin erişim statüsünün değiştirilmesini talep etseniz ve kütüphane bu talebinizi yerine getirse bile, teziniz arama motorlarının önbelleklerinde kalmaya devam edebilecektir)

o**Tezimin/Raporumun 2021 tarihine kadar erişime açılmasını ve fotokopi alınmasını (İç Kapak, Özet, İçindekiler ve Kaynakça hariç) istemiyorum.**
(Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir, kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisi alınabilir)

o**Tezimin/Raporumun................tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.**

o **Serbest Seçenek/Yazarın Seçimi**

29/01/2018

Pelin KUT BELENLİ

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Prof. Dr. Hande SEBER danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

29/01/2018

Pelin KUT BELENLİ

To my better half Ali,

to my dear mother Nesrin,

and to my lovely cat Samwise…

ACKNOWLEDGEMENTS

ÖZET

KUT BELENLİ, Pelin. Robert Browning'in İlk Dönem Şiirlerinde İçebakış Kullanımı. Doktora Tezi, Ankara, 2018.

Bu çalışma, bireyin öz-inceleme veya kendi zihinsel ve duygusal süreçlerini birinci elden gözlemlemesi için psikolojik bir metot olarak Viktorya dönemi psikologları tarafından kullanılan "içebakış" ile Robert Browning'in ilk dönem şiirleri arasında çarpıcı benzerlikler olduğunu savunmaktadır. Bu tez, ayrıca, Browning'in bir psikolojik metot olan içebakışı *Pauline* (1833), *Paracelsus* (1835) ve *Sordello* (1840) adlı eserlerindeki ana karakterlerin insana dair farklı ruh hallerinin temsilinde kullandığını ileri sürmektedir. Bu eserler on dokuzuncu yüzyıl psikolojik şiir ekolünün içebakışçı şiirinin örnekleridir. Buna göre, bu tez, Browning'in insanın iç dünyasındaki değişimlerin özünü anlamak ve bunun gerçekçi bir temsilini sunmak amacıyla insan ruhunun tasvirinde kullandığı farklı yöntemleri takip ederek bu şiirleri üç ana bölümde incelemektedir. *Pauline*, *Paracelsus* ve *Sordello* adlı eserlerdeki ana karakterlerin öz-inceleme yoluyla benlik bilgisi elde etme çabaları ve içebakışçı bireyler olarak nasıl temsil edildikleri bu bölümlerde bütün boyutlarıyla ele alınmıştır. Ayrıca, Viktorya dönemi kültürü içinde yaşayan bir birey olan Browning'in, benlik imgelerini ve bireysel deneyimleri incelemek için içebakış bağlamında kullanılan ve tartışılan öz-bilinç, birinci şahıs ve/veya üçüncü şahıs konuşma, öznellik ile nesnellik konularını kullanımı, eserlerin incelenmesinde irdelenmekte ve gösterilmektedir. Bu incelemelerde Viktorya dönemi psikoloji biliminin önde gelen isimleri tarafından yapılan bilimsel çalışmalar ve onlar tarafından kullanılan ve tartışılan tanımlar da Browning'in insan ruhunun gelişimini konu ediş şekli tartışılırken kullanılmıştır.

Anahtar Sözcükler

Robert Browning, *Pauline*, *Paracelsus*, *Sordello*, ruhbilim, Viktorya Dönemi Psikoloji Bilimi, içebakış

ABSTRACT

KUT BELENLİ, Pelin. The Use of Introspection in Robert Browning's Early Poetry. Ph.D. Dissertation, Ankara, 2018.

This study argues that there is a striking resemblance between Robert Browning's early poetry and "introspection," which is the psychological method of self-examination or first-person observation of one's own mental and emotional processes, used by the Victorian psychologists. This dissertation also claims that Browning uses the psychological method of introspection to represent various human psychological states of the main characters in his *Pauline* (1833), *Paracelsus* (1835), and *Sordello* (1840). These works are examples of the introspective poetry of the nineteenth-century "psychological school of poetry." Accordingly, this dissertation analyses these poems in three main chapters by pursuing the different methods that Browning used in the portrayal of the human soul to obtain an insight into the changes in the inner world of humans and to achieve a realistic representation of it. The endeavour of the main characters in *Pauline*, *Paracelsus*, and *Sordello* to achieve self-knowledge through self-analysis and how they are represented as introspective individuals are scrutinised in these chapters. Furthermore, as an individual of the Victorian culture, Browning's use of the matters of self-consciousness, the first and/or third-person speech, and subjectivity and objectivity—that were discussed and used in the discourse of introspection—to examine the images of the self and subjective experience are studied and illustrated in the analyses of the works. In these analyses, scientific studies conducted by leading figures in Victorian psychology, and definitions used and discussed by them, are also used in discussing the manner in which Browning represented "the development of the human soul."

Keywords

Robert Browning, *Pauline*, *Paracelsus*, *Sordello*, mental science, Victorian psychology, introspection

TABLE OF CONTENTS

INTRODUCTION

ROBERT BROWNING AND PSYCHOLOGICAL REPRESENTATION

Robert Browning showed an "endeavor of evolving an unprecedented science of the human mind" (Faas 83) in using a distinct poetic style that was marked by his interest in exploring various psychological states, their causes, and their effects. The most striking feature of Browning's poetry is this interest which led him into examining and questioning what he termed the human "soul." The poet's concern for this exploration is more specifically salient in *Pauline: A Fragment of a Confession* (1833), *Paracelsus* (1835), and *Sordello* (1840) since in these works he ventured to explore the lifelong mental and emotional processes that an individual might go through. Browning endeavoured to represent the incidents in the life span of the speaker in *Pauline* and of the main characters in *Paracelsus* and *Sordello*. These incidents led the protagonists of all the three poems into various psychological stages; and Browning explored the effects of these stages on their current and/or final mental states. Browning depicted and examined the psychological states of consciousness, nervousness, doubt/uncertainty, depression, and certainty in *Pauline*; curiosity, elation, consciousness, confusion, and hallucination in *Paracelsus*; and elation, consciousness, doubt/uncertainty, confusion, and disassociation in *Sordello*.[1]

Browning's interest in the human psyche coincided with the Victorian curiosity for similar subjects. "Introspection" was one of the psychological methods of "the growing area of mental science" (Bourne Taylor and Shuttleworth xiii), and it was used to observe, examine, and explain psychological states. In this respect, similar states of mind drew the attention of theorists of "introspection" and of Browning. Moreover, problems concerning self-consciousness, first and/or third-person speech, and objectivity and subjectivity were handled by both these theorists and by Browning. Browning's work, this study argues, shows a gradual change in the representation of various psychological states, their causes, and their effects on the thoughts, emotions, decisions, acts, and lives of the main characters in his major productions: as this research on *Pauline*, *Paracelsus*, and *Sordello* will show. Accordingly, this dissertation analyses these poems, pursuing the different patterns in Browning's exploration of the psyche to obtain an insight into the changes in the inner world of humankind. The

discussion on the poems will reveal and illustrate how Browning used the matters of self-consciousness, first and/or third-person speech, and subjectivity and objectivity that were discussed in the Victorian discourse of "introspection" to examine images of the self and subjective experience. This dissertation will also endeavour to point out the striking resemblance between Browning's poetry and "introspection." The mental processes of the human mind, such as perception, thinking, reasoning, belief, memory, and imagination, and feelings and sensations which sometimes challenge morality and the social codes, provide material for such an analysis. *Pauline*, *Paracelsus*, and *Sordello* contain the Victorian psychological method of self-examination or first-person observation of one's own mental and emotional processes. Especially his use of the first-person and third-person perspectives in the observation, self-conscious examination, and report of the inner self of the characters in the poems can be considered as methods of "introspection."

Pauline, *Paracelsus*, and *Sordello* are significant since Browning endeavoured to represent men who have a tendency to obtain self-knowledge and insight into their past and present lives through conscious self-analysis or inner observation of their own mental and emotional processes or psychological states in these poems. In fact, in all three poems characters question themselves, voice their inner fears, and reveal their inner truths, desires, yearnings, doubts, uncertainties, hopes, hopelessnesses, and despair. The distinct literary qualities of these poems, such as their form, genre and technique formed a basis for Browning to design different patterns for the representation of the introspective processes that the main characters go through. These poems will be studied in separate chapters through detailed analyses of the subject matter, point of view, characterisation, and references to the basic terms and the discourse of Victorian mental science and "introspection."

John Stuart Mill wrote in "What is Poetry?" that "[t]he truth of poetry is to paint the human soul truly: the truth of fiction is to give a true picture of life" and "[t]he poetry is not in the object itself, nor in the scientific truth itself, but in the state of mind in which the one and the other may be contemplated" (299-300). Mill's opinions on poetry reflect the concern during the Victorian period for the representation of abstract concepts in

poetry, especially the states of the human "mind," rather than the depiction of material objects. Mill's contemporary, Browning adopted this understanding of poetry and embarked on a quest to accomplish realistic depictions of psychological states. This shared opinion about poetry indicates another reality of the Victorian poetry, which also included topics ranging from nationality to religion and from art to ethics. In his well-known dramatic monologue "Fra Lippo Lippi" (1855), Browning uses the phrase "to paint the soul," which best expresses the essence of the arts of painted portraiture as—by implication—of poetry:

> Your business is to paint the souls of men —
> Man's soul, and it's a fire, smoke ... no, it's not ...
> It's vapour done up like a new-born babe —
> (In that shape when you die it leaves your mouth)
> It's ... well, what matters talking, it's the soul!
> Give us no more of body than shows soul!
> …
> Paint the soul, never mind the legs and arms!
> (ll. 183-93)

Just like John Stuart Mill, in "Fra Lippo Lippi" Browning, through the character of the Prior, invites poets to represent the inner action that is interrelated with certain psychological states. Mill wrote his essay in 1833, before Browning wrote "Fra Lippo Lippi." Therefore, Browning might have borrowed the phrase "to paint the soul" from Mill. Similarly, in the dedicatory letter to *Sordello* (1840) Browning stated "the historical decoration was purposely of no more importance than a background requires; and my stress lay on the incidents in the development of a soul" ("To J. Milsand" 123), which shows that he practiced in his poetry what he suggested in this letter and in "Fra Lippo Lippi." The poet's statement in the dedicatory letter also indicates that he agreed with Mill who stated that poetry is "in the state of mind" (300). While Browning was mainly interested in representing passions, yearnings, doubts, emotions, weaknesses, and even disorders, the physical and historical details and physical actions and incidents that he used served functionally for this purpose. A Browning critic, Phelps, also refers to the poet's endeavour to represent the stages of a character's life with a focus on his or her psychological progress, as follows:

> To [Browning] the bard is a Reporter of Life, an accurate Historian of the Soul, one who observes human nature in its various manifestations, and gives a faithful record. Sound, rhythm, beauty are important, because they are a part of life; and they are to be found in Browning's works like wild flowers in a field; but they are not in themselves the main things. The main thing is human life in its totality. Exactly in proportion to the poet's power of portraying life, is the poet great; if he correctly describes a wide range of life, he is greater than if he has succeeded only in a narrow stretch; and the Perfect Bard would be the one who had chronicled the stages of all life. (*Robert Browning* 19-20)

When Browning declared that his main purpose as a poet was to "paint" the human "soul," he also emphasised that he held "little else is worth study" ("To J. Milsand" 123). Browning was equally interested in what he variously called "the mind," "the phenomenon of the mind," "the mood itself in its rise and progress," and "the passions" (Preface to *Paracelsus* 12). He used these terms to define and explain the content and focus of his poetry in correspondence, prefaces, and in his "Essay on Shelley" (1852). These issues were at the same time the subjects that Victorian psychologists studied and discussed, especially in the context of "introspection." The common feature in Browning's *Pauline*, *Paracelsus*, and *Sordello* is that the poet either abstained from representing physical actions, incidents, descriptions, and details, or used them only enough to serve his exploration of their effects on the mental and emotional states of individuals and to give psychological portraits of the characters.

Phelps agrees with Browning in describing how the elements and components of Browning's poetry, such as sound, rhythm, beauty, and background served the poet's purpose of creating a realistic depiction of the workings of the human "soul" in poetry. These elements and components were criticised by some critics and reviewers of the Victorian period such as Bagehot and John Stuart Mill, but Browning never totally gave up writing in the way he wished to write. Major charges against his poetry were that his lines were "difficult" and "unpleasant," that the ideas in his poetry were expressed "in [...] a jagged, ugly, useless shape" and that his style was "grotesque" (Bagehot 304-5). His poetry, especially his early works, was also considered to be vague, obscure, dreamy, unusual, and eccentric by reviewers who wrote for Victorian periodicals, magazines, and journals. As Phelps affirms, "[f]or eighty years, many men of learning and culture have been loudly proclaiming that Browning, whatever he was, was not a

poet; he was ingenious, he was thoughtful, a philosopher, if you like, but surely no poet" (*Robert Browning* 18). In spite of such criticisms, Browning insisted that he would continue to be completely independent of his critics and public, and that his poems were written "because it [was] his duty to struggle, however ineffectually, to express the perceptions that well up inside him" (Litzinger and Smalley 1). Browning thought that as a poet his duty was to report human life as it is and, as we stated, to portray the development of the "soul." Accordingly, his attempts at a realistic expression of human perception and thought processes, which are abstract, complex, and invisible entities, resulted in his much criticised style.

VICTORIAN LITERATURE AND PSYCHOLOGY

This thesis uses "Victorian psychology" and "Victorian mental science" in the analyses of Robert Browning's poems; therefore it is necessary to briefly clarify what is meant by them and explain how these terms were perceived during the Victorian period. The word "psychology"[2] meant "the study of the soul" for the early Victorian people, and it was not regarded as a well-established discipline[3] until the late Victorian period. It was mostly recognised as a field that was based on the study of the human soul which was more often referred to as "psychiatry."[4] The word "psychiatry" was preferred for the newly emerging science which had not yet formed its "ideological assumptions" by means of a specialized language (Shutlleworth 12-5). In other words, "psychology" during the early and mid-Victorian periods was not psychology in its contemporary meaning. Towards the end of the Victorian age, in 1890, William James, the first American professor of psychology, defined it as follows:

> Psychology is the Science of Mental Life, both of its phenomena and their conditions. The phenomena are such things as we call feelings, desires, cognitions, reasonings, decisions, and the like; and, superficially considered, their variety and complexity is such as to leave a chaotic impression on the observer. (*Principles of Psychology* 1)

Because the term "psychology" in the Victorian period referred to different meanings from its current use, critics like Rylance and Shuttleworth use the term "Victorian psychology" (5-17; 1-6) to differentiate mental science and its studies in the early and mid-Victorian period from that of the more professionalised discipline of psychology

which rose in the late-Victorian period and which extends to the contemporary period. Although the term "Victorian psychology" could connote "the psychology of the Victorian people," in Rylance and Shuttleworth's usage the term refers to the developing science of psychology in the Victorian period. Within this study, the term will be used in the sense of the developing science of psychology in the Victorian period as clarified by Rylance and Shuttleworth.

Victorian mental science "emerged between 1830 and 1890" and was "a growing intellectual discipline and an important branch of the medical profession" (Bourne Taylor and Shuttleworth xiii-iv). The formation of this new discipline known by the Victorians also as "medical psychology," "mental science," or simply "psychology", was the result of many factors and had a number of sources (Faas 13). Nineteenth-century psychology was partly shaped by increased interest in social concerns like respectability, dignity and self-control which created a need for a reliable source of consolation and remedy for hopeless states of mind. Moreover, this field was not totally separate from philosophy, physiology, and psychiatry, which were among the sources of psychology (Shuttleworth 12; Rylance 13-4). These domains also dealt with the human soul and human nature as subjects.

Before psychology emerged as a separate discipline in the late nineteenth century and before Freud introduced psychoanalysis, mental science was dominated by philosophy in both Europe and America; and psychology has always been more or less attached to philosophy. The works of the Victorian thinkers, social critics and writers played a significant role in the formation of a psychological discourse. Some of the prominent men of thought who lived during the Victorian period and contributed to the development of new ideas and disciplines with writings on social, cultural, political, and scientific issues were John Stuart Mill, Thomas Carlyle, John Ruskin, Jeremy Bentham, and Charles Kingsley. They observed Victorian society and wrote for Victorian people, making them accustomed to new perspectives and reflections on familiar and unfamiliar topics. The Victorian interest in the mysteries of human mental and emotional faculties is evident in various remarks and writings of these prominent figures. This issue is explained by Bourne Taylor and Shuttleworth as follows:

> Nineteenth-century culture did not share our sense of disciplinary divisions between 'arts' and 'science,' 'theoretical' and 'practical' knowledge, and while these boundaries were beginning to emerge towards the end of the century, they had yet to harden. [...] [P]sychological writers often developed their points through numerous literary allusions and tropes, and often, indeed, cited cases from novels as well as real life to illustrate particular arguments. The issues they debated formed a crucial aspect of the cultural landscape, permeating the work of contemporary novelists, poets, and cultural critics. (xv)

Indeed, psychology in the nineteenth-century was a nascent discipline that found widespread recognition through journals, newspapers, asylums, laboratories, universities, hospitals, and social gatherings. Scientific studies in the Victorian period were not only carried out by "educational institutions, academic faculties, and professional societies;" they were also introduced to the public through the lectures of popular scientists like Faraday, Carpenter, Tyndall, Huxley, and others (Paradis and Postlewait x). Moreover, newly established museums of history, art and science, and exhibitions lay bare developments and novelties, introducing the public to both old and new art and science. There were also a large number of gazettes, magazines, journals, newspapers, and periodicals through which people could follow recent social, political, and scientific news. In the periodicals there was an ongoing discussion about science and its advances.[5] In the mid-century psychological studies began to be published in "the first two journals dedicated to the subject:" the *Journal of Psychological Medicine and Mental Pathology* (1848) and *The Asylum Journal of Mental Science* (1853) (Tate 4). The abundance of periodicals which worked as bridges between science and the reading society explains how the general public became knowledgeable about progress in science and other areas.

Many prominent men of science, their studies, and the main principles they put forward contributed to the development and expansion of Victorian mental science. Important documents for this are: *Essays on the Powers of the Human Mind* (1827) and *Inquiry into the Human Mind* written by Thomas Reid about reason, memory, will, taste and other constituents of the mind; *Lectures on the Philosophy of the Mind* (1820-46) by Thomas Brown; and *The Senses and the Intellect* (1855) by Alexander Bain. In addition, there are two men whose studies contributed very significantly to the mental science in general: the German experimentalist Wilhelm Wundt who is today accepted as the

founder of modern psychology, and the American philosopher William James who separated psychology from philosophy by describing "the wide-ranging functions and structures of the mind" (Mandler 7-25). Moreover, best known for *Principles of Biology* (1865), Herbert Spencer coined the term "survival of the fittest" and started an interest in what is today known as Social Darwinism (Hughes 42; Scott 5). As Rylance states, "evolution changed not just the nature of psychological argument; it changed the culture in which it occured" (203). In other words, the social dimension of the originally biological evolution theory caused revolutionary changes in the nature of psychological studies as well as in other areas of Victorian culture and thinking. These thinkers, philosophers, psychologists and writers produced the ideas which were essential in the formation of the basis of Victorian psychology, and the issues discussed, and the definitions provided by them contributed greatly to the later formation of the basic principles of modern psychology. Furthermore, at universities lectures on philosophical, medical and psychological topics were given by doctors, mental physicians, and professors of philosophy. Hospitals were the places of practice where doctors tried to cure patients with new methods. These mental physicians were very careful and particular in their attempts, and through their publications they formed a medical platform sharing their experiences with their colleagues.[6]

Four branches of Victorian psychological discourse should be briefly explained to show the relation between the philosophical arguments of the earlier ages and their continuation within Victorian mental science. According to Rylance, these four branches are: "the discourse of the soul, the discourse of philosophy, the discourse of physiology in general biology, and the discourse of medicine" (21). Philosophers, thinkers, and critics in former centuries had discussed these issues and Victorian psychological discourse was partly formed by these earlier philosophical concerns. Within the discourse of the soul, major questions were about the definitions and borders of the soul: what it meant, whether it was similar with the spirit or the mind, whether it was influenced by bodily functions or not, what the "lower" and "higher" "faculties" of man were, and many other ancient questions related to the mysterious components of man (Hatfield 33; Rylance 21-39). Human beings were believed to possess mental faculties, and this was a key idea in the development of nineteenth-century psychology;

traditionally, the faculties were "arranged hierarchically with the so-called 'higher faculties', such as reason, faith, love, spiritual apprehension, a sense of the numinous, exercise of the will, and so on, at the top, and the 'lower faculties', such as sensation, feeling, appetite, desire, and so on, at the bottom" (Rylance 27). As for the discourse of philosophy, four "classical philosophical problems" under discussion were "the mind-body problem," "the epistemological problem," "the nature/nurture argument" and "the first-person/third-person problem" (Hatfield 54; Rylance 41). The last problem is an issue "concerning the language considered most appropriate for the description of mental processes" and questions the stance one should take in reporting or analysing psychological events: the introspective stance of the natural language or a more objective (scientific) language (Rylance 41). In an age when both social and physical sciences either developed or emerged and flourished, it was possible for Victorians to reconsider these classical subjects with new perspectives in the light of the findings and discoveries in sciences like biology and anthropology.

William James (1842-1910) argued within the discourse of physiology that "[b]odily experiences, [...] and more particularly brain-experiences, must take a place amongst those conditions of the mental life of which Psychology need take account," and that "[o]ur first conclusion ... is that a certain amount of brain-physiology must be presupposed or included in Psychology" (4-5). Within the boundaries of physiology the relation between mind and brain was the major topic, and studies of significant scientists like Darwin, Huxley and Spencer were considerably influential on developments in this area. As for the discourse of medicine as one of the four branches of Victorian psychological discourse, it was concerned with the relation between "state of the mind" and "state of the nerves" (Rylance 113). Another concern of this discourse was the question of what medicine would add to psychology (111). Wee suggests that,

> [t]ogether with an experimental framework developed by Continental European psychologists like Helmholtz and Wundt, Spencer's evolutionism and Bain's associationism began to create a new form of psychology based on the observable biological functions of the human body as well as psychological concepts and experiences; a measurable, researchable science, rather than a branch of speculative philosophy. (n.p.)

Accordingly, the philosophical arguments about the link between the mind and the body developed into a more scientific argument in the course of the Victorian period. The reign of "speculative philosophy" thus came to an end by turning into a more scientific discipline.

Victorian psychologists took interest in a variety of subjects. As Rylance argues, they "distinguished between the empirical and deductive psychologies, observation and introspection, clinical evidence and (in the Enlightenment tradition) the normative knowledge of human nature assumed by all men of good will" (15). They disputed the importance and relevance of the various sciences whose impact was felt upon the knowledge of the mind. They squabbled about the claims of religious authority as against those of science, and of ethics against natural philosophy. They quarrelled over the distinctions to be made between the soul and the mind, the mind and the brain, the mind and the degrading forces of the body, between man and animal, male and female, civilized and primitive (Rylance 15-6; Tate 3-4). Victorians were also interested in the popular objects of medical and psychological interest, which were sleep, dreams, and hallucinations.[7]

There was a growing interest in the authorship and readership of psychological matters during the Victorian period. As Paradis and Postlewait argue, "[n]ineteenth century science became a subject of Victorian literature because it so thoroughly manifested itself throughout Victorian society ... Victorian artists like Tennyson, Eliot, and Hardy often appropriated the images and metaphors of science in order to reflect a contemporary sense of reality" (ix-xii). In addition to the scientists who published their psychological studies, a large number of literary figures produced literary works regarding psychological topics. As Faas affirms, "[m]ental science, in its early phase, absorbed much from literature and philosophy as it was to contribute to these disciplines later" (12). The nineteenth-century psychological issues were interdisciplinary, and therefore there was a "common, rather than specialist" intellectual platform where "literary and medical texts played a crucial role" in the expression and negotiation of the anxieties belonging to the period (Rylance 28-9; Shuttleworth 12-3). The interaction between literature and the new mental sciences was to a considerable extent based on

mutual support and exchange between psychological works and literary texts. As Shuttleworth states:

> Medical science was not an autonomous domain, however. Medical writers themselves turned to literary texts for case studies, offering, in a tautological move, these prior cultural constructions as self-evident demonstration of the validity of their own, dependent, cultural categories. Literary texts were also raided for theoretical pronouncements: Johnson's *Rasellas*, which makes a significant appearance in *Jane Eyre*, was repeatedly cited, for example, as an authoritative text in discussions of the ever-present threat of latent insanity. In a converse shift, characters from psychological works found embodiment in literary texts. (14)

The interaction between the two fields contributed to raising consciousness and awareness in the Victorian society about psychological topics. While literary writers used psychological stories in their works, medical writers and doctors found examples in literary works for the cases of their patients. These writers could hear about and read one another's works because they used the same media to publish their studies, that is, they shared a common platform for their writings. The scientific, or medical, and literary writings by men of science and men of letters were published in the same journals, newspapers, magazines, and other periodicals of the time. They would undoubtedly read the periodicals in which their own works were often published, and thus would often know about the other articles published in that publication. Their own literary tastes and scientific pursuits also enabled these writers to draw parallels between the different fields. The literary writers thus followed advancements in the new mental science and knew many of the psychological studies. Similarly, reading the literary writings, the men of science found support for their case studies in fictional psychological stories:

> From Mary Elizabeth Braddon's Lady Audley – confined for life in asylum because a physician is willing to declare that 'there is latent insanity!... She has the cunning of madness, with the prudence of intelligence… She is dangerous!' (ch.37) – to Browning's Porphyria's lover to Stevenson's Mr Hyde and Wilde's Dorian Gray, late Victorian literature is replete with hounded, haunted figures who represent the dangerously pathological. (Rothfield 176)

As Rylance suggests, "[p]sychology was, for Victorian culture, a way of reflecting upon the formation of its own mind as it loosened itself from the traditions of the past; it was

a staging of a debate about its own identity" (4). Literature found material in the scientific, especially psychological studies carried on at the time. Accordingly, there are critics who note that mental science borrowed from literature and literature from mental science (Faas 12-8; Shuttleworth 13-8), and it is uncontroversial that contemporary discussions and interest in the human psyche in philosophy and in the new mental science were reflected in Victorian literature. Many psychological topics were handled by Victorian literary writers. Human nature, feelings, sensations and passions as well as the mysterious and dark soul of man became elements and themes that were explored in their works. Their characters are depicted as questioning and analysing their own mental processes, and seeking answers about their own nature and soul. Writers and poets of the period used the inner world and the state of mind as a subject. In fact, they even used mental disorders and illnesses in their works in order to reveal the deep and dark side of their characters. The literary writers of the period enjoyed reflecting upon the human mind, and in their efforts to represent their ideas, they were inspired by psychological studies published in the periodicals. One of the most well-known magazines, for instance, was *Blackwood's Magazine* (1817-1980), which published stories about sleep, dreams and hallucinations in the 1830s and 40s, and which was a favourite reading material for the Brontës (Shuttleworth 12). Similar psychological topics were used by many other Victorian writers and poets. In the light of these, the similarity between the literary writer and the physician who used similar terminology for the analysis of the inner self is evidently observed in Robert Browning's early works.

In the Victorian poetry, the romantic tradition contributed to the growth of interest in the inner world of human beings, rather than in the external world, and Coleridge was a significant influence in relating aesthetics to psychology, as he believed that imagination is an important constituent of human psychology leading to poetic creativity, famously stating that:

> The primary imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite of the eternal act of creation of the infinite I AM. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation. (*Biographia*

Literaria 387).

Browning dealt with the human soul as the major subject in his works out of personal interest (Faas 53-7).[8] He has a distinguished place among the representative poets of the Victorian literary tradition who produced a wide range of poetry on a wide variety of themes. As Luebering states, Browning is considered to be "[t]he greatest English poet of the Victorian age" (168) not only for his mastery in employing the technique of the dramatic monologue, but also for the deep psychological insight he used in the creation of his characters. Furthermore, Jeffrey argues that if Browning's poems are "diffuse and disjointed," it is because human thinking is, too (348). The flow of the mind does not follow a chronological order, and the characters developed by Browning, especially in his dramatic monologues, reflect the nature of the non-chronological workings of the human mind. Browning used time as a subjective process in which the characters reveal their minds that is not limited by a chronological flow. As the reality of their minds was his primary concern, Browning privileged emotions, thoughts and impulses – free from the chronological constraints of time – while creating his characters. In the absence of direct proof that Browning was personally involved in the development of mental sciences, these qualities in portraying the inner realities of man in his poetry point indirectly to an interrelation between his poetry and psychology.

ROBERT BROWNING, PSYCHOLOGY, AND "INTROSPECTION"

In *Pauline*, *Paracelsus*, and *Sordello* Robert Browning both employed the topics discussed in Victorian psychology and frequently used terms that are widely referred to in the Victorian psychological discourse, such as "soul" and "mind." However, his reference to the terminology of the new mental science was not restricted to the use of these terms; in many instances, he made the characters relate their self-conscious examination of the self by using words, such as analyse, observe, perception, imagination, feel(ing), thought, and state, which are often included in the definitions, explanations, and theories of Victorian psychologists. This terminology will also be pointed out and underlined in the analyses of Browning's three poems since they display the major concern for the inner world of humankind.

Accordingly, it is necessary to explain some terms prevalent in Victorian mental science since they are also closely associated with the term "introspection" and are frequently used by Robert Browning. The term "soul" is one of these, and there are numerous references to this word in Robert Browning's poetry, correspondence, and prefaces. It is not a monosemic word; therefore, some of its lexical meanings and definitions that are related to this study need to be examined before giving a working definition. The following dictionary entries for the term give its modern definitions, and Browning's use of the word "soul" indicates that his definition would bear resemblances to these. The *OED*, for instance, provides: "The principle of thought and action in man, commonly regarded as an entity distinct from the body; the spiritual part of man in contrast to the purely physical" ("Soul," def. 2). Date of earliest citation for this meaning of the word in the *OED* is 888, and date of latest citation is 1829. Since it deals with the principle of thought and action, this definition concerns the cognitive powers of man (these powers denote the mental processes of knowing, perceiving, thinking, reasoning, memory, judgement, imagination, and similar others). The definition also has reference to the animate existence of man in opposition to his bodily existence.

Another definition of the term "soul" in the *OED* concerns the emotional faculty of human beings: "The seat of the emotions, feelings, or sentiments; the emotional part of man's nature" (def. 3a). Date of earliest citation for this meaning of the word in the *OED* is 825, and date of latest citation is 1874. Nonetheless, the term in the *OED* is also related to cognitive capacity: "Intellectual or spiritual power; high development of the mental faculties" ("Soul," def. 3b). Date of earliest citation for this meaning of the word in the *OED* is 1604, and date of latest citation is 1888. According to the last definition, having a soul means being endowed with intellectual and spiritual power, or having developed mental faculties. As used in this study, the terms "soul" and "the human soul" will be used with reference to both of these definitions. It here means human being's animate entity, as distinct from his physical body, that harbours his personal, cognitive, emotional, and sensory powers which differentiate him from the rest of the creation and thus make up his distinct character. Additionally, in this study, the term "poetic soul" denotes the "soul" of a poet which characteristically includes his poetic, artistic, aesthetic, and philosophical concerns, taste, vision, and creativity. "Soul" as

used by Browning is "the human soul" in general, with both its universal and personal aspects and with all of its components, such as emotions, feelings, sensations and passions. The word "soul" also represents "human nature" along with "the human mind" for him, since it stands for the perceptions and thoughts of the characters in his poetry.

Another term which was used frequently both by the writers of Victorian mental science and by Robert Browning is "mind." As Tate states, "the Victorians used this word "with a great deal of conceptual latitude," and it seems the mind for them was "an indeterminate halfway point between the soul and the brain" (11). Therefore, to define how that single word means many other things and what it exactly means for Browning, the shift of the word "soul" into "mind" in the Victorian psychological context is to be taken into consideration (Rylance 24). "Mind" was used interchangeably with "spirit" and "soul," and was sometimes interpreted as a "god-given elevation of humans over other animals" (Mandler 2). Mandler takes Aristotle's idea of "the soul" as "the actualization of the body's potential" as the basis of his argument, and further states that "'mind' has often been used as a synonym for the ancient sense of 'spirit' or 'soul,'" and "[t]he meaning of *mind* as 'soul' still exists in everyday speech, in philosophy, and even in some psychological writings" (2-3). In relation to the term "soul," William James said "Now … the Soul manifests its faculty of Memory, now of Reasoning, now of Volition, or again its Imagination or its Appetite" (1). In other words, according to James, the "soul" has several faculties which are also today accepted to be the components of the "mind." In 1855, a significant writer of the time, Alexander Bain, made a more comprehensive definition of the term "mind." He argued that "mind" possessed three main attributes: It has "Feeling," in which he includes Sensation and Emotion, it can "Act" according to "Feeling" and it can "Think" (1-5). Another reference to the human mind was made by George Man Burrows in *An Inquiry* in 1820. Burrows explained that none then disputed that the human brain was "the seat of the understanding," and further argued that this organ had been dissected minutely and structurally to discover the instruments of the intellectual functions, "by the synthetical operation of which that effect is produced which we call—mind" (5).

Robert Browning's frequent use of the terms such as "soul" and "mind" in his poetry as themes or topics is significant for this study as these terms were of great importance to Victorian mental science, especially for "introspection." Browning used the term soul in the sense of "mind," and as in Alexander Bain's definition of the mind, he developed the characters in his poetry by fashioning them with certain feelings, sensations, acts, ideas, and impressions. His prevalent portrayal of the mental state of his characters makes references to the well-known psychological discussions of the day.

Specifically in his early poetry, Browning created characters that are introspective, self-conscious, self-analysing, and self-revealing, and thus provided comprehensive pictures of their lifelong mental and emotional experiences. Relevant to Browning's way of dealing with human psychology, the term "introspection" should be defined and explained. "Introspection," in the context of Victorian mental science, is simply and generally known as a psychological method for the first-person examination and observation of one's own mental and emotional processes and/or psychological states, which requires a self-conscious state and which should be ideally performed in an objective manner as much as possible. For the Victorians, it was a "scientific methodology" which was based on "inward observation," and it "remained the primary method of mental research at mid-century, making the first-person perspective the means by which theorists positioned themselves in psychology's battle of philosophies" (Stolte ii-23). The term "introspection" is also commonly understood as the tendency or disposition to examine or observe one's own mental or emotional state or processes. In this method one looks within for the purpose of soul-searching and self-analysis. Moreover, according to Dunlap, "'[i]ntrospection' is usually defined in terms which are equivalent to the expression *consciousness scrutinizing itself*" (par. 3; emphasis in original). Indeed, this word's various definitions by the contemporary and modern theorists usually refer to terms and phrases, such as consciousness, self-scrutiny, looking inward, inner observation, turning the mind upon itself, self-examination, self-analysis, self-contemplation, and soul-searching, as the central acts carried out by the practitioner of "introspection."

In the introspective process, the individual examines his/her own thoughts, impressions, and feelings, which requires a self-conscious, alert, and attentive state. Several dictionaries indicate that as the Latin word origin *introspicere* also suggests, the word "introspection" literally means "to look within:" *Intra* means "inward," and *spicere* means "to look at" (Wooffitt and Holt, Chapter I par. 5). It should be noted that "introspection" is not limited to the internal observation and the examination of the self; the subject also reports this self-analysis in speech, which shows that "introspection" also provides knowledge about the inner action of human beings. Thomas Reid (1827) introduced "introspection" as a domain of Victorian mental science relating to self-consciousness and self-revelation. Other significant figures who discussed this term were the German pioneer Wilhelm Wundt (1832) and the American William James (1842).

As Richards explains, Wundt "included a form of systematic disciplined introspection in his experimental studies of the nature of consciousness" which would overcome the often-raised problem "that the 'mind' was private and not open to objective scientific study," which was then known as "introspection" (114). Indeed, the problems of introspection were many in the sense that its object (mind) was not a physical and visible one, and its subject (the individual) had to report the inner observation in an objective manner which seemed impossible for some theorists. For instance, Reid noted that it is a very challenging task to focus on "the operations" of the human mind "so as to form a distinct notion of them" (vi). Indeed, the method of introspection is particularly problematic since the person analyses his/her own mind, not someone else's. Therefore, many theorists discussed whether introspection was really a scientific method or not, and if it really could provide objective and scientific knowledge of the mental and emotional states. They had to explain and know "what the 'mind' is which 'one' attends to" and "what the 'one' who attends is" (Dunlap par. 13). This can be further explained as follows: the subject who was supposed to analyse his/her mind automatically became an object to be analysed, and the division of attention seemed a problem. These problems were known to both Wundt and James, and they saw them as "numerous difficulties which introspection poses as an objective scientific method" (Richards 114). To eliminate such difficulties, these theorists presented new

explanations and provided new insights about the nature of introspection and consciousness. First-person/third-person problem explained above, in relation to the four philosophical problems discussed in Victorian psychology was also included in the study of introspection by these theorists.

BROWNING AND HIS INTROSPECTIVE CHARACTERS

The development and rise of the new "mental science" during the Victorian period gave way to the parallel rise of a "psychological school of poetry" as a result of the interaction between psychological studies and literary texts. (Faas 30-5; Shuttleworth 13-8). As Faas puts forward, "[t]he school's prime mode is a new kind of monologue fusing lyrical with dramatic and epic elements" (3). Yet, more importantly, in such monologues,

> some particular point of interest in the history of a human soul is taken up. The soul, whether historical or fictitious, generally speaks for itself all that is spoken— the artist invariably refraining from any appearance as a spokesman. In the course of the monologue all circumstances in the past development of the soul which are available for illuminating the present point are brought out and the present and past action of other human beings on the speaker is indicated either by detail on the speaker's part, or by some such artifice as a sudden change in the tone of the monologue, from which we learn that the person addressed has said or done something. (Forman 117)

"[N]ever before had poets been more intent upon exploring the human psyche" and "this poetic phenomenon was linked to a scientific one, the rise of mental science" (Faas 4; Forman 117). As a prominent Victorian man of letters, Browning's work reflects the developments in mental sciences, and he is the leading figure in the nineteenth-century psychological school of poetry since he referred to terms or used words from the new mental science, portrayed the psyche and the inner self of his characters, and reflected ideas concerning human nature (Faas 35-72; Shuttleworth 13-8). Although he is not generally considered to be a poet who wrote for society, he is a representative figure of the Victorian period who in his own way projects a different reality of the age, that is, interest in the inner worlds of individuals. Blair distinguishes Browning from the other poets as being "more interested in the movements of the mind than of the heart, eschewing simple emotional effects in favour of an appeal to the intellect" (20). Instead

of criticising the society, Browning's poetry aims at representing the complexity of the human mind. The most striking feature that distinguishes him from the other Victorian poets is his mastery in realistically "painting" individuals with words by revealing their psychological states.

Browning does not merely reflect the human psyche and its components (the human mind and soul) in his works; he at the same time uses introspective characters to represent how they operate. Some of the prevalent themes in his poetry are man's quest for his own self, man's efforts to obtain self-knowledge, his search for identity and the inner truth, his soul-searching, self-questioning, self-analysis, and self-realisation. These themes that are employed in his poems are also some of the subjects studied and discussed by Victorian psychologists to explore human psychology. Especially those who studied the introspective methods took interest in these subjects. In his early poetry Browning reveals the inner worlds of his characters and exposes their mood often by using a character in the role of a listener who somehow makes or causes the persona or the main character express his/her emotions, impulses, passions, yearnings, and obsessions in his/her speech. In order to present a more realistic portrayal of the human psyche, Browning seems to have taken the advantage of his knowledge and background of the Victorian culture of psychology.

"The psychological school of poetry" or "the poetry of psychological analysis" in which Robert Browning and Alfred Lord Tennyson were the pioneers, "became a highly influential poetic mode in Britain in the mid-nineteenth century" (Faas 47; Tate 3). As shown before, the Victorian reading public had access to reading materials about reflections and theories on the human mental and emotional faculties. Their wide interest in the exploration of human mental and emotional states was "paralleled in the stories carried, in the 1830s and 40s, on the pages of *Blackwood's*" (Shuttleworth 12). Browning's poetry shared similar concerns with the published studies of mental science in its effort to display the mysterious and dark nature of the inner world of mankind.

Despite the interaction between Victorian psychology and poetry, few studies have been carried out on them. Victorian poetry, especially Robert Browning's poetry, has been

studied by few writers in this way. *Retreat into the Mind: Victorian Poetry and the Rise of Psychiatry* (1988) by Ekbert Faas and *The Poet's Mind: The Psychology of Victorian Poetry 1830-1870* (2012) by Gregory Tate include Robert Browning's poetry besides those of other poets, in the context of Victorian psychology. These studies concentrate only on some poems by Robert Browning, since they also deal with the poetry of other Victorians. The present study is thus new in focusing only on Robert Browning's early poetry and in dealing with introspection as a specific domain of Victorian mental science in relation to Browning's use of it.

In this dissertation, further definitions and explanations of terms used by Victorian and nineteenth-century European and American philosophers and/or psychologists will be provided and these terms will be used in the analyses of Browning's *Pauline*, *Paracelsus*, and *Sordello*. Ideas shared by contemporary thinkers and literary or social critics concerning introspection will also be used. Thomas Reid[9], Alexander Bain (1818), Wilhelm Wundt (1832), William James (1840), and others as Browning's contemporaries who discussed introspection and related terms in their studies will be referred to in the analyses of the poems. Therefore, this dissertation provides an analysis of Browning's early works in relation to the Victorian psychological context. As his most confessional, subjective, and self-analytical poems, Browning's three works *Pauline: A Fragment of a Confession* (1833), *Paracelsus* (1835), and *Sordello* (1840) will be analysed. Since each of these works represents a new development in Browning's psychological investigations, they are treated in three separate chapters. The progression and its implications are discussed in the conclusion.

The first chapter of this dissertation aims to give an analysis of Robert Browning's earliest publication *Pauline: A Fragment of a Confession* (1833) as an introspective poem, since the individual in *Pauline* is portrayed as examining his own thoughts, feelings, and decisions in a self-conscious state, trying to perceive and understand his mental and emotional processes, and expressing his psychological state to Pauline, his implied listener. *Pauline* is an early sketch of a dramatic monologue in which the solipsistic dramatic speaker launches into his first-person monologue about the "elements" of his "mind" which "produced [his] present state, and what it is" (ll. 260-7).

The efforts of the persona to chronicle all the stages of his life by using his memories of his past life and mental and emotional experiences will be explained as his introspective examination and observation of his inner self at the present time. It will also delineate the effect Browning obtained with the fact that the dramatic speaker's voice is the only voice in the poem, and how this makes the self-conscious and first-person self-analysis a pure "fragment of a confession" (*Pauline*), without any interference of a third person. Browning's creation of a purely fictional poet-character in *Pauline* who relates his past and present thoughts, feelings, decisions, and psychological states with his profession, his belief in God, his despair, and his current mood will be examined in this chapter. The poet's interest in the portrayal of human psychology will be illustrated through Browning's representation of the psychological states of consciousness, nervousness, doubt/uncertainty, depression, and certainty in *Pauline*. Furthermore, the persona's first-person speech, self-analytical, self-observing, and self-revealing tone, and his constant use of words and terms, such as mind, soul, state, self, consciousness, despair, feelings, to look within, think, feel, unveil, observe, and analyse will be delineated in relation to the methods and explanations of "introspection" in the Victorian psychological discourse. Additionally, the speaker's use of the present and the past tenses in his dramatic speech, how subjective or objective his self-analysis is, and his confessional tone will be discussed with references to the definitions of and the explanations for introspection in Victorian psychological discourse.

The second chapter will provide a detailed analysis of *Paracelsus* as a poem which shows introspective features. *Paracelsus* is a closet verse drama in five acts with dialogues, characters, and different settings. The analysis of *Paracelsus* will focus on the representation of the individual who analyses his own thoughts, feelings, and decisions in a self-conscious state as a part of the introspective process, tries to perceive his psychological state, and expresses it in the first-person speech. In *Paracelsus*, the dominance of Paracelsus's first-person lines is salient; while the lines which belong to other characters are frequently interrupted by Paracelsus and do not always affect the mostly solipsistic main speaker. However, the occasional influences of his social interactions will also be examined, especially in relation to his realisation of the significance of love. Paracelsus, unlike *Pauline*'s speaker, is based on a historical figure

that Browning turned into a self-questioning and self-examining individual. Although Browning chose portraying a historical figure in *Paracelsus*, rather than the portrayal of the historical significance and life of this character, revelation of this figure's mental or emotional processes remained Browning's main concern. The psychological states of curiosity, elation, consciousness, confusion, and hallucination that Paracelsus goes through in the five acts of the poem will be examined with references to the character's introspective self-analysis. After *Pauline*, a long, introspective poem in the form of a prototypical dramatic monologue that almost encapsulates the life span of the speaker, Browning's experimentation with a new form of writing in *Paracelsus* will be related to the gradual change of his poetic technique in the exploration of the psyche and the self. Each act in *Paracelsus* represents a different stage in the character's life: the poem opens with Paracelsus's curious youth, continues with his elation through success, and ends with his death in old age after hallucinations. The character's mental and/or emotional states in different times, places, and situations will be illustrated with references to his self-revealing first-person speech and tone, and his self-examination and self-observation will be explained with references to introspection.

The third chapter of this dissertation will discuss *Sordello* as an introspective poem in which Browning further changed his poetic technique, this time to explore and display the psychological states of elation, consciousness, doubt/uncertainty, confusion, and disassociation. *Sordello* has both narrative and dramatic qualities since there is an omniscient narrator whose speech is mostly dramatic and who makes the other characters speak occasionally. In this respect, the analysis will reveal that in *Sordello* observation and analysis of the self is not only carried out by the individual himself, but also by the omniscient narrator, in third-person speech. In *Sordello*, unlike *Pauline* and *Paracelsus*, the narrator's voice is dominant, yet he constantly observes and reports Sordello's thoughts and feelings as an all-knowing figure. Sordello, like Paracelsus, is a figure from history that Browning depicted as a self-questioning and self-examining individual. Again, as in *Paracelsus*, revelation of Sordello's mental or emotional processes is the main focus of the poet. However, as different from *Pauline* and *Paracelus*, Browning included the history of the two medieval Italian families and gave a detailed background of the contemporary events to explore their effects on Sordello's

psychological states. In this context, in the analysis of this long poem with six parts and in narrative style, Browning's different use of the introspective examination of the self will be illustrated through a study of the narrator's omniscient point of view, the narrator's intrusion into Sordello's mind, and Sordello's own self-revealing first-person speech. Moreover, Browning's repeating pattern of the observation and examination of the different stages of an individual's life will be shown in the analysis of the six parts of the poem with a focus on the different emotional and mental states Sordello experiences in his boyhood, adulthood, and old age.

The concluding chapter will give an extensive analysis of the points discussed. Moreover, in the light of studies on introspection, this study aims to indicate that Browning made use of his cultural and intellectual background in order to develop his individual poetic technique, style, and subject matter. Although there is no openly stated or specific comment by Browning himself about his poetry's being psychological, many critics categorise him as a "psychological poet" or a "great psychologist," either by referring to certain components and elements in his poetry which are somehow related to the human psyche, or by simply stating that his work is "psychological." According to Jeffrey, for his successful artistic achievement in "true inner realism" Browning deserves the title of a great "psychologist of literature" (348). Another Browning critic, Stefan Hawlin, refers to the psychological subjects frequently used in Browning's poetry as follows: "[g]rowing up in the aftermath of Romanticism, he developed a poetry innovative in form and style, covering subjects ranging from murder, hatred, and decadence, to heroism and romance" (1). These subjects all concern human instincts and emotions which were also frequently treated subjects of Victorian mental science. Accordingly, as Luebering asserts, Browning achieved a significant place in Victorian poetry because of his mastery in "psychological portraiture" (168). This dissertation will show that psychological states interested Robert Browning so much that he created characters in *Pauline*, *Paracelsus*, and *Sordello* with the purpose of displaying these mind-sets.

CHAPTER I:

THE USE OF INTROSPECTION IN *PAULINE: A FRAGMENT OF A CONFESSION* (1833)

1.1. *PAULINE* AS AN INTROSPECTIVE POEM

> I strip my mind bare, whose first elements
> I shall unveil—not as they struggle forth
> In infancy, nor as they now exist,
> When I am grown above them and can rule
> But in that middle stage when they were full
> Yet ere I disposed them to my will;
> And then I shall show how these elements
> Produced my present state, and what it is.
>
> I am made up of an intensest life,
> Of a most clear idea of consciousness
> Of self, distinct from all its qualities,
> From all affections, passions, feelings, powers;
> [. . .]
>
> <div align="right">(Browning, <i>Pauline</i> ll. 260-71)</div>

Robert Browning's first published work, *Pauline*: *A Fragment of a Confession* (1833), a long, introspective dramatic monologue, portrays Browning's first dramatic speaker. This speaker is highly self-conscious and restless, and he is in search of knowledge about "the workings of [his] own mind," to use the terms of Stout's 1899 definition of introspection (14). Introspection could not be used by "children, animals, or mentally disturbed individuals" and "only the normal adult human could serve as a subject" (Robinson 42). Similarly, Browning represents *Pauline*'s speaker as a highly self-conscious adult man (ll. 261-3), and makes him declare that his aim is self-scrutiny and self-revelation (ll. 124-30). As James stated in 1890, introspection means "the looking into our own minds and reporting what we there discover," and "[e]very one agrees that we there discover states of consciousness" (185). In this regard, Browning's representation of the speaker's states in *Pauline* echoes the nineteenth-century definitions of introspection. Throughout the poem, the speaker is portrayed as thinking about and describing his mental and emotional states. Moreover, he "knows" this—that is, he is aware that he is thinking about them. As Smithies and Stoljar argue, this is "a piece of self-knowledge" that he has: "it is knowledge about [himself] and, more

specifically, about the contents of [his] conscious stream of thought" (4). Therefore, considering the psychological elements and focus of the text, *Pauline* is a significant example of "the reflective verse of the 1830s, a poem which uses associationist concepts and self-analytic strategies to present the mind as 'the true and essential universe' of poetic interest" (Tate 31).

Conscious of his interest in self-knowledge, the speaker expresses his intention to reveal the depths of his mind and to lift the veil that covers the secrets of its workings in order to purge his soul of the negative effects of "all the wandering" and "the weakness" (l. 125) he has experienced. After exploring the causal links between his past and current psychological states, his next intention is to describe how the elements of his mental activity "produced" his current psychological state, which he refers to as his "present state" (l. 267). The "intensest life" that he is "made up of" (l. 268) consists of his active thought-life and other inner experiences, and his obvious state of self-consciousness further enriches his mental activity. Moreover, the speaker's constant repetition of words such as "affections, passions, feelings, powers" (l. 271) and his recognition that his feelings show his mental condition puts the emphasis on his self-questioning of emotions. As the complete title of the poem also indicates, the whole poem is a "fragment of a confession." The dramatic speaker's analysis of his ideas about himself through self-scrutiny and his description of his state highlight his belief that if he can "lay [his] soul bare" (l. 124), "[he] can be young again" (l. 127). In other words, the speaker assumes that once he manages to purge his soul of his "aimless" and "hopeless state" (l. 50), which he defines as "weakness" (l. 54), through this confession-like process, he will be able to regain the optimistic mood of his youth, when he was hopeful and had trust in truth and love (ll. 84-7). Therefore, this poem bears the significance of "[pointing] to a new dramatic-psychological genre" (Faas 70) as a work in which Browning experiments with the representation of human psychological states through a fictional character with a confessional tone.

Pauline's self-conscious speaker examines the doubts, uncertainties, and dilemmas which vex his soul and lead him to a deep contemplation. He is portrayed as having a state of self-examination of psychological concerns. In the process of this

contemplation, he additionally displays a detailed reflection of his thought process through his monologue. Furthermore, during this inner quest for the progress of his soul he remembers his past experiences and the past stages of his life. In this respect, the pattern of his self-scrutiny is similar to the Victorian pattern of introspection, the psychological method to study "mental processes" which "can only be grasped through self-analysis" (Tate 31). As the Victorian theorists suggested, the mental processes form the psychological state of a person and this state is an invisible state, which only the person can "mark for himself" (J. Mill 149); and the mind of man is "the nearest to us, and seems the most within our reach" (Reid vi). As Reid further stresses, this introspective analysis is successful only if it is carried out in an objective manner, yet, the fact that self-reflection is a concept concerning "individuality" upsets the objectivity of the process (vi). Considering the speaker's evident effort to unravel the steps and the progress of his soul through self-analysis as objectively as he can (l. 586) and the strain of the emotional intensity he experiences during this process, *Pauline* can be seen as an example of the introspective verse of the Victorian psychological school of poetry. The speaker's consciousness that his feelings, thoughts, and sensations display his mental and emotional processes shows that the main focus in this poem is on the psychological states of the speaker.

Although *Pauline* has been ranked as a work of Browning's boyhood and inexperience, due to the poem's confessional and subjective features, these qualities actually characterise the poem as one in which the poet makes use of his own mental and emotional experiences in the representation of the introspective process of a human being. In this respect, in *Pauline* Browning uses the knowledge of his own inner experiences in the representation of the speaker's self-questioning of his doubts, fears, dilemmas, passions, decisions, and changes in his psychological state.[10] Thirty years after the first publication of *Pauline*, Browning stated in the preface to *Pauline* in his forthcoming collection of 1868 that "[t]he thing was [his] earliest attempt at 'poetry always dramatic in principle, and so many utterances of so many imaginary persons, not [his]' [...]" (1). The poet does not accept the utterances in the poem to be his own and claims that they belong to the fictional character he portrays. Thus, he actually endeavours to reject potential denouncements concerning the confessional tone of these

utterances. Still, this poem is remarkable for its confessional aspects as an early attempt in introspective poetry, and as Phelps argues, Browning first published this poem anonymously because it was "too confessional" ("Notes" 292). Moreover, as faith is important in the poem, the name "Pauline" can be interpreted as the female version of the name "Paul," reminding the reader of St. Paul and Christian teaching. In that sense, the name "Pauline" further indicates the act of confession. Hence, *Pauline* is a highly subjective poem in that it is based on inner experience rather than physical action or the external world.

Even though the speaker in *Pauline*–who is likewise a poet (ll. 76-77, l. 138, ll. 357-9)– is an "imaginary" character, "it is possible to trace in this character some real traits of its creator" (Symons 15). One characteristic of the speaker which can be attributed to Browning is his interest in the human soul and mind. As Hudson argues, "Browning, like the speaker in the poem, was mind-searching and soul-searching" at the time he was writing *Pauline*, and he "continued his search in *Sordello*" (24). John Stuart Mill writes in his review of *Pauline* that its anonymous writer seems to him "possessed with a more intense and morbid self-consciousness than [he] ever knew in any sane human being," and he finds "the psychological history" of the poet "powerful and truthful" (176). An analysis of the development of the human soul through reflection and self-scrutiny in a highly conscious state is what the poet-speaker of *Pauline* endeavours to do, and Browning's own mind is opened up through the speaker's words.

Confessional writing is also employed by the poets of the Romantic tradition. Wordsworth's highly acknowledged poem *The Prelude or*, *Growth of a Poet's Mind*; *An Autobiographical Poem* (1850) is a significant example for such poetry. As commonly known, Wordsworth began writing this confessional and personal work in 1798, yet the work remained unknown to the public until the poet's death in 1850. Therefore, *Pauline* was published before *The Prelude*, and Browning was unaware of this work which was about the development of a poet's mind. Use of the first-person point of view and the relation of the highly subjective mental action are two important common properties of the mentioned works. Despite these similarities, these works differ in that the Romantic poet, Wordsworth himself is the persona in *The Prelude*, whereas Pauline's lover is the

speaker in *Pauline* instead of the poet himself in spite of some autobiographical elements. Browning's work is original in that while maintaining the first-person voice necessary for introspection, he intentionally differentiates himself from the speaker of the poem by creating a fictional persona since he is at the same time interested in representing and observing the development of the human soul from a distance. Still, the similarity of the main subjects of these two poems is remarkable and they indicate the nineteenth-century interest in the conscious observation and analysis of the workings of the human mind. The self-analytic style of Browning's speaker is salient:

> So as I grew, I rudely shaped my life
> To my immediate wants, yet strong beneath
> Was a vague sense of power folded up—
> A sense that, though those shades and times were past,
> Their spirit dwelt in me, with them should rule.
>
> (ll. 339-43)

These lines are about a single aspect of the speaker's psychological life; they give an idea about his way of examining his "self" as an object in first-person speech. While he tells "the history of his soul," it is possible to feel that he is trying to understand himself, or rather, to give a meaning to the different stages which his mind goes through. This storytelling is actually the "lay" (l. 870) of his soul-searching, and of his quest for the self in which he "analyses" his "feelings" (l. 296), sensations, and thoughts.

The term "Sun-treader" is used as a metaphor for a poet and commonly interpreted to refer to Shelley, the embodiment of the "subjective poet" which Browning idealises in "Essay on Shelley" (1852). As William J. Fox stressed, "Shelley [...] seems to have been [...] the god of [Browning's] early idolatry" (32). Moreover, Browning's "address to the 'Sun-treader' gives no exaggerated picture of Browning's love and reverence for Shelley […]" (Symons 16). When Browning was writing *Pauline*, he was under the influence of "the rhythms, the diction, the imagery, and the subject matter" of Shelley's poetry, especially his *Alastor* which was published in 1815 (Honan 11). The critics, therefore, agree that the Sun-treader definitely represents Shelley, considering not only his influence on the poet which is affirmed in most of Browning's biographies, but also the similarities which can be drawn between Browning's and his poetry, such as the

likeness in diction, syntax, and even punctuation (Honan 11-3). Browning was said to have written the "Essay on Shelley" as a preface to "a series of unedited letters by Shelley" (Scudder 1008) but the letters were later discovered to be fake. However, Browning's preface became noted for his definitions of two types of poets, namely the "objective poet" and "subjective poet" (Browning, "Essay on Shelley" 137-8). The former is the poet whose "endeavour has been to reproduce things external (whether the phenomena of the scenic universe, or the manifested action of the human heart and brain), with [...] reference [...] to the common eye and apprehension of his fellow-men" (137). Browning calls this type "the fashioner" and what he fashions is his poetry. As for the latter one, this poet is of "modern classification" and like the objective poet, he is gifted with "the fuller perception of nature and man" (138). However, unlike the objective one, the subjective poet has to "embody the thing he perceives, not so much with reference to the many below as to the one above him, the supreme Intelligence which apprehends all things in their absolute truth,—an ultimate view ever aspired to, if but partially attained, by the poet's own soul" (138). This poet, unlike "the fashioner," (137) is "the seer" (139). Accordingly, Browning, like his "subjective poet," first looks for the things he desires to represent in poetry in his own soul, and then reflects them in poetry. Furthermore, the Sun-treader in *Pauline* is the subjective poet that Browning and the speaker want to be:

> Sun-treader, life and light be thine for ever!
> Thou art gone from us; years go by and spring
> Gladdens and the young earth is beautiful,
> Yet thy songs come not, other bards arise,
> But none like thee: they stand, thy majesties,
> Like mighty works which tell some spirit there
> Hath sat regardless of neglect and scorn,
> Till, its long task completed, it hath risen
> And left us, never to return, and all
> Rush in to peer and praise when all in vain.
> The air seems bright with thy past presence yet,
> But thou art still for me as thou hast been
> When I have stood with thee as on a throne
> With all thy dim creations gathered round
> Like mountains, and I felt of mould like them
> And with them creatures of my own were mixed,
> (ll. 151-66)

The "apostrophized" Shelley "as the Sun-treader" contains the metaphor of "white light" (Raymond, "'The Jewelled Bow'" 111). Raymond associates this metaphor with "the aspiration, idealism, and spiritual quality of Shelley's life and poetry;" and interprets Browning's use of this imagery as representative of "Truth, Beauty, Goodness, Heaven, [and] the Soul" (111). The poet-speaker admires the Sun-treader, his imaginative power, his mighty spirit, and his poetry, as Browning admires Shelley. Accordingly, the "sun" metaphor that is employed points out the relation between the Sun-treader and "the subjective poet" as defined by Browning. The Sun-treader is the embodiment of goodness, knowledge, and purity; and the speaker's imagination, creativity and poetic genius are mixed with those of the Sun-treader. In the poem, the speaker tells how he has been influenced and inspired by the Sun-treader as a poet. This admiration is so deeply felt that the speaker was ready to give up all his fame to see the Sun-treader only for a moment in his true form: "[. . .] E'en in my wildest dreams, / I proudly feel I would have thrown to dust / The wreaths of fame which seemed o'erhanging me, / To see thee for a moment as thou art" (ll. 202-5).

In fact, this desire to see an abstract entity corporeally is the speaker's desire to achieve what is impossible. In this context, it is evident that his constant use of the metaphor of yearning for light actually represents his desire to attain the knowledge of truth because "[t]ruth, in its absoluteness, is regarded by [Browning] as a divine endowment of the soul, enshrined in the depths of personality" (Raymond, "'The Jewelled Bow,'" 111). The speaker not only admires "the Sun-treader," but also envies him; furthermore, he is willing to relinquish fame and feels extremely inferior to this admirable poet. He thinks he cannot be as "harmonious," as truthful as the Sun-treader because his imagination has failed him. He wants to have spiritual and imaginative powers similar to those of the Sun-treader, and regrets that he does not have anything common with him:

> [. . . . .]
> For I have nought in common with him, shapes
> Which followed him avoid me, and foul forms
> Seek me, which ne'er could fasten on his mind;
> And though I feel how low I am to him,
> Yet I aim not even to catch a tone
> Of harmonies he called profusely up
>
> (ll. 212-7)

The term "Sun-treader" definitely has multiple significance, referring as it does to Apollo, the god of poetry, to God himself, to any major poet, to poetic inspiration, and to Shelley (Collins 152; Langbaum 80). For the speaker, the Sun-treader symbolises the poetic powers and imagination that he desires passionately. The speaker's feeling of failure is revealed through the comparison of himself with the Sun-treader's talents.

The feeling of failure is only a single stage of the speaker's psychological process. As the speaker reminds Pauline, he could not think "calm" since his "fancies followed thought" (ll. 876-7), and due to this confusion, he did not know what to include in or exclude from his confession (l. 881). He also reminds Pauline that upon this she had told him that "a perfect bard was one / Who chronicled the stages of all life" (ll. 883-4). Accordingly, as Symons suggests, this poem "is a sort of spiritual autobiography; a record of sensations and ideas, rather than of deeds" (15). This "spiritual autobiography" includes the speaker's consecutive psychological processes. In one of these major processes, Pauline's lover experiences an "ultra-consciousness of self" (Orr, *A Handbook* 14) as is evident in the unhappy and pessimistic statements he makes to Pauline: "Thou seest then my aimless, hopeless state" (l. 50) or "[. . .] sure I must own / That I am fallen, having chosen gifts / Distinct from theirs—that I am sad and fain" (ll. 79-81) or more strikingly, "I am made up of an intensest life, / Of a most clear idea of consciousness / Of self" (ll. 268-70). In this process, this conscious state of mind makes the speaker aware of the fact that his aims and choices, distinct from other people's, are actually the reasons for his frustration and disappointment with himself. The speaker's dissatisfaction and unhappiness pave the way for his longing for the past and at the same time for a need to look back at his past life and self in order to explain his current state of mind in a better way through comparison as well as cause and effect analogies:

> Still I can lay my soul bare in its fall,
> Since all the wandering and all the weakness
> Will be a saddest comment on the song:
> And if, that done, I can be young again,
> I will give up all gained, as willingly
> As one gives up a charm which shuts him out
> From hope or part or care in human kind
> [. . . . .]
> All these seem clear and only worth our thoughts:
> So, aught connected with my early life,

My rude songs or my wild imaginings,
How I look on them – most distinct amid
The fever and the stir of after years!

(ll. 124-40)

The speaker is ready to give up everything he has gained to be young again and to compensate for his former deeds since he is not happy with his current state of mind. Moreover, he yearns for a better "soul" despite his awareness that it is difficult as he says: "Souls alter not, and mine must still advance" (l. 588). He thinks that, in order to achieve this end, he has to go through the process of laying his exhausted "soul" bare. He maintains that once he manages to complete this process, he can get rid of the burden of all the restlessness and weakness that resides in him. Furthermore, he is apparently not satisfied with the works he produced in the past as he defines them as "rude songs" or "wild imaginings" (l. 138). As a mature man, he is now able to evaluate his works and his imaginative powers objectively. Therefore, his self-realisation teaches him that to become a better poet, he needs to make peace with his past first. He is conscious that his mind needs self-cleansing.

1.2. THE PSYCHOLOGICAL STATES REPRESENTED IN *PAULINE*

Throughout *Pauline*, Browning delineates the speaker's various psychological states like consciousness, nervousness, doubt/uncertainty, depression, and certainty in detail through the speaker's self-scrutiny. The first psychological state Browning represents in *Pauline* is consciousness. This state of the speaker prevails throughout the poem, as the essential component of his self-observation. The speaker's conscious state of mind brings his dilemmas to the surface, as a part of his self-reflection. During his conscious analysis he often relates his current state to his past life and past self through comparison. On the one hand, he yearns for the past when he is "low and weak yet full of hope" (l. 84); on the other hand, he says: "[...] I am fallen, having chosen gifts / Distinct from theirs," (ll. 80-1) which shows that he regrets the choices he has made, and compares his decisions to those of other people. These feelings vex him even further and he feels weaker and sicker as he scrutinises them. His efforts to understand and explain his current state lead him into a kind of extreme consciousness.

However, the consciousness of his present misery also leads him to a nervous state. Hence, the second psychological state that Browning represents in *Pauline* is nervousness, and there is a causal link between the speaker's states of consciousness and nervousness. Other dilemmas the speaker experiences are concerned with his religious faith and his faith in several other concepts concerning mankind, such as love, truth, and freedom. In this stage, he is portrayed in the state of doubt and uncertainty. He has had religious doubt for a while, yet in time, he realises that he actually has "[a] need, a trust, a yearning after God" (l. 295), and eventually his religious faith is restored (ll. 820-37, ll. 1020-31). The speaker's conflicts are also related to his identity as a poet. He feels that what happens in other poets' minds does not happen in his mind, therefore, he feels inferior to the renowned poets, thinking that he lacks poetic imagination and mastery. Despite the fact that the speaker's past life has not been successful enough to please him, still he misses it because he believes that at least he had trust in truth and love, then. Therefore, it is not only his religious faith, but also his faith in life that is affected by the speaker's uncertainty, or doubt. He "would give up all to be where [he] was;" because he was "full of hope, and sure / Of goodness as of life [...] trusting in truth and love" (ll. 82-7).

The speaker's conscious scrutiny of his inner truths, such as his pessimistic sense of inadequacy, the feeling of weakness, and loss of faith in truth and love, makes him realise that he also experienced a state of depression. His confession to Pauline reveals the mental processes he goes through and it is crucial for his relief and self-knowledge. In order to be as objective as possible in his self-observation during this confession, the speaker intends to tell "[his] state as though 'twere none of [his]" (l. 586). He believes "despair / Cannot come near [them]" (ll. 586-7) if he manages to tell his state like that. Therefore, his intention is to get away from his state of depression through objective self-analysis and description. The final state of the speaker, as represented by Browning, is certainty. Based on his confession to Pauline, the speaker experiences a final shift, recognises it, and reports it in the present tense: "'Tis done, and even now I recognize / The shift, the change from last to past—discern / Faintly how life is truth and truth is good" (ll. 886-8). The recovery of his faith in God (ll. 820-54, ll. 1020-31), and furthermore, his restored belief in truth and love (ll. 1020-1): "[...] I believe in God and

truth / And love [...]," indicate that his last state is certainty, free from doubt. The last two lines of the poem reflect the speaker's conscious description of his final state: "Know my last state is happy, free from doubt / Or touch of fear. Love me and wish me well" (ll. 1030-1). Therefore, recovery is a part of the speaker's introspective process.

1.3. THE INTROSPECTIVE CONCEPT: "RETURN OF THE MIND UPON ITSELF"

The speaker describes how he learnt to practice self-analysis, in other words, how to "return" his mind "upon itself" (Tate 25), or "turn [his] mind against itself" (*Pauline* ll. 348-9) through an experience of some successive mental stages. By means of this experience, the speaker can observe, examine, and describe not only the present but also the past inner experiences. As he describes, after suffering from the burden of "cunning, envy, falsehood" for a while in the past, he manages to purge himself of these, yet the influence which urged his soul "to seek its old delights" remains:

> Then came a pause, and long *restraint* chained down
> My *soul* till it was changed. *I lost myself*,
> And were it not that I so loathe that loss,
> I could *recall* how first I learned to *turn*
> My *mind against itself*; and the effects,
> In deeds for which *remorse* were vain as for
> The *wanderings of delirious dream*; yet thence
> Came *cunning, envy, falsehood*, all world's wrong
> That spotted me: at length I cleansed my soul.
> Yet long world's *influence* remained [. . .]
> (ll. 344-53; emphasis added)

Evidently, the speaker's speech is strongly dominated by the terminology reminiscent of the ones used by the people involved in Victorian mental science. Especially "the turning of the mind in on itself" (Maher 11), or "return of the mind upon itself" (Hallam 91) is a significant feature of the method of introspection which was used "to observe states of consciousness" (Maher 11). Browning uses this feature in *Pauline* for a similar purpose. Moreover, the speaker in this poem describes the process of his self-analysis by using almost the same terminology (ll. 347-8). In the following lines, the speaker describes in the past tense how he exchanged the innocent and the hopeful state of mind he had in the past with the power over the choices he had and with the life he leads in

the present, and his description again reflects comparable concerns for the analysis of one's inner experiences:

> I paused again: a change was coming—came:
> I was no more a boy, the past was breaking
> Before the future and like fever worked.
> I *thought on my new self*, and all my powers
> Burst out. *I dreamed not of restraint, but gazed*
> *On all things*: schemes and systems went and came,
> And I was proud (being vainest of the weak)
> *In wandering o'er thought's world* to seek some one
> To be my prize [. . .]
>
> (ll. 394-402; emphasis added)

Thus, he recognises that remembering the past guides him to what he needs to do to "heal." Even if he cannot bring back the past, he can attain new meanings and find new alternatives with the help of the inspiration and motivation that his past feelings and thoughts provide.

1.4. THE SIGNIFICANCE OF PAULINE

Pauline represents several things in the poem. First of all, Pauline is the main motivation and provides encouragement for the speaker to confess his state in a relaxed mood, to release himself from his "aimless, hopeless state" (l. 50). Pauline's worldly and real presence helps the speaker find truth and the facts of existence. As Honan argues, Pauline is "the one person in whom the poet may safely confide" (15). In order to be "shut in" from "all fear" (l. 5), he needs to open up his mind to her (ll. 260-1) by interrogating his thoughts and feelings. Thus, Browning creates Pauline as the stimulator of the speaker's process of self-scrutiny. Right before his confession, the speaker asks for her closer physical presence: "Pauline, mine own, bend o'er me—thy soft breast / Shall pant to mine—bend o'er me" (ll. 1-2). Pauline's quiet and peaceful nature helps him to enter easily into a state of self-scrutiny throughout the poem, and to reveal his innermost feelings and sensations successively (Orr, *A Handbook* 14). The soothing effect she has on the speaker is on account of the nonjudgmental tranquillity and safety she ensures for him. It was Pauline's "beauty" (l. 52), "the calmness of [her] eyes" (l. 70), and her "cool breast" (l. 71) that "altered not its quiet beating" (l. 72)

while he "told [her] all" (l. 71) that soothed him and "bade" him "be what [he] had been" (l. 74). Moreover, her relaxing influence on him, as the speaker claims, was so effective that he "felt despair could never live by" Pauline (l. 75). Therefore, Pauline is "[his] soul's friend" (l. 560) as she is the shrine of "good[ness]" (l. 12), "calm[ness]" (l. 13), and "beauty" (l. 52) that he needs.

Robert Browning had a specific purpose when he named his poem *Pauline*. Pauline is not the main speaker and does not generate an action. Still, as Honan argues, "[...] the opening lines imply that Pauline is physically present, listening to her lover" (16). Although Pauline is totally silent throughout the poem, and even "mere a phantom" in John Stuart Mill's words, her motivating function cannot be undermined ("Pauline" 176). As Honan emphasises,

> [s]he motivates the narrator's self-revelations, and she is in herself part of the narrator's spiritual dilemma, a prolongation of that dilemma into the present. Through Pauline, Browning's poet-hero becomes not only a narrator of past events, but a dramatic figure of the present, struggling with the very real and immediate problem of human love as represented by the woman to whom he addresses himself. (15-6)

In dramatic monologues, the passive character that is interchangeably termed the listener, the silent listener, the interlocutor, or the implied audience is functional because the monologist delivers his speech to this imaginary person and, as a result, reveals his mood, psychological state, and character. In the same way, though passive, Pauline is the unseen and unheard listener to whom the speaker confesses his state. In Wundt's method of "experimental introspection," for instance, the introspective observers "facilitated exact observation" of their inner experiences, and for that, they "underwent considerable training" through the practice of verbally "reporting on inner experiences" repeatedly in the experimental laboratory of a psychology institute (Wooffitt and Holt, "The Rise" par. 11). *Pauline* provides clues neither about such training nor about such a setting. There are no hints in the poem to claim that the speaker is in a psychological institution or laboratory, examining "the contents of his consciousness," "attending" and "reporting" his "inner experience" as a trained psychologist under controlled conditions and in the presence of a psychologist (Wooffitt

and Holt pars. 10-12; Robinson 41-2). In other words, the speaker is not a trained psychologist who applies introspection as a subject in a laboratory, and Pauline is not a psychologist who controls the subject and this application. However, Pauline's presence indirectly takes on the task of these formal elements of this psychological method in the sense that she is the person who makes the poet-narrator "strip [his] mind bare" (*Pauline* l. 260). Moreover, introspection is not limited to scientific laboratories, but it is at the same time taken to be "a form of descriptive activity that takes place in everyday life" (Wooffitt and Holt, "Neurophenomenology" last par.). Therefore, it is interesting that the dramatic speaker in *Pauline* makes Pauline his "audience" or his silent listener in everyday life, outside a scientific environment, and consciously delivers his verbal report of his inner experiences both for her evaluation and to disburden himself.

However, the speaker is considered to be speaking too much about himself, being "self-conscious" intensely and "morbid[ly]," and being obsessed with the idea of explaining himself (J. S. Mill 176). Introspective poetry was described as "egotistical," "nagging, morbid, self-conscious and unhealthy" by the "hostile critics" of especially the first half of the nineteenth century (Armstrong, *Victorian Scrutinies* 44-5). Similarly, the speaker's attitude in *Pauline* is often denigrated as "selfish" (J. S. Mill 177; Berdoe 330; Collins 158) as he does not pay enough attention and care to Pauline, the beloved one. Therefore, the speaker's solipsism seems central to the poem. What Pauline feels or thinks does not really matter; and the speaker hardly mentions them in his monologue. Nevertheless, the speaker's purpose of exploring his own mental and emotional processes requires attention and focus on the self. A Victorian psychologist, L. F. A. Maury, argued that "[w]hen once the mind of man is turned inwards, to the infinite, which he can neither grasp nor comprehend, he no longer perceives anything except his own sensations; he gazes as if in a magnifying mirror, which returns to him his own image" (95). During the introspective analysis, "the concentration of the consciousness [is] too long continued upon its own functions" (Holland 252), which also means the mind is conscious of its own workings. In a similar manner, the speaker in *Pauline* describes his states of mind to Pauline with intense concentration on his own consciousness.

Still, even though Pauline's ideas and her demands from the speaker are all indirectly stated by the speaker, as Honan argues, it is her presence that encourages the speaker to take a closer look into the depths of his subconscious (15). It is evident in the speaker's emphasis that he has begun this "lay" for Pauline, he "dedicates" it to Pauline, and again, he ends it "through her" (ll. 870-1). He knows that Pauline sees his desperate state, and he accordingly asks: "[...] why should I conceal one weakness more?" and so he tells her his mental and emotional state thoroughly, while Pauline continues to maintain her calmness (ll. 50-72). Thus, it is certain that whatever the function of Pauline is in the poem's reality, she definitely has a significant effect on the speaker's mind, and she functions as the motivation for his self-scrutiny, helping him to advance towards the end of his quest into the self, listening to his report on inner experience patiently:

> I walked with thee, who knew'st not a deep shame
> Lurked beneath smiles and careless words which sought
> To hide it till they wandered and were mute,
> As we stood listening on a sunny mound
> To the wind murmuring in the damp copse,
> Like heavy breathings of some hidden thing
> Betrayed by sleep; until the feeling rushed
> That I was low indeed, yet not so low
> As to endure the calmness of thine eyes.
> And so I told thee all, while the cool breast
> I leaned on altered not its quiet beating:
> [. . . . .]
> I felt despair could never live by thee
>   (ll. 62-75)

In order to delineate his psychological states, the speaker at the same time compares himself to Pauline occasionally in the poem. Therefore, Pauline additionally functions as an ideal, moral alternative to the speaker. The speaker measures his own moral qualities and emotional states with Pauline's virtues. He feels low and ashamed comparatively because he thinks he "has deceived God" (l. 24). He thinks Pauline does not know what "deep shame" (l. 62) means as she is "pure" and good (l. 906). He says to Pauline that he wants to stand "robed and crowned / Amid the faithful" (ll. 24-5), "doubting nothing" (l. 36) which signifies his wish to be faithful again. Even if he feels "low," he still believes he can endure this feeling if she pities him or despises him when

she hears his story. He does not feel uneasy while telling Pauline about himself since she is calm and mild, and her sincerity wins his heart while listening to the strange history of his soul. In other words, he is sure Pauline will not judge him critically if she hears the whole story. Yet, although Pauline influences him positively in many ways, he talks about his own state of mind and feelings throughout the poem; and only in few instances he mentions her and his love for her. In this context, as John Stuart Mill also emphasises, "all about her [Pauline] is full of inconsistency—he neither loves her, nor fancies he loves her, yet insists upon *talking* love to her," and "[a]ll his aspiring and yearnings and regrets point to other things, never to her" ("Pauline" 176). However, this "lay's" main focus is not Pauline; it is not told for the purpose of a declaration of love to Pauline, and it is not written as a direct tribute to her beauty, both physical and spiritual. It is the symbolic and spiritual powers of Pauline which give him peace and calmness that gives him power to make self-revelation and self-analysis. The speaker feels that with the relief that Pauline provides it is impossible to sink into despair.

As Holmes suggests, Browning portrays Pauline as "part goddess, part mother, and part maid" (776). Goddess figure and mother figure are both capable of symbolising protection. Accordingly, Pauline provides the speaker with inner power which protects him from his own fears and fancies since she is the embodiment of beauty, truth, inspiration, love, and the meaning of existence that the speaker is after. Both the idea of motherly compassion and a divine being that provides protection from fear are present in *Pauline*. These are partly evident in the following lines:

> Thou lovest me; the past is in its grave
> Tho' its ghost haunts us; still this much is ours,
> To cast away restraint, lest a worst thing
> Wait for us in the dark. Thou lovest me;
> And thou art to receive not love but faith,
> For which thou wilt be mine, and smile and take
> All shapes and shames, and veil without a fear
> That form which music follows like a slave:
> And I look to thee and I trust in thee,
> As in a Northern night one looks alway
> Unto the East for morn and spring and joy.
> (ll. 39-49)

Apparently, the speaker feels the need to compensate for his loss of faith in several things with the faith he has for Pauline. Pauline is an object of comfort and relief, an ideal being to be trusted for hope and protection, and a compassionate figure. Therefore, she is not a mere love object to the speaker. She symbolises the little sparkle of hope that is left in his heart. Her existence uncovers this hope which gradually takes him away from his pessimism and hopelessness. Moreover, the speaker's description of his "recovery from atheism" (Badger 73) towards the end of his confession marks Pauline's influence and Christian significance.

In addition to Pauline's motherly and goddess-like portrait with protective characteristics, her interpretation as the speaker's "alter-ego" is also possible (Honan 14-5). Indeed, the speaker's address to her as "Pauline, mine own" (l. 1) indicates that Pauline is at the same time his "alter-ego" to whom he talks as if he is talking to himself, meditating, philosophising, and self-questioning. Another plausible idea is that when the speaker addresses Pauline, he is actually talking to himself in order to get rid of the negative effects of "the sleepless brood / Of fancies" (ll. 6-7) that make him feel restless. Furthermore, Pauline is a source of inspiration here, a muse for the poet to raise his poetic creativity and imagination. She can as well be the product of the speaker's imagination since the speaker invites her to his "thought:" "Pauline, come with me, see how I could build / A home for us, out of the world, in thought! / I am uplifted: fly with me, Pauline!" (ll. 729-31). It is easy to get rid of all fears, hopelessness and aimlessness by refashioning the world in one's mind, in other words, by creating a fantasy world entirely new in one's thought. In these lines, the speaker obviously intends to achieve this.

The speaker also addresses Pauline with an expectation, to ask for a greater help. He wants her to heal his spiritual wounds. However, he additionally warns her in a highly self-conscious manner that his soul is "sick" and that there is a so called "poisoned wound" in it: "But what can guard thee but thy naked love? / Ah dearest, whoso sucks a poisoned wound / Envenoms his own veins!" (ll. 10-2). He warns Pauline that if she "sucks" (l. 11) his poisoned blood from his wound to cure him, that is, if she listens to his "description and analysis of inner states of consciousness" (Raymond, "'The

Jewelled Bow'" 117), she will envenom herself, or she will be affected by it. These metaphors of the poisoned wound and sucking the poisoned blood are used to portray the healing process of the speaker that is made possible by Pauline's help. These indicate that the speaker is aware of the fact that his self-scrutiny and introspective report that he delivers to Pauline enables him to feel better.

1.5. SCRUTINY OF THE PAST

The speaker's comparison of the days of the inexperienced yet optimistic youth with the present in which he examines and describes the disturbance of his peace of mind is a method that Browning employs in the speaker's self-analysis in *Pauline* (ll. 79-88). As Titchener argued in his 1912 study on introspection, "scientific introspection" consists of three parts: "a process, an apperception, and a description:" the "process" is the "state" of the subject; "apperception" signifies the subject's "judgement" of the state or "process" from the psychological standpoint; and the "description" gives the "apperception" a "linguistic expression" ("The Schema of Introspection" 491; Pepper 209). "Memory" enters into the introspection in three ways: In the first kind, the subject makes the description on the basis of "present immediacy;" in the second kind, the subject makes it on the basis of "remembered apperception;" and in the third kind, the subject "recalls" the process as "memory-image" and makes the description on the basis of this apperception ("The Schema of Introspection" 491; Pepper 209). In a similar manner, in *Pauline*, during this stage of his self-analysis and description, the speaker's "present immediacy" is at work when he describes his current states; his "remembered apperception" and "memory-images" are active when he tries to describe his past states. The use of past tense and present tense in the speaker's speech helps to differentiate between his report of the past and of the present inner experiences. The nostalgia that he feels for the past (ll. 39-40, ll. 85-8) is caused by the split between his naive past and its degeneration with the experiences he had later on. His scrutiny of the past reveals his current wish to attain beauty, hope, and truth. He suffers from inertia and tries to overcome it by regenerating the innocence and hopefulness of his past. The speaker remembers that he has left "all undone" in youth (l. 1002), and he is aware of the difficulty of bringing back what is lost, and he tries to restore it by building a home "in thought" for him and Pauline (ll. 729-31) and by creating a perfect image of Pauline,

associating her with hope, faith, freedom, virtue, and love that he lost in the course of time (ll. 458-61). As he is an artist, the poet-speaker's retreat into his mind, more specifically to his imagination, to find all he wishes for is striking. Furthermore, the poet-speaker's love of beauty is evident in several instances in the poem (l. 30, l. 52, l. 322), and he apparently looks for beauty in his thoughts, sensations, feelings, and actually, in all possible experiences he may have. Again, as an artist, his search for beauty in all possible areas of his life is connected to his search for inspiration and artistic creativity. Therefore, his nostalgic remembrance, recalling, and memory of his past and his reliance on Pauline are related to his wish to regain his faith in truth, beauty, goodness, and hope for the peace of his mind. In the light of these, his conscious self-scrutiny enables him to check his thoughts, emotions, and passions, and to direct them to artistic ends.

1.6. DREAMS AND THE UNCONSCIOUS

The speaker follows different paths in his quest to the inner world throughout the poem. To scrutinise his mental and emotional processes and to unravel the reasons of his present state of despair, he tries different methods, such as reflecting upon his boyhood (ll. 313-397), questioning his fears, doubts and beliefs (ll. 300-9, ll. 676-83, ll. 970-5, ll. 995-1006), confessing his failures (ll. 540-5, ll. 929-30) and envies (ll. 350-1, ll. 604-8). The speaker's dreams (ll. 96-123) are among the agents that he uses for self-scrutiny. In other words, another stage in the speaker's process of self-scrutiny consists of his attempt to reveal his subconscious thoughts and emotions by telling his dreams to Pauline in order to achieve a better understanding of his psychological states. He further believes that he will thus make Pauline see the mental exhaustion he suffers from.

According to Freudian and post-Freudian understandings, dreams can reveal the unconscious (Brynie 131); therefore, their interpretation is essential in scrutinising the human mind. Duly dreams point out the hidden passions, impulses, and fears of the individual through symbols; therefore, the analysis of these symbols provides a chance to apprehend these inward and unconscious experiences. The speaker in *Pauline* tries to figure out and interpret the meaning of his dreams which are significant reflections of his unconscious. His interest in scrutinising his dreams is at the same time parallel to the

common "Victorian interest in dreams and hallucinations, and the unconscious movements of the mind" as a result of the belief that they are "a concealed realm of interiority where true selfhood lay" (Shuttleworth 29). Hence, interpreting his dreams is a necessary element of the speaker's introspection. Through an understanding of their meaning, he hopes to gain access to the "dim orb / Of self" (*Pauline* ll. 91-2). This is because while telling his dreams, he can split himself in two different selves and he can see himself from the perspective of a stranger, and thus he can enter into his selfhood. With this conscious division, he is able to make a distinction between his actual self, "the self that is," and "the self that 'ought to be'" (Toomay 156). This division is also assumed necessary during introspection since it is thought to help the subject achieve a more "objective" and "trustworthy" self-observation and self-examination (Maher 13). The speaker feels that he needs to relate his dreams which he lays bare for interpretation in order to unveil his mental activity effectively. At the same time, his strange dreams are reflective of his poetic creativity and imagination:

> Oh, Pauline, I am ruined who believed
> That though my soul had floated from its sphere
> Of wild dominion into the dim orb
> Of self—that it was strong and free as ever!
> It has conformed itself to that dim orb,
> Reflecting all its shades and shapes, and now
> Must stay where it alone can be adored.
> I have felt this in dreams—in dreams in which
> I seemed the fate from which I fled; I felt
> A strange delight in causing my decay.
> I was a fiend in darkness chained for ever
> Within some ocean-cave; and ages rolled,
> Till through the cleft rock, like a moonbeam, came
> A white swan to remain with me; and ages
> Rolled, yet I tired not of my first free joy
> In gazing on the peace of its pure wings.
>
> (ll. 89-104)

He finds it strange that he takes delight in causing his own decay in the dream. He dreams of himself as put into darkness by his own fate. Symbolically, it is evident that it is no one but his own self that has caused his current pessimistic state of mind. Then, in his dream, he appears as a "fiend" who is chained within a dark ocean-cave forever, a subconscious reflection of his feelings of imprisonment and inaction. After that, a white

swan comes closer to him "like a moonbeam," enlightening his dark soul. The white swan with the "pure" wings in his dream stands for Pauline, the embodiment of the innocence of his hopeful youth, or a symbol of poetic inspiration. The peace that white swan gives is so noteworthy that he is not tired of it even though ages pass (l. 102) in its presence; and similarly, the speaker will never be bored of Pauline, as he expresses his wish of having her closer by his side constantly. In the following lines, the speaker continues to tell his dream, conscious of the inconsequent nature of dreams. Hence, the speaker does not analyse his dreams only for the purpose of exploring his passions, impulses, and fears; he, at the same time, endeavours to examine his inner experiences during his dreams. Accordingly, he scrutinises the inconsequence of his dream and talks about an abrupt change of scene in his dream, which he emphasises with the transition "[a]nd then:"

> And then I was a young witch whose blue eyes,
> As she stood naked by the river springs,
> Drew down a god: I watched his radiant form
> Growing less radiant, and it gladdened me;
> Till one morn, as he sat in the sunshine
> Upon my knees, singing to me of heaven,
> He turned to look at me, ere I could lose
> The grin with which I viewed his perishing:
> And he shrieked and departed and sat long
> By his deserted throne, but sunk at last,
> Murmuring, as I kissed his lips and curled
> Around him, "I am still a god—to thee."
> (ll. 112-23)

Despite the fact that the images of fading, "perishing," and "drawing down" dominate his dreams, symbolically reminding the state of despair, his dreaming of himself as strange, dark, evil, and powerful beings in his sleep further suggest his probable unconscious self-blaming in relation to his loss of religious faith. Similarly, his dreams in which he sees himself as cursed or dark figures, such as "the fate from which [he] fled," (l. 97) "a fiend in darkness chained forever," (l. 99) and a "naked" witch (l. 112), further point to his unconscious opinions about himself as a person with dark characteristics. When the "radiant form" of the god in the dream grows "less radiant" after the witch draws him down, the female witch who is the speaker is "gladdened" (ll.

114-5). As the god in the dream "perish[es]," the witch "grin[s]" (l. 119). However, right after this image, the dreamer kisses the god and curls around him in his dream. This dream can be interpreted as an allegorical portrayal of the speaker's religious doubt and his recovery from it in that the dream is dominated by the images of "god," evil beings with dark powers, and their clash. The speaker tells his dream to Pauline with the hope that she can interpret it and reach some knowledge about his past unconscious state.

The speaker, through his dreams, also questions certain concepts such as goodness and evil, and unravels the uncertainties that trouble his mind. These dreams and the attention that the speaker pays to them at the same time indicate the speaker's fight against the causes of unrest in his soul and instability in his mind that make him question the existence of God, lead him to dilemmas and doubts in several other subjects. He believes that the power deep in his soul tries to damage his faith in God. However, the last words of the dying god in his dream, "I am still a god to thee," further points to his subconscious belief in God (l. 123). After his questionings, the speaker eventually acknowledges his desperate need for belief in God's existence since he finds in Him the hope and inner power to continue living. In that sense, the scrutiny of his dreams leads him into a new stage of self-understanding.

1.7. THE QUESTIONING OF FAITH

Throughout his self-analysis, the speaker in *Pauline* scrutinises not only his religious faith, but also his faith in several other concepts, such as mankind, truth, aims, motives, love, virtue, and freedom (ll. 458-61). The questioning of religious faith is at the same time one of the autobiographical elements of this poem. As Collins maintains, "[i]n *Pauline*, Browning is unable to define clearly his attitude toward either Shelley or God, and this, in turn, points to the confusion in his own mind concerning the nature of both poetry and religion and their relationship to one another" (153). Thus, until the last part of the poem in which the speaker announces his reconciliation with poetry and religion, there is a dilemma in the speaker's mind which is rooted in his wish to attain poetic creativity:

> At three separate points in the poem, Browning expresses his love for Shelley as it exists in 1833 when the poem is being written. Yet, in the section of *Pauline* written in the past tense, in which Browning records his own poetic development, he explains that some time before 1833 he rejected Shelley because of his atheism and the impracticality of his Utopian ideals. To further complicate the question of his attitude to Shelley, Browning states at the conclusion of the poem that he places his trust in God, but in the same line he mentions Shelley with equal reverence. This, of course, completely invalidates what might otherwise have been a convincing religious conclusion to the poem. (Collins 153)

The "god" that the speaker stops believing in also seems to refer to the poetic inspiration he lacks. Knowing and believing that he can never be as good as the "Sun-treader," who functions as the representative of good poetry, the speaker loses his faith in his poetic powers which results in denouncing God as well. However, his subconscious belief in God and in divine inspiration left in the speaker can be justified through his wish to be a good poet and his wish to "advance" (l. 440, l. 588).

Browning refuses Shelley and his atheism, and the speaker similarly rejects the Sun-treader in his inexperienced youth (ll. 219-29, ll. 540-59). In the course of time, the speaker experiences life, gradually loses his faith in God and many other values, and comes closer to understanding the ideas of the Sun-treader concerning God. However, as opposed to Collins' view, it can be argued depending on the ending of the poem (ll. 1020-31) that Browning achieves reconciliation between Shelley's atheism and his belief in God. The end of the poem reflects that the poet-speaker realises his need for faith to continue his life and to create poetry; yet, it also displays his embrace of the Sun-treader's ideas. The speaker eventually stabilises his mind and attains peace through the elimination of the effects of his doubts and dilemmas, also making peace with truth, love, and hope (ll. 1020-31).

1.8.   NEED FOR AN AIM

Pauline's speaker describes his despair and its several reasons. The scrutiny and description of his loss of hope and aimlessness leads him to the realisation of his state of depression, but at the same time, urges him to search for a goal in life to make his life meaningful. In the process of his self-analysis, he chooses to express his despair through the comparison and contrast of his past and present states. Accordingly, when he looks

back, he finds that in the first dawn of his life he was full of joy, excited, hopeful, positive, and therefore he had plans. Additionally, he is conscious that it was in his "plan to look on real life," "the life all new" to him; however, he has left his own "theories" in order to look and learn "[m]ankind, its cares, hopes, fears, its woes and joys" instead (ll. 442-5). The speaker's self-analysis reveals his current belief that relinquishing his own theories and plans for the purpose of learning about mankind was futile. He describes his realisation of the futility of his exploration of mankind with the metaphor of a sudden awakening from a dream; and his perception of this purpose as a dream makes him leave it, as it is no longer real for him (ll. 448-50). He further reports what he emotionally experienced upon this realisation and how he abandoned all his ideals: "First went [his] hopes of perfecting mankind, / Next—faith in them, and then in freedom's self / And virtue's self, then [his] own motives, ends / And aims and loves, and human love went last" (ll. 458-61). The speaker's description of this experience with a pessimistic tone, and his representation of hopeless self reflect that his despair reaches its peak with this incident. His search to perfect mankind has failed and he has fulfilled none of his aims. On the contrary, he has lost what he used to have as he stopped believing in freedom, virtue, and eventually human love. Nevertheless, after the scrutiny of his hopelessness, he finds something good, even in this loss:

> I felt this no decay, because new powers
> Rose as old feelings left—wit, mockery,
> Light-heartedness; for I had oft been sad,
> Mistrusting my resolves, but now I cast
> Hope joyously away: I laughed and said
> "No more of this!" I must not think: at length
> I looked again to see if all went well.
>
> (ll. 462-8)

The speaker explains how he evaluated this change in a positive mindset, since as a result of this shift he embraced the new "powers" that he attained, such as wit, mockery, and light-heartedness. He, at the same time, delineates how these new qualities helped him laugh and cast away all the thoughts though for only a while. In time, as the speaker explains, these new powers were beaten by the analytical quality of his mind, and thus, the speaker again could not help but observe his own state of mind. Upon this observation, the speaker detects the loss of his religious faith: "God is gone" (l. 471)

from the temple and on his throne, a "dark spirit" (l. 472) is sitting now and people shout that it is the speaker himself: "'Thyself, thou art our king!' So, I stood there / Smiling—oh, vanity of vanities!" (ll. 487-88). Like Lucifer, who was once bright, he becomes a "dark spirit," as he loses "God." Yet, he feels "once more [himself], [his] powers—all [his]" (l. 491).

The speaker refashions himself with new powers in "youth and health" (ll. 492) and releases the entire stress. Moreover, he feels he must "ever be light-hearted" (l. 494) now that he is young and healthy. This is because he is conscious that "if age came, / [He] should be left—a wreck linked to a soul / Yet fluttering, or mind-broken and aware / Of [his] decay" (ll. 496-99). In other words, he believes that when he becomes an old man, he will not be in control of his own powers as much as he is now. He assumes that the strains of the old age are many, and that his physical powers will also fade away in old age. Therefore, he sees the younger ages as the most appropriate times for joy. Thus, he decides one summer morning that he will not waste a single sunbeam, that he will make every hour his, that he will enjoy his youth, and only then he will embrace old age and death (ll. 499-504).

The speaker's decision to enjoy life requires him to abandon his passions since following these passions only give him a "troubled life of genius" which "grows sad when all proves vain" (ll. 506-8). Therefore, he "[...] sought / To chain [his] spirit down which erst [he] freed / For flights to fame" (ll. 504-6). He continues going through different phases of thought, belief, questionings, and moods; and the confusion he feels about his faith haunts him throughout the poem. In that sense, he is already imprisoned in and by his own mind, as he never stops analysing his own inner workings.

> [. . .] I will tell
> My state as though 'twere none of mine—despair
> Cannot come near us—thus it is, my state.
> Souls alter not, and mine must still advance;
> Strange that I knew not, when I flung away
> My youth's chief aims [. . .]
>
> (ll. 585-90)

In his attempt to remember the past for recovery (l. 84, l. 590) he fails because his

apparent unhappiness and hopelessness discourage him. However, he is at the same time conscious that in order to overcome his despair, his soul must progress toward a better state which is possible through the pursuit of an ideal, or through a search for an aim (ll. 588-92). The poet-speaker experiences a nervous breakdown since he cannot find the answers he looks for. He has difficulty in accounting for or explaining his "strange impulse," "tendency," and "desire" that he is not able to control or suppress (ll. 595-6). At the same time, as a result of his intense contemplations and reflections on his own thinking and feeling processes, he suffers from a marked nervous exhaustion:

> My selfishness is satiated not,
> It wears me like a flame; my hunger for
> All pleasure, howsoe'er minute, grows pain;
> I envy—how I envy him whose soul
> Turns its whole energies to some one end,
> To elevate an aim, pursue success
> However mean!
>
> <div align="right">(ll. 601-8)</div>

The speaker is conscious that his selfish desire for all pleasure in life actually wears him out and that he envies those who are able to channel their powers or passions to a certain goal in life. He feels pain and finds himself in a hopeless, exasperated, sad state of mind; however, his soul is mad for freedom, rejecting any limits that will chain it to his corporeal self, which indicates the presence of a clash between his mind and soul: "I cannot chain my soul: it will not rest / In its clay prison, this most narrow sphere: / It has strange impulse, tendency, desire, / Which nowise I account for nor explain" (ll. 593-6). The speaker's soul is metaphorically lodged in his body which he describes as a "narrow sphere" and "clay prison." The prison that his soul wants to break free from is too narrow a space for the strange impulses, tendencies, and desires of his soul. His actual body as a "clay prison" that is described as "narrow" is actually the speaker's metaphorical way of explaining the immensity of his impulses. His need to release his soul, to realise its yearnings and desires is reflected in this metaphor. The intensity of his feelings and thoughts makes it difficult for him to find the correct words to explain to Pauline what these desires and tendencies are; yet he makes an effort to make them clear in an objective manner as much as possible. His resolution to have a goal in life reveals itself in his further explanations:

[. . .] So, my still baffled hope
Seeks out abstractions; I would have one joy,
But one in life, so it were wholly mine,
One rapture all my soul could fill: and this
Wild feeling places me in dream afar
In some vast country where the eye can see
No end to the far hills and dales bestrewn
With shining towers and towns, till I grow mad
Well-nigh, to know not one abode but holds
Some pleasure, while my soul could grasp the world,
But must remain this vile form's slave. I look
With hope to age at last, which quenching much,
May let me concentrate what sparks it spares.

(ll. 607-19)

He effectively contrasts the dark depiction of his soul of "selfishness," "flame," "hunger," "pain" and "envy" (ll. 601-4) with a picture of his ideal: a soul which is able to turn its energies to an end, to "pursue success" (l. 606). The speaker's expressions in this quotation, such as "wild," "dream," "vast," "no end," "far hills," and "dales," are actually the images of his intense desire for the total freedom of the soul, away from all its burden and restraint. These images indicate the speaker's wish to attain the unattainable. In this context, it is clear that the speaker's imagination and, accordingly, the figures of speech that he uses to describe are crucial to apprehend his feelings, emotions, and thoughts. The speaker's introspective discourse and psychological concerns indicate his wish to free his mind from the prison of boundaries and limits of the mortal body and life.

In addition, the speaker's conscious state helps him realise that he had enough of self-scrutiny and self-observation, and it further takes him to a new stage where he makes decisions about his next steps in life:

No more of the past! I''ll look within no more.
I have too trusted my own lawless wants,
Too trusted my vain self, vague intuition—
Draining soul's wine alone in the still night,
And seeing how, as gathering films arose,
As by an inspiration life seemed bare
[. . . . .]
No more of this! We will go hand in hand,
I with thee [Pauline], even as a child—love's slave,
Looking no farther than his liege commands.

(ll. 937-49)

The speaker's new belief that his intuitions are obscure, his wants are lawless, and that he is vain makes him change his mind about this introspective analysis. Now that he is exhausted by his intense thought and self-examination, which he represents as "draining soul's wine alone," he decides not to look within any more. Having faced that this process is tough and painful, he has now passed to another stage: a bitter realisation of the vanity of his desires and futility of the idea of turning the clock back and restoring what is long gone. His new plan is to surrender to Pauline, who personifies the truth and love he longs for. Pauline is everything he needs in that she is the embodiment of the ideal that he does not intend to seek any more now that he has her. Therefore, this entire lay he narrates to Pauline is not a momentary overflow of emotions. This look-within helps him create a new realm of imagination in which Pauline's contribution as an inspirational source is quite clear. Accordingly, both the speaker and the listener gain new significances in consequence of this introspection. The speaker goes through several changes and eventually feels happy not only due to the presence of Pauline but also due to restoring his faith in God, truth, and love. The listener, Pauline, who starts as a mere listener of the speaker's confession, gradually becomes, in the speaker's mind, the embodiment of all that he yearns for. Browning makes the poem dynamic in this way. Since it is the improvement of the soul that is central to the work, rather than physical action, the poem's thematic flow is determined by these gradual changes.

1.9. THE POET'S SEARCH FOR A REALM OF IMAGINATION

As a poet, the speaker sees Pauline as the only means of salvation, the only path towards the light through the darkness of his self. In that sense, Pauline gains new symbolic significances in the speaker's process of writing poetry. She stands for the realm of imagination, poetic inspiration, relief, hope, cure and the antidote the speaker needs desperately. The poet-speaker wants her to see and share the beauty and the security of the realm of his imagination that is created by his feeling of necessity to find a safe haven where he can feel free from all fear and doubt, and where he can see the light he is seeking:

[. . .] See this our new retreat

> Walled in with a sloped mound of matted shrubs,
> Dark, tangled, old and green, still sloping down
> To a small pool whose waters lie asleep
> Amid the trailing boughs turned water-plants:
> And tall trees overarch to keep us in,
> Breaking the sunbeams into emerald shafts,
> And in the dreamy water one small group
> Of two or three strange trees are got together
> Wondering at all around, as strange beasts herd
> Together far from their own land
>
> (ll. 749-59)

The speaker depicts a kind of dreamland with waters, plants, trees, rivers, mounds, springs, sunbeams, and animals of his imagination. He tries to take Pauline in by telling her about this ideal realm: "Shut thy soft eyes—now look—still deeper in!" (l. 765). He wants her to share with him the same dream, image or thought, so that he can persuade her to stay with him forever, as an embodiment of truth, beauty, eternal light and inspiration.

The poet's search for the "light" that he lacks refers to one of the introspective stages he experiences. Due to the stage of self-consciousness, the speaker feels the necessity to go deeper in his self-search to bring out one of his "powers," his imagination and his artistic creativity. Of his powers, one "springs up to save / From utter death [his] soul with such desire / Confined to clay—of powers the only one / Which marks [him]—an imagination" which is "beside [him] ever" and "never failing" him (ll. 281-7). Thus, another aim of this entire introspective description and the self-reflective analysis is the quest and search for poetic creativity. The speaker reveals not only the workings of his mind, but also the workings of his imaginative powers. Through this poetic reflection, he creates a new, more subjective, and subconscious realm of poetry with the help of Pauline as the embodiment of poetic inspiration.

The "subjective poet" that Browning defines in his "Essay on Shelley" does not deal with "humanity in action" but with "the primal elements of humanity;" and therefore, he "digs where he stands,—preferring to seek them in his own soul as the nearest reflex of [the] absolute Mind, according to the intuitions of which he desires to perceive and speak" (Browning, "Essay" 139). Therefore, for Browning, the primal components

which make humanity are immaterial, mental, and psychological rather than physical or material. The poet-speaker in *Pauline* desires to become this subjective poet who has the talent to perceive and describe these "primal elements of humanity"—which are the mental and emotional processes of the human mind—through the observation and examination of his own "elements." Hence, similar to the "subjective poet," the speaker "digs where he stands," in Browning's words in the "Essay" (139). In other words, the speaker in *Pauline* observes, examines, and describes his own perception, thinking, reasoning, belief, memory, and imagination, as well as his own cares, fears, envies, hopes, and joys in order to realise his objective of learning about the human mind.

The fact that the speaker ends his monologue with an address to the Sun-treader rather than Pauline, the silent listener of the poem, presents the speaker's final state. The speaker's mind is stabilised upon his reconciliation with his belief in God and with his faith in truth, love, and hope that he deems to be the essential marks of humanity. The speaker seems to believe that the Sun-treader embodies these marks. Therefore, for the speaker, the Sun-treader represents this reconciliation:

> Sun-treader, I believe in God and truth
> And love; and as one just escaped from death
> Would bind himself in bands of friends to feel
> He lives indeed, so, I would lean on thee!
> Thou must be ever with me, most in gloom
> If such must come, but chiefly when I die,
> For I seem, dying, as one going in the dark
> To fight a giant: but live thou for ever,
> And be to all what thou hast been to me!
> All in whom this wakes pleasant thoughts of me
> Know my last state is happy, free from doubt
> Or touch of fear. Love me and wish me well.
>   (ll. 1020-31)

Hence, in *Pauline*, Browning explores psychological states through the monologue of an introspective poet-speaker who examines, observes, and describes his past and present inner experiences and states to a silent listener. This monologue that the speaker recites to the silent listener includes the self-scrutiny of his own mental and emotional processes. In accordance with the unravelling quality of dramatic monologue, it also unravels the innermost feelings and thoughts of the speaker.

CHAPTER II:
THE USE OF INTROSPECTION IN *PARACELSUS* (1835)

2.1. *PARACELSUS* AS AN "INTROSPECTIVE" POEM

Paracelsus, Browning's second attempt at the representation of the first-person analysis of psychological states, was published in August 1835, this time with the poet's name. Browning "was never ashamed of the poem, as he was of *Pauline*, and for a number of years the title-pages of his new works bore the legend 'By the Author of Paracelsus'" (DeVane 57). *Paracelsus* indicates the change and progress in Browning's poetic representation of the introspective examination and description of an adult's inner experiences, after *Pauline*, through a variety of its qualities, such as its literary form, the idea of five acts, characters, and dialogue, and its length and division into several parts. Moreover, this time, Browning chooses to create the mind of a historical figure, Paracelsus, a man of philosophy, science, theology, and medicine, instead of a fictional poet figure, as in *Pauline*. Different from *Pauline*, Browning divides *Paracelsus* into five parts, and therefore, the history of Paracelsus's soul is represented not in a single monologue this time, but in various dialogues and speeches in these different parts. William Johnson Fox, Browning's "literary godfather" (Litzinger and Smalley 32) who found publishers for Browning's works and reviewed his poems, referred to the five acts of the poem as "human life in its different phases" and pointed out the "loftiness and intensity" of *Paracelsus* in his review of the work in *The Monthly Repository*:

> The author of "Paracelsus" has essayed the solution of one of those great enigmas, which human life in its different phases presents. His "Paracelsus" is, not a personification indeed, but an individualization of humanity, in whom he exhibits its alternate conditions of aspiration and attainment. Truly here is something for the mind to grapple with, but the labour is only of that species which accords with the proper enjoyment of poetry, and which raises that enjoyment to its due degree of loftiness and intensity. ("Paracelsus")

Indeed, *Paracelsus*'s five parts are: Part I: "Paracelsus Aspires," Part II: "Paracelsus Attains," Part III: "Paracelsus," Part IV: "Paracelsus Aspires," and Part V: "Paracelsus Attains." In these parts which include different phases of his lifetime, Paracelsus observes, questions, understands, and describes his own mental components through

self-analysis, and proceeds to refashion himself and redesign his mind after several dissatisfactions and failures. Browning represents Paracelsus as speaking to a couple of other characters, namely Festus, Michal, and Aprile. The dialogues between Paracelsus and these characters mainly include Paracelsus's own self-observation, self-analysis, and self-description, as Paracelsus dominates these interactions. In the poem, Paracelsus is portrayed in different places and times in dialogue with one or two of these characters. Therefore, *Paracelsus* is a dramatic poem in verse form, with five acts, characters, and setting. As a highly ambitious character, Paracelsus continuously pushes the boundaries of the mortal life and his capacity, striving to attain passionate yearnings and extraordinary achievements. However, he is unable to fulfil his desires entirely, as they exceed the limits of the mortal world. Browning endeavours to understand and represent the workings of the human mind through his experimentation with form and style. In this effort, he also "aspires" to "attain" knowledge of mental matters, like Paracelsus.

Paracelsus is based on a historical figure whose actual name is Philippus Aureolus Theophrastus Bombastus von Hohenheim (*c*. 1490-1541), and "who took the name 'Paracelsus' [...] from the Latin; [and] he meant to denote by his name that he was as great a physician as Celsus" (DeVane 52). Cornelius Celsus (25 BC-AD 50) was a "Roman nobleman," well-known for his "medical knowledge" (Köckerling et. al. 609). Paracelsus was a chemist, a philosopher, a theologian, a physician and professor of medicine at university (DeVane 53). Browning's loyalty to these biographical details of Paracelsus's life in his poem does not necessarily show that he actually wrote a literary version of this historical figure's real life events or incidents. Browning's version is still a fictional one, and as John Forster emphasises, it is "a philosophical view of the mind of Paracelsus, its workings and misworkings, its tendencies and efforts and results, worked out through the pure medium of poetry" ("Paracelsus," *The Examiner*), rather than a record of the adventures and events of his life that the poem defined.

In the review he wrote in *The New Monthly Magazine* in 1836, John Forster refers to the psychological quality of the poem and the success of the poet in portraying the passions, thoughts, and emotions, emphasising the emotional effects of the poem on the reader:

> Mr. Browning has the power of a great dramatic poet; we never think of Mr. Browning while we read his poem; we are not identified with him, but with the persons into whom he has flung his genius [...] We are upon the scene ourselves,— we hear, feel, and see,—we are face to face with the actors,—we are a party to the tears that are shed, to the feelings and passions that are undergone, to the "flushed cheek and intensely sparkling eye." The same unrelaxing activity of thought and of emotion, by which the results of the poem are meant to be produced, is made to affect the reader in its progress [...] In the agitation of the feelings, sight is given to the imagination. This is an essential dramatic test, in which Mr. Browning is never found wanting. ("Paracelsus")

Contemporary critics, especially Faas, bring this aspect of the work to the foreground. Faas argues that Browning reflects himself in the mind of his character "as did Shakespeare when, in dramatizing Macbeth's hallucinations, he transferred for the moment the mind of his character into his own" (61). He further asserts that poets such as Browning and Tennyson were not born with "such powers of introspection turned emphatic impersonation of others;" they obtained them after "a process of false starts, errors, and, above all, painful self-exploration" (61-2). Browning endeavoured to improve his style in *Paracelsus* with the techniques that Faas mentions after his experimentation with his style in *Pauline*.

Like *Pauline*, this work contains significant examples of the introspective process and also illustrates the different psychological states of the main speaker Paracelsus as explained below. Paracelsus's direct expression of his intention to explain his current psychological state to Festus, for instance, emphasises his awareness that he is making this self-scrutiny on purpose and delivering it as a report to Festus deliberately:

> *Par.*   My friend, my friend,
> I toil, you listen; I explain, perhaps
> You understand: there our communion ends.
> Have you learnt nothing from to-day's discourse?
> When we would thoroughly know the sick man's state
> We feel awhile the fluttering pulse, press soft
> The hot brow, look upon the languid eye,
> And thence divine the rest. Must I lay bare
> My heart, hideous and beating, or tear up
> My vitals for your gaze, ere you will deem
> Enough made known? You! who are you, forsooth?
> <div align="right">(III. ll. 725-34)</div>

These lines indicate that Paracelsus deliberately describes and reports his psychological state to Festus. Additionally, Browning emphasises the significance of attaining self-knowledge through self-analysis in man's search for a meaning in life and the vitality of the "furtherance of a certain aim" (I. l. 271), this time through the portrayal of a man of science and knowledge, not a poet. Paracelsus seeks "the secret of the world, / Of man, and man's true purpose, path and fate" (I. ll. 276-7). Browning often writes "about man's intellectual, moral, social and physical limitations" and he knows that "when these come into conflict with human aspirations, they produce despair, failure, frustration, and sometimes tragedy" (Pathak 3). Paracelsus likewise aspires to know in Part I and attains this purpose in Part II, but he learns from Aprile towards the end of Part II that merely "to know" is not enough. Through Aprile's lesson and influence, Paracelsus realises in Part III that his success is actually pointless, and he despairs when he recognises this. Browning represents and explores this frustration and confusion in detail in Part IV and displays Paracelsus's tragic end in Part V through the depiction of his hallucinatory state.

Browning's early works complement each other in terms of offering a pattern for the progress of thought, and development of emotions that the poet aimed to illustrate. Browning experiments not only with poetry but also with dramatic and epic elements in these works (Honan 19). One of the reasons for this variety of literary forms and experimentation is the harsh critical remarks he received after the publication of *Pauline*. Especially John Stuart Mill's review of *Pauline* was influential in Browning's decision to experiment with different literary forms (DeVane 50), such as drama in *Paracelsus* and epic in *Sordello*. Langbaum likewise draws attention to Browning's attempt at "another style" (80) in *Paracelsus*. After the introspective monologue of *Pauline*, Browning employs the idea of five "scenes" and gives "voice" to different characters.

Hence, *Paracelsus* differs from *Pauline*, since *Paracelsus* is a "closet drama" (Tate 49) in verse form, or a dramatic poem created with the use of dramatic elements and technique such as "persons, acts, places, and times given" (DeVane 50). However, the idea of five scenes is more static than dramatic in *Paracelsus*. As Fox stresses, these

qualities do not make *Paracelsus* a work of drama in the traditional sense, with action and movement:

> [...] [a]lthough generally in form a dialogue, [*Paracelsus*] is often in spirit a monologue, the other speakers being introduced as subservient to the delineation, by Paracelsus himself, of the several states of his mental being, which in their succession make up the history of his character, both in its individuality and as the symbolic representation of human nature. ("Paracelsus")

The lack of action and movement in *Paracelsus* shows that "the style that takes over is the introspective, transparently autobiographical history of a soul in the manner of *Pauline*—the soul being [. . .] passionately idealistic and endlessly ambitious, endlessly self-absorbed [...] (Langbaum 80). Browning states that he "endeavoured to write a poem, not a drama" and he did not write this poem for the stage (Preface to *Paracelsus* 12). Indeed, there is an apparent lack of physical action and events in this work, and Browning asserts in the preface to the first version of the poem that he has ventured to display "the mood itself in its rise and progress," and "phenomena of the mind and passions:"

> I am anxious that the reader should not, at the very outset,—mistaking my performance for one of a class with which it has nothing in common,—judge it by principles on which it was never moulded, and subject it to a standard to which it was never meant to conform. I therefore anticipate his discovery, that it is an attempt, probably more novel than happy, to reverse the method usually adopted by writers whose aim it is to set forth any phenomena of the mind or the passions, by the operation of persons and events; and that instead of having recourse to an external machinery of incidents to create and evolve the crisis I desire to produce, I have ventured to display somewhat minutely the mood itself in its rise and progress [. . .] (Preface to *Paracelsus* 12)

Each act in *Paracelsus* corresponds to one of five different stages of Paracelsus's life, and most importantly they present different instances which portray the development of his mind. According to Sutherland Orr, each represents a critical moment in Paracelsus's inner experience, and reviews "in his own words the circumstances by which it has been prepared" (*A Handbook* 16). These acts include neither much physical action of the characters nor events that operate to display any "phenomenon of the mind or the passions" (Browning, Preface to *Paracelsus* 65). They consist, rather, of an

operation of philosophical ideas, individual thoughts and feelings, and the poet employs a self-absorbed and introspective voice to express them. The operation of philosophical ideas and individual thoughts and feelings presented in an introspective voice are the common features of *Pauline* and *Paracelsus*. Nevertheless, since Browning had been criticised for the presentation of the "purely subjective sensations of a young man" (Porter and Clarke xl) in *Pauline* in the form of a monologue, he developed a different form with additional voices to reveal the inner experience of the main character in *Paracelsus*.

2.2. THE PSYCHOLOGICAL STATES REPRESENTED IN *PARACELSUS*

As Pathak suggests, "the search for an understanding of the different sides of the human personality" (6) and "quest for truth and understanding" (182) are central to Browning's early works. Accordingly, *Paracelsus* contains the "events" of thirty-five years which are "only sketchily mentioned" in the course of the poem:

> There is no action, there is no direct exhibition of transition: results only are presented. Each of the five acts or parts into which the poem is distributed, is the delineation, or at least is intended to be so, of a mental and moral condition, every one of which is markedly distinguished from the rest, while yet there is a faithful preservation of individual identity [. . .] (Fox, "Paracelsus")

As Honan similarly argues, "five psychic portraits of Paracelsus: that is, Paracelsus's frame of mind is sketched at five important intervals during his lifetime. The nature of these intervals, or moments is significant" (21). In these "psychic portraits" of the main speaker, Browning mainly represents curiosity, elation, consciousness, confusion, and hallucination. The sections of the poem present Paracelsus's self-centred, soliloquy-like speeches with the other characters. These sections, at the same time, introduce his "dreams, hopes, and fears" (I. l. 117) in relation to his aims and doubts, through his dialogues with the other characters, and the representation of these feelings and sensations indicate his different psychological states. In each part, Paracelsus is presented in a different age and setting, and has a different level of experience and maturity.

In Part I, the "psychic portrait" of Paracelsus's youth is given, and he is depicted as a young boy of fourteen, with a mind full of hope and enthusiasm for fulfilling his dream of finding truth and attaining knowledge. Browning represents the psychological state of curiosity in this part. Paracelsus's curiosity is emphasised with his announcement of his ideals to Festus and Michal, who are his dearest friends, and with his mention of his desire to know more and his plan to go on a quest to attain what his God-directed path requires (I. ll. 164-200).

Part II offers another portrait of Paracelsus's mind, as Browning endeavours to represent the psychological state of elation here. To achieve this, Browning depicts Paracelsus in "Constantinople" (Part II) fourteen years later, where he meets an Italian poet, Aprile, who pursues "love," as Paracelsus pursues "knowledge" (II. ll. 383-5). Before Aprile shares with Paracelsus his own failure in uniting love with knowledge, which deeply moves Paracelsus (II. ll. 492-627), Paracelsus is depicted as a proud and successful young man, joyful for his achievements. In this elated state of mind, despair cannot touch Paracelsus, at least not until he hears Aprile's story and sees his tragic end. Upon his encounter with Aprile, Paracelsus realises that he has failed so far because he learns from Aprile that in order to attain the true essence of life, it is necessary to unite knowledge with love, and to serve mankind. Furthermore, Paracelsus understands that, otherwise, it will not be possible for him to succeed in his quest. Aprile's words touch his heart, and his death moves Paracelsus even further, since he manages to empathise with Aprile and associates his situation with that of Aprile.

In Part III Browning represents the psychological state of consciousness that Paracelsus experiences five years later in "Basil" (same as Basle in Switzerland). He becomes a professor at university in the city of "Basil" and he is deemed successful and glorious (III. ll. 14-6, l. 83); however, although this success is appreciated by people, he is actually conscious that he is dissatisfied and discontent in his soul. He deeply feels that his success is of no use and he expresses it to Festus, still under the influence of Aprile's death, teasing his own worldly glory (III. ll. 84-144). Still remembering Aprile's philosophical views and advice on combining knowledge with love, Paracelsus is certain that mere knowledge will neither please him, nor lead him to the true purpose

of man. Although it is in Part III that Browning creates the state of consciousness in relation to Paracelsus's realisation of certain facts, such as his shortcomings and vanity, the representation of the state of consciousness prevails throughout the poem, as the essential component of Paracelsus's self-observation. Paracelsus's consciousness leads him to self-questioning. Browning further highlights the fact that this state of consciousness, if maintained for a long time, causes confusion, and may eventually bring about negative emotions and states of mind, like despair or the hallucinatory state. The bad influence of the overindulgence in one's own feelings and sensations is portrayed by Browning in several instances in *Paracelsus*, especially in Parts III, IV, and V. One of the striking examples in which Paracelsus strongly expresses to Festus the effects of his emotions on his psychological state is in Part III:

> You find me here, half *stupid* half *mad*:
> It makes no part of my delight to search
> Into these matters, much less undergo
> Another's *scrutiny*; but so it chances
> That I am led to trust *my state* to you:
> And the event is, you combine, contrast
> And ponder on *my foolish words* as though
> They thoroughly conveyed all hidden here—
> Here, *loathsome with despair* and *hate* and *rage*!
> Is there no *fear*, no *shrinking* and no *shame*?
> Will you guess nothing? Will you spare me nothing?
> *Must I go deeper*? Ay or no?
> (III. ll. 746-57; emphasis added)

In these lines, Browning represents Paracelsus as conscious of his self-scrutiny, describing his despair and detecting his unpleasant emotions, such as hate, rage, fear, and shame, and presents the effects of this self-analytical process. It is also remarkable that Paracelsus is aware of the fact that language cannot "thoroughly" express his perception and his emotional processes. Another portrayal of the negative effects of long-term self-scrutiny is made at the beginning of Part V, where Paracelsus is half-conscious, hallucinating and in a delirious state.

Only two years later, in Part IV, Paracelsus is again portrayed with Festus, telling him how he feels after losing the professorship at university. This part of the poem contains the representation of his confused state of mind. Although he now thinks that joy, as

well as love and hope, are essential in life, he is, at the same time, too exhausted and hopeless to go after them. Moreover, after he learns from Festus that Michal, Festus's betrothed, is dead (IV. l. 665), Paracelsus becomes more indifferent to life.

Thirteen years later, in Part V, Paracelsus is depicted in a "cell" in the hospital of St. Sebastian in Salzburg. His portrayal as lying in the hospital bed with a "discoloured mouth," "fixed eyes," and "decaying body," "ruined" both physically and mentally (V. ll. 5-12) shows that Browning emphasises the final point Paracelsus has reached after years of self-scrutiny. To dramatise Paracelsus's situation even further, Browning introduces Festus once again as by his side and profoundly worried, praying for Paracelsus to recover from his unconscious state. To illustrate the seriousness of his state of delirium, Browning represents Paracelsus as experiencing hallucinations. When Paracelsus recovers slightly, he mistakes Festus for Aprile, the poet. The poem ends with Paracelsus's long, restless and reproachful speech, which is a three-hundred-line monologue, in which Paracelsus gives a summary of his life. His monologue is an "emotional outburst," and his thoughts are dominated by "anger and despair" (Honan 21-5).

2.3. THE INTROSPECTIVE CONCEPT: "RETURN OF THE MIND UPON ITSELF"

Paracelsus describes to Festus how he discovered his aim "to know" and this aim's extent, and why he found it necessary to practice self-analysis (I. ll. 486-560), in other words, why he preferred to "return" his mind "upon itself" (Tate 25). In his effort to find the main purpose of his existence and to achieve a better self-understanding, Paracelsus uses this skill to turn "the mind in on itself" (Maher 11) through which he can observe, examine, and describe his inner experiences. Certain words and phrases that he uses during his description of these processes to Festus indicate that Paracelsus performs this self-scrutiny deliberately: When Festus tells him "let us hear / No more about your nature" (I. ll. 484-5), Paracelsus answers "I touch on that; these words but analyze / The first mad impulse" (I. ll. 486-7), implying his true passion once again and pointing out the fact that he is examining his "first" impulse which started his ambition to know. It is also interesting that he describes how he realised that he compared

himself with the "palm-wreathed, radiant" (I. l. 490) "shapes" (I. l. 489) that he "distinguished" here and there—which he took to be "the lords of mind" (I. l. 498), who "know and therefore rule" (I. l. 495). With "the lords of mind," Paracelsus refers to knowledgeable men like his master Tritheim. Tritheim was a German Renaissance man who had knowledge in several different fields, such as occultism, lexicography, and cryptography (Plaisance 147). Paracelsus also explains his pleasure in "interpreting [his] own thoughts" through the observation and understanding of "[the] state of [the lords of the mind]" (I. ll. 491-2). His decision "to know," as he further reports, was a result of this comparison of the self with others and interpretation of one's own thoughts:

> They know and therefore rule: I, too, will know!'
> You were beside me, Festus, as you say;
> You saw me plunge in their pursuits whom fame
> Is lavish to attest the lords of mind,
> Not pausing to make sure the prize in view
> Would satiate my cravings when obtained,
> But since they strove I strove. Then came a slow
> And strangling failure. We aspired alike,
> Yet not the meanest plodder, Tritheim counts
> A marvel, but was all-sufficient, strong,
> Or staggered only at his own vast wits;
> While I was restless, nothing satisfied,
> Distrustful, more perplexed [...]
> (I. ll. 495-507)

Paracelsus explains to Festus how he failed, comparing both his inner power and his emotional state with the others who aspired to know. During this observation of his own emotional processes, he discovers his dissatisfied, restless, and distrustful mood which resulted from his ambitious aspiration to know all. Further describing how "weak" he felt in comparison to the knowledgeable men and how he "loathed" himself, Paracelsus tries to take an objective stance to his own emotional state as much as possible (I. ll. 508-9). Moreover, in his endeavour to turn his mind in on itself, he does not skip any detail and pays special attention to the occurring inner changes:

> [...] that I loathed myself
> As weak compared with them, yet felt somehow
> A mighty power was brooding, taking shape
> Within me; and this lasted till one night
> When, as I sat revolving it and more,

A still voice from without said—"Seest thou not,
Desponding child, whence spring defeat and loss?
Even from thy strength. Consider: hast thou gazed
Presumptuously on wisdom's countenance,
No veil between; and can thy faltering hands,
Unguided by the brain the sight absorbs,
Pursue their task as earnest blinkers do
Whom radiance ne'er distracted?

<div align="right">(I. ll. 508-20)</div>

Paracelsus reports the development of his soul by telling how his feelings changed and how his power rose after hearing a voice, which represents his own self-criticism, saying that the strength that he needs to defeat dwells inside him and guides him to use his brain in every deed. His word choice, such as "I loathed," and "I felt," in the scrutiny of his past feelings also indicates his careful inspection of his emotional processes. Even though Paracelsus hears the "voice" of self-criticism, this "voice" guides Paracelsus with more positive reinforcement, rather than scolding him.

2.4. PARACELSUS AS THE MAIN SPEAKER

In *Retreat into the Mind* (1988), Faas emphasises the lack of "direct contact" between Robert Browning's psychological poetry and mental science. However, Faas also uses the title of a study by J. O. Lyons, "the invention of the self," as a term to describe the "shared source" of the "dramatic-psychological poetry" and early psychiatry (mental science) from which they emerged in separate streams (57). Indeed, *Paracelsus* is an example to this "shared source," that is, "the invention of the self" is treated in detail in *Paracelsus*. Surely, this is effected through the first-person, introspective speech of the main speaker, Paracelsus.

In the five acts which stand for the different periods of his life, Paracelsus is the chief speaker, analysing and describing the workings of his own mind. His first-person report of emotional and mental processes dominates the whole work and the significance of the lines of the other characters is thus reduced. Accordingly, Paracelsus starts with presenting his eagerness to realise his passion, which is "to know" (I. l. 312), and displays his enthusiasm and hope for achieving this holy mission assigned to him by God—as he believes—in his early manhood (I. ll. 164-200). Then, he describes his joy

and pride over his success in attaining knowledge, and continues with expressing his disillusionment, confusion and misery in the later phases of his life. It is remarkable that throughout the poem the speaker frequently uses nouns and adjectives related with emotions, such as "fears" (I. l. 117), "regret" (III. l. 566), "passionate" (III. l. 566), and "happy" (I. l. 367). His feelings are in the foreground rather than his physical state or actions. Paracelsus scrutinises his deliberate self-scrutiny and expresses his feelings about his experience by carefully examining and reporting his past psychological states, such as curiosity and elation.

Moreover, the work also includes philosophical questionings through which the main character contemplates on the quality of human life and the limits of the human soul. In Faas' words, "[...] much of what informed the new psychological poetry stems from an obsession with self-scrutiny, which in turn was a major impulse behind the rise of mental science" (59). Similarly, Browning represents the obsession with self-scrutiny in *Paracelsus* through the portrayal of Paracelsus's examination of his memory of the past and his analysis of his long-time passion, to know, which he describes as a "true fire:"

> *Par.* What shall I say?
> Festus, from childhood I have been possessed
> By a fire—by a true fire, or faint or fierce,
> As from without some master, so it seemed,
> Repressed or urged its current: this but ill
> Expresses what would I convey: but rather
> I will believe an angel ruled me thus,
> Than that my soul's own workings, own high nature,
> So became manifest.
>
> (I. ll. 425-32)

As these lines indicate, Paracelsus endeavours to explain his belief to Festus that this true passion which possessed him since childhood was like a mission he had been given by a holy being. Scrutiny of his childhood helps Paracelsus discover his yearning for knowledge that lies in him and he wants to explore it even further. During his self-scrutiny, he realises that he believes in the presence of a holy being that operated within him and ruled this passion. He makes an effort to understand what this divine being speaks of. His reference to an angel that ruled him shows that he wants to believe that his path is a God-directed path, his aspiration is actually a holy mission, designed for

him by God. He does not want to believe that his passion is an ordinary human impulse, the source of which is the human soul. Instead, he maintains that he is a special human being, chosen for a great mission, and wants to persuade others that this is the fact:

> *Par.*   No, I have nought to fear! Who will may know
> The secret'st workings of my soul. What though
> It be so?—if indeed the strong desire
> Eclipse the aim in me [. . .]
>
>   (I. ll. 328-31)

> How know I else such glorious fate my own,
> But in the restless irresistible force
> That works within me? Is it for human will
> To institute such impulses?—still less,
> To disregard their promptings! [. . .]
>
>   (I. ll. 339-43)

Paracelsus's high self-esteem, ego, and pride lead him to scrutinise his passion further. His choice of words illustrates that he deliberately unveils his own mind and its workings: "spirit" (I. l. 13, IV. l. 641), "mind" (I. l. 110, II. l. 510), "hopes and fears" (I. l. 117, III. l. 1028), "soul" (I. l. 329, III. l. 679), "impulse" (I. l. 342), "passions" and "emotions" (II. ll. 466-67). Moreover, his belief that the only way to attain the knowledge of a glorious fate is to look within and find the passion that lies there leads him for further self-examination and self-description. Paracelsus scrutinises this passion and his inner power in Part II as well, and there, the figure of "current" (I. l. 429) is almost repeated with the figure of "stream" (II. l. 287), which indicates that Paracelsus likens his mind to a river, implying the stream of thought. Part II opens with Paracelsus's long soliloquy in which he questions himself, addresses God, and hears a voice within, and his soliloquy continues until Aprile enters (ll. 1-339).

As in *Pauline*, *Paracelsus* is accompanied by another character almost throughout the poem usually by a silent or a passive listener. Paracelsus is alone and is portrayed as thinking out loud only in the first 339 lines of Part II. Michal appears only in the first part, Festus appears in Parts I, III, IV, and V, and Aprile appears only in Part II. Also, Paracelsus hallucinates that Aprile is by his side in Part V. Although Paracelsus gives his speech to his friends and seemingly asks them questions, his questions are mostly

rhetorical, and he is indeed questioning himself. By asking them, he first acknowledges his knowledge of a "glorious fate" (I. l. 339). His mind is in the process of producing hypotheses, and he puts them forward in the form of questions, in an inquiring manner. Then, he analyses and evaluates the answers. Through this representation of Paracelsus as an inquisitive figure, Browning shows that he can now present, "with [...] dramatic similitude, a character consistently developing and learning through the lessons of life" (Porter and Clarke xliv).

In his talks to the other characters, Paracelsus also seeks to inculcate self-esteem to himself. When Paracelsus says to Festus "And I am young, my Festus, happy and free! / I can devote myself; I have a life / To give; I singled out for this, the One," he actually seeks self-motivation to start effecting his ambitious future plans (I. ll. 367-9). In these lines, his intention is not to inform Festus, but to convince himself that he has the will and the capacity to devote his life to his great purpose. With this self-motivating talk, Paracelsus actually reminds himself of the fact that he has enough time to attain what he yearns for and that he is blessed with the requirements for realising his dreams and aims. For Paracelsus, these requirements are youth, happiness, and freedom (I. l. 367). His self-observation provides him with self-knowledge, and this self-knowledge provides him with self-motivation since he sees his potential for such a mission.

2.5. THE SIGNIFICANCE OF OTHER CHARACTERS

The minor characters in *Paracelsus* are mainly represented as the components of Paracelsus's character. Festus, Michal, and Aprile bear the significance of being Browning's early sketches of character portrayal. Yet, more importantly, they are at the same time components of the history of Paracelsus's character; without their existence, representation of certain attributes of human nature in Paracelsus would not be possible. To illustrate, especially in Part III, through his disregarding and even scornful attitude towards Festus, Paracelsus's rigid, stubborn, self-ordained, unkind, offending, self-righteous, and egotistical sides are revealed (ll. 725-887). He despises Festus and his intellect with the implications that Festus cannot understand him and that what Paracelsus has to say is too much for Festus: Paracelsus says, for instance, "I explain, perhaps / You understand" (III. ll. 725-6), or asks "How should you know?" (III. l. 760),

or again underestimates him by saying, "You know not what temptation is, nor how / 'Tis like to ply men in the sickliest part" (III. ll. 764-5). He goes so far in boasting about his capacity that he even claims he "precede[s] [his] age" (III. l. 887). Thus, Paracelsus is at the centre of the work, surpassing all the other characters. With this focus on the main character, and with particular interest in his mental processes, Browning once again emphasises that his main concern lies in the mind of the individual in its rise and progress, and in the development of the individual's soul.

As Honan argues, Browning's treatment of action and "minor" characters is "suppressive" and he "concentrates upon the hero's mood to get more directly to the essence of what is most important in any drama or dramatic poem" (21). In *Paracelsus*,

> [. . .] the reader might ask himself to what degree character had been portrayed in the figures of Michal, Festus, and Paracelsus; [. . .] Paracelsus, who speaks nearly two-thirds of these lines, could just as well have been given the other third. Festus and Michal hardly exist, except perhaps as feeble foils to the loquacious hero—but their objections might have occurred to Paracelsus without their mentioning them at all, without either being present. Part I, then, is virtually a soliloquy, unrelieved by dramatic action or even the convincing verbal interplay of character. (Honan 20)

When the whole poem is taken into consideration, none of the characters are fully developed as neither are they represented within action nor their minds are scrutinised. The minor characters, Festus, Michal, and Aprile, have very few lines in the poem, unlike Paracelsus; therefore, they have *relatively* unimportant roles (emphasis added).

At this point, the question is, then why are there other dramatic characters in the poem? Instead of actively participating in the flow of the plot, the "minor" characters invented by Browning represent certain concepts, while the major character represents "moods," and "the soul is the stage" on which the characters are placed (DeVane 55). They either stand for certain ideas and concepts, or accompany and help the speaker throughout his introspective quest for the self-knowledge of the individual's soul. Festus mainly represents friendship, Michal is religion and morality, and Aprile is definitely love. They listen to him attentively as a friend, advise him, try to console him, and try to motivate him. Michal represents the idea that Paracelsus's quest could be risky and could have serious consequences; Festus puts forward the idea that the desire in

Paracelsus may not be the result of a divine commission; and Aprile represents the idea that it takes much more than knowledge to satisfy the desire to attain the truth of life. Festus and Michal, as a married couple, complement each other for the value they have for Paracelsus as well. In that sense, as Preyer asserts, "these intrusive friends really represent the poet's mother and father [...] Whatever their source, they do not fit into a scheme which allows us to envisage characters as interacting aspects of a single consciousness" (539). Moreover, according to Miller, Browning's choice of names also display this resemblance: "Festus, Father: Michal, Mother" (4). Indeed, the way they are sincerely interested in the decisions Paracelsus makes as well as the steps he takes give them motherly and fatherly qualities. They are worried about him several times throughout the poem since they are highly protective of him. The love they have for Paracelsus is compassionate.

Festus is Paracelsus's loyal companion, "in the constant character of judicious, if not profound, adviser, and of tender friend. His personality is sufficiently marked to claim the importance of a type" (Orr, *A Handbook* 16). Indeed, he is important as he is a foil to both Aprile and Paracelsus. His portrait sets a contrast to theirs. However, it is more likely that Browning created him "for the mere dramatic purpose of giving shape to the confession of Paracelsus, and preserving it from monotony" (Orr, *A Handbook* 16). This function is similar to Pauline's function. Therefore, he is also created to add more colour to the portraits of the other characters, especially Paracelsus's, and to save the poem from becoming prosaic. In Part IV, Festus unravels the purpose of his own dramatic character in the poem:

> No, dear Aureole!
> No, no; I came to counsel faithfully.
> [. . . . .]
> [. . .] I, so fallible,
> So infinitely low beside your mighty
> Majestic spirit!—even I can see
> You own some higher law than ours which call
> Sin, what is no sin—weakness, what is strength.
> (IV. ll. 637-43)

Browning uses Festus as functional to console Paracelsus when he needs, to encourage

Paracelsus by praising his "majestic spirit," to warn him against the potential risks of his steps, and to highlight his greatness. As a foil, he is the good and happy side of Paracelsus's life and the embodiment of friendship in the poem. Fox finds "the character of Festus himself a study," and affirms Festus's significance despite his "subordinateness:"

> He is no mere man of straw, or walking gentleman, introduced to break a long soliloquy. True to his own conceptions of right and wrong, and yet faithful to the extraordinary being who never fails to command his reverence and puzzle his comprehension, he is an embodied commentary on Paracelsus, which might very well be adopted by a respectable critic, and save trouble. ("Paracelsus")

Festus is, at the same time, like an inner voice; he warns Paracelsus at the turning points of his life, before actions and decisions, against the potential risks and dangers Paracelsus might encounter. Festus says before Paracelsus leaves Würzburg to realise his dreams: "[...] Have I full leave to tell my inmost mind? / We have been brothers, and henceforth the world / Will rise between us: — all my freest mind? /'Tis the last night, dear Aureole" (I. ll. 110-3). Festus is definitely not a "man of straw" as he has a "mind" to "tell;" he has his own ideas to share with Paracelsus before Paracelsus departs (Fox, "Paracelsus"). Moreover, he has a significant function because Paracelsus understands his self-worth by comparing himself with him, and in that sense, he constantly boasts when he is with him. Paracelsus's arrogance, his inflated ego, and his pride are portrayed successfully by the use of Festus as a contrasting figure. Still, he is the only one that stands by Paracelsus's side until his death. In that sense, he is the representation of loyalty, affection, and patience for Paracelsus: "[. . .] Recall how oft / My wondrous plans and dreams and hopes and fears / Have — never wearied you, oh no! — as I / Recall, never vividly as now, / Your true affection [. . .]" (I. ll. 116-20). From childhood to death, only his true friend Festus is by Paracelsus's side.

Michal is a "lovely sketch" as the first *speaking* (emphasis added) female character Browning portrays; and perhaps the embodiment of purity and beauty though she is mostly silent, stands for morality, and, at the same time, exists as a representative of friendship in addition to Festus (Fox, "Paracelsus"). She, as Festus's fiancée, is a more mystical, religious, and psychic figure who foretells Paracelsus's end, although she is

highly passive throughout the poem. She represents faith, conscience, and the doubt which reside in Paracelsus's mind. When she speaks, it is to warn him against the dangers of his sinful pride and to tell him to stay with her and Festus instead of going after his false dreams as a result of which he will perish:

> Stay with us, Aureole! cast those hopes away,
> And stay with us! An angel warns me, too,
> Man should be humble; you are very proud:
> And God, dethroned, has doleful plagues for such!
> —Warns me to have in dread no quick repulse,
> No slow defeat, but a complete success:
> You will find all you seek, and perish so!
>
> (I. ll. 700-6)

References to God, angels, and the doctrines of Christianity—like "man should be humble"—display Michal's religious concerns. She warns Paracelsus to be humble and to get rid of dangerous ambitions like attaining truth and knowing the essence of life. She emphasises Paracelsus's flaw and says that it is his pride that hinders him from seeing the truth. In this context, Michal represents the moral and religious norms and institutions, and her task is to function as a person who invites Paracelsus to good judgement and common sense.

As for Aprile, apart from being the personification of the significance of love in human life, he is at the same time "a warning to Paracelsus of the imperfections in his methods of loving. In Part V [. . .] Paracelsus recognises, right before he dies, that he has failed because he has not understood that Love is not a romantic passion for perfection, but a divine condescension to human frailty" (DeVane 52). Aprile is the other half of Paracelsus because they share two contrasting concepts: love and knowledge. While Paracelsus is ambitious in the pursuit of knowledge, Aprile is ambitious in the pursuit of love. They go through similar experiences and share a similar destiny. Aprile represents heart and love, while Paracelsus is brain and knowledge, and they both "aspire and fail" (Raymond 168). Paracelsus takes him as an example to learn from his lesson as Aprile fails in his pursuit of love since he rejects knowledge. Conversely, Paracelsus fails when he rejects love. He realises in Part V that to achieve harmony in the development of one's soul and to attain the true goal of life, one should combine love and knowledge,

and that joy is essential in life. Paracelsus says to Festus;

> But thou shalt painfully attain to joy,
> While hope and fear and love shall keep thee man!
> All this was hid from me: as one by one
> My dreams grew dim, my wide aims circumscribed,
> As actual good within my reach decreased,
> While obstacles sprung up this way and that
>   (V. ll. 836-41)

The emphasis on "hope and fear and love," all in one phrase, shows that Paracelsus now knows that keeping oneself away from the basic components of human nature while running after knowledge is a terrible mistake. Therefore, the poem shows that it is not only love that is to be combined with knowledge to achieve harmony in life but also hope, fear and faith: "[...] No, no: / Love, hope, fear, faith—these make humanity; / These are its sign and note and character, / And these I have lost!—gone, shut from me forever, / Like a dead friend safe from unkindness more!" (III. ll. 1027-31).

2.6. SCRUTINY OF THE PAST

Like the speaker in *Pauline*, Paracelsus scrutinises his past in his introspective self-observation and self-analysis in order to achieve a better understanding of his current state. His mind is intensely busy throughout the poem with the introspective questioning of his inner experiences, that is, with his thought processes, his ideas, sensations, and feelings, such as his regrets, fears, doubts, and passions:

> *Par.* Here am I with as passionate regret
> For youth and health and love so vainly lavished,
> As if their preservation had been first
> And foremost in my thoughts; and this strange fact
> Humbled me wondrously, and had due force
> In rendering me the less averse to follow
> A certain counsel, a mysterious warning —
> You will not understand — but 'twas a man
> With aims not mine and yet pursued like mine,
> With the same fervour and no more success,
> Perishing in my sight; who summoned me
> As I would shun the ghastly fate I saw,
> To serve my race at once; to wait no longer
> That God should interfere in my behalf,
> But to distrust myself, put pride away,

And give my gains, imperfect as they were,
To men.
                              (III. ll. 566-82)

Paracelsus looks back on his past feelings, decisions, and actions with the purpose of understanding the workings of his mind; yet, it causes further regret. The consequence of this scrutiny, that is regret, humbles arrogant Paracelsus considerably. As Michal has predicted earlier, in Part III, Paracelsus feels remorse for having pursued his "repressed childhood passion" and laments for the youth, health and love he has lost during this pursuit. Similarly, as Michal has forewarned him about the necessity of humility in man, adding that he is too proud (I. l. 702), he is humbled in Part III with the realisation that his passion and pride have been vain. In these self-reflective and introspective lines Paracelsus expresses the influence of Aprile on him, who had "aims not [his] and yet pursued like [his]" (III. l. 574). While dying, Aprile advised Paracelsus to serve mankind by putting his pride away before it is too late.

Two crucial incidents in the course of the poem affect Paracelsus deeply and play an important role in his yearning for the past: One is the news of Michal's death and the other is Aprile's death in his own arms. These incidents also play a role in developing his soul through the self-questioning of his past:

[. . .] Since I had just determined to become
The greatest and most glorious man on earth.
And since that morn all life has been forgotten:
All is one day, one only step between
The outset and the end [...]
                              (II. ll. 148-52)

In the second part of the poem Paracelsus acknowledges that he had decided to become the greatest and the most glorious man on earth with his free will, and accepts that he deliberately sacrificed his life and cut off his connection with the joys of human life. However, this arrogant manner decreases as time passes, and in Part III, he regrets his vanity, decides to put his pride away, and shares his thoughts with Festus:

Par.   Well, then: you know my hopes;
I am assured, at length, those hopes were vain;

> That truth is just as far from me as ever;
> That I have thrown my life away; that sorrow
> On that account is idle, and further effort
> To mend and patch what's marred beyond repairing,
> As useless: and all this was taught your friend
> By the convincing good old-fashioned method
> Of force—by sheer compulsion. Is that plain?
> <div align="right">(III. ll. 501-8)</div>

Having realised that he wasted his life for idle ends, he accepts the vanity of his earlier hopes and sees it as a mistake. He also believes that compensation is not possible in his case. Although he has now come to the realisation of these facts by getting rid of his arrogance, he still makes mistakes; for instance, he despises his loyal and amiable friend, Festus, in an ungrateful manner. This indicates that Paracelsus's development, his maturing process is yet incomplete. He bitterly criticises "the constant talk of men of [his] stamp" when Festus kindly tries to express what he thinks about Paracelsus's regret and asks him "can it be my fears were just? / God wills not..." (III. ll. 509-10). Festus tries to explain why he was not content with Paracelsus's leaving Würzburg in their youth. Back in their boyhood, Festus thought that Paracelsus should not attempt such a quest, as it cannot be God's will but Paracelsus's own fancies. Paracelsus rashly interrupts his sentence and ridicules his friend for trying to guess God's will. He says it is not possible to see God's will written on heaven's vault by merely lifting up one's eye (III. ll. 512-5).

It is evidently observed in the work that by Part III Paracelsus has changed extensively; however, this change has not yet matured him and his soul, as he is still arrogant and unkind. He needs to learn more about himself and his soul. As Honan also states, "[w]hat was important in a man's life was not, in fact, what happened to him but how he was inwardly changed by what happened: not the events of Paracelsus's career but Paracelsus's 'mood itself,' the state of his being, 'in its rise and progress'" (20). He achieves this mood by scrutinising his past:

> Oh, bitter; very bitter!
> <div align="center">And more bitter,</div>
> To fear a deeper curse, and inner ruin,
> Plague beneath plague, the last turning the first
> To light beside its darkness. Let me weep

> My youth and its brave hopes, all dead and gone,
> In tears which burn! [...]
> [..]
> Even now, why not desire, for mankind's sake,
> That if I fail, some fault may be the cause,
> That, though I sink, another may succeed?
> O God, the despicable heart of us!
> Shut out this hideous mockery from my heart!
>   (II. ll. 186-202)

Paracelsus further despairs since he is afraid of failure in his attempts and to be ruined as a result of his own decisions and choices. He expresses his wish to restore his youthful optimism; however, the impossibility of capturing the past leads him more into despair. His efforts to restore his present state through a remembrance of the past fails and turns out to become a limitless effort. Yet, he still struggles to convince himself that his aims "remained supreme and pure as ever," and even though he fails, he should, as a mature man, be able to desire others to achieve what Paracelsus dreamed to succeed in. This thought is a clue that Paracelsus starts to understand that he has certain limitations and he can make mistakes. It also indicates that there is a development in his soul concerning his appreciation of other people's success. In his review of *Paracelsus*, John Abraham Heraud explains Paracelsus's failure in fulfilling his great purpose with the limitations of mortal life and the specific conditions one may encounter in the course of human life. Heraud associates Paracelsus's "wretchedness" with the "unsatisfactoriness" of his former success and explains his "discomfiture" with this disappointment ("Paracelsus"). When Paracelsus talks to Festus mistaking him for Aprile during his hallucination, he gives his current pessimistic ideas about mankind: "They are ruins! Trust me who am one of you! / All ruins, glorious once, but lonely now. / It makes my heart sick to behold you crouch / Beside your desolate fane" (V. ll. 296-9). Here, Paracelsus actually refers to his own situation when he talks about mankind: once glorious, now desolate. After all those years of introspection, Paracelsus realises that there are limitations in this mortal life, and that he is surrounded by impossibilities that prevent him from exceeding his capacity: "I am not good nor bad enough, / Not Christ nor Cain, yet even Cain was saved / From Hate like this" (V. ll. 319-21). These lines are significant in that Paracelsus achieves some sort of self-recognition and finally associates himself with common, ordinary people.

Although Paracelsus has lost hope and love, which are the traits that he considers necessary for humanity (III. l. 1028), his continuous effort to understand his mind and his scrutiny make him more ordinary or human, than he thinks he is. However, he constantly presents himself as different and somehow as more important from the rest of humanity by the repetition of the pronoun "I" (I. ll. 591-608), and he keeps comparing himself to them with the pronouns "they," "their," and "them" (I. ll. 574-83, III. ll. 887-97). His final words in Part V show that after all the stages of change he has been through, Paracelsus's belief that he is a distinguished person, different from the rest of humanity, does not alter, and he believes that one day he will "emerge" (V. l. 903) and the rest of humanity will know him. Therefore, he does not yield to the idea that he is an ordinary human being, sharing common characteristics with the rest of men. Even though he eventually accepts his faults and short-comings, his arrogance and ego suppress his humility:

> Meanwhile, I have done well, though not all well.
> As yet men cannot do without contempt;
> 'Tis for their good, and therefore fit awhile
> That they reject the weak, and scorn the false;
> Rather than praise the strong and true, in me:
> But after, they will know me. If I stoop
> Into dark tremendous sea of cloud;
> It is but for a time; I press God's lamp
> Close to my breast; its splendour, soon or late
> Will pierce the gloom: I shall emerge one day.
> You understand me? I have said enough?
>   (V. ll. 894- 904)

As these lines indicate, Paracelsus partly accepts his failure in a state of slightly decreased self-esteem (V. l. 894), and yet still believes and wishes that one day "[people] will know [him]" (V. l. 899). His words show that he trusts God for his future or destined success, as he emphasises his belief in God's promise to him, which is symbolised by the "splendour" of "God's lamp" (V. ll. 901-3). This trust in God and his assuredness shows that, he, at the same time, approaches a partial attainment of what he aspires to, but only when he is on the verge of death. His "infinite aspiration and towering ambitions of genius" led him to a worse state with the "difficulty of reconciling the inexhaustible demands and cravings of the spirit with the finite

conditions and limitations of life" (Raymond, *Infinite* 160).

2.7. DREAMS, HALLUCINATIONS, AND THE UNCONSCIOUS

Browning endeavours to paint Paracelsus's soul in a true picture of life in this fictional history of Paracelsus. This true picture includes the pains, sufferings and weaknesses that any individual can suffer. Dreams, hallucinations, and unconscious states of mind are part of the picture in *Paracelsus*; and the significance of these issues is studied and discussed during the Victorian period. Browning frequently employs these elements in his early works as they reveal the states of mind of the characters. The last act of *Paracelsus* contains psychological sufferings and hallucinations that add depth to the portrayal of Paracelsus's mental and emotional agony. However, there are no dreams in *Paracelsus* like the ones in *Pauline*, that is, the main character does not speak of his dreams like Pauline's lover. Instead, Browning employs waking up from one's sleep or dreams as a metaphor of awakening in *Paracelsus*. In Part II, Paracelsus talks about dreams by the deathbed of Aprile:

> *Par.* Love me henceforth, Aprile, while I learn
> To love; and, merciful God, forgive us both!
> We wake at length from weary dreams; but both
> Have slept in fairy-land: though dark and drear
> Appears the world before us, we no less
> Wake with our wrists and ankles jewelled still.
> I too have sought to KNOW as thou to LOVE—
> Excluding love as thou refusedst knowledge.
> Still thou hast beauty and I, power. We wake:
> What penance canst devise for both of us?
>   (II. ll. 618-27)

Paracelsus is moved by the fact that Aprile, the poet, is dying in a state of despair, having failed to achieve harmony after fulfilling his chief aim. Paracelsus sympathises with Aprile as he is in a similar situation after he realises the destructive nature of his ambition. Although it is too late for Aprile, Paracelsus wants to believe that he will live and "love" Paracelsus as he himself "learns to love." Conscious of the hopeless situations of Aprile and himself, he describes their aspirations as "weary dreams" in "fairy-land," and says that when they wake up they see the "dark world" surrounding them. He realises that living in a world of one's own dreams and aspirations does not

produce any useful outcomes. However, the glimpse of hope in his tone is not erased yet, as he still regards his "power" (II. l. 626) and Aprile's "beauty" (II. l. 626) as "jewels" on their wrists. So, he trusts his and Aprile's potentials.

In Part V, where Paracelsus is presented in an unconscious state in the hospital, Festus is presented next to him praying God to have mercy on him, to guide him through the world, and to bathe him in "light and life:"

> God! Thou art love! I build my faith on that.
> Even as I watch beside thy tortured child
> Unconscious whose hot tears fall fast by him,
> So doth thy right hand guide us through the world
> Wherein we stumble. God! What shall we say?
> How has he sinned? How else should he have done?
> [. . . . .]
> Save him, dear God; it will be like thee: bathe him
> In light and life! [. . .]
>
> (V. ll. 51-67)

As Festus's dramatisation of Paracelsus's unpleasant state also supports, Browning introduces his idea that a soul which yearns for infinite passions and dreams cannot realise them in a finite, mortal, and limited life. This idea is delineated in the poem through the parallels between the lives of Aprile and Paracelsus. Aprile and Paracelsus represent the idea that individuals should not be one sided and should not be blindly devoted to a single ideal. Neither Aprile nor Paracelsus have attained fully what they desired throughout their lives. They both failed to recognise that their human capacities are insufficient for such desires and that a person should dream of the goals he can obtain. In the last act, Festus is depicted by Paracelsus's side, observing his state carefully, and praying for him since he thinks he has become "craze[d]" (V. ll. 1-106). Paracelsus recovers momentarily only to hallucinate and mutter some words as Festus reports:

> Ah! he wakens! Aureole, I am here! 'tis Festus!
> I cast away all wishes save one wish—
> Let him but know me, only speak to me!
> He mutters; louder and louder; any other
> Than I, with brain less laden, could collect
> What he pours forth. Dear Aureole, do but look!

Is it talking or singing, this he utters fast?
Misery that he should fix me with his eye,
Quick talking to some other all the while!

(V. ll. 80-88)

Paracelsus is in a delirious and hallucinatory state and thinks that the long-dead poet, Aprile, is there, singing to him, as Festus exclaims "I shall craze like him," since he is extremely sorry for the state of his friend who he deems as a majestic spirit (V. l. 105). Through Festus's words and comments, and Paracelsus's own words, Paracelsus's confused thoughts and subconscious are revealed:

Fest. [. . . . .]
[. . .]   I shall craze like him.
Better be mute and see what God shall send.
Par.   Stay, stay with me!
Fest.   I will; I am come here
To stay with you—Festus, you loved of old;
Festus, you know, you must know!
Par.   Festus! Where's
Aprile, then? Has he not chanted softly
The melodies I heard all night? I could not
Get to him for a cold hand on my breast,
But I made out his music well enough,
O well enough! If they have filled him full
With magical music, as they freight a star
With light, and have remitted all his sin,
They will forgive me too, I too shall know!

(V. ll. 105-117)

Paracelsus's words in his unconscious and half-conscious state are indeed closely associated with his yearning for forgiveness and knowledge. He imagines Aprile by his side as "full with magical music," and takes this image of Aprile as a sign of his sins having been forgiven. He believes that it means, like Aprile, he will be forgiven, too. Even in this state of hallucination and half-consciousness, he looks for meanings and endeavours to interpret the products of his half-conscious mind. Due to his exhaustion and suffering, he is also bad-tempered. In this unhealthy mental state, the only person he wants to see is Aprile either because Aprile is the one who has realised the significance of love or because of his sympathy for Aprile as a person who experienced a similar failure. When he regains consciousness momentarily, he finally recognises Festus.

These moments of hallucination help Paracelsus to apprehend the issues that he could not make sense of while he was conscious. These confusing half-conscious moments and hallucinations help Paracelsus in achieving further self-knowledge and self-recognition after a traumatic experience, which indeed came too late.

2.8. THE QUESTIONING OF RELIGIOUS FAITH

As in *Pauline*, one of the major issues that kept the main character's mind busy is religious faith. The religious doubt and questioning of faith that are expressed in *Paracelsus* are not as explicitly presented as in *Pauline*. God is mentioned and praised in the poem in many instances by Paracelsus: "God, that created all things, can renew!" (II. l. 273); or "God is the perfect poet, / Who in his person acts his own creations" (II. ll. 648-9). However, there are also implications of religious doubt in Paracelsus's words: "Yet God is good: I started sure of that, / And why dispute it now? [. . .]" (II. ll. 262-3). Paracelsus's confusion about the goodness of God is implied in these lines. He is at the same time trying to convince himself that God is good and there is no need to deny it.

Although Paracelsus was originally a fifteenth-century alchemist, Browning's Paracelsus reflects certain issues discussed during the Victorian period. The conflict between science and faith is a central issue in the Victorian intellectual life, and religious doubt is similarly in conflict with the strict Victorian values. The mental state of Paracelsus is a subject which is dealt with in a number of reviews written in that period. For instance, scepticism, doubt, and the questioning of faith in *Paracelsus* are discussed in the review of the work in *Fraser's Magazine* (1836):

> The manner in which Paracelsus concealed scepticism is detected, even in the expression of his belief—a conviction triumphing over some preceding state of unacknowledged doubt—is beyond all praise. It is a revelation of the heart's depths, which startles almost as much as would the laying bare the bases of the world!—that is, the mind susceptible of receiving the specific impression. (Heraud)

Indeed, Paracelsus uses expressions that indicate his belief in several instances in the poem. When he learns from Festus that Michal is dead, he says: "Michal is dead! pray Christ we do not craze" (IV. l. 665), referring to Christ and praying. Although he uses

such expressions, it is still apparent that he is highly confused about his religious faith. From time to time, he makes orthodox comments about religious issues. He tells Festus that he has not done wrong to trust his love to the cold earth for he believes that people do not "wholly" die:

> For I believe we do not wholly die.
> *Fest*. Aureole...
> *Par*. Nay, do not laugh; there is a reason
> For what I say: I think the soul can never
> Taste death.
> (IV. ll. 674-79)

He has an orthodox belief in the immortality of the soul, or thinks that the soul is infinite while the body is finite. Actually, for Paracelsus immortality of the soul is not necessarily a religious matter. It is an idea related to his philosophical approach to life. At a certain stage in his life, Paracelsus associates his unhappiness with the fact that he is devoid of traits which make one a human being: love, hope, and faith. In that sense, his questioning of faith leads him to certain other beliefs like the philosophical ideas he adopts about life and death. Accordingly, while, on the one hand, he is unhappy due to loss of religious faith, on the other hand, he is still hopeful for the immortality of the soul. However, this self-questioning, solipsism, or overindulgence in one's feelings to find relief and peace ironically creates confusion. Faas notes Victorian discussions about the problems of introspection, with reference to the ideas of Carlyle and also of Holland who was the physician to Queen Victoria and Prince Albert:

> Generally speaking, 'any strong and continuous effort of will to concentrate the mind upon its own workings; to analyse them by consciousness; or even to fix, check, or suddenly change the trains of thought,' in [Holland's] view, 'is generally followed by speedy and painful confusion.' Hence, it seemed probable to Holland, 'that certain cases of madness' depend on a 'too frequent and earnest direction of the mind inwards upon itself;--the concentration of the consciousness too long continued upon its own functions.' Or as Carlyle put it more simply [in 1838]: 'Gazing inward on one's own self,--why, this can drive one mad.' (Faas 60-1; Holland 252)

The fact that Paracelsus gradually gets more and more confused, as he grows old, points out Browning's purpose to show the destructive effects of the overindulgence in one's

own mental and emotional processes, discussed by the theorists of introspection. The confusion and exhaustion of years of extreme preoccupation with his own state drag Paracelsus into an unhealthy mental condition. Paracelsus's tragic end in a miserable mental state highlights the idea that excessive self-scrutiny may have risky consequences, as the theorists of mental science underlined. Consequently, the representation of the introspective and self-analytical processes in *Paracelsus* differs from the one in *Pauline* in that the main character in *Paracelsus* experiences mental problems which lead to his death in a despairing and unhappy state, unlike *Pauline*'s speaker whose last state is peaceful and happy.

CHAPTER III:
THE USE OF INTROSPECTION IN *SORDELLO* (1840)

3.1. *SORDELLO* AS AN INTROSPECTIVE POEM

Robert Browning's *Sordello*, which was published in 1840 as a poem in six books and of six thousand lines, indicates how Browning "adapted the strategies of introspection developed in *Pauline*" (Faas 70) to the analysis of the inner experiences of Sordello. As Faas argues, "[Browning's] naturally introspective bias serve[s] him in analyzing the emotions and problems of others" (65). Several Browning critics tend to deduce from the preface to *Strafford* (1837) that Browning probably began working on *Sordello* soon after *Paracelsus* although its plan may belong to an earlier date "for it connects itself with 'Pauline' as the history of a poetic soul" (Orr, *Life and Letters* 63). Indeed, in *Sordello*, Browning once more represents the development of a poet's soul. Yet, the poet figure, in this work, is a historical one: Browning recreates the medieval Italian troubadour, Sordello, as a man who thinks, questions, dreams, tries, fails, and dies having achieved nothing.

Sordello is different from *Pauline* and *Paracelsus* in that Browning represents the observation and description of the individual's mental and emotional processes and psychological states not only through the words of the protagonist but also through the remarks of an omniscient narrator. Moreover, although *Pauline* and *Sordello* both echo the poet's discussion and evaluation of his categorisation of poets as "subjective" and "objective" in the depiction of fictional characters, the latter differs from *Pauline* in two major points. First of all, there is more discussion on the subject of poetry in *Sordello*, and secondly, the poet's move towards a comparatively more objective tone is evident in his effort to create an impersonal style through the employment of both a narrator and a detailed historical and political background of the time Sordello lived in. Even though all three works share the extreme preoccupation with the main character's/speaker's inner experiences, *Sordello* crucially differs from the other poems with its reference to several characters (Palma, Eglamor, Naddo, Taurello, Ecelin, Boniface, Adelaide, and many others) and their roles both in the historical background and in Sordello's maturation. The employment of the narrator, who is distinct from the poet and who acts

as the commentator of Sordello's story, indicates an attempt to achieve an impersonal style in this work. Another distinguishing feature of *Sordello* is that despite Browning's pursuit of an impersonal style after the highly confessional tone in *Pauline*, *Sordello* still contains several confessional references. These qualities mark *Sordello* as Browning's attempt at the use of a new and different style in the representation of the emotional and mental development of the individual.

The setting in *Sordello* is northern Italy in the thirteenth century, and the political strife between the Guelfs (supporters of the Pope, Honorius the Third) and the Ghibellines (supporters of the Holy Roman Emperor, Friedrich the Second) (I. ll. 73-308) is retold in detail, parallel with the intricate representation of Sordello's mental and emotional development from boyhood to maturity. There are several characters in the work, such as Palma, Eglamor, Naddo, Boniface, Ecelin, Adeleide, and Taurello, most of whom are merely mentioned as a part of the historical background of the period in which Sordello lived. In the first book of the poem, the narrator introduces Sordello, explains how he will treat his subject, and collects an audience (I. ll. 1-73). This book provides a description of the castle in Goito, Sordello's home, with its surroundings (I. ll. 374-444). The rest of the book depicts Sordello in his small world of fancies in nature. The second book introduces Eglamor and Naddo, as Sordello defeats the troubadour Eglamor in a poetry performance (II. ll. 55-122). Sordello's success, his contemplation on his success, his high self-esteem, and his rising consciousness mark the rest of the book. In the third book, Sordello loses his self-confidence, Palma confesses her love for Sordello, and Browning speaks of his own hopes for the future, and states his reasons for writing the poem. In the fourth book, Sordello learns from Palma about the Guelfs and the Ghibellines and despises both parties as he thinks they pursue selfish ends (IV. ll. 886-1031). The last two books display how Sordello gets more and more confused about the true means to happiness and how his self-questionings and self-scrutiny lead him to his tragic death, without fulfilling his self-realization.

As Mermin and Tucker argue, "[t]he young Robert Browning's elliptical opus *Sordello* (1840) is about a poet trying to tell the story of a poet trying to understand what being a poet means" (131). Indeed, *Sordello* remains the only poem by Browning in which the

theme of the development of a poet's mind is delineated to such a significant extent. As Honan underlines, "Stewart Walker Holmes has related *Sordello* to Carl Jung's 'Theory of Types'; Holmes finds that the poem was written for its psychotherapeutic effect on Robert Browning himself" (33). In the same manner, as Sim argues, "[t]hough passionately secretive, [Browning] laid bare the progress of his development under cover of the slight screen of Sordello, a medieval poet" (72). Accordingly, during the creation process of this poem Browning's imaginative and creative mental powers were preoccupied with the development of his own poetic soul. That is, he was concerned with his poetic creativity, imagination, and style, specifically whether a poet should adopt a subjective or an objective perspective (Faas 67), and in which literary mode and/or form a poet should write.

To have a clear view of Browning's poetic concerns during the composition of *Sordello*, it is necessary to take a close look at the period in which the work was produced. The critics assume that Browning suspended the composition of *Sordello* while he was writing *Strafford*; and he continued writing it after finishing that poem's work (Kenyon and Litt xv). However, by basing his research and study on the well-known biography of Browning by Griffin and Minchin, DeVane states that, it is not possible to say "precisely" when Browning started writing *Sordello*, and adds that it is better to take the period starting with the publication of *Pauline* in 1833 and ending with the publication of *Sordello* in 1840 as the time in which Browning probably worked on *Sordello* ("'Sordello's' Story Retold" 2). This gives the idea that Browning actually spent a considerable amount of time—approximately seven years—on this work, "even more than any other poem or volume of poems" (2), and that the creation process of *Sordello* coincided with Browning's preoccupation with the subjects he employed in *Pauline*. Browning wrote to John Robertson, Esq., in the spring of 1838, that he went on a trip to Venice (Orr, *Life and Letters* 59), and this visit was "Browning's first Italian journey" (Griffin and Minchin 89). Apart from his trip to Italy, he also travelled to Russia "in the winter of 1833-4" (Orr, *Life and Letters* 48). In this seven-year period, he wrote several of his works, namely *Paracelsus*, *Strafford*, *King Victor and King Charles*, and *Mansoor the Hierophant*, and got them published (DeVane, "'Sordello's' Story Retold"). Given that Browning attained a significant literary reputation with *Paracelsus,*

one can also regard this period during which he wrote *Sordello* as a time when Browning was rising as a literary figure and was recognised in the Victorian literary circles. Actually, "he was more deeply engaged in the world" (Garrett ix) and he made a good deal of acquaintances and friends in these literary circles. The fact that the production process of this work coincided with a good deal of noteworthy experiences and busy years of Browning's life that shaped the poet's life and character demonstrates that the poem portrays the development of the poet's poetic vision and career. Neville-Sington asserts that;

> [w]e see Sordello develop from a young age, reflecting that same crucial period in Browning's own artistic life. While wandering through the 'drowsy' wooded paradise that is his home (not unlike Robert's romanticised view of Camberwell), the young Sordello discovers 'verse, the gift': 'Then how he loved that art! / The calling marking him a man apart / From men.' (158)

Considering the dynamism and progress of Browning's poetic career that coincided with the process of writing *Sordello*, it is not surprising that in the poem he focuses on the representation of a poet's development through the analysis of the inner experiences of a poet-character that he creates. The growth of Browning's poetic vision in this period is reflected in the poem; but this time through a narrative mode and behind the mask of the growth of a historical troubadour figure's psyche, unlike *Pauline*, in which the speaker's experience is told by the fictional dramatic speaker who is not a historical figure.

In this respect, as Melchiori asserts, "Sordello is Browning himself," "but so wrapped in a mantle of words as to defy recognition, to discourage all prying and to defeat interpretation" (194). This is evident especially in book III, in which Browning pauses the narrator's speech, and records his questioning of and meditation on the purpose of his poetry at Venice (III. ll. 607-1023). Browning's visit to Italy is reflected in book III as an autobiographical reference in the poem: "I muse this on a ruined palace-step / At Venice: why should I break off, nor sit / Longer upon my step, exhaust the fit / England gave birth to!" (*Sordello* III. ll. 676-9). In book II, there is another autobiographical reference, regarding Browning's birth date (7 May 1812): "[...] My own month came; / 'Twas a sunrise of blossoming May" (II. ll. 296-7).

Moreover, in the second halves of book II and book III in *Sordello*, Browning, as a Victorian poet, gives place to discussions concerning poetry similar with the one in his "Essay:" whether to write a type of poetry that the public can easily understand and enjoy, or a more personal type of poetry. As Columbus and Kemper put forward, despite its medieval and Italian setting and characters, *Sordello* touches upon

> almost every major theme of unease of the Victorian age: the conflict of a creative imagination with experience; the isolation of society from the artist, and the isolation of an audience from a speaker; the inability of pure will to create value with no valid external supports for it; the problems of accuracy for prophecy, poetry, religion; the failure of human love as a redemptive force; the failure of language to express perception; the dawning comprehension of the smog in semantics. (251-2)

Indeed, all of the mentioned themes are clearly observed in the poem. For years, Browning's ideal was to become a subjective poet like Shelley, yet he also knew that he had to go through a long process as a poet to achieve this status: "At least until the mid-1840s," Browning considered himself as a potentially subjective poet who would prefer to find the reality that he was looking for in his own soul (Faas 67), which he assumed to be a good reflection of "the supreme Intelligence" (Browning, "Essay" 139). When analysed in the light of the opinions that Browning states in his "Essay on Shelley," *Sordello* contains the major Victorian and British poetic discussions regarding the isolation of the artist and the public and private types of poetry. This can be exemplified with Sordello's isolation in nature as a poet in the first book and the discussion of different types of poetry in the second book. In the discussions of poetry in the work, how Sordello thinks and feels about the structure and effective use of the faculties of human beings, such as "thought," "language," "perception," and "imagination" in his poetry (II. ll. 569-610) is represented, which indicates Browning's careful examination of the faculties which constitute the intellect (Dunglison 168). Therefore, Sordello is a clandestine representation of a poet's self-analysis, self-exploration, and self-scrutiny in the progress of poetic creation. In spite of Browning's aim to write a poem that is narrative and epic in style, the presence of his own voice is felt in these details in the poem.

In the second book of *Sordello*, through the poet-character Sordello, Browning defines

"language" as a "pure [...] work of thought" (II. l. 590) that fails in thoroughly "present[ing]" (II. l. 593) the "imaged thing" (II. l. 571) which is a "whole" (II. l. 589) in man's perception; and this "whole" has to be divided into parts to be conveyed through language. In the same book, Browning questions and discusses the difficulty of directly expressing one's "perceptions or inspired ideas"—which are "of a different nature altogether from man-made (or thought-produced) language" (Honan 36)—by means of language (II. ll. 568-617). Browning differentiates "thought" from "perception" as follows:

> [...] thought may take perception's place
> But hardly co-exist in any case,
> Being its mere presentment of the whole
> By parts, the simultaneous and the sole
> By the successive and the many.
>   (II. ll. 591-5)

As Sordello states, thought can take the place of perception, "but one is not the other, and one really cannot convey the other" (Honan 36). As these lines indicate, Browning philosophises on the way perception is presented by means of thought, or more precisely, through a production of thought; and he maintains that language presents only parts of perception. Furthermore, the way that Browning uses language in *Sordello* discloses the fact that, as a poet, he experiences the difficulty of thoroughly conveying his meaning through language as a means of expression. Elizabeth Barrett Browning draws attention to the frequently criticised structure of *Sordello* in a letter to Robert Browning, in 1845. She expresses what she finds as the main reason of the so-called unpopularity of *Sordello*. She argues that in this work "the principle of association is too subtly in movement throughout it—so that while you are going straightforward you go at the same time round & round, until the progress involved in the motion is lost sight of by the lookers on" (Barrett Browning, "2146"). Tate notes that the assessment of the poem by Elizabeth Barrett Browning "fairly summarizes the daunting task of the audience of *Sordello*, who has to trace the 'progress' of the poem in the midst of the chaotic 'motion' surrounding it" (54). Likewise, in her letter to Browning in 1864, Julia Wedgwood gives utterance to the fragmentation in Browning's expression as follows: "You must treat us respectfully and not fling us torn scraps of meaning, leaving us to

supply the gaps" ("11 October 1864"). Nevertheless, this fragmentation reflects the true nature of human consciousness and thought, free from the boundaries of chronological order; they are actually the pieces of Browning's "perception" as a "whole," (*Sordello* II. l. 589). Sordello tests the perception of his audience with his "language cut into bits" (Elizabeth Barrett Browning qtd. in Neville-Sington 157) in accordance with the structure of his thought (*Sordello* II. ll. 587- 617) and throws those "torn scraps of meaning" (Wedgwood, "11 October 1864") at his audience only to realise that they are not capable of comprehending his meaning. The fact that the mental scope of the poet is laid bare to this extent in *Sordello* shows Browning's vigorous effort to create and represent a "psychic portrait" (Honan 21) of a poet.

When reprinting *Sordello* in 1863, Browning dedicated the poem to his friend Joseph Antoine Milsand, French literary critic and writer, and wrote in his letter to him that, "[t]he historical decoration was purposely of no more importance than a background requires; and [his] stress lay on the incidents in the development of a soul: little else is worth study" (Browning, "To J. Milsand" 123). With this statement, Browning explains why he uses historical details by referring to them as merely a necessity for a background that can be taken as literary decoration. One of the sources of the poem is Dante's version of Sordello:

> Sordello, whom Browning employed as the embodiment of the poetic soul whose development he wished to portray, lives in modern memory through the mention made of him by Dante in cantos vi. – ix. of the *Purgatorio*. Historically, he was of small account; but to Dante he was a precursor in Italian poetry, and, as a Mantuan, a fellow countryman of Virgil [...] (Kenyon and Litt xvi)

Dante presents Sordello as a character mainly in cantos six to nine in the *Purgatory* (*Purgatorio*) of *The Divine Comedy* (*Il Divina Commedia*). Browning addresses Dante in the first book of *Sordello*, calling Dante "Florentine!" and Sordello "[Dante's] forerunner" (I. ll. 346-73). Although Browning fictionalises Sordello's life in the poem, he still keeps much of what he learns from Dante's version of Sordello's story and from different accounts of Sordello's history[11]. The historical details which are termed as a necessary decoration by Browning also result from the criticising comments that Browning's earlier poems received. In book II Sordello's split personality is represented

and "each spectral part" of him is at "strife / With each" (ll. 657-8). During the process of creating Sordello as a character, Browning is "similarly torn apart, [and he] put[s] on a public face to shield his creative spirit [...]" (Neville-Sington 158). This "public face" consists of the omniscient narrator and the historical details on account of the severe contemporary critical reviews of *Pauline* and *Paracelsus*.

As Howard states, *Sordello* was marked as "the most boldly obscure of all his works" (80). The prevailing idea about this work is that it is incomprehensible because of its detailed historical background, and moreover, that it is faulty in expression (Browning, "To J. Milsand" 123), obscure in meaning, and even nonsensical ("Sordello," *Metropolitan Magazine*). The nineteenth-century reviews of the work, for instance, criticised the "rugged and abrupt lines," "strange turns of expression," and "want of fullness and completeness" in *Sordello* ("Sordello," *The Atlas*). Unlike his earlier poems, Browning presents the story through the viewpoint of an omniscient narrator who is capable of analysing the minds of the characters in *Sordello*. Due to the criticism of Browning's confessional tone in *Pauline*, his purpose in employing a third-person narrator in *Sordello* is to avoid the first-person speech as much as possible, since it is often more easily interpreted as the poet's own voice. Browning's attempt to avoid severe criticism from his contemporaries failed despite his endeavour to convey his meaning this time through a third-person epic narration. This is related to the fact that, although Browning's opinions on poetry are reflected in this poem through the portrayal of the artist's development, the poem's narration, historical background, setting, and characters occupy a considerable place in the poem. The sophisticated historical framework that mainly consists of the political strife between the Guelfs and the Ghibellins in the thirteenth-century Italy, not to mention a number of medieval Italian names, makes it difficult to follow the theme of the development of the artist.

Nevertheless, the "peculiar nature" (Orr, *Life and Letters* 63) of the poem that marked it as a "difficult" reading (Honan 32; Kenyon and Litt, Introduction, xv-xvii) and that the poet worked on for almost seven years, actually points out the problem of representing abstract and mysterious issues regarding the human psyche and the workings of its components. The discussions of poetic vision, inspiration, imagination, and language,

make *Sordello* a more complex and obscure piece. Browning's major concern is to "paint the soul" of Sordello, the troubadour; and the elaborate nature of the emotional and mental constitution of humankind gives the poem a manifold and intricate character. This quality of the poem is closely associated with Browning's attempt to depict the workings of the human mind and its components and to introduce the development and change in the individual's mind. Despite the fact that Browning was criticised by many due to the complex plot and style of the work, "[c]ritics [at the same time] kept on telling him that he was primarily a psychologist and the founder of an unprecedented psychological school of poetry in the wake of psychology as such" (Faas 57). Thus, the criticised features of his poetry were also acknowledged as his "intent[ion]" to "explore[...] the human psyche" (Faas 4).

3.2. THE PSYCHOLOGICAL STATES REPRESENTED IN *SORDELLO*

The self-analytical and introspective nature of Browning's poetic style in *Sordello* is evident in his primary concern about the creation and analysis of certain components of the human mind, such as Sordello's consciousness, perception, and thought processes. In *Sordello*, Browning puts forward different psychological states, such as elation, consciousness, doubt/uncertainty, confusion, and disassociation or dissociation. Yet, different from the representation of psychological states in the previously discussed poems, in this work, Browning delineates the states that he creates mostly through the remarks of the omniscient narrator who outwardly observes Sordello's inner experiences and partly through the protagonist's own words.

The first psychological state Browning represents in *Sordello* is Sordello's experience of elation. Elation signifies an elevated mood opposite of depression, and also indicates having excessive optimism. The effects of elation on the poet-character is represented in the first book, in which Sordello is depicted as a dreamy, self-content, happy boy, living in optimism in beautiful surroundings in the Mantuan forest (I. ll. 374-482). Browning's depiction of the boy's free time, away from responsibilities of a mature man's life, and from the complex and problematic relationships with people, further highlights the reasons of Sordello's elated state of mind, free from depression. The world's "care and pain" (I. l. 677) cannot break Sordello's daydreams in this state. This elevation of mood

can be explained with Sordello's inexperience in the first book, in which he was not yet exposed to the difficulties of life and was intensely indulged in his own "fantasies" (I. l. 668). In the process of the representation of Sordello's mood of elation, Browning portrays the "pleasant" (I. l. 590) stage of Sordello's life, which helps him to create a clear contrast between the beginning and the ending of the poem, to affect a stronger stress on the change Sordello undergoes.

As Sordello meditates in his isolated and microcosmic dream world in the Mantuan forest in the first book, he comes to the realisation that he is no longer satisfied with his secluded life in nature, and that he yearns for some real life experience with real people. It is Sordello's questioning mind that leads him to observe and analyse his feelings, sensations, and thoughts. That is, as Sordello scrutinises his inner experience, he learns what the world failed to teach and that his daydreams and fancies are not realities (I. ll. 698-716). Accordingly, the second psychological state Browning introduces in *Sordello* is consciousness. Starting by the end of the first book, this state of mind prevails throughout the poem as an important component of his self-observation. Due to the increase in his awareness of the intensity of his inner experiences, Sordello realises that the beauties of nature do not satisfy him anymore, and therefore, he decides to seek happiness elsewhere (I. ll. 717-806). The speaker's consciousness brings his dilemmas to the surface, as it does to *Pauline*'s speaker and to Paracelsus. The speaker's self-scrutiny and contemplation continues until the end of the poem, and it gradually exhausts Sordello as he ages and feels weaker, especially in the last book of the poem. The devastating effects of a long-term conscious self-analysis are represented by Browning through the portrayal of Sordello's deliberate self-examination throughout the work. Sordello's overindulgence in his own mental and emotional processes is due to his intentional self-scrutiny; and, as he progresses in this self-scrutiny, it both unravels his uncertainties and creates confusion in his mind.

Sordello's self-awareness leads him into a state of doubt or uncertainty. Like *Pauline*'s speaker, Sordello's uncertainties and conflicts are partly related to his identity as a poet. Unlike Pauline's speaker, Sordello has high self-esteem concerning his poetic skills and imaginative powers throughout the poem; however, first of all, he has conflicts about

the type of poetry he should write, and secondly about the medium of expression he should choose for self-realisation: poetry or politics? Sordello's religious faith or doubt is not delineated by Browning, unlike in *Pauline* and *Paracelsus*. Instead, Sordello is portrayed as a man who is uncertain about the true means to happiness and self-fulfilment.

Sordello's intentional self-scrutiny of his inner truths and questioning of his doubts or uncertainties as well as his desires, lead him into a state of confusion. In his intention to get away from his state of confusion, Sordello performs self-analysis and describes his inner experiences; however, this effort increases Sordello's confusion even further. This is evident in that, as Sordello scrutinises his desires and uncertainties, he realises a new desire or uncertainty that leads him into a new stage of self-consciousness. Accordingly, Browning represents Sordello's search for a means of self-realisation and his several yearnings throughout the work. In the early stages of his development, Sordello interrogates whether he is to unfold the depths of his thought and perception and to express his mind fully to people in his songs as a troubadour. This leads him to give up his habit of daydreaming and imagining for a while, and instead, to decide to share his mind with people through his poetry. After having more experience in life and thus maturing to a significant extent, Sordello comes to the realisation that there is no way to fully lay bare his visions, and thus passing into another stage of his development, he starts to wonder if there is a possible way to serve and help humankind, and so achieve real happiness. For this purpose, he willingly reflects on his own capacity and searches for a method to serve humanity. In this stage, he starts to believe that he will be happy only if he can serve people, and considers proving himself as a political leader. All these changes confuse Sordello about his main purpose in life.

Sordello's introspective purpose is evident in his conscious self-scrutiny, in his will to find answers to the philosophical questions—such as what is the true means to happiness and which is the better way to serve humanity: poetry or politics—that his contemplative mind raises, and in his curious and willing self-reflection to learn more about his own nature, character, and purpose. Yet, the long-term and exhausting introspective process creates the final state of the protagonist, which is disassociation.

Browning represents this state of mind as Sordello's fragmentation of self as a poet and as a man. As a result, Sordello loses his integrity, and, due to this fragmentation, he also loses his inner peace, and dies incomplete, without achieving self-fulfilment.

3.3. SORDELLO'S MIND UNRAVELLED BY A THIRD-PERSON NARRATOR

In *Sordello*, Browning represents and analyses the protagonist's psyche, or his mental structure, by means of a "poet-narrator" (Hassett 33) through whom Browning tries to justify his opinions by presenting the viewpoint of this fictional character. Hassett states that "[...] the poem treats Sordello's aesthetic conversion. But to see exactly how his renewal is accomplished one must look to the speaker who tells Sordello's story" (33). The singularity of the omniscient narrator's unpredictably variable shifts in narration and the vagueness with which he displays the troubadour in Sordello's own time and physical environment mark Browning's work. The narrator first describes the place that Sordello lives in; then, all of a sudden, he starts describing Sordello; after that he suddenly gives a detailed list of the characters who live in the same castle with Sordello; and again, he goes on describing Sordello, this time pointing out the troubadour to his audience and inviting them to analyse him for themselves (I. ll. 444-70):

> [...]His face
> --Look, now he turns away! Yourselves shall trace
> (The delicate nostril swerving wide and fine,
> A sharp and restless lip, so well combine
> With that calm brow) a soul fit to receive
> Delight at every sense; you can believe
> Sordello foremost in the regal class
> Nature has broadly severed from her mass
> Of men, and framed for pleasure, as she frames
> Some happy lands, [...]
>
> (I. ll. 461-70)

In his effort to explore the inner workings of man, Browning employs sudden shifts in narration and sudden changes of the setting (both time and place) since such a strategy of narration resembles the structure of the human thought, unpredictable and nonsequential. The irregular structure of the narration is a designed and intentional one that reflects the complicated structure of the mental faculties of man. As evident in the above-given extract of the poem, the narrator constantly addresses his audience as

"you" and "yourselves," and tells them to look at Sordello and "his face" as he points at him. In other words, the narrator endeavours to invite the reader to participate in the narration. As Kwinn explains, the narrator functions for Browning as follows:

> Browning's narrator in *Sordello* comments on his story as he tells it to help him to make more sense of it and his own life. He talks both to himself and to his readers, as if his readers' imagined responses could help him write the poem. He tries to win his readers' sympathy by making it seem that they participate in his work, and this makes the poem especially difficult to evaluate. (4)

The fact that the story that the narrator tells moves swiftly from the present to the past and with the order reversed indicates Browning's focus on the nonsequential nature of human thought, which stresses his careful examination of the structure of the human mind. The narrator also requests his audience to believe him when he says that Sordello is a dear creation of nature. Throughout the poem he mostly narrates the story, but at times he also acts out his role of the narrator dramatically to silent listeners as if on a stage (I. ll. 461-70). Browning makes the narrator speak to his audience in the manner of a speaker of a dramatic monologue: "Who will, may hear Sordello's story told: / His story? Who believes me shall behold / The man, pursue his fortunes to the end, / Like me" (I. ll. 1-4); or "[...] so for once I face ye, friends. / Summoned together from the world's four ends, / Dropped down from Heaven or cast up from Hell, / To hear the story I propose to tell" (I. ll. 31-4).

Browning also portrays Sordello's introspective analysis of his own ego[12]. He emphasises Sordello's own report of his inner experiences, such as his happiness, pleasure, and faith, through his use of the pronouns "I," "me," and "my" from the narrator's report of Sordello's inner experiences, both to differentiate the first-person description of Sordello's mind from the third-person description of it by the narrator and to display Sordello's overindulgence in his own self:

> No more lives, deaths, loves, hatreds, peaces, wars!
> Ah, fragments of a whole ordained to be,
> Points in the life *I* waited! what are ye
> But roundels of a ladder which appeared
> Awhile the very platform it was reared
> To lift *me* on?—that happiness *I* find

Proofs of *my* faith in, even in the blind
Instinct which bade forego you all unless
Ye led *me* past yourselves. Ay, happiness
Awaited *me*; the way life should be used
Was to acquire, and deeds like you conduced
To teach it by a self-revealment, deemed
Life's very use, so long! Whatever seemed
Progress to that, was pleasure; aught that stayed
My reaching it—no pleasure [...]
(III. ll. 140-54; emphasis added)

In the same way, Browning distinguishes the narrator's report of Sordello's inner experiences from Sordello's own report of his inner experiences by using the pronouns "he," "him," and "his:"

Slide here
Over a sweet and solitary year
Wasted; or simply notice change in *him*—
How eyes, once with exploring bright, grew dim
And satiate with receiving. Some distress
Was caused, too, by a sort of consciousness
Under the imbecility,—nought kept
That down; *he* slept, but was aware *he* slept,
So, frustrated: as who brainsick made pact
Erst with the overhanging cataract
To deafen *him*, yet still distinguished plain
His own blood's measured clicking at *his* brain.
(III. ll. 58-68; emphasis added)

These lines indicate that Browning also emphasises how Sordello's inner experiences are reflected in his physical appearance and in his body through the narrator's descriptions. Indeed, focusing on "Sordello's mental processes, located in his brain and dependent on his senses" (Tate 52), Browning shows the successive stages of Sordello's emotional and mental development, employing the narrator to comment on Sordello's feelings and thoughts (III. ll. 58-68). In this attempt, the narrator's depiction of Sordello's inquisitive mind which is comprised of his perception, thought, reasoning, and judgement; and his restless heart, in the metaphorical sense, the seat of his emotions, feelings, sensations, temperament, and mood are given.

Sordello's complex narration in which the narrator interchangeably becomes an

omniscient storyteller and a dramatic speaker, in which the poet's voice is also heard—though only occasionally—intertwined with the narrator's voice, differentiates the representation of Sordello's inner experiences in that what is provided is not merely Sordello's first-person self-analysis. As Ryals asserts, the narrator is not only a fictional character but he is also the poet. Ryals further argues that although Browning appears in books II (ll. 296-7) and III (ll. 676-7), he also takes advantage of the discrepancy between both author and narrator, and narrator and character for his own designs (Ryals 73). In addition, what further marks Sordello as different from the previous works is the fact that other characters also talk; in other words, the narration is woven with the voices of several other characters, too, such as Naddo, Eglamor, and Palma, and it is hard to tell when the narrator changes his addressee or disappears, leaving the stage to the other characters. The narrator leaves the stage intermittently to the characters and lets them speak for themselves. Browning's effort to reflect the elaborate structure of the human soul unravels itself in this style and form:

> Appears
> Verona . . . Never,—I should warn you first,—
> Of my own choice had this, if not the worst
> Yet not the best expedient, served to tell
> A story I could body forth so well
> *By making speak, myself kept out of view,*
> The very man as he was wont to do,
> And leaving you to say the rest for *him.*
> [...]
> I should delight in watching first to last
> His progress as you watch it, not a whit
> More in the secret than yourselves who sit
> Fresh-chapleted to listen. [...]
> [...]
> So, for once I face ye, friends,
> Summoned together from the world's four ends,
> Dropped down from heaven or cast up from hell,
> To hear the story I propose to tell.
>   (I.   ll. 11-34)

As evident in these lines, it is very difficult to distinguish the narrator's voice from the voice of the characters and/or the poet. In certain instances, the narrator even directly addresses Sordello, whose image he creates there to display him to his audience. The narrator, at the same time, addresses the audience, and then enters into Sordello's mind,

and relates how Sordello feels:

> That this day's roving led to Palma's feet
> Was not so vain—list! The word, "Palma!" Steal
> Aside, and die, Sordello; this is real,
> And this—abjure!
>   What next? The curtains see
> Dividing! She is there; and presently
> He will be there—the proper You, at length—
> In your own cherished dress of grace and strength:
> Most like, the very Boniface!
>   Not so.
> It was a showy man advanced; but though
> A glad cry welcomed him, then every sound
> Sank and the crowd disposed themselves around,
> -"This is not he," Sordello felt [...]
>   (*Sordello* II. ll. 52- 63)

When the narrator's emphasis on Sordello's feelings, sensations, and thoughts are taken into consideration, the poem is definitely "the psychological biography of Sordello [...] an exposition of the sensations, aspirations, and progress of the poetic mind and character" ("Sordello," *Bell's Life*). Sordello's sensations, such as his excitement over his success in poetry and his doubts about poetry and politics are all reflected in the poem. Moreover, his never-ending questioning continues with his constant yearning to find the true means to happiness. His aspirations include his desires, aims, and ambition to fulfil his self-realization. Indeed, it is a "biography" told by the narrator, but it is at the same time an introspective and self-reflective exposition of the development of Sordello's personality.

3.4. THE FUNCTION OF NATURE AND OTHER CHARACTERS

Sordello's childhood and youth are spent in his microcosmic inner world that is marked by his seclusion in the Mantuan forests. His deep attachment to the physical environment is his main connection with the outer world in the early stages of his development. At this stage, his mind and experience are determined by his solitude, vivid imagination, and inspiration which are augmented by the beauties of nature and by his own fancies. His poetic thought and creativity are nourished by these aspects of his youth. Encouraged by his organic and close relation with his natural surroundings, he becomes aware of his poetic genius and promising talents, and thus discovers his poetic

ambition in a similar manner to a Romantic poet (Barry 474):

>   In this castle may be seen,
> On the hill tops, or underneath the vines,
> Or eastward by the mound of firs and pines
> That shuts out Mantua, still in loneliness,
> A slender boy in a loose page's dress,
> Sordello: do but look on him awhile
> Watching ('tis autumn) with an earnest smile
> The noisy flock of thievish birds at work
> Among the yellowing vineyards; see him lurk
> ('Tis winter with its sullenest of storms)
>   (I. ll. 444-53)

Sordello's boyhood is marked by "loneliness" in nature (I. l. 447) which sharpens his senses and supports his imagination and artistic creativity. In accordance with the Romantic idea of the isolation of the artist (Barry 474), he spends his youth alienated from the society and the burden of social life in a castle located in "Goito," in "Mantua territory" (I. ll. 374-456). He does not have much communication with people, except for the interaction he has now and then with a few people who live in the castle, especially the elderly servants, and: "Ecelo, dismal father of the brood, / And Ecelin, close to the girl he wooed, / Auria, and their Child, with all his wives / From Agnes to the Tuscan that survives, / Lady of the castle, Adelaide" (I. ll. 456-61). In this early stage of Sordello's development, these characters have no significance; they are merely "decoration" ("To J. Milsand" 123) in Sordello's solitary life in the castle. Browning presents Sordello's boyhood as a daydreaming, contemplative, and lonely lad who spends all his time in the forest, half slough, "[h]alf pine-tree forest; maples, scarlet oaks / Breed o'er the river-bed" (I. ll. 374-6). The fact that Sordello spent almost all his time wandering about the castle and the forest, and had little human company other than "some foreign women-servants, very old" (I. l. 622) shows that he learns about the life outside Goito only by the stories that these people tell. The old women-servants are "all his clue / To the world's business and embroidered ado / Distant a dozen hill-tops at the most" (I. ll. 623-5). He is far from the pain of the real world which is outside the boundaries of his microcosmic world, "his drowsy paradise" (I. l. 627). However, his own world is his reality. In Mantua, he lives a life led by his fancies (I. ll. 672-97) as a "selfish" (I. l. 684) person "without a moral sense / However feeble" (I. ll. 684-5).

Sordello's life in nature and his isolation is represented as an important stage of his mental and emotional development as a poet. The narrator draws Sordello's happy state in nature and his active thought-life in this green, peaceful, and isolated Italian setting. Sordello's imagination works on the beauties of external nature in this early phase of his development (I. ll. 604-71). Moreover, Sordello's tranquil detachment from worry, care, and pain is represented as initiating this young poet's artistic look at the physical and spiritual environments and as protecting his creative faculty that is seated in his imagination (I. ll. 637-48). In other words, Sordello's experiences in his seclusion improve his artistic skills and enrich his imagination since he deeply contemplates and indulges in daydreams during this isolation.

In fact, the minor characters are created to unveil and make explicit various aspects of Sordello's personality and its development, similar to the foils and other characters in the previous works. Browning's concentration on the main character's mood and mental growth is also evident in the depiction of Sordello's relationships with the other characters. Palma, referred as "the visioned lady" (*Sordello* II. l. 15) as Sordello's beloved, strikes Sordello with her beauty and serves as a source of inspiration; Eglamor's failure in poetry is Sordello's success (II. ll. 55-122), and he unintentionally helps Sordello to prove himself in terms of poetic artistry; and Naddo functions as the critic since he constantly gives advice to Sordello about the type of poetry that he should write (II. ll. 776-934). Sordello's social interaction with these characters shapes his soul in several aspects. Palma teaches Sordello how to love, teaches him about the political strife between two different parties, and functions as an artistic encouragement on Sordello's imagination. Sordello's relationship with Eglamor marks his first real challenge in poetry; and defeating Eglamor polishes Sordello's self-esteem and pride. Naddo helps Sordello in understanding the difference between the public and private poetries and discusses with him about poetry in detail.

To show Sordello's development more effectively, Browning displays the crucial incidents in his life. To depict the transformation in Sordello's emotional and mental states more effectively, Browning turns Sordello's bliss and satisfaction with his peaceful environment into a gradually increasing worry that his daydreams are in vain

unless he can communicate them to other people and he realises that his fancies are not realities (I. ll. 698-716). Browning thus portrays Sordello's recognition of his own dissatisfaction with his life alone in nature and his new decision to be the centre of attention among an admiring crowd of people (I. ll. 717-806). Later, when Sordello has a chance to prove his artistic skills in public, he rejoices at the fact that his daydreams are not worthless, as he realises that they fed his imagination and sharpened his artistic talent. While daydreaming about Palma in the Mantuan forest, Sordello goes after Palma's vision, a creation of his imagination (I. ll. 855-927), and meets a crowd which marks his first real interaction with the society (II. ll. 1-41). As Apollo chases after Daphne, Sordello follows Palma, whose name means "the palm," the name of the sacred tree to Apollo (Charalampidis 22), which stresses Palma's significance as an encouragement and influence on Sordello.

Palma's inspiring force makes possible Sordello's first real interaction with the people of the real world, and it is a crucial turning point in Sordello's life that is characterised by dilemmas. This signifies the first challenge that Sordello faces. Until Eglamor confronts Sordello, he has been "the best Troubadour of Boniface;" but Sordello dethrones him. Eglamor performs the tale of Apollo; and after the applause for Eglamor, Sordello begins "the true lay with the true end, / Taking the other's names and time and place / For his" (II. ll. 82-4). The people's reaction to Sordello's song is better; his performance receives not only applause but also cries from the audience: "But the people—but the cries, / The crowding round, and proferring the prize! / —For he had gained some prize" (II. ll. 93-5). The Troubadour Eglamor is defeated by Sordello at the Mantuan Court of Love, and "Palma cho[o]se[s] him [Sordello] for her minstrel" (II. ll. 60-122). After Sordello succeeds in a poetic performance to a group of people including Eglamor and his company, his self-esteem is polished (II. ll. 122-65). Sordello's own statement "I needs must be a god to such [general public]" (II. l. 160) shows that his ego is inflated in this instance, and this stimulates in Sordello an ardent urge to create.

Sordello's renewed confidence and strong desire to create mark another self-realisation at the beginning of the second book. His pride and narcissism that increased with his success in poetry are also represented in this book. However, as he steps out of his own

world of dreams and continues having transformative experiences, his emotional turmoil and constant self-questioning make him reconsider his success in poetry, and evaluate his social interactions with people and their world, and hence with culture and "real" life that is outside his own borders (II. ll. 296-461). After enjoying his first public poetic success for a while, he starts to evaluate to what extent he can convey his message to his audience. For this purpose, he tries to analyse and understand language and its use in poetry to convey messages and to communicate with the real world:

> Awhile the poet waits
> However. The first trial was enough:
> He left imagining, to try the stuff
> That held the imaged thing, and, let it writhe
> Never so fiercely, scarce allowed a tithe
> To reach the light-his Language. How he sought
> The cause, conceived a cure, and slow re-wrought
> That Language,-welding words into the crude
> Mass from the new speech round him, till a rude
> Armour was hammered out, in time to be
> Approved beyond the Roman panoply
> Melted to make it,-boots not.
>
> (II. ll. 569-79)

Sordello's satisfaction with his own skill in poetry is shattered with his disbelief in people's capacities of perception, and also with the inability of language to accurately communicate his perception without any distortions. He is aware that he thinks with language, and therefore, his thought is shaped by language. Nevertheless, knowing that what he wants to transmit to his audience resides in his faculty of perception in a purer form and that conveying it through language will damage that form, Sordello decides to create his own means of expression. No longer satisfied with the poetry that he indulges in and hoping that it may give complete expression to his imagination, he attempts to devise a new language, which is different from daily speech, elevated, and "higher than the highest" (II. l. 607), in Sordello's words. For the purpose of explaining the interesting language that Sordello invents, Browning uses the metaphor of a blacksmith and tells how Sordello "weld[ed] words into the crude / Mass from the new speech around him" (II. ll. 575-6). He also expects his audience to figure out his exact meaning. Since "[...] no obstacle remained, / To using it [...]," he enthusiastically begins his adventure with the new language and rejoices: "'Accomplished! Listen, Mantuans!'"

(II. ll. 580-1, II. ll. 587). However, this attempt fails as this language cannot convey his message fully, and he also doubts the capacity of the perception of his audience:

> [...]Lacks
> The crowd perception? painfully it tacks
> Thought to thought, which Sordello, needing such,
> Has rent perception into: it's to clutch
> And reconstruct-his office to diffuse,
> Destroy: as hard, then, to obtain a Muse
> As to become Apollo.
>
> (II. ll. 595-601)

Although Sordello's talents are recognised and his poetry is admired by his audience, Sordello realises that he is not satisfied as he believes that language fails to disclose his perception in its actual form. His attempt at forging a new language both displays his dissatisfaction and proves his striving character. However, this language also fails him. In the above-given lines, Sordello tries to use this language on his audience, which indicates his interest in the mental processes of thought, perception, and understanding. However, this endeavour to communicate with real people results in failure; and, seeing that his method fails, he returns to his old style and gives up his hope of expressing his ideas as he perceives them, or in their pure form, without the filtering and distortive effect of language. His communication with Naddo guides him afterwards for a while. Through Naddo's comments that are very much like literary criticism, Sordello learns about what the society expects from a poet and his poetry. "[B]rother Naddo" is Eglamor's "companion" (II. l. 10) until Eglamor dies in sadness upon his losing to Sordello. Naddo "in person led / Jongleurs and Trouvers, chanting at their head" (II. ll. 185-6). Then, he becomes Sordello's companion. To set the distinguishing features of Sordello's poetry, the second book also compares the differences between Eglamor's "outward" and Sordello's "inward" poetry: Naddo criticises Eglamor for his "artificial" description of nature (II. ll. 12-33), while Sordello's use of "imagery" and "personification" of nature is described with praise in the following lines of the poem (Kwinn 5). This part of the poem is closely related to Browning's concepts of "objective" and "subjective poet" in that Eglamor's "outward" poetry stands for "objective" poetry and Sordello's "inward" poetry stands for "subjective" poetry.

Sordello's turmoil and confusion continues about what to do with his poetry even in book IV. He considers giving up poetry to move on with politics to serve humanity. These continue until the end of the poem in which he dies with the exhaustion of his inquiries. Before his life comes to an end, Palma teaches Sordello the political causes of the Guelfs and the Ghibellins (IV. ll. 886-1031). He learns from Palma about these parties and denounces both of them as enemies of mankind, and begins to hope that the discovery of people's true cause has been reserved for him (IV. ll. 895-1031). In that sense, Palma has an enlightening function on Sordello, as it is also evident in his address to her: "(Remember how my youth escaped! I trust / To you for manhood, Palma! tell me just / As any child)" (IV. ll. 898-900). He feels like an ignorant child, and to become a "man," he needs Palma's help. It is also interesting that he equates being a man with having knowledge about politics. This marks the beginning of another stage in Sordello's maturation. As he realises that, during his pursuit of art, he turned his back to social realities, Sordello wants Palma to teach him and explain the turmoil in the political environment since he wasted his youth in fancies and did not learn about such issues.

Consequently, Sordello's isolation is not only the isolation of the artist from the society but also from reality. Browning once more underlines the significance of the inner workings of the human soul with his depiction of Sordello's life in his own world of fancies and daydreams. In this intricate portrait of Sordello, Browning also shows that the more a poet isolates himself and retreats into his own small world of fancies, the more he indulges in philosophical contemplation, aspirations for achievements, hopes, dreams, and ideals. During this stage, when Sordello is overindulged in his own feelings and thoughts, he makes new decisions and develops a new attitude towards life with each trial, error, and experience. Nevertheless, since Sordello's reality and truths are not compatible with those of the real world, his yearnings and hopes do not prove to be feasible in the end. As the Victorian medical doctor, Holland, stated, when "the mind intently concentrates itself in inward search after some of its own former operations" and when this process is "long continued," it becomes "painful;" "and thought is often lost in utter confusion" (252). As Carlyle similarly asserted: "Gazing inward on one's own self,—why, this can drive one mad" (109). Even after years of self-questioning and

self-examination, Sordello is still confused about what is right for him; and knowing he will die soon, he further contemplates on life and realises new facts:

> [...] the death I fly, revealed
> So oft a better life this life concealed
> And which sage, champion, martyr, through each path
> Have hunted fearlessly—the horrid bath,
> The crippling-irons and the fiery chair.
> 'Twas well for them; let me become aware
> As they, and I relinquish life, too! Let
> What masters life disclose itself! Forget
> Vain ordinances, I have one appeal—
> I feel, am what I feel, know what I feel;
> So much is truth to me. What Is, then? Since
> One object, viewed diversely, may evince
> Beauty and ugliness—this way attract,
> That way repel,—why gloze upon the fact?
> Why must a single of the sides be right?
> What bids choose this and leave the opposite?
> Where's the abstract right for me?—in youth endued
> With Right still present, still to be pursued,
> [..]
> (VI. ll. 431-48; capitals in original)

3.5. SORDELLO'S NEVER-ENDING DILEMMA

In his review of *Sordello* in 1840 Hervey states:

> If we understand Mr. Browning's philosophic purpose, it is to paint the contest between the spiritual aspirations of an ardent nature and the worldly influences by which it is opposed; the disappointment which an enthusiastic heart, nursed, amid natural influences, into dreams of perfectibility, experiences in its attempts to impress its own character upon surrounding objects, and confer, by the act of its own will, those boons upon its fellow men, which are the slow and gradual gift of ages. ("Sordello," *The Athenaeum*)

Hervey's remarks underline the most significant aspect of the work, that is the psychological crisis that Sordello experiences all through his life. His "spiritual aspirations" and the realities of the world are in constant conflict with each other, leading Sordello to much disappointment and dilemma, and consequently to self-analysis.

In the first stage of Sordello's life, depicted in the first and the second books, the main

conflict is represented to be between Sordello's fancies and the realities of life. As time passes, it becomes the crisis of the poet who cannot decide between writing public or private poetry. Besides, according to Neville-Sington, "[t]he plot of Browning's poem (such as it is) forces Sordello to choose between poetry and politics" (157). Therefore, Browning represents Sordello's dilemma as being torn between poetry and politics. Sordello's inquisitive mind is shown to be the cause of such dualities that trouble him. As Kwinn states, it is also a clash of action and art: "Sordello is a self-conscious dreamer for whom action and art are at odds" (3). Nevertheless, above all, it is a dilemma between Sordello's "Poet-part" (also referred as his "Poet-half") and his "Man-part" (also "Man-portion") (*Sordello* II. ll. 664-75); and thus, it is related to his awareness of his split personality:

> Weeks, months, years went by
> And lo, Sordello vanished utterly,
> Sundered in twain; each spectral part at strife
> With each; one jarred against another life;
> The Poet thrawting hopelessly the Man—
> Who, fooled no longer, free in fancy ran
> Here, there: let slip no opportunities
> As pitiful, forsooth, beside the prize
> To drop on him some no-time and acquit
> His constant faith (the Poet-half's to wit—
> That waiving any compromise between
> No joy and all joy kept the hunger keen
> Beyond most methods)—of incurring scoff
> From the Man-portion—not to be put off
> With self-reflectings by the Poet's scheme,
> Though ne'er so bright [...]
> (II. ll. 656-70)

In *Sordello*, Browning depicts the fragmentation of the self through the narrator's remarks on Sordello's two identities: Sordello's "Poet-part" (II. l. 675) signifies his poetic creativity that embodies his imagination, intellectual power, and artistic skills, and in his "Man-part" (II. ll. 664-75), his human side becomes prominent with the portrayal of his emotions, feelings, and sentiments, in addition to his wish to serve humanity. The infinite nature of Sordello's Poet-part makes him yearn for realising his aspirations, while his Man-part pragmatically and prudently tries to situate, adapt, and integrate Sordello into the public. His Poet-part is proud, it does not accept the

limitations on Sordello's aspiring spirit, and believes that poetry should not serve the popular taste. On the contrary, this part of Sordello maintains that poetry should be personal (II. ll. 670-85). This unruly Poet-part of Sordello tells him not to sing at all if his song will not express the perfection and the peculiarity of his noble nature. His Man-part, however, is a realist, is aware of his weaknesses and the limitations that surround him as a mortal, is more down-to-earth, and it aims at serving popular taste in poetry:

> So hampered him the Man-part, thrust to judge
> Between the bard and the bard's audience, grudge
> A minute's toil that missed its due reward!
> But the complete Sordello, Man and Bard,
> John's cloud-girt angel, this foot on the land,
> That on the sea, with, open in his hand,
> A bitter-sweetling of a book—was gone.
> <div align="center">(II. ll. 687-93)</div>

In this part of the poem, Browning sets forth the conflict between the ideal and the practical and the dilemmas that an individual faces. Browning's Sordello is portrayed as a "poet, lover, and political thinker" (DeVane, *A Browning Handbook*, 85), that is, as a person who is many-sided. In regard to this, depiction of both his mental and emotional powers, in addition to his highly developed intellectual capacity, matter, as Browning endeavours to explore the human mind thoroughly. However, as these lines also emphasise, Sordello as a whole, "Man and Bard," does not interest Browning. Browning emphasises Sordello's two main "part[s]" in order to delineate the different components of the human psyche. As for Sordello's representation as a lover, in consideration of the effects of his love for Palma on his soul, it is certain that the inspiration this love provides him with is represented as a stimulator of his creativity and artistic imagination. In Sordello's portrayal as a political thinker in the poem, his higher mental faculties, such as his reasoning, judgement, and common sense, are particularly emphasised.

Due to his habit of self-questioning and self-analysis, Sordello philosophises on the meaning of his existence all through the poem, and meanwhile, he tries to discover and realise his potential, and also to find the best way to happiness, which bring out his dilemmas. He has high self-esteem based on his youth spent in loneliness which helps

him believe in his own power to achieve great deeds. However, firstly, his doubts and uncertainties draw him out of his path each time, and secondly, his excessive self-esteem and pride delude him. His greatest delusion is his belief that he is destined to be a great man, either as a poet or as a politician, which leads him to more self-questioning, as a result of which he ends up in misery.

In the course of his contemplations and reflections, Sordello's mind undergoes several successive stages, and he matures more with each disillusionment he endures. Each stage gradually reveals the dilemmas Sordello lives through and indicates a progress in "the development of" Sordello's soul. Due to the mental burden of his constant dilemmas concerning his life goals and his actions, Sordello's "evolution from boyish egoism to manly altruism is long and painful. [...] Sordello learns the song of Apollo in youth, loses it in young manhood, hears it again, responds to his country's need of him, juggles with his call when it comes, ponders and soliloquizes upon it [...]" (Sim 72). Through the end of his maturation, Sordello's ambition, passion, pride, high self-esteem, and vanity decrease considerably as he compares and contrasts his past and present states and finds that he is not successful in any particular subject.

3.6. THE FUNCTION OF SORDELLO'S DAYDREAMS AND FANCIES

Browning suggests daydreams and fancies as two of the crucial components that characterise Sordello's youth: "And first a simple sense of life engrossed / Sordello in his drowsy Paradise; / The day's adventures for the day suffice—" (I. ll. 626-8). At this stage, Sordello's sense is depicted as governed by an admiration for a simple way of life in his fascinating physical environment. He is portrayed as intensely inspired by his daily experiences that feed his creativity. Young Sordello's self-indulgent seclusion, the solitary days that he spends observing external nature, and his isolated, microcosmic dream-world (indicated in the poem as his "drowsy Paradise") suffice for him and enliven his imagination (I. ll. 444-55, I. ll. 605-71). Despite his loneliness, Sordello's youthful contentment is pointed out through the representation of his peaceful experience in Goito. His discovery of a new world and enjoyment of his daydreams and "fancies" away from the worry, fear, and pain of the real world which is apart from his self-centered, personal "Paradise" is told by the narrator with an observing and

analysing tone. There:

> [...] was for him
> No other world: but this appeared his own
> To wander through at pleasure and alone.
> <div align="right">(I. ll. 610-2)</div>

> So fed Sordello, not a shard dissheated;
> As ever, round each new discovery, wreathed
> Luxuriantly the fancies infantine
> His admiration, bent on making fine
> Its novel friend at any risk, would fling
> In gay profusion forth: a ficklest king,
> Confessed those minions!—eager to dispense
> So much from his own stock of thought and sense
> As might enable each to stand alone
> And serve him for a fellow; with his own,
> Joining the qualities that just before
> Had graced some older favourite. [...]
> <div align="right">(I. ll. 637-48)</div>

Each discovery that Sordello makes contributes to his creative thought and artistry. Therefore, he renders what he sees with an artist's perspective, happily and alone. What the rest of the world thinks or feels about the same incidents does not concern Sordello in that particular stage of his development. On the contrary, his personal sense, perception, and judgement of what he experiences in his environment fashions the imaginative function of his artistic soul. At this stage, Sordello is "[s]elfish enough, without a moral sense" (I. l. 684). The fact that "[o]thers desired a portion in his joy" does not concern Sordello, and the "March winds sharp" that destroy birds' nests cannot "undo the trance / Lapping Sordello" (I. ll. 686-92). Browning accentuates the solipsistic and selfish state that Sordello lives in. Nothing can wake him up from his dream. He has such a vivid imagination that when he stares at the vaults of the castle, he dreams that the female statues that decorate the vaults are under a curse, that they wait patiently there like priestesses, and that he could "pray for pardon for them" and could ask for their release (I. ll. 406-30; Duff 14).

In this part (I. ll. 406-30), Browning also emphasises Sordello's imaginative powers: Sordello tries to see everything with his imaginative eye. Nevertheless, as time passes, Sordello is portrayed in another stage in which his brain alters and he learns that his

fancies are not realities (I. ll. 698-716). With this portrayal, Browning stresses the reasons that lead Sordello to philosophical contemplation. Sordello "seeks an artificial rapport with nature, and his vanity makes him create an imaginary audience to applaud him (I. l. 767); thus he loses the distinction between reality and dreams" once again (Kwinn 5), his self-esteem increases, his mood is elevated, and he becomes Apollo in his fancies. Sordello's proud and godlike "Poet-part," as distinct from his "Man-part" (II. ll. 664-75), makes him imagine himself as Apollo, chasing after Palma's vision as if she were Daphne (I. ll. 856-962). In other words, in his microcosm of daydreams, he regards himself as a very talented poet and wanders around with pride due to the poetic powers that he believes to have. Accordingly, his choice for equating himself with a mythological figure is significant because the attributes of Apollo signify Sordello's high self-esteem, his pride, and his inflated ego, since Apollo has a multifaceted nature and embodies multiple skills simultaneously:

> [Apollo] is a beautiful figure in Greek poetry, the master musician who delights Olympus as he plays on his golden lyre; the lord too of the silver bow, the Archer-god, far-shooting; the Healer, as well, who first taught men the healing art. Even more than of these good and lovely endowments, he is the God of Light, in whom is no darkness at all, and so he is the God of Truth. No false word ever falls from his lips. (Hamilton 20)

The depiction of Apollo in Greek mythology as a figure who guides people as the god of Truth and god of Light bears a resemblance to the representations of Shelley, the "Sun-treader," in *Pauline* and of Aprile in *Paracelsus*. Likewise, Apollo's perfect skills in singing and poetry are also suggestive of both the capabilities of the Sun-treader and Aprile. In the second book of *Sordello*, although Eglamor is a significant poet-figure, who can be considered as an equivalent for such central poetic figures, his defeat by Sordello, his failure in song, and his miserable death in sadness are given in the poem to make Sordello's character more prominent and to show the effects of his defeat on Sordello's development as a poet.

While there are dreams and dream-worlds in *Pauline* and *Paracelsus,* the world that is painted in *Sordello* is not far removed from reality due to the specific depictions and details regarding time, place, and characters, and due to the historical details that are in

the foreground. *Pauline*'s persona continually speaks of his inner experiences without any specific sense of place or time. There is neither a reference to a precise location nor to a particular time period, and this vagueness of the setting creates a dream-like mood. Moreover, he tells about his dreams which give the poem a more unreal character. As for *Paracelsus*, there is less emphasis put on the setting, when compared to *Sordello*. In *Sordello*, however, the influence of the setting, especially the environment, in the protagonist's life and character is fairly prevalent, unlike the vagueness concerning the environment in the previous works. Actually, Browning endeavours to cut Sordello free from the ties that bind him to his environment. Furthermore, he shows to what extent the interaction between the poet and his environment is significant. With *Sordello* Browning approaches a new phase in his poetic career in which he attempts to move towards a more objective poetry, gradually distancing himself from the confessional and expository tone and the subjective lyric style. His next poems, particularly the ones written in the technique of the dramatic monologue, show that Browning reached his target.

3.7. SEARCH FOR AN IDEAL AND THE POET'S SEARCH FOR A REALM OF SELF-REALISATION

In this fictional biography of the troubadour poet, Sordello's restless soul is portrayed as yearning for an ideal. Young Sordello "intends to make a positive impact on history, but ultimately fails. As Browning sees it, Sordello's failure stems from an essential selfishness, a concern for others only as they relate to his own achievement" (Peterson and Gray 7). Sordello dies both a failed person and a failed artist. All he accomplishes in life is to contemplate, question, scrutinise, evaluate himself and try to figure out his purposes, make certain decisions, take steps to realise those decisions, and fail in each attempt, and determine a new path and method with the disillusionment of the previous breakdown, ready for the next collapse.

Sordello's overall failure, in spite of his high aspirations, is due to his solipsistic overindulgence in his thoughts and emotions and is an outcome of his pride. In one sense, it is the failure of a poet who is not an ideal one. Therefore, Browning seems to issue a warning to all poets through the representation of Sordello's downfall:

> the poet's downfall is a result of his extreme solipsism, his ungovernable need for public acclaim, his unrealistic expectations about language, his political naivete, his tempermental reluctance to accommodate himself to the notion of gradual change in human affairs rather than apocalyptic leaps forward, and his inability to translate mental growth into meaningful action (Peterson and Gray II. Par. 9)

Spending all the time by himself and yearning to fulfil his desires to find the perfect occupation for happiness, and the best ways of service or help to humanity, Sordello directs self-indulgent and solipsistic questions to himself on several subjects throughout the poem. In that sense, he obviously reflects the Romantic self-questioning of the artist, in seclusion with nature. However, his Poet-part and Man-part "confound and break down one another. [...] [I]n all his aims, in all his ambitions, he has failed; and the world has gained nothing from them or from him but the warning of his example" (Symons 22). Since he is not capable of turning his mental development into necessary action, all this effort fails.

On the one hand, man's search for an ideal is represented by Sordello's Man-part, as a man of action that desires to lead and serve his people in the body of a just and powerful political leader. This part of his existence is more related to the things external, physical, worldly, and realistic. On the other hand, the poet's search for a realm of self-realisation is represented by Sordello's Poet-part that yearns for a perfect transfer of meaning from the poet to the listener. This part, on the contrary, is related to things internal, spiritual, unworldly, and ideal. The protagonist's dilemma, doubt, indecision, instability, and hopelessness on several matters do not allow him to realise any of his dreams, hopes, aspirations, yearnings, and goals. Although the protagonist fails in all his poetic and political attempts, he struggles to attain new goals throughout the poem and eventually dies as a more realistic person about the limits of mortal life and man's reach. In that sense, in *Sordello*, Browning intricately portrays various mental states that Sordello experiences. The reflection of the self-questioning and introspective soul of an artist, through both first-person voice and third-person narration, indicates a temporary break in Browning's use of introspection in *Sordello*. Still, the poem shows Browning's particular interest in the representation of the observation, analysis, and description of an individual's mental and emotional processes. In this work, Browning represents the failure of a person who cannot cope with the self-division he experiences and who

wants to achieve multiple tasks at once.

CONCLUSION

Victorian psychology as a discipline is characterised by an interest in understanding and analysis of the workings of the so-called "higher" and "lower" "faculties" of the human mind (Hatfield 33; Rylance 21-39). One of the psychological methods of "the growing area of mental science" in the Victorian period is introspection in which the individual observes, examines, and describes her/his mental and/or emotional states (Bourne Taylor and Shuttleworth xiii). While, on the one hand, theorists of introspection were concerned with psychological states and their observations, analyses, and reports to acquire knowledge of the workings of the human mind, reflections of a similar concern are observed in the literary works of the time. In other words, the rise of a psychological school of poetry, which is characterised by an interest in the "invention of the self" (Lyons, *The Invention*) and "an obsession with self-scrutiny," coincides with the development of Victorian psychology as a discipline (Faas 57-9). Among Victorian poetry, Browning's in particular reflects an interest in representing the various psychological experiences that a person could live through. *Pauline*, *Paracelsus*, and *Sordello* are literary representations of the individual's endeavour to self analyse in order to obtain self-knowledge. The problems of introspection, discussed by the theorists, such as the problems of self-consciousness, the first and/or third-person speech, and subjectivity and objectivity during the description of inner experiences are also treated in Browning's *Pauline*, *Paracelsus*, and *Sordello*.

In these works, Browning employs a rich variety of the representations of the observation, analysis, and description of emotions, feelings, sensations, affections, thoughts, and ideas, revealing his personal interest in the inner workings of human beings. At the same time, he treats the characters with dramatic methods, either through monologue or through first-person voice, so as to render them self-revealing individuals who scrutinise and unveil their minds to acquire self-knowledge. In these works, Browning creates self-questioning and self-analytical characters,

> speaking out loud, whether to themselves or to others or both, and then brooding out, whether to themselves or to others or both, on what they themselves have said. And then, in the course of pondering, undergoing a serious or vital change, they become a different kind of character or personality and even a different kind of mind. (Bloom, "The Art of Criticism")

At the heart of his poems lie various dramatic techniques that he employs to depict truly the perceptual processes in which characters scrutinise, analyse, and learn the inner workings of their minds. Therefore, through representations of inner reality, Browning provides psychological portraits, shaped through the subjective and dynamic inner experiences of his main characters in *Pauline*, *Paracelsus*, and *Sordello*. He also exhibits the Victorian understanding of human psychology with a focus on how it is affected by and constructed through individual perception and experience. Furthermore, he points to the idea that human beings make sense of themselves in and through self-analysis, and present their self-consciousness and self-scrutiny by recounting their accounts of inner experience. In this sense, the self-knowledge that the characters obtain through self-questioning and reasoning as reflected in these poems demonstrate how scrutinising the higher and lower faculties of the human mind eventually shapes the individual's perception of self.

In *Pauline*, *Paracelsus*, and *Sordello*, Browning creates individuals who go through an introspective process with the aim of illustrating "the development of the soul." Interested in exploring the ways through which individuals perceive their inner reality, Browning sets out to represent what leads his protagonists to self-analysis, self-questioning, and self-scrutiny. Although all three protagonists are created by Browning as curious by nature about the workings of the mind and inner experience, in each poem, a different issue motivates the represented individuals to further self-examination. In *Pauline*, Browning represents a speaker who continuously questions himself, looks back on his several stages of consciousness, eventually restores his lost values, and reaches a "happy state" at the end of the introspective process. The "aimless" and "hopeless state" that bothers and upsets the speaker causes him to consciously "look within" and tell what he finds there for a better understanding of his self. In *Paracelsus*, Browning represents Paracelsus as a person who is never satisfied with the consciousness he develops, and who continuously strives to achieve the next level of consciousness. Paracelsus, as a highly ambitious character, pushes the boundaries of his mental capacity and of the mortal world, seeking to realise extraordinary achievements and to fulfil his high aspirations. Eventually, it is Paracelsus's "aspiring" nature that leads him to further self-scrutiny—an experience that only ends up with his realisation of the impossibility of such a task. In *Sordello*, Browning portrays a man who employs

his daydreams, fantasies, doubts, confusion, and indecisiveness in his attempts to achieve self-understanding. Sordello's temporary escape from the realities of the world and consequently his dissatisfaction with his daydreams and fancies initiates his self-questioning. His self-scrutiny continues throughout the poem, and it is represented to be a lifelong task similarly ending up with his realisation of the limitations of a human being in perceiving the deep and complicated workings of the human mind—and indeed of whole existence. Thus, in these representations, Browning illustrates how self-consciousness, passions, yearnings, ambitions, hopelessness, questionings, doubts, confusion, and emotional weaknesses shape the individual's perception of reality, create states of mind, and end up with or lead to decisions, behaviour, and results. Nevertheless, the poet does not endeavour to evaluate, criticise, judge, or comment on the decisions and/or behaviours of his characters morally; in other words, he does not attempt to provide a didactic or moral message.

The main characters in *Pauline*, *Paracelsus*, and *Sordello* often express their intention to "unveil" the "elements" of their own mind "by "strip[ping] it bare" (*Pauline* ll. 260-1). Through introspection, they aim to decipher the meaning of the mental processes they have been through. Due to their overindulgence with their own mental processes through self-scrutiny, they end up in solipsism. In these works, Browning used different narrative techniques. The characters in these works report their self-analysis through dramatic monologue, as in *Pauline*; through dramatic speech and dialogue, as in *Paracelsus*; or through the narration of a dramatic-omniscient narrator and Sordello's own words, as in *Sordello*. These techniques that Browning employs in these works help the main characters/speakers examine and reveal their psychological states. When evaluated with regard to the definitions of introspection, in *Pauline*, the introspective process is created by Browning through the first-person point of view of a dramatic speaker. The speaker's monologue is not interrupted by any other character, and his speech is thoroughly about himself: he focuses on what he feels, what he thinks, and how and why he feels or thinks that way. The whole monologue consists of the speaker's self-observation, self-examination, and self-description. In *Paracelsus*, Browning's progress in the representation of the individual's attempt in introspection for the development of the soul is evident in Paracelsus's first-person speech delivered to other characters. In *Paracelsus*, Browning allows other characters to interfere in the

main character's speech—though only to some extent—, yet, it is Paracelsus's lines which dominate the poem. Moreover, Paracelsus's speeches are monologue-like in that he does not really attend to the replies of the other characters, and sounds as if he merely thinks aloud. In *Sordello*, Browning employs a different and more complicated technique in the representation of the scrutiny of the protagonist's mind. Sordello mainly consists of an omniscient narrator's observations, comments, and reports on Sordello's emotions, feelings, sensations, and thoughts. The narrator, therefore, simply becomes an observer, observing from a distance Sordello's attempts at self-realisation. Browning mainly represents the introspective process through third-person voice in this work. Still, Sordello's first-person utterances are also used in this representation. Sordello's own words and the lines uttered by other characters strengthen the ideas and observations of the omniscient voice in the work.

In these early works neither time, nor setting are clearly presented. Other than physical description about the characters and their environment, what happens in the mind of the main characters determine the flow of the plot. Both in the characters' self representation and self-scrutiny and in the narration, constant references to the past are observed. Sometimes, the borders between past, present, and future seem to be blurred, and it illustrates the non-chronological operation of the human mind. In *Pauline*, Browning presents the long speech of a fictional speaker who is a poet. The speaker gives his speech in the present time to a silent listener, with constant references to the past; yet, the setting of the poem is neither specified nor attached importance to. Thus, a dreamy and vague mood which reflects the non-chronological operation of the human mind is created by Browning. In *Paracelsus*, Browning portrays a historical character with a fictional touch, who is a man of science, a philosopher, and also a theologian, by presenting his dialogues with various characters. Furthermore, although other voices are also allowed in *Paracelsus*, Paracelsus's words dominate the poem to such an extent that some critics believe that Browning could have written this poem as a dramatic monologue, and its effect would be the same. Additionally, different from *Pauline*, Browning specifies the setting in *Paracelsus*. However, there is almost no emphasis on the matters of time and place, as the poem focuses on the reflection of Paralcelsus's inner world. As for *Sordello*, a historical poet-figure is employed with a stress on his mental and emotional processes. Although the historical background is presented in

extensive detail, Sordello's "development of the soul" is in the foreground.

Despite the fact that Browning tries to adopt an impersonal style by dramatic representation of the major characters, it is possible to encounter reflections of Browning's ideas in these works. Especially *Pauline* and *Sordello* disclose his personal thoughts on the subjects of poetry and on the development of a poet's poetic soul. *Pauline*, *Paracelsus*, and *Sordello* can also be considered as works in which Browning experimented with his technique of dramatic monologue that he would later modify further. The subjective overtones in his works illustrate his concern with the workings of his own mind as a poet. The discussions that Browning created in his own poetry helped him—as it helped his introspective characters—in questioning his poetic techniques, in analysing his own progress as a poet, and finally in achieving self-knowledge even if partially. The poet used dramatic poetry as a formative means to acknowledge the function of the knowledge of psychological processes in understanding of the self, life, and poetic creativity. Throughout his career, his concepts of the "objective poet" and the "subjective poet" that he introduced in his "Essay on Shelley" are expressed and discussed recurrently in his poetry. In the aspirations of the introspective characters in *Pauline*, *Paracelsus*, and *Sordello*, Browning discussed the poetic concerns mentioned in his "Essay."

The common psychological state employed in *Pauline*, *Paracelsus*, and *Sordello* is evidently consciousness, which is the most essential component of the introspective method. Starting with this state, Browning reflects several different psychological states dramatically in these works. In *Pauline* he mainly depicts and scrutinises the states of nervousness, doubt or uncertainty, depression, and certainty; in *Paracelsus*, curiosity, elation, confusion, and hallucination, and in *Sordello*, elation, doubt or uncertainty, confusion, and disassociation or dissociation. Among these works *Pauline* stands in terms of representing the full operation of the introspective method for two reasons: first of all, the only voice in the poem belongs to the introspective persona, and secondly, this persona clearly states a couple of times that he has an aim to look within and return his mind upon itself.

It is also possible to consider these works as examples of Browning's endeavour to put forward two potential results of introspection: recovery and a disturbed mental state. In *Pauline*, at the beginning of the introspective process, the speaker, who clearly declares with a pessimistic tone that his aimlessness and hopelessness cause despair, reaches a happy state at the end of the poem. In other words, in *Pauline*, Browning chooses to end this process with recovery and represents introspection as a healing and helpful method for the development of the soul. However, in *Paracelsus* the introspective process goes in the opposite direction. Although the first part depicts Paracelsus as ambitious, eager, elated, and high self-esteemed, the development through self-analysis does not help Paracelsus since the introspective process proves too exhausting for his mind. In the end, he dies in a miserable and mentally disturbed state, hallucinating and devastated. Therefore, Browning introduces the risks of a lifelong introspection in *Paracelsus*, as there is no recovery in the end. The direction of the introspective process in *Sordello* is similar to *Paracelsus*. The "pleasant" phase of the young, inexperienced, and dreamy Sordello's life gradually changes into a life in confusion, and ends up in a miserable death, as Sordello loses his inner peace and can no longer cope with this introspective process. Therefore, like *Paracelsus*, *Sordello* ends with Sordello's death in a disturbed mental condition instead of recovery.

In conclusion, Browning's early poetical works, *Pauline*, *Paracelsus*, and *Sordello*, illustrate the poet's endeavour to reflect man's desire or need for progress, self-fulfilment, and self-realization. In these literary representations, the individual who has such a desire or need has to develop first, mentally and emotionally, through self-analysis and self-understanding in order to gain a sense of fulfilment and self-realisation. In this process of such a development, introspection plays a crucial role. As a poet of the psychological school, Browning delineates to what extent this method works on different individuals, in different contexts and situations. Despite the fact that Browning endeavours to distance himself from these representations, it is possible to encounter Browning's views between the lines of these works. In the final poem of the poet's last poetry collection, *Asolando: Fancies and Facts* (1889), Browning expresses his highly personal and philosophical utterances about his understanding of self-

development and self-fulfilment through the words of the persona, who defines himself as:

> One who never turned his back but marched breast forward,
> Never doubted clouds would break,
> Never dreamed, though right were worsted, wrong would triumph,
> Held we fall to rise, are baffled to fight better,
> Sleep to wake. ("Epilogue" ll. 11-5)

Browning's personal approach to human life and the soul of men finds its best expression in these lines. For Browning, "becoming" instead of "being" must be the purpose of the individual. To "become" the person that one yearns for or to "progress" towards a better understanding of self is possible through self-knowledge; and for him, the introspective method—as long as it is used in moderation, or without excess—is necessary for self-knowledge and self-understanding. Besides, for the poet, death or any limitations imposed upon the individual should be disregarded by the individual, and one should always progress depending on the powers of the human soul. Browning believes that such development is attainable, yet it eventually proves inadequate and unsatisfactory (Ryals 24). In this regard, he maintains that one should exceed the limits by always striving, since he sees striving as more important than attaining, as his famously-quoted lines summarise: "Ah, but a man's reach should exceed his grasp, / Or what's a heaven for?" ("Andrea Del Sarto" ll. 96-7). Kneale states, by referring to Freud's famous remark: "The poets were there before me," that the poets walked one step ahead and cleared the way (243). In line with what is suggested, Browning's early works show the fact that poetry and nineteenth-century mental science—to borrow Kneale's phrase—also went "hand-in-hand part of the way" (243).

NOTES

[1] Since these psychological states were represented in *Pauline*, *Paracelsus*, and *Sordello*, their meanings should be clarified briefly. Nervousness is an "uneasy" psychological state ("Id"). Depression includes the "sense of inadequacy" in a pessimistic way as well as "lack of activity" ("Depression"), while elation includes "optimism" and "an absence of depression" (Izard 170). Dissociation or disassociation is a mental "state in which some integrated part of a person's life becomes separated from the rest of the personality and functions independently" ("Hypnosis") Consciousness is a cognitive state which includes awareness of one's self and situation ("Consciousness"). Curiosity is a state in which one "wants to learn more" about a subject (Loewenstein 75). Confusion is characterised by "a lack of clear and orderly thought and behaviour" (Nugent, "What is Confusion"). Doubt or uncertainty suggests the state of being "unsure," while certainty is the state of being "certain" (Nugent, "What is Doubt"). Hallucination is a mental state related to perception and can be explained as "illusory perception" ("Psychosis").

[2] Here, it should be noted that it was William Harvey who coined the term "psychology" in the seventeenth century and used it in *Anatomical Exercises* (1653) denoting a branch of anthropology that studies the operation of the "mind." The original meaning of the term was derived from Greek (Rylance 22). Different terms that were very close to psychology in meaning also existed and were sometimes used instead of "psychology:" "psychonomy, or the science of the moral powers," and "pneumatology," a word which was preferred and used by Scottish writers that means the theory of "spirits or spiritual beings" and the study of "the functions of the human soul or mind" (Rylance 13-22). Many scientists and writers defined the term in their studies. One of the popular definitions of psychology made by Rees in his *Cyclopedia* (1819) was that it studied "the soul," "while anatomy studie[d] the body" (qtd. in Rylance 23).

[3] Nineteenth-century disciplines, rich in theories and ideas, interacted with one another; resulting in further developments. In Rick Rylance's terms, "disciplinary professionalism, new experimental techniques, dedicated laboratory facilities, and above all a consolidated 'scientific' outlook, based upon detailed measurement," helped psychology explore its potential and overcome its "disappointing" history (6). Yet, it should be emphasised that although the Victorian period was "one of increasing specialization and professionalism," the social disciplines or humanities which came out of it were only beginning to flourish; that is, they were only "outlines" (Paradis and Postlewait ix). Still, their impact on social and individual views and ideas cannot be disregarded as they were the starting point of further progress. Among the several positive sciences which were already established before the Victorian period were geology, biology, botany, chemistry, and astronomy. Psychology borrowed from them significantly. The analysis of the material or the physical directed Victorian psychology towards a more biological perspective, supporting ideas of the interaction between the brain and the mind.

[4] Both psychiatry and psychology existed in the Victorian period, as they do today. Psychiatry was the science practiced by psychiatrists who dealt with the insane patients directly and medically in private lunatic asylums. It was also very commonly referred to as "the mental science" (Shuttleworth 4). Moreover, Victorian psychological medicine and Victorian psychiatrists mostly put emphasis on the physiological causes of the mental disturbances (Small

214). They would diagnose and then decide on a patient's confinement if the diagnosis fell into the category of a type of insanity. They also practiced certain physical treatments of patients, and there were many cases which were erroneously diagnosed and treated; some psychiatrists were even sued by patients after their release. Akiko Takei draws attention to "Britain's first lunacy panic in 1858-59," which was due to "numerous erroneous diagnoses and wrong confinements" after which people's suspicion of psychiatry reached its peak. As an example, in 1857, it was disclosed that John Conolly, a notable authority in the administration of the insane, "for his own gain deliberately issued a false certification for introducing a patient. His certification was proved to be wrong and the released patient sued him" (1-2).

[5] Among these public and non-specialist scientific discussions those of psychology also found place as an area increasingly gaining interest. Among these, *The Westminster Review* (1824-1914) published reviews of scientific books, *The Pall Mall Gazette* (1865-1923) reported on scientific meetings, *Nineteenth Century* (1877-1972) staged literary debates between the partisans and critics of science, and *Nature* (1869-present) and *Natural History Review* (1854-1865) included centres of intellectual interest for specialists (Paradis and Postlewait xi).

[6] Victorian psychology also included certain "popular" domains, apart from the respected and recognised areas of psychological study. One of the popular domains was mesmerism, which was a very new and exciting science of life and mind that amused the early Victorians (Winter 5). Apart from the scientific institutions, assembly rooms and town halls hosted séances of the popular practices of the time; mesmeric or phreno-mesmeric lecturers exhibited mesmerism by using women from the audience as their subjects. In these séances, "mesmerist and subject would stare into each others' eyes as he made 'magnetic passes' over her (or him, though subjects were more commonly women);" and with the state of trance and revelation of the mind of the subject, the audience was amazed (Winter 2). This is how popular practices of psychology reached the wider population. As Rothfield argues; mesmerism was not the only popular but bizarre practice of the time: spermatorrhea, masturbatory insanity, monomania, hysteria, fever; bizarre or kooky practices such as clitoridectomy, wet dressing, the cold-water bath, electric medicine, and phrenology were also highly popular. Rothfield adds—perhaps over optimistically—that these "kooky" ideas or practices have not survived, "or have survived as jokes" (173).

[7] As Cohen stated, "[m]uch of Victorian mental science focuses on differentiating interior from exterior states and on the links between physical and immaterial components of human psychology" (5). One practice that Victorian mental science dealt with was physiognomy, which was the study of a person's character and personality by analysing the subject's physical appearance. Another sub-field in Victorian mental science was "phrenology," which was a popular nineteenth-century discipline dealing with the human skull and the brain as "the organ of the mind," basing its theory on the localization of mental functions in the brain (Gall, Vimont, et. al. 219). Phrenologists read the shape of the patient's skull to decide about the character or personality. Although physiognomy and phrenology were recognised as disciplines in the early and mid-nineteenth century, later, with the emergence of psychology they lost their earlier importance. Moreover, another widespread subject that they constantly met or read about was insanity. Before the 1850s, many mental physicians thought that "mental derangement ... [was] at base a disease of the soul;" and therefore, madness had been assumed to be caused by sins or evil in nature of the very person (Goldberg 24). However, a change in the perception of madness occurred during the nineteenth century, when physical causes began to be analysed. Furthermore, many Victorian mental scientists specified, divided and defined types of insanity in their own terms. They analysed patients and made observations, and subsequently noted down their evaluations. Further research enabled them to name new types of mental diseases.

As the British alienist George M. Burrows argued in *An Inquiry* (1820), this new approach to the "insane" was more humane than the former approach and a new feeling of pity for the mentally disturbed rose (2). Actually, the idea that anyone—one's relatives or even oneself—could suffer from insanity was also influential on this sympathy. Towards the mid-century the mentally disturbed were no longer regarded as outcasts or sub-human, therefore they were not locked up with criminals and economic outcasts in workhouses or in private asylums which provided terrible living conditions and cruel treatment. This change in attitude towards insanity is also evident in the 1845 Lunacy Act and in the County Asylums Act, and in the establishment of new public asylums in Great Britain. The mentally disturbed could live in better conditions with better treatment in these newly established institutions. Moreover, they were in this way and for the first time recognised as "radically distinguished from the criminal or indigent," and more humane theories for the treatment of insanity were developed (Shuttleworth 34). However, these improvements do not mean that the treatment of mentally disturbed people was optimal; it was merely an improvement on the past. Many of the mental scientists of the period defined "insanity" by referring to various types of disorder. There were so many different categorizations of insanity that it requires quite an extensive survey of all the medical writings and records of the period to list all of them. According to the Bethlem Royal Hospital Archives, "insanity caused by childbirth," "insanity caused by overwork," "insanity caused by anxiety," "moral insanity," "dementia," and "epilepsy" were only some of them (Wallace). What today's sciences of psychology and psychiatry accepted as trivial or curable mental issues were assumed to be cases suitable for asylums in the Victorian period. Accordingly, Rothfield states that:

> Beginning in the 1860s, psychiatrists began to discriminate between a number of different sorts of 'partial' or 'latent' insanity, replacing the earlier catchall legal defense of monomania with a spectrum of neurtrasthenias; Victorian psychologists began to distinguish among cognitive disabilities (retardation, imbecility, cretinism, etc.); and sexologists created what Foucault has called 'a mosaic of perversions' that medicalized behaviours such as fetishism, sodomy, and even masturbation. (176)

This quotation summarises precisely the medical mental studies done by the Victorian psychologists and psychiatrists in the second half of the nineteenth-century to clarify the minds of the people about these threatening issues. In the latter part of the Victorian period, insanity was "no longer a disease that alienated the sufferer from the rest of humanity; it could lurk, Victorian psychiatrists suggested, within the most respectable breasts, to be spotted only by the trained eye. Identity, for the sane and the insane alike, was vested within the privacy of an internal space" (Shuttleworth 15).

[8] It is necessary to note here that among the poets who concentrated on psychological matters, it is usually Alfred Lord Tennyson who receives particular attention by present-day critics. His dramatic poems were successfully received in his day. As Faas claims:

> While 'the implied author' of Wordsworth's poem invites us to share or even embrace the speaker's emotions, that of Tennyson's suggests the opposite. Despite our emphatic understanding for the persona's character and dilemma, we are supposed to stand back, analyse, even judge the speaker the way an alienist (or psychiatrist) might diagnose his patient. (6)

Tennyson had great interest in the psychological issues which he reflected in his poetry, and this interest was a result of his being a very close witness to mental problems in his family. Faas

further states, "if ever a poet had reason to worry about his sanity it was Tennyson. Epilepsy, then thought of as insanity, afflicted several of his relatives and most notably his father" and his father was not the only person in the family who suffered from mental problems; Tennyson's two brothers, Edward and Septimus, were committed to the York Asylum (53). Then, Tennyson's worry about an end in insanity was understandable. It is generally considered that what directed Tennyson's interest to the psychological issues in his poetry were these disturbing experiences in his family.

[9] Reid lived between the years of 1710 and 1796, and therefore he was not a Victorian. However, his influence on psychological studies during the Victorian period is evident in his significant publications such as *Essays on the Intellectual Powers of Man* which was published in 1786 and which continued to be highly influential in the 1800's, and *An Inquiry into the Human Mind* which was published in 1823.

[10] Browning's use of the knowledge of his own inner experiences can be explained through Browning's definition of the "subjective poet" in "Essay on Shelley," as cited on pages 31, 32 and 55-6 in this chapter. Just like the speaker in *Pauline* who "digs where he stands" to know about the mankind and the human mind, Browning examines "the primal elements of humanity" in his own mind and represents them through the speaker in the poem and additionally uses them in the depiction of the speaker's quest to the progress of his soul (see pages 55-6).

[11] Two of the main sources of *Sordello* that Browning studied and borrowed from are *Biographie Universelle* (1822) and the three volumes of G. B. Verci's *Storia Degli Ecelini* (DeVane 75; Griffin and Minchin 94). As Griffin and Minchin suggest, Browning "borrowed most of those recondite historical details which have added to the confusion of his readers" from Verci's *Storia* (94).

[12] In this study, the term "ego" denotes self-esteem, self-importance, and the conscious state in which men are thinking, feeling, and willing (Faas 57-58).

WORKS CITED

PRIMARY SOURCES

Browning, Robert. "Andrea del Sarto." *Men and Women*. 1855. *The Complete Works of Robert Browning: With Variant Readings & Annotations*. Vol. VI. Eds. John C. Berkey, et al. Athens, Ohio: Ohio UP, 1996: 7-15. Print.

---. "Epilogue." Asolando: Fancies and Facts. 1889. The Complete Works of Robert Browning with Variant Readings & Annotations. Vol. XVII. Eds. A. B. Crowder, and Allan C. Dooley. Athens, Ohio: Ohio UP, 2012. Print.

---. "Essay on Shelley." 1852. *The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. V. Eds. Roma A. King, Jr., et al. Athens, Ohio; Waco, Texas: Ohio-Baylor UP, 1981: 135-151. Print.

---. "Fra Lippo Lippi." *The Complete Works of Robert Browning: With Variant Readings & Annotations*. Vol. V. Eds. Roma A. King, et al. Athens, Ohio: Ohio UP, 1981: 183-197. Print.

---. *Pauline. The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. I *Pauline* and *Paracelsus*. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1969: 3-52. Print.

---. *Paracelsus. The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. I *Pauline* and *Paracelsus*. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1969: 59-266. Print.

---. Preface. *Paracelsus*. 1835. *The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. I *Pauline* and *Paracelsus*. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1969. 65-66. Print.

---. Preface. *Strafford*. *The Complete Works of Robert Browning: With Variant Readings & Annotations*. Vol. II. Eds. Roma A. King, et al. Athens, Ohio: Ohio UP, 1970: 9. Print.

---. *Sordello*. 1840. *The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. II. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1970: 125-335. Print.

---. "To J. Milsand, of Dijon." Letter to J. Milsand. 9 June 1863. *The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. II. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1970: 123. Print.

SECONDARY SOURCES

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics, Politics*. Routledge, 1994. Print.

Badger, Kingsbury. "'See the Christ Stand!': Browning's Religion.'" *Robert Browning: A Collection of Critical Essays*. Ed. Philip Drew. Boston: Houghton Mifflin, 1957: 72-95. Print.

Bagehot, Walter. "Wordsworth, Tennyson, and Browning; or Pure, Ornate, and Grotesque Art in English Poetry" *National Review* 19 (1864): 27-67. Print.

Bain, Alexander. *The Senses and the Intellect*. London: Parker, 1855. *Google Book Search*. Web. 11 Jan. 2012.

Barrett Browning, Elizabeth. "2146. EBB to RB." Letter to Robert Browning. 21 Dec. 1845. *The Brownings' Correspondence: An Online Edition*. Web. 05 Aug. 2016.

Barry, Thomas F. "Hawthorne, Nathaniel 1804-1864: American Novelist and Short Story Writer." *Encyclopedia of the Romantic Era*. Ed. Christopher John Murray. New York: Taylor & Francis, 2004. Print.

Berdoe, Edward. *The Browning Cyclopedia: A Guide to the Study of the Works of Robert Browning*. 1897. Abingdon, Oxon: Routledge, Taylor & Francis, 2015. Print.

Blair, Kirstie. *Victorian Poetry and the Culture of the Heart*. Oxford: Clarendon, 2006. Print.

Bloom, Harold. "The Art of Criticism No.1." Interview by Antonio Weiss. *The Paris Review* 33. 118 (1991): 178-232. *The Paris Review*. Web. 30 Oct. 2017.

Bourne Taylor, Jenny, Sally Shuttleworth. Introduction. *Embodied Selves: An Anthology of Psychological Texts 1830-1890*. Eds. Jenny Bourne Taylor and Sally Shuttleworth. Oxford: Clarendon, 1998. Print.

Brynie, Faith Hickman. *101 Questions about Sleep and Dreams That Kept You Awake Nights-- until Now*. Minneapolis, MN: Twenty-First Century, 2006. Print.

Burrows, George Man. *An Inquiry into Certain Errors Relative to Insanity; and Their Consequences; Physical, Moral, and Civil*. London: Underwood, 1820. *Google Book Search*. Web. 1 Nov. 2013.

Carlyle, Thomas. *Critical and Miscellaneous Essays*. Vol 4. London: Chapman and Hall, 1899. Print.

Charalampidis, Constantine P. *The Dendrites in Pre-Christian and Christian Historical-Literary Tradition and Iconography*. Roma: L'Erma di Bretschneider, 1995. Print.

Cohen, William A. *Embodied:Victorian Literature and Senses*. Minneapolis: Minneapolis UP, 2009. Print.

Coleridge, Samuel Taylor. *Biographia Literaria; or, Biographical Sketches of My Literary Life and Opinions*. New York: Leavitt, 1834. *Google Book Search*. Web. 10 May 2012.

Collins, Thomas J. "Shelley and God in Browning's Pauline: Unresolved Problems." *Victorian Poetry*, 3.3 (1965): 151-160 West Virginia UP. *JSTOR*. Web. 25 March 2014.

Columbus, Robert R., and Claudette Kemper. "Sordello and the Speaker: A Problem in Identity." *Victorian Poetry* 2.4 (1964): 251-267 West Virginia UP. *JSTOR*. Web. 05 May 2014.

"Consciousness." *The Gale Encyclopedia of Psychology*. Ed. Bonnie B. Strickland. 2nd ed. Detroit: Gale Group, 2001. Print.

Dante, Alighieri. *The Divine Comedy*. Ed. Edmund Gardner. London: Everyman's, 1967. Print.

DeVane, William C. *A Browning Handbook*. 2nd ed. New York: Appleton-Century-Crofts, 1955. Print.

---. "Sordello's Story Retold." *Studies in Philology* 27.1 (1930): 1-24 North Carolina UP. *JSTOR*. Web. 05 May 2014.

"Depression." *The Gale Encyclopedia of Psychology*. Ed. Bonnie B. Strickland. 2nd ed. Detroit: Gale Group, 2001. Print.

Duff, David. *An Exposition of Browning's "Sordello:" With Historical and Other Notes*. London: Blackwood, 1906. Print.

Dunglison, Robley. *Human Physiology*. Vol. II. Philadelphia: Blanchard and Lea, 1856. Print.

Dunlap, Knight. "The Case of Introspection." *PsychCentral.com*. N.p., 1 Apr. 2006. Web. 15 Apr. 2016.

Faas, Ekbert. *Retreat into the Mind: Victorian Poetry and the Rise of Psychiatry*. New Jersey: Princeton UP, 1988. Print.

Forman, H. B. *Our Living Poets:An Essay in Criticisim*. Vol. 1. London: Tinsley Brothers, 1871. Print.

Forster, John. "Paracelsus." Rev. of *Paracelsus*. *The Examiner* 6 Sept. 1835: 563-65. Web. 13 Oct. 2014.

---. "Paracelsus." Rev. of *Paracelsus*. *The New Monthly Magazine* Mar. 1836: 289-308. *The Brownings' Correspondence*. Web. 13 Oct. 2014.

Fox, William J. "Paracelsus." Rev. of *Paracelsus*. *Monthly Repository* Nov. 1835: 716-27. *The Brownings' Correspondence*. Web. 13 Oct. 2014.

Gall, Francis, Joseph Vimont, François Joseph Victor Broussais. *On the Functions of the Cerrebelum*. Trans. George Combe. Edinburgh: Maclachlan, 1838. Print.

Garrett, Martin. *A Browning Chronology: Elizabeth Barrett and Robert Browning*. London: Macmillan, 2000. Print.

Goldberd, Ann. *Sex, Religion, and the Making of Modern Madness: The Eberbach Asylum and German Society, 1815-1849*. Oxford: Oxford UP, 1999. Print.

Griffin, W. Hall, and Harry Christopher Minchin. *The Life of Robert Browning with Notices of His Writings, His Family, & His Friends*. New York: Macmillan, 1910. Print.

Hallam, Arthur. "On Some of the Characteristics of Modern Poetry, and on the Lyrical Poems of Alfred Tennyson." *Englishman's Magazine* i (1831): 84-101. *Victorian Scrutinies*. Ed. Isobel Armstrong. Bristol: Western, 1972. Print.

Hamilton, Edith. *Mythology*. New York: Bay Books-Little, Brown, 1998. Print.

Hassett, Constance W. *The Elusive Self in the Poetry of Robert Browning*. Athens, Ohio: Ohio UP, 1982. Print.

Hatfield, Gary. "Remaking the Science of Mind: Psychology as Natural Science." *IRCS Technical Reports Series* (1994). *ScholarlyCommons*. Web. 12 Aug. 2017. <https://repository.upenn.edu/ircs_reports/159/>.

Hawlin, Stefan. *The Complete Critical Guide to Robert Browning*. London: Routledge, 2002. Print.

Heraud, John Abraham. "Paracelsus." Rev. of *Paracelsus*. *Fraser's Magazine* March 1836: 362–374 *The Brownings' Correspondence*. Web. 13 Oct. 2014.

Hervey, Thomas Kibble. "Sordello." Rev. of *Sordello*. *The Athenaeum* 30 May 1840: 431-432. *The Brownings' Correspondence*. Web. 10 May 2015.

Holland, Henry. *Medical Notes and Reflections*. 2nd ed. London: Longman, 1840. Print.

Holmes, Stewart Walker. "Browning's Sordello and Jung: Browning's Sordello in the Light of Jung's Theory of Types." *PMLA* 56. 3 (1941): 758-796. *JSTOR*. Web. 05 May 2014.

Honan, Park. *Browning's Characters: A Study in Poetic Technique*. New Haven: Yale UP, 1961. Print.

Howard, H. Wendell. "Browning, Blougram, and Belief." *Logos: A Journal of Catholic Thought and Culture* 13.2 (2010): 79-93. Project Muse. Web. 22 May 2012.

Hudson, Gertrude R. *Robert Browning's Literary Life: From First Work to Masterpiece*. Austin, Texas: Eakin Press, 1992. Print.

Hughes, Linda K. *The Cambridge Introduction to Victorian Poetry*. New York: Cambridge UP, 2010. Print.

"Hypnosis." Eds. W. Edward Craighead and Charles B. Nemeroff. *The Concise Corsini Encyclopedia of Psychology and Behavioral Science*. 3rd ed. Hoboken: John Wiley & Sons, 2004. Print.

"Id." *The Gale Encyclopedia of Psychology*. Ed. Bonnie B Strickland. 2nd ed. Detroit: Gale Group, 2001. Print.

Izard, Carroll E. *Psychology of Emotions*. New York: Plenum, 1991. Print.

James, William. *The Principles of Psychology*. Vol. 1. 1890 ed. New York: Dover, 1950. Print.

Jeffrey, Lloyd N. "Browning as Psychologist: Three Notes." *College English* 17.6 (1956): 345-348. *JSTOR*. Web. 16 May 2011.

Kenyon, F.G., C.B., and D.Litt. Introduction. *The Works of Robert Browning*. By Robert Browning. Vol. 1. 1912. *ForgottenBooks.org*. Forgotten Books, 2014. Web. 14 Sep. 2014.

Kneale, J. Douglas. Review. *Psychoanalytic Books: A Quarterly Journal of Reviews*, 2. 2 (1991): 239-243. Print.

Köckerling, F., D. Köckerling, and C. Lomas. "Cornelius Celsus—ancient Encyclopedist, Surgeon–scientist, or Master of Surgery?" *Langenbeck's Archives of Surgery* 398.4 (2013): 609–616. *PMC*. Web. 21 Jan. 2018.

Kwinn, David. "Browning's *Sordello*: The Problem of the Poet." *South Atlantic Bulletin* 39.2 (1974): 3-9. *JSTOR*. Web. 5 May 2014.

Langbaum, Robert Woodrow. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*. New York: Norton, 1957. Print.

Litzinger, Boyd, and Donald Smalley, eds. *The Critical Heritage: Robert Browning*. London: Routledge, 1968. Print.

Loewenstein, George. "Psychology of Curiosity: Review and Reinterpretation." *Psychological Bulletin* 116.1 (1994): 75-98. Print.

Luebering, J. E., ed. *The 100 Most Influential Writers of All Time*. New York: Britannica, 2010. Print.

Lyons, J. O. *The Invention of the Self: The Hinge of Consciousness in the Eighteenth Century*. Carbondale: Southern Illinois UP, 1978. Print.

Maher, Michael. *Psychology*. 9th ed. New York: Magi Books, 1918. Print.

Mandler, George. *A History of Modern Experimental Psychology: From James and Wundt to Cognitive Science*. Cambridge: MIT P, 2007. Print.

Maury, L. F. A. "On Animal Magnetism and Somnambulism." *Journal of Mental Science* 7 (1860-62): 76-96. Print.

Melchiori, Barbara. *Browning's Poetry of Reticence*. New York: Barnes, 1968. Print.

Mermin, Dorothy, and Herbert F. Tucker. *Victorian Literature: 1830- 1900*. Boston: Thomson, 2002. Print.

Mill, James. *Analysis of the Phenomena of the Human Mind*. Vol. 2. London: Baldwin and Cradock, 1829. Print.

Mill, John Stuart. "Pauline." Rev. of *Pauline*, by Robert Browning. *Robert Browning: A Collection of Critical Essays*. Ed. Philip Drew. Boston: Houghton Mifflin, 1957. Print.

---. "What is Poetry?" Mermin, Dorothy, and Herbert F. Tucker. *Victorian Literature: 1830- 1900*. Boston: Thomson, 2002. Print.

Miller, Betty Bergson. *Robert Browning: A Portrait*. London: John Murray, 1952. Print.

Neville-Sington, Pamela. *Robert Browning: A Life After Death*. London: Weidenfeld & Nicolson, 2004. Print.

Nugent, Pam. "What Is Confusion? Definition of Confusion." *Psychology Dictionary*. N.p., 08 July 2015. Web. 21 Jan. 2018.

---. "What Is Doubt? Definition of Doubt." *Psychology Dictionary*. N.p., 07 Apr. 2013. Web. 21 Jan. 2018.

Orr, Sutherland. *A Handbook to the Works of Robert Browning*. 6th ed. Somerset: Purnell and Sons, 1892. *Project Gutenberg*. 28 Dec. 2004. Web. 10 Sep. 2014.

Orr, Sutherland, and Robert Browning. *Life and Letters of Browning*. *Project Gutenberg*, 2006. Web. 18 Dec. 2014.

Paradis, James, and Thomas Postlewait, eds. *Victorian Science and Victorian Values: Literary Perspectives*. *Annals of the New York Academy of Sciences* 360. New York: New York Academy of Sciences, 1981. Print.

Pathak, Pratul. *The Infinite Passion of Finite Hearts*. New York: Peter Lang, 1992. Print.

Pepper, Stephen C. "What Is Introspection?" *The American Journal of Psychology* 29. 2 (1918): 208–213. *JSTOR*. Web. 10 July 2017.

Peterson, Linda H. and Niel Gray. "Biblical Typology and the Self-Portrait of the Poet in Robert Browning." *The Victorian Web*. Web. 26 July 2012.

Phelps, William Lyon. *Robert Browning: How to Know Him*. Indianapolis: Bobbs-Merrill, 1915. Print.

---. "Notes on Browning's Pauline." *Modern Language Notes* 47.5 (1932): 292-299. John Hopkins UP. *JSTOR*. Web. 10 Sep. 2014.

Plaisance, Christopher A. "From Conjurer to Philosopher: A Comparative Analysis of Medieval and Renaissance Angel Magic." *Occult Traditions*. Ed. Damon Zacharias Lycourinos. Geelong: Numen, 2012. Print.

Porter, Charlotte, and Helen A. Clarke. Biographical Introduction. *The Complete Works of Robert Browning with Variant Readings & Annotations*. Vol. 1 *Pauline* and *Paracelsus*. Eds. Roma A. King, Jr., et al. Athens, Ohio: Ohio UP, 1969: 3-52. Print.

Preyer, Robert. "Robert Browning: A Reading of the Early Narratives." *ELH* 26.4 (1959): 531-548. *JSTOR*. Web. 25 March 2014.

"Psychosis." *The Gale Encyclopedia of Psychology*. Ed. Bonnie B. Strickland. 2nd ed. Detroit: Gale Group, 2001. Print.

Raymond, William Ober. *The Infinite Moment and Other Essays in Robert Browning*. Second Ed. Toronto: U of Toronto, 1965. Print.

---. "'The Jewelled Bow': A Study in Browning's Imagery and Humanism." *Robert Browning: A Collection of Critical Essays*. Ed. Philip Drew. Boston: Houghton Mifflin, 1957: 110-30. Print.

Reid, Thomas. *Essays on the Intellectual Powers of the Human Mind: To Which Are Added, an Essay on Quantity, and an Analysis of Aristotle's Logic.* London: T. Tegg, 1827. Print.

Richards, Diane Lee. "Crossing Boundaries: Genre, Voice and Marginality in the Monologues of Robert Browning, William Faulkner and Virginia Woolf." University of California, Berkeley, 1997. California: *ProQuest Dissertations & Theses (PQDT)*. Web. 5 June 2011.

Robinson, Paul W. *Fundamentals of Experimental Psychology*. Englewood Cliffs: Prentice Hall, 1981. Print.

Rothfield, Lawrence. "Medical." *A Companion to Victorian Literature and Culture*. Ed. Herbert Tucker. Oxford: Blackwell, 1999. Print.

Ryals, Clyde de L. *Becoming Browning: The Poem and Plays of Robert Browning, 1833-1846*. Columbus: Ohio UP, 1983. Print.

Rylance, Rick. *Victorian Psychology and British Culture: 1850- 1880*. New York: Oxford UP, 2000. Print.

Scott, Patrick. *Victorian Poetry, 1830 to 1870: An Anthology*. London: Longman, 1971. Print.

Scudder, Horace E. Editor's Note. "Essay on Shelley." By Robert Browning. *The Complete Poetic and Dramatic Works of Robert Browning*. Cambridge ed. Boston: Riverside, 1895. Print.

Shuttleworth, Sally. *Charlotte Brontë and Victorian Psychology*. Cambridge: Cambridge UP, 1996. Print.

Sim, Frances Mary. *Robert Browning: The Poet and the Man. Forgotten Books*, 2013. Web. 05 May 2015.

Small, Helen. *Love's Madness: Medicine, the Novel, and Female Insanity, 1800-1865*. New York: OUP, 1996. *Google Book Search*. Web. 14 Nov. 2013.

Smithies, Declan, and Daniel Stoljar. *Introspection and Consciousness*. Oxford: Oxford UP, 2012. Print.

"*Sordello*." Rev. of *Sordello. Bell's Life in London and Sporting Chronicle* 15 March 1840: 4. *The Brownings' Correspondence*. Web. 10 May 2015.

"*Sordello*." Rev. of *Sordello. The Atlas* 28 March 1840: 203. *The Brownings' Correspondence*. Web. 10 May 2015.

"*Sordello*." Rev. of *Sordello. The Metropolitan Magazine* Apr. 1840: 108-109. *The Brownings' Correspondence*. Web. 10 May 2015.

"Soul." Def. 2. *The Oxford English Dictionary*. 2nd ed. Vol. 2. Oxford: Oxford UP, 1991. Print.

---. Def. 3a. *The Oxford English Dictionary*. 2nd ed. Vol. 2. Oxford: Oxford UP, 1991. Print.

---. Def. 3b. *The Oxford English Dictionary*. 2nd ed. Vol. 2. Oxford: Oxford UP, 1991. Print.

Stolte, Tyson Michael. "Mind Reflected On Paper: Dickens, Victorian Psychology, And the First-Person Novel." Diss. The U of British Columbia, 2009. Print.

Stout, George Frederick. *A Manual of Psychology*. London: Clive, U Correspondence College, 1898. Print.

Symons, Arthur, and Robert Browning. *An Introduction to the Study of Browning*. London: J. M. Dent, 1906. *Project Gutenberg*. 25 Jan. 2006. Web. 10 Sep. 2014.

Takei, Akiko. "Miss Havisham and Victorian Psychiatry." *The Japan Branch Bulletin of the Dickens Fellowship* 25 (2002): 39-54. *Japan Dickens Fellowship*. Web. 14 Nov. 2013. <http://www.dickens.jp/archive/ge/ge-takei.pdf>.

Tate, Gregory. *The Poet's Mind: The Psychology of Victorian Poetry, 1830-1870*. Oxford: OUP, 2012. Print.

Titchener, E. B. "The Schema of Introspection." *The American Journal of Psychology* 23. 4 (1912): 485–508. *JSTOR*. Web. 10 July 2017.

Toomay, John Barron. "Critical Examination of the Religious Position of Josiah Royce." Diss. U of Edinburgh, 1934. Print.

Wallace, Wendy. "Sent to the Asylum: the Victorian Women Locked up because they were Suffering from Stress, Post Natal Depression and Anxiety." 12 May 2012. *Daily Mail Online*. Web. 16 May 2012.

Wedgwood, Julia. "11 October 1864. Wedgwood, Julia to Browning, Robert." Letter to Browning. 11 Oct. 1864. *The Browning Letters*. The Digital Collections of Baylor University. Web. 10 May 2016.

Wee, Alvin. "Nineteenth-Century Psychology: An Introduction." 2005. *The Victorian Web*. 8 March 2008. Web. 20 November 2012.

Winter, Alison. *Mesmerized: Powers of Mind in Victorian Britain*. Chicago: U of Chicago P, 1998. Print.

Wooffitt, Robin, and Nicola Holt. *Looking in and Speaking out Introspection, Consciousness, Communication*. Exeter: Imprint Academic, 2011. Print.

Wordsworth, William. *The Prelude*: *Or Growth of a Poet's Mind*. London: Oxford UP, 1928. Print.

APPENDIX I: ORIGINALITY REPORTS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 22/01/2018

Tez Başlığı: Robert Browning'in İlk Dönem Şiirlerinde İçebakış Kullanımı

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b)Giriş, c)Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 127 sayfalık kısmına ilişkin, 22/01/2018 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %8' dır.

Uygulanan filtrelemeler:
1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar hariç
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmasının herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

22.01.2018

Adı Soyadı: Pelin Kut Belenli
Öğrenci No: H08144006
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı
Statüsü: ☐ Y.Lisans ☐ Doktora ■ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Hande SEBER

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Date: 22/01/2018

Thesis Title: The Use of Introspection in Robert Browning's Early Poetry

According to the originality report obtained by myself by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 22/01/2018 for the total of 127 pages including the a) Title Page, b) Introduction c)Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 8%.

Filtering options applied:
1. Approval and Decleration sections excluded
2. Bibliography/Works Cited excluded
3. Quotes excluded
4. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

22.01.2018

Name Surname:	Pelin Kut Belenli
Student No:	H08144006
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☐ Masters ☐ Ph. D. ■ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Hande SEBER

APPENDIX II: ETHICS BOARD WAIVER FORMS FOR THESIS WORK

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 22/01/2018

Tez Başlığı: Robert Browning'in İlk Dönem Şiirlerinde İçebakış Kullanımı

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir,
3. Beden bütünlüğüne müdahale içermemektedir,
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

22.01.2018

Adı Soyadı:	Pelin Kut Belenli
Öğrenci No:	H08144006
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Dili ve Edebiyatı
Statüsü:	☐ Y.Lisans ☐ Doktora ■ Bütünleşik Dr.

DANIŞMAN GÖRÜŞÜ VE ONAYI

Uygundur.

Prof. Dr. Hande SEBER

Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr
Telefon: 0-312-2976860   Faks: 0-3122992147   E-posta: sosyalbilimler@hacettepe.edu.tr

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE TO THE DEPARTMENT PRESIDENCY

Date: 22/01/2018

Thesis Title: The Use of Introspection in Robert Browning's Early Poetry

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

P. Kut

22.01.2018

Name Surname:	Pelin Kut Belenli
Student No:	H08144006
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☐ Masters ☐ Ph.D. ■ Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL

Approved.

Prof. Dr. Hande SEBER