

Composite Social Dynamics In The Victorian Age: The perception Of Alfred Lord Tennyson

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Abstract

Victorian times were the times of great industrialization, scientific progress, of strict social orders, characterized by the profound cultural and moral change in Britain. Against this background, Alfred Lord Tennyson one of the most acclaimed poets of his era came out as a curious and adroit commentator and decoder of the twists and turns of the social fabric at that time. This paper examines how poetry written by Tennyson mirrors and criticizes changing values, fears, and aspirations of the Victorian society. The close examination of some of the most important works, including *In Memoriam A.H.H.*, reveals this point. The paper, *The Princess*, and *The Lady of Shalott*, explores how Tennyson explored the issues of gender roles, division of classes, religion and skepticism, and the tension between tradition and progress. Isolation of individuals, depressed self reflection and romanticized and limited femininity as described by Tennyson is an insight into the psychological and emotional subtext of the Victorian lower and upper classes. What is more, his style of poetry that is full of imagery, musicality and allusion to classics can be seen as reflection and comment of the cultural turmoil of the time. This paper has already emphasized the dual nature of Tennyson both as a creation of the social environment he existed in, and as a critic of the social environment he lived. However, in the end, this study also shows how the work of Tennyson did not only reflect the spirit of Victorian England but also provided a delicate yet insightful criticism of the complexities of the time, and his poetry is a powerful tool through which to interpret the social fabric of the period, its convolutions and twists.

Key word: Social Dynamics, Alfred Lord Tennyson, Gender Roles, Victorian Era, Faith and Doubt, Class Division

1. INTRODUCTION:

Siloing of social and economic structures came into being in the Victorian era and found its expression in the dynamic nature of human relations that had existed and was in the radical change. The idea of evolution towards a scientific utopia was profoundly in crisis due to the constant tension in the opposition of competing worldviews which led to drastic shifts in ideas about the existence or reality, epistemology, the nature of man and validity of societal structures through events like [1, 2]. The concurrent appearance of social sciences that worked according to the paradigm of the so-called hard sciences responded to the growing intensity of social injustice and the growing prevalence of literature that dealt with emotional, subjective realities [3,4].

Being the close friend of this broad spectrum of mental disorders, the poetry of Tennyson writing about the intricate and shifting character of the human relations places itself in a continuous historical contradiction of tragedy and comedy or universality and individuality. In addition, emotional coverage of feelings which come as a result of this, instead of the contemporary structural foundations or scientific connotations, hits a chord with an increasing

presentiment of apocalypse [5]. Posthumous and published anthologies of poems that capture one emotion in another casts a similar light over these tensions between themselves, and the then contemporary socio-historical environment [6,7].

Further, a Victorian, or Tennysonian, vision places poetry upon the border of these divergent intellectual cultures, which involves a concomitant repertoire and dramatization of narrative, imagistic and emotive analytical skills. It can be explained by the way the past and/or the neighbouring century treated the poets, which causes the feeling of timelessness and universality [8]. Thus the hint of an apparently inexplicable power or incapacity to express the tragedies of family relations in the first poems and the presence of a feeling of humour or comedy of life in the lateral ones justify something significant in the character of the Victorian poetry in general [9,10].

2. The History of the Victorian Period.

The Victorian era (1837-1901) in England experienced a complicated social interaction as a reaction to the speed of industrialization and urbanization and the development of the colonial policy. The creation of the global economy promoted wealth generation like never before, and it led to the emergence of a capitalist middle class. In the meantime, urbanization caused social-economic inequalities full of crime, poverty, and disease, which led to dissent and unrest [11]. A religious crisis based on the Darwinian revolution that embraced the empirical sciences and doubted the truth of the Bible intensified these social transformations. With the decline of theology, the ambition and moral values of the Victorians were in convulsions in spite of the ascending imperialist power. The Tennysonian poetry is being born in this situation: despite the poet himself being a supporter of the modern science, he questioned the strength of reason by lamenting the decline of the religious world vision [12,13].

With British society still in shock after the close of the long 19th century, Victorian anxieties continued to develop and evolve, and dramatic changes redefined the world. The alliances that existed reorganized geopolitics, and unsuccessful postcolonial struggle resulted in revolts, with one of them being a skirmish in Northern Ireland. In Japan, Meiji Restoration was a manifestation of nationalism as the country made imperialist conquests where the nation defined itself against and subdued China. The need to highlight the power of new warfare in the disputes with profits resulted in the development of military-industrial complexes, where the metonymy of the predominant technologies was accepted. As World War I, the Victorianism transformed into Modernism, gathering eclectic sounds and sights, and its social structure changed radically due to the unprecedented imperial conflicts [14,15].

The Victorian was a time of great transformation, full of hope and full of fear. There was no sphere of life that was spared since urbanization, quick Industrialization and technological development were bringing drastic changes to the political, economical and social structure of society. The British Empire covered the whole world at the turn of the nineteenth century, and 50 years later the British Empire controlled a quarter of the land area and fifth of the population of the world. An impressive and varied colonial empire, built by conquest and colonization had led to a spurt of wealth and prosperity. England however did not become dominant without a load of social tensions full of divisiveness. The Alfred Lord Tennyson poetry was written during such a turbulent period and addressed and commented on the social revolution that was taking place in the Victorian society [16,17].

3. The Brief Biography of Alfred Lord Tennyson.

Tennyson was born on 6 th August 1809 in a small village called Somersby in Lincolnshire, England. His father was a priest and the mother was a daughter of a local landowner. In 1831, Tennyson was forced to leave school after the death of his father and therefore he started writing to earn money as a poet. Tennyson pursued his studies, together with his good friend Arthur Hallam, and thereby embarked on a literary career, assuming an ambivalent character. The amiable debate into literature and writers caused Tennyson to compose his early poems and receive a certain share of critical approval. Tennyson was instantaneously the most popular poet in an England which was only emerging into political and social awareness as the nation was just commencing to be theet about industrialism, democracy, trade unionism, Chartism and (and so on) [18,19]. Even the earliest poems Tennyson published in 1830 were gay and gentle with mellow; yet the sunshine and the sea on which they bathed were untouched, as it were, with thought or frost; the heather flower of the joyful West had not yet been touched by the dew of the dark. The loss of his friend Hallam in 1833 caused a vacuum of mourning which the darkness filled in. A long and dreadful depression ensued, in the course of which he wrote the beautiful poems usually to be found in *In Memoriam*, a grandiose elegy on his friend. The long twilights, in which he was solitary than alone, gave him leisure such as the most voluptuous and tender oils and yellows crowd in, and flow glowingly on, the expansive wool-woods of Time which darkened on Greece and Italy. In 1842 Tennyson came out of obscurity, and his way had been cheered by numerous good people. His “*In Memoriam*” came forth to obtain indebtedness; then “*The Princess*,” which delighted by a soft and purple light from beyond, and a forest gloom of stately foliage about the hero, whose reasonable and supple figure could bend, droop, and glisten in the hilarity of conquest over inconveniences, and disasters [20,21].

4. Tennyson's Literary Contributions

The Victorian Age is a fruitful period of different art types, which is nowadays studied under the name the Victorian. It was a period of changes and conflict that were blooming across all strata of the society economically, politically, and art and religion. It was life full of exhilaration, beauty, and at the same time tragic and stormy [1]. People witnessed social disruptions, colonial decadence, ethical insecurities and lack of faith in religion, powers that rendered their worlds frightening and incomprehensible. The emotional and conflicting moods beget numerous artistic works that strive to commentate and respond to the millennial concerns of the society. Being the most prominent representative of the Victorian Age, Alfred Lord Tennyson participated in the aesthetic output at its peak, and, therefore, was a reaction to the revolution and the challenge of the era [22,23]. The extensive literary work of the life of Tennyson was a reaction to the multifaceted relationships of the Victorian society. The purpose of the following passages is to demonstrate how the art of the Tennyson saw and reacted against the excursion of the nineteenth century in the social query, theological inquiry and psychic turmoil [24,25].

Alfred Lord Tennyson was born on the 6 th of August 1809 in violin in Somersby, Lincolnshire. His father George Clayton Tennyson was the rector of the area but very unstable financially. Things were not rosy in the Tennyson family. This failure by the father to cope with the family situation resulted in him being a tyrant of sorts and a father who showed no love to the family [26]. The father was a father of five sons and two daughters who longed to have his love and had to endure the brunt of his disgust and anger where George would explode and scream at those who had the audacity to speak to him when he was in a trance.

It was a very unhappy place in which Alfred should grow up, but here he was brought into contact with the church and God, and acquired the piety which was the germ of his oozing inquiry into the spiritual in life. In the conditions of uncertainties and instabilities, piety served Alfred as an escape, a contrast to the world without [27].

Poetry: The role of poetry in Victorian Society.

The concept of what makes the poet and the public different had become a complex one in the Victorian Era. To the Victorians, art and literature was a vital element of social policy. The experiences, the feelings of people, and the history of their lives, accordingly, became too soon of a febrile hue. The situation of the working population was gradually enlightened by more and more authors, and the distinctions between the classes were more sharp. Art and literature became documentaries of these differences in this climate [28]. The issues of women and their rights were among the topics that were discussed publicly in large numbers. With hourglass figures being portrayed in pastoral scenes, newcomers started adding a lot of roundness and wrinkles to the painting [29]. Increasing numbers of women, as well as the self-appointed champions of feminine virtue, were summoned to stretch the limits of the game and demand a voice instead of enjoying the prints with attendance tapes in their laps. It was here that Alfred Lord Tennyson plunged beneath the shadows of new impressions on a roughly canvassed canvas, to; occupy himself with the suffrage movement, to weave spiders-webs negligently, to expand days in Idylls in order to ensnare age processes invisibly three-fold: on the stage, in figures that depicted how time passed on, a critique of the art. His Idylls adopted the topic of subject matter of post-summer evening on an estuary, daubing with strokes of entire rains impounded on rock-beds with their falling edges dazzled with little flakes of sun. They are blanketed in them, driven apart, or distant, streams with ivy-bank folds a dream is delighted to be melted in [30,31].

In 1856 a royal arm that had a gigantic crook-topped trunk slipped by the finger-pins with their sharp keys. On the occasion, the sight of panic-stricken knights was lost also, as well as their ears. During the consequent rush space made some mobile and that too without thinking a moment, all these accepted shorn mists of thoughts. The lost realities became damned classes of a new post-Victorian world of white clouds spitting at a tie piled great heaps of princely moons high. The morality and backbone and backbone of the Snowden castle. Form above-down ghastly multi-headed even before the savant craftery girths or form-laden play-pens gambled on royal macedonian crown [32]. Nonetheless, nimbroids of the mid 20 th century poured down 52 of their tales into a noon-tide-happy speaking mall beneath the tops of high cooling red pines. The sunchies, painted, with a hand that strands and yet draws breathlessly apart, hung quietly up on yon shores to stare at a Kerwan-covered Race-pride as at Acheron. The ring screaming was terribly intolerable, yet the flies of words stifled ideas. And to the joy of hunter quakes tore at queenly robes Like fruit passably eatable. Child-Quasars in their flake-driven leisure break up in lazy fashion in misty skirts of peacock feathers showering green over the earth tattered with fading golden hides [33,34].

The generations a metamorphosis to human invisibility are accreted on publicly irrefutable minds. And even in other moratoriums, when snarling gas, this hymn was still singing of invisibility, of mellow moonlight rays falling on some giant that now disappeared as a ghost with gingerly-wrapped-in blind intuitions timeless. In order to be masthead basin viscounts, visions had to nest on seraphed nuggets of cause-laden gold, on long-lost shrines. There were guards, however, spell-weaving ones, which could not be seen at either daytime or night. Or is it vain to thee to possess thine equality? mumbled a slumbering Muses, pushing mouth to

mouth swings of Phectus with dripper-drops of sweetly smelling bastions beneath the super-heated yawning of wombs. Here, wantons, spar me sackcloth, could have been the answer to their game-swell, with a wicked grin. There was a satrapy at foaming at the mouth, at procrastinating to do it, where centuries of wandering brush strokes rested on leads, stained in the twilight, tremulus, lined with blood-vain lids [35,36].

6. Themes of Love and Relationships in Tennyson's Work

rights began to infiltrate literature and the arts while men sought to maintain control of public and personal life. Less well known is Alfred Lord Tennyson's interest in the suffrage movement in the Victorian period [47,48]. Viewed as a poet rabid with the desire for domesticity, he nevertheless The romantic themes of the Tennyson poetry are dominated by love and relationships, which are usually accompanied by melancholy. In his earlier poems such as *Loving and Browsing*, *The Millers Daughter* and *The Dying Swan*, the speaker is unable to get love consummated or unrequited. Love is above a heartfelt mourning, as evidenced in several of the poems, including *Mariana*, *The Lady of Shalott* and *Lancelot and Elaine*. In other poems, unapproved love ends up in punishment in the society and death. When talking about relationship-based melancholic and horrific situations, researchers refer to the personal tragedies of Tennyson, like the death of Hallam and the drowning of Beauchamp. Most of the darker themes of Tennyson are based on historical factual events, but it must also be noted that the versatility and the language and style manner in which those themes are conveyed are steeply based on the versatility of the social and emotional landscape of the Victorian England [1]. The mournful and non approved love affairs, time bombing jealousy and souring relationships between parents is intelligently disclosed by Tennyson and his analysis of misery-based love is indeed Victorian [37,38].

A recent posthumous collection of Tennyson poems provides good examples of couples who are not approved or are envious that results in the social ostracism of the lady or the death of one or both involved. *The Beggar Maid*, *The Gardener's Daughter*, and *Oenone* by Tennyson are some typical examples of the earlier chronology. Whereas *The Gardener Daughter* is a work of adoration, of the perfect marriage founded on true love, the wise use of folklore-ish prophecies, and metaphorical images to enforce the allure and the integrity of the love process, *Oenone* cautions against the lack of loyalty and eventual self-destruction. Nevertheless, though the outcome of the love between in *The Gardener Daughter* seems to be that love is the ultimate, one can learn that sadness, jealousy and torment are checked. In fact, the envy that borders on the master of the gardener are near being projected as a prototype of a legitimacy guard to defend the honour of a right-owned wife. Despite its masking by words of neck mazes, the machine of factual realization of tensions between a perfect and available woman is revealed. Thus, it highlights the conflict between the ideal and real romantic relationship stating that it is the common anxiety of modern society [39,40]. Being the light in these poems, when more carefully read, love becomes the mother of the same degree melancholy which stems out of these tensions. The question of whether there is more pain in should have been pope day on happier times is cleverly designed and positioned by the use of quasi-paronomasia, so that *The Gardener Daughter* is a well-textual candidate but actually the most unappealing turned out [41].

Social Class and ITS Representation.

The poetry of Alfred Lord Tennyson demonstrates his fears and concerns towards society and abundance of social dynamics prevailing in the Victorian nineteenth century. The poetry of Tennyson addresses several problems of highest value in the dramatic context of the Victorian Age. The transformations which the introduction of industrialization, the emergence of science and technology, the beginning of social breaks and divergent views introduced made Tennyson, as well as his peers, ponder over a myriad of topics. The fading out of the religiosity made the Victorian belief questionable. As a dedicated believer, who frequently found inspirations in the biblical epochs, Tennyson had to strike a balance between faith and doubt that the Darwinian theory of evolution caused [42].

His poetry was provoked by imperialism and colonialism, among other manifestations of their era. Due to the steel fist of the inflexible class system, on the one hand, the oppressive social inequality made Tennyson describe the sufferings of the disfavored classes and rebuked the decadent gentry on its responsibility. But the privilege of the poet himself as a class member and the viewpoint which he enjoyed because of it prompted him, on the contrary, to reinforce the hypothetically established superiority of the aristocracy over the newly-formed bourgeois. The faithful fidelity of the poet to the peerage, should not, however, be overrewarded by the new felt inclusion of the sympathies of the souls of the laborers in its overarching compassion. The modern needs of the laboring societies were more than likely filled with feelings of humanitarianism and philanthropy. No instances could be more arrant than those with which Tennyson addresses the philanthropic interests, other than active participation in the demarcation of the boundaries of classes [43].

Also the gap between the sciolists and educated scientists and the ills of the unequal educational provision were also brought forth in the poetry close to Tennyson. The same effort took place at that time of the Victorian Age in conjunction with the imperialism as the question of education was doubted. The Victorian slums perfectly align with the description under the modern circumstances where Tennyson cries out his grief of O death as a jagged moor/ The waste land in the haze/ Wounded heads and hearts forlorn. The travails of the social consciousness of the poet are also associated with social inequality, caste system, and decline of the empire, which must be addressed together with the question of classes [44,45].

Poetry Gender Roles of Tennyson.

Art and literature were some of the areas of social policy that were valued by many Victorians. In the period of controversy and change, the situation of the working classes was being discussed by numerous authors as food riots swept and dissipation and drunkenness were becoming more popular among the Victorian lower classes. During this time period also, when revolutions in America and France were still fresh in everyone's mind, and as Zola, Dickens, and other authors were revealing horror in the lower classes of France and England, English writers were more aware of the injustices done to them on their own soil. The accompanying new consciousness also meant a transformation in the literature where even the works of previously popular writers most of whom were socially conservative writers came to be rejected or avoided outright [46]. Men and women started picking up the pen and writing about wrongs that had not previously been discussed and, at least with novels, were not even noticed by an apathetic reading audience. At this moment the social separations between classes had their own boundary-markers of brass. Women and their echoed in his business poetry on subject other than those that were idolized. Tennyson and his poetry plagues depict him as a man with Victorian ideals and concerns that are strictly Victorian. Both descriptions

find no credit to the prophetic voice that echoed with modern worry and eloquently answered the queries of *Brave New World* by Aldous Huxley [49,50].

Memories, *In Memoriam*, and the *Idylls* place Tennyson in a period of social change and cultural uneasiness never before experienced in history, conditions whose inevitability was already forecasted, but never completely fulfilled, by writers before him. The *Idylls of the King* are among these works; they have remained a puzzle to the scholars because of the vague scope of their social criticism that is woven into the legendary story of the Round Table. Social, moral, and cultural determinations are so thickly interwoven as to make the endeavor of isolated interpretation difficult. But it is in this atmosphere of flux, and by the use of conservative poetic conventions, that Tennyson tried, challenged, and attempted to purify, the moral presumptions of his time. Such tensions became especially noticeable in the discussions about the role of genders that had been decades in the history of hesitation and opposition of male-based discourses.

In *The Princess*, a narrative poem devoted to the question of gender equality that a woman should gain, the critical acuity of Tennyson is less convincing. The poem depicts a feminine generated society which develops the reform at a faster pace as opposed to the Victorian standards, thus disturbing the ideological equilibrium of the poet himself. The woman question that Tennyson has redefined makes the male fears easier and reduces the complexity of the opposition of the title character, and the secondary characters lack the energy that they had in his earlier writings. However, Tennyson proves to have an insightful mind by stating various sides of the argument. This is reminiscent of the first four *Idylls* that take the issue of woman in both domestic and official life seriously and rightly can be termed as a novelistic representation of women of nineteenth century [51,52].

Demographic Alteration and Economic Dislocation.

The dramatic changes in the distribution of population and the structure of occupation were also of equal importance. By the end of the nineteenth century, the England, which used to be the agrarian power of the world, had only an agricultural population (or associated industries) of approximately fifteen percent. By 1850, it had almost fifty percent of the population living in cities with the large metropolises containing over one million people [53,54]. Peace achieved at Waterloo enabled the agricultural and commercial development of Holland, France and the East Indies. The good climatic conditions and non-military benefits further boosted their productivity leading to loss of vital export markets in England.

The same economic displacement was enhanced by the protectionist measures taken by France and Holland that restricted local trade and left out British products. At the same time, a great part of the British population was suddenly left without a source of imported food and manufactured products [55,56]. The political consequences were harsh [57,58]. A House of Commons falsely represented stood in the way of reforming the constitution to redress constitutional imbalance, so that the financial speculators and the penniless could gain at the expense of the rest. Though acts like the one on the blanketeers march and handing in of 426 petitions to the Lord Lieutenant to seek relief were carried out, and 546 people died of exposure around Dartmoor [59] nonetheless neglect of the system continued. Effectually a sort of peasant government appeared visibly in large cities in England [60,61].

Scientific Revolutions and Crisis of knowledge.

At the same time, there was a severe shaking in the world of empirical science. The traditional ideas of what knowledge is, two millennia of philosophical tradition, were broken by the scientific growth in a short time. Surprising intellectual waves were created in the religious and

intellectual institutions by initial discoveries, like the development of the law of gravity or the discovery of the smallpox vaccination. Twenty years later, the decades after witnessed discoveries of the extraordinary imagination and the range of theory that were groundbreaking in science.

Though it is sometimes thought that the wave of scientific invention commenced with the economic crisis of 1825 (characterized by the invention of railways, telegraphy, and printing) this wave of invention was dependent on previous discoveries in electricity and electromagnetism. Their aggregate effect was fully fulfilled in the second half of the century in acceptance of the steam engine in its industrial-commercial- transportation uses [62,63].

The consequences of these scientific breakthroughs were far reaching beyond the field of industry. The unbridled questioning was set to destroy the belief of the earth as being a closed system, an ocean world, and open distant horizons to inquiry and knowledge. Knowledge had entered hitherto closed spaces, such as mountains, sky, and hidden forces, whilst ironically not being aware of the expansive cosmic truths [64,65]. The disturbing view that what appeared to be the rock-solid truths were merely illusory was pleasing and disturbing to the human mind in equal measure. The implication that the earth itself might be no more than particulate matter suspended in vapor overturned established facts, and suggested mathematical explanation of the inconceivable [66,67].

The science itself seemed to be weak, its inductive and deductive methodologies showed to be possibly insufficient to understand universal change [68]. These questions threatened to give causal accounts that were inconsistent with empirical evidence as well as the inductive mechanism. Within this kind of climate, there was no better reply to proceed than abandon knowledge all, than seek conclusions of dreadful magnitude, I believe, than Cartesian speculation. It appeared to be safer to worship the literal forms of divinity than to misunderstand them with faulty concept [69,70].

Religion and Doubt during the Victorian Society.

The clash of faith and uncertainty even reached the elite world of the Victorian poetry. Alfred, Lord Tennyson discussed questions of faith in terms that are judicious and almost philosophical, whereas Robert Browning attacked them with an even more merciless skepticism. It was naturally also to be expected that Tennyson, like any other, would be influenced by the fervor and the bitterness of his age. Religion, so firmly anchored in human consciousness that it appeared to be its inseparable part, was corroded by a host of speculative questions. Decades-old dogmas were questioned, even the most conservative psychic minds were shaken by doubts, the issue of belief itself started to seem a question of more-or-less. When religion was attacked in this way it raised serious concerns about the future of the society.

Vibes of Machiavelli ironic optimism, Defoe pessimistic perseverance, Pope dread of disaster, Cobden economic worry and the perceived political economic breakdown are diffused in In Memoriam. Strictly deconstructing his own doubts, Tennyson unwillingly articulated the doubts of a vast number of his readers who were not scientists or intellectually privileged [71]. Consequently, skepticism was penetrated into intellectual thinking. On the one hand, despair seemed to dominate faith completely: profane literature was going to substitute the word, and faith was reduced to abstract distinctions of nature itself. Speculative inquiry, on the other, presented new possibilities, indicating that the future could have senses that are not as grim as the grave. Scientific inquisition turned the intellectual world upside down to the extent that Tennyson himself had no qualification to claim certainty on either side of the traditional He

is dead debate. but it would have been unnatural that he should have been born without any tinge; sorrow was unduly lurking in the heart like a solitary lynch law [72,73].

The blackness between life and death seemed to be no less opaque unless it was to be lightened by some keeping hope. As in every re-evaluation of immortality, Tennyson once more undergoes the debilitating sense of loss. There are two voices within, one which is contented with the momentary brightness and darkness of the spirit, and another which demands permanence and persecution. The latter silences the former at times, however, their incompatibility usually rises to almost psychological crisis [74].

Grief, Loss and the Victorian Imagination.

Notions of mortality dominate in the poetry of Tennyson, whether it is obsessive grief or the creative force which grief brings about. These contemplations do not only deal with a personal loss, but also the disruption of the social forms and eventual rebuilding of them, reactions clearly Victorian. The nineteenth century was a century of death: the changes in the birth rate, marriage relationship, and mortality of the whole society altered the views on intimacy and emotional restraining [75]. The modern-day diaries demonstrate the excessive weight of the loss, particularly in the teaching and institutional leaders, who had to list down the deaths and then they lived under the constant shadow of recollection [75].

But the acumen and austerity of religion sensibility, which permeate the work of Tennyson, are no less eminent in its extremes of reverence and audacity in going beyond traditional Scriptural reading. In these poems, hope and faith are constantly claimed although in a rather wavering manner. Even at times of elevated imaginative strength the dead are revealed as elevated beyond the reach of the speaker made manifest far higher there, in a glory that the living no longer possess. The poet trails the deceased to the edge of extinction yet he does not move beyond it. It is a regret over a fear that is not resolved that restrains his desire to reunite. When he calls the beloved back, she is merely a shadow and is without the physical appearance of the formerly adored person [76,77].

At these moments of elegiac intensity, Tennyson is being most energetic and self-conscious in his impulse to explore the emotional landscape uncovered by the deprivation of a beloved one. Grief drives his poem as he is looking at the remnants of intimacy once known to him--the worries eased, the attaching nets into routine. His imagination struggles to come to terms with loss of self with unremitting affection through conflicting desires to console and grieve [78,79]. Not a single cry of the grave, the laborer who only has time to rot, seemed to be cry of more raw and deserted nature. His thoughts are reeling, as thread-thin threads of memory, which, going backward still into the past, are lying beyond recall, and forward into the unknown [80,81].

Time, Triumph, Moral Endurance.

Even though Tennyson started to write in Memoriam days after the funeral of Arthur Hallam, the poem should be perceived as the summarization of the sorrow that had been experienced during a number of years. Tennyson could only gain the emotional distance in time to render the entire extent of the poem. The meaning of in Memoriam cannot be understood in any other way, that is to say, without taking into consideration its temporal aspect since time itself reinvents grief and knowledge [82].

Tennyson had had a sense of time continuity that was beyond circumstance or theory to disturb. Therefore, he has been referred to as an epinician or triumphant poet but not entirely a skeptical poet. Weighing on his contemporaries with expressions of hope--invocations to light, authority, and direction--they had a sustaining power instead of a conclusion [83,84].

In the hands of Tennyson, transformation allows an order of time greater than time to be attained. Here, in the last stanzas of *In Memoriam*, the order is finally found in anticipation of a future resurrection, its lines indicated by images of joy ('calm', 'ethereal', stillness) and a fusion of the temporal and the eternal as illustrated by *Life in Death* [85,86]. Casualty here may not be destroyed, rather it is converted to good. The muse that the poet is searching turns out to be the acceptance of mortality. Though time has its healing qualities, the longing by people over time that are already past and people who are gone is inherent to human nature. This conclusion by Tennyson takes a form of a great Poet, who is able to observe all that: shadows are not yet completely dissolved (as in romantic self-completion) since the dead can never be revived and dreaming happiness is lost temporarily. But the vision of forward and upwards is dominant [87,88].

The modernity influenced the English and United States legal institutions such as legislative acts on investments, alterations in the law of enforceability of trusts and a rule of parol evidence. These developments significantly increased the expansion of capital markets and corporate structure in the mid- and late nineteenth century. The most notable writers who made their stands on such changes and argued about them publicly during this time were Tennyson, Horace Weiland, John Stuart Mill, Lord Macaulay and Karl Marx. They also observed the ability of immense capital markets to corrupt lady luck and destroy any kind of image. As in the case of ancient Romans, they were much preoccupied with financial speculation and its influence on the nature of a nation [89].

Nature and the Human Experience.

There are everywhere natural objects that man loves, rock and shell, river, ocean, seaweed, flower, in solemn woods and others the spirit of nature has retreated to solitude, but. . science has carried home to man the dark and fatal ways of nature. Matter and force, Soil, air, and blood. The bespectacled wreck of the man has stolen conscience out of nature with invisible radiation and iron bars. The fear, which dominated the second half of the Victorian era, was expressed in Huxley when he claims that by studying nature by means of science we are compelled into the detached. It also outlined that same fear that troubled the meditating poet scientist of the balance of forces in nature in the poems of Tennyson. Most importantly, the questioning of whether God has abandoned the world and with Him beauty was not present in the literature created before and at the time of the development of the theory of evolution, including *The Pleasures of Imagination* and some of the *Odes and Poems*, written in the period of the most active part of the professional career of Tennyson. Existing in compositions like *In Memoriam* and *The Idylls of the King*, which were composed following such scandalous theorization, there was a more speculative, possibly questioning, even reproving, struggle with nature [90]. The nobleness, advocated in the childish world of security, peace, and balance, is in manhood substituted by the tumult, sublimity, and lifelessness of nature against which is spoken comparatively weak, reserved, melancholic and more human modernity. As Nature and the human adventure in the triumph of the children over the material world of matter and movement, Tennyson possessed a benignant God, the moral and artistic symbolic embodiment of nature [90]. To such God all was well ideally in the material world, the universe shot through with beauty and pleasantness and in which man was the great secret; every desert was a fountain head and Nature was a party to and she was a leading agent of that sweetly loving potency of God. Those significant parts fell in the sky and the wanted, which were marvelous, lovelike and sweet to mortal man [91,92].

Ethics and Morality in Victoria.

Despite all the assertions of moral objectivity that pervade the Victorian literature, it analyses issues of social interaction by the nuances of morality, the spectrum of perception, and the nuances of their origins. Whereas most of the Victorian writing can be molded into a pattern of strict morals, with the care of the amoral rational observer, the Victorian poetry represents the indistinct and fluid nature of morals and ethics. A lack of interest in the establishment and defense of a doctrine make possible a greater understanding of society, its passions, and the issues behind its surface presuppositions [93]. The Victorians were living in a complicated, strong, and dynamic world, having its major social issues, changing patterns of humanity, new political identities and uncertain future so the set of questions applied to the functions of society, state and the individual. The lightning change and the restructurings of the society assumed a more compulsive and particular character that the intellectuals of the time have tried to look after and answer [93].

Complexities of mass-industrialization brought discordians in practically all fields of social organization, and provided the preconditions of much of its literature. It is the Victorian social conscious that is considered absorbed by and expressed in a variety of social ideologies in its prose. But the attempts to deal with the ideas and dynamics of the society and the questions and expectations they involved are more common, and arguably productive, in the poetic sector. The Victorian poets sat on the border of the discourse between psychology and society upon the wavering base of which they explored the origins of social processes in the complications, dangers, or even sublimities of mood, and the moral reasoning. Heterodoxy is in itself multi-valent, just submissive to the anxiety of rebuke of careless critic. Throughout ten years of daring and frankness, agnosticism is sitting down, never seeking to call itself a doctrine. It was a challenge to its own investigation of the changes of nature, and of their implications on morality, to an audience who were not less inclined to disbelieve [94,95].

The interest of the poet in the ethics of society, as such, is uncommon, perhaps because of the ill-chosen aspect of morality. And, in contrast to the large mass of prose and dramatic explicitness devoted to the study of social problems and the care of the moral responsibility of the individual, there is little interest of the poet in the morality of society itself. Asking about the priori assumptions in moral convictions, the poem *In Memoriam* by Tennyson reflects the ethics of a sound structure of morals [96]. A considered rationality in Art is the melancholy genericity of *Lays of Ancient Rome*, pitted against social ethics: the execution of Walworth is claimed to publish the flows of moral issues more enduring in existence and in literature. And lastly, even social ethics itself hath main, cogent, needs no reconciliation with universal axiology; duty take precedence [97,98].

The place of Women in the Poetry of Tennyson.

Victorian era was the period of revolution among women. The few fortunate women who were called the New Women started doubting their role in the society and as a rebuttal to this, men were also starting to view women as delicate beings to show why women should not be allowed to make decisions. There is much that Alfred Lord Tennyson had in store concerning women in his work and in drawing attention to the intelligence of women and how men put them in wrong directions, he also made contributions to the discussion of the roles of women in the society. The current discussion is exceptionally applicable nowadays when women are still fighting to gain independence in a male dominated society, however it should be mentioned that Tennyson the poet-laureate was experiencing such thoughts through the prism

of a male, Victorian poet. The women of the poetic works of Tennyson are many-sided beings that have an intricate inner world. They are not mere chasing heaps of diamonds and furs to put on them. Instead, they are victims of the restriction imposed on them by the society, analyzed through the psychological perspective and, therefore, treated as the equals of their male counterparts. They are emotionally unstable, poorly related to their fathers, and orphans. All these are ideals and demands imposed by the society on women, externalized thoughts that would sow disharmony in the minds of the women on how to view themselves and their destinies. But even though Tennyson understands these concepts in his depiction of women in his poems, there is still frail disillusionment in their natural natures and the need to reclaim power by using men in possession of them. As women had started seeking their individual liberation and pure acts of self-generating, Tennyson gazed at them in puzzlement [98]. So curious is this endless confusion that these two opposing sides may be fitting in the same man so vehemently hostile to each other and yet maintain their credibility behind the one countenance. Tennyson addresses the ladies of his verse, whose veins are now filled with thought and feeling of their own, with vehemence, ferocity, rage, here we-we shall be plunged in? in sanctuaries, here will I protect thee? Although the women in the poems by Tennyson have an external strength and independence, they all have to be handed over to the protection and veneration of men. It does not imply that women cannot act even though they are not in the information pool of the man. Actually, the lack of feminine understanding in the male community is what makes them mad and mistrustful of people who are not like them [99]. Affinities so delicate and elaborate in women, and an overpowering brilliance and insatiable thirst of thought and inflection in women, which can be neither taken by the outside nor stimulated by their finding in themselves by men. Women who perceive the thoughts of men as their own thoughts and they participate in sifting them to either accept them or reject them as true, they start to feel masculine. Women are only considered to be human when they are confronted with male thoughts. But the natures women get at internally are none other than them, and maybe indefinitely larger than those of the males. So self-reliant are they that, should they, could, they would fly out of this planet and make their lot and generation there. It is such opulent power that the words of necessity of protection of all sorts become degrading and stifling [100].

Friendship and Loyalty in the life of Tennyson.

The friendship and loyalty also play an important role both in the life of Tennyson and in his poetry. The attachment which Tennyson had to his deceased friend Arthur Hallam led him to vow to undertake the mourning of him, in public, only when the time had passed, and the emotionality had been settled. This was twenty three years in the case of Hallam. In the poem by Hallam, she wrote the next day she died, yet it was not published until half a century later [101]. His forgotten friends are not lost or forgotten, they are in every sense quite present, and in a certain manner still alive, and this is the case with Tennyson. During the later years of his life Tennyson was not so much preoccupied with Hallam as he had been earlier, but so much that haunts him with disturbing thoughts. Hallam, however, is forgotten in old age, yet is also remembered [101,102].

The portrayal of friendship and loyalty contains rich phrases of affection or admiration of friendship in the extensive collection of Tennyson poetry. His story, *The Friends*, indicates that there are no age restrictions or passionate emotions. The signs of the lapse of time as also the delights that are associated with friendship are plainly visible in friendship poetry, and the guarantee that comes with a long and deep friendship with a friend. However, with unwritten

versions of the fragments of Hallam, the poetic utterances of Tennyson could not publicly utter what they thought. Friendship poetry was excruciatingly trivial and could do nothing to reach the issue in question [103,104]. It was something quite inward and personal which could not be permanently stamped on paper. The Vivian and his friendship with Hallam are in most ways impossible burdens. To make matters worse, there is the hypothetical paradox of reciprocal duties: she is on his guard and is never away, but she can never get beyond to such an extent, and so, she must be abandoned as well. Otherwise, when she became a horrible goddess, she would cut him in half in cold-blooded malice [105].

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