

**TÜRKİYE CUMHURİYETİ
ANKARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI**

**A STYLISTIC ANALYSIS ON THE REDEFINITION OF THE NINETEENTH
AND TWENTIETH CENTURY LONG NARRATIVE POETRY**

Doktora Tezi

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Ph.D. Thesis

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Supervisor

Prof. Dr. Nazan TUTAŞ

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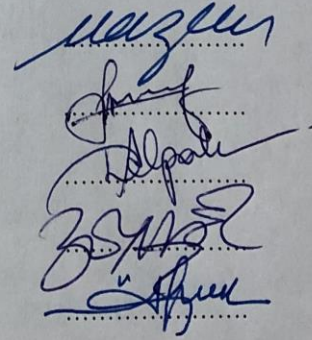
Tez Danışmanı: Prof. Dr. Nazan TUTAŞ

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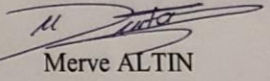


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**TÜRKİYE CUMHURİYETİ
ANKARA ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE**

Prof. Dr. Nazan TUTAŞ danışmanlığında hazırladığım “A Stylistic Analysis on the Redefinition of the Nineteenth and Twentieth Century Long Narrative Poetry (Ankara 2019)” adlı doktora tezindeki bütün bilgilerin akademik kurallara ve etik davranış ilkelerine uygun olarak toplanıp sunulduğunu, başka kaynaklardan aldığım bilgileri metinde ve kaynakçada eksiksiz olarak gösterdiğimi, çalışma sürecinde bilimsel araştırma ve etik kurallarına uygun olarak davrandığımı ve aksinin ortaya çıkması durumunda her türlü yasal sonucu kabul edeceğimi beyan ederim.

30.05.2019


Merve ALTIN

TEŞEKKÜR

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Hayatı benimle paylaşmaya söz verdiği için beri koşulsuz sevgisini ve desteğini üzerimden eksik etmeyen, düşüncelerime, fikirlerime, isteklerime ve benliğime her daim saygı gösteren ve sabrını benden hiç esirgemeyen biricik eşim, hayat arkadaşım Veysel Oğuzhan ALTIN'a, aynı zamanda bu süreçte bana daima destek olan ve bir ferdi olmaktan büyük mutluluk duyduğum kıymetli ALTIN ailesine, Osman, Handan ve Mustafa Ozan ALTIN'a teşekkür ederim.

Ankara'da kaldığım süre boyunca bana evlerini açıp, beni misafir olarak değil "evin büyük kızı" olarak kabul eden TUTUŞ ailesinin kıymetli üyeleri Korhan, Yasemin, Eda ve Göktuğ TUTUŞ'a da en içten teşekkürlerimi sunarım. Ankara'da beni

her daim güler yüzle karşılayan ve yardımlarını benden esirgemeyen başta Funda HAY olmak üzere tüm DTCF'li arkadaşlarıma da minnettarım.

Son olarak, bu uzun ve yorucu maratonun son düzlüğüne bir bedende iki can olarak girdiğim, minik tekmeleri ile beni daha iyi ve daha üretken bir insan olmaya teşvik eden canım kızım İDA'ya da sonsuz teşekkürler. İyi ki varsın...



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INTRODUCTION

This dissertation aims to come up with a new definition of narrative poems as lyric and narrative hybrid forms in the nineteenth and twentieth centuries with respect to the stylistic features of the form. The selected long narrative poems in the nineteenth and twentieth centuries are going to be analysed by the methods provided by stylistics in order to study the stylistic peculiarities of long narrative poetry as lyric and narrative hybrid form, and to reveal the stylistic changes of the form from the nineteenth century to the twentieth century. Accordingly, the outcomes of this study are thought to redound to the literary studies in terms of redefining and assessing the notion of the long narrative poetry as a hybrid form. The nineteenth century witnessed the conscious hybridisation of poems due to the unprecedented changes in all aspects of society, and also due to the changes which occurred in the literary environment of the era. The long narrative poems in this century attained peculiar stylistic features that give those poems lyric and narrative hybrid natures. In this sense, these hybrid poems can no longer be defined in terms of conventional narrative poems and lyric poems, or in terms of existing narrative genres and forms. The objective of this study is to reveal the stylistic features of this hybrid form, and thus, to redefine the long narrative poetry as lyric and narrative hybrid through using the stylistic features peculiar to such a hybrid form.

From a body of the nineteenth century long narrative poems, Alfred Lord Tennyson's *The Princess* (1847), Elizabeth Barrett Browning's *Aurora Leigh* (1856), Robert Browning's *The Ring and the Book* (1868-1869), and from a body of the twentieth century long narrative poems, David Jones' *In Parenthesis* (1937), Derek Walcott's *Omeros* (1990) and Jackie Kay's *The Adoption Papers* (1991) are going to be analysed. Since stylistic analysis can be very detailed and lengthy, the most representative examples of narrative poems of the nineteenth and twentieth centuries are

included in the study. Therefore, the poems to be analysed in this study are deliberately selected in a way that each of them deals with the major issues, social and political problems of the period in which it is written. *The Princess*, for instance, is concerned with a contemporary issue such as women's education, and it also questions the relationship between men and women in the Victorian society. *Aurora Leigh* is concerned with various issues of the nineteenth century England such as education, marriage and prostitution. Though the poem is set nearly two centuries before the time of its composition, the material and psychological world that *The Ring and the Book* is depicting clearly reflects the Victorian society. Likewise, *In Parenthesis* is about the First World War which is one of the most devastating events of the twentieth century. *Omeros* muses over the issues of colonisation, decolonisation and race, much-discussed issues of the twentieth century, and similarly, *The Adoption Papers* deals with such controversial issues of the twentieth century as race and gender.

Deviating from its monological and authoritative language and form, long narrative poems, thanks to their lyric and narrative hybrid nature, begin to display numerous voices, dialogues, narration, description, action in a manner that can be recognised in prose narratives. Individual voices and personal perspectives also prevail in these poems in a manner that can be recognised in lyric poems. In this sense, the characteristics of lyric and narrative are blended, and the multivoicedness in these poems exposes the diversity of life and the great complexity of human experience. The long narrative poems as lyric and narrative hybrids foreground personal narratives in the face of larger social events and grand narratives, and personal feelings in the face of social stances. This is the most important drive behind the development of such a hybrid form in the nineteenth century.

The overall analysis of these six long narrative poems clearly proves that narrative poetry, the formation of which dates back to the ancient times, has undergone

remarkable formal, stylistic, contextual and intellectual changes. From the nineteenth century onwards, long narrative poems have begun to attain certain stylistic and formal features that give them lyric and narrative hybrid status. The prominent stylistic and formal features that can be recognised in their compositions are a complex discourse structure, style variation in the text in terms of medium, tenor, domain and dialect, the elements of foregrounding, deviation and parallelism, the elements of speech and thought presentation, the presence of multiple narrators and/ or different types of narrators, sequential plot structure, the development of a plot and psychologically realised characters, a manifest concern with contemporary realities, the inclusion of various voices, perspectives and consciousness presented through the linguistic indicators of viewpoint, the deviation from a unitary speaking voice and the interaction of the differing perspectives and ideas with each others. This study also shows that these stylistic features become more complex and diverse from the nineteenth century to the twentieth century. These stylistic features separate the long narrative poems as hybrid forms from the conventional long narrative poems and pure lyric poems.

Poetic literature has conventionally been divided into three categories as narrative (or epic), lyric and dramatic. Poetry, either as an entertainment or a didactic instrument, has always been a matter of discussion since the ancient times. The division of poetic literature into three categories has been based on the premises of ancient studies. In his *Republic*, for instance, Plato mentions three kinds of poetry based on the notion of mimesis which denotes the description of dramatic as opposed to narrative poetry. Simple narrative is the one in which “the poet speaks in his own person” (88) as in the case of lyric. Tragedy and comedy are regarded as imitative narratives, since they employ representation only (88). Epic and other kinds of poetry make use of both simple narrative and imitative methods (88). In a more or less similar way, in his *Poetics*, Aristotle basically mentions three kinds of “Poetry” that are “Epic poetry,

Tragedy, Comedy also and Dithyrambic poetry” (1). These three genres, Aristotle argues, “. . . are all in their general conception modes of imitation. They differ, however, from one another in three aspects, - the medium, the objects, the manner or mode of imitation, being in each case distinct” (1). The manner of epic poetry is partly narrative and partly imitative in which case either the narrator can speak in his own voice or adopt the characters’ voices (4). In lyric, the poet only speaks for himself, in his own voice (4). The manner of tragedy and comedy is depiction through action in which case the characters are presented “as living and moving before us” (4).

Narrative poetry, in its broadest sense, can be defined as a type of poetry that narrates a sequence of events, real or imaginary, either in written or spoken form. In accordance with Plato’s and Aristotle’s definitions, narrative poems combine both simple narrative and imitative narrative techniques, that is, in narrative poems the narrator or the speaker can speak in his or her voice, and adopt the voices of characters through the course of the story. As one of the oldest forms of literary genres, narrative poetry is a very broad generic term mainly subsuming epics, romances, ballads, idylls and lays. Lyric, on the other hand, is one of the main, conventional constituents of poetic tradition along with the narrative and dramatic.

The term, “lyric” is derived from the Greek word “lyra”, a musical instrument. A lyric poem was meant to be sung or recited, and it was expected to be accompanied by a musical instrument. The accompaniment of a musical instrument was what distinguished lyric from the other narrative and dramatic forms (Preminger and Brogan 713). The definition and the form of lyric poetry have changed and varied throughout the ages. Lyric, as a nominative term, has begun to be used as a short poem with a single speaker expressing his/ her state of mind, thoughts, feelings, or perceptions (Abrams, *Glossary* 146). Therefore, the term lyric is associated with any types of poems with the general qualities of being personal and emotional in expression. The term lyric

is related to expression rather than a form. In this sense, it differs from the narrative and drama which recount events in the form of a story. It is also argued that “[i]n its modern meaning a lyric is a type of poetry which is mechanically representational of a musical architecture and which is thematically representational of the poet’s sensibility as evidenced in a fusion of conception and image” (Preminger and Brogan 715). This definition points to the prominent elements of lyric that are the representation of the poet’s sensibility that denotes his/ her consciousness, and the use of musical features of language to achieve its end.

The traditional discrimination between poetic forms, especially between lyric and narrative was more or less valid until the eighteenth century. Nevertheless, since then, different narrative forms as the epic and the novel, the drama and the lyric have begun to blur, transmit, and cross the boundaries between the forms and genres. Though epic poems such as idylls, ballads, romances and lays are the best known types of narrative poetry it is, in fact, argued that

[t]he range of narrative poetry is enormous; it includes the entire epic tradition, primary and secondary, oral and written, as well as medieval and early modern verse romances, folk ballads and their literary adaptations, narrative verse autobiographies such as Wordsworth’s *The Prelude*, and novels-in-verse from *Eugene Onegin* through Les Murray’s *Fredy Neptune* and Anne Carson’s *Autobiography of Red*. The category also includes many lyric sequences, as well as the many free standing, non-sequence lyric poems that evoke or imply narrative situations, incorporate narrative elements, or display some degree of ‘residual narrativity’. (McHale, “Beginning” 12)

Therefore, narrative poems that will be analysed and discussed in this study, *The Princess*, *Aurora Leigh*, *The Ring and the Book*, *In Parenthesis*, *Omeros* and *The Adoption Papers* cannot simply be defined as poems containing narrative elements, namely a story and a storyteller. Nor can they be defined and described by means of historical and traditional definitions of epic, lyric and romance, since long narrative poems in the nineteenth and twentieth centuries no longer count on a set of conventions, predetermined rules, formal and contextual norms both in terms of form and subject

matter. Aforementioned narrative poems will be studied as lyric and narrative hybrids distinct from the conventional narrative poems such as epics, ballads, lays, idylls, romances, etc.

It is not possible to define what long narrative poetry is in a single sentence, or to sort out the basic characteristics of the form in a trice without referring to various other genres and forms. Long narrative poetry as a hybrid form, which can be regarded as a “deviation” from the conventional notions and characteristics of narrative poetry, fully emerged as a lyric and narrative hybrid during the nineteenth century. The reasons behind the birth and development of narrative poetry as a hybrid form are very diverse such as political, economic and social. During the nineteenth century, poets consciously began to dismantle and mingle various genres and forms, and initiated the notion of long narrative poetry as lyric and narrative hybrid. Long narrative poetry in the nineteenth and twentieth centuries is a generically hybrid form of poetry embodying the characteristics of various genres and forms such as epic, romance, novel and lyric. Long narrative poetry breaks down generic boundaries, and extends the bounds of poetry to include subject matters, narrative and stylistic features associated with the aforementioned genres and forms. The stylistic features of long narrative poetry in the nineteenth and twentieth centuries are what distinguish the form from conventional narrative poems, namely epic, romance, lays, ballads, and idylls. As a lyric and narrative hybrid, in a long narrative poem, narrative form and novelistic features give stylistic and contextual freedom to poets, and “. . . retaining the form of verse allow[s] greater latitude in the use of symbol, allegory, and even emotional intensity” (Tasker 197). In such poems, it is possible to talk about the coexistence and collaboration of lyric and narrative, the two seemingly distinct genres.

Though the terms used by the critics use are varied such as verse novel, novel in verse, and autobiographical verse, narrative poetry is an umbrella term encompassing all

these forms. It is argued that “[t]he texts described as verse novels are all long narrative poems, however else we classify them. . . . ‘long narrative poem’ is their definitive, and adequate, taxonomy” (Addison, “Verse” 544). Naming such poems verse-novel, novel in verse or prose poem puts these poem under the hegemony of the popular genre, that is novel especially in the nineteenth century. As Addison suggests “[l]ong narrative poems, predating novels by millennia, have probably always been with us” (544); therefore in order to foreground both the lyric and narrative qualities, and in order to foreground the multiple components of the form such as lyric, epic, romance, drama, and so on, the term “long narrative poem” is used in this study.

Long narrative poems as lyric and narrative hybrids demand cross-generic definition. Contemporary literary studies also encourage and even demand intertextual, cross-generic, and interdisciplinary studies. The rigid stylistic and contextual distinctions between literary genres and forms seem to weaken gradually.

Generic categories had long been challenged and reshaped by several decades of shifting poetic structures, ones that adopted old forms (ballads, odes, and pastoral) and refashioned old hybrids (the lyrical ballads of William Wordsworth and Samuel Taylor Coleridge, or the lyrical drama of Byron and Percy Bysshe Shelley). (Slinn, “Experimental” 47)

In this sense, the exploration and the study of the coexistence and the collaborations of such so-called binaries as novel and poem, prose and poetry, narrative and lyric are more common than before. The changing and idiosyncratic form of poems especially in the nineteenth century has long been discussed by various scholars. Most of the arguments centre around the validity of the form, or around the thematic features. Nevertheless, the definition of the form is problematised. Catherine Addison, in her work “The Contemporary Verse Novel: A Challenge to Established Genres”, for instance, argues that the reappearance of the verse novel, a hybrid form of poem and novel, is a challenge to the existing genre divisions. She muses over the generic and thematic hybridity of verse novels, and concludes that verse novel

. . . is a true hybrid, exhibiting unique characteristics brought about by its crossbreeding. By challenging traditional genres, it offers contemporary literature a mutation into something potentially rich and strange, not a depletion or a running-down of old energies. (98)

Addison accepts and affirms the presence of such hybrid forms, and embraces the challenging and blending of traditional genres, the outcome of which is thought to be remarkable and interesting. Therefore, the conscious hybridisation of lyric poems and prose narratives is something to be cherished and valued as this phenomenon broadens the scope of these two seemingly distinct genre both in form and content. Likewise, Dino Felluga, in his work “Novel Poetry: Transgressing the Law of Genre”, focuses on the notion of verse novel, and he proposes that new researches should be carried out as most of the studies related to verse novel tend to associate the rise of this form to “. . . the influence of novel and of other market-driven narrative forms” (496). It is true that associating the appearance of hybrid poems only with the dominance of the narrative forms, or focusing solely on the narrative constituents in these hybrid works precludes us from assessing the true nature of such hybrid works.

In his Ph.D. dissertation, *The Victorian Verse-Novel*, Raymond Eugene Colander proposes that the verse-novel in Victorian Period should be read as the poets’ attempts to merge poetry with novel, a popular literary genre of the nineteenth century that is thought to appeal to the public interests more effectively than any other literary form does. Yet, he thinks that the form has defects in nature, and thus, it fails to produce “first-rate works” (244), and it is short-lived. Michael Lawton Magie, in his Ph.D. dissertation “The Verse Novel: Bastard Child of the Nineteenth Century”, holds the same opinion as Colander, and argues that the formal structure of verse novels is defective and faulty. He goes on to argue that “[t]he verse novel is bastard, as many critics and scholars have called it, because it is the offspring of a union which did not achieve the stable and ‘legal’ status of marriage” (vi). He questions the legitimacy of

hybrid forms, and fervently argues that the blending of two distinct literary forms is an ambitious task, and it is technically flawed.

Contrary to such unfavourable opinions, Manique R. Morgan, in her work “Productive Convergences, Producing Converts”, accepts and affirms the productivity of hybrid forms, and proposes that studying both the formal structures and social contexts of those forms is crucial for understanding the Victorian poetry, as “Victorian poetry makes these interrelations especially complex and unavoidable. It is, after all, a period that bent old genres almost beyond recognition. . . combined existing genres. . . and invented new ones. . . .” (501-502). This dissertation also agrees with Morgan’s contention that the nineteenth century is a proper starting point for the analysis of lyric and narrative hybrid poems, since the merging of traditional genres began to develop into a serious subject that was openly discussed both by the literary critics of the time and by the writers themselves. It is also one of the arguments of this study that there is a strong relation between the formal structures and the stylistic peculiarities of the long narrative poems as hybrid forms and the social context in which they are written especially in the nineteenth and twentieth centuries.

Most of the critics studying lyric and narrative hybrids usually name two canonical Pre-Victorian poets who pioneered their successors in using hybrid forms in poetry. In “Beginning to Think about Narrative in Poetry”, Brian McHale alludes to Wordsworth’s *The Prelude* as a narrative verse autobiography. Addison claims that verse novel was revived in the nineteenth century when Alexander Pushkin wrote *Eugene Onegin* taking Byron’s *Don Juan* as an example (“Contemporary”). Colander names Wordsworth, Crabbe and Byron as pre-Victorian poets who helped lay the foundations of verse-novel form. Morgan, in her work “Narrative Means to Lyric Ends in Wordsworth’s *Prelude*”, analyses Wordsworth’s autobiographical poem “from the perspective of narrative theory” (299). Actually, the three prominent pre-Victorian

works can be read as examples of the changing notion of poetry in English Literature in the eighteenth century. Wordsworth's "Preface to *Lyrical Ballads*", first published in 1798, is considered as a treatise on the nature and theory of poetry directing Wordsworth's composition of the poems in *Lyrical Ballads*. Dissenting from the classical and conventional notions that poetry should deal with the subjects of high intellectual and moral level, and should have a formal style and diction, Wordsworth, instead, promoted using everyday language and the lives of ordinary, common folk. In his "Preface", Wordsworth, contrary to the classical notion of poetry, argues for choosing "incidents and situations from common life" and relating them "in a selection of language used by men" (Abrams, gen. ed. *Norton* 241). His insistence on the use of common incidents and situations as a subject matter and everyday language of men as a poetic diction changed the notion of poetry in the eighteenth century. Though criticised for favouring only the idyllic and rural elements in society, the least characteristics of a society as a whole, Wordsworth became the cornerstone of a new kind of poetry. He states that

I have shewn that the language of prose may yet be well adapted to poetry; and I have previously asserted that a large portion of the language of a very good poem can in no respect differ from that of good prose. I will go further, I do not doubt that it may be affirmed, that there neither is, nor can be, any essential difference between the language of prose and metrical composition. (245)

It is this emphasis on the notion of poetic diction that separates Wordsworth's poetry from the classical and neo-classical doctrines of poetic language. Wordsworth argued that the elevated style and artificial language of poetry fail to appeal to the tastes of common people. Therefore, the language of a good poem should be as simple and sincere as a language of a good prose. Hence, with the advent of romanticism, poetry became "the image of man and nature" (247), a poet became "a man speaking to men" (246), and in terms of style and content poetry moved closer to prose. Wordsworth's autobiographical poem *The Prelude*, which he himself introduced as "the poem on the

growth of my own mind” (303), is considered as a narrative and lyric hybrid. The poem is identified as “. . . a striking case study of cooperative lyric-narrative hybrid, of narrative means serving lyric ends” (Morgan, “Narrative” 323). The subtitle of the poem, “The Growth of a Poet’s Mind”, suggests the main subject of the poem as the growth and maturing of thoughts and emotions of a poet. As a lyric and narrative hybrid, *The Prelude* constitutes the fundamental features of narrative act, and features a set of related incidents (especially mental kind) which primarily serve to the larger framework of Wordsworth’s lyric project. Likewise, in *Don Juan*, Lord Byron creates a hybrid form in which the characteristics of narrative and lyric genres are embedded together. Its hybrid form incorporates the characteristics of epic, romance, mock epic, satire, autobiography, travelogue, lyric and so on. It incorporates a realistic tale without a touch of supernatural elements, multiple characters and stories, and it presents a familiar world and events in detail. It is apparent that the hybrid form of this work later inspires Elizabeth Barrett Browning and other poets. For instance, in a letter to her friend, Barrett Browning writes

I want to write a poem of a new class, in a measure— a Don Juan, without the mockery & impurity, .. under one aspect,— & having unity, as a work of art,— & admitting of as much philosophical dreaming & digression (which is in fact a characteristic of the age) as I like to use. (“E.B.B. to M.R.M., 30 Dec. 1844”)

This “new class” of poetry offers a rather unconventional approach to the composition, form and language of a poem. In this sense, these eighteenth century poems give way to the initiation of long narrative poems as lyric and narrative hybrids that cross and destabilise conventional genre distinctions.

The term “hybrid” denotes one of the most important characteristics of long narrative poetry that distinguishes it from traditional narrative poems:

Derived from the Latin word *hybrid* (‘having a mix character, based on heterogeneous or incongruous sources’), the term ‘hybrid genre’ is used to designate works of art which transgress genre boundaries by combining characteristic traits and elements of diverse literary and non literary genres. (Herman et al, 330)

The hybrid nature of long narrative poems included in the scope of this study is what sets them apart from classical narrative poems. Long narrative poems as lyric and narrative hybrids meld, transform, blur and unsettle the conventions and the stylistic features of more than one narrative and poetic forms. “By transgressing genre boundaries, hybrid genres aim at distancing themselves from the homogenous, one-voiced, and ‘one-discoursed’ worldview conventional narratives seem to suggest, . . .” (330). In this sense, the hybrid nature of long narrative poems liberates them from the constraints of traditional genres, and makes them more free and flexible both in terms of form and subject matter. Therefore, it can be argued that “[...] the move in Victorian poetry away from personalized and homogeneous lyrics toward dramatic-lyrical and epic-narrative-lyrical hybrids suggests a growing dissatisfaction with the essentialist assumptions of organic poetics” (Slinn, “Experimental” 52). Long narrative poems as lyric and narrative hybrids allow the intimate lyrical utterances to be joined to a narrative discursiveness. The term “hybrid” also refers to the combination and mutual dialogue of lyric and narrative elements within the context of long narrative poetry. Though he is more interested in the degree of narrativity in such hybrid forms, Phelan defines lyric narratives as the combination of elements of lyric with the elements of narrative (22). Likewise, Felluga argues that “. . . the verse-novel really came into its own as a distinct hybrid between two arch-generic forms that had, until this point, been considered as irreconcilable and even antagonistic” (“Verse” 172). Felluga considers verse-novel as a true hybrid since the form has unique characteristics peculiar to its kind as a consequence of being crossbreeding.

The word “long” denotes the length, duration and the intensity of reading experience along with the proper development of a plot and characters.

In terms of length, the work must have a sustained duration and intensity of reading experience with line length a contributing but not determining factor of this. In terms of structure, it may have a variety of structural shapes from continuous narrative to fragmented sequence of units of varying lengths, but it

must have an underlying plotted narrative involving characters and events occurring in time. (Murphy 67)

Long poem allows a space for a development of a plot structure, elaboration on various themes and the inclusion of different voices and perspectives. In this sense, narrative poem's being long and having hybrid structure complement each other.

The genres and forms are defined and classified according to a set of conventions, formal and stylistic features. Likewise, the long narrative poems in the nineteenth and twentieth centuries have formal and stylistic similarities that can lead us to the proper redefinition of such poems as hybrid forms. It is the main argument of this study that in the nineteenth and twentieth centuries, long narrative poetry as a hybrid form is “. . . interstitial, a liminal, always becoming form that does not privilege either poetry or narrative, but rather finds power in a perpetual give and take between their techniques” (Kroll 1). Therefore, in order to understand and define the long narrative poetry as a hybrid form, both the lyric and narrative constituents of the form should be addressed in a holistic manner. To that end, stylistics that provides systematic methods and approaches for the analysis of poems, plays and fictional prose is used for the analysis of the hybrid long narrative poems included in this study. It is because, the methods and approaches allocated for an analysis of one particular genre can be relevant to the analysis of other genres. Thus, the stylistic analysis of the long narrative poems within the scope of this study is going to reveal the certain stylistic and formal similarities that can be identified in their compositions as generic hybrids.

It is important to discuss stylistics as an aspect of literary study that is going to provide us with the necessary terms and methods in order to define and anatomise the long narrative poems as generic hybrids. In this study, stylistics provides an analytical way to define long narrative poetry as lyric and narrative hybrid, to understand what a long narrative poem as lyric and narrative hybrid means, and to understand why the

authors prefer to compose such generically hybrid poem and how a long narrative poem as a lyric and narrative hybrid comes to mean what it means.

It is not a new phenomenon to examine and discuss the presence of narrative constituents in lyric forms. Though narrative poetry is not specifically addressed, narratology and narratological studies have shown interest in the analysis of narrative constituents in lyric poems. Not only narrative poems that obviously contain some degree of narrative elements, but also lyric poems are analysed in terms of narrativity. In such studies, narratology is mainly interested in narrative features, the forms of narrativity and the ways narrative structures produce meaning in a lyric text. From a narratological point of view, sequentiality and mediacy are two basic aspects of narrativity. Sequentiality is “. . . the temporal organization and linking of individual incidents to form a coherent succession” and mediacy is “. . . the selection, presentation, and meaningful interpretation of such a succession from a particular perspective” (Hühn and Schönert 2-3). Between these two constituents, sequentiality is more distinctive in defining what narrative is, since nearly all text types of texts necessarily contain a kind of mediacy while sequentiality is the constant feature of narrative texts. Hühn and Schönert argue that

[l]yric texts in the narrower sense of the term (i.e. not just obviously narrative poems such as ballads, romances, and verse stories) have the same three fundamental narratological aspects (sequentiality, mediacy, and articulation) as prose narratives such as novels and novellas. They involve a temporal sequence of happenings . . . , and they also create coherence and relevance by relating these happenings from a particular perspective (the act of mediation). Finally, they require an act of expression with which the mediation finds form in a linguistic text. (2)

Lyric poems as well as narrative poems and verse novels involve sequence of happenings which may either be mental and psychological, or external and social. In this sense, the presence of sequentiality in lyric poems makes them relevant to a narratological analysis. *The Narratological Analysis of Lyric Poetry*, edited by Hühn and Kiefer, for instance, provides a comprehensive view and an application of

narratological analysis to various poems from Sir Thomas Wyatt, Shakespeare, John Donne, and Andrew Marvell to Thomas Hardy, W. B. Yeats, D. H. Lawrence, Philip Larkin and Eavan Boland. Likewise, Hühn, in his article “Plotting the lyric: forms of narration in poetry” asserts that though narrative texts and lyric poems demonstrate formal, contextual, and functional differences, both narrative texts and lyric poems are argued to “. . . share essential constituents and that narratological categories can, therefore, profitably be applied to poetry” (17). Brian McHale, in “Beginning to Think about Narrative in Poetry” argues that segmentivity and the spacing are two of the most distinctive features of a poem. Therefore, what he is primarily interested in is how segmentivity contributes to the narrative structures in lyric poems. According to McHale, segmentivity in lyric poetry is the equivalent of what narrativity is for narrative texts. He uses Duplessis’ definition of segmentivity. For Duplessis, “[p]oetry is the kind of writing that is articulated in sequenced, gapped lines and whose meanings are created by occurring in bounded units precisely chosen, units operating in relation to chosen pause or silence” (51). These gaps and breaks can be observed between words, letters, lines, stanzas and on blank spaces on the page. She proposes that “. . . segmentivity- the ability to articulate and make meaning by selecting, deploying, and combining segments- is the underlying characteristic of poetry as a genre” (51). In another study of McHale, “Affordances of form in stanzaic narrative poetry”, he combines the idea of segmentivity with the notions of measure and countermeasure to explore the relation between narrative and lyric features in poetry. According to McHale,

[p]oetry is not only measured, but typically countermeasured, so that spacing at one level or scale is played off against spacing at another level or scale. . . . Narrative poetry, however, can also be countermeasured against the segmentation that is specific to narrative. . . . In poetic narratives, narrative’s own segmentation interacts with the segmentation “indigenous” to poetry to produce complex interplays among segments of different scales and kinds-. . . . (52)

In accordance with his definitions of measure and countermeasure, McHale analyses the segmentivity in Edmund Spenser's *The Faerie Queene* and Kenneth Koch's *Season's on Earth*. In this study, very much like in those other studies carried out by narratologists, the analysis of the narrative aspects in lyric poems is the primary concern of the writer.

Long narrative poems within the scope of this dissertation, however, are going to be analysed and studied according to the methods and approaches provided by stylistics. For the study of hybrid texts such as long narrative poems, it is claimed that ". . . we need a further hybrid of critical approaches, one that combines poetic theory with narrative theory" (Morgan, "Productive" 502). Such a hybrid approach is going to enable our understanding of such hybrid forms to be even more complete, and it is going to enable our arguments related to the hybrid nature of such poems to be more persuasive. Long narrative poetry, as discussed in the preceding parts, is a form of poetry in which both lyric and narrative constituents are of equal importance; therefore a critical approach which is going to be used in the study of such a hybrid form should be a kind of approach that would do justice to both lyric and narrative structures. It is not claimed that stylistics is a hybrid form of critical approach. The main argument here is that stylistics, which provides specific approaches and methods for the analysis of the language of poems, plays and prose texts separately, is going to enhance our understanding of long narrative poetry as lyric and narrative hybrid beginning from the nineteenth century to the twentieth century without diminishing the value of lyric in order to assert the value of narrative, or vice versa. It is also in the main contention and one of the aims of stylistics to show that ". . . techniques which have become associated with one particular genre also have relevance for the others" (Short xii). The fact that long narrative poems, which are hybrid forms containing both lyric and narrative features, will be analysed according to the methods provided by stylistics both in terms

of poetic and narrative constituents is one of the distinctive features of this study. In this sense, it is crucial to point out the fact that stylistics and narrative poetry as lyric and narrative hybrid have never been united as it will be done in this study. The stylistic analysis of the selected narrative poems written in the nineteenth and twentieth centuries, therefore, can provide more comprehensive and systematic results especially in terms of the revelation of stylistic development and stylistic variations of long narrative poems.

Stylistics is basically defined as “. . . an approach to the analysis of (literary) text using *linguistic* description” (Short 1). The term “style” indicates the characteristics of a writer that reveal his or her linguistic choices. The word “style” is derived from a Latin word “stilus”, a pointed instrument for writing (Burke 24), and by extension, the etymology of the word adumbrates the relation between the distinguishing characteristics of a person such as ideology and worldview, and his or her linguistic tendencies. In this sense, we can refer to Saussure’s notions of *langue* and *parole*. *Langue* refers to a system of rules and codes known to the whole speakers of a language, and *parole* refers to the individual uses of and selections from this grand system; *langue*. Therefore, style can be equated with *parole* since it is constituted by the particular uses from *langue*. Nevertheless, the term “style” can denote more than one concept. It is argued that “[s]ometimes the term has been applied to the linguistic habits of a particular writer . . .; at other times it has been applied to the way language is used in a particular genre, period, school writing or some combination of these: . . .” (Leech and Short 11). Yet, the major focal point of stylistics is the style of texts of all kinds. It is because “[a] text, whether considered as a whole work or as an extract from a work, is the nearest we can get to a homogeneous and specific use of language” (12). Accordingly, stylistics is primarily interested in the revelation of linguistic characteristics of texts of all types and spoken language as well.

Though stylistics takes form as an independent discipline during the twentieth century, it can trace its roots as far back as the ancient poetics and rhetoric studies. It is argued that “[w]ithout classical rhetoric and poetics there would be no stylistics as we know it today” (Burke 11). Rhetoric studies began in ancient Greece so as to determine the capacity of language to affect non-literary events, and to evaluate the capacity of speech art to persuade and convince people especially in politics which was a significant part of ancient Greek society. Rhetoric “. . . is derived from the Greek *technē rhetorikē*, the art of speech, an art concerned with the use of public speaking as a means of persuasion” (Bradford 2). Rhetoric studies were basically interested in how to organise an argument, how to enhance the speech by using figures of speech in order to produce the maximum impact, and it was interested in analysing the choice of words, the proper organisation of those chosen words, and the use of rhetorical devices. The ancient discussions of the relation between politics and rhetoric, and between philosophy and rhetoric led to another discussion on the relationship between language and literature.

Though each had different opinions on literature, poet and art, both Aristotle and Plato recognised that poets “. . . are pure rhetoricians: they work within a kind of metalanguage which draws continuously upon the devices of rhetoric but which is not primarily involved in the practical activities of argument and persuasion” (Bradford 8). Poetic studies dealt with the imitative and representative power of art, the types of narration and an ideal plot structure, and introduced such concepts as mimesis, hamartia, peripeteia, anagnorisis, and brought forth discussions of what constituents an ideal plot should entail. Classical philosophical and literary studies have generated the foundation of a rich tradition of literary theory. The various transformations and assessments of some of the basic concepts and key approaches provided by classical studies still remain influential today. As Verdonk argues

[s]urprisingly, our century has witnessed a revival of rhetoric in its full scope. However, the most remarkable fact in this chequered history is that neither rhetoric nor poetics has ever given the reader any role in the process of meaning production. This situation remained unaltered through the centuries and even the influential literary theories formulated in the first three decades of our century perpetuated this passivity of the reader. (291)

Verdonk claims that the passivity of the reader is one of the important relations between ancient rhetoric, poetic studies and stylistics. Nevertheless it is not possible to trace down the development of stylistics from ancient antiquity to the present in the scope of this study. Therefore, it would be appropriate to briefly refer to the literary studies that have an immediate relevance to the foundation and some of the key concepts of stylistics.

Stylistics can be regarded as an extension of schools of literary criticism in the twentieth century that mainly concentrate on studying the text itself without paying any attention to external contexts. In this sense, it can be argued that Russian Formalism, the works of Prague School, New Criticism in America and Practical Criticism in Britain became influential in the initiation of a text-centred notion of literary criticism and the development of stylistics. These text-centred literary criticisms and some of the key figures of these schools of thoughts became influential in the foundation of stylistics as we know it today.

Russian Formalism, which emerged in the first half of the twentieth century, became very influential on the founding of stylistics. “There were two schools that can lay claim to the founding of the Russian formalism movement: the Moscow Linguistics Circle, founded in 1915, and the Petrograd Society for the Study of Poetic Language (*Opoyaz*), . . . , which was founded a year later” (Burke and Evers 31). Influenced by the works of Swiss linguist Ferdinand de Saussure, the formalists were mainly interested in the defining qualities of poetic language that separate poetic language from other forms of language. Roman Jakobson, one of the influential figures in the Moscow Linguistic Circle, can be referred to as “the father of modern stylistics” (32). Jakobson

is directly interested in the poetic function of language. According to Jakobson, poetic function of language is fulfilled in the text and in the other verbal arts when the focus is on the message rather than on conveying the emotions of the speaker. The poetic function of language is not confined to literary or poetic texts only. The poetic function of language can be found elsewhere, and likewise, literary texts can include other functions of language. Nevertheless, the orientation toward the message is best realised in poetry. Along with the poetic function of language, Jakobson argues that

[t]he object of the science of literature is not literature, but literariness- that is, that which makes a given work a work of literature. . . . The literary historians used everything- anthropology, psychology, politics, philosophy. Instead of a science of literature, they created a conglomeration of homespun disciplines. They seemed to have forgotten that their essays strayed into related disciplines- the history of philosophy, the history of culture, of psychology, etc. - and that these could rightly use literary masterpieces only as defective, secondary documents. (qtd. in Eichenbaum 1066)

Since literariness is the basic feature of literature that separates it from other modes of discourse, through placing an emphasis on the notion of literariness, the Formalists endeavoured to protect the distinctive and elevated aesthetic status of literature over competing fields such as anthropology, philosophy, and politics. Therefore, they paid attention to text itself ignoring other things such as autobiographical information, social and political contexts that were seen as irrelevant to the analysis of a literary text. Their aim was to find the intrinsic linguistic properties of literary texts that differentiate literary texts from other forms.

During the 1920s and 1930s, Jakobson began to collaborate with the Prague School, and he developed an interest in the notion of foregrounding. The notion of foregrounding was first developed by Jan Mukarovsky (Burke and Evers 41), and it was originally named “actualisation”. Yet the term “foregrounding” came to use when Garvin translated the works of the members of Prague School in 1964 (41). In relation to the notion of foregrounding, defamiliarization is another term borrowed from Russian Formalism. Viktor Shklovsky, the founder of *Opoyaz*, introduced the concept of

defamiliarization into the field of narrative studies. Defamiliarization refers to the presentation of familiar things in unfamiliar ways through the use of linguistic devices.

Shklovsky claims that

If we start to examine the general laws of perception, we see that as perception becomes habitual, it becomes automatic. . . . The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘*unfamiliar*’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. *Art is a way of experiencing the artfulness of an object; the object is not important.* (11-12)

Shklovsky’s defamiliarization became one of the key concepts of Formalism. According to Shklovsky, the function and purpose of art must be debunking what has become habitual and familiar. In this sense, poetic discourse has the effect of debunking the familiar and habitual perceptions. Their text-based approach and the notions of foregrounding and defamiliarization are also borrowed by stylistics. Today, foregrounding comes to be one of the most foundational concept in stylistic analysis. “Formally, foregrounding is a deviation, or departure, from what is expected in the linguistic code or the social code expressed through language; functionally, it is a special effect or significance conveyed by that departure” (Leech 3). From stylistics’ point of view, there are various methods of foregrounding such as discursual deviation, semantic deviation, lexical deviation, grammatical deviation, morphological deviation, phonological deviation, graphological deviation, internal and external deviations along with repetition, and parallelism. “The concept of deviation (as the negative side, so to speak, of variation) is important to the study of style. To be stylistically distinctive, a feature of language must deviate from some norm of comparison” (55). Foregrounding creates a psychological effect, strikes awe into readers, and attracts their attention. Thus, it achieves the effect of defamiliarization. “Deliberate linguistic ‘foregrounding’ according to the Prague linguists, is not confined to creative writing, but is also found, for example, in joking speech and children’s language games. Literature, however, is

characterized by the ‘consistency and systematic character of foregrounding’” (18). Therefore, theory of foregrounding is one of the most important theories in terms of stylistic analysis. In order to find out the significance of a literary work, one must concentrate on the foregrounded elements that create a sense of interest and surprise rather than concentrating on ordinary, automatic patterns. In this sense, the notions of foregrounding and defamiliarization are closely related to each other. Defamiliarization leads readers into an awareness of and attention to the linguistic properties of a literary text. Since the central question of stylistics is how a text means, foregrounding, deviation, parallelism and other related concepts are of great importance in stylistic analysis of a text.

Likewise, in Britain, the critics such as I. A. Richards and William Empson rejected the nineteenth century literary criticisms that were mainly concentrated on the author and reader. The approach adopted by those critics was called Practical Criticism. Moreover, a similar critical movement called New Criticism emerged in the U.S.A., and it was also argued to be a the text-centred movement. The critics such as Cleanth Brooks, René Wellek and Austin Warren were associated with this text-centred school of criticism. These two movements concentrated on the text itself which was regarded as an autonomous and closed entity. Both movement used the techniques of close reading which focused on the linguistic elements of a text such as figures of speech, metaphors, symbols, ambiguities, paradoxes, images and the relations between words. The Russian Formalism, New Criticism, and Practical Criticism endeavoured to designate the analysis of the text alone as the most important aspect of literary studies, excluding the external issues such as readers’ response to the text, intentions of authors, historical and cultural backgrounds of readers and authors, and any moralistic biases from the analysis of literary texts.

Though stylistics has its root in Russian Formalism and the other text-centred schools of criticism, the main objective of stylistics as a discipline is to link the literary criticism to linguistics. Leech argues that

[p]lacing linguistics in a broad humanistic and social science perspective, it no longer seems controversial that when we describe the characteristics of a piece of language, we can (and should) also study its interrelations with those things which lie beyond it but nevertheless give it meaning in the broadest sense. These include the shared knowledge of writer and reader, the historical background, and the placing of the text in its cultural and historical context. (3)

In this respect, stylistics dissents from the pure formalist approaches as it recognises the effects of external issues such as the historical and cultural contexts on the language of a text. Stylistics accepts that there is a strong relation between context and content. Therefore, in stylistic analysis, context becomes as important as the content itself; and this is what differentiates stylistic analysis from pure linguistic studies. It is proposed that a stylistic analysis has three main phases: the overall interpretation of a text, the detailed analysis of “significant stylistic features”, and the evaluation and the interpretation of the text using linguistic descriptions (Short 17). Therefore, stylistics is argued to be interdisciplinary as it endeavours to combine linguistics and literary studies. The interdisciplinary characteristic of stylistics allows it to be in collaboration with other disciplines. It is argued that “[c]ontemporary stylistics goes far beyond the rhetoric, poetics, formalism, structuralism, and functionalism of the past to embrace corpus, critical, cognitive, pedagogical, pragmatic, gender, multimodal and, most recently, neuroscientific approaches” (Burke 2). Interdisciplinary mode of stylistics is what separates it from the other literary and linguistic studies.

Stylistic analysis seeks to explicate the meaning of a text and how a text comes to mean what it means through examining in detail the significant stylistic features. Unlike close reading, stylistic analysis does not necessarily aim at coming up with new and startling explanations. When compared to close reading, stylistic analysis is argued

to be more scientific as it proposes a well-established methods and technical vocabulary in order to come up with concrete and objective explanations. In close reading, however, each reader approaches the text with his/ her own assumptions. Therefore, different close readings may reach different conclusions about the same text. Accordingly, stylistics are going to provide systematic methods and principles to analyse the stylistic features peculiar to long narrative poems. Certain stylistic and formal characteristics in the composition of the long narrative poems as generic hybrids are going to be revealed and analysed by the methods and terminology provided by Short and Leech. Foregrounded, deviated and parallel structures, style variations, the discourse structures, linguistic indicators of viewpoint, speech and thought presentations in the poems are particularly analysed so as to reveal the lyric and narrative structure of the poems. Stylistic analysis of the long narrative poems will begin with an analysis of the origin, background and context of the texts, and it is going to be elaborated with the stylistic analysis which, in the end, will bring together the stylistic structures and the contents of the texts.

The first chapter of this dissertation, in general, focuses on the notion of long narrative poetry as lyric and narrative hybrid in the nineteenth and twentieth centuries. The first part of this chapter explores the reappearance and the development of long narrative poetry as a hybrid form in the nineteenth century. Political, economic, socio-cultural and technological issues, developments and advancements of the nineteenth century and the immediate effects of these changes on population, literary and artistic trends, reading public and publishing industry are discussed. The conscious hybridisation of poems is discussed, and a review of discussions in relation to the current state of poetry by the reviewers and the critics of the time are also included in this part.

Likewise, in the second part of this chapter, the major political and social events of the twentieth century are explored, and their influence on the literary and philosophical spheres of the society are discussed. Very much like the nineteenth century, the twentieth century was an era of striking contrasts. The technological and scientific advancements brought about social and cultural advancements but also devastating wars. Significant cultural and social changes transformed British society, and Britain's place in the world also underwent dramatic changes. Increasing intercultural relations and interactions led to the adoption of various different schools of thoughts, literary and artistic movements. As a result, in literature and art, the forms, styles and subjects were diversified. The place of long narrative poems as hybrid forms in the literature of the era is also discussed in this part.

The second chapter deals with the stylistic analysis of the long narrative poems of the nineteenth century. From a large body of nineteenth century long narrative poems, Tennyson's *The Princess* (1847), Elizabeth Barrett Browning's *Aurora Leigh* (1856) and Robert Browning's *The Ring and the Book* (1868-1869) are analysed in the light of stylistics. As discussed previously, these poems are deliberately chosen as they best reflect the hybrid nature of the long narrative poetry, and they are thought to serve the basic principal of such a form that is to reflect the contemporary issues and the multitudinousness of experiences, feelings, points of view and individual stances in the face of certain social issues. The first part of this chapter attempts to make the stylistic analysis of Tennyson's long narrative poem, *The Princess*. The poem is analysed in a way that reveals its lyric and narrative nature. The most important stylistic features of the poem that contribute to its hybrid nature are analysed and discussed in detail. Tennyson's place in the nineteenth century literature, and his own ideas about lyric and narrative genres are also discussed, as he clearly reflects his own stance in relation to the form of his poem in the conclusion part of *The Princess*.

The second part is allocated for the stylistic analysis of Barrett Browning's long narrative poem, *Aurora Leigh*. As one of the most important literary voice of the nineteenth century, Barrett Browning expresses her enthusiasm about writing a long poem, a novel-poem in her own terms, that contains a story, dialogues and that touches upon the important matters of her time. In this sense, the stylistic analysis of *Aurora Leigh* uncovers the linguistic and stylistic features of the poem that gives it a hybrid nature. The last part deals with the stylistic analysis of Robert Browning's long narrative poem, *The Ring and the Book*. The poem which is based on a real murder case is 21.000 lines long, and it consists of 12 books. There are 10 different narrators including the poet that tell and retell the same murder story. The remarkable composition of the poem and the stylistic features of the form reflect the varieties both in the individual and social spheres of life and the differences in human nature and mind.

The third chapter focuses on the stylistic analysis of the twentieth century long narrative poems. From a body of the twentieth century long narrative poems, David Jones' *In Parenthesis* (1937), Derek Walcott's *Omeros* (1990) and Jackie Kay's *The Adoption Papers* (1991) are going to be analysed in the light of stylistics. These three long narrative poems are lyric and narrative hybrids in nature, and the stylistic features of the poems are deliberately used to represent and reflect the complex interrelations of what is individual and what is social in the twentieth century. The first part of this chapter deals with the stylistic analysis of David Jones' long narrative poem, *In Parenthesis*. From stylistics' point of view, *In Parenthesis* draws attention with its complex discourse structure, and unorthodox parts of the poem such as preface, epigraphs, frontispiece, end-piece drawing, dedication page, the epilogue and the authorial notes that conduce to deviations and style variations in the text.

The second part of the third chapter is allocated for the stylistic analysis of Derek Walcott's *Omeros*. The stylistic reading of the poem proves that the hybrid culture of the West Indies is reflected through the lyric and narrative hybrid nature of the poem in which the analysis of complex discourse structure and the elements of foregrounding, deviation and parallelism are vital to understand the text. The last part of the chapter is about the stylistic analysis of Jackie Kay's long narrative poem, *The Adoption Papers*. The poem reflects the individual experiments and personal feelings and perspectives in relation to adoption, race and gender that are widely discussed issues of the twentieth century. The lyric and narrative hybrid nature of the poem is realised through the use of complex discourse structure and the elements of deviation and foregrounding.

CHAPTER I

LONG NARRATIVE POETRY AS LYRIC AND NARRATIVE HYBRID FORM IN THE NINETEENTH AND TWENTIETH CENTURIES

1. 1. The Reappearance and Development of Long Narrative Poetry as Lyric and Narrative Hybrid in the Nineteenth Century

The reappearance and development of long narrative poetry as lyric and narrative hybrid distinct from the classical notions of narrative poetry in the nineteenth century is basically the result of the technological changes in printing and publishing industries, the popularity of novel genre, and a call for a more realistic and social oriented poetry fervently expressed in the periodicals of the time. Developed in the shadow of Romanticism and under the influence of the novel genre, nineteenth century poetry becomes a kind of poetry that experiments with the existing forms and poetic language, and that meddles in cultural and political affairs of the period by asking more radical and demanding questions of its age when compared to the previous poetic traditions. It is argued that

Victorian poetry is quite simply more sophisticated, more politically, intellectually, and emotionally complex, that has often been credited. It is increasingly being analyzed as a poetry of multiple linguistic actions which generate themes of public crisis and social politics, from gendered bodies to nation-building, as well as the mixed anxieties of private crisis. (Slinn, "Poetry" 335)

On the one hand, nineteenth century poetry promotes the Romantic dismantling of neo-classical principles such as decorum and hierarchy of genres, while on the other hand, it also questions the Romantic notion of lyricism with experimental and hybrid forms.

The nineteenth century is marked by unprecedented technological advances, rapid industrialisation and urbanisation, intellectual debates and religious controversies. It is a period of cultural and political reformations as well. Such a complex and

contradictory period, therefore, produces a multitude of social, political and religious issues for the writers to deal with.

Throughout this era poetry addressed issues such as patriotism, religious faith, science, sexuality, and social reform that often aroused polemical debate. At the same time, the poets whom we classify as Victorian frequently devised experiment that expended the possibilities of the genre, creating innovative forms and types of prosody that enabled new kinds of poetic voices to emerge in print. The period saw the rise of a decidedly innovative kind of poem in the dramatic monologue, together with the emergence of other ambitious forms such as the bildungsroman-in-verse. (Bristow xv)

Far from being ambitious, the emergence of new poetic forms such as dramatic monologue, novels-in-verse and bildungsroman-in-verse is inevitable considering the time. Short lyrics are inadequate to express the social and political environment of the period that changes daily. Long narrative poems as lyric and narrative hybrids, dramatic monologues, novels in verse and bildungsroman in verse, therefore, provide a place for the poets to reflect the complexity of society and human soul through bringing poetry to contemporaneity with a complex plot structure, convincing characterisation, inclusion of dialogues and diverse perspectives/ consciousness, with a focus on ordinary heroes and the immediate realities of everyday life that are considered as the primary constituents of novel genre. It is also stressed that the nineteenth century poets

. . . compose long narrative poems with contemporary themes not only in order to win (back) poetry's right of access to the domain of modern, everyday life, but also to bring its still considerable heft to bear on its readers' experience of that life, to test and propose possible solutions to the age's uneasy sense of disconnectedness between the present and some kind of eternal reality. (Moore 188)

It is apparent that the poets endeavour to respond to the increasing marginalisation of poetry by the increasing popularity of the novel through reconciling poetry to contemporaneity, and through questioning the traditional conventions of poetry and its reflection on contemporaneity. Therefore, the nineteenth century long narrative poems become generically hybrid forms that combine and subvert the conventions of more than one narrative and lyric forms, and that embody narrative and stylistic features

associated with multitudinous genres and forms as epic, romance, novel, lyric, autobiography, bildungsroman, and so on. Such a combination of traditional and innovative seems appealing to poets for the presentation of the complexity of modern life. In this sense, one of the most striking features of the nineteenth century long narrative poems is their manifest concern with reality and with the nineteenth century society and politics. It is argued that

[i]n essence, the length and strong narrative elements of the forms adopted by Clough, Patmore and Barrett Browning as the medium of their engagement with modern, everyday life were needed in order to emphasize two inescapable dimensions of that life: the temporal and the social. Extended narrative makes both the interaction of character with the world around it, and character change, inevitable. . . . (72)

The long narrative poems as lyric and narrative hybrids, therefore, give the poets of the period a stylistic and contextual freedom peculiar to narrative genres, and at the same time an ability to control the emotional intensity with the use of symbols, allegory and other rhetorical devices peculiar to lyric ones.

The major nineteenth century long narrative poems include *The Bothie of Tober-na-vuolich* (1848) and *Amours de Voyage* (1858) by Arthur Hugh Clough, *The Siamese Twins* (1831), *Glenaveril* (1885) and *Lucile* (1860) by Edward Bulwer Lytton, *The Princess* (1847), *Idylls of the King* (1859-1885) and *Enoch Arden* (1864) by Alfred Lord Tennyson, *Aurora Leigh* (1856) by Elizabeth Barrett Browning, *The Ring and the Book* (1868-1869) by Robert Browning, and *Griselda* (1893) by Wilfred Blunt. Most of the long narrative poems address contemporary issues of the century such as the conflict between science and religion, the notions of religion and God, the problems of poverty and social inequality, and the social issues raised by materialism, consumerism and the industrialisation. Since the verisimilitude is of great importance, poets endeavour to present the contemporary society as frankly and realistically as possible even if this requires revealing the most sordid aspect of individuals and those of society as well. Moreover, through writing lyric and narrative hybrid long narrative poems, poets of the

age respond to the two important public demands of the nineteenth century society: the first one is to “. . . produce poetry that can be more readily consumed by a reading public grown accustomed to novel-reading” (Felluga, *Novel* 147), and the second one is to “. . . offer something other than the harsh social and psychological realism of especially novelistic literature” (147). In this sense, it is important to discuss the social and literary drives behind poets’ urge to subvert and combine the conventions of existing literary forms in order to create generically hybrid poems.

Long narrative poetry as lyric and narrative hybrid is a form of poetry which transgresses the generic rules and conventions prevalent in the previous centuries through using and intermingling the certain characteristics of various different literary genres and forms. As emerged in the nineteenth century, long narrative poetry is a form of poetry embodying the characteristics of various genres and forms such as epic, romance, drama, novel, and furnishing contemporary social, political and religious references. In order to trace the major changes in the idea of poetry that conduced to the emergence of such a hybrid form of poetry in the nineteenth century, it is necessary to examine the social, political and the literary environment of the era which had a profound effect on “. . . the ways that much Victorian poetry functions as a counter-discourse to the novel’s domestic and realist vision, the ways poetry actively and self-consciously engages, performs, disrupts and critiques the dominant ideologies of nineteenth-century Britain” (Felluga, “Novel” 491). As Felluga claims, much of the nineteenth century poems both represent and challenge the governing policies and controversial issues of the time more wholeheartedly than the novels do.

The year 1832, when Queen Victoria ascended to the throne, marked the official beginning of the Victorian Era in British history. It was a complex and contradictory period that witnessed dramatic political, economic and social changes. The Industrial Revolution, the process of change from an agrarian economy and manual labour to

industrial economy and machinery, was no doubt the greatest force contributing to the development of an economic structure based on trade and manufacturing, and this transition had a great impact upon the social and political structure of the country as well.

England was the first country to become industrialized, its transformation was an especially powerful one: it experienced a host of social and economic problems consequent to rapid and unregulated industrialization. England also experienced an enormous increase in wealth. An early start enabled England to capture markets all over the globe. (Abrams, gen. ed. *Norton* 1043-1044)

As a result of industrialisation, England became the world's leading industrial and imperial power. The utilisation of steam power that was mainly used for railways and iron ships, printing press, the introduction of telegraph, intercontinental cables for communication, and photography (1043) were some of the most important outcomes of industrialisation that not only contributed to the economic development but also triggered social and literary changes during this period. Nevertheless, on the one hand, while England experienced an enormous increase in wealth and development in industry, on the other hand such a rapid and unprecedented industrialisation and urbanisation caused some social problems.

Urbanisation that was accelerated during the Victorian period was one of the obvious results of industrialisation in England. The new industries and factories necessarily demanded large number of workers, and therefore large number of people began to move to the big, industrial cities in the hope of utilising the opportunities provided by various occupation options and trade. The overall population increased, since many moved to big cities and multiplied. "The rapid growth of London is one of the main indications of the most important development of the age: the shift from a way of life based on trade and manufacturing" (1043). Though industrial production increased the wealth and welfare in the industrial cities especially to the benefit of merchants and aristocrats, the effects of industrialisation on the lives of average factory

workers were not all that satisfactory. Deplorable working conditions especially for women and children, unemployment, poverty, and crowded, unsanitary housing conditions were among the immediate results of rapid urbanisation, especially in the big, industrial cities.

Industrialisation conducted both to the decline of aristocracy and to the growing of the middle-class that was the driving force behind industrialisation. Though the presence of a social section that was neither part of the aristocracy nor the lower class went as far back as the seventeenth and the eighteenth centuries, it was during the nineteenth century that the rise of the middle class in terms of both number and power began to challenge the notion of social order that had previously been based on rank and inheritance. The middle class that represented individuality, economic and social advancement in Victorian Britain gained more and more power both in the economic and political spheres of society. The middle class of the period began to undermine the landed aristocracy's monopoly of power through participating in industrial and commercial activities. The fact that class divisions began to be blurred due to the economic and social advancement of the middle class necessitated a number of changes in the political scene. The three Reform Acts, respectively enacted in 1832, 1867 and 1884, extended voting rights first to the middle class and then respectively to workingmen, and allowed the middle class people to share political power that had long been enjoyed by the upper class and aristocracy.

Though industrialisation and urbanisation foregrounded individualism, and provided many opportunities especially to the middle class male citizens, the status of women in the society was among the heated debates of Victorian Britain. Since women were not regarded as "individuals" on their own, they were not allowed to have a right to vote, or to hold a public office. Besides, they were not allowed to have custody rights over their children or to control their properties. Considering such limitations that

women faced, marriage institution was seen as the sole option for women to “survive” in the society. Women’s career options were also very limited, and varied according to the social status of a woman. While being a housewife was the primary career option for the upper class women, middle class women did not have many options besides becoming a governess. Lower middle class and working class women, on the other hand, had to work in mines and factories in deplorable conditions. Due to the lack of career options for women and unemployment, prostitution became a major problem in the nineteenth century Britain.

Social, economic, political and technological changes and developments that took place in this period mainly as a result of industrialisation had a great influence on literary works both in terms of structure and subject matter. In previous decades, literacy had been a skill that few, especially aristocracy and upper class, had possessed. Due to the high prices of paper and ink, publishing and distribution of books had not been common in the previous ages. Industrialism paved the way for technological changes in printing and publishing, therefore the number of books, newspapers, periodicals, and consequently literacy increased significantly during the Victorian Period. Developments in printing techniques and increased literary interest gave rise to the serialisation. Serialisation refers to the publication of a work in multiple instalments, and it was a popular form of publishing literary works in Victorian Britain. Publication of novels and other works of prose in serial parts enabled especially the middle class readers to buy and read various different literary works that would otherwise be too costly to buy in a single edition. Serialisation, therefore, affected both the form and context of the novel genre which, in turn, had a notable effect on the form and the content of Victorian poetry.

The rise of the novel as a dominating genre that undermined the popularity of the such old forms as epic and romance was the result of various favourable changes

that affected the way people were perceiving the world around them. The growing notion of realism was perhaps the most important of those changes. The emerging popularity of the novel form began in the early eighteenth century, and in *The Rise of the Novel*, Ian Watt argued that “[t]he novel arose in the modern period, a period whose general intellectual orientation was most decisively separated from its classical and medieval heritage by its rejection— . . .—of universals” (12). The notion of realism, thus, was identified as the basic defining characteristic that separated the novel form from the previous forms. Realism referred to the portrayal of human nature and individual experiences with all its varieties (11). While the previous literary genres, epic and romance for instance, tended to reflect the traditional practices and unchanging moral varieties of a society, the novel form attained realism through taking into consideration the individual experience “which is always unique and therefore new” (13). The individual’s experiences and reactions in the face of particular events and in certain circumstances became more important than the individual’s display of predetermined social conventions and ideals. Accordingly, the notions of time and place gained equal importance as the individuation can only be realised in particular time and place. “The characters of the novel”, Watt argued, “can only be individualised if they are set in the background of particularised time and place” (21).

Defoe and Richardson was identified as the first novel writers in British literature who did not elaborate on the traditional and conventional sources mainly related to history, mythology, legend, or on some other ancient sources. The notions of realism and individuality debunked the long-held premise that Nature was complete and unchanging, and thus, presented the definitive characteristics of human nature and experience. Therefore, what was individual rather than what was universal was begun to be emphasised in the literary works of the time. Moreover, according to Watt, journalism was also one of the primary forces that affected the reading public during the

eighteenth century. The presence and development of journals appealing to the middle class taste and the middle class way of life, the increase in the number of women readers, the establishment of circulating libraries demanded a new literary form addressing different social orientation and taste. The novel form, therefore, appealed to the immediate concerns and growing interests of both the reading public and publishing community. These characteristics of the novel have enabled the form to sustain its increasing popularity and importance within the literary environment since then.

The wide accessibility of literary works and the adherence to the notions of realism and individualism especially prevalent in novels influenced the fact that the novel became the most dominant literary genre during the nineteenth century. Like their predecessors, the novelists of the nineteenth century endeavoured to represent the Victorian society with its variety of classes, manners, and a multitude of characters representing different structures of the social world. Therefore, the plots of Victorian novels were generally very long and complicated with a great number of characters and many sub-plots. The novelists of the age represented Victorian society as they experienced it reflecting both the goods and the ills of industrialisation and urbanisation. In this sense, publishing of a novel in serial form enabled the writers to be in an ongoing dialogue and relationship with the reading public, and to change or make alterations in the course of the plot according to readers' reactions to the ongoing story.

In an age in which people were experiencing unprecedented alterations in society and witnessing rapid social and political changes “[b]rief lyrics and narratives were insufficient to articulate social and natural realms that changed daily in the face of rapid technological, industrial, legal and scientific reforms” (Hughes 100). The popularity of the novel form, and the increased marginalisation of poetry in this period compelled the poets of the period to find new ways of telling stories in verse form.

The desire to compose a new poetic form, one that would adopt established styles to contemporary needs, and particularly one that would combine narrative and speculative commentary with the requirements of aesthetic unity, typifies many Victorian poets. It led to widespread poetic play that transgressed boundaries between the three classical genres identified by the Greeks- epic (or narrative), drama, and lyric. (Slinn, "Experimental" 46)

Nevertheless, Victorian poetry went beyond transgressing the boundaries of epic, drama and lyric, and began to make use of the characteristics of various genres such as epic, romance, novel, drama, satire, autobiography, bildungsroman, and diary as well. In this sense, Victorian poetry began to challenge and reshape the norms and characteristics of the aforementioned genres and forms in order to answer to the growing want of a new notion of poetry that would move away from ". . . the isolated subjectivism toward social contexts and culturally produced discursive process" (52). The conscious hybridisation of poetry was partly rooted in the poets' desire to challenge the growing popularity of the novel form, and partly in their endeavour to answer the public's demand of more objective and social oriented kind of poetry.

During the early Victorian years there was a widespread call for a new poetry which would be less visionary than much important poetry had tended to be in the preceding period and which would address itself to the common reader with a subject matter of immediate relevance to his daily life, couched in a simple, direct style. (Colander 1)

The periodicals of the period clearly reflected such a call for a more realistic and social oriented poetry, especially during the early stages of the period. A simple and direct style along with the verisimilitude were the main topics discussed by many of the critics writing in the periodicals of the age.

The dissatisfaction with the current state of poetry began to be expressed in the periodicals and newspapers by various critics. In *The Edinburgh Review* (September 1928), for instance, modern poets were criticised for being very subjective and superficial. It was fervently argued that

[t]he chief fault, however, is the want of subject and of matter- the absence of real persons, intelligible interests, and conceivable incidents, Now this, we think, is undeniably the prevailing fault of our modern poets. What they do best

is description- in a story certainly they do not excel- their pathos is too often overstrained and rhetorical, and their reflections mystical and bombastic. The great want, however, as we have already said, is the want of solid subject, and of persons who can be supposed to have existed. (“The Fall of Nineveh, a Poem” 51)

It is obvious that there was a call for a new notion of poetry that would be less visionary, and more true to the daily life of a common reader. Instead of the mere abstractions of passions and feelings, the readers demanded to recognise the immediate realities of the age in which they were living, and wanted to see the representations of an individual whom they could “understand and sympathize with” (51). It was expected that contemporary poetry should sever all its ties with the old poetic traditions and practices which were argued as being superficial and unrealistic, and that it should also have a didactic concern. Nevertheless, the major concern was not to denigrate the old poetic traditions which had been admired and enjoyed for so long, but to emphasise that presentation of mostly the idealized view of society, traditional codes of behaviour, expressions of abstract feelings and extreme passions failed to represent the realities of Victorian period.

In the 1831 issue of *The New Monthly Magazine*, a critic named Edward Lytton Bulwer, one of the pioneers of the long narrative poetry with his long narrative poem *The Siamese Twins*, argued that the success of English literature lied in its ability of reflecting the present age, therefore it was not suitable for a Victorian writer to imitate the style and the context of the previous literary works. Bulwer stated that “[w]e will not allow an author to display his talents merely as the knights broke each other’s limbs of old, for honour: we expect that he should have a purpose in this display, and that purpose one of tangible benefit. It is this that makes the excellence of the writer before us” (437). The value and the skill of a poet were no longer equated with his ability to imitate the old poetic traditions and the works of his predecessors. On the contrary, the writers of the age were required to be in dialogue with the society, and to address

themselves to fellow countrymen by presenting the immediate realities of the age. Like Bulwer, a critic named “Beta” criticised the poets of the age for being unconcerned with the present realities. He wrote “I confess that I cannot see in what degree the poets of the present day are ‘in relation to their age’, or how the circumstances and wrongs of the age are infused into their verse. They [modern poets] produce a calm, dreamy sensation of delight, but they do not stir society to progression, the great scheme of Providence” (270-271). The modern poets were seemed to be unperturbed by the political, social, religious and literary changes of the period that demanded people to be in progress and advancement.

It can be argued that Victorian poetical criticism insisted on more energy and verisimilitude which were two important features of Victorian literature in general. Likewise, these two traits also began to be considered as the staple for contemporary poetry. In this sense, poetical criticism of the period acquired the mission of directing the reading public to question and challenge the existing poetic tradition. Therefore, the critics were encouraging the poets to go beyond what was traditional and habitual. During the nineteenth century, it is argued that “. . . any genuine poetry is welcome in the present day, when many are still persisting in the dream of acquiring Fameday epics of the past and names bearing no relation to actual society and living interest” (“Vigils by Leopold Schefer” 732). Not only the poets but also the critics were equally responsible for the development of a new understanding of poetry. It was emphasised that “[t]here is a niche vacant for a new critic to rise, who shall take his essentials for poetry from the old masters, and tell the public that human passions, the common daily sympathies of humanity, are those alone worthy of great poets to deal with” (“Modern Poets” 270). The literary environment of the period was also calling for a new notion criticism that would urge the modern poets to be in dialogue with the immediate realities of the age and people.

The development occurred in printing techniques, the growth of journalism, serialisation of literary works, the increasing popularity of the novel form and the notion of realism, the recognition of daily, social life as an integral part of literature influenced the development of long narrative poetry as a hybrid genre which dismantles and mingles various literary forms and genres, involves multiple voices in an extended plot and the dramatisation of social, intellectual and moral problems of the period. It can be argued that

[n]arrative adds a political dimension to lyrical formalism. Lyricism tends to reflect back on itself, on the expressive quality of the moment- the feeling states and verbal display of the lyrical voice. The result is frequently the portrayal of an experience that is formally aestheticized or ideologically homogenized. By contrast, narrative modes, insofar as they are often associated with realist fiction, tend to encourage a relationship with referential contexts, whether explicit or implicit. As a result, the addition of narrative to lyric forms reinforces a move toward social connections and ideological contextualization. (Slinn, "Experimental" 59)

The novel's emerging as a dominant genre, serialisation and common criticisms directed against poetry, and a developing perception that the poems of the age should touch upon the immediate realities of common people made poetry tend to follow the path of the novel during this century. Stripping itself off its monological and authoritative language and form, poetry of the period began to display various different voices, dialogues, narration, description and action in a manner that can be recognised in prose narratives. In this regard, long narrative poetry emerged as an interaction between narrative and lyric during the nineteenth century.

The nineteenth century is an especially rich period for the study of lyric and narrative because of the confluence of two literary- historical trends: the increasing prestige of lyric poetry, and the increasing popularity of the novel. In their poetic theories, Romantics valued poetry for the emotional intensity usually associated with lyric and viewed narrative as contingent and subservient. In their poetic practice, they elevated lyric in the hierarchy of genres and lyricized other poetic forms. Victorian poets inherited this legacy of Romantic lyricism, but were also confronted with the increasing popularity and prestige of a relatively new narrative form- the novel. (Morgan, "Lyric" 918)

Consequently, long narrative poems enabled the poets of the period “. . . to write poems which should be compatible to novels in subject, length and form and yet remain recognizably poetic in an age which increasingly equated poetry with lyricism” (Magie 1). Also, the hybrid combination of various genres and inclusion of various voices, points of view, dialogues, description and action in a novelistic manner into the confines of a lyric poem helped the poets mediate between personal expression and social commentary. That being the case, the stylistic analysis of *The Princess*, *Aurora Leigh* and *The Ring and the Book* in the subsequent chapter will concentrate on discussing such stylistic elements as deviation, foregrounding, parallelism, style variations in texts, the discourse structure, speech and thought presentation, the linguistic indicators of viewpoint which will reveal the lyric and narrative hybrid structures, social connections and ideological contextualisation of these poems.

1. 2. The Notion of Long Narrative Poetry as Lyric and Narrative Hybrid in the Twentieth Century

As in the case of the nineteenth century, long narrative poetry as a hybrid form in which the writers work most innovatively especially in terms of stylistic features stands at the centre of the twentieth century. This part, therefore, aims to discuss the important politic, economic and socio-cultural events, literary and artistic movements that contribute to the notion of long narrative poetry in the twentieth century both in terms of form and content.

The twentieth century was marked by the transition from the established values of the previous century towards rapid changes, some of which were triggered by the disastrous consequences of the two world wars, and the rest of which was mostly triggered by the technological and scientific advancements and philosophical and

artistic experiments in general. Considering the scale of human loss, social and economic crisis occurred throughout the whole world, the First World War was one of the most important events that precipitated the political, economic and social changes in the early stages of the twentieth century. The war gave rise to the questions of whether or not the already established institutional systems, cultural and social values that people had believed to provide stability in the world would be able to avoid the devastating repercussions of the war. The First World War came to an end in 1918, but the severe effects it created on the whole world lasted longer than the war itself. Apart from the devastating economic and political outcomes, “[t]he postwar disillusion of the 1920s was, it may be said, a spiritual matter, just as Eliot’s *Waste Land* was a spiritual and not a literal wasteland” (Abrams, gen. ed. *Norton* 1899). The postwar period, thus, witnessed the collapse of traditional values, loss of faith in the goodness of mankind along with the loss of faith in the possibility of progress, a notion which was the principle drive behind the social and industrial developments occurred in the previous centuries.

The chaos, despair, and the existential feelings of loss and emptiness that had been created by the First World War were followed by “[t]he rise of Hitler and the cruel shadow of Fascism and Nazism over Europe, with its threat of another war, represented another sort of wasteland that produced another sort of effect on poets and novelists” (1899). The Second World War evolved around the notion of fascism and an excessive national pride which, at the time, gained mass approval as a result of the First World War. The post-war period put an end to Britain’s status of being the leading industrial and imperial power that had been attained in the previous century. Consequently, the twentieth century witnessed the rapid decolonisation of the British Empire during the 1940s, 1950s, and 1960s. Through the end of this century, the British Empire was falling apart; some of the British colonies demanded their independence while the

others undertook the control of their own affairs, but remained part of the British Commonwealth (1900-1901). The immigration of the colonial subjects to England induced to ethnic diversity, and consequently, caused some social conflicts as a result. For instance, a passenger cruise ship, which had been acquired by United Kingdom as a prize of war, was launched in Germany in 1930, and it was loaded with a large number of West Indian immigrants. These immigrants were brought to the United Kingdom, and they were called Windrush generation after the name of the ship, Empire Windrush, that was brought the first generation of those immigrants to the United Kingdom.

Windrush generation is of great importance as it epitomises the Britain's one of the first steps towards multiculturalism. The transportation of the immigrants from Caribbean countries such as Jamaica, Trinidad and Tobago, and Barbados continued from 1948 to 1971. In fact, the British government invited those people in order to compensate the shortage of labour caused by the World War II. Nevertheless, the settlements of the large number of immigrants in Britain caused unforeseen social problems and conflicts when racial prejudice and misconceptions arose between the white British citizens and the non-white immigrants. The immigrants faced with discrimination in social and public spheres of life such as employment, housing and the provision of public services. The adverse outcome of abrupt and somehow improvised immigration policy of the British authorities at the time made it difficult for the immigrants to be fully integrated into society.

In contemporary Britain, Windrush signifies the multicultural nature of the British society. Today, Anglophone Caribbean literature and criticism produce a body of works that reflects and elaborates on the social and political issues and problems prevalent in a multicultural society. The colonial and postcolonial experiences of the society and individuals had a strong impact on the literary works of the period since the

notion of “English” literature was altered by the inclusion of “other” voices as a part of the literary tradition.

Quite apart from the two great wars, there were technological advancements of great significance, notable scientific, psychological and anthropological studies, literary and artistic experiments that also defined the era. Industrialisation and trade that had begun in the previous century accelerated during the twentieth century, and gave rise to new technological inventions as airplane, motorways, radio, television, computer and the internet expediting the pace of everyday life. The traditional laws of physics were debunked by the notion of relativity, quantum mechanics, the discovery of nuclear reactions, and the invention of atom bomb. Anthropological and psychological studies greatly contributed to the understanding of the history of humanity, human mind and life. In this sense, twentieth century was a period that opened new technological, scientific and cultural possibilities that broadened people’s mind and expanded everyday human experience. On the other hand, political instabilities, two great wars with devastating consequences, and the acceleration of everyday life baffled people.

The twentieth century was multifaceted in nature in the sense that while the century witnessed many scientific and technological advancements that accelerated the everyday life and many anthropological and psychological studies that broadened the human mind, the political, social and economic conflicts undermined people’s beliefs in social and political institutions as well as in the notion of culture. The multifaceted nature of the century forced people to go beyond what was ordinary, traditional and conventional, and to meditate upon the multifaceted nature of life and culture. The literary and artistic movements of the era, thus, reflect the diversities of the century.

During the twentieth century, various different artistic, lyric and narrative techniques flourished, and each was either in relation to or in conflict with one another. In poetry, there were a number of movements and schools of poetry that reflected the

intellectual and artistic environment of the era. Imagism was one of those techniques that had a profound effect on the twentieth century poetry. The movement was initiated by mainly American and English poets between 1912 and 1914. Hilda Doolittle, Amy Lowell, John Gould Fletcher, Richard Aldington and F. S. Flint (Abrams, gen. ed. *Norton* 1902) were the prominent followers of this movement. Imagism can be seen as a reaction against romanticism and Victorian poetry as it focused on simplicity, clarity of expression and precision. T. E. Hulme, a philosopher and poet, had first promoted the notions of clear and precise images which were later favoured by American poet Ezra Pound. Though Ezra Pound is credited with inaugurating Imagism, the basic principles of the movement were based on Hulme's arguments about poetry. Pound argued that "[t]he function of an art is to strengthen the perceptive faculties and free them from . . . such encumbrances, for instance, as set modes, set ideas, conventions . . . It has been the function of poets to new-mint the speech, to supply the vigorous terms for prose" (qtd. in Bush 243). Stimulating the intellect and preconceptions was thought to be the primary function of art, and such a stimulation would only be realised when "the perceptive faculties" were freed from the conventional and traditional means and approaches. Accordingly, Pound defined the "image" as something that ". . . presents an intellectual and emotional complex in an instant of time" (244). The presentation of an instant thoughts and emotions, thus, freed people from the restraints of time and space (244). Imagism, thus, favoured the use of concrete images, the quality of being exact and accurate, and free-verse. In 1914, Pound published an anthology of verse titled *Des Imagistes* comprising the poems of the prominent names of the movement.

The notions of precision and concreteness, two basic principles of Imagism, were enhanced by T. S. Eliot, and he turned to Metaphysical poetry, a highly intellectual poetry marked by ingenious conceits, far-fetched imagery and intellectual complexity. Metaphysical poetry, thus, introduced a kind of intellectuality to poetry.

Eliot argued that the poets who had founded the school of Metaphysical poetry in the seventeenth century were very successful in merging intellect with emotions. The descendents of Metaphysical poets could not be able to achieve such a union, and their poems were either intellectual or emotional. Eliot termed this separation of the intellect from emotion “dissociation of sensibility” (Kermode, ed. 64). He stressed that the contemporary poets should embrace the great diversity and complexity of the age, and therefore,

[t]he poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary language into his meaning . . . Hence we get something which looks very much like the conceit- we get, in fact, a method curiously similar to that of the ‘metaphysical poets’, similar also in its use of obscure and of simple phrasing. (56)

Metaphysical wit enabled poets to unite thought and feeling, and added the dimension of complexity and allusiveness to the notions of clarity and precision promoted by Imagism.

In the late 1930s and early 1940s, a new school of poetry consisting of British, Scottish and Welsh poets was founded. The movement took its name from an anthology entitled *The New Apocalypse* published in 1939. The movement produced two more anthologies, *The White Horseman* published in 1941 and *Crown and Sickle* published in 1944. The outbreak of the Second World War had a great impact on the formation of this poetic movement.

The poets of this movement, the most notable of whom was Dylan Thomas, owed something of their audacity and violence to the example of French surrealist poets and painters, who sought to express, often by free association, the operation of the subconscious mind. (Abrams, gen. ed. *Norton* 1903)

Though they were not insistent on any definite form and style, they were influenced by Surrealism and Romanticism. This movement emphasised the notion of individual, and affirmed the importance of being in harmony with nature especially in the face of modern society which was thought to be authoritarian and had dehumanising aspects. In this sense, this movement was argued to affirm the Romantic notion of individual.

Likewise, The New Apocalypse also endeavoured to show that the interior reality of man was in contradiction with the outer reality, and stressed the productivity of the unconscious like Surrealism did. The main aim of this movement was to describe and prophesying the complete destruction of the European civilisation.

The 1950s were marked by the birth of a new school of poetry, The Movement. The surreal and rhetorical style of The New Apocalypse was repressed by The Movement which favoured ordinary and plain style. *The Spectator's* editor, J. D. Scott, coined the term in 1954 to indicate the type of poetry produced by Philip Larkin, Kingsley Amis, Donald Davie, Thom Gunn, Elizabeth Jennings, John Wain and D. J. Enright. It is argued that

[t]he poetry of The Movement mocked the excesses of New Romanticism and was characterised by its urbanity, clarity and decorum, and by a restrained use of emotion. It was a poetry aimed at maintaining with the reader a “level-toned and civilised conversation, often of a fairly literary kind”. (Corcoran 82)

The movement was a reaction against Imagism, symbolism and surrealism in poetry. The Movement aimed at reuniting English poetry with the tradition through formal verse, clarity and presenting everyday realities. It also tried to promote the native poetic tradition in the face of a notion of modernist poetry especially developed by Pound and Eliot.

The twentieth century conduced to a large number of civilian deaths and economic and social crisis, produced plenty of war poems some of which were written by the poets who personally engaged in battles. In the early stages of the First World War, many writers and poets wrote poems and pamphlets so as to encourage the soldiers and to excite national pride in people. Nevertheless, the poet-soldiers such as Wilfred Owen, Robert Graves, Siegfried Sassoon, David Jones, Richard Aldington, Edward Thomas, Charles Sorley, Isaac Rosenberg, were writing about their first-hand experiences of war.

Certain First World War poets is characterised by this Whitmanesque embrace of common language and speech, which, under the pressure of the experience of the particular conditions of warfare, issued in a style characterised by multivocality and heteroglossia. (Palmer and Minogue 233)

It is argued that Whitman promoted flexible forms that freed verse from the constraint of form and stricture of subject matter (230). The use of common language and speech was important to be able to express the common experiences of the community. Multivocality and heteroglossia which were enabled through the use of everyday language and speech undermined the presence of a powerful authorial voice. The use of such language, thus, enabled the writers to express the everyday experience of common men and women, and to reflect the bitter realities, unheroic and inhumane aspects of war.

The destruction and chaos created by the two great wars caused people to question the old, traditional norms, and weakened individual's intellectual and emotional ties with the notion of tradition. In addition to breaking with the past and tradition, individuals began to call into question the fixed and objective status of knowledge. Related to the notion of destruction was the notion of fragmentation. A belief in absolute truth, therefore, was replaced by destabilisation and fragmentation of reality. The twentieth century literature embraced the notion of fragmentation in plots, characters, themes and narrative forms as well. Moreover, a growing interest in human psychology triggered by the studies of Freud conduced to a new emphasis on the individual; the self, and on the internal realities of individuals. Consequently, the notion of unconscious and the presentation of inner realities of individuals gained importance in the literary works of the period. Such a changing notion of reality also led to the distortion of time conventions such as the replacement of linear time structure with a non-linear notion of time. Consequently, narration through fragmented, inner perceptions especially in the form of stream of consciousness became a definitive feature of the twentieth century literature.

Though, some of the early twentieth century writers who were referred to as modernists, broke up with the traditional plot structure, experimented with language and emphasized the representation of inner reality rather than outer reality, they still continued to hope that through art and literature they could cut the notions of meaning and unity free from the wreckage of the modern world. This hope, perhaps, can be best explained through the mythical method proposed by T. S. Eliot. In his review, “*Ulysses*, Order, and Myth” commented on Joyce’s use of myth in *Ulysses* and introduced a ‘mythic method’:

In manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him. . . . It is simply a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history. . . . Psychology, . . . , ethnology, and *The Golden Bough* have concurred to make possible what was impossible even a few years ago. Instead of narrative method, we may now use the *mythic method*. It is, I seriously believe, a step toward making the modern world possible for art. (Kermode, ed. 177-178)

Obviously, myths were celebrated as they could provide a cluster of symbols and means of comparisons that could be associated with the contemporaneity. Instead of using isolated symbols, the writers regarded myths as concrete and powerful symbols that could give a kind of significance to otherwise chaotic and futile world. Through the mid-twentieth century, on the other hand, a growing number of writers began to adopt a different view of literature and culture. Those writers, generally labelled as postmodernists, accepted and celebrated the inability of language and literature to provide a unity and conclusive meaning to contemporary experiences.

Postmodern culture, then, has a contradictory relationship to what we usually label our dominant, liberal, humanist culture. It does not deny it, as some have asserted Modernists like Eliot and Joyce have usually been seen as profoundly humanistic . . . in their paradoxical desire for stable aesthetic and moral values, even in the face of their realization of the inevitable absence of such universals. Postmodernism differs from this, not in its humanistic contradictions, but in the provisionality of its response to them: it refuses to posit any structure or, . . . master narrative- such as art or myth- which, for such modernists, would have been consolatory. (Hutcheon 6)

Modernism and Postmodernism respectively describe a collection of cultural movements in architecture, art, literature and music. Modernist view of literature considered the literary works as the unique creations of the authors, whereas in postmodern view of literature literary works were thought to be intertextual, and thus, they were not considered as autonomous entities. Postmodernism also combined high and low art through using industrial materials and pop-culture elements. While Modernism remained adherent to the Western and European thought, Postmodernism foregrounded multiculturalism by contesting Western thought. Modernist view tended to find out the abstract truths in life. Postmodernism, however, believed that there was no universal truth, whether abstract or not. Modernism radically detached themselves from the traditional ways and literary forms, whereas Postmodernism were self consciously using the traditional conventions in order to subvert them. Therefore, they playfully created paradoxes and self-reflexive works.

In short, the twentieth century literature mostly evolved around the theme of war, the notion of fragmentation, suggestiveness, experimentation both in terms of form and language, mythological allusions, intertextuality, postcolonial experiences, racial and gender issues. As in the case of the nineteenth century, long narrative poetry as a hybrid form found place in the twentieth century literature, and became an effective way of representing “the ordinary man’s experience”, alluding to the Romantic idea of poetry, which is “chaotic, irregular, fragmentary” (Kermode, ed. 1103) and the great variety and complexity of modern civilisation. From a body of twentieth century long narrative poems, David Jones’ *In Parenthesis* (1937), Derek Walcott’s *Omeros* (1990) and Jackie Kay’s *The Adoption Papers* (1991) are going to be analysed by the methods provided by stylistics. As in the case of the long narrative poems of the previous century, these poems use the characteristic traits and stylistic conventions of more than one genre, each of which is given more or less equal importance. In this sense, a long

narrative poem as lyric and narrative hybrid differs from a long poem which turns out to be a highly popular form in the twentieth century. Mainly the presence of complex discourse structures, a plot structure and dialogues is what distinguishes the lyric and narrative hybrid long narrative poems from the long poems of the century. Like their predecessors, the twentieth century long narrative poems as lyric and narrative hybrids combine, blend and unsettle the conventions of more than one prose and poetry forms. These three long narrative poems are specifically chosen in order to analyse and argue how the stylistic features of a long narrative poem as a lyric and narrative hybrid enable the poets to elaborate on such contemporary issues as war, multiculturalism, race and gender. In terms of formal and stylistic features, long narrative poems provide a place for poets to reflect the sense of fragmentation, complexity and allusiveness, and at the same time to develop realistically-recognised individuals, incidents, and experiences.

The vast majority of new narrative poems deal with everyday life in contemporary settings, eschew magic, the uncanny and even coincidence and strive towards a characterization that may be psychologically complex but is both plausible and familiar to a reasonably well-educated twenty-first-century reader. (Addison, "Verse" 546)

Likewise, the long narrative poems as lyric and narrative hybrids allow poets to include various perspectives and voices into the confines of a poem as befitting the multivocal and multiperspective aspects of the twentieth century literature and culture in general.

CHAPTER II

THE INITIATION OF LONG NARRATIVE POETRY AS LYRIC AND NARRATIVE HYBRID FORM IN THE NINETEENTH CENTURY: THE DISTINCTIVE STYLISTIC AND CONTEXTUAL FEATURES OF THE FORM

The aim of this chapter is to make the stylistic analysis of three representatives of long narrative poems from this century so as to find out the distinctive stylistic, formal and contextual features of the form that will enable us to define it as a lyric and narrative hybrid form. From a body of the nineteenth century long narrative poems, *The Princess* (1847) by Tennyson, *Aurora Leigh* (1856) by Elizabeth Browning and *The Ring and the Book* (1868-1869) by Robert Browning will be analysed according to the methods and approaches provided by stylistics. These three long narrative poems respectively display features peculiar to the hybrid nature of long narrative poetry. Distorting the essentialist assumptions of organic poetics, these three long narrative poems demonstrate the combination and mutual dialogue of both poetic and narrative elements. Stylistic analysis of *The Princess*, *Aurora Leigh* and *The Ring and the Book* will also provide us with the deeper understanding of the hybrid nature of the nineteenth century long narrative poetry and the stylistic elements the writers preferred to use to create generically hybrid texts whose politics contribute to the representation of the various and differing aspects of the nineteenth century especially on controversial issues of the time such as industrialism, materialism, gender issues, women question, poverty.

There is an inseparable relation between language and society. It is argued that “when society uses language, it gives the language some forms and patterns that have been shaped by the experiences, manners and traditions of people. Language, in other

words, is shaped by society” (Özünlü 9). In this sense, the stylistic analysis of the long narrative poems written in this century will inevitably reveal the experiences, manners and traditions, and certain social problems of contemporary society. Moreover, respective and comparative analysis of these three representatives of the nineteenth century long narrative poetry will reveal the stylistic development and stylistic variations of long narrative poems in this century.

2. 1. *The Princess: A Medley* (1847) by Alfred Lord Tennyson

Alfred Lord Tennyson, deemed to be the embodiment of his age, was born in Somersby, Tennyshire in 1809, and died in Aldworth, Surrey in 1892. Tennyson was the fourth of twelve children of George Clayton and Elizabeth Tennyson. He started his poetic career rather early in 1827 when he went to Trinity Collage. In 1827, Tennyson published *Poems by Two Brothers* in collaboration with one of his brothers named Chaerles. In 1828, Tennyson was awarded Chancellor’s Gold Medal for his poem “Timbuctoo”. While studying in Cambridge, he joined in an undergraduate literary club, The Apostles. Tennyson’s lifelong friend, Arthur Henry Hallam, was also one of the members of this club. In 1830, Tennyson published *Poems, Chiefly Lyrical*, and in the next year he left school without taking a degree. In 1832, he published another volume of poetry, named *Poems*, and this volume included some of the greatest works of him such as “The Lotos-Eaters”, “The Lady of Shallot”, “A Dream of Fair Women”, “Oenone” and “The Hesperides”.

Upon the untimely death of Arthur Henry Hallam, his life-long friend and his sister’s fiancé, Tennyson began to compose *In Memoriam A.H.H.*, and it was first published in 1850. In 1842, he published another collection of poems titled *Poems* that included his notable works such as “Morte d’Arthur” and “Ulysses”. In 1847, *The*

Princess was published, and in 1850, Tennyson became Poet Laureate. In 1852, he wrote “Ode on the Death of the Duke of Wellington”, and in 1854 he published “The Charge of the Light Brigade”. The following year, he published *Maud and Other Poems*, followed in 1859 by *Idylls of the King*. In 1864, he published *Enoch Arden*. Between the years 1874 and 1882 he wrote eight plays, and widened the scope of his poetic interests as the chief poet of England. His first play *Queen Mary* was published in 1875 and followed by *Harold* (1876), *Becket* (1884), *The Falcon* (1884), *The Cup* (1884), *The Foresters* (1892), and *The Promise of May* (1884).

Admired for being the mouthpiece of Victorian society, Tennyson was deeply interested in and brooded over the problems of the period in his poetry. Moreover, Tennyson’s poems not only reflect the issues concerning the society, but also deal with the universal problems and eternal human questions such as life and death, religion and faith, loneliness and isolation. Tennyson was and still is considered to be a writer of clearly noticeable originality and authenticity. His closest friend Hallam praised Tennyson arguing that “[t]he author imitates nobody; we recognize the spirit of his age, but not the individual form of this or that writer” (qtd. in Bloom, *Alfred* 23). Tennyson became one of the leading figures of the nineteenth century literary environment, and demonstrated his literary talents in representing his period along with the historical and mythological past of the nineteenth century society. It is claimed that “[t]he poetry of Tennyson is, moreover, replete with magnificent pictures, flushed with the finest hues of language, and speaking to the age and the mind with the vividness of reality” (33). Addressing to the immediate realities of his age, Tennyson uses a highly descriptive language; a wide variety of images, figures of speech and strong rhythm in order to evoke strong emotions in readers.

The Princess: A Medley is the first of the long narrative poems written by Tennyson. It is a blank verse narrative poem published in 1847. The poem was revised

fifth times by Tennyson himself, and the definitive edition was published in 1853. In *The Princess*, Tennyson proves to be the chief poetic voice of his age by means of writing a long poem, interpreting what is old and traditional with the new through consciously adopted generic and narrative strategies. The stylistic analysis of *The Princess* will reveal the generic and narrative strategies of the text peculiar to a long narrative poem as a lyric and narrative hybrid, and the stylistic devices used in the text in order to bring out the discursive diversity within the social community of the nineteenth century, the diversity and richness of everyday social and cultural life and also the countervailing social, political or religious forces attempting to subdue this diversity.

As stressed before, in most of his poems, Tennyson dramatises contemporary social, intellectual and moral problems of his age. Nevertheless, he also tends to use classical motifs, and draws his sources mainly from Greco-Roman mythology which is considered to be the common social and literary inheritance of the nineteenth century England. Yet, for *The Princess*, his long narrative poem, it is argued that

[h]e has reached the ideal by the only true method- by bringing the Middle Age forward to the Present one, and not by bringing the Present to fall back on a cold and galvanised Medievalism; and thus he makes his "Medley" a mirror of the nineteenth century, possessed of its own new art and science, its own new temptations and aspirations, and yet grounded on, and continually striving to reproduce, the forms and experiences of all past time. (Bloom, *Alfred* 58)

In *The Princess*, Tennyson adopts the established styles to contemporary literary demands that are argued in the previous chapter. He combines lyric with narrative, and mythological themes and characters with the contemporary issues. It is obvious that the increasing popularity of the novel form exerts pressure on Tennyson to incorporate narrative features into his poetry. In this sense, *The Princess* epitomises a considerable change in Tennyson's poetic style. In 1838, nine years before the publication of *The Princess*, Tennyson, according to his son Hallam Tennyson's memoirs, is claimed to have said: "If I meant to make any mark at all, it must be by shortness, for the men

before me had been so diffuse, and most of the things except 'King Arthur' had been done" (*Memoir I* 166). Nevertheless, during the nineteenth century, the work of writing gradually turns into a profession, and therefore, poets feel the need of accommodating themselves to the demands of publishing market. As an anonymous reviewer in *The British Quarterly Review* suggests, Tennyson eventually begins to yield to the "influence of a prosaic and practical age" ("Tennyson's Poems" 47). The same reviewer continues to argue that ". . . the maker of verse finds himself half ashamed of his vacation" as writing a verse is considered to be an "unproductive industry" (47). This prosaic age probably induces Tennyson to change his idea of making a mark by shortness. Likewise, in this practical age, the work of writing becomes a profession. Therefore, "[t]he extreme polish of verse, the slow progressive labour which lived along the line is suspected to be less honourable than before" (47-48). It is obvious that, in the nineteenth century, writing a verse is considered as a "slow" and "progressive labour", the outcome of which is just as short as a line, and thus, which is not sufficient for both the publishing market and reading public.

Through the end of his poetic career, Tennyson totally changes his opinion about making a mark by shortness and about the future of prose genre. In a letter written in 1885, seven years before his death, Tennyson himself celebrates the novel genre and eulogises the inclusiveness of the form, the quality of covering and dealing with a range of subjects, forms and stylistic features. He claims that

[t]he form of prose fiction is a vastly greater one, indeed it may be termed all comprehensive, and admits of the introduction of lyric or epic verse, in all varieties, as well as the profoundest analysis of character and motive, and is susceptible of the highest range of eloquence and unrhythmical poetry. All things considered, I am of the opinion that if a man were endowed with such faculties as Shakespeare's, they would be more freely and affectively exercised in prose fiction with its wider capacities than when 'cribbed, cabined, and confined' in the trammels of verse. (qtd. in Minsloff 2)

Prose fiction, according to Tennyson, is an inclusive form admitting the embodiment of the characteristics of various other lyric and narrative forms. This inclusiveness of the

form of prose fiction allows a writer to display his or her talents more freely and affectively; since it provides the writers enough space and diversity of forms with which they can exercise their talents and abilities more freely and affectively. Also, when compared to a verse form, prose fiction enables a comprehensive analysis of character and motive. Moreover, the form of prose fiction is capable of displaying rhetorical elements and the traits of unrhythmical poetry. Likewise, *The Princess* reflects Tennyson's arguments of verse and prose forms: the use of lyric and narrative complementarily with all varieties of lyric and narrative forms -romance, frame-tale, satire and lyric poems-, comprehensive analysis of character and motive, the use of rhyme, rhythm and rhetoric.

The Princess: A Medley opens in the broad lawns of Sir Walter Vivian's estate. According to the notes in the poem, "[t]he Prologue was written about a feast of the Mechanics' Institute held in the Lushingtons' ground at Park House, near Maidstone, 6th July 1842" (Tennyson 572)¹. Sir Walter Vivian, an aristocrat and the patron of the Institute, organises a garden party, and opens his garden to a group of privileged guests from neighbouring estates, and also to his tenants. The speaker is a friend of Sir Walter's son, and he is accompanied by five other collage men. Young Walter shows his guests around the house. As befitting the status of an aristocratic family, the house is full of art objects, various items gathered from different places, and family armours hanging on the wall. After a brief tour in the house, Walter takes his companions to a ruined abbey within the garden. In the ruined abbey Aunt Elizabeth and Sister Lilia are conversing with one another. There, Walter and Lilia begin a discussion about women's social position. Walter, then, proposes that each one of them should tell a tale so as to

¹ Tennyson, Alfred. *The Princess. The Major Works*, edited by Adam Roberts, Oxford University Press, 2009, pp. 117-202. Hereafter all citations will refer to this edition and will appear in the text by the part and line number.

amuse themselves. The speaker agrees, and wants to tell the first tale. It is also proposed that women should sing a ballad or a song in order to give the men a “breathing-space” (I. 235).

The speaker begins his tale assuming the role of a prince who is “blue-eyed, and fair in face” (I. 1) and a princess. This blue-eyed prince of a northern kingdom is betrothed to the princess whose name is Ida. They have been betrothed since their childhood. Nevertheless, when the time comes for the fulfilment of the betrothal, Ida flies to “a certain summer-palace” (I. 146) with Lady Psyche and Lady Blanche, her advisors. In this summer-palace, she founds a university for maidens, excluding the company of men on pain of death. Gama, the father of the princess, sends a letter to the king, the father of the prince, explaining why the engagement is broken. The king rages about the broken engagement, and vows to make war on Gama. Contrary to his father, the prince holds his temper, and suggests that he might confront with the princess himself. The king angrily refuses this suggestion.

The prince decides to sneak away from the court with Cyril and Florian, his closest friends. The prince and his companions arrive at the court of the King Gama. When the prince reveals his intention of confronting with the princess, Gama tells him that the princess establishes an official residence in a summer house and that only her ladies are allowed to accompany her. This summer house is turned out to be a women’s college. On their way to the princess’ private residence, the prince, Cyril and Florian go to a tavern to rest. There, their host comes up with an idea that the Prince should disguise himself as a lady, and sneak into the university founded by the Princess. Thus, the three men gain access to the university in disguise of woman.

In Part II, Princess Ida welcomes her new pupils; the Prince, Cyril and Florian disguised as woman. She asks where they come from, and upon hearing their answer, she begins to inquire if they know of the prince to whom she is betrothed. The three

men begin to praise the prince, and offer compliments of him. In return, however, they are scorned by the princess; since she does not like women to talk in favour of a man. Then, the three men attend the class where Lady Psyche meets the new initiates. Upon seeing the men, Lady Psyche recognises his brother, Cyril disguised as woman. Cyril tries to calm his sister down and tells the reason of their fraud. Lady Psyche consents not to reveal the true identities of the new initiates. Nevertheless, Melisa, the daughter of Lady Blanche, is standing at the doorway when they are talking, and she hears everything that they have talked. Yet, she promises not to reveal their secret to anyone.

In Part III, Lady Blanche recognises the prince and his attendants. The men talk to Lady Blanche so as to persuade her not to reveal their true identities. Cyril promises that if she will help him gain the princess' hand in marriage, he, in return, will give her a palace where she can reign on her own. Lady Blanche consents, and they all venture on a trip to north with other pupils and the princess. In Part IV, on their way to north, The princess lets her company sit and rest for a while. Meantime, in order to amuse themselves, the pupils begin to sing songs. When it is Cyril's turn, he begins to sing a tavern song. As a result, the women suddenly recognise that these new pupils are men in disguise. While the women are trying to flee in haste, the princess falls into the river. In order to save her life, the prince also jumps in after the princess.

In Part V, it is arranged that the question of the princess' marriage contract be decided by a tournament. The princess appeals to her brother, Arac, for help. Arac strikes down the prince's men with his army, yet he spares the prince's life. In Part VI, the university, which has been defined as the sanctuary of the women by Princess Ida, turns into a hospital where the wounded soldiers are nursed. The prince lingers close to death, and the princess attends to him personally. In Part VII, the prince finally regains his consciousness. Ida speaks to the prince, and begins to grouse about her eventual failures in everything she has tried to accomplish. The prince tries to comfort her,

telling that he believes in equality between men and women just as Ida does. He goes on to tell how much he loves and respects her. At last, he says “Yield thyself up: my hopes and thine are one:” (VII. 343). Ida remains silent, and the tale ends. In Conclusion, the scene returns to Sir Walter Vivian’s estate, and the company begins to talk about the style of the tale they have just narrated.

Although set in a medieval-like setting with the presence of kings, a prince and a princess, castles, knights, a sorcerer and a battle, in *The Princess* Tennyson touches upon two of the most contemporary and controversial issues of his time; women’s place in the society and women’s higher education. Tennyson himself asserts that the story of *The Princess* consists of original incidents (Tennyson, *Memoir I* 247). Indeed, Queen’s College, the very first British institution dedicated to the higher education of women, was opened in London in 1848, the year following the publication of this long narrative poem of Tennyson. He is claimed to have argued that two of the great social issues of the period are “the housing and education of the poor man before making him our master, and the higher education of women” (249). It is obvious from Tennyson’s remarks and the opening of Queen’s College that women’s education is one of the ongoing debates of the period, and *The Princess* reflects the debates concerning this issue. In *The Princess*, Tennyson attempts to dramatise a contemporary social problem of women’s education and the very nature of this problem that is the relationship between the sexes in the nineteenth century England. In his poem, he blends the narrative forms- romance, frame-tale, satire- with lyric, and the medieval with the contemporaneity. While prose forms enable a comprehensive analysis of characters and motives in the poem, lyric forms enable the use of rhetorical elements. The various characters in the poem are intended to represent and reflect all possible views of women’s education and women’s place within the society. In this sense, the presentation of differing and contrasting ideas and moods becomes vital for the

constitution of meaning throughout poem. Moreover, the interaction between the contradictory ideas and points of view is an essential part of the politics of the notion of long narrative poetry in the nineteenth century. The stylistic analysis of *The Princess* is, therefore, going to reveal the relation between the form and the context, between narrative and lyric, and the relations between balancing and contrasting views offered by each character. Thus, such a study will reveal the politics of *The Princess* as lyric and narrative hybrid long poem.

The Princess: A Medley consists of seven parts, a prologue and a conclusion. The poem is approximately 3,197 lines-long, and it also consists of blank verse lyric poems, some of which were added in the later editions of the work. The poem incorporates various forms such as romance, frame-tale, satire, lyric, and it is involved in the moods, issues and psychology of its age. While the Prologue and Conclusion take place in contemporary Victorian England, the remaining seven parts take place in an unnamed kingdom and in an unknown time.

The discourse structure of *The Princess* as lyric and narrative hybrid is much more complex than a prototypical lyric poem. The discourse structure of the poem can be explained with Mick Short's schema that accounts for prose fiction, "The discourse structure of fictional prose" (256-263). Short argues that a prototypical lyric poem (though not all poems) presents only one layer of discourse structure that is between poet and reader; a prototypical play, on the other hand, displays at least two levels of discourse structure (the playwright-audience/ reader level and the character-character level) while prototypical novel or short story is expected to display at least three levels of discourse as "there is a narrator-narratee level intervening between the character-character level and the author-reader level" (256-257). Likewise, in *The Princess*, there are three levels of discourse: the author-reader level, narrator-narratee level and addresser-addressee level. Such a complex discourse structure, therefore, naturally

multiplies the number of viewpoints that has to be considered for the construction of the meaning. In this sense, each discourse level contributes to the presence of different voices commenting variously on a single theme. Multiple voices in different layers of discourse structure intersect with each other in variety of ways. The deviation from a discourse structure of a prototypical lyric poem foregrounds the hybrid nature of the poem along with the diversities and varieties in life and the complexity of human experience. In this sense, *The Princess*, with its complex discourse structure, has a perceptible framework in which it is possible to observe different perspectives and voices rather than the closed authorial voice.

The presence of a tale within a tale structure also adds to the complexity of the discourse schema of the poem. In the Prologue and the Conclusion that deal with the feast of the Mechanics' Institute held in Lushingtons' grounds in 1842, the author-reader level constitutes the relation between Tennyson as an author and readers. Narrator-narratee level constitutes the relation between the speaker, namely Tennyson as a narrator and an interlocutor. In these two parts, the author and reader level and the narrator-narratee level are collapsed into equivalent participants. The Prologue and Conclusion parts are narrated by "I-narrator". It is Tennyson himself relating the story after attending the feast in the Lushingtons' grounds. In this sense, in the Prologue and Conclusion parts, the author becomes a character looking back on previous events. First-person narrators are thought to be ". . . 'limited' (they don't know all the facts) or 'unreliable' (they trick the reader by withholding information or telling truths)" (257). Since there is no definite addressee in the Prologue and Conclusion parts, it can be claimed that the addressee in these sections is the author's intended readers. Addresser and addressee level constitutes Tennyson as a character and Young Walter, Lilia, aunt Elizabeth and other participants of the tale-telling game. Therefore, it can be said that all

three levels collapse together as “. . . the narrator is the author who is also a ‘character’ in the story he or she tells, . . . ” (260).

The rest of the poem is in the mode of imitative narrative that is the people introduced in the Prologue adopt the voices of the characters in the tale of the princess. Accordingly, the tale of the princess has its own levels of discourse distinct from the Prologue and the Conclusion. Narrator-narratee level collapses into the addresser and addressee level as the conversations the characters in the tale of the princess have with one another are reported by people constituting narrator and narratee level. There is a series of narrators, and each one of them can be associated with different body of discourse producing individual architectures throughout the narrative. Each book of the poem is supposed to be narrated by seven different speakers to whom readers are introduced in the Prologue, yet it is not possible to distinguish their voices.

In terms of speech presentation, in most of the poem direct speech is used. Direct speech occurs when “. . . characters speak directly for themselves, without being ‘filtered’ through the narrator” (299). Direct speeches are identified by quotation marks and/ or with reporting clauses. The use of direct speech is important since direct speech allows the indication of emotion with the help of such stylistic elements as the use of elliptical sentence structures, exclamation marks, question marks and exclamatory remarks. The more free forms of direct speech- no quotation marks or reporting clauses- indicates the less interference of the narrator such as the songs and intercalary lyrics that will later be analysed in this part.

The complex discourse structure and the linguistic indicators of viewpoint that can be detected in character speeches are the two of the stylistic features in the poem that refers to the diversity of life and the complexity of human experience. Each character in the poem has specific speech that carries his or her specific points of view on the world and his/ her specific vision of life. Therefore, each character represents

different particular vantage points on social and material world, and each character experiences the ongoing events with his/ her own individual assessments. The fusion of different voices, thus, avoids a unitary and a singular language. The presence of differing individual voices, the speeches of the multiple narrators and the characters are fundamental indicators of the multivocal characteristic of the poem as a hybrid form. The characters and their voices interact with each other in a dialogic way. The poem orchestrates its theme by means of the incorporation of various genres and the differing individual voices. The poem as lyric and narrative hybrid incorporates the existing genres and social realities with the awareness of individuality and human personality. It presents the ethical, social and moral codes of the period in which it is written through affirming and accepting the tensions between the social norms and individual moral and intellectual drives.

The Princess Ida and the prince are vigorously struggling to destroy the body of other characters' finalising definitions of and comments about them which consciously aim at rendering their autonomy and individuality. This struggle of the princess and the prince not only remains on a literary level; the two character defy the social conventions and precepts with their own decisions and maverick acts (the princess' act of founding a university for women and the prince's disguise are just two of those acts. In this sense, Princess Ida lodges a critique of social conventions and practices of the nineteenth century that deny women any social and individual rights including the right of having a proper education. Breaking of her engagement and founding a university for women defies the patriarchal conventions of the society. Likewise, the prince also presents a progressive way of life and society as he also critiques the social practices, especially the ones against women's autonomy. Nevertheless, the prince is not as fierce as the princess in displaying his emotions, and thus, he represents the "middle way" as he also criticises the princess' discourse that denies the notions of love and marriage utterly and

that undermines the notion of womanhood. The prince and the princess defy the patriarchal authority through taking a stand against the orders of their fathers. The father of the prince— he is referred to as the king in the text— and Gama, the father of the princess, represent the conventional and authoritative way of life accepting and affirming the existing social practices and norms as absolute truths.

From stylistics' perspective, it is recognised that the characters are described both physically and psychologically, and in these definitions and descriptions there are not any exaggerated poetic imageries. The prince is likened to a girl as he is “. . . blue-eyed, and fair in face, / Of temper amorous, as the first of May, / With lengths of yellow ringlet, like a girl” (I. 1-3). It is rather an unusual wording for the description of a medieval prince. The lexical items used to describe the prince such as “fair”, “amorous” and “ringlet” evoke an image of a beautiful woman. The prince is fair, amorous and he has yellow ringlets that make him look like a girl. It can be said that such a physical description hints that the prince's world view and ideas will be unconventional as his physical appearance is. Moreover, he is also inflicted with an ancient curse which is called “weird seizures”. This curse prevents the prince from distinguishing reality from fantasy, a shadow from a substance. According to a legend, a sorcerer is burned by one of the Prince's ancestors, and the sorcerer decrees that “. . . none of all our blood should know / The shadow from the substance, and that one / Should come to fight with shadows and to fall.” (I. 8-10). According to Hallam Tennyson's memoirs, the parts related to the weird seizures of the prince was added in the 1851 edition of the poem. He argues that

[h]is [the prince's] too emotional temperament was intended from an artistic point of view to emphasize his comparative want of power. 'Moreover', my father writes, 'the words 'dream-shadow', 'were and were not' doubtless refer to the anachronisms and improbabilities of the story. (*Memoir I 251*)

The prince's being susceptible to weird seizures emphasises the emotional temperament of him. Weird seizures, therefore, foreground the discrepancy between Princess Ida's

self-control and intellectuality and the prince's emotional state. Moreover, as Tennyson himself declares, this curse foregrounds the distinction between fantasy and reality, between the prologue taking place in contemporary Victorian setting and the tale of the Princess Ida taking place in an unknown place and time. In relation to the idea of weird seizures, Stevenson argues that

[b]y reminding the reader constantly of the artifice of the tale, the “weird seizures” make it clear that the tale is not the same as “reality”: its methods of procedure, its fortunate and tidy reconciliations are not, as the Conclusion underscores, the substance of everyday life. (116)

Through detaching both himself and his readers from the fantasy world of the tale, Tennyson invites the readers to explore contemporary issues of sexual and gender relationships, and women's education in all seriousness without being distracted and swayed by the elements of romance narrative.

While the description of the prince relies heavily on his physical appearance, the description of Princess Ida relies more on her powerful image that her appearance evokes. When the prince sees her for the first time, he says

There at a board by tome and paper sat,
 With two tame leopards couch'd beside her throne,
 All beauty compass'd in a female form,
 The Princess; liker to the inhabitant
 Of some clear planet close upon the Sun,
 Than our man's earth; such eyes were in her head,
 And so much grace and power, breathing down
 From over her arch'd brows, with every turn
 Lived thro' her to the tips of her long hands,
 And to her feet. She rose her height, and said: (II. 18-27)

Instead of using concrete nouns and adjectives directly related to the description of physical appearance, the prince talks about the things that emphasise her power such as “throne”, “leopards”, “grace” and “power” that can be felt from the brows to the feet, and the sense of unworldliness. That is to say her physical appearance defies the conventional pale white, slender, weak, angel-like image of a woman in this century. As

befitting her physical appearance, she is strong and proud, and embarks on an enterprise to achieve female equality. Ida says

We dream not of him: when we set our hand
 To this great work, we purposed with ourself
 Never to wed. You likewise will do well,
 Ladies, in entering here, to cast and fling
 The tricks, which make us toys of men, that so,
 Some future time, if so indeed you will,
 You may with those self-styled our lords ally
 Your fortunes, justlier balanced, scale with scale. (II. 45-52)

It is apparent that Ida is against all the traditional and social practices that force women into total submission to male authority. She demands equality and respect not just for herself but for all fellow women. A woman has then one main role in the nineteenth century, which is to marry. Through rejecting marriage and through founding a university for women instead, Ida defies the norms of the society and usurps men's so-called natural intellectual superiority. Ida's determination and free-will, therefore, contrast with the prince's psychological state which is deteriorated by weird seizures. In most of the medieval romances, a hero is expected to be a strong and brave knight or a prince while female characters are expected to play the part of damsels in distress. It is obvious that both the physical and psychological descriptions of the prince and Princess Ida deviate from the traditional norms of medieval romance.

Princess Ida argues that women are forced to live their lives according to the pre-determined set of rules and conventions that have long been internalised by the society. She invites her fellow women to a kind of intellectual quest against all the conventions that define and restrict their lives. She encourages her pupils saying

O lift your natures up:
 Embrace your aims: work out your freedom. Girls,
 Knowledge is now no more a fountain seal'd:
 Drink deep, until the habits of the slave,
 The sins of emptiness, gossip and spite
 And slander, die. (II. 74-79)

In these lines, knowledge is concretised and likened to a fountain that is sealed against women. However, within the confines of the university women are free to drink from this fountain as much as they want. As Ida claims in these lines, the major aim of the university is to free women from the habits and conventions of the society. She itemises a number of famous strong women figures of history such as Sabine, the foundress of the Babylonian wall, Cariam Artemissa, a brave warrior, Rhodope, a celebrated Greek courtesan who is thought to have built a pyramid near Memphis, Celia, Cornelia, Palmyrene, Agrippina (II. 65-71). Ida continues to refer to powerful figures of history: the Amazons, female warriors of Greek mythology, Queen Elizabeth I, the 16th century English monarch, Joan of Arc, a heroine of France, and Sappho, a lyric poet. Princess Ida gives the catalogue of vast array of important figures to justify her own cause. She argues that

Their debt of thanks to her who first had dared
 To leap the rotten pales of prejudice,
 Disyoke their necks from custom, and assert
 None lordlier than themselves but that which made
 Woman and man. She had founded; they must build.
 Here might they learn whatever men taught: (II. 125-130)

According to Ida, women are not allowed to have a proper education as men do as women are considered as “the least of men” (II. 132). Custom and social practices of Victorian era confine women into the sphere of the household and, thus, women are denied equal opportunities in education and work. A woman’s behaviour is mostly dictated by society’s extremely rigid expectations. Ida’s reference to various women figures from different time and places foregrounds her intellectual profundity. Moreover, the presentation of the vast array of real figures and incidents such as Queen Elizabeth I stylistically again blurs the distinction between the contemporaneity and the medieval romance, as well as between the reality and fantasy.

Up to this point, Princess Ida seems to be the sole heroine of the tale fulfilling all the conventions required by a medieval romance. She is a strong, proud and intellectual

woman venturing on a quest for equal rights with men for her fellow women, and declaring a war on Gama and the prince, the male figures, to protect her sanctuary; the university. On the other hand, the prince with his effeminate appearance and with his psychological weakness preventing him from separating reality from shadows seems to be a character who tries to curb the extreme reactions of his father and the princess. Nevertheless, Princess Ida is claimed to be afflicted with excess of power that leads her a kind of militant feminism. Draper, in her essay “The Artistic Contribution of the ‘Weird Seizures’ to ‘The Princess’”, argues that the Princess Ida’s excess of power is the equivalent of the prince’s weird seizures which Tennyson explains as the prince’s comparative want of power. Princess Ida’s excess of power is approached from different perspectives by various characters in the tale.

Gama and the King are the two elder characters of the tale. They both represent the conventional, conservative and habitual morals of the nineteenth century society. Therefore, the discourse that these two authority figures represent is in conflict with the discourses uttered by the Prince and the Princess. Gama considers the princess’ deeds as “maiden fancies” (I. 48). The princess’ conscious withdrawal from the court and male company, her founding women’s collage are deemed as “maiden fancies” by her father, Gama. As the word “fancy” connotes, Gama thinks what her daughter tries to achieve is something superficial and transient. As a king, Gama is the symbol of authority, and he is responsible for keeping the order and maintaining what is conventional and traditional within the society. As an authoritative figure, Gama does not approve of what Princess Ida does, and he thinks that “But all she is and does is awful;” (I. 139). The lexical items, “awful and dismal”, Gama uses to describe the founding of the university indicate his stance on this matter.

Two widows, Lady Psyche, Lady Blanche; (I. 127)
 They fed her theories, in and out of place
 Maintaining that with equal husbandry
 The woman were an equal to the man.

[. . .]
 Nothing but this; my very ears were hot
 To hear them: [. . .] (133)

It is apparent that Gama does not believe in equality between women and men. He also accuses Lady Psyche and Lady Blanche of exciting such interests in the princess. Gama is described as “A little dry old man, without a star, / Not like a king” (I. 116-117). The words used to describe him emphasises his passivity. Gama’s physical state of being little and old, and his mental state that is “dry” implying the state of being unemotional, undemonstrative, or impassive reveal a discrepancy between him and the authorial state he occupies. Like Gama does, the king thinks that Princess Ida acts out of maiden fancies. However, he is not as tolerant as Gama. Upon hearing the news that Ida has broken the engagement with his son, he cries out that “. . . we ourself / Will crush her pretty maiden fancies dead” (I. 86-87). He is the embodiment of a public persona who rejects the others’ world views that do not comply with those of his own. As a representation of conventionality and authority, he demands total submission and obedience to everything that serve for the order.

The prince, on the other hand, holds an egalitarian stance in matters of gender relations and women’s education when compared to the two father figures, and as a male figure, he represents an alternative view point and an alternative discourse to those represented by Gama and the king. In Part V, the prince confronts Gama and his own father. It must be also noted that The prince occupies more egalitarian stance than the princess does, who does not tolerate the male presence in her university, does. The king insists that Princess Ida “. . . wrongs herself, her sex, and me, and him” (V. 113). As representatives of authority and male-centred society, Ida’s demands of equality and education, her conscious withdrawal from the company of males, her refusal of marriage and childbirth are considered as her act of betrayal to the idea of womanhood. Referring to a conventional metaphor, the king says

Man is the hunter; woman is his game:
 The sleek and shining creatures of the chase,
 We hunt them for the beauty of their skins;
 They love us for it, and we ride them down. (V. 147-150)

The king's authoritative discourse displays a nest of value indicators associated with the most traditional social conventions. His powerful discourse expresses an alternative viewpoints. In these lines, the king returns to conventional metaphors in which a man is likened to a hunter, and a woman is likened to an animal chased by hunter. In this metaphor, woman merely becomes a pray that is hunted for her beauty, for her sleek and shining skin. The speaker also claims that woman also gets pleasure from being chased and hunted down. Woman is represented as a meek and passive creature loving to be hunted, rode down and tamed. The prince, however, protests against such a derogatory metaphor, and argues that “. . . yet I hold her, king, / True woman: but you clash them all in one, / That have as many differences as we” (V. 171-173). The prince argues against the predetermined gender roles and conventional norms. He accepts and affirms the varieties in human nature. He defensively asks if Ida is not right for demanding “More bread of culture” (V. 180). In this sense, the prince and Princess Ida actually share the same world view. This also explains the reason why both the prince and the princess' decisions and actions receive objection from others, especially from their fathers as the representatives of authority. The prince's father immediately declares war on Ida upon hearing the news of broken engagement, and also he tries to prevent the princess from confronting the princess individually. Gama thinks that his authority is abused and his daughter's brain is washed by Lady Psyche and Lady Blanche through awful odes they sing about “equal husbandry” (I. 129). The father of the prince, on the other hand, accuses Gama of being in a “lazy tolerance” (V. 433). That is to say each character represents a different view of life and different aspects of Victorian society. *The Princess* as a long narrative poem allows those differences and varieties be in a dialogic relationship. The king firmly believes that

As are the roots of earth and base of all;
 Man for the field and woman for the hearth:
 Man for the sword and for the needle she:
 Man with the head and woman with the heart:
 Man to command and woman to obey;
 All else confusion (V. 436-441)

In these lines, there is parallelism that we seldom see in the overall body of the poem. The four sentences respectively begin with “man” as a subject, and it gives the impression that the subjects are arrayed according to their importance. The repetitive use of “and”s between the sentences make the reader pay attention to the sentences individually. These lines uttered by an authority figure show the clear distribution of roles and duties among women and men in the contemporary Victorian society. The prince and the princess undermine such distinctions, and represent more progressive vision of gender relations that clearly contrasts with a conservative view of male-stream community represented by Gama and the father of the prince in the text.

Contrary to the king and Gama who constantly belittle Ida’s world view, The prince thinks that Ida is a “poet-Princess” (III. 256) who has “grand imaginations” (III. 257). The emphasis on Princess Ida’s poetic act is also a reference to the narrative framework of the work, to the generic interactions and contrasts that constitute it (it must be noted that in the Prologue, it is decided that women will sing songs between the men’s narrative). In *The Princess*, there are six songs placed at the end of the each part, and intercalary blank verse lyrics placed in the middle of the narrative in certain parts. According to Hallam Tennyson (250-251), after the first publication of *The Princess*, Tennyson makes considerable changes on the poem. The second edition of the poem is published in 1848. The third edition appears in 1850, and it is this edition to which six songs are introduced. On the insertion of the songs, Tennyson says “[b]efore the first edition came out, I deliberated with myself whether I should put songs between the separate divisions of the poem; again I thought that the poem would explain itself, but

the public did not see the drift” (254). As Tennyson himself explains, the songs and lyrics, therefore, are important elements in explaining what the text means.

The stylistic analysis of the poem in terms of its discourse structure, speech presentation and the linguistic indicators of viewpoint, thus, reveals the differences between a prototypical lyric poem that usually foregrounds a single, authoritative voice and a long narrative poem as a lyric and narrative hybrid form. Moreover, stylistic analysis of indicators of viewpoint that can be found in the individual speech acts and individual discourses of different characters reveals the multiplicity of points of view, and worldviews prevalent in the society related to women’s education and the relations between men and women. In his *Memoir I*, Hallam Tennyson also argues that “[a]s for the various characters in the poem, they give all possible views of Woman’s higher education; and as for the heroine herself, the Princess Ida, the poet who created her considered her as one of the noblest among his women” (248). Within the narrative structure of the poem, the individual voices and speech acts are reflected through certain stylistic elements such as complex discourse structure, characterisation and the use of rhetoric and linguistic indicators of viewpoint. The qualities of being lyric and narrative are united through such stylistic features.

The poem’s subtitle, *A Medley*, also adumbrates important features related both to the form and content of the poem. Tennyson’s word choice for the subtitle of his work makes the poem a self-acknowledged medley, and the poem complies with the notion of medley both in terms of form and content. The idea of medley is very important as it prevails throughout the entire poem very much like an extended metaphor. The notion of medley in the poem that actually refers to its hybrid style is foregrounded by certain deviations in the poem. The hybrid form of the poem, of course, is one of the principal medleys of the poem. In *The Princess*, Tennyson consciously uses and mingles the traits of medieval romance, frame-tale, satire, novel

and lyric. In 1850, the three years after the first publication of *The Princess*, Charles Kingsley wrote a review of the poem in *Frazer's Magazine*. He argues that

[t]he idyllic manner alternates with the satiric, the pathetic, even the sublime, by such imperceptible gradations, and continual delicate variations of key, that the harmonious medley of his style becomes the outward expression of bizarre and yet harmonious medley of his [Tennyson's] style becomes the fit outward expression of the bizarre and yet harmonious fairyland in which his fancy ranges. (qtd. in Bloom, *Alfred* 58)

In the case of *The Princess*, the novel form enables a proper development of a plot, narration, characterisation, dialogue, description and a touch of reality while the romance form enables the use of mystery and supernatural elements. The lyric form, on the other hand, enables the more effective use of rhythm, rhetoric and figures of speech. The hybrid form of long narrative poetry, thus, enables Tennyson to write a sustained poem on various themes which is compatible to novels in terms of form, length and subject. This form also enables Tennyson to mediate between personal expression and social commentary more harmoniously.

In relation to his poem, he states that “though truly original, it is, after all, only a medley” (Tennyson, *Memoir II* 71). Though Tennyson is claimed to have uttered this statement in an ungrateful manner (70), the poem's hybrid nature, which is considered as medley by Tennyson himself, is what reveals the various controversial issues and points of view prevailing in the Victorian society. As a medley,

The Princess challenges standard Victorian ideas of the nature of and interrelationships among human genders and generations and literary genres. As a fresh alternative to strict, hierarchical definitions, Tennyson suggests the potential validity of medley— . . . — as the salient feature of selfhood, society, and the literary forms that reflect them. (Johnston 549)

The narrative of *The Princess* constantly changes from a medieval romance to a lyric, from a romance to a satire, and thus, such internal deviations become very important for the construction of meaning since these deviations are conscious and deliberate, and they always produce foregrounding.

The word “medley” is first used within the text at the end of the Prologue:

Seven and yet one, like shadows in a dream. –
 Heroic seems our Princess as required –
 But something made to suit with Time and place,
 A Gothic ruin and a Grecian house,
 A talk of college and of ladies' rights,
 A feudal knight in silken masquerade,
 And, yonder, shrieks and strange experiments
 For which the good Sir Ralph had burnt them all –
 This *were* a medley! We should have him back
 Who told the "Winter's tale" to do it for us.
 No matter: we will say whatever comes.

(Pro. 222-232)

In these lines, the interpretation of the old with the new is identified as medley. There is a heroic princess, but she is after a contemporary nineteenth century issue of founding of women's collage. There is a gothic ruin and a Grecian house, but there, people are discussing women's rights. There is a feudal knight in silken masquerade, but also there are strange experiments of technology being displayed in the garden. The idea of medley is also foregrounded by the graphological deviation in the sentence as the auxiliary verb, "were", is italicised in order to foreground that the notion of medley is not original to this tale. The reference to "Winter's tale" is not an arbitrary one since there are many similarities between Shakespeare's *The Winter's Tale* and *The Princess* in terms of form. *The Winter's Tale* is considered as one of Shakespeare's problem plays because of its "hybrid" structure that defies the classical notions of the genre. *The Winter's Tale* is divided into two parts. The first three acts are in the form of a tragedy; whereas the second half of the play can be considered as comedy and romance. The first half of the play occurs in Sicily in a winter time, while the second half occurs in Bohemia. The play displays the basic features of both poetry and prose. It is because while the nobles in the play typically speak in verse in blank verse, characters which are on the lower end of the social hierarchy are apt to speak in prose. Moreover, the play extensively uses disguises to add to dramatic prowess. The hybrid and unconventional form of *The Winter's Tale*, therefore, make it a medley, and Tennyson refers to

Shakespeare and his play to justify *The Princess*' hybrid form that Tennyson, himself, defines as medley. With regard to the notion of medley, Stevenson argues

[y]et, Shakespeare's play successfully unites these diverse strands into an artistic whole, "a tale", which is not equal to "reality" but which has bearing on real issues: love, death, jealousy, fertility, and time. If Tennyson's "medley" is an artificial construct, it is, nonetheless, a serious comment on human nature and human experience like its Shakespearean construct. (74)

Like *The Winter's Tale*, *The Princess* can be divided in two parts. While the "Prologue" and "Conclusion" take place in Lushington's grounds in contemporary Victorian England in 1847, the remaining parts take place in an unknown kingdom at an unknown time. The narrative framework comprises blank verse narrative, blank verse lyrics and intercalary songs which deviate from the main body of storyline. Disguises and the revelation of disguised identities are important elements of the poem. Indeed, *The Princess* is a mixture of multiple forms, of different techniques and of various moods. Acknowledging the unconventional form of the poem from the very beginning and referring to Shakespeare's *The Winter's Tale* as a precedent for the idea of "medley", Tennyson justifies and foregrounds the form of his first long narrative poem.

The Prologue is genuinely crafted in a way that reveals and foretells all the medleys in the poem. The medleys, diversities, and thus, the hybrid nature of the poem are revealed and foregrounded stylistically by internal deviations within the Prologue. During the Prologue, the mode constantly changes from a contemporary, realistic narrative to a chivalric romance. Tennyson produces a systematic series of contrasts between the lexical fields associated with contemporary nineteenth century environment and a medieval setting. The Prologue begins with the description of Sir Walter Vivian's estate on which a feast of the Mechanics' Institute is held. The speaker refers to his host with his title and full name. The use of deixis leads readers to "view social relations as deictic" (Short 272). The use of deixis, therefore, indicates that attitudes and behaviour, and thus the setting the readers are about to be introduced correlate with the stereotypes

for Victorian society. Indeed, in the Prologue, readers are introduced to a typical Victorian, aristocratic estate. Sir Walter's house is decorated with ornaments that reflect both the contemporaneity and the common aristocratic heritage of the society. In this sense, the setting we are about to be introduced manifests the notion of medley, and also foreshadows the medieval romance that will be told in the following parts. In the house, there are objects jumbled together from every clime and age such as "Huge Ammonites" and "the first bones of Time" (Pro. 15) indicating contemporaneity, and there are also objects associated with medieval times such as "Greek busts, carved stones of the Abbey-ruin in the park" (Pro. 14), "the cursed Malayan crease, and battle clubs" (Pro. 21), arms, an armour, celts, columets, claymore, and ancient rosaries. Among these objects, an ancient chronicle immediately attracts the speaker's attention. According to the notes, this ancient chronicle is *Froissart's Chronicle*, and it tells the history of the Hundred Years War (573). The speaker reads the story of one-armed, noble lady, "Ida, Countess of Mountfort, who led troops out of the besieged city of Honybount riding a horse and dressed in armour, and drowe away the attackers" (572-573). It is probably the story of Ida, Contess of Mountfort that inspires the speaker to tell the tale of the Princess Ida of an unknown kingdom.

While the interior of Vivian's house reflects the aristocratic notion of heritage and a sense of medievalism, the outside presents a totally contrasting and contemporary view. Therefore, the lexical choices of the writer changes accordingly. The speaker describes various mechanical and electrical devices displayed by the Institute: a canon fired by wires, telescopes, a kind of battery creating electric shock, a steamer that runs a clockwork and a petty railway, a fire-balloon and a telegraph wire running along the garden. These mechanical and electrical devices displayed by the Institute demonstrate the dramatic effects of industrialisation upon all aspects of Victorian life. The sight of the ruined abbey in the lawn, however, reveals the "wide chasm of time" (Pro. 93)

between Victorian and Medieval England. Now, the speaker begins to describe the ruined, “high-arch’d and ivy-claspt,” (Pro. 90-91) and gothic abbey. Nevertheless, in these ruins, men are talking about a very contemporary issue; woman’s higher education. During the Prologue, the descriptions and the tone of the speaker constantly change back and forth between the sense of medievalism and the notion of Victorianism. These constant deviations marked by lexical changes foreground the idea of medley, and they also blur the distinction between the notions of romance and realism as well as past and present.

The presence of multiple speakers, multiple stories, and various points of view are also the other elements which also contribute to the notion of medley in the poem. The poem’s subtitle, therefore, indicates multiple speakers, stories and points of view. Each character in the story represents a different view on women’s higher education and on the other contemporary Victorian issues. The text does not offer any narratorial comments on the conversations among the characters. Each character reveals his or her viewpoints through his or her words and expressions. As previously discussed, the hybrid nature of the poem, complex discourse structure, the presence of multiple narrators, and the use of direct speech pattern for the speech presentation allow these differing ideas and perspectives to be realised.

From stylistics’ point of view, the songs and the intercalary lyrics conduce to the internal deviations within the text. First, the songs and lyrics are organised in stanzaic forms with margins on each side, and, thus they become clearly distinguishable from the main body of blank verse narrative. Second, they deviate from the narrative context, and the ongoing plot of the tale of the princess. Third, contrary to the narrative parts, these songs and lyrics abound with figurative language and figures of speech. The lyric and narrative hybridity of the work is foregrounded by the internal deviations caused by the songs and the intercalary lyrics.

The songs and poems represent and foreground an alternative discourse to the many other discourses in the tale of Princess Ida. The lyrics lay bare the fact that there is a discrepancy between the tale of the Princess Ida's struggle for equality, and the women's status in contemporary society, or between what is ideal and what is real. In the Prologue, the rules are set for the tale-telling activity and it is decided that seven men will tell the tale while women will sing a ballad or song to give men a breathing space.

So I began,
And the rest follow'd: and the women sang
Between the rougher voices of the men,
Like linnets in the pauses of the wind:
And here I give the story and the songs. (Pro. 236-240)

In these lines, women's voices are likened to linnets, the voices of which can only be heard between the pauses of the wind that metaphorically stands for men's voice. Though there are numerous women in the company such as “. . . Aunt Elizabeth, / And Lilia with the rest, and lady friends / From neighbour seats: . . .” (Pro. 96-98). Thus, the tale of Ida is told by male narrators while the women in the company are compelled to sing songs. The simile in these lines alludes to the fact that the real problems and agonies of women are covered by the grand narratives of men. It is because women are lack possible means and authority to raise their voices.

The first song, “As throu' the land at eve we went” (Part I, pp. 129-130) is about a reunion of a husband and a wife with teary kisses who have a fierce argument on their way to the grave of their child, who is “lost in other years”. The sex of the speaker is rather obvious. It is because while it has been decided that the songs are sung by women, the speaker in the poem says “We fell out, my wife and I”. It is apparent that in this song, the female speaker attains a male voice. This recalls the juxtaposition of gender roles in the main body of the narrative. The poem has fourteen lines and end rhymes in the poem (ears, tears, endears, years) enhance the musicality of it. “And

kiss'd again with tears" (the lines 5-9-14) is the repeating line of the poem, and it foregrounds the reunion and reconciliation between the two sexes. The conflicts and controversies experienced between men and women in Victorian society are represented in a familial and individual level. The woman in the poem can only find consolation near her child, though he or she is dead. The woman can fulfil herself only as a wife and a mother figure. The poem can also be read as a foreshadowing to the reunion of the prince and Ida that will take place in Part VII.

The second song, "Sweet and low, sweet and low" (Part II, p. 142), employs a mother figure as the speaker of the poem. She is singing to her baby to calm it down, and eventually, to make it sleep. The song is about the departure or the death of the father, and it has a sense of melancholy and regret. The sense of melancholy is reflected through nature imagery such as "wind of the western sea", "dying moon", and "silver moon". The word "west" is repeated three times in the song to refer to the notions of death and decay as the west is also the location of sunset. The lines such as "dying moon" and "silver moon" along with the image of sailing silver ship indicate the feeling of death, loneliness and isolation. The poem evokes an image of a mother figure who is seeking solace in her child and desperately waiting for her husband to return. Contrary to the previous song, in this song, the woman has her child nearby, but she lacks a husband figure. Therefore, very much like the woman in the first song, she feels incomplete, unhappy and desperate. It is because as a woman figure her happiness relies on a husband and a child. The setting of the song, a home, is the sole environment of a woman in Victorian England where she can fulfil herself as a wife and a mother.

The third song, "The splendour falls on castle walls" (Part III, p. 151) is one of the most widely known poems of Tennyson. It is comprised of three stanzas, each containing six lines. It is a very musical poem, and therefore, it is also known as "The Bugle Song". The musical quality of the poem relies on the internal rhymes that appear

in the first and the third lines of each stanza: falls and walls, shakes and lakes in the first stanza; hear and clear, far and scar in the second stanza; die and sky, roll and soul in the third stanza. The poem is also enriched with end rhymes that appear in the second and the fourth lines of each stanza: story and glory, flying and dying, going and blowing, replying and dying, river and ever. The repetition of the same final line of the poem, “Blow, bugle; answer, echoes, dying, dying, dying”, to each stanza also enhances the musicality of the poem along with the alliterations throughout the poem. These stylistic features, along with the words related to the act of listening and hearing such as echo, hear, blow, indicate that the poem heavily appeals to hearing rather than seeing. The mystical quality of the scene is suggested by the high mountains, the castle, the horns of Elfland, and a fairy kingdom. The speaker in the poem hears a bugle echo around a beautiful valley at the time of sunset. This bugle echo slowly fading away urges the speaker to muse on what kind of “echo” that a person leaves behind when she or he dies, and what kind of an influence one can have on the world. Just like the sound of a bugle that slowly fades away into silence, an influence of an individual on the world will fade away into silence after his or her death. The poem recalls Part II in which Ida refers to the powerful female figures from antiquity and history who influenced, one way or another, the world around them. Ida says that all the women have “Their debt of thanks to her who first had dared / To leap the rotten pales of prejudice,” (II. 125-126). The poem, therefore, can be read as the reflection of Ida’s struggle to leave a mark on the world around her, her struggle and related anxiety to make a difference.

The fourth song, “Thy voice is heard thro’ rolling”, is sung by Lilia at the end of the Part IV (p.166). It is a small poem of eight lines. It is about a soldier listening to the sounds of drums that call for a war. The sounds make the soldier fancy the face of his beloved. The image of his “brood about thy knee” gives him strength and courage, and he bursts into a fierce battle. It is not a developed poem, but it recalls the images of war

and related brutality. The song also signals the forthcoming war between Arac's men and the prince's knights.

The fifth song is "Home they brought her warrior dead" (Part V, p. 180). It is made up of four stanzas, each containing four lines. Contrary to the previous song, this song is about a warrior whose dead body is brought back to his wife. The speaker in the poem describes the reaction of the wife in the face of seeing her husband's dead body. According to the speaker, the widow does not mourn properly as she neither cries nor utters any sign of grief. In the first stanza, the narrator describes how the warrior's dead body is brought back to his home. The maidens in the house expect the wife to cry or show a sign of grief, but the wife remains silent. In the second stanza, the maidens begin to praise her dead husband so as to evoke any emotion in the wife. The maidens think that "She must weep or she will die". In the third stanza, one of the maidens walks quietly to the corpse of the husband, and uncovers the cloth covering the face of the corpse thinking that seeing the face of her husband will make her cry, yet she remains silent. In the final stanza, an old nurse puts the widow's child on her knee, and then, to everyone's relief, the widow begins to cry like "summer tempest". It is revealed in the last stanza that the widow's immobility and speechlessness are actually the invisible signs of grief. The widow cries at last when she sees her child who is destined to grow up without a father. Just like the first and the second songs, the social and familial concerns of a Victorian woman are presented through the images of a husband and a child.

The sixth song, "Ask me no more: the moon may draw the sea" appears at the end of the Part VI (p. 190). The poem has three stanzas, each containing five lines. The song begins with an imperative sentence, "Ask me no more", and the sentence is repeated seven times foregrounding the mood of grief and resignation the speaker of the poem feels in the face of her reluctance to give any definitive answer. The speaker

pleads to her lover or to her friend not to ask the same question over and over again. Yet, the content of the question remains unknown. The first stanza depicts improbable incidents such as the personification of the moon drawing the sea and the cloud stooping from heaven in order to foreground the impossibility of giving an answer. In the second stanza, the speaker says “I love not hollow cheek or faded eye”, and the images of hollow cheek and faded eye can be associated with a state of being an ill. The following two lines, “Yet, O my friend, I will not have thee die! / Ask me no more, lest I should bid thee live”, hint that the speaker is talking to a friend or lover who is perhaps about to die. In the third stanza, the speaker says “Ask me no more: thy fate and mine are seal’d:” and she realises that both the speaker and her friend cannot escape fate. In the twelfth and thirteenth lines, “I strove against the stream and all in vain: / Let the great river take me to the main:”, the speaker once again returns to nature imagery as she does in the first stanza. The two of them are not exempt from the forces of nature such as life, love, and death, and the speaker, therefore, believes that it is futile to resist the natural forces. The song foreshadows the events that will be told in the following part.

These six songs added into the main body of *The Princess* in later editions foreground the hybrid nature of the poem as a long narrative. They also enhance the notion of medley with their diverse subject matters and associations they put forward. Along with these songs, there are also intercalary blank verse lyrics within the narrative. These lyrics conduce to internal deviations as the songs do, since they interrupt the narrative form. These lyrics include Tennyson’s most widely-known poems such as “Tears, idle tears”, “O Swallow, swallow”, “Our enemies have fall’n”, “Now sleeps the crimson petal”, and “Come down, O maid”. These lyrics especially the ones recited by Ida are significant to the overall narrative, since she takes the full control of her narrative via these lyrics, and she becomes “Poetess-Princess” as The Prince names her.

In Part IV, the princess invites the prince to sing a song so that she can hear a song from the land of the prince whom she supposes him to be one of her fellow women and pupils as the Prince is in disguise of woman. The lyric that the prince sings is “O Swallow, Swallow, flying, flying south” (pp. 153-154). The poem consists of eight stanzas, each containing three lines. The poem begins with an apostrophe as the speaker addresses his metaphoric messenger, a swallow. The speaker urges the swallow to fly to his beloved and tell her about the love the speaker bears for her. Throughout the poem, the speaker uses the images of “South” and “North”, and they metaphorically stand for the princess and the prince, respectively. The prince is from a northern kingdom as he says “For on my cradle shone the Northern star.” (I. 4), and the princess is the “beauty from the South,” (I. 35). The speaker of the poem pleads the swallow, “O tell her, Swallow, thou that knowest each, / That bright and fierce and fickle is the South, / And dark and true and tender is the North.”. In these lines, the speaker unites the opposites. In order to foreground the equal prominence of each adjective, the speaker uses the “and”s between each one of them. Also, two pairs of oppositions between the adjectives is marked by alliterations. Fierce and fickle is the opposite of bright, and true and tender is the opposite of dark. This means that the speaker knows the pearls and pitfalls both in his beloved and in his own soul. It is an affirmation on the part of the prince that he accepts and respects all the differences between him and the princess. Nevertheless, not knowing the true identity of the prince, Princess Ida mocks the song as she thinks that it is “A mere love-poem!” (IV. 108). According to the princess, a lyric becomes worthy of being deemed as good when it is used for great purposes such as the education of the mind. She says

So they blaspheme the muse! But great is song
Used to great ends: ourselves have often tried
Valkyrian hymns, or into rhythm have dash's
The passion of the prophetess; for song
I duer unto freedom, force and growth
Of spirit than to junketing and love.

(IV.119-124)

In Part VI, while the prince lays in “some mystic middle state” (VI. 2), the princess sings a song, “Our enemies have fall’n, have fall’n” (pp. 181-182), standing on somewhere high upon the palace. The poem consists of five stanzas, each containing five lines. Each stanza begins with the same line: “Our enemies have fall’n, have fall’n” to emphasise the victory of the princess’ troop over the prince’s knights. Throughout the poem, Princess Ida boasts about the strength that the women’s cause gains over time in metaphoric ways. In the first stanza, Ida likens herself to a “little seed” at which her enemies laugh. Nevertheless, this little seed has grown so powerful that it has developed many branches that are likened to “thousand arms”. In this first stanza, Princess Ida metaphorically refers to the founding of women’s university. During the following stanzas, Ida likens her enemies to woodmen. These enemies might be the conventions, authoritative figures like Gama and the king, and the male-centric society and its practices. The leaves of the tree that symbolise the university are wet with women’s tears, and from this tree comes “a noise of songs” which the woodmen do not understand. Therefore, woodmen want to cut this tree which they find very strange. “But we will make it faggots for the hearth, / And shape it plank and beam for roof and floor, / And boasts and bridges for the use of men.”. The tree is very resourceful and it serves to the various needs of men. It is because the tree, like women, is a source of life. This is why the woodmen fail in their attempts to cut the tree, and “With their own blows they hurt themselves”. The song is important, since she genuinely lays bare her own point of view about the women’s cause when she is all alone. It is apparent that the education and betterment of the social status of women will avail the whole society.

Part VII focuses on Ida’s contemplations on the university and women’s cause. After the battle, the university is turned to a hospital in which the wounded soldiers are taken care of. Ida thinks that her sanctuary is violated by the presence of men. She says “And now, O maids, behold our sanctuary / Is violatèd, our laws broken” (VII. 43-44).

While the prince lingers close to death, it is the princess who attends on him in the university. While attending on Prince, she reads two poems, “Now sleeps the crimson petal, now the white” and “Come down, O maid, from yonder mountain height”, from “A volume of the Poets of her land” (VII. 159). It must be noted that unlike the previous poem, these two poems do not belong to Ida. She just reads the poems written by the poets of her land. Therefore, it is expected that the poems should reflect the ideals of love and the principles of life as in the way experienced by the people of the land. Therefore, these two poems cannot be equated with Ida’s own ideas, since the text does not give any hint or clue whether Ida’s choice of reading these poems is deliberate or not.

The first poem, “Now sleeps the crimson petal, now the white” (p. 195), has five stanzas. While the first and the fifth stanzas consist of five lines, rest of the stanzas contain two lines each. In the first stanza, a garden full of flowers and trees in a serene and peaceful night is depicted. Synecdoche and personification techniques are used in this stanza. The crimson petal, the white petal, the cypress, the gold fin, the fire-fly are all used in singular form, yet they represent the whole. Personified crimson and white petals sleep, the cypress does no longer waves, the gold fin does not wink anymore. Everything in the garden is still and silent. The fireflies have begun to appear. The speaker of the poem metaphorically invites the beloved one to walk through the beauty of the twilight garden. While wandering through the garden, the speaker comes across with a “milkwhite peacock”. There is a semantic deviation in the line as it is logically inconsistent for a peacock to be milkwhite. The image of a milkwhite peacock, therefore, sustains the image of night and darkness. The sky and the stars remind the speaker of the myth of Zeus and Danae. According to a legend, “Zeus came down to Danae when shut up in the tower in a shower of gold stars” (581). In the fourth stanza, the speaker sees a meteor slide leaving a shining trail behind. And just as the passing

meteor leave a shining trail, the thought of the beloved, the speaker claims, leaves a shining trail in the speaker's mind. In the last stanza, the speaker tells us that the lily folds up with "all her sweetness" and "slips into the bosom of the lake" meaning it closes its petals and slips down into the water. The word "bosom", though, evokes the image of human chest, breast, and accordingly in the last line, the speaker invites the beloved to slip into his or her bosom and be lost in him or her. It is worth noting that the word "me", preceded by a preposition, ends a line five times throughout the poem: with me, to me, unto me, in me, in me. It is apparent that the speaker is expressing his or her romantic love, and his or her sexual intent, desire through nature imagery.

The second poem that the princess reads from the same book is "Come down, O maid, from yonder mountain height" (p. 195-196). It is apparent from the apostrophe in the poem that the speaker is male trying to persuade his beloved to descend from her lofty residence in the hills, from her mountain height to the valley where she is thought to find love. Allusions to a mountain evoke the name of the Princess Ida. In Greek mythology, Ida is the name of the two sacred mountains: One is the Mount Ida in Crete, and the other one is Mount Ida in the region of ancient Troad in the northwest of Turkey. The princess' name associates her with sovereignty, dignity, and secrecy. Therefore, Ida is inevitably associated with the beloved in the poem who takes pleasure in living in height and in "the splendour of the hills". In this sense, the Prince is associated with the speaker of the poem who believes that "Love is of the valley". Nevertheless, it would be a mistake to equate what the poem says to what the princess thinks and thus, it would be a mistake to conclude that the princess is defeated by the customs and ideals of society and she yields to the prince.

These lyrics conduce to deviations within the poem. These deviations foreground the lyric and narrative hybrid nature of *The Princess*. They also foreground the major theme of the poem that is medley through creating internal deviations as the

interruptions of narrative by lyric poems foreground the multi-levelled structure of the work. These lyrics also point out the presence of differing and contrasting points of view and perspectives which can be distinguished from the authoritative discourses represented by Gama and the father of the prince, and even from an alternative-idealistic- discourses represented by the princess and the prince. The lyrics both contrast with the main body of narrative and also with each other in terms of subject matter.

The poems are diverse in subject matter, and they touch upon the issues of practical and social world. In these poems, however, contrary to the strong and free-willed image of Ida, women are mostly presented in the state of sadness and sorrow. The poems, therefore, are intended to “offer a more sober perspective on women’s socio-economic status of the present” (Clapp-Itnyre 230). In this sense, the breathing-space that the speaker claims to be crated by the women’s singing becomes an irony, since the songs portray a gloomy and sober atmosphere. Through these songs

. . . the men relegate the musical genre to an insignificant art form for women, the women resuscitate it into powerful form of self-expression and aesthetic beauty. Finally, whereas the men use the figure of the child as metaphoric and metonymic equivalent to woman to demote her, the women heighten this child figure into a symbol of women’s futuristic art which is genderless, timeless, and limitless. (230)

Such a division between narrative and lyric recalls the traditional assumptions about the gender and genre. The men are supposed to shoulder the task of narrative, women are thought to be capable of produce simple lyrics. Nevertheless, these lyrics are far from being simple. As an examples of direct speech pattern which are totally controlled by the female characters in the poem, these lyrics reflect the hostile social environment in which women struggle to fulfilling themselves as mothers, wives, and most importantly as individuals. Women, therefore, use lyrics as means to reflect the concerns and realities of many women in the nineteenth century such as marital life, child-care, loneliness, tragedy and death caused by war. From stylistics’ point of view, thus, these

internal deviations are of vital importance as they both contribute to the hybrid nature of the poem, and also to the construction of meaning.

The conclusion of *The Princess* has created a heated debate among the critics whether Princess Ida inevitably yields to the patriarchal conventions or not. Lindal Buchanan thinks that the voices of Ida and the other female characters in the poem are silenced by patriarchal order. Anita B. Draper on the other hand, argues that the prince and the princess become a couple only when they accept the traditional sexual characteristics in them, and enhance these characteristics with mutual understanding and cooperation. Isolde Karen Herbert stresses that “the poet’s consistently patriarchal tone reflects his conservative approach to religion and society” (150). She argues that Tennyson’s urge to “. . . bind the scattered scheme of seven / Together in one sheaf. . .” (Conc. 8-9) is the indication of his anxiety to subdue polyphony in the poem. However, Alisa Clapp-Itnyre argues that *The Princess* is misread “. . . as a conservative applauding the downfall of Princess Ida and her women’s university” (242). Moreover, she goes on to argue that Tennyson added the six lyric poems in the 1850 edition in order to “enforce his feminist sympathies” (242). Nevertheless, Donald E. Hall accepts the fact that *The Princess* touches upon cultural issues such as women’s rights, women’s rebellion and male response to feminist demand. Yet, he argues that “the poem is ambivalent, even oppressive, in its gender ideology despite its surface of toleration, has not gone wholly unrecognized” (52).

At the end of the Part VII, the prince regains his consciousness, and reveals his mind to the princess, this time, however, he is not in disguise of woman, but in his own self. He says

The woman’s cause is man’s: they rise or sink
 Together, dwarf’d or godlike, bond or free:
 [. . .]
 Within her—let her make herself her own
 To give or keep, to live and learn and be
 All that not harms distinctive womanhood.

(VII. 243)
 (256)

For woman is not undeveloped man,
 But diverse: [. . .]
 [. . .]
 The man be more of woman, she of man; (264)
 He gain in sweetness and in moral height,
 Nor lose the wrestling thews that throw the world;
 She mental breadth, nor fail in childward care,
 Nor lose the childlike in the larger mind;

The prince thinks that such social issues as women's place in the society and women's education are not only women's causes. These social issues interest both men and women alike. He argues that women and men should work together to purge the society of its ills. Such a cooperation will only be possible through mutual understanding and empathy when "The man be more of woman, she of man". The prince uses various rhetorical devices in order to gain the princess' approval. His words are calm, well reasoned and subtle. He uses binaries such as woman and man, rise and sink, bond and free, dwarf'd and godlike, and brings these binaries into union. Thus, he refutes the conventional gender distinctions prevalent in the society. It is apparent that the prince does not approve of the princess' denial of her sex utterly. He does not approve of her struggle to unsex herself; a grotesque act that harms the distinctive features of womanhood such as childbirth and childcare.

The tale is closed by the final utterances and the pleads of the prince:

That no man knows. Indeed I love thee: come,
 Yield thyself up: my hopes and thine are one:
 Accomplish thou my manhood and thyself;
 Lay thy sweet hands in mine and trust to me. (VII. 342-345)

The prince foregrounds the notions of equality, respect and mutual love both in life and in marriage. Some critics read the eventual silence of the princess as the forced silence of female discourse by a patriarchal discourse. However, the patriarchal discourse, which is represented by the king and Gama and which does not allow any kind of freedom and autonomy for women, and the prince's discourse, which underlines the

importance of equality and empathy in every aspect of life, is very different from each other.

Ida's silence, on the other hand, contributes to the inconclusiveness and indeterminacy of the text as a hybrid form. Her silence destroys any strict sense of interpretation related to the closure. Concluding that Ida is subdued by patriarchal discourse exceeds the boundaries of the text. Moreover, the union of Ida and the prince (if the end of the poem is read in that way) debunks the traditional and instinctive gender roles. Therefore, the closure of the tale does not succeed in re-establishing the patriarchal values and conventions not in a Victorian way. It is because the union of the prince and the princess is realised as a result of the mutual consent of the prince and the princess, not as a result of a pre-contract and any patriarchal force. The princess' personality and character, thus, more or less remained undefeated; since the prince offers her equality both in their private lives (in marriage) and in their social life.

From stylistics' point of view, thus, the poem, as a lyric and narrative hybrid, consists of the stylistic features of such narrative forms as romance, satire, frame-tale, novel and lyric poems. The discourse structure of the poem, speech presentation, lexical changes/ deviations and internal deviations in the poem are important stylistic features that contribute greatly to the construction of meaning and to the construction of the poem as a lyric and narrative hybrid. The poem displays a much more complex discourse structure than a prototypical lyric poem does. The three levels of discourse, the author-reader level, narrator-narratee level, and addresser-addressee level, and each discourse level produces various different points of view. Each character in the poem is presented as ideologically authoritative and independent individuals. Through the employment of complex discourse structure, the presence of various narrators, and multiple generic forms, *The Princess* enables the presence of various different or distinct worldviews commenting on and intersecting with each other. Moreover, thanks

to the presence of complex discourse structure, “in Tennyson’s poem, the male poet remain shadowy and anonymous” (Stone 116).

The hybrid form of the poem also allows a dialogue between the poem as a text and its immediate readers who can recognise and identify the plurality of worldviews in relation to gender relations and women’s education. The free and flexible style of the poem, the use of direct speech pattern, the presence of multiple narrators, and an open-ended tale require a constant dialogue between the text and its readers. Accordingly, the conventions of narrative and lyric are in a constant dialogue with each other. The conventions of romance, satire, frame-tale and lyric complement and contradict one another throughout the poem. The lyric and narrative hybrid form is achieved and foregrounded by the internal deviations within the text. The narrative is interrupted by the lyric poems. The lyric poems, therefore, interrupt the narrative context, the ongoing incidents of the tale of the princess. The lyric poems display a diversity in terms of subject matter, and the issues discussed in those poem directly refer to the contemporary issues of practical and social world. When compared to the main tale, lyric poems display a more realistic and solemn perspectives on Victorian women’s socio-economic conditions. Contrary to the narrative parts, the lyric poems display varieties of figure of speech, and more complex lexical structure.

In the Conclusion part, Tennyson refers to the deviations occurred in the tone and in the subject matter of the poem as “strange diagonal” (Conc. 27). While the tale of the princess is told by male narrators with a mock-heroic tone, the lyrics are recited by women narrators. On the one hand, men who are responsible for the narrative prefer a mock-heroic tone, on the other hand, women require a more realistic tale. They want the princess to be “true-heroic—true sublime” (Conc. 20).

Then rose a little feud betwixt the two,
Betwixt the mockers and the realists:
And I, betwixt them both, to please them both,
And yet to give the story as it rose,

I moved in a strange diagonal,
And maybe neither pleased myself nor them. (Conc. 23-28)

Each narrator wants the tale to be narrated in a mode representing his or her own worldviews. Tennyson, on the other hand, is more interested in the style of the poem, and asks “Yet how to bind the scatter’d scheme of seven / Together in one sheaf? What style could suit?” (Conc. 8-9). As a result, he employs a “strange diagonal” (deviations) between these two modes and forms in order to be able to yield to the different demands and to present the differing perspectives. As F.E.L Priestly observes

[t]he subject with which the poem deals, the right of women, and the place of women in the society, was one which seemed to foster “the falsehood of extremes”. To many men, the struggle for female emancipation was purely and simply comic: to many women, deeply and fiercely tragic. (qtd. in Stone 1)

Tennyson represents a mid-way between the two extremes as he reveals in his own words: “And I, betwixt them both, to please them both,” (Conc. 25). In the Conclusion part, Tennyson does not explicitly comment on the issues discussed in the main tale and discussed between the narrations in the Prologue and in the Conclusion. He is more interested in the style of the tale, and remarks the interplay between lyric and narrative, romance and realist modes that he calls medley and strange diagonal. Tennyson’s remarks about uniting the seven scheme together cannot be read as his anxiety to subdue the differing perspectives prevalent in the text. Narrative poetry as lyric and narrative hybrid has ideological and political purposes. This is one of the most important features of narrative poetry in the nineteenth century that distinguishes it from the pure lyric and a narrative poem in a classical sense. Accordingly, Tennyson aims to show the ills of the Victorian society in relation to gender issues and women’s education. In the Conclusion, he says

Have patience, I replied, ourselves are full
Of social wrong; and maybe wildest dreams
Are but the needful preludes of the truth:
For me, the genial day, the happy crowd,
The sport half-science, fill me with a faith.
This fine old world of ours is but a child

Yet in the go-cart. Patience! Give it time
 To learn its limbs: there is a hand that guides. (Conc. 72-79)

The Princess as a lyric and narrative hybrid poem allows Tennyson to touch upon the various differing social issues with which the reading public is familiar. It is apparent that women's being deprived of proper education is one of the many social wrongs of the society. Ida's founding a university for women stands for the "wildest dreams" which Tennyson interprets as the "preludes of the truth". Tennyson's *The Princess* as a lyric and narrative hybrid long poem is an answer to the contemporary call for a more realistic and social-oriented poetry which uses the various characteristics, inclusiveness and inconclusiveness of novel genre, the domineering form in the nineteenth century.

2. 2. *Aurora Leigh* (1856) by Elizabeth Barrett Browning

Elizabeth Barrett Browning, one of the most popular poets of the nineteenth century, was most admired for "her moral and emotional ardour and her energetic engagement with the issues of her day" (Abrams, gen. ed. *Norton* 1173). As an oldest of the twelve children, Elizabeth Barrett was born in 1806 in England, and lived a privileged childhood thanks to her father's considerable fortune earned from the sugar plantations in Jamaica. From the early stages of her childhood, she is said to have received a classical education, and studied Latin and Greek. She read the most prominent Greek and Latin authors along with the works of principal English writers such as Milton and Shakespeare. Likewise, she started her poetic career rather early, and published her first book, *The Battle of Marathon*, in 1820 at the age of fourteen. Six years later, she anonymously published *An Essay on Mind and Other Poems*. In 1833, she published *The Seraphim and Other Poems*. In 1844, she published a collection of poems titled as *Poems* that established her name as one of the most popular writers in England.

But as her intellectual and literary powers matured, her personal life became increasingly circumscribed both by ill health and by a tyrannical protective father, who had forbidden any of his eleven children to marry. By the age of thirty-nine, Elizabeth Barrett was prominent woman of letters who lived in semiseclusion as invalid in her father's house. (1173)

Nevertheless, *Poems* attracted the attention of Robert Browning. The correspondence between Elizabeth Barrett and Robert Browning, thus, began. Nearly six hundred letters were exchanged by the couple. The correspondence between these two important figures of Victorian literary society became the subjects of one of the most well-known courtships in English literature. In 1846, they eloped and moved to Italy. In 1849, Barrett Browning gave birth to Robert Wiedeman Barrett Browning, the couple's sole child.

In 1850, Barrett Browning published *Sonnets from the Portuguese*, a sonnet collection consisting of forty-four love sonnets. The sequence was published under the guise of a translation from the Portuguese, but now it is thought that she wrote the stages of her love for Robert Browning. Her sonnet sequence is of great importance as it challenges the conventions of sonnet tradition and the courtly love tradition as the sonnets reflects a woman's perspective. The sonnets increased her popularity and her critical regard. After Wordsworth's death, she was considered for the appointment as the Poet Laureate of England. Not only love but also social and political issues such as slave trade, child labour, political atmosphere of Italy and gender relations are manifested in many of his poems such as *Isobel's Child* (1838), "The Cry of the Children" (1842), *Casa Gaudi Windows* (1851), *Aurora Leigh* (1856), *Poems before Congress* (1860), "A Curse for a Nation" (1860), "Rhyme of the Duchess May", "Lady Geraldine's Courtship", "Bertha in the Lane". She died in Florence on June 29, 1861 at the age of fifty-five.

Virginia Woolf argues that "Aurora Leigh, with her passionate interest in social questions, her conflict as artist and woman, her longing for knowledge and freedom, is

the true daughter of her age” (120), and she is one of the leading woman literary characters in the nineteenth century poetry. Likewise, Elizabeth Barrett Browning is very successful in giving us “. . . a sense of life in general, of people who are unmistakably, intensified, and compacted by the fire of poetry” (120). Indeed, like Barrett Browning does, Aurora Leigh, as a leading character in one of her poems, reflects the social and individual concerns of many of her fellow women in the nineteenth century. *Aurora Leigh*, on the other hand, is a true long narrative poem and a true lyric and narrative hybrid that displays various narrative strategies and generic diversity peculiar to a long narrative poem as lyric and narrative hybrid. The stylistic analysis of the poem will reveal the stylistic features consciously adopted by Barrett Browning in order to write a “novel-poem” as she terms it.

Aurora Leigh is a hybrid of various genres and forms such as lyric, epic, romance, autobiography, Bildungsroman, Künstlerroman, epistolary, travelogue and ars poetica. Through dismantling and mingling various forms, Barrett Browning creates a hybrid text, the free and flexible style of which enables the formation of a “novel-poem”. In a letter to Robert Browning, who was her friend then, Barrett Browning explains that

[b]ut my chief *intention* just now is the writing of a sort of novel-poem- a poem as completely modern as ‘Geraldine’s Courtship’, running into the midst of our conventions, & rushing into drawing rooms & the like where angels fear to tread; & so, meeting face to face & without mask the Humanity of the age, & speaking the truth as I conceive of it, out plainly. (“E.B.B. to R.B., 27 Feb. 1845”)

Obviously, she aspires to combine novel and poem, lyric and narrative, and to depict “the age” using subject matters, narrative and stylistic features associated with verse and prose forms. Narrative features allow Barrett Browning stylistic and contextual freedom enabling her to use the various conventions of different genres, elaborate characterisation, depiction, realist dialogues, and to address the various truths of her age that otherwise seem unfit for a lyric poem such as gender relations, class issues, poverty

and rape. Moreover, narrative features also enable the exploration of social, political and individual issues from different perspectives through the use of dialogues, varying points of view, and letters as example of free forms of direct speech pattern. The use of lyric poetry, on the other hand, adds emotional intensity to the narrative through similes, metaphors and other figures of speech.

Aurora Leigh, which was published in 1856, has nine parts, and is approximately 10.915 lines-long. The poetic form is blank verse that is the conventional meter generally used for verse drama and long narrative poems. Though blank verse has no rhyme, it has rhythm created by unstressed syllables followed by stressed syllables structuring an iambic beat (Short 131-132). Barrett Browning prefers to use a poetic form that has been commonly used by Milton, Shakespeare, Marlowe, John Donne, and many other acclaimed dramatists and poets. The poem begins with Aurora Leigh's announcement that she will write her own story to make a portrait of herself. In the first book, Aurora tells us that her mother was an Italian woman, and her father was an Englishman, and that she becomes bereft of both her mother and father by the time she was just thirteen. On the death of her father, Aurora is forced to live in England with her aunt who is the paragon of Victorian ideals. The aunt who is a representative of aristocratic Victorian ideals begins to force Aurora to give up her Italian ways and to comply with her Victorian ways. Aurora is, thus, disappointed with both the English landscape and the English way of life. She exerts herself to love England as she begins to indulge in reading and writing poems.

In the Second Book, Aurora is twenty years old, and she is "Woman and artist, either incomplete" (II. 4)². She is musing on her relationship with her cousin, Romney Leigh. The second book mostly comprises conversations between Aurora and Romney

² Browning, Elizabeth Barrett. *Aurora Leigh. Aurora Leigh and Other Poems*, edited by John Robert Glorney Bolton and Julia Bolton Holloway, Penguin Books, 1995, pp. 1-308. Hereafter all citations will refer to this edition and will appear in the text by the book and line number.

most of which are about being a poet and a woman. Romney asks Aurora's hand for marriage, but she refuses on the grounds that marriage will make her just a complement to a man. Her aunt chides Aurora, and tells that she will be disinherited since the law disallows half foreign inheritors. At the end of the book, Aurora's aunt dies. Romney devotes himself to his social works, and likewise, Aurora devotes herself to poetry. In the Third Book, Aurora emerges as an acclaimed poetess receiving many letters from her admirers and from her critics as well. In this book, readers are introduced to Lady Waldemar. She is a young widow of high connections, and she acknowledges that she is in love with Romney. However, she tells Aurora that Romney is about to get married to Marian Erle, "a child of the poor" for political principles. Aurora, then, meets Marian. Marian Erle begins to tell her own story: she was born in a hut. Her parents were very poor and worked here and there. Her mother tried to sell her to a squire, but she ran away. She passed out in a ditch, and was rescued and taken to a hospital. She was all alone and had nowhere to go. She met Romney Leigh while she was in the hospital. Romney sent her to work at a seamstress house.

The Fourth Book continues with Marian's story. Romney proposes to her so that they might be "fellow-workers". On her wedding day, however, Marian leaves Romney at the altar. At the end of this book, Aurora realistically portrays two distinct classes in Victorian society. The Fifth Book deviates from the main story line, and it turns out to be a treatise on the art of poetry. She muses on how true poets should be. She criticises poets who are mainly interested in medieval times and the ancient tales. The modern poets, she argues, should mirror the present age. Finally, she decides to leave England and moves to Italy. She thinks that her social environment in England hinders her poetic ideals. She also decides to sell her father's books to raise money in order to move to Italy.

The Sixth Book is very much like a travelogue. Aurora visits Paris on her way to Italy, and she reflects her own impressions on Paris. Aurora thinks that, unlike England, France is a “poet of the nations”. Aurora comes across with Marian in Paris. There is a child in Marian’s arms, and Aurora thinks that Marian is doomed to misfortune because of this extramarital child. For the second time, she encounters Marian at a marketplace while she is selling flowers. The two have a conversation. Marian tells that Lady Waldemar has convinced her that she is not good enough to be Romney’s wife. Lady Waldemar, then, wanted to send her to Australia, but the people accompanying her took her to Paris instead. There, she was drugged and raped. In the following book, Aurora meets Marian, and proposes her to live together in Tuscany. Marian agrees, and they begin to live in Italy. The Seventh Book, then, more and more becomes a kind of epistolary novel as Aurora first writes to Lord Howe and, then, to Lady Waldemar revealing that she knows of her treachery. Aurora also receives a letter from Carrington who praises her latest published books.

In the Eight Book, Romney encounters Aurora. Romney reveals that he has read Aurora’s book. He admits that Aurora’s poetry has taught Romney how to understand the ways of God and men. Likewise, Aurora accepts that she has been too arrogant to recognise that Romney’s political principles are useful. In the Ninth Book, Romney offers marriage to Marian again. First, she accepts, but on second thought, she refuses the proposal on grounds that she is determined to devote all her life to her son. The poem ends with the reconciliation of Romney and Aurora.

The stylistic analysis of the poem will reveal the prominent stylistic features of the poem as lyric and narrative hybrid. As a lyric and narrative hybrid, *Aurora Leigh* refers to the various domestic and social issues of its time and to varying opinions and attitudes related to contemporary issues. Barrett Browning’s novel-poem, which is a conscious blend of lyric, epic, romance, novel, autobiography, Bildungsroman/

Künstlerroman, travelogue, epistolary and ars poetica, contains what is considered as unpoetic themes and issues related to contemporary, everyday life. It also shows Barrett Browning's knowledge of and mastery on various different genres, and the poem also becomes the indication of her concern for social and domestic problems of her age. The form of long narrative poem as a lyric and narrative hybrid provides the necessary stylistic features to present the complexity of modern age along with the differing and conflicting ideas stemming from the complexities and the fragmentation the age is fostering. The hybrid form also allow Barrett Browning “. . . to enact her theories within a recognizably contemporary setting and this convincingly demonstrate their consequence and viability” (Moore 107). The inclusiveness and inconclusiveness of the narrative forms along with the multiplicity of the themes and issues are fulfilled in a verse form to prove that there is a room for poets in the world, and they are responsible for representing their age.

Like that of *The Princess*, *Aurora Leigh* has a complex discourse structure. A prototypical discourse structure for novels and short stories can be applied to *Aurora Leigh*. The poem basically displays three levels of discourse, author-reader level, narrator-narratee level, and addresser-addressee level. Author-reader level constitutes the relation between Elizabeth Barrett Browning as an author and readers. Narrator-narratee level refers to the relation between Aurora Leigh as the narrator of the story and the interlocutors. Aurora does not refer to the presence of any definite addressee, therefore, it can be inferred that the addressee is the narrator's intended readers who are familiar with the social and political issues of the day. Addresser and addressee level refers to the relations between and among the characters. Narrator-narratee level, therefore, collapses into addresser and addressee level as the narration is in the first person and Aurora is both the narrator and one of the characters in the poem.

As in the case of *The Princess*, direct speech allows each character to directly speak for herself or himself. Direct speech, therefore, prevents the narrator from filtering the speech acts of the other characters. Moreover, direct speech allows the indication of emotion that can be identified by exclamation marks, question marks and exclamatory remarks such as “As truth is always. Yet... a princely man!” (II. 507), “Choose nobler work than either, O moist eyes, / And hurrying lips and heaving heart! . . .” (II. 261-262), “Oh, nothing!—not even grief” (II. 184), ““Silence!” he exclaimed” (IX. 608), “Ah—there she comes, / The bride, at last!” (IV. 654-655), “O Art, my Art, thou’rt much, but Love is more!” (IX. 657), “Before they are thought her cursing. Faces!.. phew,” (IV. 579). Such lines indicate the genuine feelings- excitement, surprise, hesitation, sorrow, indignation, anger- of the characters. Accordingly, readers can sympathise with other characters’ emotions and points of view along with those of the narrator.

Most of the poem consists of dialogues and conversations between and among the characters. The presence of dialogues creates deviation from the narrative of Aurora reflecting her own value judgments. Accordingly, dialogues conduce to a deviation in the medium (mode) of the text. Medium, also referred to as mode, is defined as “. . . the kind of language we produce. . . . The most pertinent distinction here is that between speech and writing” (Short 83). The dialogues between the characters reflecting the such characteristics of spoken language as abbreviated verb forms, informality, hesitation pauses, false starts and syntactical abnormalities, initiating signals make fictional speech aim to “a special kind of realism, a special kind of authenticity” (Leech and Short 160). The dialogues reveal the addresser’s genuine reactions to his or her addressee, and thus, they disclose the characters’ worldviews, and their stance on certain events and on other people. Moreover, the dialogues in the poem reveal the certain characteristics of daily conversations and individual discourses. For instance, in

the Fourth Book, the dialogue of the gentry in the church gathered for the wedding ceremony of Romney and Marian is one of the many examples of realistic dialogues in the text. The examples can be multiplied, since the large part of the poem is made up of dialogues and conversations:

—‘Yes really, if we’ve need to wait in church,
We’ve need to talk here’. —‘She?’ Tis Lady Ayr,
In blue—not purple! That’s the dowager.’
—‘She looks as young’—‘She flirts as young, you mean!

(IV. 615)

[. . .]

While you have that face. ‘In church, my lord! Fie, fie!’

(626)

—‘Adair, you stayed for the Division?’—‘Lost

By one.’ ‘The devil it is! I’m sorry for’t

And If I had not promised Mistress Grove’..

‘You might have kept your word to Liverpool.’

‘Constituents must remember, after all,

We’re mortal.’—‘We remind them of it.’—‘Hark,

[. . .]

Did Lady Waldemar tell you she has seen

(638)

This girl of Leigh’s?’ ‘No,—wait! ’twas Mrs. Brookes,

Who told me Lady Waldemar told her—

No, ’twasn’t Mrs. Brookes.’—‘She’s pretty’—‘Who?

Mrs. Brooks? Lady Waldemar?’—‘How hot!

[. . .]

By setting us to wait.’—‘Yes, yes, this Leigh

(658)

Was always odd; it’s in the blood, I think;

His father’s uncle’s cousin’s second son

Was, was.. you understand me—and for him,

[. . .]

Whose name was.. Shakespeare? No. We draw a line,

(669)

In these lines, “noble gentlemen” (606) and high-born ladies” (607) are conversing, or rather gossiping among themselves. Such conversational moments in the poem are very important for conveying the characters’ ideological points of view. Moreover such conversational patterns deviate from the narrative form, and reflect the characteristics of spoken language such abbreviated verb forms as I’m, I’ll, we’re, she’s that feature informality and also the fluency of spoken language, rhetorical questions such as ‘Adair, you stayed for the Division?’ (627), interruptions and corrections as seen in the lines 638, 639, 640 and 641, hesitations and pauses indicated by ellipsis as seen in the

line 669, and syntactic anomalies peculiar to spoken language as can be recognised in the lines 660 and 661.

In the First Book, Aurora's musings on the landscape of England, on her aunt's worldview and on the social practices related to how women should live and how they should be educated explain the setbacks and hardships Aurora faces in the process of attaining individual and intellectual maturity. Likewise, the conversation Aurora has with Romney suggests the setbacks and hardships she has to face in the process of her pursuing a career as a woman poet. Romney's speech acts are given in the form of a free indirect speech; therefore the speech acts of Romney are the genuine revelations of his emotions, motives, and thus, his character independent from Aurora's value-laden judgments and descriptions. Like the Prince in *The Princess*, Romney believes that men and women are not separate entities. He says

'Aurora, let's be serious, and throw by
 This game of head and heart. Life means, be sure,
 Both heart and head,—both active, both complete,
 And both in earnest. Men and women make
 The world, as head and heart make human life.
 Work man, work woman, since there's work to do
 In this beleaguered earth, for head and heart,
 And thought can never do the work of love!

(II. 129-135)

Nevertheless, contrary to the Prince, Romney does not present a worldview in which men and women are equals. Romney thinks that men represent the head, the intellect, and women the heart, the emotion. Romney's worldview allows woman only to be a complement to man. He argues that women are lack of empathy, and they tend to understand everything in their own experience. He thinks that the lack of the ability to understand and share the feelings of another is the weakness peculiar to women's sex as they are very personal and emotive creatures. A man's intellect is capable of dealing with what is universal; whereas a woman's heart is only capable of dealing with what is personal.

Romney is a young representative of the aristocracy; therefore he mirrors the ideals and judgments of his class based on the male supremacy. Therefore, like the aunt, he believes that the major role of a woman is to be a wife and a mother. He says

[. . .]—Women as you are,
 Mere women, personal, passionate,
 You give us doating mothers, and chaste wives,
 Sublime Madonnas, and enduring saints!
 We get no Christ from you,—and verily
 We shall not get a poet, in my mind'. (II. 220-225)

The value-laden and evaluative expressions put forth a contrasting view on the nature of women and their role in the society. In these lines, two different spheres of value can be identified: moral sphere and social sphere (Leech and Short 273). The adjectives of personal and passionate constitute the moral sphere, while “doating mothers”, “chaste wives”, “sublime Madonnas” and “enduring saints” constitute the social sphere. The social sphere indicates the accepted behaviour pattern of the society. The adjectives constituting the moral sphere evoke negative connotations, while the nouns and adjectives in the social sphere evoke positive connotations. From these lines, it can be inferred that one of the main objectives of the English society and the English men as well, thus, is to educate women, who are personal and passionate in nature, in a way that teaches them how to be doting mothers and chaste wives. As a representative of aristocratic ideals, Romney reflects the social discourse of the male-centred society. Moreover, the discrepancy between the moral sphere and social sphere refers to the social assumption that women’s sex is “. . . weak for art” (II. 372), but it is strong enough for life and duty (II. 375). Thus, according to Romney and what he represents, women’s only art is to be chaste wives, sublime “maddonas” and “doting mothers”. Romney uses a very discriminating and restrictive discourse that represents the value-laden judgements of male-centred society.

From stylistics’ point of view, thus, the hybrid nature of the poem enables the presence of complex discourse structure, speech presentation that can be seen in

narrative genres and realism in conversation within the confines of a poem. The linguistic indicators of viewpoint such as value-laden expressions are conveyed through the speech acts and dialogues, and these stylistic features reflect the varying ideas, perspectives and worldviews related to contemporary issues. The hybrid nature of the poem, its complex discourse structure and speech presentation pattern allow the presence of many other voices except from the voice of Aurora.

Aurora Leigh begins her story *in medias res*. As an acclaimed author and as the writer of many prose and verse works, she acknowledges the fundamental motive of her writing act, that is to write her own story.

Of writing many books there is no end;
And I who have written much in prose and verse
For others' uses, will write now for mine, -
Will write my story for my better self, (I. 1-4)

The discursal deviation, beginning the story *in medias res*, indicates that the basic elements which can be recognised within the opening statement such as writing act, professional authorship, didacticism, are crucial to the overall plot. This deviation also leads us to the epic conventions. In *Glossary of Literary Terms*, Abrams (78) itemises three prominent epic conventions: The first one is the statement of the argument or epic theme by the narrator. The second one is the narrator's beginning his tale *in medias res*. The third one is the introduction of the catalogue of the principal characters. At the beginning of the First Book, Aurora, as a narrator, explains her argument and the principal theme of her work. She starts her narrative at a crucial point when she is a prominent writer having many works both in prose and verse. Likewise, "the poem's prodigious line-length, division into symmetrical books, central protagonist who journeys and struggles toward a goal, and use of epic conventions such as catalogue, invocation, simile, mythological allusion, prophecy. . ." (Martinez 12) indicates the use of epic conventions in *Aurora Leigh*.

There are numerous studies on Barrett Browning's use of epic conventions in *Aurora Leigh*. Alison Case, in "Gender and Narration in 'Aurora Leigh'" argues that "[t]he novel, with its long tradition of female authors and heroines, provided a less anxious precedent for a poetic narrative centred on a woman than the unrelenting masculine tradition of epic poetry" (17). It is argued that while the novel has long been accustomed to female authors and heroes, the epic has been dominated by male heroes and authors. She goes on to assert that Barrett Browning writes a novel-poem in order to take liberties with the gendered restrictions imposed on woman writers by poetic traditions defined and enforced by male writers. Likewise, Marjoire Stone argues that Barrett Browning's novel-verse has epic features such as ". . . the numerous epic smiles and allusions, the division into nine books, the in medias res narrative order, the epic catalogues . . ." (125). Stone also observes that Barrett Browning debunks the genre and gender distinctions in order to question the gender relations both in literature and in the contemporary society. In this sense, the context of the text that mostly deals with its female narrator's struggle to debunk the social inequalities and prejudices between the two sexes corresponds to the style of the text that debunks the genre and gender conventions in literature.

Like Alison Case, M. Gilbert and Susan Gubar also claims that *Aurora Leigh* is "an epic of feminist self-affirmation" (575). They point to the fact that while verse-writing has always been considered as an act requiring intellectual and spiritual depth, novel-writing is considered as "an occupation to *live by*" (545). Likewise, Olivia Gatti Taylor points to the extensive classical education Barrett Browning received, and to the fact that she composed her first epic poem, "The Battle of Marathon", at the age of thirteen. It has been known to us that Barrett Browning read Greek and Latin, and she also published her own translations of classical texts. It is obvious that Barrett Browning aspired to show her mastery in classical genres not just by making

translations of them but by using literary forms which have been considered as masculine, and by creating a female author-hero. In “Hear the Voice of the [Female] Bard: *Aurora Leigh* as a Female Romantic Epic”, Peggy Dunn Bailey writes that “Elizabeth Barrett Browning (1806-61) appropriates the epic, the quintessential medium for male self-definition and self-assertion, as a vehicle for the construction and expression of a female Romantic bard-hero” (117-118). Barrett Browning, thus, not only subverts the genre conventions, but also she subverts the relations between gender and genre. *Aurora Leigh*, the embodiment of an educated Victorian woman, becomes a bard and a hero at the same time. E. Warwick Slinn defines *Aurora Leigh* as

a verse novel that features autobiography of a woman poet. Its combination of genres (autobiography, dialogue, narrative, prophecy, satire, treatise) comprises an attempt to write a modern epic where the protagonist’s mythic quest becomes regendered and historicised as the desire of a woman poet to achieve both artistic and personal fulfilment within contemporary Victorian society. (“Experimental” 62)

The notion of epic poetry immediately evokes the names of Homer, Virgil, Dante and Milton as the most acclaimed male bards. Epic is defined as a “. . . long verse narrative on a serious subject, told in a formal and elevated style, and centred on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or the human race” (Abrams, *Glossary* 76). The notions of “serious subject” and “formal and elevated style” have begun to be considered as literary skills that have been best demonstrated by male writers. Moreover, as Bailey argues, epic is an ancient form in which male-heroes display their strength and intelligence in the face of various social and individual catastrophes. As a result of the covert gender norms and expectations prevalent in Western literary criticism, epic poetry has been associated with male authors.

As discussed in the previous part, in *The Princess* Tennyson divides the narration between male and female narrators; while the male narrators narrate the main body of the story, woman narrators are allocated to recite the poems in order to give the men a breathing space. In this sense, traditional divisions between gender and genre are

explicitly acknowledged and welcomed in *The Princess. Aurora Leigh*, however, undermines such a traditional distinction. The discursual deviation we come across at the very beginning of the work, therefore, foregrounds the fact that as a woman writer, Barrett Browning wants to show her mastery on various verse and prose forms, mainly on epic, which has been associated with male writers and male heroes. Like the women narrators in *The Princess*, Aurora as a female narrator reflects the concerns and realities of many women in the nineteenth century. This time, however, it is Aurora who controls the narrative, and creates a modern epic out of the daily realities of simple women. Aurora, thus, fulfils the wishes of female narrators in *The Princess* who yearn for a heroic princess and a realistic tale. Aurora fights back against the male narrators favouring the mock-heroic tone in Tennyson's *The Princess*.

Most of the critics remark the genre and gender relationship, and Barrett Browning's anxiety as an acclaimed woman writer, who was once a nominee for Poet Laureate, to show her literary and artistic talents in various literary forms. In this sense, long narrative poetry as lyric and narrative hybrid, or novel-poem as she terms it, provides an opportunity for Barrett Browning to overcome gender and genre limitations. The discursual deviation at the beginning of the poem, therefore, is also her response to the changing notion of poetry in the nineteenth century. In the Fifth Book, Aurora says

The critics say that epics have died out (V. 139)
 With Agamemnon and the goat-nursed gods –
 I'll not believe it [. . .]
 [. . .]
 All men are possible heroes: every age, (151)
 Heroic in proportions, double-faced,
 Looks backward and before, expects a morn
 And claims an epos.

This is Aurora's response to the contemporary critics who claim that epic genre has lost its validity in the nineteenth century. Aurora defends the validity of the epic form arguing that a writer no longer needs gods, heroes performing extraordinary tasks, and supernatural elements to write an epic work and that an ordinary man's experiences can

also be a relevant subject matter for epic genre. In the nineteenth century, it is an heroic act for a woman to deny the traditional education, and defy the conventional gender roles in order to become an independent individual. Such an individual and contemporary issue is turned into a subject matter for an epic narrative by Aurora Leigh as the narrator and the title character of the poem.

The popularity of the realist novel in the nineteenth century consolidates the notion that the novel is a genre which has social concerns, and this premise conduces to the questioning of poetry's place in social progress. Thus, in *Aurora Leigh*, Barrett Browning mingles the novel, a socially-minded form, and lyric, one of the oldest artistic forms, in order to forge a unified form that speaks to the requirements of contemporary life and literature. The form of *Aurora Leigh* is free and flexible, and it incorporates the features of various genres along with the epic conventions, yet it does not strictly comply with the general rules and expectations of any one of these genres. *Aurora Leigh*'s discourse addresses to the contemporary. Unlike a traditional epic, the time of *Aurora Leigh* is not separated from the time of the writer and readers. As emphasised by Barrett Browning, Aurora, an ordinary woman, is the heroine portraying the events based on her personal experiences. A contemporary reader can easily recognise each character in *Aurora Leigh* as his or her coeval. The social practices, social, political and personal issues, and the landscapes depicted and described in *Aurora Leigh* belong exactly to the world of the nineteenth century readers.

Contrary to *The Princess*, the title of the poem is a proper name, and most of the characters are introduced either with their names and surnames such as Aurora Leigh, Romney Leigh, Vincent Carrington, or with their titles and surnames such as Lady Waldemar, Lord Howe, Sir Blaise. It is claimed that proper names “. . . are the verbal expression of the particular identity of each individual person. In literature, however, this function of proper names was first fully established in the novel” (Watt 18). The

naming strategy of Barrett Browning is important as it suggests that the characters in the poem should be regarded as specific individuals who can easily be recognised in the contemporary social environment. The proper names in *Aurora Leigh* foreground the literal reality of the characters. Therefore, each character's individual experiences, points of view, worldviews and speeches are unique, and thus, they are of utmost importance in the revelation of diversities prevalent in the society. The title of the poem refers to the narrator of the story, Aurora Leigh. Aurora Leigh without any deictic indicators points to the main focal point of the text, and also foregrounds the presence of Aurora as an individual in her own right without any other reference as a princess, a wife, a poet, a woman, etc. Moreover, contrary to *The Princess* in which there are multiple narrators, Aurora is the only narrator in this poem. She declares that she will tell her own story in a way

As when you paint your portrait for a friend,
Who keeps it in a drawer and looks at it
Long after he has ceased to love you, just
To hold together what he was and is. (I. 5-8)

She intends to tell both the past and what is going on in the present. As an acclaimed writer, Aurora's conscious emphasis on her literary career leads us to the status of the work as an autobiography and Bildungsroman/ Künstlerroman.

Autobiography is defined as a "biography written by the subject about himself or herself" (Abrams, *Glossary* 22). As a writer herself, Aurora intends to make portrait of herself with words beginning from her childhood. Bildungsroman or Erziehungsroman is identified as the subclasses of the novel genre. They are German terms

. . . signifying 'novel of formation' or 'novel of education'. The subject of these novels is the development of the protagonist's mind and character, in the passage from childhood through varied experiences- and often through a spiritual crisis- into maturity, which usually involves recognition of one's identity and role in the world. (193)

As a Bildungsroman, *Aurora Leigh* focuses on its female heroine's attaining a meaningful idea of herself and her role in the society and in the world. The obstacles

she has to overcome bring out and strength her character and faculties, gradually leading her self-awareness as a woman. *Aurora Leigh* is not only concerned with it's heroine's individual and social development and her integration into society as a woman, but it is also concerned with the formation of Aurora's ideas on poetics as a woman poetess. Therefore, the term Künstlerroman that is translated as an artist-novel in a broadest sense, can be applied to *Aurora Leigh*. Künstlerroman is one of the subdivisions of Bildungsroman. Künstlerroman “. . . represents the growth of a novelist or other artist from childhood into the stage of maturity that signalizes the recognition of the protagonist's artistic destiny and mastery of an artistic craft” (193). Aurora's initiation into Victorian society as a woman and her integration into the society a poetess overlap each other mostly because of gender issues prevalent in the society.

As befitting the norms of autobiography, there is a first person narration in *Aurora Leigh* as Aurora is both the narrator and character in her own story. Aurora begins to narrate her own story in her prime through looking back on her life beginning from her childhood. The first person narration ineluctably tends to influence the reader in favour of the perspective of narrator/ character. Hence, Aurora generally uses a language expressing some elements of value. She generally uses value-laden and evaluative expressions throughout her narration and in her descriptions. Aurora becomes bereft of both her mother and father when she is thirteen years old, and therefore, she has to move to England in order to live with her aunt. Upon arriving in England, she says

Then, land!—then, England! Oh, the frosty cliffs (I. 251)

Looked cold upon me. Could I find a home
Among those mean red houses through the fog?
[. . .]

Was this my father's England? The great isle? (259)

The ground seemed cut up from the fellowship
Of verdure, field from field, as man from man;
[. . .]

And dull and vague. Did Shakespeare and his mates (266)
Absorb the light here?—not a hill or stone

With heart to strike a radiant colour up
Or active outline on the indifferent air.

In these lines, Aurora leaves the reader in no doubt as to her view of England. A page before, however, she describes Italy as “The white walls, the blue hills, my Italy” (I. 232). In her definition of England, the large proportions of nouns and adjectives such as frosty, cold, mean, alien, blurred, dull, vague, indifferent have negative meanings. It indicates that as a narrator, Aurora is judgemental in her definitions. The white walls and blue hills of Italy contrast with the frosty cliffs and mean, red houses of England. Aurora directly addresses to the reader with a rhetorical questions such as “Was this my father’s England? The great isle?”, “Did Shakespeare and his mates absorb the light here?”. With constant references to fog, frost and cold, a gloomy atmosphere is created. According to Aurora, everything is “. . . blurred/ and dull and vague. . . .” (I. 265-266) in England. The “and”s in between each adjective make the reader recognise each adjective individually emphasising Aurora’s value-laden expressions and judgments.

Aurora’s description of England signals that Aurora will be in conflict with the English way of life. In this sense, Aurora’s description of her aunt is equally important as the aunt is the representative of an authoritative figure who, as a member of gentry, is the paragon of social ideals and the representative of English way of life. Aurora and her aunt, thus, have differing views on life. Aurora tells that her aunt lives

A harmless life, she called a virtuous life, (I. 288)
A quiet life, which was not life at all,
[. . .]
The poor-club exercised her Christian gifts (297)
Of knitting stockings, stitching petticoats,
[. . .]
The book-club, guarded from your modern trick (302)
Of shaking dangerous questions from the crease,
Preserved her intellectual. She had lived
A sort of cage-bird life, born in a cage,
Accounting that to leap from perch to perch
Was act and joy enough for any bird.
Dear heaven, how silly are the things that live
In thickets, and eat berries!

English way of life allows women to live a quiet life within the confines of the household. Women are expected to display their talents through knitting and stitching and living a quiet life according to the Christian doctrines. The aunt has internalised such a way of life, and she thinks that it is a virtuous life. Aurora, on the other hand, resembles such a passive way of life to a cage, and thus, her aunt to a bird that enjoys nothing but leaping from perch to perch in the cage. The cage and bird metaphors are very important as they refer to English way of life and English woman. On the other hand, Aurora likens herself to “A wild bird, scarcely fledged, was brought to her cage” (I. 310). Likewise, Aurora is critical of the education that the girls and women receive in England. She contemplates that

(I. 127)

(430)

I read a score of books on womanhood
 To prove, if women do not think at all,
 [. . .]
 [. . .] — books demonstrating
 Their right of comprehending husband’s talk
 When not too deep, and even of answering
 With pretty ‘may it please you’, or ‘so it is,’—
 Their rapid insight and fine aptitude,
 Particular worth and general missionariness,
 As long as they keep quiet by the fire
 And never say ‘no’ when the world says ‘ay,’
 For that is fatal, — their angelic reach
 Of virtue, chiefly used to sit and darn,

Inevitably, Aurora is exposed to the same education as her aunt has received. This education compels a woman to be obedient and loyal, calm and solemn, skilful and practical. An English woman is expected to be a paragon of modesty, and she must be a model to the universe (I. 446). Aurora satirises the education to which women are exposed. Women are forbidden to use their intellect and to form an opinion about any individual matters, let alone social matters. Women have to hide their intellect and emotions. Such social practices prevent Aurora, “a wild bird” (I. 310) from initiating herself into the social life in England.

The lines describing Aurora's contemplations on the English way of life and the English way of education are the notable examples of poetic satire. She criticises some social practices by ridicule and use of humour in order to hold up to ridicule prevailing follies of the age. She compares the education she received from her scholarly father when she was in Italy with the typical female education she is forced to receive in England. She explains

He taught me all the ignorance of men,
And how God laughs in heaven when any man
Says 'Here I'm learned; this, I understand;
In that, I am never caught at fault or doubt.'
He sent schools to school, demonstrating
A fool will pass for such through one mistake,
While a philosopher will pass for such,
Through said mistakes being ventured in the gross
And heaped up to a system. (I. 190-198)

Contrary to her Aunt, an advocate of oppressive and patriarchal education, as a liberal and unconventional father, he encourages his daughter to question any fixed thought or authoritative system, and to improve her critical thinking skills. Aurora thereby suggests the multiplicity and incompleteness of truth.

The narrator's value judgments also operate in her description of other characters. Aurora's description of her aunt, for instance, indicates Aurora's own judgments on the aunt's character and on her way of life. She recalls the moment when she first saw her aunt upon arriving in England:

I think I see my father's sister stand
Upon the hall-step of her country-house
To give me welcome. She stood straight and calm,
Her somewhat narrow forehead braided tight
As if for taming accidental thoughts
From possible pulses; brown hair pricked with grey
By frigid use of life [. . .]. (I. 270-276)

Aurora's wording for the physical description of her aunt- straight and calm, narrow forehead, tight braids taming accidental thoughts, frigid life- creates an impression that the aunt is rather a cold and reserved woman. Aurora's use of words with negative

meanings when describing her aunt in terms of physical appearance parallels with how Aurora describes England, and the English way of life. The aunt appears an authoritative figure implementing the long-held conventions and ideals of the Victorian society. Aurora tells that “She [the aunt] liked smooth-ordered hair” (I. 386), “She liked my father’s child to speak his tongue” (I. 391), “she liked instructed piety” (I. 399), “She disliked women who are frivolous” (I. 406), “She liked a woman to be womanly” (I. 443). Oppression is a part of women’s education, and Aurora is oppressed by her aunt who unquestioningly accepts and affirms the social discourse about women.

Aurora’s descriptions of England’s landscape, her aunt and certain practices of the society suggest that Aurora uses lyric form as a discursive weapon within her narrative. Lyric form enables Aurora to use metaphor, allegory and various forms of figure of speech in order to retain the emotional intensity of her story. In her descriptions, Aurora shows a preference for complex lexical and syntactic structures, and in most of them, she uses verbs of movement- look, find, absorb, strike, exercise, knit, stitch, preserve, live, leap, read, prove, demonstrate, answer, say, sit, darn, speak, instruct- and this preference is befitting the notion of narration. The narrative of Aurora is full of active feelings and attitudes. On the other hand, as befitting the notion of lyric poetry, Aurora uses adjectives- frosty, cold, mean, indifferent, virtuous, quiet, dangerous, silly, smooth, ordered, frivolous- indicating a subjective stance. Such adjectives and value-laden expressions point to the individuality and subjectivity.

The exposure to the narrator’s point of view, her emotions, thoughts and experience forces readers to establish an alignment with the narrator/ character, and an identification with her value-laden judgments. There is an inevitable relation between the shared experiences, values, perception and understanding between the narrator and readers, and among the characters. It is apparent that Aurora, as a writer and narrator, relies on the relationship between her and her readers which is based on the relative

familiarity with or exposure to the same notions she is mentioning. Yet, this is only one aspect of the narrator's control of readers' attitudes to the narrative features. Though readers are exposed to the value-judgments of Aurora as a narrator and character, she does not stand out as the sole representative of a discourse in the text. Certain stylistic elements such as the use of direct speech pattern, dialogues, features of spoken language, the changes in medium as a language variation enable the presence of various ideological viewpoints.

The notions of love and marriage are two of the persistent themes in the poem. Aurora consciously refers to these two themes to subvert the conventions of romance genre, and to criticise the socialist views of Romney.

The romance is distinguished from the epic in that it does not represent a heroic age of tribal wars but a courtly and chivalric age, often one of highly developed manners and civility. Its standard plot is that of a quest undertaken by a single knight in order to gain a lady's favour, frequently its central interest is *courtly love*, (Abrams, *Glossary* 35)

In a romance, a hero is always male undertaking courageous deeds such as tournaments with knights, quests for slaying dragons and monsters. These undertakings stress the chivalric ideals as loyalty, courage, honour and love. Romney, very much like a chivalric knight in a romance, believes that it is his duty as a man to offer his service and love to Aurora so as to protect her. Aurora, on the other hand, debunks the image of damsel in distress by refusing the marriage proposal of Romney. Aurora, thus, is not comply with the traditional angel in the house image. It is because she believes that "In no one's honour which another keeps, / Not man's nor woman's. . . ." (II. 1054-1055). Romney, on the other hand, persists in relying on the traditional roles associated with his sex. Aurora refuses the marriage proposal of Romney at the expense of being disinherited. Aurora does not accept Romney's proposal because she thinks that Romney does not treat her as his equal. She says

[. . .]. What you love,
 Is not a woman, Romney, but a cause:
 You want a helpmate, not a mistress, sir, —
 A wife to help your ends.. in her no end. (II. 399-402)

Aurora stresses that the fact that Romney wants to marry Aurora just because his ‘cause’ dictates him to do so. What Aurora refers to as a ‘cause’ is Romney’s socialist ideals. Romney has replaced the medieval chivalric ideals with the nineteenth century socialist ideals. Like a chivalric knight who serves to his lord and lady, Romney as a young aristocrat carries out his socialist ideals by helping the poor find jobs, and by helping them integrate into the community. Such social and political issues are not considered as proper themes for a lyric poem. *Aurora Leigh*, on the other hand, as lyric and narrative hybrid, refers to such contemporary social and political issues so as to portray the society from different perspectives as the novel genre does in the nineteenth century. Contrary to the romance genre or a pure lyric poem that valorises the themes of love and marriage, these themes are used as means of addressing the social problems in the nineteenth century England. The notions of love and marriage allude to the social inequalities between women and men, and in between the social classes in Victorian community. The social and educational restrictions, imposed on women, force them to make “mercantile” marriages. Aurora, however, denounces such arranged marriages at the expense of sentimental ones. Aurora admits that

[. . .]. If I married him,
 I would not dare to call my soul my own,
 Which he had bought and paid for; every thought
 And every heart-beat down there in the bill,—
 Not one found honestly deductible
 From any use that pleased him! He might cut
 My body into coins to give away (II. 784-790)

Aurora is opposed to sell her soul and heart, her own individuality so as to claim a proper place in the society in a Victorian sense. The marriage of Aurora’s father to a foreigner has disinherited Aurora from the family inheritance. The aunt, therefore,

chides Aurora and reminds her of the future awaiting her as an unmarried and disinherited woman:

[. . .] — I instruct you how
 You cannot eat or drink or stand or sit,
 Or even die, like any decent wretch
 In all this unroofed and unfurnished world, (II. 656-659)

According to the aunt, a good, profitable marriage is the sole option for a Victorian woman to achieve a decent life.

Aurora is not the only woman to whom Romney makes a marriage proposal. He also proposes to a woman named Marian Erle to fulfil his socialist principles. Romney wants Marian Erle to be his fellow worker and his wife (IV. 150). He says

'Twixt class and class, opposing rich to poor,— (IV. 124)
 Shall *we* keep parted? Not so [. . .].
 [. . .]
 —'That they two, standing at the two extremes (138)
 Of social classes, had received one seal,
 Been dedicate and drawn beyond themselves
 To mercy and ministration, [. . .]

Romney has dedicated himself to eradicate the social and economical inequalities between the two extremes of social classes, between the rich and the poor. Romney wants to get married to Marian not because he is in love with her, but because he believes that this marriage will contribute to his social reform. In the line 215, “we” is italicised, and this graphological deviation foregrounds the fact that Romney does not treat Marian as an individual being, She is not considered as a woman but as a representative of a whole class. Marian, on the other hand, is well aware of the fact that she is not a suitable match for Romney- at least according to the Victorian social codes. She admits that

That, since I know myself for what I am,
 Much fitter for his handmaid than his wife,
 I'll prove the handmaid and the wife at once,
 Serve tenderly, and love obediently, (IV. 226-229)

Marian Erle is a representative of people on the bottom of the social ladder; therefore her story greatly contributes both to the social and political criticisms prevalent in the poem. Aurora not only tells Marian's story, but also incorporates her voice into her narration. In this sense, Marian becomes one of the most radical voices in the poem. Marian Erle is a seamstress, victim of rape, and an unmarried mother. She is what is considered as "fallen woman". Her discourse is easily singled out as it genuinely reveals the ills of the Victorian society in terms of social and gender relations at first hand.

The vulnerability, and the lack of stability of the environment in which she was born manifests itself even in description of in which she was born. She was born in a hut which was made of mud and turf:

By man's law! Born an outlaw, was this babe.
Her first cry in our strange and strangling air,
When cast in spasms out by the shuddering womb,
Was wrong against the social code,— forced wrong. (III. 841-884)

She was born as an outlaw, and even the physical conditions of her birthplace bespeak the extreme marginality of Marian's life. Marian's father was earning his life by random jobs, and ". . . . In between the gaps / Of such irregular work, he drank and slept" (III. 864-865). Marian's mother was constantly beaten by her father, and her mother, was beating Marian in revenge. Contrary to Aurora's parents, neither the father nor the mother provided any emotional and material support for Marian. One day, her mother tried to sell Marian to a squire. Upon this event, she ran away, and was found in a ditch lying unconscious. She woke up in a hospital, and "She lay and seethed in fever many weak, / But youth was strong and overcome the test;" (III. 1135-1136). Just before being discharged from the hospital, Marian met Romney Leigh. He sent her to a seamstress-house with the aim of providing her with a shelter and a job.

Romney shows a strong drive and determination to realise his socialist principles. He first offers his protection to Aurora so that she can keep her surname and inheritance. He thinks that Aurora will help him while carrying out his socialist plans.

Aurora turns Romney down claiming that her marriage to Romney will cause her to lose her individuality and, thus, will make her a complement to a man. Aurora believes that this marriage will prevent her from realising herself as a woman and a poet. Then, he proposes to Marian out of his socialist principles. Romney believes that his marriage to Marian, a lower-class woman, will set an example for the society, and thus, will serve to his socialist plans. The themes of love and marriage, thus the basic characteristics of romance genre, are frustrated for the second time when Marian leaves Romney at the altar.

In the Sixth Book, Marian's voice is fully integrated into the story. The direct speech pattern, and the presence of the more free forms of direct speech pattern reveal the genuine feelings and emotions of Marian distinct from those of the narrator. The integration of the Marian's voice into the story, also, undermines the Victorian ideals laying bare the Janus-faced nature of the society. Marian tells that it was Lady Waldemar who put Marian off her decision to marry Romney Leigh. She tells

She told me truths I asked for.. 'twas my fault.. (VI. 1011)

'That Romney could not love me, if he would,
'As men call loving; there are bloods that flow
'Together, like some rivers, and not mix,
'Through contraries of nature. He indeed
'Was set to wed me, to espouse my class,
'Act out a rash opinion,— and, once wed,
[. . .]

She owned, 'Twas plain a man like Romney Leigh (1025)

'Required a wife more level to himself.

[. . .]

'This Romney Leigh, so rash to leap a pale, (1048)

'So bold for conscience, quick for martyrdom,
'Would suffer steadily and never flinch,
'But suffer surely and keenly, when his class
'Turned shoulder on him for a shameful match,
'And set him up as nine-pin in their talk,
'To bowl him down with jestings.'[. . .]

Lady Waldemar is a wealthy widow, and she reflects the sense of superiority that most of the upper-class people feel toward the others. Lady Waldemar belittles Romney's decision to marry Marian, and describes Romney as "rash, bold, and quick". She

believes that Romney desires to marry the class Marian represents out of his socialist principles, and that Romney's decision is a display of martyrdom rather than love. Nevertheless, Lady Waldemar asserts that the marriage of an upper-class man to a lover-class woman is a shameful match, and therefore, his friends will turn their backs on him. Romney's marriage will bring shame upon the whole social class represented by Romney. Lady Waldemar sent Marian away with "The shifted ship.. to Sydney or to France..." (VI. 1206), and she was raped in the ship. She concludes her story exclaiming that

Upon this sleeping child,— man's violence, (VI. 1225)
 Not man's seduction, made me what I am,
 As lost as.. I told *him* I should be lost.

[. . .]

I, Marian Erle, myself, alone, undone, (1269)
 Facing a sunset low upon the flats,
 As if it were the finish of all time,—
 The great red stone upon my sepulchre,
 Which angels were too weak to roll away.

Marian Erle's control and authority over her own narration disrupts both the social conventions and poetic form and language. She is conscious of the fact that "We wretches cannot tell out all our wrong, / Without offence to decent happy folk." (VI. 1219-1220). Marian's voice is the most marginal voice in the poem, since her story, the story of a fallen woman, is definitely considered unfit for a poem. The story of her abduction and her rape is a kind of story which the decent happy folk, in this case it is the reading public of Victorian society, does not expect to come across in a poem. Marian Erle accuses man's violence and the society's hypocrisy of her plight. Through telling her "old-tramp life" plainly, Marian criticises the Victorian society's apathy both to women and to the poor. Aurora Leigh also defies poetic and social conventions first by letting Marian raise her voice and then by siding with a fallen woman and offering her a sisterhood. Aurora's willingness to befriend with Marian and to write about her plight openly and frankly contribute to social criticism greatly.

Through the end of the First Book, Aurora deviates from her autobiographical narration, and focuses on poetry and poets. She asks to herself, “What’s this, Aurora Leigh, / You write so of the poets, and not laugh?” (I. 854-885). It is a rhetorical question, and Aurora asks such a question to make a point rather than to draw out a definite answer. The rest of the First Book, thus, is in the form of a monologue, “a length speech by a single person” (Abrams, *Glossary* 70). The rhetorical questions she asks to herself, and the apostrophes she uses give the impression that Aurora is talking to herself, or she is writing in her diary. Aurora muses on the notions of poets and poetry, and she reveals her own ideas on these notions. Aurora’s mediations on the art and the status of poetry indicate the form of “Ars Poetica”, a poem explaining the art of poetry that uses the form and techniques of a poem. Accordingly, through the end of the First Book, there occurs changes in certain stylistic features of the text such as domain. Domain indicates “the subject matter and/ or function” (Short 84). In terms of subject matter, domain indicates the relationship between subject matter and special lexis, and terminology related to the subject matter. Through the end of the First Book, Aurora changes the subject matter from her own autobiographical accounts to a more general subject as the art of poetry. In accordance with this deviation, she begins to use special lexis related to poetry such as bucolics (I. 986), didactics (I. 998), epics (I. 990), elegy (I. 993), and she refers to Keats, Pope, Byron, Shakespeare, and comments on the poetic tradition of English literature as if she were a literary critic.

It is a general assumption that poets are
 Those virtuous liars, dreamers after dark,
 Exaggerators of the sun and moon,
 And soothsayers in a tea-cup? (I. 856-858)

Aurora, contrary to the general assumptions, thinks that the poets are “. . . the only truth-tellers, . . . (I. 859), “The only speakers of essential truth,” (I. 860), and “The only teachers who instruct mankind,” (I. 864). Nevertheless, poets and poetry are not

cherished anymore in the nineteenth century as the novel genre, which reaches a peak in popularity during this century, and the writers of the verse forms are cherished.

Aurora criticises young poets for imitating their predecessors, and for holding on to the outdated and conventional forms in writing a poem. As if she were a literary critic, she comments on the important figures of English poetry, the figures mostly imitated by the young poets. She thinks that “. . . Pope was sexagenarian at sixteen ,” (I. 1013), and beardless Byron was too academic (I. 1014-1015). On the other hand, she admires Keats arguing that he studied hard to bring himself to perfection. Aurora also criticises herself for writing “False poems, like the rest, . . .” (I. 1023) and believing them to be true (I. 1024). On the art of poetry, Aurora dismiss the idea of pure lyric as it only leads to the “Mere lifeless imitations of live verse,” (I. 974). She claims that the notion of pure lyric that leads a poet only to subjectivism and abstract thoughts is outdated.

At the beginning of the Third Book, Aurora returns to her mediations on the art of poetry. As a result, the domain of the narration changes again. Moreover, in this book, the letters written by critics and publishers are incorporated into the narrative. Through the letters, the differing ideas on contemporary literature and on poetry are presented along with the certain demands of publishing market from the writers. Aurora exclaims

Never burn
Your letters, poor Aurora! For they stare
With red seals from the table, saying each,
'Here's something that you know not.' Out alas,
'Tis scarcely that the world's more good and wise

(III. 42-45)

The contexts of the letters, thus, are diverse: Blanche Ord, one of the writers in the ‘Lady’s Fan’ requests Aurora’s judgement on her work; Kate Ward wants to learn the model of Aurora’s cloak; Pringle Sharpe sends his work on ‘Social Conduct’, and asks Aurora to lend him some money for his pressing debts. Hammond, one of the critics of

Aurora, expresses his admiration for her works, and wants Aurora to write another volume resembling the previous one. Her critic Belfair, on the other hand, wants Aurora to write an entirely different book that will sell. He requires her to write

A striking book, yet not a startling book, (III. 70)
 The public blames originalities,
 [. . .]
 Good things, not subtle, new yet orthodox, (74)
 As easy reading as the dog-eared page

Belfair favours a book, the subject of which conforms to the traditional and generally accepted rules, and a kind of book that is easy to read and understand. Her critic Stokes lodges a protest against abstract thoughts. He recommends her not to “. . . prate so of humanities” (III. 82). Her critic Jobson “. . . recommends more mirth” (III. 84). He argues

Because a cheerful genius suits the times,
 And all true poets laugh unquenchably
 Like Shakespeare and the gods. That’s very hard. (III. 85-87)

Her friend Vincent Carrington seeks counsel to find a good subject for his work.

In the previous chapters, it is argued that the nineteenth century is a prosaic age as a result of the popularity of the novel genre, the rise of the periodicals and weekly magazines, and the advancements in printing press. The work of writing begins to turn into a profession, and the publishing market begins to urge the writers to accommodate themselves to the public demands. Likewise, Aurora argues that

In England, no one lives by verse that lives; (III. 307)
 And, apprehending, I resolved by prose
 To make a space to sphere my living verse.
 I wrote for cyclopædias, magazines,
 And weekly papers, holding up my name
 To keep it from the mud. I learnt the use
 Of the editorial ‘we’ in a review.
 [. . .]
 Save so encumbered. I wrote tales beside, (317)
 Carved many article on cherry-stones
 To suit light readers, [. . .]

In these lines, Aurora clearly states that she writes prose works for encyclopaedias, magazines, and weekly papers in order to earn enough money to sustain her life, and she writes verses to satisfy her own intellectual. This explains the poets' tendencies to write long narrative poems compatible with the novel form in terms of style and subject matter.

The Fifth Book is a meta-reflection on poetry as it refers to the conventions of its genre. Aurora begins the Fifth Book with a self-apostrophe and a rhetorical question: "AURORA LEIGH, be humble. Shall I hope /To speak my poems in mysterious tune" (V. 1-2). The graphological deviation- the capitalisation of the name- and the self-apostrophe indicate the form of dramatic monologue. Aurora uses specialist lexis as befitting the domain of this book. Contrary to the Third Book in which she presents her critics' points of view regarding literature and poetry, in this book Aurora intends to express herself. Aurora is caught between whether to speak in mysterious tune in her poems or to speak

So plainly in tune to these things and the rest,
That men shall feel it catch them on the quick,
As having the same warrant over them (V. 25-27)

She argues that her ballads has prospered, but she feels that a ballad "Is rapid for a poet who bears weights / Of thought and golden image. . . ." (V. 85-86). Her descriptive poem 'The Hills' has received no attention from the public as it does not present anything related to the intimate humanity. Likewise, she admits that like her descriptive poem, her pastoral poem has failed as it is ". . . pretty, cold, and false" (V. 131). Aurora has failed in attracting the attention of the reading public; since she has failed in presenting the immediate realities of the society. She has, therefore, come to realise that

Nay, if there's room for poets in the world
A little overgrown, (I think there is),
Their sole work is to represent the age,
Their age, not Charlemagne's, — this live, throbbing age,
That brawls, cheats, maddens, calculates, aspires,
And spends more passion, more heroic heat,

Betwixt the mirrors of its drawing-rooms, (V. 199-205)

Aurora's manifestation on poetry reflects the notion of poetry in the nineteenth century. There should not be a discrepancy between the time of a poem and the time of its readers. Instead of a distant past, a poet should represent the age and the everyday life of an ordinary man. Accordingly, Aurora questions the long-held assumptions and conventions about the form of poetry. Thus she asks

What form is best for poems? Let me think
Of forms less, and the external. Trust the spirit,
A Sovran nature does, to make the form;
For otherwise we only imprison spirit,
And not embody. Inward evermore
To outward, — so in life, and so in art,
Which still is life. (V. 222-228)

She comes to conclusion that there should not be any definite and pre-determined form for poetry. The nature and the spirit of a poet should not be imprisoned by the form, rather the form should embody the spirit itself. Therefore, the form of poetry should be dynamic and should keep up with the times. Aurora acknowledges that she has written a long poem in order to realise her ideas on the contemporary and the changing notion of poetry. Nevertheless, she is not sure if her poem would help her earn enough money to move to Italy.

It can also be argued that in this book author-reader level collapses into the narrator-narratee level as it reflects Barrett Browning's idea of poetry. In a letter she writes to Marry Russel Mitford, Barrett Browning reveals that

[b]ut people care for a story—there is the truth! And I who care much for stories, am not to find fault with them. And now tell me,—where is the obstacle to making as interesting a story of a poem as of a prose work—Echo answers *where*. Conversations & events, why may they not be given as rapidly & passionately & lucidly in verse as in prose— Echo answers *why*. You see nobody is offended by my approach to the conventions of vulgar life in 'Lady Geraldine'—and it gives me courage to go on, & touch this real everyday life of our age, & hold it with my two hands. ("E.B.B. to M.R.M." 1844)

Barrett Browning underlines the fact that people are interested in reading stories true to life, and this is why they prefer prose works. She wants to tell a story in verse form. She

thinks that this story should include events and conversations touching on the real everyday life of the age. The Fifth Book, therefore, reflects Barrett Browning's own ideas on new poetry which displays the such characteristics of a prose form as conversation, a proper story, depiction of an ordinary life giving the form authenticity and verisimilitude.

The Fifth Book is also considered as the turning point in the narrative. Alison Case, for instance, points to the changes in the subject matter and the mode of narration that can easily be recognised from the Fifth Book onward. Case argues that the first four books are in the form of Bildungsroman/ Künstlerroman. Therefore, "fully-conceived, retrospective narrative" (Case 25) pervades in the first four books. Though there are counter narratives that we can recognise through the dialogues and letters, Aurora has a perceivable control and authority over her own narrative during the first four books. Case argues that from the Fifth Book onward, both the subject matter and the mode of narration change. However, as discussed before, the same deviations in the subject matter (domain) and the mode of the narration occur at the end of the First Book and at the beginning of the Third Book. The Fourth Book ends when Marian Leaves Romney at the altar. However, Through the end of the Fifth Book, Aurora acknowledges that

For instance, I have not seen Romney Leigh
Full eighteen months.. add six, you get two years.
They say he's very busy with good works,—
Has parted Leigh Hall into almshouses. (V. 571-574)

Then she refers to a specific event that will take place "tonight" (V. 579). According to Case, therefore, ". . . from here until the end of the novel her narration approximates most closely to that of a journal, written, as she says at the end "day by day. . ." (V. 26). While the retrospective narrative implies the narrator's artistic control and authority over her own narration, the fragmented narrative, however, implies a lack of control.

Letter writing or epistolary correspondence is the other narrative technique that contributes to the hybrid style of the poem. Epistolary method was first recognised as a

distinct genre in Britain in the mid-eighteenth century. Samuel Richardson's *Pamela* (1740) is regarded as the first example of the epistolary novel. In an epistolary novel "the narrative is conveyed entirely by an exchange of letters" (Abrams, *Glossary* 191). In *Aurora Leigh*, the entire narrative is not conveyed through exchange of letters, yet the letters are one of the important narrative elements in the poem. The letters in *Aurora Leigh*, as examples of more free form of direct speech pattern, describe various points of view. Moreover, the letters play an important part within the narrative in the revelation of important events, especially the ones that the narrator has no direct control over or information about.

Since letters are the examples of the more free forms of direct speech, it can be argued that epistolary method limits the narrative point of view. At the end of the Second Book, a note is delivered to Aurora, and it is from Romney Leigh. Romney writes that he is from the west while Aurora is from the east, a Chaldean. Despite all their differences, Romney declares his love for Aurora. He asks Aurora's hand for marriage, and writes

Write woman's verses and dream woman's dreams;
 But let me feel your perfume in my home
 To make my Sabbath after working-days;
 Bloom out your youth beside me,— be my wife. (II. 830-833)

Romney allows Aurora a partial freedom. Aurora can only carry out her career as a poet as long as she writes about the issues related to women, and aspires to the things only women can dream. He repeats the conventional patriarchal discourse restraining women's actions and thoughts. In this letter, Romney uses varying expressions to address Aurora such as "sweet Chaldean", "dear", "my beloved", and "my flower". His value-laden expressions mark his genuine feelings for Aurora. In return, Aurora sends a letter to Romney, and she refers to him as "cousin Romney" emphasising the social relation between them. Contrary to Romney's expressions indicating intimate emotions, Aurora's expression only points to the familial relation.

As it has been discussed before, in the Third Book, Aurora receives letters from her critics and publishers. These letters are important as they reveal the demands and expectations of the publishing market in the nineteenth century. In the Fourth Book, Marian sends a letter to Romney explaining why she has deserted him at the altar. Marian uses such varying expressions to address Romney as “noble friend”, “dear saint”, “Mister Leigh”, “my star”, and “my soul”. On the other hand, she uses expressions indicating her love and respect towards Romney, on the other hand she uses social deixis indicating that how she feels remote to Romney Leigh in social terms. Moreover, her letter is full of elliptical sentences and exclamation marks. Especially elliptical sentences are the indication of spoken language which is prompt and unrehearsed. Accordingly, this deviation marks Marian’s haste and confusion.

In the Seventh Book, Aurora sends and receives a couple of letters. Aurora, first, writes to Lord Howe, a friend of Romney, and tells him Marian’s story. She asks him to tell the true story of Marian if Romney has not married to Lady Waldemar yet. Otherwise, she wants Lord Howe to keep it as a secret, and let Romney know that Marian is alive. At the end of the letter, she reveals that she and Marian will move to Italy. Second, she writes to Lady Waldemar, and reveals that she knows of all her treachery.

‘Tis true, by this time you may near me so
That you’re my cousin’s wife. You’ve gambled deep
As Lucifer, and won the morning-star
In that case,— and the noble house of Leigh
Must henceforth with its good roof shelter you: (VII. 299-303)

In Italy, Aurora receives a letter from Vincent Carrington, a painter and a friend of Romney. The letter is about the latest book written by Aurora. Carrington states that Aurora’s book has attracted considerable interest from the critics, and three or four of them have praised the book. He says “We think, here, you have written a great book, / And you, a woman! It was in you— yes,” (VII. 563-564). The exclamation mark he

uses after the word 'woman' indicates Carrington's sense of astonishment that a woman writer can succeed in achieving substantial fame in literary circles.

The Ninth Book opens with a letter which is written by Lady Waldemar and delivered to Aurora Leigh by Romney. Lady Waldemar defends herself against the accusations that Aurora directed to her in her letter. She blames her maid for the plight of Marian. She says "And I, who do not love him, nor love you, / Nor you, Aurora, . . ." (IX. 11-12). This letter reveals the fact that Romney did not get married to Lady Waldemar. The letters become the important elements of narrative as they provide information to the narrator/character and to readers about the events that took place out of Aurora's narration.

Aurora's travels contribute greatly to the narration and to the ongoing plot. Throughout her narration, Aurora often tells how certain cities and the way of life peculiar to that city affect her social and intellectual life. Italy, the birth place of Aurora and her mother, is the symbol of love, motherhood, productivity and freedom, the things for which Aurora has been yearning since she first stepped on the English soil. Aurora thinks that in England "the ground seemed out up from the fellowship / Of verdure, field from field, as man from man;" (I. 260-261). On the death of her mother, Aurora and her father began to live in Palega "Because unmothered babes, he thought, had need / Of mother nature more than others use," (I. 112-113). In England, however, Aurora becomes alienated from the nature from English people, and from the English way of life. Aurora believes that England hinders her creativity. She feels that she is ". . . overstaked and overstrained / And overlived in this close London life!" (III. 39-40). England does not provide the sense of love, affection and motherhood that would trigger her productivity. At the end of the Fifth Book, she declares her decision to move to Italy. She says

And now I come, my Italy,
 My own hills! Are you 'ware of me, my hills,
 How I burn toward you? Do you feel to-night
 The urgency and yearning of my soul,
 As sleeping mothers feel the sucking babe
 And smile?— [. . .] (V. 1264-1270)

On her way to Italy, Aurora visits Paris. She associates Paris with art and philosophy.

Aurora thinks that France is the “poet of the nations” (VI. 54). She describes Paris

The city swims in verdure, beautiful (VI. 88)
 As Venice on the waters, the sea-swan.
 [. . .]
 The trade is art, and art's philosophy, (95)
 In Paris. [. . .]

Moreover, In Paris, Aurora confronts with Marian and listens to her story. Aurora and Marian decide to go to Italy together. The reunion of Romney and Aurora take place in Italy. In Italy, Aurora reconciles with her womanhood and with her genuine feelings towards Romney which she totally denied when she was living in England. She eventually recognises that neither her womanhood nor her love she bears towards Romney can be an obstacle to her poetic career. Romney, on the other hand, accepts the facts that woman's art does not harm Aurora's distinctive womanhood.

It can be concluded that the generic hybridity of the poem creates internal deviations throughout the text. As seen in the examples above, the internal deviations within the text can be recognised through the style variations, the changes in the subject matter and sometimes the change of the narrator. The internal deviations foregrounding the lyric and narrative hybrid nature of the poem especially enables the inclusion of various different subjects and consequently various different viewpoints into the confines of a long narrative poem very much like a novel.

As in the case of *The Princess*, the denouement of *Aurora Leigh* brings about different interpretations. Deirdre David famously argues that “in *Aurora Leigh* woman's art is made the serviator of male ideal” (“Art” 113). David emphasises the fact that Barrett Browning's poem lays bare the sexual hypocrisy. He thinks that the poem

presents an essentialist view in terms of sex and gender. According to David, Aurora is the mouthpiece of patriarchal conventions and patriarchy. In another study, David, similarly, goes on to argue that woman's art, "woman's talent is made the attendant of conservative male ideas" (*Intellectual* 98). David's arguments are predicated upon Barrett Browning's ideological opposition to women's rights movement. In regard to this matter, Cora Kaplan, however, argues that Barrett Browning was not sympathetic to the feminist arguments of her friends Anna Jameson or Harriet Martineau not because she was ideologically opposed to women's rights movement completely, but because she thought that their arguments and the ways that they presented their arguments were too advanced for middle-class women to understand and appreciate them (136). Susan K. Bouse, on the other hand, suggests that though *Aurora Leigh* returns to a conventional marriage-plot at the end, the traditional power relationship between men and women is changed drastically (40). Bouse reads *Aurora Leigh* as a text which shows how gender ideology and generic conventions collaborate in order to force people to conform to the general expectations of their society and culture. Sue Ann Schats, however, supposes that Barrett Browning wants to show the nineteenth century English society that a woman can successfully combine the domestic and professional spheres by portraying "a complex individual who might actually improve society" (94). Lynda Chouiten claims, contrarily to Schats, that *Aurora Leigh* is an "emendation" (2) which constantly replaces its feminist reading with a patriarchal order. Chouiten argues that the poem's stance towards patriarchy is, thus, ambiguous.

The end of *Aurora Leigh* returns to the conventional marriage plot that has been debunked at the very beginning of the poem. However, Aurora and Romney, who have confronted each other in the First Book, reappear as changed individuals in the last two books of the poem. The changes that can be observed in the worldviews and behaviours of the characters are the result of their various dialogic interactions with other people's

worldviews. In the Eight Book, Romney acknowledges that he has read Aurora's book (VIII. 261), and he admits that the book has won his soul. He accepts the fact that it was his "male ferocious impudence" (VIII. 228) that prevented him from appreciating Aurora's poems as productions of women's art and intellectual capacity, and from understanding Aurora's arguments about gender equality. It is because ". . . she was a woman and a queen, / And had no beard to bristle through her song, —" (VIII. 331-332). He thought that as a woman Aurora could be a wife and a mother, but she could not be a writer. In the meantime, Romney has failed in his socialist endeavours while Aurora has prospered in her literary career. In the Eight Book, Romney tells

My vain phalanstery dissolved itself; (VIII. 888)
 My men and women of disordered lives,
 I brought in orderly to dine and sleep,
 Broke up those waxen masks I made them wear,
 With fierce contortions of the natural face;
 And cursed me for my tyrannous constraint
 [. . .]
 I had my windows broken once or twice (918)
 By liberal peasants, naturally incensed
 [. . .]
 My windows paid for't. I was shot at, once, (927)
 [. . .]
 'And say Leigh Hell, and burn it up with fire.' (939)
 And so they did, at last, Aurora.

Romney fails in realising his socialist principles, because these principles are mechanistic in nature. Romney has tried to pair the opposites and contrasts- disordered and orderly, waxen masks, tyrannous constraint and natural faces, generous rich and grateful poor (VIII. 902)-, yet he has failed. Leigh Hall has been turned into a Leigh Hell as a result of Romney's oppressive principles. Romney's socialist principles, which aims at forcing people into a kind of order that would be approved by aristocracy and which ignores the individual rights, spiritual and emotional needs of individuals, are utterly destroyed when the Leigh Hall is burned down by liberal peasants, and Romney has been blinded due to the fever he had after the incident.

Romney's worldviews regarding gender relations are as mechanistic as his socialist principles. Romney's adherence to social conventions prevents him from "seeing" the truths. He admits that

So absolute in dogma, proud in aim, (VIII. 369)
 And fierce in expectation,— I, who felt
 The whole world tugging at my skirts for help,
 As if no other man than I, could pull,
 [. . .]
 Until it turned and rent me! Young you were, (379)
 That birthday, poet, but you talked the right:
 While I, .. I build up follies like a wall
 To intercept the sunshine and your face.

Romney has been trying hard to act like a chivalric knight who is responsible for serving his society and women in distress. He has overestimated his role in life. The long-held social conventions that have been governing Romney's life have prejudiced him against individual autonomy. Romney's prejudices against women are debunked upon reading Aurora's book. It is because, contrary to his socialist principles, Aurora's art address to the spiritual and emotional needs of individuals. He acknowledges that

But never doubt that you are a poet to me (VIII. 591)
 From henceforth. You have written poems, sweet,
 Which moved me in secret, as the sap is moved
 In still March-branches, signless as a stone:
 [. . .]
 [. . .] Verily I was wrong; (613)
 And verily, many thinkers of this age,
 Ay, many Christian teachers, half in heaven,
 Are wrong in just my sense, who understood
 Our natural world too insularly, [. . .]

Romney admits that he, like many other thinkers and Christian teachers of his age, is ignorant of and uninterested in ideas and worldviews outside his own experience.

Aurora, likewise, admits that she has failed in understanding her own emotions, and thus, she thinks that she has betrayed her own instincts. She says

But I, who saw the human nature broad, (IX. 641)
 At both sides, comprehending, too, the soul's,
 And all the high necessities of Art,
 Betrayed the thing I saw, and wronged my own life
 For which I pleaded. Passioned to exalt

The artist's instinct in me at the cost
 Of putting down the woman's,— I forgot
 No perfect artist is developed here
 From an imperfect woman. [. . .]
 [. . .]
 [. . .] Art is much, but love is more. (656)
 O Art, my Art, thou'rt much, but Love is more!
 Art symbolises heaven, but Love is God
 And makes heaven. [. . .]

Aurora accepts the fact that she has denied her feelings towards Romney believing that these feelings might hinder her poetic thinking. She has come to realisation that an artist, who cannot be able to understand or appreciate his or her own feelings, cannot be able to address the feelings of others. Aurora likens her art to a heaven and her love to god that is the ultimate inhabitant of heaven. Aurora does not sacrifice her art for the sake of love, on the contrary she thinks that art and love complement each other. Contrary to some critics arguing that Aurora has yielded to the patriarchal demands of the society, Aurora affirms readers that she “. . . would not be a woman like the rest; / A simple woman who believes in love,” (IX. 660-661), but she will continue to “. . . analyse, / Confront and question; . . .” (IX. 664-665) as she has always done before. She now believes that she can be a wife and an artist simultaneously, yet she foregrounds that she goes on to analyse, confront and question the world around her. Moreover, accepting and affirming her emotional interest towards Romney is the last step of her story as a Bildungsroman and also Künstlerroman as such a revelation indicates Aurora's recognition of her identity and sex. As in the case of *The Princess*, embracing one's own sexuality is an essential part of maturation for Aurora both as a woman and a woman writer.

Though the closure of *Aurora Leigh* appears to be oppressive and monological to some readers and critics, it is possible to recognise the other's voices and points of view in the final utterances and revelations of Romney and Aurora. For instance, Aurora agrees to accept her sexuality and womanhood as her aunt dictated to her in the First

Book; she resolves to accept her genuine feelings towards Romney, and wholeheartedly she says “. . . Now I know / I love you always, Romney. . . .” (IX. 684-685) as Romney wanted her to do so. Aurora puts the notion of love above everything as her father advised her when he uttered his last words: “Love, my child, love, love! . . .” (I. 212). Likewise, Romney proposes a kind of marriage in which both Aurora and he shall enjoy a considerable degree of autonomy. Like the prince in *The Princess*, Romney proposes Aurora to work together:

(IX. 910)

Shine out for two, Aurora, and fulfil
 My falling-short that must be! Work for two,
 As I, though thus restrained, for two, shall love!
 [. . .]

(925)

Our work shall be better for our love,
 And still our love be sweeter for our work,
 And both, commended, for the sake of each,
 By all true workers and true lovers born.

Romney’s preconceptions about the usefulness of art, and about the capability of a woman to be poet has been changed through the maturation process he has been undergoing. In return, Aurora offers a heavenly vision that ushers a new social and artistic order.

The stylistic analysis of *Aurora Leigh* reveals Barrett Browning’s revisions of traditional verse forms and contemporary prose forms along with her engagements with the social debates of her time. Barrett Browning endeavours to pair such opposites as verse and prose, male and female, public and domestic, political and sentimental through using certain stylistic features such as deviation, foregrounding, style variation (medium and domain), and speech presentation. Barrett Browning’s cross-generic strategy, her adoption of topics and techniques from various different genres, and the presence of diverse world views and differing ideas represented by different characters from different social ranks allow her to work with social and cultural issues of her time in more immediate ways.

Aurora Leigh is a lyric and narrative hybrid poem, the free and flexible style of which displays a generic diversity. Barrett Browning works with the conventions of lyric, epic, romance, autobiography, Bildungsroman, Künstlerroman, epistolary, travelogue, and ars poetica. The generic diversity of the poem enables Barrett Browning to question and comment on the domestic and social ideologies both at the level of form and content. By defying the familiar generic forms, Barrett Browning invokes such complex set of ideas in readers' minds as gender relations, class issues, poverty, rape, the form and function of poetry. These domestic and social issues, which are considered as inappropriate topics for a pure lyric poem, which is then equated with being personal and emotional in expression, can be discussed in a long narrative poem as lyric and narrative hybrid in the nineteenth century. In this sense, as a woman poetess, Barrett Browning both displays her knowledge of and mastery in diverse generic forms, and writes a "novel-poem" in which she combines novel and poem, lyric and narrative in order to directly refer to her age using subject matters, narrative and stylistic features associated with verse and prose forms.

Contrary to *The Princess* in which the narrative and lyric are separated from each other, in *Aurora Leigh* they are intertwined. In *The Princess*, deviations between the lyric and narrative modes are declared at the beginning of the poem, and thus, very obvious. In *Aurora Leigh*, however, the deviations signalling and foregrounding the generic varieties, and the changes in the subject matter are very subtle. The systematic use of style variation in terms of medium and mode enables us to identify the generic forms used in the poem. For example, the poem begins *in medias res* and with the introduction of the main theme. This internal deviation, the division of the narrative into separate books, epic similes and allusions, a central protagonist journeying and struggling towards a goal, refer to the epic form. The main theme of the poem, the process of physically, spiritually and mentally development and maturing of a woman

poet leads us to autobiography, Bildungsroman and Künstlerroman. It is an autobiography; because Aurora Leigh, the narrator and the title character, acknowledges that she will write her own story as if she were painting a portrait, and she tells her story in the first person narration. It is a Bildungsroman as Aurora, the daughter of an Italian mother and an English father, recounts the development of her mind and character beginning from her childhood. Her story involves the acceptance of her identity, her sex and her responsibilities in the world as a result of varied experiences, social and spiritual crisis. It is also a Künstlerroman as Aurora's narration includes her growth as a poetess, the formation and development of her ideas on poetry and of her artistic craft.

The notions of love and marriage, the two persistent themes of the poem, refer to the romance, and thus, contribute to the generic hybridity of the poem. Nevertheless, instead of being valorised as important notions in an individual's life, these two notions are used as means of addressing the major social problems in the nineteenth century such as gender relations and class issues. The parts in which Aurora muses on the notions of art, literature, poetry and poets recall to the form of *Ars Poetica*. *Ars Poetica* is a poem aiming at explaining the art of poetry using the very form and techniques of a poem. In these parts, Aurora uses special body of lexis related to the domain, in this case it is the art of poetry.

Letter writing is another narrative technique contributing to the hybrid style of the poem. Letter writing, and epistolary correspondences in the poem become important elements within the narrative revealing some important events, especially the ones that the narrator has no direct control over of information about. Moreover, the letters represent the more free forms of direct speech pattern, and contribute to the variety of points of view. Likewise, Aurora's travels constitute important place within the narration. The cities which Aurora visits and lives in such as England, Italy and France, and the ways of life peculiar to these cities affect social and intellectual lives of both

Aurora and the other characters. England, for instance, restrains her intellectual mind as it also restrains her behaviour; Paris is the city of art and philosophy, and greatly inspires Aurora; Italy is the place where Aurora feels connected to her childhood and to her mother as the main sources of inspiration.

As a lyric and narrative hybrid, the poem displays a much more complex discourse structure than a prototypical lyric poem does. The three levels of discourse structure, the author-reader level, narrator-narratee level, and addresser-addressee level, and thus, each discourse level produces various different points of view. As befitting the characteristics of autobiography, Aurora is the sole narrator in the poem. She recounts her story in the first person narration. Though Aurora's narration is decorated with her inevitable value-laden expressions, the use of direct speech pattern allows the presentation of the actual words and the genuine feelings of the other characters. Moreover, since most of the poem is comprised of dialogues, spoken language (medium) representing such stylistic features as hesitation pauses, false starts and syntactic abnormalities, is the indication of realism in the conversations. Therefore, it can be argued that through the employment of complex discourse structure, the use of direct speech pattern, spoken language, the letters as the more free forms of direct speech pattern, *Aurora Leigh* enables the presence of various different or distinct worldviews commenting on and intersecting with each other.

The poem incorporates several speakers, and it gives voice to multiple worldviews, differing ideologies, and an array of emotional states intersecting with each other. Each character in the poem, namely Aurora, Romney, the aunt, Marian, Lady Waldemar, and even Aurora's critics, is presented as ideologically authoritative and independent individuals. From the beginning of the First Book to the last one,

we see Aurora's strong opinions forming through conversation with herself and others, so that the views the poem champions are passionately championed, yet never held up as the only views. Truth, the poem implies, is indeed many sided

and reached as often in everyday conversation with ordinary people (Stott 121)

This argument is also true for Romney, Marian and for other characters who, along with Aurora, go through the “temporal process of learning by experience ” (Moore 106) as a result of confronting a varied range of social and individual practices, and as a result of being in a constant dialogue with other characters who display opposing and clashing attitudes, prejudices and practices.

Like *The Princess* does, *Aurora Leigh* allows a dialogue between the poem and its readers who can understand and identify the plurality of the worldviews and the social events discussed in the poem. Moreover, readers can also recognise *Aurora Leigh*'s relations to preceding works. “Victorian readers familiar with Tennyson, Clough, Kingsley, the Brontës, Gaskell and Sand would have caught echoes that we [the contemporary readers] are too far away to hear” (Kaplan 144). In *Aurora Leigh*, it is possible to recognise the traces of Wordsworth's *Prelude*, Lord Byron's *Don Juan*, Milton's *Paradise Lost*, Mme de Staël's *Cronine* or *Italy*, Tennyson's *The Princess*, Clough's *The Bothie of Taber-Na-Voulich*, Kingsley's *Alton Locke*, and Elizabeth Gaskell's *Ruth* (144-159). Therefore, “*Aurora Leigh* should be read as an overlapping sequence of dialogues with other texts and writers” (145). The closure of the poem, also, remain open-ended because of its contact with the ongoing realities of the time, and the new heaven that Aurora heralds is “faint and fair” (IX. 952).

2. 3. *The Ring and the Book* (1868-1869) by Robert Browning

Robert Browning, noted for his proficiency in dramatic monologue technique, was born in London in 1812. He was the sole son of Robert Browning and Sarah Wiedemann Browning. He was largely educated at home, and his father's extensive library containing 6,000 volumes on various different subjects reinforced the home

learning environment (Bloom, *Comprehensive* 12). In 1828, Robert Browning entered the University of London, but he withdrew from the university after half a year. In 1835, he published *Paracelsus*, a dramatic poem in blank verse, and it was well received by the reading public. In 1840, he published a long narrative poem *Sordello*. The poem received harsh criticism as it was too obscure for his readers. The publication of *Sordello*, therefore, marked the beginning of a decline in his reputation. Despite the harsh criticisms he received, Robert Browning proved to be a prolific writer, and between 1841 and 1846, he published plays and verse collections under a general title *Bells and Pomegranates: Pippa Passes* (play, 1841), *Dramatic Lyrics* (1842), *King Victor and King Charles* (play, 1842) containing his prominent works “Porphyria’s Lover”, “My Last Duchess”, and “The Pied Piper of Hamelin”, *The Return of the Druses* (play, 1843), *A Blot in the ‘Scutcheon* (play, 1843), *Colombe’s Birthday* (play, 1844), *Dramatic Romances and Lyrics* (1845), *Luria* (play, 1846) and *A Soul’s Tragedy* (play, 1846). In 1846, Robert Browning married Elizabeth Barrett whom he had been corresponding for one year. They moved to Florence, and lived there until the death of Elizabeth Barrett in 1861. The publication of *Dramatis Personae*, a verse collection, in 1864 helped him restore his reputation. The publication of *The Ring and the Book* in four volumes from 1868 to 1869 enhanced his reputation as one of the most prominent nineteenth century poets. He continued to publish numerous poems and verse collections, the last of which was published in 1889, on the day of his death (Bloom, *Robert* 2).

Robert Browning’s poetry is the subject of intense controversy among the literary critics of the time. A large body of criticism on him indicates that his early reception is not favourable, and he is mostly accused of being too obscure and too intellectual. Nevertheless, he has also come to be compared with Shakespeare, and regarded as the greatest poet and thinker of his age. An unsigned review in *The*

Athenaeum (2 August 1835) writes “[t]here is talent in this dramatic poem [Paracelsus], but it is dreamy and obscure” (qtd. in Litzinger, et al 38). Likewise, John Forster writes in *The Examiner* (6 September 1835) that “[h]e [a reader] will find enough of beauty to compensate him for the tedious passages, when they ten times as obscure and tedious” (40). In 1836, in *The New Monthly Magazine and Literary Journal*, “[w]ithout the hesitation” John Forster argues “we name Mr. Browning at once with Shelley, Coleridge, Wordsworth” (45). A little further he goes on to argue that “Mr. Browning is a man of genius, he has in himself all the elements of a great poet, philosophical as well dramatic” (45). While the early literary reception of Robert Browning is mostly promising, most of the criticisms directed at Robert Browning after the publication of *Sordello* begin to emphasise his obscurity rather harshly. An unnamed reviewer in *The Spectator* (14 March 1840), for instance, admits that he is unable to comment on the poem, since he “cannot read it” (62). The reviewer argues that digression, affectation and obscurity are the general faults that can be traced throughout the whole poem. Likewise, an unnamed reviewer in *The Atlas* (28 March 1840) finds the whole structure of the poem “faulty in its minutest details” (63). In *The Monthly Review* (May 1840), it is argued that “[t]he author’s style is rather peculiar, their being affectations of language and inversions of thought, and other causes of obscurity in the course of the story which detract from the pleasure of perusing it” (70).

In a letter to Robert Browning, Elizabeth Barrett enquires whether he is “liable to be pained deeply by hard criticism & cold neglect” (“E.B.B. to R.B., 3 Feb. 1845”). She thinks that original writers like Mr. Browning are frequently exposed to harsh criticism. As a response to her question, Browning writes “I write from a thorough conviction that it is the duty of me, and with the belief that, after every drawback & shortcoming, I do my best, all things considered –” (604). He continues to write that he neither wants “hearty praises”, nor “bad reviewers”, and he is quite content with his

“share” (605). It is true that Mr. Browning did his best, and he never ceased to write plays and verse collections. Between 1868 and 1869, *The Ring and the Book* was published in four volumes, and the poem was and is still regarded Browning’s *opus magnum* (Litzinger, et al 333). In *The Athenaeum* (20 March 1869), “The Ring and the Book is beyond all parallel the supremest poetical achievement of our time” R. W. Buchanan writes, and continues to argue that “it is the most precious and profound spiritual treasure that England has produced since the days of Shakespeare” (333). The imminent success of the poem, he argues, stems from its being “deeply, intensely human” (300). Likewise, an unsigned review in *The Fortnight Review* (1 January 1869) argues that among the contemporary poets, Robert Browning is the most “healthy, life-like, and human in his style and colour” (332). In *The Athenaeum*, in 1896, R. W. Buchanan argues that *The Ring and the Book* is rich in “picture”, “characterization”, “pleading”, “debating” and it is full of “verbal touches in which Browning has no equal” (308). It is thought that *The Ring and the Book* presents “the world of men and women, with their actual passions, hopes and loves” (328) and by doing so it has introduced “Mr. Browning to the British public” (325).

The Ring and the Book is approximately 21,000-line long poem written in blank verse. The whole poem is based on the legal proceedings of a Roman murder trial in 1698. As a lyric and narrative hybrid long poem, Browning uses the elements of epic, lyric, novel, tragedy, romance, burlesque and satire. Moreover, the poem is in the form of dramatic monologue, a type of lyric poem in which “[a] single person, who is potentially *not* the poet, utters the speech that makes up the whole of the poem, in a specific situation at a critical moment. . . . This person addresses and interacts with one or more other people” (Abrams, *Glossary* 70). The dramatic monologues of different speakers, therefore, reveal to the reader the speakers’ character, temper and personal interests. In this sense, a dramatic monologue calls for sympathy for the speaker

throughout the reading process as the speaker is able to organise the actions and the events to reinforce his or her viewpoint and worldview through the use of schema-oriented language and value-laden expressions. Throughout the poem, each speaker presents an unfamiliar view of a familiar subject that is the Roman murder case. This familiarisation and defamiliarisation processes continue throughout the whole poem and even beyond the text. Thus, a tension is created between “sympathy and moral judgement” (Langbaum, “Poetry” 85). The narratees in the poem and the readers of the poem experience this tension.

As befitting the definition and the purpose of dramatic monologue technique, each speaker will try to persuade his/ her narratee(s) that his/ her account of the event is the “true” and “valid” one. Therefore, the stylistic analysis of the discourse structure of the poem, style variations within the text, linguistic indicators of viewpoint, schema-oriented language used by different narrators, value-laden expressions, the sequencing and organisation of actions and events to indicate viewpoint are some of the prominent stylistic devices to be analysed in order to comment on the long narrative poem as lyric and narrative hybrid from stylistics’ point of view. The discourse structure that changes in each book will determine the relation between the narrator and narratee(s). Style variations in the text in terms of medium, tenor and domain are of great importance so as to reveal the stylistic and linguistic variations within the text. Language variation in relation to medium will reveal the features of spoken language that will be in accordance with the dramatic monologue technique. Language variation in relation to tenor will also reveal the relationship between the narrators and narratees. Language variation in relation to domain, however, will reveal the relations between subject matter and function in each book. Each narrator will sequence and order the events in a way that will be of use in supporting his/ her arguments. Therefore each narrator will ornament his/ her narration with value-laden expressions and other linguistic indicators

of viewpoint. The stylistic analysis of value-laden expressions and linguistic indicators of viewpoint will reveal the schema-oriented language as “different participants in the same situation will have different schemas, related to their different viewpoints” (Short 264). The analysis of these stylistic features and techniques that are associated with poems, prose narratives and drama, thus, will reveal the hybrid nature of the poem.

The Ring and the Book is divided into twelve books, all of which are entitled individually, and there are ten different narrators telling the same murder story from their own personal standpoints. Book I is titled “The Ring and the Book” in which the speaking person whom we can assume to be Robert Browning is talking about how he came across an old yellow book, containing the original legal documents of Franceschini murder case, and how he developed this poem out of the legal documents that he found in that old book. Book I, therefore, can be considered as a prologue. The narrator here in this book is not one of the characters in the fictional world, and he assumes the role of a third-person narrator when he is telling the Franceschini murder case. He refers to the characters in the fictional world by using third-person pronouns. On the other hand, when he is telling how he finds the old yellow book in Florence, he refers to himself by the first-person pronoun. The narrator’s accounts of his finding the old book in Florence, his direct address to English readers and his comments on the hostile reception he has been receiving from the English readers indicate his identity as Robert Browning. In this sense, in Book I, it can be argued that narrator-narratee level collapses into author-reader level.

Epic is one of the many genres that contributes to the generic hybridity of the poem. Such traits as the reconstruction of the past, the division of the poem into separate books, beginning the poem *in medias res*, the writer’s stating the purpose of writing, giving the catalogue of the characters and events, invocation to a muse named

“Lyric Love” (I. 1383 and XII. 868)³, the plenty of conflicts and struggles strongly suggest the epic genre. Nevertheless, there are also plenty of anti-epic, novelistic features, for instance there is no “sequential narration” and no “fate-driven events of historical importance” (Dooley 137). Instead, there is a “. . . competing analyses of just one relatively brief and decidedly unheroic set of events” (137). Browning relies on the most ancient and still very respected form, and the new characteristics provided by the relatively new and highly popular form of his time.

Like his predecessors do, Robert Browning shows off his knowledge and mastery of epic genre. As befitting the epic conventions, the narrator and readers/narratee(s) of Book I and Book XII are not on the same narrative plane with the narrators and the narratees of the remaining books. In this sense, it can be argued that it is “. . . a poem which both reconstructs the past through actual historical documents and which offers at the same time a sustained meditation on the nature of writing, historiography, and the validity of human testimony” (Bailey 567). “Let the old woe step on the stage again! / Act itself o’er anew for men to judge,” (I. 516-517) Browning says and requires readers’ participation in the construction process. This argument corresponds to Browning’s previous argument that his own presence as a writer would never be traced throughout the work. It is apparent that the reading process will urge readers to question the validity of such notions as speaking, writing, history, “fact” and “truth”.

The voices telling the same event are multiplied, and each narrator presents his or her version as the “true” version of the event. Therefore, each narrator arranges the sequence of the events in a way that serves to his or her own purposes, and ornaments the tale with a schema-oriented language. Dramatic monologue technique in this poem,

³ Browning, Robert. *The Ring and the Book. The Complete Works of Robert Browning*, edited by Jack W. Herring, vols. VII, VIII, IX, Ohio University Press, 1988. Hereafter all citations will refer to this edition and will appear in the text by the book and line number.

thus, “. . . challenges the claim of any verbal construct to fix truth and demotes language to the human level of probabilities” (Blalock 49) as each dramatic monologue multiplies the possibilities what is called the “truth” and “fact”. Browning motivates his implied readers, nineteenth century readers, to adopt a new, alternative stance against the subjective construction of “truth”. The perceptions, biases and experiences of each reader will have an effect on the formation of “truth” throughout the reading process. As Browning says “Pages of proof this way, and that way proof, / And always—once again the case postponed.” (I. 236-237). This endless process reminds the circular shape of a ring. The circular shape of a ring is contrasted with the square old yellow book. In this sense, “[t]he speakers create a figurative ring by discussing the same events from different perspectives, distorting them and bringing them back into focus, adjusting the facts to the angle of their vision, digressing and advancing by turns” (Lanoff 145). Though, the events recorded in the old yellow book ended with the trial, the subsequent execution of Count Guido Franceschini, the telling and retelling of the case never come to an end. “So was the trial at end, do you suppose?” (I. 250) asks Browning, and “. . . combines the dominant novelistic forms of the earlier period with the formal techniques of his dramatic monologues to subvert contemporary forms of ready-made truths” (Blalock 41). In this sense, the importance of *The Ring and the Book* as a long narrative poem and as a lyric and narrative hybrid in its contemporary context depends upon its exploration of such notions as human psychology, human nature, human perversity, the variety of human perception, and multitudinousness of life. The poems multivoiced and hybrid style debunks the notions of the subjective truth and personal feelings and points of view revealed through lyric poems and the notions of collective history, common historical heritage presented through the conventions of epic, romance and novel. Moreover, the poem also questions the ability of verbal and written constructs to display the fixed truth, and thus, it debunks the belief in art as a mirror of objective/ universal

truths. The stylistic analysis of the poem, therefore, is of vital importance in order to understand how the text comes to mean what it means.

The title of Book I, “The Ring and the Book”, refers to the tenor and the vehicle of the sustained metaphor that the readers are urged to keep in mind throughout the poem. The book is the tenor, the subject to which certain attributes are ascribed, and the ring is the vehicle, the object whose attributes are borrowed. Their common ground is how they are formed by a craftsman and by a writer. “Do you see this Ring?” (I. 1) the poet asks at the very beginning of the book, and begins to build an analogy between the formation of a gold ring and his method of writing/ forming this poem. He tells that in order to forge a ring out of gold, a craftsman has to mix gold with an alloy in order to be able to give a definite shape to gold. It is because, he argues, pure gold is too soft to bear hammer. Once the ring is formed, the alloy is disengaged, and a pure gold metal remains:

Gold as it was, is, shall be evermore:
Prime nature with an added artistry —
No carat lost, and you have gained a ring. (I. 27-29)

Added artistry is what turns the pure metal into a gold ring. He later asks “Do you see this square old yellow Book” (I. 32), and claims that the book contains absolute truth, “Fanciless fact, the documents indeed” (I. 141). The pure crude facts of the old yellow book is too hard to work on it. Therefore, Browning has to mix his fancy, his artistry with the crude facts of the old yellow book in order to write a poem out of it. At the end, he claims, he removes all traces of himself, and leaves the poem quite impersonal. He emphasises that while the craftsman’s material is pure gold, his material is pure facts:

This was it from, my fancy with those facts,
I used to tell the tale, turned gay to grave,
But lacked a listener seldom; such alloy,
Such substance of me interfused the gold
Which, wrought into a shapely ring therewith,
Hammered and filed, fingered and favoured, last
Lay ready for the renovating wash
O’ the water. “How much of the tale was true?”

I disappeared; the book grew all in all; (I. 673-681)

Browning tries to persuade his narrate(s) and of course his readers that the pure crude facts of the old yellow book are supported by his fancy, the necessary alloy for the formation of this poem. Throughout Book I, Browning impels his narrate(s)/ readers to remember the ring metaphor, “Lay gold, (beseech you, hold that figure fast!)” (I. 139), and to hold it in mind that his fancy, the presence of himself as a writer/ craftsman will nowhere be recognisable within the poem.

The telling and retelling of the same event by different narrators create internal deviations in the poem as each book has its unique discourse structure. Accordingly, language variations in terms of medium, tenor and domain, which are another kinds of foregrounding produced by the device of internal deviation, are observed as the relations between the narrators and narratees are constantly changing in each book. These internal deviations foreground the multiplicity of the viewpoints that should be taken into account. As the narrator of Book I, Browning addresses to “British Public”: “Well, British Public, ye who like me not” (I. 405) and “Such, British Public, ye who like me not” (I. 1371). In a dramatic monologue, it is expected that the speaking person is negotiating with one or more other people. In this sense, it is apparent that his intended narratees are British readers. Therefore, it is expected that the tenor of discourse is characterised by lesser formality. The intimacy between the narrator and readers/ narratee(s) are indicated by the lines in which the writer directly addresses to his readers/ narratee(s) and asks for their sympathy and understanding. As the poet-speaker of Book I, Browning reflects his own stance on the events and characters in the old yellow book. He reflects his own perceptions, his ideological viewpoint and his emotions like the rest of the narrators do. Therefore, the analysis of the domain of language in terms of the function and purpose is important, since the main aim of each narrator is to persuade his or her narrates that s/he is the authority and telling the truth.

At the very beginning of his narration, he refers to his narratee(s) with two questions: “Do you see this Ring?” (I. 1) and “Do you see this square old yellow Book?” (I. 32). In these questions, he uses deixis that denotes pointing expressions as if “this Ring” and “this square old yellow Book” were immediately in front of his narratees. “Examine it yourselves” (I. 37) he adds, and gives the impression that he is talking to his narratee face to face. As befitting the dramatic monologue technique, the writer presents “. . . his ability to render in writing the characteristics of spoken conversational language” (Leech and Short 160). Some features such as hesitation pauses, false starts and syntactic anomalies that can be clearly recognised throughout the whole poem interfere with and interrupt the fluency of speech: “How history proves... nay, read Herodotus!” (I. 293), “From these... Oh, with a Lionard going cheap” (I. 71), “With five... what we call qualities of bad,” (I. 166). “I saw a body exposed once . . . never mind!” (II. 101), “As for the fancies—whether . . . what is it you say?” (III. 1356), “Jostle his cards,—he’ll rap you out a . . . st!” (IV. 56), “Ne’er won . . . aha, fair lady, don’t men say?” (V. 400), “Who then . . . nay, dear my lords, but laugh you did,” (VI. 10), “If she sold . . . what they call, sold . . . me her child—” (VII. 872), “Connubio stabili sibi junxit,—hum!” (VIII. 130), “The Urbinate and . . . what if I dared add,” (IX. 115), “Thou didst . . . how shall I say? . . . receive so long” (X. 1063), “The . . . hem! the . . . all of you though somewhat old,” (XI. 1059). The examples can be multiplied, and spoken conversational language is of utmost importance as it reveals the intimate and immediate feelings and psychology of speaking person.

As the narrator of Book I, Browning argues that he knows the every detail about the murder case. He claims that “I had mastered the contents, knew the whole truth / Gathered together, bound up in this book,” (I. 115-116). In this book, he gives the brief synopsis of the events recorded in the old yellow book. According to that book, Count Guido Franceschini, the principal defendant, is a poor nobleman in his forties, living in

Arezzo. He has been serving as a secretary to a cardinal for a long time, but he has not been able to obtain either distinction or financial success. With the help of his younger brother, Abate Paul, Guido marries Pompilia Comparini, a thirteen-year-old beauty living in Rome. Guido takes his bride and her parents, a well-to-do middle class couple, to his family mansion. Soon a conflict arouses between Guido and Pompilia's parents, Pietro and Violante. The parents return to Rome leaving Pompilia behind. In Rome, Pietro and Violante publicly acknowledge that Pompilia is a changeling, and that she is the daughter of a prostitute. Upon this claim, they commence a suit against Count Guido in order to recover their dowry. Meantime, Pompilia is very unhappy with her husband, and she decides to flee to Rome. Guiseppe Caponsacchi, a young cleric in Arezzo, helps Pompilia, and they flee to Rome together. Count Guido chases after the fugitives. He applies to court against Caponsacchi and Pompilia for elopement and adultery. As a result, Caponsacchi is confined to a small town near Rome for three years, and Pompilia is confined to an institution for penitent women. One month later, Pompilia is released to the custody of her parents, and there, she gives birth to a son. Upon receiving the news of the birth of his son, Guido and four armed men go to Rome, and murder Pompilia and her parents. The five assassins are tried and executed for their crime in February 1698.

Browning does not use any vocabulary which may reflect his opinions about the case when giving the brief synopsis of the events recorded in the old yellow book. However, it is certain that he has formed a view or judgement of his own when mastering the contents of the murder case, as all the readers will inevitably do. Therefore, linguistic indicators of viewpoint such as value-laden expressions can also be detected in Book I no matter how Browning claims to be neutral. Browning's value-laden language is the indicative of his viewpoint. He uses evaluative lexis when describing the characters. For instance, he defines Arezzo as "The woman's trap and

cage and torture-place” (I. 496), Pompilia’s parents as “Two poor ignoble hearts who did their best / Part God’s way, part the other way than God’s” (I. 523-524). Guido is defined as “the main monster” (I. 545) and his siblings Abate Paul and Canon Girolamo as “Two obscure goblin creatures, fox-faced this, / Cat-clawed the other, . . .” (I. 543-544). On the other hand, he defines Caponsacchi as “. . . the young good beauteous priest” (I. 580). The adjectives Browning uses are not simply descriptive but evaluative, thereby indicate his stance on the both parties of the case. “Woman’s trap”, “cage”, “torture place” suggest that Arezzo is not a pleasant place for Pompilia to live. The adjectives of “obscure”, “goblin creatures”, “fox-faced”, “main monster” suggest the extend of Browning’s negative opinion of these characters. However, Pompilia is defined as “one soul white” and Caponsacchi as “good beauteous priest”. The adjectives of “monster”, “obscure” and “goblin” are contrasted with the adjectives “white” and “beauteous”. The adjectives especially refer to the sphere of moral disposition, thus the poet-speaker of the book clearly expresses himself in relation to his view of the main characters, and thus about the murder case.

The objective of this poem is to explore the formation of various “truths” by various different speakers. Browning says

You know the tale already: I may ask,
 Rather than think to tell you, more thereof, —
 Ask you not merely who were he and she,
 Husband and wife, what manner of mankind,
 But how you hold concerning this and that
 Other yet-unnamed actor in the piece. (I. 372-377)

He urges his readers to focus on the process of the formation of both universal “truth” and individual “truths”. Readers are the unnamed actors in the poem as not only the speakers contribute to the construction of the poem through their individual accounts, but also each reader will contribute to the poem through reflecting his or her unique worldviews, biases, viewpoints and expressions on the text during his/ her reading process.

In the following two books, Book II and Book III, two different narrators will relate the two distinct accounts of Franceschini murder case. In these two books, both the narrators and the narratees are the members of the common folk. Therefore, in relation to the tenor of discourse, the narrators are expected to use “more accessible, ‘common core’ vocabulary” (Short 84). The use of direct and informal language indicates that the narrators and narratees share the same level of understanding. The main purpose of each narrator is to persuade his narratee(s) that his version of the story is the “true” one. In both Book II and Book III, therefore, the domain of language in terms of purpose can be observed through typical linguistic characteristics such as descriptive words with negative or positive connotations and other indicators of viewpoint such as schema-oriented language and value-laden expressions. The following two books will also be analysed in terms of ideological viewpoint or worldview; because each narrator becomes the representative of a “group of people”, “generalised mind-set or outlook on the world” (Short 277).

Book II is entitled “Half-Rome”, and it is dedicated to gossip and town-talk related to Franceschini murder case. Half-Rome is represented by an unnamed narrator, and he becomes the mouthpiece of people who believe in the innocence of Count Guido. In this sense, Half-Rome will reflect the worldview and mind-set of a group of people who display the same attitudes to life in general and to social events in particular. The book opens in San Lorenzo di Lucina Church where the dead bodies of Pietro and Violante are displayed for people to see. In a very cold and cynical way, Half-Rome begins to comment on the crowd gathered in the church in order to see the corpses. Though he has claimed to be interested in the murder case, Half-Rome seems to be more interested in his environment than the dead bodies or the murder case. It is because he is looking for “the right man” to address. The narratee in Book II is an unnamed man whom the narrator has picked out on purpose: “(The right man, and I

hold him)” (II. 16) says Half-Rome. He is a jealous husband whose wife is courting a certain gentleman. The man the narrator has picked out to address is the cousin of that gentleman:

Fresh from the brine: a matter I commend
 To the notice, during Carnival that’s near,
 Of a certain what’s-his-name and jackanapes
 Somewhat too civil of eyes with lute and song
 About a house here, where I keep a wife.
 (You, being his cousin, may go tell him so.)

(II. 1531-1536)

It is obvious that Half-Rome has his own agenda, and he is not genuinely interested in the murder case for the common good. His main aim is to threaten his wife’s admirer through justifying Count Guido’s murderous act. When he finds the cousin of his wife’s admirer, he immediately presents himself as an authority who can talk about the minute details of the case. He says “I’ll tell you like a book and save your shins” (II. 4). He likens himself to a book, and claims that he is a credible source.

Likewise, Book III is entitled “The Other Half-Rome”, and it is represented by an unnamed narrator to whom will be referred as The Other Half-Rome. Contrary to the previous book, Book III presents the impressions and attitudes of people who believe in the innocence of Pompilia. The narrator of this book is a young bachelor, yet, contrary to Half-Rome, he does not state his motives for siding with Pompilia. He explains

I who have no wife,
 Being yet sensitive in my degree
 As Guido,—must discover hurt elsewhere
 Which, half compounded-for in days gone by,
 May profitably break out now afresh,
 Need cure from my own expeditious hands.

(III. 1669-1674)

He defines himself as a sensitive man, and it is apparent that Pompilia’s youth and suffering greatly affect him and how he tells the story. Very much like Book II, Book III also opens in San Lorenzo di Lucina Church. Half-Rome begins his narrative by complaining of the inadequacy of the church to host such a large number of people, and by stating his aim of addressing a certain gentleman. The Other Half-Rome, on the other

hand, begins his narrative by expressing his deep concern for Pompilia who is about to die. The opening lines of Book III stylistically suggest the narrator's value picture of Pompilia:

Little Pompilia, with the patient brow
 And lamentable smile on those poor lips,
 And, under the white hospital-array,
 A flower-like body, to frighten at a bruise

(III. 1-4)

The adjectives he uses when describing Pompilia's dying body such as "little (Pompilia)", "patient (brow)", "lamentable (smile)", "poor (lips)", "flower-like (body)" indicate the feeling of sorrow and compassion caused by the suffering of Pompilia. At the very beginning of his narration, Half-Rome directly appeals to public sentiment towards the image of vulnerable and dying woman.

Half-Rome, a jealous husband, on the other hand, reflects his own unpleasant experiences with his wife upon his accounts of the event. Half-Rome leaves his narratee in no doubt as to his view of the main characters of the murder case. As he has claimed, Half-Rome is not only all-knowing on matters of "truth", but all-seeing in matters of judgment. In "Half-Rome", Violante is mostly defined as a "wretched wife" (II. 21), "bad wife" (II. 55), and "mischief" (II. 246); Pompilia is likened to Eve who lures "Her Adam Guido to his fault and fall" (II. 168). Likewise, Count Guido is likened to Adam who is lured to "his fault and fall" (II. 168), and he is defined through a number of descriptive words with positive meaning such as "marry man" (II. 68), "honest man" (II. 68), and "injured man" (II. 1227). Contrarily, Guiseppa Caponsacchi is defined as "Lucifer" (II. 166), "dare-devil cloak-and-rapier spark" (II. 7703). The adjectives used to describe the main characters of the murder case are mostly related to the sphere of moral disposition indicating the viewpoint of Half-Rome. He identifies the murderous act of Count Guido as *Honoris causa*:

Honoris causa, that's the proper term.
 A delicacy there is, our gallants hold,
 When you avenge your honour and only then,
 That you disfigure the subject, fray the face,
 Not just take life and end, in clownish guise. (II. 32-36)

In order to define the murderous act of Count Guido, Half-Rome uses the words and adjectives with positive connotations such as “honour”, “delicacy” and “gallant”. According to Half-Rome, Count Guido has murdered his wife and her parents in the name of honour. Guido's acts set an example for the Roman society, and these acts should be appreciated for they serve the common good.

The Other Half-Rome as the narrator of the Book III has a similar purpose for dealing with the Franceschini murder case, that is to convince his narratee(s) of the innocence of Pompilia. Therefore, contrary to Half-Rome, The Other Half-Rome uses descriptive words with positive connotations while describing Pompilia and her family, and he uses descriptive words with negative connotation while describing Guido and his family. His opinions about the main characters of the case manifest themselves linguistically in a number of ways such as value-laden expressions and schema-oriented language. He describes Pompilia as a “perfect paragon” (III. 81), “harmless life” (III. 86), “gentle face and girlish form” (III. 87), “helpless, simple sweet” (III. 82). The adjectives The Other Half-Rome uses to describe Pompilia are expressive of positive emotive attitudes. Likewise, he describes the marriage life of Pietro and Violante foregrounding the harmony and happiness between them.

Nor low I' the social scale nor yet too high, (III. 120)
 Nor poor nor richer than comports with ease,
 Nor bright and envied, nor obscure and scorned,
 Nor so young that their pleasures fell too thick,
 Nor old past catching pleasure when it fell,
 Nothing above, below just degree,
 [. . .]
 You saw the adequate half with half to mach, (128)

The contrasted adjectives are paired such as low and high, poor and rich, bright and envied, obscure and scorned, young and old, above and below in order to foreground the

social scale of accepted behaviours of society. Half-Rome, on the other hand, refers to Pietro and Violante as “wretched Comparini” (II. 192). Both narrators endeavour to direct his own narratees’ value responses to the characters and to the story they are telling.

The accounts related to Pompilia’s birth are elaborated differently. Half-Rome tells that Pompilia is a changeling, and the truth related to her birth and adoption has been kept as a secret by Violante. She has adopted Pompilia to palm on Pietro, and to “Flatter his dotage and defraud the heirs” (II. 57). It is Violante’s “. . . trick brought the babe into the world” (II. 248). Violante’s motive behind the adoption of Pompilia, thus, has nothing to do with kindness. Half-Rome also emphasises the fact that Pompilia is the daughter of a prostitute, “A woman who professed the wanton’s trade” (II. 556) indicating that her origin is not fit to be the wife of a nobleman. According to The Other Half Rome, Violante has adopted Pompilia out of kindness and love of a child:

This fragile egg, some careless wild bird dropped,
She had picked from where it waited the foot-fall,
And put it in her own breast till forth broke flinch
Able to sing God praise on morning snow. (III. 215-218)

He uses a highly poetical language. The Other Half-Rome resembles the baby Pompilia to a fragile egg dropped by a careless wild bird. While Half-Rome refers to Pompilia’s birth mother as a woman professing a wanton’s trade, The Other Half-Rome describes her as a careless wild bird without referring to her profession.

Half-Rome tells that Count Guido is the head of an old and noble house of Arezzo. He claims that Count Guido wants to get married for the sake of love.

Would not a wife serve at Arezzo well
To light the dark house, lend a look of youth
To the mother’s face grown meager, left alone
And famished with the emptiness of hope, (II. 327-330)

Half-Rome adds the elements of love into his version of the event in order to make his narratee sympathise with the Count. “These wretched Comparini”, however, lived a

marry and careless life with two houses and a land, but when poverty has struck the house, Violante has begun to search for a wealthy nobleman to whom she could marry her daughter. The love-driven acts of Count Guido are contrasted with the money-driven acts of the Comparini. Half-Rome gives the details of how the Comparini annoy the Count and his family by constantly complaining of the inadequacies of the signorial palace in Arezzo, and even by accusing Girolamo, the younger brother of the Count, of being too intimate with Pompilia (II. 458- 521). As a result,

— Renounced their share o’ the bargain, flung what dues
 Guido was bound to pay, in Guido’s face,
 Left their hearts’-darling, treasure of the twain
 And so forth, the poor inexperienced bride,
 To her own devices, bade Arezzo rot,
 Cursed life signorial, and sought Rome once more. (II. 516-521)

In Rome, Violante confesses the fact that Pompilia is a changeling. Half-Rome questions Violante’s motives for making such an acknowledgement. He asks “Such was the sin had come to be confessed. / Which of the tales, the first or last, was true?” (II. 579-580). As a defendant of Guido, Half-Rome tries to debunk the “other” versions of the tale, and he claims that “Why, prove they but Pompilia not their child, / No child, no dowry! . . .” (II. 588-589). On the contrary, Count Guido is so kind that he is not interested in the dowry he has lost. Therefore, the Count has decided not to send Pompilia to Rome for the sake of her beautiful black eyes. Nevertheless, Pietro and Violante continue to spread rumours about the sufferings Pompilia is receiving at the hands of his cruel husband:

All her complaints had been their prompting, tales
 Trumped up, devices to this very end.
 Their game had been to thwart her husband’s love
 And cross his will, malign his words and ways, (II. 689-692)

It is apparent that Half-Rome blames Violante for ruining the reputation of both Pompilia and Guido by acknowledging that she is the daughter of a prostitute, and by spreading rumours about Guido’s cruelty. He uses evaluative words such as “trumped

up”, “tales”, “device”, “game”, “prompting” and “malign” when describing the acts of Violante and Pompilia. In this sense, Half-Rome tries to represent Guido as a passive victim of Violante’s conspiracy. From stylistics’ point of view, the lexical choice of Half-Rome, “choice of words from the vocabulary of the language” (Leech and Short 120), suggests his subjective and distinctive viewpoints.

The Other Half-Rome, on the other hand, claims that Count Guido is an “ambitious man” (III. 296), and he aspires to marry Pompilia so as to lay claim to Pietro’s fortune. The Other Half-Rome claims that

And now his harping on this one tense chord (III. 313)
 The villa and the palace, palace this
 [. . .]
 He must find straightway, woo haply win (320)
 And bear away triumphant back, some wife.

Contrary to Half-Rome, The Other Half-Rome claims that it is Guido who tricks Pompilia into marriage. While Half-Rome claims that Violante has lied about the adoption of Pompilia so as to evade their obligations in relation to the dowry, The Other Half-Rome argues that there are “. . . six witnesses survived in Rome / To prove the truth o’ the tale— . . .” (III. 653-654). Nevertheless, it is Count Guido who pronounces the Violante’s confession as a lie (III. 658).

Left alone in Arezzo, Pompilia tries to enjoy her youth and beauty, and according to Half-Rome, she “Found herself young too, sprightly, fair enough, / Matched with a husband old beyond his age” (II. 767-768). In a very cynical way, Half-Rome hints that “all-consoling” Caponsacchi enlivens Pompilia who is not content with living in a dull house with an elderly husband. The intimacy between Pompilia and Caponsacchi even becomes a subject of gossip in Arezzo. One day in April, Pompilia elopes with Caponsacchi. She has put opiate in the drinks of the whole household in order to ransack the home and to secure her escape. On their way to Rome, the two

lovers are caught by Guido. Instead of killing and avenging the wrongs done to his family name, Guido appeals to the Court.

“A husband charges hard things on a wife, (II. 1083)
 The wife as hard o’ the husband: whose fault here?
 A wife that flies her husband’s house, does wrong:
 The male friend’s interference looks amiss
 Lends a suspicion: but suppose the wife,
 On the other hand, be jeopardized at home—
 [. . .]
 Pretence may this be and a cloak for sin, (1095)

Half-Rome believes that in spite of the ample evidence against Pompilia and Caponsacchi, the Court is tolerant of such a shameful act. Caponsacchi is sent to Civita Vecchia for three years, and Pompilia is sent to a nunnery. Half-Rome emphasises the fact that the Count does not get a fair shake from the Court. Instead, he is forced to go back to Arezzo in shame:

The injured man thus righted—found no heaven
 I’ the house when he returned there, I engage,
 Was welcomed by the city turned upside down
 In a chorus of inquiry. “What, back—you?
 And no wife? Left her with the Penitents? (II. 1227-1231)

Guido has to deal with the shame and insinuating questioning of people in Arezzo. Nevertheless, Half-Rome thinks Guido should be admired for his calmness and manliness.

Contrarily, The Other Half-Rome describes how Guido behaves towards Pompilia with words and adjectives such as “greed”, “pretentious”, “hate”, “brutify”, “bestialize”, “insolence”, “cruelty”, “ruffianism” that indicate negative behaviour patterns. Moreover, instead of telling the rest of the events himself, The Other Half-Rome begins to use speech presentation, and lets the characters speak directly for themselves. The characters’ speeches are marked by quotation marks and related reporting clauses. Direct speech pattern allows the characters to speak directly for themselves without being filtered by the narrator. Accordingly, he lets Pompilia and Caponsacchi speak for themselves, and defend themselves against Guido’s allegations.

Such a variation in speech pattern that is the use of direct speech pattern is a foregrounding device as it is “. . . reserved for the more important and more dramatic, heart-tugging information” (Short 292). The use of speech presentation makes The Other Half-Rome’s narratee(s) adopt the characters’ perceptions and point of views. The Other Half-Rome continues to tell that Guido has killed Pompilia and her family because of “Vanity, disappointment, grudge and greed,” (III. 1536). According to The Other Half-Rome, Count Guido has travelled to Rome with the full intention of killing Pompilia and her family. Guido’s main purpose is to claim the new-born baby who is the sole heir of Pietro. The Other Half-Rome thinks that Pompilia opens the door when she hears a voice declaring “A friend of Caponsacchi’s bringing friends / A letter” (III. 1591-1592). If Caponsacchi’s name were related to anything shameful and guilty, Pompilia, a new mother, would not open the door. He concludes his story asserting that “All is told” (III. 1634).

Half-Rome, on the other hand, continues to claim that Pompilia uses her sex to be released from the nunnery. She is sent to the house of Pietro and Violante. He uses suggestive words and phrases such as “pitying friends”, “lovers”, “beauty in distress”, “beauty whose tale is the town-talk”, “beauty never lacks friendship’s arm about her neck”. These words and phrases suggest that Pompilia will continue to receive lovers when released from the nunnery. There, she gives birth to a son: “—Gave birth, Sir, to a child, his son and heir, / Or Guido’s heir and Caponsacchi’s son” (II. 1374-1375). Half-Rome tells that Guido gathers four men, and goes to Rome in order to test Pompilia’s fidelity. Guido knocks at the door, and “Guiseppe Caponsacchi!” (II. 1422) he cries. If she is innocent, she will not allow Caponsacchi to enter the house. Nevertheless, it is Caponsacchi’s name that gives Guido access, and he kills them all. Half-Rome justifies the murderous act of Guido telling

Who is it dares impugn the natural law, (II. 1467)
 Deny God's word "the faithless wife shall die"?
 [. . .]
 Call in law when a neighbour breaks your fence, (1510)
 Cribs from your field, tampers with rent or lease,
 Touches the purse or pocket, —but woos your wife?
 No: take the old way trod when men were men!
 Guido preferred the new path, —for his pains,
 Stuck in a quagmire, floundered worse and worse
 Until he managed somehow scramble back
 Into the safe sure rutted road once more,
 Revenged his own wrong like a gentleman.

The word "Natural law" creates a contrast with the notion of law reinforced by the Court. The court is defined as "the new path" covered with "quagmire". Contrarily, God's law is defined "the safe sure rutted road".

Book IV is entitled "Tertium Quid". The title, which can be translated as something third and the third party, refers to the narrator of this book who claims to be a qualified person to address the Franceschini murder case, "Between this rabble's-brabble of dolts and fools / Who make up reasonless unreasoning Rome" (IV. 10-11). Tertium Quid declares that he will avoid all the extreme opinions and views prevalent in the arguments of both sides of the case. In this sense, the title of Book IV suggests the anonymity, and also impartiality. This functional aspect of Tertium Quid's narration indicates the language variation according to domain in terms of purpose. It is expected that his value-laden expressions, how he will organise and sequence the events and other indicators of viewpoint will serve to the purpose of his narration that is to be impartial and nonjudgmental. The narrator of this book, therefore, has neither a real title nor a real name. The narratees of Book IV to whom Tertium Quid addresses, on the other hand, include a Cardinal, a Marquis and a Bishop. Contrary to Book II and Book III, thus, the relationship between the narrator and the narratees that suggests the tenor of discourse is characterised by a greater formality. The frequent use of terms of address such as "Excellency", "Highness", and "Her Eminence" are the indicators of formality between the narrator and the narratees. Moreover, the narrator's use of Latin sentences

and phrases throughout his narration adds to the element of formality in Tertium Quid's speech act.

Tertium Quid is primarily motivated by self-interest. He is a cynical and a greedy man, and a good orator as well. His sole purpose is to impress his narratees who are above his rank. Contrary to the previous narrators, Tertium Quid endeavours to influence his narratees neither in favour of Guido, nor in favour of Pompilia. He presents himself as an impartial and unbiased man trying to “. . . lift the case / Out of the shade into the shine, . . .” (IV. 6-7) thanks to his intelligence. His sense of superiority manifests itself when he addresses to others who are also interested in the case such as Roman population and lawyers as “fools”, and his narratees as idiots. As an aside, he says “(You'll see, I have not so advanced myself / After my teaching two idiots here!)” (IV. 1629-1630). It is apparent that the narrator is after a some kind of advancement that he has been hoping to gain by impressing his superior with the help of his intelligence and speaking skills.

Tertium Quid lays bare the fact that both parties have been cheated, and thus both parties are equally responsible for the crime. He, thus, argues that

Hence was the need, on either side, of a lie
 To serve as decent wrappage: so, Guido gives
 Money for money,—and they, bride for groom,
 Having, he, not a doit, they not a child
 Honestly theirs, but this poove waif and stray.
 According to the words, each cheated each; (IV. 520-525)

He asserts that Guido pretends to be rich and noble enough to marry Pompilia, and the Comparini, on the other hand, give away Pompilia as their own daughter. When moved to Arezzo, Pietro and Violante discover that Count Guido is not as wealthy as he has claimed to be. The old couple try to gain advantage of this knowledge by keeping their own cheat concealed, and by spreading pamphlets ridiculing the poverty of Franceschini household. Insulted and humiliated, Count Guido wreaks his anger on his young and inexperienced wife, Pompilia.

No matter how he claims to be unbiased, Tertium Quid still manifests his experiences and his worldviews related to his gender and social status in his remarks. In the middle of his narration, for example, he begins to discuss the misbehaviour of women kind in general. It is apparent that he is doubtful of Pompilia's accounts. He says

But then this is wife's—Pompilia's tale—
 Eve's . . . no, not Eve's, since Eve, to speak the truth,
 Was hardly fallen (our candour might pronounce)
 When simply saying in her own defence
 "The serpent tempted me and I did eat."
 So much of paradisaal nature, Eve's!
 Her daughters ever since prefer to urge
 "Adam so starved me I was fain accept
 The apple any serpent pushed my way." (IV. 845-853)

Here, he cynically suggests that it is the "paradisaal nature" of all women to lie, and to accuse others of their own misbehaviour. Women tend to find fictitious pretexts to defend their lies and improper behaviours. The Pompilia's accounts of torture at the hands of Guido, therefore, might be a pretext to her infidelity. Moreover, throughout his narration, Tertium Quid frequently introduces Guido as a speaking person. Guido is allowed to speak up for himself. The direct speech pattern allows Guido to tell his own version of the tale, and to express his emotions and opinions without being filtered by the narrator. Tertium Quid concludes his narration saying

How is that? There are difficulties perhaps
 On any supposition, and either side.
 Each party wants too much, claims sympathy
 For its object of compassion, more than just. (IV. 1571-1574)

Though he foregrounds the importance to be neutral in order to judge the case properly, in his last remarks, Tertium Quid still tries to interfere in the Court's decision of putting Guido in torture foregrounding the fact that he is noble and might be innocent as well.

Count Guido Franceschini appears as a narrator first in Book V, and then in Book XI. For the first time in Book V, readers are introduced to a narrator whose identity is known and who will give eyewitness accounts of the event. Book V is

entitled “Count Guido Franceschini”, and the title of the book introduces the narrator with his title and his full name. The use of social deixis foregrounds the social relations between the Count and his narratees, and also between the other narrators. The title of Book V is the indicative of the fact that Guido’s aristocratic title and surname will play an important role in his defence. Count Guido speaks in the court, and thus, he addresses to the juries, to the other members of the court, and perhaps to the spectators present in the court. As in the case of the previous narrators, Count Guido endeavours to convince the court of his innocence. This also suggests the domain of language in terms of purpose. There is a formal relationship between the narrator and his narratees in terms of the tenor of discourse. Count Guido addresses his narratees as “reverend Court” (V. 1), “kind sir” (V. 6), “sweet sir” (V. 10), and thus, he attends to his narratees’ positive faces (Short 213). Contrary to the previous books, in Book V and Book XI, there is a first-person narration as the narrator, Count Guido, is also one of the characters of the murder case. The first person narrators are thought to be unreliable as they might trick readers and narratees by withholding information, or not telling the truths. Count Guido relates the story after the event, and as all the narrators do, he claims that he speaks “for truth!” (120).

Book XI is entitled “Guido”. Contrary to the title of Book V, Count Guido Franceschini is simply referred to as Guido without his title and surname. The difference between these two titles is important as it foregrounds the social and psychological state of the narrator. The absence of social deixis in the title of Book XI suggests that in this book, we will be introduced to a different “Guido” who will appear not as a count but as a simple man who has been sentenced to death, and who will probably speak in a different manner than as he does in Book V. Book V introduces the narrator as the head of a noble house who talks in a refined manner as befitting his social status. Throughout his defence, he calls attention to the fact that he is the head of

a noble house, and therefore he should be protected by the nobility. In Book XI, however, the stripping away of aristocratic title and surname in the title is indicative of Guido's lack of defence or disguise provided by his surname and nobility. In this sense, though Count Guido is the narrator of two books, he presents two different states of mind and character.

The narratees to whom Guido addresses in Book XI comprises of Cardinal Acciaiuoli and Abate Panciatichi who are charged with informing Guido of his sentence. Therefore, there is a formal relationship between the narrator and his narratees in terms of the tenor of discourse. The domain of language in terms of purpose also differs from that of Book V as the narrator does not try to convince anybody of his innocence. He just reflects the state of the mind of a man who is about to die.

In Book V, Count Guido introduces himself as a “. . . representative of a great line, / One of the first of the old families” (140-141) in Arezzo. He claims to have been interested in “self-respect” (V. 31), “good name” (V. 31), “pride” (V. 32) and “love of kindred” (V. 32). He identifies himself through the words and adjectives that indicate positive emotive attitudes, and that suggest the social scale of accepted behaviours. It is apparent that Count Guido tries to build up a value picture of himself into “. . . a composition of associated and contrasted kinds of value judgements” (Short 274). On the other hand, he identifies Pompilia as “the mongrel of a drab” (V. 88), “mongrel-brat” (V. 89), “bastard” (V. 93), “child, girl, wife, in one” (V. 667), “hawk” (V. 702), “bastard-babe” (V. 768), “changeling” (V. 1391), “thief, prisoner and adulteress” (V. 1964); Pietro and Violante as an “easy pair” (V. 414), “the gross illiterate vulgar couple” (V. 1387); Pietro as “the aged fool” (V. 1636), “the dotard” (V. 1637); Violante as “the hag” (V. 1641), “the mock-mother” (V. 1643), “spring and source of the fire” (V. 1644-1645); Caponsacchi and Violante as “the pair of cheats” (V. 1694); and Caponsacchi as “the perjured priest”, “pink of conspirators, tricksters and naves” (V.

1969-1970). The value pictures of the other participants of the murder case are made up of the value-laden expressions of Count Guido.

While in Book V Guido appears as a calm and dignified individual who is confident of the righteousness of his arguments, in Book XI he appears as an agitated, startled and absolutely appalled convict. Guido's feelings, his disappointment and anger manifest themselves in the way he talks. He implores the officials to help him save his life as he believes that his ancient and noble blood should not end "This way, by leakage through heir scaffold-planks" (XI. 17). Contrary to his previous narration, Guido does not retell his version of the case, yet he continues to present his value-laden expressions and descriptions of the others. Guido thinks that all honest Roman people who have ". . . any shadow of any right" (XI. 41) support Guido's case. Nevertheless, he thinks that ". . . sneaking burgess-spirit win the day" (XI. 48). He, therefore, identifies the Roman populace who believe in his righteousness with honesty, and the other half of the populace who condemn Guido with sneakiness and baseness.

In Book V, Count Guido tells the tale organising and sequencing the events in a way that supports his claim that he is first provoked by Pietro and Violante, his adulterous wife, and then, by the inadequate judgment of the court. He uses schema-oriented language, value-laden expressions indicating his viewpoint in relation to the event, and to the other characters. He accepts the fact that he has exaggerated his wealth, but claims that he has to lie about his wealth for fashion's sake:

I am charged, I know, with gilding fact by fraud;
I falsified and fabricated, wrote
Myself down roughly richer than I prove,
Rendered a wrong avenue,—grant it all!
Mere grace, more coquetry such fraud, I say:
A flourish round the figures of a sum
For fashion's sake, that deceives nobody. (V. 491-497)

He defends himself arguing that he has never intended to deceive Pietro and Violante, he has been trying to protect the dignity of his noble house. He claims that he has lied

out of mere grace and coquetry. Thus, he has been never in the intention of The Comparini. Pietro and Violante's fraud, on the other hand, should be considered as a greater crime. It is because when the old couple discovers the real state of Guido's wealth, Pietro and Violante first begins to spread rumours about "Ludicrous face of things—how very poor / The Franceschini had become at last," (V. 620-621), and then, about how Guido "With cruelty beyond Caligula's / Had stripped and beaten, robbed and murdered them" (V. 625-626). The Comparini have wounded both the reputation of Franceschini household and Guido's reputation. Guido summarises the events as such

Then I proceed a step, come with clean hands
 Thus far, re-tell the tale told eight months since.
 The wife, you allow so far, I have not wronged,
 Has fled my roof, plundered me and decamped
 In company with the priest her paramour:
 And I gave chase, came up with, caught the two
 At the wayside inn where both had spent the night,
 Found them in flagrant fault, and found as well,
 By documents with name and date,
 The fault was furtive then that's flagrant now,
 Their intercourse a long established crime. (V. 1856-1866)

He asserts that Pompilia has plundered and decamped Guido's house with her priest-lover Caponsacchi. Guido identifies Caponsacchi as the paramour of Pompilia, and their elopement as a flagrant fault foregrounding the immorality of the act. He also accuses the court of giving an inadequate punishment with regard to their elopement. In Guido's own words, the court has left the guilt "black" (V. 1883). According to Guido, the former punishment of Pompilia and Caponsacchi is a gentle sequestration.

In Book XI, however, Guido mostly criticises the Pope and his judgement, and very much like he does in Book V, he puts the blame for his misfortune on Pietro and Violante. Guido refers to the old couple as "pair of plagues" (XI. 1127), "the fools" (XI. 1189) and "ambiguous insects" (XI. 1259). These ambiguous insects he complains

Circled me, buzzed me deaf and stung me blind,
 And stunk me dead with fetor in the face
 Until I stopped the nuisance: there's my crime! (XI. 1265-1267)

The noun “plague” connotes any contagious disease that spreads rapidly killing many people. Likewise, the noun “insects” may call to mind numerous animals as carriers of disease. It is apparent that Guido thinks that Pietro and Violante have contaminated his name and his life. In this sense, according to Guido, the eradication of what is thought to be an insect or a disease is a justifiable act. Nevertheless, Pope Innocent XII as an ultimate decision maker has failed to understand Guido’s case. Guido argues

You have my last word,—innocent am I
 As Innocent my Pope and murderer,
 Innocent as a babe, as Mary’s own,
 As Mary’s self,—I said, say and repeat,—
 And why, then, should I die twelve hours hence? I— (XI. 28-32)

He puns on the Pope’s name “Innocent” to suggest his own innocence, and also to suggest the Pope’s indifference to and ignorance of the case. He associates himself with important figures such as Mary, Christ and the Pope himself. A little further on, he cynically thanks “the good Pope!” (XI. 61) for his help. He says

But will my death do credit to his reign,
 Show he both lived and let live, so was good?
 Cannot live if he but like? “The law!”
 Why, just the law gives him the very chance,
 The precise leave to let my life alone, (XI. 65-69)

Guido questions the Pope’s motives for sentencing Guido to death. He uses the words “law” and “his reign” suggesting the court and religious law as two opposing and contrasting notions. Guido argues that Pope has sentenced the Count to death so that the whole society could make an example of him.

In Book V, Guido is of the view that the court’s judgement should set an example for the whole society. He believes that by killing his adulterous wife and her parents he has carried out “God’s bidding and man’s duty, . . .” (V. 1693). His last statements are redolent of Half-Rome’s conviction that it is the duty of law to protect the long established manners of the society. He argues that

Rome rife with honest women and strong men,
 Manners reformed, old habits back once more,
 Customs that recognize the standard worth,—
 The wholesome household rule in force again,
 Husbands once more God's representative,
 Wives like the typical Spouse once more, and Priests
 No longer men of Belial, with no aim (V. 2028-2034)

He associates women with honesty, and men with strength. He strongly argues that Pompilia and Caponsacchi set a bad example for the Roman society that is reputed to be inhabited by honest women and strong men.

In Book XI, as the death approaches, Guido becomes more and more distracted and agitated. His complicated state of mind manifests itself in his speech acts. Though, the end of his narration in Book XI, he himself begins to refer to the binary oppositions foregrounding the Janus-face of the case. The use of binary oppositions and the contrasted kinds of value judgements that he presents are also indicatives of his temper. ““Guiltless” cries Law—“Guilty” corrects the Pope! / “Guilty”, for the whim’s sake! “Guilty, he somehow thinks,” (XI. 404-405). He uses binary oppositions “guiltless” and “guilty” foregrounding the discrepancy between the court’s verdict and that of Pope. Guido argues and suggests that Pope’s verdict does not rely on any plausible argument, rather his verdict is based on a whim. Furthermore, he says

I praise the wisdom of these fools, and straight (XI. 869)
 Tell them my story—“plausible, but false!”
 False, to be sure! What else can story be
 That runs—a young wife tired of an old spouse,
 Found a priest whom she fled away with,—both
 Took their full pleasure in the two-days’ flight,
 [. . .]
 Humanity pleads that though the wife were true, (884)
 The priest true, and the pair of liars true,
 They may seem false to one man in the world!

Guido confronts his narratees with a series of such binary oppositions as guiltless and guilty, plausible and false, young and old, true and false and such paradoxes as wisdom of these fools and the pair of liars who are true. His last sentences, moreover, indicate his desperation and fear. He says

Sirs, my first true word, all truth and no lie,
 Is—save me notwithstanding! Life is all!
 I was just stark mad,—let the madman live
 Pressed by as many chains as you please pile!
 Don't open! Hold me from them! I am yours,
 I am Granduke's—no, I am the Pope's!
 Abate,—Cardinal,—Christ,—Maria,—God, . . .
 Pompilia, will you let them murder me? (XI. 2412-2419)

He gives the catalogue of names from whom he wants help. He foregrounds his loyalty first to the grand duke who is a ruling noble man, and then to the prominent religious figures. In his last remarks, he ironically appeals to Pompilia whom he has stabbed to death. This very last speech act of Guido suggests regret, sadness, fear and despair all mingled together.

Book VI is entitled “Guiseppe Caponsacchi”, and the speaker of this book is the young priest with whom Pompilia has eloped. He is a first person narrator, and talks about an event that he has been personally involved in. He addresses to the officials who are to summon Caponsacchi to the court. He especially gives the name of one of his narratees, Judge Tommati, and frequently addresses to him. Accordingly, he uses formal language. He sequences and organises the events in a way that would collaborate with Pompilia's accounts. Caponsacchi's narrative relies on two themes used in romance narratives: The damsel in distress and a chivalric hero who serves his courtly lady, and acts in accordance with his religious principles. Caponsacchi argues that it is not a carnal love that brings the two together. He says “—That when at the last we did rush each on each, / By no chance but because God willed it so—” (VI. 1785-1786). For Caponsacchi duty to a lady in distress is a duty to God. Throughout his speech, he frequently refers to the notions of miracle, divine rule and priestly sense of duty.

Caponsacchi has been startled by being under the interrogation in relation to Franceschini murder case. He speaks in astonishment

Answer you, Sirs? Do I understand aright? (VI. 1)
 [. . .]
 Tell over twice what I, the first time, told (6)

Six months ago: 'twas here, I do believe,
 [. . .]
 I got the jocular piece of punishment, (30)
 Was sent to lounge a little in the place
 Whence now of a sudden here you summon me
 [. . .]
 We were punished, both of us, the merry way: (45)
 Therefore, tell once again the tale! For what?
 Pompilia is only dying while I speak!

It is apparent that he is nervous about being associated with Franceschini murder case. He either does not know what has happened since the trial as a result of which he has been sent to relegation, or he pretends not to know anything for fear that he would be associated with the murder. Therefore, he is expected to retell the tale foregrounding his own innocence.

Caponsacchi's language reveals his point of view as it reflects some element of value. For instance, in his description of Pompilia, he uses nouns and adjectives related to different scales or spheres of value. Pompilia is "the glory of life, the beauty of the world" (VI. 118), "the splendour of heaven" (VI. 119), "snow-white soul that angels fear to take" (VI. 193), "a lady, young, tall, beautiful, strange and sad" (VI. 395), "lofty and lone" (VI. 401), "sweet" (VI. 520) and "imprisoned lady" (VI. 674). Caponsacchi leaves his narratees in no doubt as to his view of Pompilia. Caponsacchi claims that upon their first encounter, he understands how miserable and unhappy Pompilia is. He, thus, frequently refers to the notion of damsel in distress. He tells

How utterly dissociated was I
 A priest and celibate, from the sad strange wife
 of Guido,—just as an insistence to the point,
 Nought more,—how I had a whole store of strengths
 Eating into my heart, which craved employ,
 And she, perhaps, need of a finger's help,— (VI. 487-492)

Caponsacchi's value-laden expressions urge his narratees to establish an identification with Pompilia, and thus, an alignment with her version of the events. Likewise, he defines Guido with various terms that are expressive of negative emotive attitudes. Guido is defined as a "hideous husband" (VI. 526), "jealous miscreant" (VI. 529),

“mean soul” (VI. 530), “more stupid even than jealous” (VI. 578), and “brute” (VI. 591).

Book VII, “Pompilia”, comprises of Pompilia’s speech act which takes place in the church of Lorenzo in Lucina on the day she dies. The title of the poem refers to Pompilia without any deixis. The absence of social deixis quite tallies with the current state of Pompilia who has been heavily wounded, and who is about to die. The title, therefore, suggests that Pompilia will speak as a woman who is “. . . just seventeen years and five months old” (VII. 1), and as “. . . one poor child” (VII. 5). It has already been revealed to readers and narratees that Pompilia is neither the true child of Pietro and Violante Comparini, nor she is the wife of Count Guido Franceschini. It is not known to whom she addresses. Nevertheless, it is possible that her narratee(s) is a court official, or a priest who is present to hear Pompilia’s last confession. She says

To count my wounds,—twenty-two dagger-wounds,
Five deadly, but I do not suffer much—
Or too much pain,—and am to die to-night. (VII. 37-39)

In this sense, for a dying person, social deixis is of no importance, and the relation between the speaker and her narratee(s) is marked by informality.

As all the other speakers do, Pompilia has a full control over her speech act, and she chooses what to describe and how to describe revealing her own thoughts and perceptions related to the murder case in order to direct her narratee’s value responses to the characters and events. Pompilia begins her speech act by portraying herself as a character who is miserable and helpless. She tells that Guido has stabbed her to death, and as a result she will die soon and leave her son as an orphan. “How I shall never see him; what is worse, / When he grows up and gets to be my age,” (VII. 63-64) she laments. She has “no name” and “no family”. “I never had a father,—no, nor yet / A mother . . .” (VII. 129-130) she says. Pompilia especially points out to the fact that she does not know how to write in order to refute Guido’s accusation that Pompilia has

written love letters to Caponsacchi. “How happy those are who know how to write! / Such could write what their son should read in time” (VII. 81-82) she is moaning. Moreover, the nouns and adjectives Pompilia uses when referring to Guido express some element of value, and her value-laden expressions contrast with those of Guido. She defines Guido as “old” (VII. 390), “nothing like so tall as I myself” (VII. 391), “hook-nosed” (VII. 392), “dreadful husband” (VII. 1569), “master, by hell’s right” (VII. 1570), and “the serpent” (VII. 1573). In its connotations, her language indicates negative behavioural and emotive attitude.

Like Caponsacchi does, Pompilia frequently uses the basic themes of romance narratives such as a chivalric hero and a damsel in distress. “Our Caponsacchi, you’re your true Saint George / To slay the monster, set the Princess free” says Pompilia and likens herself to a princess in need of help and Caponsacchi to a hero who is supposed to help her. Pompilia says

So, what I hold by, are my prayer to God,
My hope, that came in answer to the prayer,
Some hand would interpose and save me—hand
Which proved to be my friend’s hand: and,—blest bliss,— (VII. 612-615)

As a priest, Caponsacchi is bound to serve God, and it is God who wills him to serve Pompilia.

Nevertheless, through the end of her speech, she becomes more and more agitated as she is at her last gasp, and her allusions and metaphors have begun to change. In this sense, her previous arguments do not cohere with her final revelations. The images of a chivalric hero and a damsel in distress have evolved into the images of husband and wife. While the main purpose of her speech act is to refute Guido’s allegations against Pompilia’s fidelity. While at the beginning of her speech act, she defines Caponsacchi as her “friend” (VII. 338), her “angel” (VII. 1571), she ambiguously begins to refer to him as “lover of my life” (VII. 1769), and asks “The world again is holding us apart?” (VII. 1777). She points out to the fact that they have

been first separated by the court's verdict as Caponsacchi has been sent to Civita, and Pompilia to a nunnery. Now, they would be separated by the death of Pompilia. She suggests that she and Caponsacchi will eventually will meet in heaven.

The two successive books, Book VIII and Book IX, are allocated to the narratives of professional people, and entitled respectively "Dominus Hyacinthus de Archangelis" and "Juris Doctor Johannes-Baptista Bottinus". The lawyers in these books, Archangeli and Bottini, are unemotional and impersonal personages who happen to be connected to the victims of the Roman murder case through their professions. The lawyers' being personally and emotionally detached from the case is heavily foregrounded by their speech acts which aim at showing their wit, their cleverness and their aptitude for arguing. The deviation and discrepancy between tenor and domain in terms of subject matter and function, and what the advocates really achieve at the end of their speech acts create irony and ridicule as well. The advocates' exaggerated use of Latin phrases and terminology, intermingling of Latin and English, far-fetched comparisons through classical and Biblical allusions and references that distort the fluency of the narratives, irrelevant reasoning, the discussion of a serious subject in a frivolous way, and their self-serving attitudes, in short "the disparity between the manner and the matter" (Abrams, *Glossary* 26) suggest burlesque. It can be argued that Book VIII and Book IX ridicule and criticise the conventions of law and court.

In both Book VIII and Book IX, the relationships between the narrators and the narratees are expected to be characterised by formality as the two advocates as narrators addresses to the juries and other members of the court. In relation to the tenor of discourse, thus, the narrators tend to use more technical vocabulary and formal language. The use of Latin phrases and legal terminology suggests "the relationship between subject matter lexis and accessibility" (Short 85) and the domain of language in terms of subject matter. Since the advocates address to the court they are expected to

use specialist vocabulary. The domain of language can also differ in terms of the function or purpose. The main purpose of each advocate is to represent and defend his client, in this sense, they are supposed to use persuasive language and the terminology of law.

The discourse structure of Book VIII is different from those of the other books. It is because there is no definite narratee to whom the narrator addresses. Archangeli is seen organising and rehearsing his plea in his room. It is not known whether there is someone in the room listening to Archangeli's speech. Nevertheless, it is apparent that Archangeli's intended narrates are the juries and the other members of the court. However, the far-fetched comparisons, intermingling use of Latin and English, Archangeli's boastful attitudes, his frequent references to his son and his own family are not in accordance with the domain of discourse in terms of subject matter and discourse.

Similarly, in Book IX, Bottini is seen writing his plea in what he defines as "this scurvy room" (IX. 6). It is not known whether he is alone in this room. Still, the intended narratees of his speech are comprised of the juries who are to decide the case. While writing his speech, he imagines that "this scurvy room" were turned into a court hall with fifty judges and Roman audience sitting in a row. He fancies he could hear the usher say ". . . The Court / Requires the allocution of the Fisc!" (IX. 13-14). It is apparent that Bottini is eager to display his abilities as an advocate, and he is really interested in the case and the job bestowed upon him. He even says

Had I God's leave, how I would alter things!
If I might read instead of print my speech,—
Ay, and enliven speech with many a flower
Refuses obstinate to blow in print,
As wildings planted in a prim parterre,—

(IX. 1-5)

He regrets the fact that he has to print his plea, and believes that he could make a difference if he were given a chance to read it himself. He thinks that he can enliven his speech with various figures of speech in order to make it more appealing and affective.

His opening remarks indicate that he is ambitious, overconfident about his abilities and avid for delivering his speech in the court room.

Archangeli, on the other hand, begins his speech by addressing his beloved son, Giacinto who turns eight today. It is rather an awkward beginning for the official defender of Guido to begin his speech by foregrounding his infatuation with his son and his paternal pride. This awkward beginning suggests that Archangeli is a pompous and braggart person. Moreover, he says

Now, how good God is! How falls plump to point (VIII. 73)
 This murder, gives me Guido to defend
 Now, of all days i' the year, just when the boy
 Verges on Virgil, reaches the right age
 [. . .]
 Here's a man, and what's more, a noble, kills (82)
 —Not sneakingly but almost with parade—
 Wife's father and wife's mother and wife's self
 That's mother's self of son and heir (like mine!)
 —And here stand I, the favoured advocate,
 [. . .]
 I defend Guido and his comrades—I! (90)
 Pray God, I keep me humble: not to me—
Non nobis, Domine, sed tibi laus!

It is apparent that he resents the fact that he has to deal with Guido's defence on the day of his son's birthday. He especially remarks on the fact that Guido, his defendant, is a noble man. In lines 86, 90 and 91, he refers to himself four times as a favoured and humble advocate. He takes pride in the fact that such a hard job has befallen on him as he is a "favoured advocate". He takes pleasure in boasting about himself. His word choices, in this sense, are indicative of his being vain and narcissist.

Archangeli frequently refers to Bottini, Pompilia's advocate and tries to create a value picture of him through referring to him as a bachelor (VIII. 57), a beast and barbarous (VIII. 197), a lean-gutted hectic rascal (VIII. 220), piteous (VIII. 223). Archangeli's word choices indicate the fact that he seeks to construct a differing kinds of value picture for himself and for Bottini through contrasted kinds of value-laden expressions that can be associated with different scales of spheres of value.

Bottini is a third person narrator as he is relating the event in which he is not a participant. As he is the advocate of one of the participants of the Roman murder case, he is expected to be biased in favour of Pompilia, Caponsacchi, Pietro and Violante. Throughout his speech, thus, he endeavours to compose a favourable value-picture of each of these people, yet he uses contrasted kinds of value-laden expressions describing Guido and Archangeli. Archangeli's manner of speaking indicates him to be a fat, merry and pompous man. Likewise, Bottini describes Archangeli as a "fat opponent" (IX. 940), "preposterous", "Archangelic swine" (IX. 941), "antagonist" (IX. 1261), "who loves good cheer, and may indulge too much" (IX. 1262). Archangeli is narrated to be absurd, ridiculous, contemptible who is interested in nothing but eating and having fun. Bottini argues that

Yet let not some gross pamperer of the flesh
 And niggard in the spirit's nourishment,
 Whose feeding hath offuscated his wit
 Rather than law,—he never had, to lose—
 Let not such advocate object to me

(IX. 1391-1395)

He describes Archangeli with words related both to moral and social scales. In a similar fashion, Bottini describes Guido as "bloody Herod" (IX. 136), "jealous" husband (IX. 374), "inapprehensive" person IX. (613) and as a fool (IX. 870). Bottini's words he uses describing Guido indicate negative and socially unacceptable emotive attitudes. On the other hand, he argues that Pompilia is "juvenile" (IX. 126), "infant, child, maid, woman, wife" (IX. 208), "lamb-like", "the weaker-sex" (IX. 224), "innocent" (IX. 732), "good angel" (IX. 1163), "faultless" (IX. 1168), "paragon" (IX. 1202), and Caponsacchi is "juvenile, potent and handsome" (IX. 607).

Archangeli is also a third-person narrator, and since he defends Guido, it is expected of him to sequence and organise the events in a way that justifies Guido's murderous act. Guido's murderous act has already been proven by both Pompilia's

statements and Guido's revelations, therefore it is the duty of Archangeli to find acceptable and wise excuses. As he himself explains

Sed ad effectum, but 'this our concern,
Excusandi, here to simply find excuse,
Occisorem, for who did the killing-work,
Et ad illius defensionem, (mark
 The difference) and defend the man, just that! (VIII. 440-444)

Nevertheless, his queer and inappropriate reasoning makes Archangeli as a figure to be ridiculed and criticised. He defends Guido arguing that Guido has killed his wife, because he did not want to trouble the authorities with his private life (VIII. 1262). According to Archangeli, Guido has committed the crime without endangering himself, and this should be appreciated. Archangeli says "Endanger. . shall I shrink to own. . ourselves?— / Who want no broken head nor bloody nose" (VIII. 1264-1265). Moreover, Archangeli goes on to argue that Guido has killed his wife inside her own home, and it is better than murdering someone within the confines of a church or a nunnery.

Bottini's speech is indicative of his being a self-centred bachelor and a pendant individual who is exceedingly interested in presenting and impressive speech in the court. He frequently foregrounds his mastery on the case, and describes himself as "law's son" (IX. 1553). He addresses to the judges with such authoritative phrases as "Have I to teach my masters" (IX. 383), "the court is with me?" (IX. 422), "Right, Judges!" (IX. 619), "Listen to me, thou Archangelic swine!" (IX. 942), "Have I bestowed my filial help" (IX. 1553). As an advocate of Pompilia, Bottini organises his speech and the events leading to the murderous act of Guido in a way that would corroborate Pompilia's own accounts. In opposition to Archangeli, he argues that the judges should focus on the events rather than the processes leading up to those events: "Could my lords peep indulged,—results alone" (IX. 93) Bottini says, "Not processes which nourish such results" (IX. 94). Nevertheless, very much like his "antagonist",

Bottini fails to organise proper arguments in a way that an advocate is supposed to do. His absurd reasoning makes him an object of ridicule, and his speech merely turns out to be burlesque. For instance, Bottini openly accuses Pompilia of adultery. He first opposes the allegation that “The lady, foes allege, put forth such charm / And proper floweret of femininity” (IX. 297-298), and then, he says Pompilia should be excused as she has been very selective in her choice and given her favour to “a man of mark” (IX. 348), a priest. He also endeavours to convince the judges of Pompilia’s innocence on the grounds that Guido is fooled by his own jealousy. He argues that “Therefore who owns “I watched with jealousy / My wife”, adds “for no reason in the world!” (IX. 390-391). A little further, however, Bottini accepts what he has opposed before, and accepts that women use their femininity to seduce men. Likewise, Pompilia offers her love to Caponsacchi to lure him in order to run away from her husband to Rome, and Caponsacchi has helped Pompilia out of kindness and pity. Bottini also protests against the driver’s testimony that Caponsacchi and Pompilia have kissed each other in the carriage on their way to Rome, and says “This was but innocent jog of head ‘gainst head” (IX. 696). Moreover he argues that the “illicit” means of Pompilia, “meeting at the window” (IX. 559), “nocturnal entertainments” (IX. 560) and her elopement with the priest, can be justified as she has been struggling from the death that is identified as “illicit end” (IX. 522). Bottini goes too far saying Pompilia should be praised as she has kept all her promises to Caponsacchi arguing “Hence, beyond promises, we praise each proof / That promise was not simply made to break” (IX. 551-552).

Along with the queer reasoning of Archangeli, the internal deviations within his narration also contrast with the domain of his narration in terms of subject matter and function. These deviations, on the other hand, foreground the personality of Archangeli and his abilities as an advocate creating a burlesque style. He constantly deviates from Latin to English foregrounding his knowledge and expertise in Latin and professional

lexis. On the other hand, the use of Latin and English all at once appears to be excessive and irrelevant verbiage. Most parts of the book can be given examples of excessive use of Latin and specialist lexis. In between the lines 1615-1715, for instance, each line is organised as half Latin and half English such as

And now, thou excellent the Governor!
 (Push to the peroration) *caeterum*
 Enixe supplico, I strive in prayer,
 Ut dominis meis, that unto the Court,
 Benigna fronte, with a gracious brow,
 Et oculis serenis, and mild eyes, (VIII. 1615-1620)

The constant deviations from one language to another make it very hard to follow the narration. Moreover, throughout his narration, Archangeli constantly deviates from the main subject matter of his narration, that is the Roman murder case, and his mind returns to his son and the birthday dinner that will be held tonight. He even ends his narration saying

Into the pigeon-hole with thee, my speech!
 Off and away, first work then play, play, play!
 Bottini, burn thy books, thou blazing ass!
 Sing “Tra-la-la, for, lambkins, we must live!” (VIII. 1790-1793)

Archangeli’s nonchalant and indifferent manner contradicts with the subject matter and his purpose. He constantly refers to tonight’s event which seems to be his main concern. It seems that he trifles with the conventions of the court, and Bottini’s intellect; and he scoffs at Guido who is “. . . goose-flesh in his hole, / Despite the prison-straw . . .” (VIII. 278-279).

On the other hand, no matter how absurd and ridiculous his arguments are, throughout his speech Bottini seems to be very interested in and concentrated on his subject matter. His last remarks, however, indicate his self-centred and egoistic stance on the murder case. He says

There’s my oration—much exceeds in length
 That famed panegyric of Isocrates,
 They say it took him fifteen years to pen.
 But all those ancients could say anything!

He put in just what rushed into his head:
 While I shall have to prune and pare and print.
 This comes of being born in modern times
 With priests for auditory. Still, it pays. (IX. 1561-1568)

He compares himself to Isocrates, the Athenian orator and rhetorician whose famous work called “panegyric” prompting the invasion of Persia. He boasts that his oration is far better than that of Isocrates both in terms of length and content. Contrary to what he believes, the discussion of a serious subject with an unserious manner, that is the discrepancy between the domain and tenor eventually creates burlesque.

Book X is entitled “The Pope”, and allocated to the speech act of the Pope, The Pope Innocent XII. The Pope gets involved in the Franceschini murder case as he is the ultimate decision maker. The Pope is seen trying to reach a proper verdict, and talking about the case and about all the characters involved in the events. Though he is not directly addresses to anyone, there is someone in the room whom “Carry this forthwith to the Governor!” commands The Pope at the very end of the book. From the line 1 to the line 2097, The Pope huddles in deep conversation with himself or with someone else present in the room. These lines are, therefore, marked by the characteristics of spoken language. Moreover, the tenor of discourse is characterised by lesser formality. In this part of the book, The Pope reveals his own impressions on Guido, Pompilia, Pietro, Violante and Caponsachi, and reveals his own opinions about the events leading up to the murder.

Like Half-Rome and The Other Half-Rome, The Pope is a representative of a world-view or a mind-set. Towards the very end of the book, he begins to write his verdict (2096). Accordingly, the medium of language changes from a spoken language to written language. The intended narratees between the lines 2097 and 2109 are the Governor, the juries, the advocates and all the other people who would hear the pronouncement of his final judgment. The relationship between The Pope and his

intended narratees, the tenor of discourse, is, thus, expected to be characterised by the greater formality.

The Pope's verdict is supposed to be in accordance with the religious principles. The Pope begins his speech foregrounding the fact that the papacy has been a firmly established and ancient institution, and that he has been occupying this position for seven years. He means to imply that the verdict he is to pronounce is based on religion and ancient tradition, but not on his personal worldviews. He says

Ere I confirm or quash the Trial here
Of Guido Franceschini and his friends,
Read,—How there was a ghastly Trial once
Of a dead man by a live man, and both, Popes:
Thus—in the antique penman's very phrase. (X. 27-31)

He refers to various episodes in the annals of the history of the popes trying to justify his interference in the case. In this first part of the book, he uses value-laden expressions that indicate his worldviews. He thinks that Guido is a “poor” (X. 414) noble trying to “play-off wealth” (X. 414), and he behaves like an “ambiguous-fish” (X. 485). He continues to use a variety of value-laden expressions when talking about Guido such as “trickster” (X. 501), “cut-purse” (X. 501), “vermin” (X. 508), “wolf” (X. 987), “bad husband” (X. 1048). He argues that Guido has acted out of his “lust for money” (X. 542), lied, robbed and murdered (X. 543) his wife with “strenuous cruelty” (X. 556). Contrarily, Pompilia is defined as “lamb-like child” (X. 558), Guido's “slave” and “chattel” who has been first “used” and then “destroyed” (X. 565). The Pope thinks that she is “Perfect in whiteness” (X. 1001). It is clearly seen that The Pope defines Guido and Pompilia with contrasted kinds of words. His word choices, in this regard, suggest his worldview, and his stance on this case.

The language he uses while writing his verdict is very different from the language he uses in the first part. He does not use any value-laden expressions while writing his verdict. He simply writes

On receipt of this command,
 Acquaint Count Guido and his fellows four
 They die to-morrow: could it be to-night,
 The better, but the work to do, takes time. (X. 2097-2100)

It is apparent that The Pope wants the acquaint and his fellows to be punished at once. From the line 2110 onwards, The Pope returns to his personal musings on the murder case. He says “Enough, for I may die this very night / And how should I dare die, this man let live” (X. 2126-2127). The Pope seems perfectly at ease now that he has sentenced Guido to death as he believes that it is too late for Guido to return to God in genuine repentance.

The last book of the poem, entitled “The Book and the Ring”, once again returns to the poet-speaker who is supposed to be Robert Browning, and to the ring metaphor that has been developed in Book I. The narrative place and time deviate from the seventeenth century Rome to the nineteenth century Italy and England. Book XII, the speaker of which is the same poet-speaker with that of Book I focuses on the ring metaphor. As he has claimed in Book I, Browning has formed a book out of the crude facts contained in the old yellow book very much like a craftsman who forms a ring out of gold through blending it with necessary alloys. Thus, the title of Book I, “The Ring and the Book”, is reversed, and consequently Book XII is entitled “The Book and the Ring” signalling the end of creative process as indicated by the first line of the book: “Here were the end, had anything an end:” (XII. 1). Though the formation of a poem as a text is finalised, the meaning is deferred and postponed in each book and by different narrators.

The poem brings attention to the fact that an individual’s perspective, worldview, prejudices, his/ her unique experiences and his/ her profession have a great impact on how s/he interprets certain events and on their linguistic choices. Readers, likewise, are under the influence of their on perspectives, worldviews and experiences throughout the reading process. The formation of meaning is, therefore, a never ending

process, and this recalls the shape of a ring which has neither a beginning nor an end indicating infinity. The only thing that can be taken for granted is the court's final verdict and the execution of Guido. In this sense, the main purpose of this poem is to show the diversity of life and the complexity of human experience. Browning addresses to the British Public, and says

So, British Public, who may like me yet,
 (Marry and amen!) learn on lesson hence
 Of many which whatever lives should reach:
 This lesson, that our human speech is naught,
 Our human testimony false, our fame
 And human estimation words and wind
 Why take the artistic way to prove so much?
 Because, it is the glory and good of Art,
 That Art remains the one way possible
 Of speaking truth, to mouths like mine at least

(XII. 831-840)

It is apparent that Browning is expecting British Public to understand and appreciate his style that has always been thought to be rather obscure. Browning proclaims that art is supposed to speak the truth, and it should be true to life. Nevertheless, the only thing that can be taken for granted in life that it is full of diversities and differences.

Browning's final statements about his poem suggest its inconclusiveness and open-endedness. Accordingly, the poem does not urge its readers to arrive at a definite and an objective judgement about the Roman murder case. This poem is the artistic way of displaying the diversity of life and human soul. The critics of the age deem the poem to be worthy of praise as it reflects the life with all its diversities and complexities. It is argued that "the poet takes up the pure gold of absolute fact, and mingles with it the gold's alloy of human interpretation, of human theories of causality, of his own dramatic readings of the possibilities of the case" (Litzinger, et al 318). In this sense, the poem appeals to the contemporary readers and critics demanding and welcoming any kind of poetry interested in the "actual passions, hopes and loves" (328).

Like most of the books do, Book XII displays internal deviations as it includes four different accounts in the aftermath of Guido's execution. The first of them is the

letter of Venetian visitor who writes his own impressions of Guido's beheading. He tells the details of the event such as how Guido mounts the scaffold, how he bents down, how he begs forgiveness from God, and how the headsman shows the head to the spectators in a very indifferent manner as if he were talking about a carnival display in Venice. The second one is Cencini's letter, an advocate and a friend of late Count Guido. He claims that Count Guido has died as a gallant man. He corresponds with Archangeli, Guido's advocate. Cencini criticises himself in a candid fashion. He accepts the fact that as an advocate he has failed to find proper and valid arguments that would have saved Guido's head. He writes

The nice and cultivated everywhere:
 Though, in respect of me his advocate,
 Needs must I groan o'er my debility
 Attribute the untoward event o' the strife
 To nothing but my own crass ignorance
 Which failed to set the valid reasons forth,

(XII. 276-281)

His correspondent, on the other hand, insists that his argument is "solid and subsists" (XII. 302). Archangeli still talks about his son whom he speaks so often in Book VIII. The fourth letter is from Doctor Bottini, the advocate of Pompilia. In his letter, he boasts that he has easily proved Pompilia's innocence, and contrary to Venetian visitor's account he claims that Guido has died as a penitent and fully confessed his crime. He interlards his letter with a sermon about the murder case. Interestingly enough, the sermon says

In face of one proof more that 'God is true
 And everyman a liar'—that who trusts
 to human testimony for a fact
 Gets this sole fact—himself is proved a fool;
 Man's speech being false, if but by consequence
 That only strength is true: while man is weak,
 And, since truth seems reserved for heaven not earth,

(XII. 597-603)

The sermon is thought to be Browning's own invention, and it echoes the views of the poet-speaker that are discussed above. The sermon emphasises the fact that man is weak, and apt to lie. Therefore, it becomes a futile attempt to search for truth in human

speech. Correspondingly, the internal deviations in Book XII that put four different accounts related to Guido's execution foreground the diversities in people's perceptions and accounts.

The hybrid form of the narrative poetry becomes the necessary alloy with the help of which Browning could be able to give a definite shape to his material, and to form both the book and the ring. Like Tennyson and Barrett Browning do in their own long narrative poems, Robert Browning endeavours to present the diversities of life and the age in his poem not through aping the features of existing literary forms, but through emulating them. The stylistic analysis of *The Ring and the Book* reveals the concomitant use of stylistic features of narrative and lyric forms. Browning uses his art to reflect the truths of life. The unusual structure of *The Ring and the Book*, the varieties and inconsistencies in the poem have always inspired the critics and scholars to reveal its central theme and the dominant perspective of the work. As yet, however, the stylistic features of the poem as lyric and narrative hybrid have not been extensively considered.

From stylistics' point of view, the discourse structure of the poem is different from a prototypical poem as each book has its own peculiar discourse structure. The changes and varieties in the discourse structures mean that there are multiple viewpoints to be taken into account. Along with the discourse structures, there are perceivable style variations in the poem associated with medium (e.g. written vs. spoken language), tenor (the relationship between a speaker and a hearer), and domain (subject matter and/ or function). These variations, which can be considered as internal deviations, foreground the various different points of view. In this sense, the various different viewpoints related to the Roman murder case are revealed through schema-oriented language, value-laden expressions and other indicators of thoughts and perceptions. It must be noted that all the speakers in the poem have different schemas that are related to their varying viewpoints. Each narrator-speaker, in this sense, sequence and organise the

events in a way that supports his/ her own viewpoint. Moreover, all the narrators have full control over what to describe and how to describe “. . . particularly through expressions which are evaluative in nature” (Short 265). Linguistic choices of the narrators not only reflect the narrators’ viewpoints related to this particular event, but also they tend to reflect the mind-set or world-view of a narrator-speaker who turns out to be a representative of a group of people as in the case of Book II and Book III. As a lyric and narrative long narrative poem, *The Ring and the Book*’s stylistic features allow Robert Browning to reflect the varieties in human life and mind.

The thematic exploration of truth, through a maze of public opinion, legal fictions, and which structures combined with a methodological awareness which examines creativity and cultural construction, places the poem at the heart of Western history and metaphysics, and thus at the heart of what was most innovative in Victorian poetry and poetics. (Slinn, “Poetry” 346-347)

The hybrid structure of the poem enabling the incorporation of various genres and stylistic features brings out individual, social, cultural and also epistemological criticisms, and that is unusual for a lyric poem.

That being the case, the study of the nineteenth century social, political and literary environment that have great effects on the birth and development of long narrative poetry as lyric and narrative hybrid, and the stylistic analysis of the prominent long narrative poems of the century is thought to contribute to the understanding of the basic stylistic features of the form in the nineteenth century. The stylistic analysis of the nineteenth century long narrative poems proves that these poems, as hybrid forms, display common stylistic features such as complex discourse structure, style variations and the elements of foregrounding, deviation and parallelism, and also characteristic features of various different narrative genres, lyric and drama. Accordingly, the following chapter aims to make the stylistic analysis of the long narrative poems in the twentieth century which, in turn, leads us to the redefinition and the comparative

analysis of the common stylistic features and stylistic variations of long narrative poetry as lyric and narrative hybrid form.



CHAPTER III

LONG NARRATIVE POETRY AS LYRIC AND NARRATIVE HYBRID FORM

IN THE TWENTIETH CENTURY:

THE STYLISTIC CHANGES AND THE ELABORATION OF THE FORM

The aim of this chapter is to make the stylistic analysis of three representatives of long narrative poems from this century, and to reveal the stylistic features of the form that contribute to the definition of it as a hybrid form. From a body of the twentieth century long narrative poems, *In Parenthesis* (1937) by David Jones, *Omeros* (1990) by Derek Walcott and *The Adoption Papers* (1991) by Jackie Kay will be analysed according to the methods and approaches provided by stylistics. Stylistic analysis of these three long narrative poems will provide us with the deeper understanding of the hybrid nature of the twentieth century long narrative poetry and the stylistic elements the writers preferred to use to create generically hybrid texts whose politics contribute to the representation of the various and differing aspects of the twentieth century especially on controversial issues of the time such as war, race, gender and individualism. Moreover, the stylistic analysis of the twentieth century long narrative poems will enable us to compare and contrast the stylistic features, stylistic changes and variations of the long narrative poetry as a hybrid form from the nineteenth century to the twentieth century.

3. 1. *In Parenthesis* (1937) by David Jones

Walter David Michael Jones is a poet, soldier, painter and a wood engraver born in 1895 in Kent. He was the son of a Welsh father and an English mother. From his early childhood, he displayed remarkable artistic talents, and he won a prize from the Royal Drawing School in 1904. In 1909, Jones enrolled in Camberwell School of Art at the age of fourteen. The First World War broke out in 1914, and a year later Jones was enlisted in the Royal Welsh Fusiliers as a private. He was assigned to B Company which was made up of Welsh and English soldiers. He was wounded in the leg during an attack on Mametz Wood in 1916. In 1918, his company was demobilised, and later, Jones recalled that “during this period did small drawings in pocket-book in trenches and billets. . . . But the War landscape—the ‘Waste Land’ motif—has remained with me, I think as a potent influence, to assert itself later” (Hauge 19). In 1919, Jones obtained government grant to attend Westminster School of Art.

He began writing *In Parenthesis* in 1932, and the work was first published in 1937. A year later, he won Hawthornden Prize, the most prestigious British literary award. In 1952, he published another long poem, *The Anathemata*. In 1954, he won the American National Institute of Arts and Letters Russell Loines Memorial Award For Poetry. He published *The Sleeping Lord*, a poetry collection, in 1974. He also made wood engravings for the editions of *The Rime of the Ancient Mariner*, *Gulliver’s Travels*, *Aesop’s Fables*, *The Book of Jonah*, and a Welsh translation of *The Book of Ecclesiastes*. He died in 1974 in Harrow. David Jones is one of the sixteen Great War Poets whose names are inscribed on a memorial in Poets’ Corner in Westminster Abbey.

David Jones’ *In Parenthesis* is the first of his two long narrative poems relating the experiences of Private John Ball in B Company, an English and Welsh regiment. The poem begins with the embarkation of the regiment for France, and ends in Mametz

Wood when Private Ball is wounded in the leg during the Battle of Somme. The poem receives favourable critical reception from the readers, scholars and his contemporaries alike. In his “A Note of Introduction”, T. S. Eliot regards the poem as “a work of genius” (vii)⁴. Likewise W. H. Auden argues that *In Parenthesis* is “the greatest book about the First World War” (qtd. in Dilworth, *David* xi), and he also regards the poem as “the finest long poem written in English in this century” (xi-xii); Adam Thrope thinks that “it towers above any other prose or verse memorial of . . . any war” (xi); Graham Greene considers it as “one of the great poems of the century” (xi); Herbert Read asserts that the poem is “one of the most remarkable literary achievements of our time” (xi); Dylan Thomas says “I would like to have done anything as good as David Jones” (xii). The poem’s relating the first hand experiences of a soldier-poet, its unusual form and style, allusions to various mythological and literary sources have always attracted the attention of readers and scholars.

Most of the readings of *In Parenthesis* focus on its allusive nature and peculiar form, and it is generally referred to as an “epic-length poem”, “epic poem” or “modernist long poem”. This chapter, however, aims to construct a reading of *In Parenthesis* as a lyric and narrative hybrid long narrative poem from stylistics’ perspective focusing on its form and stylistic playfulness. The poem displays diverse and rather unconventional stylistic features. It combines free verse and prose, and it is enriched by illustrations, epigraphs, authorial notes, style variations, constant changes in narrative perspective, allusions, references and many other stylistic features that debunk the conventional expectations about prose and verse, even in modernist terms. In this sense, the poem combines literary and non-literary forms in order to construct a meaning. This stylistic versatility suggests that the form of the poem becomes more free and flexible when compared to that of the nineteenth century long narrative poems. The

⁴ Jones, David. *In Parenthesis*. The New York Review of Books, 2003. Hereafter all citations will refer to this edition and will appear by the part number and page.

stylistic features of *In Parenthesis* also reflects the notion of diversity that defines the era both in social and literary terms.

Throughout his introduction, T. S. Eliot refrains himself from using any definitive statement in relation to the poem's form. He says "a work of genius", "a book about the experiences of one soldier in the War of 1914-18", "a book about war", "the work of David Jones" (vii). Likewise, Jones himself refers to his work as "this writing" three times in his "Preface". He states that "I have only tried to make a shape in words, using as data the complex of sights, sounds, fears, hopes, apprehensions, smells, things exterior and interior, the landscape and paraphernalia of that singular time and of those particular men" (x). *In Parenthesis* can be defined as a lyric and narrative hybrid long poem as it ". . . is not definable as a particular art form, and does not fit neatly into any genre. It is a mixture of prose and poetry" (Eaves 54). The stylistic analysis of the poem, thus, will reveal how the poem stands in parenthesis between lyric and narrative. Moreover, this study will also reveal that it is a poem that conveys its meaning through its preface, illustrations, inscriptions, and endnotes that defy all genres and forms. The whole poem is a deviation which foregrounds the notions of disconnectedness, chaos, conflict and the great social and literary changes brought about by the great war.

The poem opens in an infantry camp in England. In Part 1, readers are introduced to B Company along with the main figures of the narrative such as Private John Ball, Captain Gwyn, Mr. Jerkins, Sergeant Snell, Corporal Quilter, and Lance Corporal Aneurin Merddyn Lewis. The B Company is preparing for the embarkation for France in December 1915. Part 2 opens in France, and it narrates the daily activities and the training of the troops. The troops start parading through the front lines, and from this part onwards the troops are gradually moving closer to the front line. The last part, Part 7, is about the confrontation of the B Company with the enemy in Mametz Wood in

July. The book ends when Private John Ball is wounded in the leg and waiting for the stretcher-bearers to find him.

David Jones claims that he did not have any intention of writing a war book, but eventually the book “. . . happens to be concerned with war” (xii). In a century which witnessed two great wars, it is almost inevitable not to find the reflections of war. Accordingly, “. . . ordinary language, the speech of the common man and woman, the physically brutal and psychologically bruising elements of the everyday experience of the real life and death in the First World War . . .” (Palmer and Minogue 233) become the central elements of the most of the war poems. *In Parenthesis* is based on the writer’s own experiences in the great war, and his lyric and narrative hybrid long narrative poem “. . . interprets modern war in relation to the entire experience of man by evoking historical, literary, liturgical, and anthropological correspondences. Analogues, allusions, symbols, and archetypes reveal meaning in what ‘at the time of suffering, the flesh was too weak to appraise’” (Dilworth, “Book” 221). The stylistic features of the poem enable the multivocality and heteroglossia prevail in the poem. Accordingly, the everyday realities of war including death, suffering and psychological issues are conveyed by various different voices, and thus, from different perspectives. Moreover, the stylistic features of the poem such as the titles of the each book, epigraphs, the frontispiece and end-piece drawing, and mythological and literary allusions that can be recognised throughout the poem (the stylistic features that are going to be analysed in the following parts) link the poem and the First World War to a more universal and greater experiences of humanity. The mythological and literary allusions, symbols and archetypes, as Dilworth argues, provide concrete symbols and means of comparison that give meaning to such chaotic and brutal experience as a war.

Parenthesis is defined as “a word or phrase inserted as an explanation or afterthought into a passage which is grammatically complete without it, in writing

usually marked off by brackets, dashes, or commas” (“Parenthesis”). According to the definition of the word, the parenthetical reference is an independent unit of meaning, as the passage is grammatically complete without the presence of the parenthetical reference. Yet, the parenthetical reference affects, and in turn, is affected by the context remaining outside the brackets, dashes, or commas. Jones deliberately names his work *In Parenthesis* as the work represents a peculiar period of his life. He writes

[t]his writing is called ‘In Parenthesis’ because I have written it in a kind of space between—I don’t know between quite what—but as you turn aside to do something; and because for us amateur soldiers (and especially for the writer, who was not only amateur, but grotesquely incompetent, a knocker-over of piles, a parade’s despair) the war itself was a parenthesis—how glad we thought we were to step outside its brackets at the end of ‘18—and also because our curious type of existence here is altogether in parenthesis (xv).

When analysed from stylistics’ point of view, Jones foregrounds the notions of time and space through using three parenthetical references indicated by dashes and parentheses: “—I don’t know between quite what—”, “(and especially for the writer, who was not only amateur, but grotesquely incompetent, a knocker-over of piles, a parade’s despair)”, and “—how glad we thought we were to step outside its brackets at the end of ‘18—”. Here, Jones foregrounds the fact that *In Parenthesis* stands in the middle phase of his life which is divided into such three phases as pre-war period, the time of war and post-war period. It is apparent that the war itself does not make any sense to him at all as he seems not to know how to define the war and the post-war period which is greatly affected by the war. He defines the war as a parenthesis, something that should be evaluated in its own terms. Still, it has a great impact on daily and intellectual spheres of his life as he hints that it is not easy for them to step outside its brackets: “how glad we *thought*” (emphasis is mine) he writes hinting the possibility of still being struck within its parentheses. Jones’ career as an amateur soldier also stands in parenthesis between his pre-war and post-war careers as a writer and painter. What readers are going to read, therefore, has no relation with Jones as a writer, painter or an individual

living his life before and/ or after the war. The book is completely related to “the free reflections of people and things remembered” (x) in the time of war. He places his work in parentheses, and thus, clearly sets the boundaries for his work.

In the last line of the paragraph, he ambiguously states that “our curious type of existence here is altogether in parenthesis” (x) alluding to the modernist notion of alienation. As a result of the chaos and uncertainty brought about by war, people are alienated from the ideals of the past, and also, from the notion of a promising future. Though, the end of 1918 is thought to denote the end of one of the most important parenthetical reference for the whole world, Jones hints that it actually denotes a new opening parenthesis for them. Nevertheless, he blurs the boundaries of this new “parenthetical reference” through building up analogies between the various different canonical texts and his work. Moreover, from stylistics’ point of view, the title alludes to style of the whole work which is in parenthesis between verse and prose.

Stylistic analysis has also a deeply-rooted tradition of analysing the non-literary texts such as political speeches, advertisements, commercials, comics, media texts, and so on. Likewise, from stylistics’ perspective, Jones’ frontispiece and end-piece drawing are of great importance within the work as they also communicate the feelings and ideas of the poet to readers not through words but through images. The two drawings rely on visual stylistic devices to provide information to readers, and thus, they are integral to the overall assessment of the idiosyncratic style of the poem. They indicate how certain visual elements are arranged and functioned within a narration. Jones’ arrangement of the drawings as a frontispiece and end-piece creates narratively salient information, and contributes to the hybrid nature of the long narrative poem with a new phase that is different from those that have been analysed in the previous chapter.

The frontispiece portrays a battlefield which evokes a waste land notion. The barren soil crowded by mice, leafless trees, barbed wires, a strayed mule, tools for

trench digging, working and marching soldiers, and the stars in the dark sky enrich the waste land motif. The images in the drawing are interwoven, and this chaos also adds up to the waste land motif. A half-naked soldier who is probably wounded and surrounded by barbed wires is foregrounded as he is located in front of the other soldiers who are probably busy with engaging in the daily activities of the trench. The half-naked soldier amid in barbed wires also evokes a Christ figure. This figure represents self-sacrifice and agony, the death of whom will be expected to redeem his fellow countrymen.

The end-piece, likewise, sustains the waste land motif with the images of barren soil, the same leafless trees, a dark sky, the moon and a bunch of stars, all of which create a gloomy atmosphere. In this end-piece drawing, the soldier figure is replaced by a goat which is surrounded by the same barbed wires, and pierced into two by a long spear. The goat image suggests a rite of sacrifice. In the end-piece drawing, the half-naked soldier in the frontispiece transforms to a goat, and he is sacrificed. The notion of war is equated with sacrifice, and the battlefield is equated with sacrificial ground. The goat figure also calls to mind the scapegoat archetype. The scapegoat is associated with the “transference of evil” (Frazer 557):

The public attempts to expel the accumulated ills of a whole community may be divided into two classes, according as the expelled evils are immaterial and invisible or are embodied in a material vehicle or scapegoat. The former may be called the direct or immediate expulsion of evils; the latter the indirect or mediate expulsion, or the expulsion by scapegoat. (567)

The war turns out to be a sacrificial ritual and the soldiers become scapegoats. In this sense, the soldier in the frontispiece turns to a material, a scapegoat, to which ills of the whole world and human suffering are diverted. The scapegoat figure relieves people of their own responsibilities, and it serves as a kind of cathartic purge. Both the frontispiece and end-piece drawing create parallelism which foregrounds such prominent motifs of the poem as chaos, waste land, agony and sacrifice in a visual way. The frontispiece becomes an opening parenthesis while the end-piece drawing becomes

a closing parenthesis that contributes to the hybrid nature of *In Parenthesis* as a long narrative poem. Moreover, the drawings build an analogy between what is contemporary (the war) and what is religious and mythic (Christ, sacrifice, scapegoat).

At the very beginning of the poem, readers come across with a dedication page. From stylistics' point of view, the typology of the page attracts the attention as the whole text is in capital letters, and thus, it is foregrounded. This graphological deviation leads us to the notion of an inscription as seen on a war memorial, or a gravestone. The dedication text is in free verse, and has no punctuation mark (except from the periods indicating the abbreviations and apostrophe). The whole page is read as if it were one long sentence. Jones dedicates his poem to his "FRIENDS / IN MIND OF ALL COMMON & HIDDEN / MEN AND OF THE SECRET PRINCES", to "THE MEMORY OF THOSE" who fought beside Jones, to "ESPECIALLY PTE. R.A. LEWIS-GUNNER" who was killed in the action, to French soldiers "WHO EXCHANGED THEIR LONG LOAVES WITH US", and also, to "THE ENEMY / FRONT-FIGHTERS WHO SHARED OUR / PAINS AGAINST WHOM WE FOUND / OURSELVES BY MISADVENTURE" (xvii). In the dedication page, instead of glorifying the notion of war, or praising his fellow soldiers, Jones remarks the common concerns and sufferings of all soldiers, friends and enemies alike.

At the end of the poem, readers come across an epilogue facing the end-piece drawing. The whole text is in capital letters, yet contrary to the dedication page that consists of Jones' own words, the epilogue consists of quotations from the books of *The Bible* such as "Apocalypse", "Leviticus," "Song of Songs", "Isaias" and "Exodus". The three out of six quotations are in Latin, while the rest is in English. In the epilogue, the domain of language in terms of subject matter deviates from the main body of the poem as it presents the language of religion. In this sense, the epilogue contributes to the style variation in the text. Nevertheless, a reader who is familiar with the aforementioned

books and quotations may better understand the analogy between the epilogue page and the end-piece drawing, otherwise a little research is required to be able to understand the religious allusions.

The first quotation is from “Revelation 5: 6”. It reads “ET VIDI . . . AGNUM STANTEM TAMQUAM OCCISUM” (Epilogue), and the passage is translated as “And . . . I saw a Lamb standing, as though it had been slain” (“Revelation 5:6”). The second quotation is taken from “Leviticus 16”: “THE GOAT ON WHICH THE LOT FELL LET HIM GO FOR A SCAPEGOAT INTO THE WILDERNESS” (Epilogue). The third quotation is from “Song of Songs 5: 9”; it reads “WHAT IS THY BELOVED MORE THAN ANOTHER BELOVED” (Epilogue). The fourth one is from “Isaiah 50”, “NON EST EI SPECIES NEQUE DECOR ET VIDIMUS EUM ET NON ERAT ASPECTUS” (Epilogue), and it is translated as “he had no form or majesty that we should look at him, and no beauty that we should desire him” (“Isaiah 50”). The fifth quotation is from “Exodus 12”, “ERIT AUTEM AGNUS ABSQUE MACULA, MASCULUS ANNICULUS” (Epilogue), which means “Let your lamb be without a mark, a male in its first year” (“Exodus 12”). The last quotation is also from “Song of Songs 5: 16”, and it reads “THIS IS MY BELOVED AND THIS IS MY FRIEND” (Epilogue). Though taken from different sources, the quotations recount the religious and ritualistic aspects of the notion of scapegoat.

From stylistics’ point of view, the quotations create parallelism which foregrounds the same message that is delivered by frontispiece and end-piece drawing, that is the soldiers in the great war have assumed the role of a scapegoat as they have been driven away to the battlefields in order to carry away the ills of the society. The presence of dedication page and epilogue contributes to the hybrid nature of the poem very much like the drawings do. Moreover, the frontispiece, end-piece drawing, dedication and epilogue have different discourse structures from that of the main body

of the poem. These parts have one layer of discourse structure, that is poet and reader level. These parts divulge the author's personal stance on certain themes developed in the main body of the poem. While revealing his own perceptions, Jones relies on the common knowledge, experiences and feelings of his readers. In this sense, these parts add up to the lyrical elements in the book in rather unconventional and unique ways. It is unconventional in the sense that instead of directly revealing his own thoughts and feelings as a first person narrator in the poem, he latently reveals his individual thoughts and emotions through these parts as they propose a discourse structure that foregrounds the relation between the poet and readers.

Moreover, along with the drawings, dedication page and epilogue, *In Parenthesis* also comprises of other parts such as "The Preface" and "The Notes" that contribute to the unorthodox style of the poem. These two parts demonstrate David Jones' desire to be clearly understood. One layer of discourse structure, poet and reader, is adequate to explain how these two parts work within the poem. Jones as a poet directly addresses to his readers in order to guide them in their reading process. In "The Preface", Jones explains the nature of his poem, gives brief glimpses of his own experiences when he was a soldier in the First World War, tries to justify his use of Cockney and Welsh in the poem, explains what the title means and how the punctuation marks function in the poem. It is evident that in "The Preface" Jones covers the most significant issues related to the poem.

In "The Preface", Jones says "I would ask the readers to consult the notes with the text, as I regard some of them as integral to it" (xiv). In "The Notes", Jones gives bibliographical references, explains the words and phrases especially the ones related to military, Cockney and Welsh, and sometimes he gives anecdotes and shares memories and experiences of his own. The note numbers are inserted in the text in order to reference the related note. The presence of the notes conduces to the internal deviations

in the text, as a reader constantly returns to the notes, the storyline is interrupted and the discourse structure changes. Since Jones regards these notes as an integral parts of the poem, the presence of the notes can be read as Jones' endeavour to regulate the relation between the readers and tenor of discourse. Since there is an inevitable relation between subject matter lexis and accessibility (Short 85), the main purpose of the notes, thus, is to explain the words and phrases that the writer believes to be inaccessible to the common readers.

Each part of the poem is entitled individually, and there is an epigraph on each title page. The titles constitute the vast amount of literary allusions in the poem as the poem is dense with allusions. Allusion is an important stylistic device, a kind of metaphor, “. . . a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage” (Abrams, *Glossary* 9). Though the sources of the titles and epigraphs are explicitly identified in the endnotes by the poet himself, he does not state how these allusions and epigraphs are analogues to the main story. In this regard, these allusions and epigraphs can be read as deviations as they are external contexts, not directly related to the main body of the events. These deviations foreground the poet's endeavour to destabilise what is contemporary and historical, what is real and fiction, and what is individual and collective. Also, they remind the readers of the interconnection of the past and present, and thus, link the poem with a wider literary tradition as the allusions are diverse in terms of genre and style. Moreover, it can be argued that the title pages also have a one layer of discourse structure which consists of David Jones as a poet and readers. The title pages, very much like the other pages discussed above, are clearly separated from the main body of the story, and the presence of the Jones as a poet becomes explicit as allusions and epigraphs on the title pages are Jones' deliberate choices. Jones as a poet

directly addresses to his readers as the allusions and epigraphs require a common cultural and literary experience shared by the poet and the readers.

The chapter titles allude to various different literary works. Jones identifies them in the endnotes: *Ancient Mariner* by Coleridge, *Henry V* by Shakespeare, *Bugler's First Communion* by Gerard Manley Hopkins, *Le Morte d'Arthur* by Malory, *Tom's Garland* by G. M. Hopkins and *Alice Through the Looking Glass* by Lewis Carroll, *Le Morte d'Arthur* by Malory and *Historical Books of Old Testament*, *Hunting of the Snark* by Lewis Carroll. Jones alludes to various literary works that differ in genre and time. The presence of the allusions and epigraphs is rather ambiguous as these parts both shatter the subjectivity of the poem through connecting the work with other literary works, and thus letting the others' voices be integrated into a modern poem, but also they also foreground the subjectivity as in the case of the frontispiece, end-piece drawing, dedication page and epilogue since they offer the personal choices of the poet.

Contrary to the titles taken from various diverse sources, the subtitle of the poem and all the epigraphs are from *Y Gododdin*, an epic poem which belongs to an early Welsh tradition. The poem is thought to be narrated by Aneirin, an orator who lived in the 6th century. In the endnotes, Jones says

[t]he whole poem has special interest for all of us of this island because it is a monument of that time of obscurity when north Britain was still largely in Celtic possession and the memory of Rome yet potent; when the fate of the Island was as yet undecided. . . . So that the choice of fragments of this poem as 'texts' is not altogether without point in that it connects us with a very ancient unity and mingling of races; with the Island as a corporate inheritance, with the remembrance of Rome as a European unity. (191-192)

The constant use of *Y Gododdin* as the source of the epigraphs in the poem create parallelism and “. . . invite the reader to search for meaning connections between the parallel structures . . .” (Short 14). As Jones himself explains, this parallelism foregrounds the notions of solidarity and unity that have been reigning on the island since the very ancient times. It reminds the readers of the shared culture of Britain, and

marks the First World War as one of the fundamental cornerstones of this shared culture. Moreover, this parallelism also foregrounds the thematic relation between the epigraphs and the chapters to which they are introduced.

Jones uses the English translation of *Y Gododdin* with only one exception. The subtitle of the poem, “seinnyessit e gledyf ym penn mameu”, which is in Welsh. In the endnotes, Jones explains that he reckons this line as one of the most significant lines of the poem (191). It means “His sword rang in mothers’ head” (191). It is an internal deviation as the rest of the text is in standard English. The intermingling use of English and Welsh in the title and the subtitle of the poem foregrounds the notion of unity and the common heritage of Londoners and Welshmen. Jones says “[m]y companions in the war were mostly Londoners with an admixture of Welshmen, so that the mind and folk-life of those two differing racial groups are an essential ingredient to my theme” (x). The languages of two different racial groups coexist and constitute two of the most important elements, the title and the subtitle of the poem.

The graphological deviations that can be recognised on every page are the most striking and significant deviations foregrounding the generic hybridity of the poem. In a traditional sense, the lines of a poetic work are not expected to extend to the right edge of the page, and they are usually expected to begin with capital letters. In *In Parenthesis*, however, Jones “. . . employs a system of ‘verses’ of varying lengths. These sections are not verse in the strict sense of the word, some of them taking the form of *vers libre*, others an irregular prose form” (Eaves 56). For instance,

Obstacles on jerks-course made of wooden planking—his night phantasm
mazes a pre-war, more idiosyncratic skein, weaves with stored-up very other
tangled threads; a wooden donkey for a wooden hurdle is easy for a deep-sleep
transformation-fay to wand
carry you on dream stuff
up the hill and down again
show you sights your mother knew,
show you Jesus Christ lapped in hay with Uncle Eb and his diamond dress-stud
next the ox and Sergeant Milford taking his number, juxtapose, dovetail, web up,
any number of concepts, and bovine lunar tricks. (3. 32)

Such examples of graphological deviation can be multiplied as all parts of the poem break consistently into verse and prose. In this sense, the lyric and narrative hybridity can be observed not only in terms of context, manner and aim, but also in terms of graphological means.

The constant graphological deviations in the poem also signal the changes in the discourse structure and narrative mode. In this context, graphological deviations in the poem are recognised as the markers of style shifts that navigate readers from one narrative level to another. The presence of Jones as a poet is highly perceivable especially in the illustrations, the dedication page, epilogue and in the endnotes. Especially in those sections of the poem, Jones directly addresses to his readers. On the other hand, in the main body of the poem, there is a narrator whose identity is unknown to readers. The narrator takes the form of an omniscient narrator, and he seems capable of narrating the events from a larger vantage point than other individual voices do. Throughout the text, this omniscient narrator is generally responsible for narrating the broader details of the camp life and the ongoing events through moving between various focal points. The omniscient narrator, however, is not the sole domineering consciousness of the poem. Apart from the narrator, “John Ball is the only character whose thoughts are permitted to assume the narrative function of advancing the story, although occasionally the thoughts of other men are presented objectively as a means of enriching the tapestry of the war experience” (Gemmill 318). The closing line of the poem is from *Chanson de Roland*, and it reads: “The geste says this and the man who was on the field . . . and who wrote the book . . . the man who does not know this has not understood anything” (7. 187). This closing line suggests that David Jones, the omniscient narrator and John Ball are one and the same. The line may suggest that all levels of narration are interweaved and produced by the same narrator. Still, such a statement cannot move beyond assumption as there is no obvious evidence of the

identities of the narrators and various voices in the poem. Nevertheless, the constant change of narrators from an omniscient narrator to third person and to a lyric first person, and also to various other minor voices multiplies the points of view enabling readers to witness the realities of war and the military life from various different perspectives.

From time to time, the discourse structure of the poem gets so jumbled together that it becomes impossible to sort out who is telling the story now, and to whom the story is being told. “The narrative method, for example, is fragmentary and impressionistic, alternating between dramatic and lyrical elements that present both objective and subjective realities” (Johnston 67). The transitions between the narrative mode when the omniscient narrator is narrating the story and the lyric mode when John Ball dominates the narration can sometimes be identified by graphological deviations. For instance, the omniscient narrator generally uses a prose form,

For John Ball there was in this night’s parading, for all the fear in it, a kind of blessedness, here was borne away with yesterday’s remoteness, an accumulated tedium, all they’d piled on since enlistment day: a whole unlovely order this night would transubstantiate, lend some grace to. (3. 27)

The omniscient narrator is mainly responsible for broadening the vantage point of both readers and John Ball through narrating the events, visual and sensory details that remain outside Ball’s and other voices’ sights. He incorporates those details into the narrative of the events. On the other hand, when John Ball, “the lyric first person” (Gemmill 314) and the other characters are speaking a graphological deviation may occur:

It is difficult with the weight of the rifle.
 Leave it—under the oak.
 Leave it for a salvage-bloke
 let it lie bruised for a monument
 dispense the authenticated fragments to the faithful.
 It’s the thunder-besom for us
 it’s the bright bough borne
 [. . .]
 Marry it man! Marry it!

Cherish her, she's your very own. (7. 183)

Here, John Ball is heavily wounded in the leg, and he is bewildered by his own inner conflict, and cannot decide whether it is best for him to abandon his rifle and save his life, or to hold on to it. During such significant, touching and delicate moments, the omniscient narrator totally disappears, and the narration takes the form of stream of consciousness, a kind of writing cherished by most modernist writers. The example above reveals multitudinous thoughts and feelings passing through the mind of John Ball in time of distress. The stanzaic structure, thus, indicates the narratorial change and the narrative mode as in the case of the excerpt above. On the other hand, the notions of individuality and subjectivity are what give the lyrical quality to the narrative, and it is not always possible to track down the changes of the point of view through graphological deviation. For instance, in the example below, John Ball reveals his personal observations, thoughts and emotions when walking through the Mametz woods:

And now all the wood-ways live familiar faces and your mate moves like Jack o' the Green: for this season's fertility gone unpruned, & this year's renewing sap shot up fresh tendrils to camber greenly the heaped decay of last fall, and no forester to tend the paths, nor strike with axes to the root of selected boles, nor had come Jacqueline to fill a pinafore with may thorn.

But keepers who engineer new and powerful devices,
forewarned against this morning
prepared with booby-trap beneath
and platforms in the strongest branches
like main-top for arbalestier,
precisely and competently advised and all in the know,
as to this hour
 when unicorns break cover
and come down
and foxes flee, whose warrens know the shock,
and birds complain in flight—for their nests fall like stars
 and all their airy world gone crazed
and the whole woodland rocks where these break their horns. (7. 168)

Contrary to the previous examples, graphological deviation in this excerpt does not signal any narratorial changes. In this example, graphological deviation only foregrounds the changes of the narrative mood. Ball's observations are gradually giving

away to the free associations of his mind, and he is beginning to relate whatever thought comes to his mind in a rather poetic fashion.

As befitting his function, apart from narrating the events outside of John Ball's perspective, the omniscient narrator has also the ability of diving into individual thoughts, and he reveals his viewpoint through his linguistic choices, through using value-laden expressions.

A hurrying of feet from three companies converging on little group apart where on horses sit the central command. But from 'B' Company there is no such darting out. The Orderly Sergeant of 'B' is licking the stub end of his lead pencil; it divides a little his fairish moist moustache.

Heavily jolting and sideway jostling, the noise of liquid shaken in small vessel by a regular jogging movement, a certain clinking ending in a shuffling of the feet sidelong—all clear and distinct in that silence peculiar to parade grounds and to refectories. The silence of a high order, full of peril in the breaking of it, like the coming on parade of John Ball. (1. 1)

The poem begins with the routine morning roll call of B Company, and the omniscient narrator gives some of the details about gathering of the soldiers for the morning roll call. The soldiers are assembling on the camp's central square, and the omniscient narrator is able to convey the smallest detail such as "the noise of liquid shaken in a small vessel", and the positions of the different companies and horses that are invisible to John Ball. He also talks about the internal, cognitive actions of the characters and represents their thoughts integrating them into the ongoing narration:

John Ball remembered the kind Borderer and his outgoing gift—the dry wood left under the fire-step. He felt with his heel as he sat at his sentry work; his eyes still fast on his periscope, pathetically conscientious of his orders—anyway, there was no wood, wet or dry. The casual Guardsman who had come before Stand-to, had evidently seen to other things than the proper disposition of grenade-boxes. (4. 71)

In this sense, the omniscient narrator in the poem is equated with "the epic story teller" who "reserves the privilege of commenting from a vantage point above the moving world of history" (Gemmill 314). Thanks to his all-knowing position, this omniscient narrator is able to evaluate the ongoing events and the characters, and he foregrounds

his presence by evaluating the story through using schema-oriented language and value-laden expressions.

In addition to the explicit graphological deviations indicating a change of narrator and point of view, the use of “you” instead of “they” as a pronoun, and a direct address also signal such a change:

Some lean on their rifles as aged men do on sticks in stage-plays. Some lean back with the muzzle of the rifle supporting the pack in the position of gentlewomen at field sports, but not with so great assurance.

It's cold when you stop marching with all this weight and icy down the back. (1. 5)

In these two consecutive paragraphs, the change of discourse structure is indicated by the change of the pronoun. In the first paragraph, the omniscient narrator narrates how the soldiers are marching outside the camp. In the second paragraph, however, the narrator as a participant, probably John Ball, reflects how he feels when marching with a rifle. Contrary to the previous examples in which the change of a discourse structure is foregrounded by a graphological deviation, in these examples such a change is only hinted through the use of a different pronoun.

Toward evening on the same day they entrained in cattle trucks; and on the third day, which was a Sunday, sunny and cold, and French women in deep black were hurrying across flat land—they descended from their grimy, littered, limb restricting, slatted vehicles, and stretched and shivered at a siding. You feel exposed and apprehensive in this new world. (1. 9)

When they found him his friends came on him in the secluded fire-bay who miserably wept for the pity of it all and for the things shortly to come to pass and no hills to cover us.

You really can't behave like this in the face of the enemy and you see Cousin Dicky doesn't cry nor any of this nonsense— [. . .] (7. 153)

The use of a different pronoun, sometimes in the same paragraph as in the case of the first excerpt above, beclouds the identity of the speaker. It becomes harder to separate the omniscient narrator from John Ball. The points of view as well as the narrators mingle with one another. The use of “you” as a pronoun also creates an intimacy between the addresser and addressee, between the narrator and reader.

Free direct speech mode is used for the presentation of John Ball's and other characters' speech acts. Such indications of the presence of the narrator as quotation marks and reporting clauses are not used, and thus, the presence of the omniscient narrator completely disappears when John Ball or any other characters are speaking.

'49 Wyatt, 01549 Wyatt.
 Coming sergeant.
 Pick 'em up, pick 'em up—I'll stalk within yer chamber.
 Private Leg . . . sick.
 Private Ball . . . absent.
 '01 Ball, '01 Ball, Ball of No. 1.
 Where's Ball, 25201 Ball—you corporal,
 Ball of your section. (1. 1)

The first example above is from the Part 1 which opens with a morning roll call routine of the B Company. There is no indication in relation to who is speaking and to whom he is addressing.

All Companies.
 Yes sir.
 And Regimental Sergeant-Major Bollander.
 Yes sir.
 Find the Reg' mental first.
 Yes sir.
 And this for the Bombing Officer is urgent.
 Yes sir. (5. 128)

The second example above is from Part 5 that is concerned with the daily activities and the preparations of the soldiers of B Company for the war. A general is giving orders to the soldiers. As the examples clearly indicate, the lack of quotation marks and reporting clauses makes it difficult to identify the discourse structure of the conversation. Moreover, in some cases, the speech acts are not connected together through turn-taking patterns:

R.E.s, sir—yes sir, Sandbag Alley—leads into the O.B.L. sir—water-lodged all the way sir—well above the knee sir—best keep the road—turn off left at Edgware, right at Hun Street Sir—straight to the front line sir, brings you out be 'P' Sap, you couldn't miss it sir, not if you wanted to—we've a bit of a dump at the turn sir—our sergeant's there, wit a carrying party—only just gone sir. (3. 43)

'Buses?—no—first smokers—Pullman and all—corner seats for corporals—
bastard Southern Belle boy—billeting-party shoved off to-night—war starts
Thursday 2.30 ac em-ma official—they're falling out the undertakers. (5. 115)

The examples can be multiplied, and such parts are separated from the dialogues and narrative parts through graphological deviations that are indicated by the lack of a proper turn-taking pattern, and by the use of long dashes between the answers and/ or comments. The varied voices seem to become woven together. The deviation from a traditional schema for the presentation of a dialogue in a text foregrounds the presence of another stylistic device. These parts above resemble the freest form of direct thought rather than a proper dialogue. "DT [direct thought] has the same linguistic form as soliloquy in drama, which is notoriously ambiguous as to whether the character involved is thinking aloud or talking to the audience" (Short 312). The length and complexity of speeches, and the use of elliptical sentences are more reminiscent of speech than writing. Therefore, free direct speech mode and direct thought presentation help the dramatic effect prevalent throughout the whole poem. Both free direct speech form and direct thought presentation efface the narrative invention, and thus, the characters' emotions, thoughts and other linguistic indicators of emotion and viewpoint are laid bare by the characters themselves without being filtered by the omniscient narrator. Such stylistic features enable readers to feel the chaos, a sense of urgency and exigency felt by the soldiers preparing for war. Moreover, these features contribute to the style variations in the text in terms of dialect, medium, tenor and domain.

Jones makes "systematic use of such style variation, that is, variation from one identifiable kind of English . . . to another within the same text" (Short 80). Language variation in terms of dialect, medium, tenor and domain is a kind of foregrounding which is produced through the notion of internal deviation. John Ball's B Company consists of Londoners and Welshmen, and the direct speech mode enables the presentation of various dialects. Jones himself says; "I am surprised to find how much

Cockney influences have determined the form; but as Latin to the Church, so is Cockney to the Army, no matter what name the regiment bears” (xii). The use of Cockney dialect and Welsh words and phrases conduce to the lexical variations within the text. Such variation adds up to the realistic presentation of the characters and environment. In this sense, readers can sympathise with the characters, and they can relate the multivocal and heteroglossic nature of the poem without much effort.

Another style variation that is explicitly noticed in the poem is a variation in terms of the medium. The characteristics of spoken language such as short, elliptical sentences, hesitation noises, pauses and syntactic peculiarities (such as wiv, luv’ly, soljers, wot) are to be seen throughout the text when John Ball or any other characters speak. These are also the examples of eye-dialect that indicates the dialectical varieties of spelling. Style variation in terms of medium, thus, appears to be echoic of the various dialects of the soldiers. In terms of domain, on the other hand, there is clearly a relation between the subject matter, and the subject matter lexis. As Jones states, *In Parenthesis* is concerned with war, and therefore, it is abundant in technical lexis. The phrases and instructions related to military service and war are frequently used throughout the text. Jones defines and explains most of those specialist lexis in the endnotes especially for those who are not familiar with such terms. In this sense, he is trying to regulate the relation between the tenor of discourse and his readers.

The concluding part of the poem, Part 7, is where the narrative gives way to the lyric as the omniscient narrator gives way to John Ball, “the lyric first person”. The poem reaches its climax when B Company attacks Mametz Wood, on the first day of the Battle of Somme. John Ball reveals his intense mental experiences and the terror of the battle, and renders the flow of myriad impressions in terms of visual, auditory, physical and psychological. The second paragraph reads

The memory lets escape what is over and above—
 as spilled bitterness, unmeasured, poured-out,
 and again drenched down—demoniac-pouring:
 who grins who pours to fill flood and super-flow insensately,
 pint-pot—from milliard-quart measure. (7. 153)

and thus it acknowledges that it is going to reveal deep memories, unmeasured and immeasurable sensations and bitterness that is intense and beyond sensation. It must be noted that the parenthetical references in the excerpt allude to the title, and to what the poem is about. The great war opens parenthesis in the lives and minds of individuals and this parenthetical reference contains “spilled bitterness”, “unmeasured, poured-out, and again drenched down”.

Part 7 mainly focuses on the genuine reactions, thoughts, feelings and anxieties of soldiers in the face of a battle rather than glorifying a military action.

He found him all gone to pieces and not pulling himself together nor making the best of things. When they found him his friends came on him in the secluded fire-bay who miserably wept for the pity of it all and for the things shortly to come to pass and no hills to cover us.
 You really can't behave like this in the face of the enemy and you see Cousin Dicky doesn't cry nor any of this nonsense—why, he ate his jam-puff when they came to take Tiger away—and getting an awfully good job in the Indian Civil. (7. 153)

In the battlefield, there is nothing heroic to be told. A young soldier is depicted as crying and so nervous that he is unable to behave reasonably, let alone heroically. It is apparent that he is not eager to engage in a battle. Yet, he is forced to show courage and masculinity on the battlefield.

The power of the Part 7 lies in providing striking allusions and similes in relation to life and death. John Ball's musings on the ideas of life and death contrast with the ideas of lyric and war, a solemn thing. He says

But sweet sister death has gone debauched today and stalks on this high ground
 with strumpet confidence, makes no coy veiling of her appetite but leers from
 you to me with all her parts discovered.
 By one and one the line gaps, where her fancy will—howsoever they may
 howl for their virginity
 she holds them—who impinge less on space [. . .] (7. 162)

John Ball mulls over the realities and the terror of war, the unheroic aspects of it, and continues listing the names of the heroes and warriors associated with mythology and history. The notion of death is personified, and the horror of the war is defamiliarised, and thus, foregrounded through the use of an exceptional simile. A sweet sister death is likened to a strumpet who is wandering around the battlefield in a lascivious way and looking for someone to satisfy her appetite. In a way, engaging in a battle is likened to a sex act. “But how intolerably bright the morning is where we who are alive and remain, walk lifted up, carried forward by an affective word” says he, and alludes to the insignificance of human life in the face of the natural cycles of the world. The lyric accounts of John Ball reveal the terror, despair, frustration and vulnerability of a soldier. The poem ends when John Ball is wounded and waiting for the stretch bearers to take him:

Lie still under the oak
next to the Jerry.
and Sergeant Jerry Coke.

The feet of the reserves going up tread level with your forehead; and no word for you; they whisper one with another; pass on, inward; these latest succours: green Kimmerii to bear up the war. (7. 187)

Ball makes a pun on Jerry, a derogatory name for the German soldier. A private, a German soldier and a sergeant are lying together. The scene indicates that identity loses its significance in the face of death. While they are lying there uselessly, the fresh tread are marching to reinforce the company still fighting with the enemy. They pay no attention to the dead or wounded. The war ceaselessly demands new victims or heroes depending on the perspective.

In Parenthesis is a long narrative poem, a lyric and narrative hybrid, and thus, when analysed from stylistics’ perspective, it can be stated that the poem embodies the stylistic features associated with lyric, narrative and drama. Moreover, non-literary elements such as the frontispiece and end-piece drawing are instrumental in contributing

to the hybrid nature of the poem through providing narratively salient information. *In Parenthesis* differs from the other war poems as “this book-length poem combines an extraordinary amalgam of voices, registers and discourses . . .” (Palmer and Minogue 240) instead of nursing just one dominant subjective and lyric voice. Contrary to most of the war poems, as a lyric and narrative hybrid *In Parenthesis* imparts a sense of collective experience as it cherishes multivoicedness and polyphony. The constant deviations in the discourse structure of the poem foreground the presence of various individual voices that are in a constant dialogue with one another. First of all, the titles of each part of the poem that are allusions to various literary sources and the epigraphs taken from a single source, an ancient epic poem, suggest the presence of a discourse structure including various authors, David Jones and readers. The allusions and epigraphs are external sources that are not directly related to the main body of the events narrated in the poem. Therefore, the title pages comprise a separate discourse structures that also include the authors of the referenced works. The voices of Coleridge, Shakespeare, Gerard Manley Hopkins, Malory, Carroll and Aneirin have vital importance among the other voices within the poem. The referenced works are diverse in time and genre, and they constitute the common cultural and literary heritage of British people. Jones reminds his readers of his poem’s place within this heritage.

Along with the title pages, the preface, the dedication, epilogue, frontispiece, end-piece drawing and the endnotes present separate discourse structures that reveal the relation between David Jones as a poet, as a soldier, and as a painter and his readers. These parts also greatly contribute to the generic hybridity of the poem. The main body of the poem, however, presents various different discourse structures comprising of an omniscient narrator, John Ball and other voices. The presence of various different discourse structure, then, multiplies the points of view that should be taken into account.

Nevertheless, individual voices and the accounts of omniscient narrator are arranged in a way that complement one another in providing unity and continuity in narrative.

In Parenthesis is lyric in the sense that it reflects the quality of being personal and emotional in expression. The characters are allowed to express their states of mind, thoughts, feelings and perceptions in relation to war and to the everyday realities of the military life. The poem is novelistic in the sense that it evokes the everyday life of the soldiers in the kind of detail that allows readers to relate them easily. Readers can relate the common situations, thoughts, feelings, sufferings aroused by the notion of war without effort. The poem is also dramatic in the sense that various different characters and voices are in a constant dialogue with one another each revealing his/ her own distinct perceptions without merging into a single dominant voice. The generic hybridity of the poem is not only supported by the style variations in the text, lyric elements such as the revelation of individual thoughts and emotions and narrative elements such as sequence of events recounted by narrators, but it is also supported by the graphological deviations that foreground the generic and stylistic varieties in the text in a graphological way.

3. 2. *Omeros* (1990) by Derek Walcott

Derek Alton Walcott was one of the leading poets at the close of the twentieth century who became internationally acclaimed voice from a former imperial dominion of the British Empire. He was born in St. Lucia, a former British colony in the West Indies, and died in St. Lucia in 2017 at the age of 87. St. Lucia had always been a pawn in the game of power politics between the French and the British. The French became the first European settlers of the island in 1650. Nevertheless, from then onwards, the island changed hands several times, and became a focus for Anglo-French rivalry.

Thanks to the Treaty of Paris, the British took possession of the island in 1814. The island became independent and a member of Commonwealth Nations in 1979.

The colonial history of the region brought about racial, cultural and linguistic diversity along with the issues and problems mainly related to the colonialism, slavery, and the notions of race and racism. These issues strongly influenced Walcott's works. Walcott's having a mixed racial heritage undoubtedly added philosophical and psychological depth to his works. In one of his autobiographical poems, "The Schooner Flight", he says "I have Dutch, nigger and English in me, / and either I'm nobody, or I'm a nation" (*Collected* 346) referring to his family's Dutch, African and English descent. Walcott's father was English and her mother was African. His father, Warwick Walcott, was a painter and a poet, and he died at the age of 31 when Derek Walcott and his twin brother were barely one year old. His mother, Alix Walcott, was a teacher at the local Methodist school. Walcott first studied at St. Mary's College in St. Lucia island, and later, he went to the University of the West Indies in Jamaica. In his terms, he "had a sound colonial education" (346), an education imposed on him by the colonial system. He cynically refers to the influence of colonialism on his personal identity.

He published his first collection of poems, *25 Poems*, in 1948. He was at the age of eighteen, and the publication of his collection was funded by his mother. He received his bachelor's degree in 1953, and in 1959 he founded the Trinidad Theatre Workshop, and there, he wrote his first plays. He was a prolific poet, playwright, and also a successful academician who thought at various American universities. Among his notable poetry collections are *In a Green Night: Poems 1958-60*, *The Castaway and Other Poems* (1965), *The Gulf and Other Poems* (1970), *Another Life* (1973), *Sea Grapes* (1976), *The Fortunate Traveller* (1981), *The Caribbean Poetry of Derek Walcott and the Art of Romare Bearden* (1983), *Omeros* (1990- received W.H. Smith Literary Award), *The Bounty* (1997), *The Prodigal* (1994), *White Egrets* (2010-

received T. S. Eliot Prize and OCM Bocas Prize for Caribbean Literature in 2011).

Some of his notable plays are *Dream on Monkey Mountain* (1967- received Obie Award for Best Foreign Play in 1971), *Three Plays: The Last Carnival, Beef, No Chicken*, and *A Branch of the Blue Nile* (1986), *Odyssey: A Stage Version* (1993), *Walker and the Ghost Dance* (2002), *Moon-Child* (2011), *O Starry Night* (2014). He received several awards and honours including Officer of the Order of the British Empire (1972), Queen's Gold Medal for Poetry (1988), Anisfield-Wolf Book Award for Lifetime Achievement (2004), Griffin Trust for Excellence in Poetry (2015), and Knight Commander of the Order of Saint Lucia (2016). However, it was the publication of *Omeros* in 1990 that secured him an international fame and Nobel Prize in Literature in 1992.

Walcott delivers his Nobel Lecture on 7th December 1992, and argues that

[f]or every poet it is always morning in the world. History a forgotten, insomniac night; History and elemental awe are always our early beginning, because the fate of poetry is to fall in love with the world, in spite of History.

There is a force of exultation, a celebration of luck, when a writer finds himself a witness to the early morning of a culture that is defining itself, branch by branch, leaf by leaf . . . The personal vocabulary, the individual melody whose metre is one's biography, joins in that sound, with any luck, and the body moves like a walking, a waking island. ("Antilles" 71)

Walcott believes that it is the ultimate task of a poet to overcome "History", and to come to terms with whatever happened in history. The world is continually evolving in spite of history, and it is the goal of a poet to see the world anew, and to realise its promise and potential. Nevertheless, coming to terms with "History" does not necessarily mean to forget it altogether. Walcott neither denies nor tries to conceal the past, "History". Quite the contrary, Walcott displays ardent historical and political awareness in his works, and in many of those works, he elaborates on colonial, racial and cultural tension present in the collective Caribbean identity. The collective Caribbean identity has been formed by the racial, ethnic, linguistic, religious and social diversity embedded in the social structure of the Caribbean, and this collective identity

greatly bears the traces of colonial past. He stresses the fact that the writers as well as people “make too much of that long groan which underlines the past” (62). He himself has subdued history through defining Caribbean culture in a more optimistic and progressive way. In many of his poems, he has endeavoured to give voice to the nature and culture of his native country and to his “personal vocabulary” and “individual melody”.

The subtitle of his lecture, “Fragments of Epic Memory”, suggests the image of a broken vase, and the fragmented pieces of it. Throughout the lecture, he elaborates on the image and says

[b]reak a vase, and the love that reassembles the fragments is stronger than that love which took its symmetry for granted when it was a whole. The glue that fits the pieces is the sealing of its original shape. It is such a love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its white scars. . . . Antillean art is this restoration of our shattered histories, our shards of vocabulary, our archipelago becoming a synonym for pieces broken off from the original continent. And this is the exact process of the making of poetry, or what should be called not its “making” but its remaking, the fragmented memory. . . . (62-63)

Walcott’s notion of poetry, thus, “conjugates both tenses simultaneously: the past and the present” (63). He believes that the fragments of the past and the contemporaneity come together to constitute the cultural memory of a nation. In this sense, he is also critical of his contemporaries who violently prefer to ignore the past. Likewise, in one of his earlier essays, “The Muse of History”, Walcott elaborates on the poetic ideals of the New World poets such as Whitman and Neruda, and he argues that they propose a new kind of man that is called Adamic (“Muse” 371). The poets of the New World, contrary to the most writers of archipelago, are not obsessed with the colonial past. Ironically, Walcott terms the kind of poetry that is cherished by the New World Poets as the “classic style” (371), and names most archipelago poets “radical poets” (372). Walcott says that

[i]n the New World servitude to the muse of history has produced a literature of recrimination and despair, a literature of revenge written by the descendants of slaves or a literature of remorse written by the descendants of masters. . . . The truly tough aesthetic of the New World neither explains nor forgives history. It refuses to recognize it as a creative or culpable force. This shame and awe of history possess poets of the Third World who think of language as enslavement and who, in a rage for identity, respect only incoherence or nostalgia. (371)

Walcott refuses the idea that history is only a tragedy, the idea that is cherished by most writers of archipelago who fervently believe that the New World is only a product of the colonial oppressions and horrors. Contrary to such a view, *The New World Adam* offers an escape from this obsession through seeing history as a myth that can be reimaged and reinvented for the common good. Most writers of archipelago fancy that civilisation is “architectural, not spiritual” (373), and therefore, they identify the New World as the ruins of the colonial past. Contrary to this premise, *The New World Adam* is of the view that civilisation is spiritual, and therefore, renewable. At the end of the essay, Walcott admits that he has no power, and has no wish to pardon the colonial past. Nevertheless, he gives thanks both to the “black ghosts” and “white ghosts” (372) of the history, and says

I give the strange and bitter and yet ennobling thanks for the monumental groaning and soldering of two great worlds, like the halves of a fruit seamed by its own bitter juice, that exiled from your own Edens you have placed me in the wonder of another, and that was my inheritance and your gift. (374)

In these concluding remarks, he addresses both to “the ancestor who sold” him and to “the ancestor who bought” him (373). He states that he is not going to forgive either of them as he is afraid of embracing a notion of history that “justifies and explains and expiates” (373). Instead, he gives a rather paradoxical, “strange” but “ennobling” and “bitter” and “ennobling”, thanks to such an inheritance bequeathed to him by the white and black ghosts of his life (373). Thus, he cherishes the cultural hybridity and the colonial history as they help him broaden his perspective.

Omeros epitomises Walcott’s notions of poetry, colonial history and race that he has developed throughout his career. It consists of seven books and related chapters,

each of which also consists of three parts varying in length. It is a lyric and narrative hybrid long narrative poem “. . . in which Walcott presents, in some ways for the first time, the classic story of postcolonial community formation, the story of a people reclaiming their ancestral rituals and customs in an effort to assert a cultural identity independent of colonizing culture” (Boyagonda 79). As a lyric and narrative hybrid long narrative poem, *Omeros* meditates upon various narrative voices, an array of literary and cultural connections, multiple stories and dizzying storyworlds. The hybrid nature of the poem allows polyphony and multivoicedness, and the exploration of such contemporary issues as colonisation, race, racism, native language, epic tradition from various different perspectives. Lyric and narrative hybrid nature of the poem, thus, allows the blending of what is individual and what is collective, what is subjective with what is objective, what is biographical and what is historical, and what is mythic and what is contemporary.

Derek Walcott is one of the eminent voices who gives voice to the social, economic, individual and psychological issues the immigrants faced in an unwelcoming society. The literary works, art and music that the postcolonial writers, scholars and artists produce lead to the questioning of vital issues such as race, identity and nationality. In this sense, the inclusion of Derek Walcott’s long narrative poem *Omeros* into the confines of this study is necessary as the poem touches upon one of the most important issues of the twentieth century Britain, that is multiculturalism. The leading Caribbean voices as Derek Walcott play vital roles in the exploration and discussion of the long neglected issues related to multiculturalism and postcolonial cultural transformation in Britain and the problems that the Windrush generation had to deal with. This study moves beyond the postcolonial readings of the poem, and will reveal the stylistic features of the poem that enable the co-occurrence of lyric and narrative in the poem. The stylistic analysis of the poem will reveal how varied voices, perspectives

and multiple story threads are incorporated into the narrative of everyday lives of the Caribbean fishermen. The hybrid nature of the poem enables the presentation of a multicultural society from various different perspectives in a polyphonic way. The complex discourse structure, multiple narrators and style variations in the text enable the presentation of unique and individual feelings, thoughts, voices and lives in the face of a larger community. In this sense, the differences between the members of such a multicultural community are laid bare without much interference of a one dominant voice and perspective.

Presenting a complex discourse structure is one of the most principal characteristics of long narrative poetry as lyric and narrative hybrid that distinguishes the form from a pure lyric. The presence of complex and multilayered discourse structure, which is expected to be seen in narratives like a novel, greatly contributes to the politics of the long narrative poetry in that such a discourse structure allows the existence of various different individual voices and contradictory perspectives within a vast array of social discourses. *Omeros* is abundant in discourse structures weaving together multiple narrative threads and shifting points of view. The discourse structure of the poem is basically made up of poet-reader level, narrator-narratee level and character-character level. Nevertheless, the discourse structure of the poem gets complicated when the poet-reader level intervenes in narrator-narratee level, and even in character-character level. It is argued that “Walcott also frequently shifts rapidly from the first to the third person, further contributing to our confusion as to the identity of the speaker and the location of Walcott’s voice within the complex matrix of characters” (Casteel 20). In this sense, Walcott, in his poet persona and character persona, is able to comment on the ongoing narrative and the function of art and artist in the contemporary society. The deviations in the discourse structure of the poem, deviations from the third person narrator to the first person narrator, are of great significance as the deviations

foreground the coexistence of various voices, multiple narratives and the lyric voice of the poet.

It is argued that “[c]ritics have for a long time distinguished between the author and the narrator, and the narrator may well be talking to someone distinct from the reader” (Leech and Short 262). Nevertheless, the process of sorting out the discourse schema of *Omeros* becomes an onerous task as all three levels, poet-reader level, narrator-narratee level and character-character level, collapse together. In *Omeros*, Walcott becomes a participant, one of the characters, in the story entering into the course of the story, interacting with the characters, talking to them and attending to the funeral of one of the characters. The line between Walcott the poet, Walcott the poet persona and Walcott the character is blurred throughout the poem. In this sense, Walcott blurs the distinction between fiction and autobiography in his poet persona, and thus, he is able to question the role of the art and artist in the society (Hill 108) as well as to convey his first-hand experiences in relation to the themes developed throughout the poem.

From stylistics’ point of view, it is striking that there are two types of narrators, the third person narrator and the first person narrator. The third person omniscient narrator is responsible for narrating the events of the fictional world in which he is not a participant. Thus, this type of narration involves the use of third-person pronouns, and in spite of his all-knowing position he remains distant from the storyworld. In this sense, the narrator-narratee level becomes potentially collapsible into poet-reader level. Nevertheless, there is also a first-person narrator, I-narrator, who relates his personal feelings and assessments in relation to race, slavery, and colonial practices, the major themes of the poem. Moreover, the I-narrator interacts with the fictional characters by entering into the fictional world. He also gives salient biographical information that enables the reader to identify him as poet persona. In this sense, all three levels, poet-

reader level, narrator-narratee level, and character-character level, collapse together. This deviation in the discourse structure of the poem foregrounds the personal thoughts, feelings and perceptions of the poet persona in the face of “. . .; the prose / of abrupt fishermen cursing our canoes” (II. III. 15)⁵. Thus, the lyrical quality of the poem is foregrounded through the revelation of individual thoughts, feelings and assessments of the poet in relation to the issues and themes developed throughout the poem, and in the face of the overall narrative.

Book One, Chapter I begins with a third person narration. The third person narrator begins to tell how Philoctete cuts the trees to make canoes. He relates the events in which he is not a participant, thus, he acts as a third person omniscient narrator. Throughout the Chapter I, and in the first two parts of Chapter II, the narrator introduces his narratee(s) to some of the main characters of his narration, namely Philoctete, Achille, Hector, Ma Kilman, and Seven Seas. Through the end of the Chapter II, part II a significant deviation occurs in the discourse structure, tone and the style of the narration. The narration deviates from the third person narration, and the first person narration is introduced. The ongoing narration is interrupted, and the first person narrator invokes Omeros for inspiration. The first person narrator says

O open this day with the conch's moan, Omeros,
 as you did in my boyhood, when I was a noun
 gently exhaled from the palate of the sunrise.
 [. . .]
 [. . .] Only in you, across centuries
 of the sea's parchment atlas, can I catch the noise
 of the surf lines wandering like the shambling fleece (II. II. 12-13)

As if it were an epic story, the narrator is invoking his muse that is Omeros, and he believes that Omeros can help him through the centuries to make sense of his native island's experiences.

⁵ Walcott, Derek. *Omeros*. Farrar, Straus and Giroux, 1992. Hereafter all citations will refer to this edition and will appear in the text by chapter number, part number and page number.

In the following part, the first person narrator totally deviates from the ongoing narration, and recalls his Greek girlfriend, Antigone. “‘O-meros’ she laughed. ‘That’s what we call him in Greek,’” (II. III. 14) says Antigone. For her, Omeros evokes the name of a great poet of the Greek culture. For the narrator, however, “and *O* was the conch-shell’s invocation, *mer* was / both mother and sea in our Antillean patois, / *os*, a grey none, and the white surf as it crashes” (II. III. 14). In this sense, the narrator expresses that he does not think in traditional terms, and that the name Omeros evokes the notions of conch-shell, the sea, and the white surf, namely his homeland. At the end of the same part, the first person narrator says “And I heard a hollow moan exhaled from a vase / not for kings floundering in lances of rain; the prose / o abrupt fishermen cursing over canoes” (II. III. 15). Thus, he acknowledges that the story he is going to tell is not a traditional Homeric epic, and that the heroes in his story are not going to be traditional epic heroes. Instead, he is going to narrate the everyday lives and concerns of the Caribbean fishermen. Contrary to the third person narrator, the first person narrator comments on the aim and the form of the poem.

The third person narrator steps in Chapter III, and continues to narrate the story of the Caribbean fishermen until I-narrator interrupts the ongoing story in Chapter IV, part III. This time, however, I-narrator not only intrudes in the narration, but he also actively indulges in the storyworld. He sits in a cafe where some of the characters of his story and the tourists are also sitting. While waiting for the cheque, he suddenly sees a “mirage”, and “. . .; now the mirage / dissolved to a woman with a madras head-tie,” (IV. III. 23). It is a very interesting scene as both the I-narrator and readers see “Helen”, one of the main characters of the third person narrator’s story, for the first time. He learns the name of the mirage from the waitress (IV.III. 24). While “the use of third-person narration generally separates the level of character discourse from that of narrator discourse” (Leech and Short 270), the deviation from third person narration in

Omeros foregrounds the merger of roles in the traditional sense of a discourse structure. The lyric and narrative hybrid nature of the poem, thus, can also be explained through the merger of roles in the discourse structure. While the narrator (the third person narrator) and narratee level complies with the narrative forms such as epic and novel, the narrator (first person narrator) and narratee level complies with the lyric.

The poem begins *in medias res*, in the middle of the story, when Philoctete is cutting trees, and the tourists are taking photos of him. In the following parts, the narrator gives the catalogue of the main characters. He invokes the muse, Omeros in the case of this poem, for inspiration, and states the purpose and the scope of his work. These features recall the epic tradition. Nevertheless, while the third person omniscient narrator who is narrating all the events hovering above the storyworld complies with the epic tradition, the first person narrator debunks the expected time span between the narrator, story and readers by directly participating in the storyworld as he has a privilege of wandering through different storyworlds and time spans. In Chapter XII, for instance, the first person narrator visits the house in which he lived with his family when he was a little boy. There, the narrator encounters the ghost of his father, Warwick.

“In this pale blue notebook where you found my verses”—
my father smiled—“I appeared to make your life’s choice,
and calling that you practise both verses

and honours mine from the moment it blent with yours.
Now that you are twice my age, which is the boy’s,
which the father’s”

“Sir”—I swallowed—“they are one voice.” (XII. I. 68)

The father goes on to tell that he was raised in Caribbean port, and christened as Warwick as a tribute to Shakespeare’s hometown. The first person narrator is identified as the character of Walcott, the poet persona, since the first person narrator’s narration and the father’s accounts overlap with Derek Walcott’s biographical information (Walcott’s father’s name was Warwick, and Warwick was an amateur poet and a

painter). In this sense, the deviation in the discourse structure of the poem also foregrounds the presence of Walcott as poet persona, the first person narrator.

The poet persona reappears in Chapter XXXII, and he muses on the memories of his mother. His mother was suffering from amnesia, and the poet persona recalls the time when he was visiting her in Marian Home, a nursing home in which she was staying with other inmates who were suffering from the same illness. After leaving his mother, the poet persona begins to wander through the streets of St. Lucia. He says

[. . .] I stood
in a village whose fires flickered in my head

with tongues of speech I no longer understood,
but where my flesh did not need to be translated;
then I heard patois again, as my ears unclogged. (XXXII. II. 167)

In conversation with his mother, the poet persona reveals that he lives in the States, and now, he feels alienated from his homeland. He does not understand the native language properly anymore.

The poet persona continues to wander through the different places and time spans. In Chapter XXXII, he brings his readers/ narratee(s) back to New England. He describes the landscape, and muses on the end of the summer. In part II, he brings his readers his readers/ narratee(s) back in Brookline. He talks about his “. . . abandonment in the war of love:” (XXXII. II. 171). In part III of the same chapter, a deviation occurs both in the form and in the tone of the poem. Part III is organised as a rhyming couplets contrary to the rest of the poem that is organised as tercets; stanzas of three lines. The short and succinct sentences give the work a dramatic effect. The whole part is made up of run-on lines, and there is only one full stop used at the end of the last line. It means that the whole part makes up a complete thought. The rhyming couplets reflect the free association of ideas and impressions in the mind of the poet persona. This formal deviation, thus, foregrounds the change in thought presentation. This part differs from

the rest of the poem as it only relates the thoughts, impressions and feelings of the poet persona, hence it is a pure lyric.

In Chapter XXXVI, in part I, the poet persona is in a museum and inspecting Winslow Homer's painting, "The Gulf Stream". The painting presents a scene in which a black fisherman is struggling against the waves, and surrounded by sharks. The black fisherman reminds the poet persona of Achille, a character he has created. In part II of the same chapter, the poet persona tells that he is exposed to racial discrimination due to his skin colour.

Passing the lamplit leaves I knew I was different
 from them as our skins were different in an empire
 that boasted about its hues, in a New England
 [. . .]
 [. . .], and I saw the alarmed pale look,
 [. . .]
 when I stepped out of streetlight, that a woman
 gave me at a bus-stop, straight out of Melville's book;
 then the consoling smile, like a shark's, all the fear
 that had widened between us was incurable, (XXXVI. II. 185)

In one of the previous chapters, he relates that he feels alienated in his own native country as he does not understand the native tongue properly. Nevertheless, he is also made to feel alienated in New England because of his skin colour. He thinks that the bias against black people stemming from racial discrimination is incurable. The colonial system that has detract him from his native language and culture does not seem very keen to embrace him due to his skin colour. In the following part, the ghost-father advises him to travel to those cities he read about in *The World's Classics*. He claims that "Once you have seen everything and gone everywhere, / cherish our island for its green simplicities," (XXXVI. III. 187). The ghost-father implies that the poet persona should travel around the world in order to be able to accept himself as who he is.

During the following chapters, the poet persona travels through the capitals of Europe trying to see "the other side" (XXXVII. II. 191). He goes to Lisbon, London, Dublin, Greece, Istanbul and Venice. In London, he sees Omeros, his muse, as a

bargeman. “. . . Eyes shut, the frayed lips / chewed the breeze, the beard curled like the dog’s ears / of his turned-down *Odyssey*, but Omeros was naming the ships” (XXXVIII. I. 194). The introduction of Homer as a character creates a suspense in the story. After travelling around Europe at his ghost-father’s bidding, he understands that his father wants him to see the other Europe, Europe of mausoleum and museums that represents the classical ideals. It is this classical ideals that formed the empires and gave way to colonisation. The poet persona argues that Europe and the classical ideals it had adopted “. . . pardoned itself / in the absolution of fountains and statues” thinking that “. . . power / and art were the same, . . .” (XL. III. 205). However, the power of art would be lost to a slave “. . . from outer regions / of their fraying empires, . . .” (XL. III. 205).

The aim of the poet persona is to explore the colonial history of the world. In the next chapter, he continues to muse on the reflections of the ancient cultures, and colonial systems. He ironically tells that “. . . The Romans / acquired Greek slaves as aesthetic instructors / of their spoilt children, . . .” (XLI. I. 206). He thinks that a Greek word democracy is made up of “its *demos* demonic and its *ocracy* crass,” (XLI. I. 206) and hatred. Romans established military superiority over the Greeks and enslaved them. Yet, they were still dependent on the Greeks for aesthetics and creativity, two vital aspects of society and culture. The poet persona argues that in modern era the reflection of this practice can be seen in Southern towns and plantations that gave Roman names to the slaves they killed. The slaves built “Its domes, museums, its ornate institutions” of this “wedding-cake Republic” (XLI. I. 206). Yet, these slaves were looked down upon, scorned and killed.

The poet persona’s narration brings forth different topics, issues and characters seemingly independent from the main body of events narrated by the third person narrator. The story of Catherine Weldon is one of them. Catherine Weldon was an American woman who committed herself to the cause of the American Indians, the

indigenous peoples of the United States. The poet persona visits Georgia, Oklahoma, Boston and Dakota “. . . where history happens / to be the baying echoes of brutality,” (XXXV. I. 178). The poet persona moots the issue of Native Americans so as to underline the brutal history of colonisation. He reads Catherine Weldon’s last letter to the Indian agent. Occasionally, the narrative moves into Catherine Weldon’s perspective, and she talks about the massacre of Native Americans. Reading the story of Catherine Weldon helps the poet persona get rid of his own pain caused by the shame, alienation and isolation brought about by the colonial history of his native land. He explains

When one grief afflicts us we choose a sharper grief
in hope that enormity will ease affliction,
so Catherine Weldon rose in high relief

through the thin page of a cloud, making fiction
of my own loss. I was searching for characters,
and in her shawled voice I heard the snow that would be blown

when the wind covered the tracks of Dakotas,
the Sioux, and the Crows; my sorrow has been replaced. (XXXV. III. 181)

These refer to the places of Native American Indian massacre and destruction. Catherine Weldon’s storyworld propounds another events related to the brutal colonial acts. Across time and through the pages of a book, Catherine Weldon makes a suitable character for the poet persona. She devoted herself to the Native Americans’ cause, and she had to witness the destruction of the culture and the friends that she loved so much.

The poet persona not only reflects his own feelings, thoughts and assessments in relation to the issues of colonisation, race, racial discrimination, alienation, he frequently voices his opinion on poetry, and especially on his poem, *Omeros*, and the characters of this poem. He refers to *Omeros* as “this work” and “this fiction” (V. II. 28), and says “. . . since every “I” is a // fiction finally. Phantom narrator, resume:” (V. II. 28). The poet persona openly draws attention to the status of the work as a fiction. The poet persona’s utterance recalls the notion of metafiction cherished by postmodern

literary tradition. Metafiction is defined as a term that refers to “. . . fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality” (Waugh 2). For instance, In Chapter XLV, the poet persona learns the death of one of his characters, Hector in a taxi from a taxi driver. The tenor of discourse in Chapter XLV, part II indicates that the poet persona is a frequent visitor of his storyworld.

Walcott, makes metafictional departures from the text in order to analyze his writing and question its worth with Homer, a great vessel of myth. Considering Walcott's deep understanding of, and respect for, Greek mythology, it is possible to argue that Walcott is attempting to write his own form of mythology for St. Lucia — one that is made up of its own unique mixture of historical people and events — in order to help it continue to develop its journey of discovering its all encompassing, postcolonial identity. (Milhom 1)

Walcott not only makes a thematic comparison between his writing and that of Homer through making metafictional departures, he also questions the power of art in the formation of a cultural identity by blurring the distinction between fiction and reality and by inviting readers in the creation of meaning through language.

The poet persona's travel to the “other” Europe has a great impact on him. As his father has predicted he begins to recognise and cherish the simplicity of his native land. On his journey to the hotel, he contemplates on the fact that coastal villages have surrendered to hotels as they are becoming tourist attractions. Still, he feels that he is being hypocritical, and thinks that he idealises the traditional way of life as an object for his art. Later, in Chapter LIII, the poet persona attends the funeral of Maud Plunkett, one of his characters. He admits that he does not know Maud Plunkett very well, and he attends the funeral because Major Plunkett has trained him and the others as cadets. He contemplates that “I was both there and not there. / I was attending the funeral of a character I'd created; / the fiction of her life needed a good ending” (LII. II. 266). Once again, the poet persona blurs the distinction between fiction and reality, and between life and art.

As the poem draws to a close, the poet persona's narration and thoughts centre on his identity as a poet and his idea of poetry.

All that Greek manure under the green bananas,
under the indigo hills, the rain-rutted road,
the galvanized village, the myth of rustic manners,

glazed by the transparent page of what I had read.
What I had read and rewritten till literature
was guilty as History. When would the sail drop

from my eyes, when would I not hear the Trojan War
in two fishermen cursing in Ma Kilman's shop?
When would my head shake off its echoes like a horse

shaking off a wreath of flies? When would it stop,
the echo in that throat, insisting, "Omeros";
when would I enter that light beyond metaphor? (LIV. III. 271)

The poet persona candidly questions his artistic struggle to represent his nation with the help of Homeric metaphors. He criticises himself for being obsessed with the classical story. The Homeric metaphors and classical echoes prevent him from perceiving the men as they are, in their true nature, and he feels that his work of art becomes as "guilty as History".

The poet persona travels to the underworld, and he is accompanied by Omeros. The underworld to which they are travelling is similar to Dante's hell. Like that of Dante, Omeros' underworld has different pits, each of which is reserved for different types of sinners. "Pool of Speculation", for instance, is occupied by those "who, in elected office, saw the land as viewers / for hotels and elevated into waiters / the sons of others, while their own learnt something else." (LVIII. I. 289). In another pit, the poet narrator sees the poets who are punished for being selfish and prideful. The poet narrator believes that he belongs to this pit: "And that was where I had come from. Pride in my craft. / Elevating myself. I slid, and kept falling" (LVIII. III. 293). In Chapter LIX, the poet persona awakens, and refers to this journey as his exorcism.

The constant internal deviations in the discourse structure of the poem, deviations from the third person narrator to the first person narrator, and the merger of the roles in the discourse structure foreground the poet's own viewpoints in relation to race, racism, colonialism and the function of poetry in real world. The accounts of Walcott as a poet persona display linguistic indicators of his viewpoint in relation to these issues. Being both American and West Indian, Walcott as a character in his own fictional world reflects his own personal sense of alienation and exile. He tells how he feels alienated from his native country and how he is prone to discrimination due to his skin colour in America and in other European countries. His sense of alienation and exile prevents him from forming an individual and cultural identity that is independent of the colonising culture. This is why he is prone to be under the influence of a master narrative that is cherished by European culture. Accordingly, poet persona's musings on art, the function of poetry and his idea of poetry reflect his endeavour to free himself from the yoke of eurocentrism. He says

I followed a sea-swift to both sides of this text;
her hyphen stitched its seam, like the interlocking
basins of a globe in which one half fits the next

into an equator, both shores neatly clicking
into a globe; except that its meridian
was not North and South but East and West [. . .]. (LXIII. III. 319)

After his so many encounters with Omeros and his dream-like travel to the underworld, he is reconciled with Homeric allusions. His anxiety of influence comes to an end when he is reconciled with the binaries, East and West, in his life and culture. He no longer tries to separate the East from the West, but celebrates them as the inseparable parts of the globe. "Far from being a betrayal of his St Lucian and West Indian identities, the hybrid and cosmopolitan aesthetic Walcott develops in *Omeros* allows him to achieve the fullest expression of those local identities" (Graham 117). He believes that "The

New World” that is America is connected to and “made exactly like the Old” that is Africa (LXIII. III. 319).

While the first person narrator relates his own thoughts, feelings and assessments in relation to the certain issues discussed in the previous part, the third person narrator relates the story of the Caribbean fishermen and reports the conversations which the characters have with one another. The third person narration, thus, brings forth the various different viewpoints to be taken into account in relation to the themes developed throughout the poem. In regard to speech presentation, direct speech mode is used, and the characters are allowed to speak directly for themselves. Contrary to *In Parenthesis*, the speech acts of the characters are indicated by quotation marks and reporting clauses. Direct speech mode allows the characters to express their emotions, feelings and assessments independently. Each character, therefore, represents a particular stance on such issues as race, colonialism and postcolonial world. Since “. . . all the linguistic features used must be related to the speaker’s viewpoint” (Short 299), a character’s speech is thought to include the linguistic features that are related to the speaker’s viewpoint. Thus, the multilayered discourse structure and direct speech mode let the differing ideas and perspectives be realised within numerous narrative threads. In relation to non-speech phenomena, narrator’s representation of action, narrator’s representation of thought and narrator’s representation of thought acts are used to represent character thought and action.

The third person narration conduces to language variation in terms of dialect. The deviation from the standard English foregrounds the hybrid culture of the St. Lucia which was colonised both by the French and the British. The colonial history of the region brings about linguistic diversity. The grammatical and syntactic deviations in the poem foreground the Caribbean English adopted by the native populations of St. Lucia. Such deviations can be recognised in the speech acts of Philoctete, Achille, Hector,

Helen, Ma Kilman and Seven Seas. Such utterances as “Once wind bring the news”, “the axe of sunlight hit the cedars”, “Wind lift the ferns”, “it give us”, “Who you think you are?”, “give the foot a lickle rest”, “Girl, I pregnant”, “I not sure ’bout the bananas”, “I dere, Madam”, “Is not work I looking for”, “Work start”, “They say he drown”, “Where that?”, “He go come back soon”, “He himself don’t catch none”, “The king going home”, “She very obedient”, “She making child”, “Achille want to give it” are examples of the grammatical, syntactic deviations that foreground the language variation in terms of dialect. Language variation in terms of dialect reflects the characteristics of English Creole spoken in St. Lucia. There are also examples of eye-dialect such as “But what is wrong wif you”, “I am blest wif this wound”, “go fock Hector”, “Ma’am, is noffing”, “the whole focking week”, “What de fock?”, “Fock da honky” that render the “social implications of misspelling” (Leech and Short 168) into the narrative.

The use of the French Creole, on the other hand, conduces to internal deviations in the text. For example,

“Touchez-I, encore: N’ai fender choux-ous-ou, salope!”
 “Touch it again, and I’ll split your arse, you bitch!”
 “Moi j’a dire—’ous pas prêter un rien. ’Ous ni shallope,

’ous mi siene, ’ous croire ’ous ni choeur campêche?”
 “I told you, borrow nothing of mine. You have a canoe,
 and a net. Who you think you are? Logwood Heart?”

“ ’ous croire ’ous c’est roi Gros Îlet? Voleur bomme!”
 “You think you’re king of Gros Îlet, you tin-stealer?”
 Then in English: “I go show you who is king! Come!”

(III. I. 15-16)

These lines are organised as French Creole and their English translations, and thus, the languages are blended. The language variation in terms of dialect and internal deviations caused by the use of French language foreground one of the most important aspects of the poem that is to show “. . . the extent to which West Indian identity has always been fed by a network of cultural flows from around the globe” (Graham 116).

Linguistically, St. Lucia is still under the influence of its former colonisers. Such a linguistic dependence also manifests itself in the names of St. Lucian locals such as Philoctete, Achille, Hector and Helen. These are not typical local names, and the culturally deviant names of the characters imply the colonial memory of the land.

Philoctete is one of the most interesting characters of the poem. He is a local fisherman, and afflicted with a wound in the leg. His wound turns out to have a highly symbolic meaning. The third person narrator tells that

He believed the swelling came from the chained ankles
of his grandfathers. Or else why was there no cure?
That the cross he carried was not only the anchor's

but that of his race, for a village black and poor
as the pigs that rooted in its burning garbage,
then were hooked on the anchors of the abattoir. (III. III. 19)

Philoctete believed that he has inherited the wound from his forefathers who were slaves. The pain from which Philoctete is suffering is actually a psychological one, and it is related to the collective memory of the island that has been shaped by colonialism and slavery. In a state of anger, he wants to hack off his leg, but instead he hacks the yam in his garden

He hacked them at the heel, noticing how they curled,
head-down without their roots. He cursed the yams:

“Salope!
You all see what it's like without roots in this world?” (IV. I. 21)

Philoctete believes that his grandfathers have been ripped apart from their own culture as a result of the colonial practices and enslavement. Now, he suffers from becoming estranged from his native culture. The anger Philoctete feels are described by the third person narrator through striking comparisons. He likens Philoctete to a “patient growing weaker”, his skin is likened to a “nettle” and his head is likened to a “market of ants”. (IV. I. 21). His knee is likened to a “radiant iron”, his chest is likened to a “sack of ice”, and his tongue is likened to a “mongoose in a cage” (IV. I. 21). Such stylistic devices the omniscient narrator uses add depth to his narration, and spark a fascinating

connection in narratee's/ readers' mind. The poet persona, on the other hand, likens himself to Phicotete and says

See her there, my mother, my grandmother, my great-great-grandmother. See the black ants of their sons,
their coal-carrying mothers. Feel the shame, the self-hate

draining from all our bodies in the exhausted sleeping
of a rumshop closed Sunday. There was no difference
between me and Philoctete [. . .]. (XLVIII. III. 245)

Philoctete turns out to be an “everyman” character that represents the common pain, anger, anxiety and shame felt by the whole community. The healing process of Philoctete is significant as it also symbolises the “recovery” of the whole community.

Philoctete is healed by Ma Kilman, a local woman who owns No Pain Café. Ma Kilman represents the cultural hybridity of St. Lucian community. As befitting to the postcolonial culture of the land, she goes to Mass and wears a wig. Yet, on the other hand, she carries on with the ancient practice of healing as if she were a healer, an obeah-woman. She has been in vain trying to find a remedy for Philoctete's suffering. The third person narrator tells that Ma Kilman transforms to an obeah-woman when she learns how to get in contact with the ancient deities, Erzulie, Shango and Ogun, and the ancient language. The narrator tells that

[. . .] She rubbed dirt in her hair, she prayed
in the language of ants and her grandmother, to lift
the sore from its roots in Philoctete's rotting shin,
from the flower on his shin-blade, puckering inwards; (XLVIII. I. 244)

As a result of Ma Kilman's cure, Philoctete gets rid of “the yoke of the wrong name” (XLIX. II. 247). Ma Kilman regains her healing power when she remembers the old gods and the old language that her forefathers were speaking. Philoctete heals when he is reconciled with his shame and anger.

Achille, Helen and Hector are presented as highly symbolic characters. Helen is likened to the island itself. The narrator tells that

[. . .] the island was once
named Helen; its Homeric association

rose like smoke from a siege; the Battle of the Saints
was launched with that sound, from what was the “Gibraltar
of the Caribbean,” after thirteen treaties

while she changed prayers often as knees at an altar,
till between French and British her final peace
was signed at Versailles. All of this came to his mind (V. III. 31)

Achille and Hector feud over the love of Helen just like the French and the British that feuded over the possession of St. Lucia, Helen of the Caribbean. Like his namesake Helen of Troy, Helen of St. Lucia is turned into a metaphor by her lovers, the poet persona and Major Plunkett.

Hector represents the new way of live adopted by the native inhabitants of St. Lucia. The life Hector yearns to live drives him apart from the traditional values. He decides to sell his boat in order to buy a taxi. He becomes alienated from the ways of his ancestors.

A man who cursed the sea had cursed his own mother.
Mer was both mother and sea. In his lost canoe
he had said his prayers. But now he was in another

kind of life that was changing him with his brand-new
stereo, its endless garages, where he could not
whip off his shirt, hearing the conch’s summoning note. (XLV. III. 231)

It is hinted that his new way of life will not bring the happiness and comfort he has sought. Hector is beyond redemption, and the poet persona encounters with him in the hell, and tells that he is punished for believing in the wrong god, “. . . the One that gathered his race / in the shoal of a net, . . .” (LVIII. II. 292). Hector turns out to be a coloniser figure who dominates Helen (the island) with a promise of a more profitable future (his new way of life). Similarly, the poet persona despises the new way of life St. Lucia has adopted as it destroys the traditional culture of the island. He says

I saw the coastal villages receding as
the highway’s tongue translated bush into forest,
the wild savannah into moderate pastures,

that other life going in its “change for the best,”
its peace paralyzed in a postcard, a concrete
future ahead of it all, in the cinder-blocks

of hotel development with the obsolete
craft of the carpenter, as I sensed, in the neat
marinas, the fisherman’s phantom [. . .].

(XLV. II. 227)

The native inhabitants of St. Lucia betray their traditional cultures for tourism and money and in the name of “change for the best”. Contrary to Hector, Achille, his closest friend, remains loyal to the ways of his ancestors, and he expresses his uneasiness about the future of St. Lucia. Helen, Achille’s girlfriend, on the other hand, abandons Achille and elopes with Hector believing that Hector would bring money and comfort to her. The third person narrator interprets the betrayal of Helen as a sign of St. Lucia’s betray to its forefathers.

She was selling herself like the island, without
any pain, and the village did not seem to care

that it was dying in its change, the way it whored
away a simple life that would soon disappear

(XXI. I. 111)

The third person narrator takes a dim view of the changes in economy and the cultural changes observed in the island. As a result of those changes, Achille begins to suffer from an emotional pain similar to that of Philoctete’s wound. In Chapter XXV, part III, Achille encounters with his late father Afolabe and his forefathers. Neither Afolabe nor Achille understands the language the other one is speaking, yet “. . . Time stood between them. The only interpreter / of their lips’ joined babble, . . .” (136). Time works as a kind of translator. Afolabe and the rest of the tribe do not understand what Achille as a name stands for. Achille confesses that he does not know the meaning of his name either, and says “Everything was forgotten. You also. I do not know. / The deaf sea has changed around every name that you gave / us; trees, men, we yearn for a sound that is missing” (137). Language is one of the most vital mediums for an individual to be able to cultivate his personal identity. During the colonisation process of the West Indies,

colonial language was systematically imposed upon the indigenous people, and they were forced to accept the sounds they were given (138). As a result of colonial practices, Achille becomes indifferent to the linguistic inheritance of his forefathers.

Afolabe is disappointed

A name means something. The qualities desired in a son,
and even a girl-child; so even the shadows who called
you expected one virtue, since every name is a blessing,

since I am remembering the hope I had for you as a child.
Unless the sound means nothing. Then you would be nothing.
Did they think you were nothing in that other kingdom? (137)

Afolabe chides Achille for giving up his linguistic inheritance, and hence, his virtue and dignity. The third person narrator also thinks that the whole community would pay for it “by forgetting his parents, his tribe, and his own spirit / for an albino god, . . .” (XXVI. I. 139). Through his encounter with his father, Achille feels reunited with his long-forgotten language and culture.

Major Dennis Plunkett and Maud Plunkett, on the other hand, are the two characters that represent the colonial power in the island. They are both white British settlers. Major Plunkett served under General Montgomery in the North African campaign in World War II, and was wounded in the head. The first person narrator says “This wound I have stitched into Plunkett’s character. / He has to be wounded, affliction is one theme / of this work, this fiction, . . .” (V. II. 28). Like most of the characters in the poem, Major Plunkett is spiritually wounded. He has long been trying hard to make sense of the brutality of war, the purpose of his suffering and “. . . in whose honour did his head-wound graduate?” (V. I. 25). Major Plunkett seems to love St. Lucia so much so that “England seemed to him merely the place of his birth” (X. III. 61). In St. Lucia, he has found the tranquillity and relief after the war. Nevertheless as a white British citizen, he is aware of the fact that he is in an awkward position among his neighbours.

In order to ease his pain and also his sense of guilt stemming from the colonial practices of his own native country, he embarks on a history project.

So Plunkett decided that what the place needed
was its true place in history, that he'd spend hours
for Helen's sake on research, so he proceeded

to the whirr of enormous moths in the still house
Memory's engines. The butterfly dress was hers,
at least her namesake's, in the Battle of the Saints. (XI. I. 64)

Like the poet persona, he is obsessed with Helen and the mythic associations her name brings to mind. He does not succeed in seeing Helen as a simple St Lucian woman. He elaborates on the Homeric myth instead of searching for the real history of the West Indies. Nevertheless, when his wife dies, he abandons the project as he begins to feel that he has betrayed his wife through his obsession with Helen. Therefore, contrary to the poet persona who is able to move beyond the mythical allusions, Major Plunkett fails in his attempt to write a local history. Only then he begins to see Helen as “. . . not a cause or a cloud, only a name / for a local wonder. . . .” (LXI. III. 309).

The narrative of the third person narrator brings forth three major plots: The first one is about the relationship between Hector, Helen and Achille. The second one is about Philoctete and his healing process. The third one is about Major Plunkett and his wife, Maud Plunkett. Through the narratives of the third person narrator and the direct speeches of the characters, the distinctive feelings and thoughts of various characters are revealed. Instead of presenting himself as a mouthpiece of the Caribbean society, Walcott differentiates between his narration, his personal point of view and the third person narrator's narration that lays bare various different points of view and different plots. The internal deviations caused by the shifts in the discourse structure of the poem foreground the variety of plots, story worlds, time spans, characters and points of view. Thus, the first person narration, namely the poet persona, reveals individual sense of

alienation and exile, and accordingly, the third person narration brings forth the racial memory and history.

Throughout his poem, Walcott in his poet persona celebrates the cultural and racial hybridity of the Caribbean island. Maud Plunkett's embroidery on which she has stitched many different types of birds becomes a symbol of cultural and racial diversity of the island. The poet persona tells

And those birds Maud Plunkett stitched into her green silk
with sibylline steadiness were what islands bred:
brown dove, black grackle, herons like ewers of milk,

pinned to a habitat many had adopted.
The lakes of the world have their own diaspora
of birds every winter, but these would not return.

The African swallow, the finch from India
now spoke the white language of a tea-sipping tern,
with the Chinese nightingales on a shantung screen,

while Persian falcon, whose cry leaves a scar
on the sky till it closes, saw the sand turn green,
the dunes to sea, understudying the man-o'-war,

talking the marine dialect of the Caribbean
with nightjars, finches, and swallows, each origin
enriching the islands to which their cries were sewn.

(LXII. II. 313-314)

Walcott is neither gripped by a wave of nostalgia for the lost culture of the West Indies, nor accepts the European culture and tradition as the dominant ideology that should be followed. A careful analysis of *Omeros* reveals that Walcott attempts to incorporate and reconcile the tension between the native culture and the postcolonial culture of the West Indies. The colonial legacy of multi cultural community is celebrated in the poem. The African and Indian birds, Chinese nightingales speaking English language, Persian falcon and various different birds speaking the Caribbean dialect constitute the modern Caribbean community. The contemporary Caribbean society has been mainly influenced by the culture of French, English and Spanish settlers. Thus, today Caribbean society is mostly Creole that refers to a society made up of African, European and also Asian

cultures. The Creole language refers to a tongue formed through the amalgamation of English, French, Spanish and Portuguese languages.

Like her embroidery, Maud Plunkett's funeral also becomes an emblem of multicultural society. All the characters in the poem and the poet persona attend the funeral of Maud, an Irish settler in St. Lucia. The poet persona comments on the atmosphere of empathy and grace that is created in spite of the racial differences. He says

I recognized Achille. He stood next to Philoctete
in a rusted black suit, his eyes anchored to the pew;
then he lifted them and I saw that the eyes were wet

as those of a boy, and my eyes were watering too.
Why should he be here, why should they have come at all,
none of them following the words, but he had such grace

that I couldn't bear it. I could leave the funeral,
but his wet ebony mask and her fishnetted face
were shrouded with Hector's death. Could he, in that small

suit too tight at the shoulders, who shovelled the pens
in the rain at Plunkett's, love him? Where was it from,
this charity of soul, more piercing than Helen's

(LIII. I. 265)

Though all the characters, including the poet persona, have their own experiences in relation to the colonial and racial issues, they still feel themselves as parts of the community in the face of the colonial history of the island that is rife with discrimination and subjugation. All the characters in the poem including the poet persona overcome the feelings of shame, anger and anxiety. Philoctete's wound opened by ancestral shame is healed by Ma Kilman who remembers the language and the healing practices of her forefathers. Achille heals when he decides to hold on to the traditional ways of his forefathers. Helen continues to live not as a Helen of Troy, but as a local beauty. She is pregnant, and her pregnancy symbolises the progress and advancement. Major Plunkett gives up his history project, and feels relieved when he begins to recognise Helen as a simple, local woman. The poet persona is finally relieved

when he overcomes his shame and anxiety of influence at the end of the poem. All the racial, colonial and cultural tensions are subdued when the characters learn how to come to terms with “history”. In this sense, it can be argued that Walcott tries to portray a promising and progressive feature for the Caribbean island. Yet, the poem is semantically open-ended: “When he [Achille] left the beach the was still going on” (LXIV. III. 325).

It is true that “by defending cultural and racial hybridity, Walcott is also defending his own poetic practice, which freely combines allusions to art works of many different cultures and is often a celebration of Caribbean mixtures” (Hoegberg 53). Like Maud does, Walcott stitches the characteristics of different genres into his poem. *Omeros* as a lyric and narrative hybrid long narrative poem incorporates mainly the characteristics of epic, lyric and novel. Stylistic analysis of the poem proves that the various techniques that are associated with different genres such as poetry and prose can be used in the analysis of the poem. Lyric and narrative hybrid nature of the poem supports Short’s argument that “. . . techniques which have become associated with one particular genre also have relevance for the others . . .” (xii). The poem is lyrical as it reflects the emotional and personal expressions of various characters. It is novelistic as it evokes the everyday life of the Caribbean fishermen in a familiar way that allows readers to recognise them easily. The multilayered discourse structure, two different types of narrator, multiple storyworlds, the direct speech pattern, language variation in terms of dialect are also novelistic features of the poem. These features also enable the various clashing voices and perspectives to be heard within the confines of a poem, enhancing its lyrical quality. Moreover, “. . . its scale is epic, moving from the... Antilles, to West Africa, to Lisbon, London, Boston, Dublin, Toronto, and Wounded Knee... the ordinary people inhabiting Walcott’s poem exhibit elements of heroism (qtd. in Callahan 62). It is also argued that “[m]ore than simply a showcase for

Walcott's virtuosity, the poem, like the society it seeks to define, must incorporate into itself several massive literary traditions while in the final analysis remaining something essentially new" (Callahan 4). The long narrative poem as a lyric and narrative hybrid, thus, becomes a suitable form for the representation of a hybrid society.

Moreover, "[t]he poet's construction of himself as a character in a fiction is related to his interest in the interplay and fusion of genres and modes" (Baugh 5). From stylistics' point of view, the deviations in the discourse structure of the poem, mainly deviations from third person narrator to first person narrator, foreground the hybrid nature of the poem. The first person narrator relates the story of the poet persona, also a character, whose personal feelings, thoughts and experiences in relation to race, colonial legacy and art make for the lyric nature of the poem. The poet persona's point of view is presented as either contradicting or complying with many other points of view presented in the poem. The poet persona's biographical accounts and his endeavour to realise himself as a national poet, on the other hand, make for the form of autobiography. The third person narrator's narrative that brings forth at least three different plots and varying discourse structures complies with the characteristics of novel genre. The long narrative poetry as lyric and narrative hybrid enables Walcott to discuss the formation of modern Caribbean society. Thus, *Omeros*, lyric and narrative long narrative poem, relates the echoes of colonial, racial, individual and cultural tensions in the collective history and memory of the modern Caribbean society by blending individual and collective experiences.

3. 3. *The Adoption Papers* (1991) by Jackie Kay

Jacquelin Margaret Kay, known as Jackie Kay, was born in 1961, in Edinburgh, Scotland. Her birth mother was Scottish and her father was a Nigerian man. Kay was adopted as a baby by Helen and John Kay, a Glaswegian couple. Jackie became the second adopted baby of the couple who had also adopted a boy, named Maxwell. The adoptive mother of Jackie, Helen Kay, was the Scottish secretary of Campaign for Nuclear Disarmament, and her adoptive father, John Kay, was working for the Communist Party. Jackie Kay grew up in Glasgow, and after her graduation from the University of Stirling, she moved to London.

Kay is a prolific writer, and she has published poetry collections, plays, short stories, works for children, works for radio, a novel and a memoir. She has won several awards and honours including PEN/Ackerley Prize (2011), Scottish Mortgage Investment Trust Book of the Year Award (2011, for *Red Dust Road*), British Book Awards Decibel Writer of the Year Award (2007), Cholmondeley Award (2003), Guardian Fiction Prize (1998, for *Trumpet*), Scottish Arts Council Book Award (1992, for *The Adoption Papers*), Saltire Society Scottish First Book of the Year Award (1991, for *The Adoption Papers*), Forward Prize for Best First Collection (1991, for *The Adoption Papers*). She is currently working as a Professor of Creative Writing at the University of Newcastle, and she has been Makar, the National Poet for Scotland since 2016. Kay's unconventional upbringing, transracial adoption, the richness of the social and political community in which she was raised influenced and broadened her perspective. Her works generally centre around the themes of race, gender and identity. They are not necessarily autobiographical, and she incorporates various voices and perspectives into her works so as to allow readers to recognise the changing and sometimes contradicting perspectives mostly on the issues of race, gender and identity.

The Adoption Papers, first published in 1991, is Kay's first poetry collection in

which she explores the notions of race, biological heritage, family ties, and identity.

Kay says that

. . . when I wrote *The Adoption Papers*, which was my first book, I did think of myself as being experimental because I wanted to try and write a kind of novel in poems, and I wanted to write a narrative book; I wanted to arrange it into chapters, and I wanted the three voices to counterpoint and intermingle and upset each other and disturb each other. (Gish 137)

As she asserts, *The Adoption Paper* is a “novel in poem” in her own term, a long narrative poem that incorporates the formal and stylistic characteristics of poem, novel and also drama. It is divided into three parts, each of which corresponds to a certain time span of the characters’ life. “Part One: 1961-1962” is divided into five chapters, “The Seed”, “The Original Birth Certificate”, “The Waiting Lists”, “Baby Lazarus”, and “The Tweed Hat Dream”. “Part Two: 1967-1979” consists of two chapters, “The Telling Part” and “The Black Bottom”. “Part Three: 1980-1990” is made up of three chapters, “Generations”, “The Phone Call”, and “The Meeting Dream”. Though the titles propose a sense of chronology, the story does not unfold in a chronological order as the characters go back and forth in time throughout their narrations.

In Part One, the birth mother reflects her genuine feelings and emotions she experienced when she discovered that she was pregnant. The adoptive mother, on the other hand, elaborates on her sorrow and disappointment of not being able to conceive. She later tells the formal procedures she had to deal with so as to adopt a baby. The daughter is twenty six years old, and begins to search for her biological parents. In Part Two, the adoptive mother tells her little daughter that she is adopted. The daughter reflects the confusion about being an adopted child. She also tells that she is being bullied at school by her friends and teachers because of her being a black child. In Part Three, the daughter reflects on the notions of race, blood and identity. She makes a phone call to her grandmother, and tries to learn the phone number of her birth mother. Then, she talks to her birth mother’s sister who says that her birth mother will write to

her. In the last lines of the poem, the daughter dreams of meeting her mother. Nevertheless, this meeting turns out to be an awkward occasion. She dismisses such thoughts, and begins to wonder if her birth mother will ever write to her.

Like *In Parenthesis* and *Omeros* do, this poem elaborates on the widely discussed issues of the twentieth century such as race, identity, gender and adoption. The poem aims at discussing these issues in a polyphonic way so as to reveal the varying and contradicting perspectives that the twentieth century British community embraces. The poem tends to embrace the generic hybridity so as to achieve its aim. The stylistic features of the poem such as the complex discourse structure, multiple narrators, style variations and deviations enable the presentation of varying thoughts, feelings and perspectives to counterpoint, intermingle, upset and disturb each other like Kay wants. It is also argued that *The Adoption Papers* “. . . tends to adopt hybridity and fluidity as the main markers of identity in a transcultural community. . .” (Elgezeery 125). The hybrid nature of the poem corresponds to the notion of identity which is argued to be hybrid and fluid in a transcultural community. The notion of identity which has been thought to be related to genetics is questioned, and a contemporary notion of identity which is fluid and apt to changes as a result of multiple interactions with different environments and people is accepted. The individual accounts, feelings and perspectives of each character which are revealed without the intervention of a single authorial voice show the notions of identity, race and gender can be varying.

The stylistic analysis of the poem is going to reveal how language and literary techniques used in the poem convey the meaning of the poem. Thus, this study moves beyond the transracial and transcultural readings that solely focus on racial and cultural issues, and it concentrates on the stylistic features of the poem that enable the elaboration of challenging and contradicting issues of the time including the varying

responses to the issues of identity, race and gender in a polyphonic way as befitting the nature of the time which is argued to be multivocal.

The stylistic analysis of the title and the title page reveals one of the most important stylistic features of the poem, that is graphological deviation which will prevail in the whole poem. First of all, the title of the poem alludes to the legal documents, the adoption papers which are accepted as one of the legal determinants of identity. *The Adoption Papers* as a title of the poem propounds a new theory related to the notion of identity. On the title page, the title is foregrounded through graphological deviation, and each letter is written in a different colour: **THE ADOPTION PAPERS**. Accordingly, the “Acknowledgements” page reads: “The cover photograph is reproduced by kind permission of CNRI/ Science Photo Library. It shows a false-colour light micro-graph of human chromosomes, obtained by amniocentesis” (“Acknowledgements”)⁶. The page, therefore, provides information related to the significance of the colours used in the title.

The multiple colours used in the title indicate the colours seen in the colour-enhanced image of human chromosomes. In relation to this information, the title page also consists of the image of human chromosomes. The title and the images on the title page problematise the notion of identity at the very beginning of the poem. Such questions as “Do the adoption papers determine one’s identity?”, “Do your chromosomes determine who you are?”, “How important the scientific and legal determinants of identity are?” arise before reading the poem. From stylistics’ point of view, it can be argued that in the title, the scientific (chromosomes) and legal (adoption papers) determinants of identity are blended together through graphological deviation. The graphological deviation, thus, foregrounds the complexities of constructing an

⁶ Kay, Jackie. *The Adoption Papers*. Bloodaxe, 2003. Hereafter all citations will refer to this edition and will appear by the chapter and page number.

individual identity in the face of biological heritage, cultural biases and cultural expectations, the foremost theme of the poem. In this sense, the graphological deviation in the title enables the language to reflect (also in a visual way) the foremost concern of the poem that is to reflect the intense personal dilemma and experience of the daughter.

While the graphological deviation seen in the title alludes to the predetermined makers of identity that are chromosomes, the title itself alludes to the registered certificate that will replace original birth certificate. In this sense, it can be argued that the graphological deviation in the title also foregrounds the arbitrary nature of identity. Through the story of a black girl who has a white mother and a black mother, and who has been adopted by a white family, the notion of identity is questioned. Readers are invited to ask if scientifically and legally accepted identity determinants really determine the social identity and social relations. Thus, the cover page and the graphological deviation seen in the title give narratively-salient information to readers. In relation to the arbitrariness of the notion of identity, the daughter says

That night I turn it through till dawn
a few genes, blood, a birth.
All this bother, certificates, papers.
It is all so long ago. Does it matter?
Now I come from her,
the mother who stole my milk teeth
ate the digestive left for Santa

(5. 20)

The daughter muses on the importance of the biological heritage for the construction of an identity. She does not decide whether her biological identity is more important than her self-image or not. Yet, she struggles to find the names and identities of her birth mother and father. She calls the counselling agency in Edinburg, and asks for the marriage certificates. She defines her relationship with her mother only in terms of genes, blood and birth. The title of the poem and the cover page, thus, reveal the binaries in the daughter's life that have great effect on her self-image.

The word “blood” is used as a constant metaphor in the poem. It stands for biological identity, biological heritage, and the diseases inherited from parents. The daughter says

I have my parents who are not of the same tree
and you keep trying to make it matter,
the blood, the tie, the passing down
generations.
[. . .]
I want to know my blood. (8. 29)

Here, the word “blood” denotes the biological identity markers, scientific determinants of identity a child inherits from her parents. In this sense, the daughter is curious to know more about her family background, descent and lineage. The daughter uses the word “blood” in a literal sense, and says “I know my blood when I cut my finger. / I know what my blood looks like” (7. 29). The word “blood” presents the notion of identity, and “. . . racial recognition as an irresolvable yet seductive ‘puzzle’ of belonging, genealogy, and inheritance- three distinct though often blurred concepts. . .” (Fox 279). The daughter is forced to construct his racial and social identities in the face of scientifically and legally accepted identity determinants and socially-constructed ideologies related to the issues of race and identity.

Stylistically, the value-laden expressions of the adoption agency officer, the friends and the teacher of the daughter reflect the generalised mind-set of the society. The complex discourse structure and the use of more free form of direct speech enable the presentation of the individual worldviews and perspectives which, in turn, reflect the general mind-set of the society without being filtered by an authorial voice. The adoption agency, for instance, keeps telling the adoptive mother that there are no babies available for an adoption on the assumption that a white woman would not want to adopt a black child. The adoptive mother says

They told us they had no babies at first
and I changed it didn’t matter what colour it was
and they said *oh well are you sure*

*in that case we have a baby for you –
to think she wasn't even thought of as a baby,
my baby, my baby* (7. 24)

When the adoptive mother reveals that the colour is unimportant for her, she is able to adopt a baby. The bewilderment of the officer is reflected through the use of exclamatory expressions. At school, the daughter encounters verbal attacks, and her friends call her “Sambo” and “Dirty Darkie” (7. 24). Even the teachers think that biological factors necessarily shape one’s character and abilities:

We’re practising for the school show
I’m trying to do the Cha Cha and the Black Bottom
but I can’t get the steps right
[. . .]
my teacher shouts from the bottom
of the class Come on, show

us what you can do I thought
you people had it in your blood. (7. 25)

The word “blood” used here refers to biological factors. As a black girl, she is thought to be able to perform Cha Cha and Black Bottom more accurately than the white children do. Such abilities are thought to be hereditary. In this sense, it can be argued that society prevents the daughter from constructing and shaping her individual and social identity independent of biological factors and biological heritage. In a way, society forces her to find out her birth mother and father so as to be “complete” as an individual.

The unorthodox style of *The Adoption Papers* immediately attracts readers’ attention at first glance. Mainly, the graphological deviations, the discourse structure of the poem and deviations in the stanza structure are what constitute the unique style of the poem. Such stylistic features not only convey the meaning of the poem, but also test the capacity of language to convey meaning as graphological deviations in the poem not only give distinctive shapes to the letters on the written material, but also they attribute specific and distinct characteristics and meanings to the letters. The poem begins with a

page on which there are instructions for how to read the poem. The page creates an internal deviation in the poem as the content and context of the page differ from the rest of the poem. This internal deviation foregrounds the language variation according to domain both in terms of subject matter and function. It is an informative page in a manner of an operating manual. It consists of special terminology such as the names of the various typefaces. As befitting the subject matter, passive sentence construction is used. The discourse structure of the page directly includes the poet and reader level. The poet, Kay, instructs readers on how to read the poem and how to differentiate the characters in the poem through typography. The page reads

In *The Adoption Papers* sequence, the voices of the three speakers are distinguished typographically:

DAUGHTER: Palatino typeface (as rest of book)
 ADOPTIVE MOTHER: Gill typeface
 BIRTH MOTHER: Bodoni typeface

The use of different typefaces for each character conduces to graphological deviations. Palatino typeface is used for daughter. Gill typeface refers to adoptive mother, and Bodoni typeface refers to birth mother. Palatino typeface is also used for the rest of the book. Therefore, Palatino typeface can be thought to identify the poet's consciousness.

At first glance, Palatino typeface is easily distinguished between the other two typefaces. The other two typefaces, Gill and Bodoni, are bold, and thus, it becomes very easy to differentiate the daughter's Palatino font from the other two. Though the adoptive mother and birth mother's fonts are bold, the birth mother's font is relatively smaller when compared to those of the adoptive mother and daughter. The voices in the poem can only be identified and differentiated through the graphological deviations that are created by the use of three different fonts for the three characters. It is because the characters have neither definite identities nor proper names. The absence of the proper names brings objectivity into the narration. Daughter, adoptive mother and birth mother talk about their own unique adoption experiences, and anyone reading the poem can

identify with one of these characters. The constant graphological deviations that can be seen throughout the poem give each character a distinctive feature. Thus, the speech acts of each character are foregrounded and distinguished even on the page through different typefaces.

As it has been pointed out before, the poem is divided into three parts which are also divided into chapters, and each of them has individual title. In this sense, the first page of the poem differs from the rest of the poem. The first page has no title, and it is organised as the speech acts of the three characters in varying lengths. Therefore, it can be argued that the first page deviates from the norms established by the text itself. It is a kind of introductory page in which the three voices and the distinctive fonts used to indicate them are introduced to readers. Each character begins her speech act with the pronoun “I”. The first stanza consisting of twelve lines is in Gill typeface, and it refers to the adoptive mother:

I always wanted to give birth
do that incredible natural thing
that women do – I nearly broke down
[. . .]
even in the early sixties there was
something scandalous about adopting,
telling the world your secret failure
bringing up an alien child,
who knew what it would turn out to be

(10)

The adoptive mother who can be identified thanks to the typeface allocated for her lays bare her own thoughts about her fertility problems and adoption. She defines giving birth with the adjectives “incredible” and “natural”. The adjectives used to describe the act of giving birth contrast with the notion of adoption which is considered as something “scandalous” by the society. It is apparent that the adoptive mother also thinks that not being able to give birth is a kind of failure. The next stanza consisting of eight lines is in Palatino typeface, and indicates the speech act of the daughter.

I was pulled out with forceps
 left a gash down my left cheek
 four months inside a glass cot
 but she came faithful
 from Glasgow to Edinburgh
 and peered through the glass
 I must have felt somebody willing me to survive;
 she would not pick another baby (10)

In these lines the daughter talks about the time period that she is not expected to have a memory of her own. The very first phrase and nouns she uses to identify her birth are “being pulled out”, “forceps” and “glass cot”. The verb “being pulled out” and the terms “forceps” and “glass cot” indicate that her birth is a hard one, and even it is an unwelcomed and unwanted event. She has no memory of her birth mother, and thinks that it is her adoptive mother who wants her to survive. The next three couplets are in Bodoni typeface indicating the speech act of the birth mother.

I still have the baby photograph
 I keep it in my bottom drawer

She is twenty-six today
 my hair is grey

The skin around my neck is wrinkling
 does she imagine me this way (10)

Contrary to the other speech acts, the birth mother’s speech act is organised as couplets. She neither talks about something related to the birth of her daughter, nor reveals her own thoughts in relation to giving her daughter to an adoption. Still, she is curious to know whether her daughter thinks about her or not, and she reflects her affection for her daughter. The parallel structures used in the first page, beginning the speech act with the first person pronoun, I, foregrounds the notions of subjectivity, individualism and identity. The value-laden expressions of the characters indicate the individual and specific thoughts and perceptions of the characters. Stylistically, the punctuation of the page is striking as there is no full stop. The lack of full stop and proper punctuation, and

the organisation of the speech acts of the narrators without any specific order recall stream of consciousness, the instant flow of thought and feeling. From then on, the narrators tell their own intimate reflections, personal thoughts and feelings related to their adoptive experiences. The varying and distinct points of views and value-laden expressions related to this issue create polyphony as each character reflects on the different aspect of the same event laying bare their own personal feelings and thoughts.

In terms of discourse structure, one layer of discourse structure consisting of poet-reader level is insufficient to explain the discourse structure of *The Adoption Papers*. Like those of the other long narrative poems analysed in this study, *The Adoption Papers* has at least three levels of discourse structure: poet-reader level, narrator-narratee level and character-character level. Contrary to the other long narrative poems, however, there are three first person narrators in this poem. Therefore, narrator-narratee level becomes collapsible into character-character level. Moreover, the poem has a much more complicated discourse structure than the other long narrative poems analysed in this dissertation have. It is because the stanzas, or the lines do not follow a regular order. The speech/ thought acts of the characters interrupt one another, and each speech/ thought act breaks the continuity of the other speech/ thought acts. Therefore, the relations between narrator-narratee and/ or between character-character constantly change. The deviations in the discourse structure of the poem recalls the stream of consciousness, and also gives the dramatic effect to the poem.

I never thought it would be quicker
than walking down the mainstreet

I want to stand in front of the mirror
swollen bellied so swollen bellied

The time, the exact time
for that particular seed to be singled out

I want to lie on my back at night
I want to pee all the time

amongst all others
like choosing a dancing partner

I crave discomfort like some women
crave chocolate or earth or liver
Now these slow weeks on
I can't stop going over and over
I can't believe I've tried for five years
for something that could take five minutes

It only took split second
not a minute or more.

I want the pain
the tearing seating pain

I want my waters to break
like Noah's flood

I want to push and push
and scream and scream.

(1. 11)

Such a lengthy quotation is necessary here in order to show how the speech acts of the characters are organised, and to see how graphological deviations work in the text. The use of different typography foregrounds the character differences and differences in points of view in a visual way on the pages of the poem. This quotation features two distinct opinions about conceiving and giving birth. The birth mother's voice is constantly interrupted by that of the adoptive mother, and vice versa. The coexistence of the two voices creates contrast. "I never thought it would be quicker" and "It only took split second / not a minute or more" says the birth mother indicating her fertility and her own inability to control her body. While the birth mother complains about conceiving so easily and involuntarily, the adoptive mother complains about the fact that she has been trying to conceive for five years. One mother's inability to self-control creates a contrast with the other woman's inability to conceive. The example above shows the levels of discourse structure, and how the speech acts intermingle, contradict and disturb one another. Within this discourse structure, it is not clear whether there is a narratee to whom the narrator addresses. Therefore, it is not clear if the lines above are

the speech acts of the narrators/ characters or if they can be considered as monologues. The absence of quotation marks and any reporting clauses suppresses the presence of the poet as the dominating consciousness. The graphological deviations, thus, enable readers to identify the speaker, and also to visualise the contrasting perspectives in a graphological way. The graphological deviations also signal two distinct narrative plane and place in the narrative as in the case of the excerpt below:

March

Our baby has passed.
 We can pick her up in two days.
 Two days for Christ's sake,
 could they not have given us a bit more notice?

Land moves like driven cattle

I must stop it. Put it out my mind.
 There is no use going over and over.
 I'm glad she's got a home to go to.
 This sandwich is plastic.
 I forgot to put sugar in the flask.
 The man across the table keeps staring.
 I should have brought another book —
 all this character does is kiss and say sorry

(4. 17-18)

Daughter's Palatino typeface signals the time of the narrative, that is March, and she was a new born at that time. As in the case of the introduction page, the daughter speaks of the things she could not have a memory of her own. Nevertheless, as the rest of the book is written in Palatino typeface, it can be argued that the daughter assumes to be the all-knowing narrator position from time to time. The daughter was ill, and the birth mother hesitated to give her up for adoption. In March, however, the daughter was healed, and the birth mother signed the adoption papers. The adoptive mother and the birth mother are revealing their concurrent thoughts and feelings in different places. The graphological deviations in this quotation, thus, indicate the differences in narrative plane and place. The adoptive mother, on the other hand, is trying to persuade herself that she has done the right thing for giving her up for the adoption. Probably, she is

sitting in a café, and comments on the sandwich she is eating and on the book she is reading. In the manner of stream of consciousness, the birth mother depicts the instant thoughts and feelings that pass through her mind.

The divisions of the speech acts into stanzas do not follow a regular pattern. They alternate unevenly, and they vary in length. In some parts of the poem, the speech acts of the characters are divided into couplets as in the case of the example above. In some parts of the poem, however, they are divided into stanzas of varying lengths. Though the speech acts of the characters are clearly separated from one another through graphological deviations, the speech acts usually alternate so unevenly that they disrupt one another also in a graphological way. In such parts of the poem, the discourse structure is totally blurred. In the quotation below, for example, the division of the speech acts looks like a dialogue

She is faceless
 She has no nose
 She is five foot eight inches tall
 She likes hockey best
 She is twenty-six today
 She was a waitress
 My hair is grey
 She wears no particular dress
 The skin around my neck is wrinkling
 Does she imagine me this way?
 Lately I make up pictures of her
 But I can see the smallness
 She is tall and slim
 of her hands, Yes
 Her hair is loose curls
 an opal stone on her middle finger
 I reach out to catch her
 Does she talk broad Glasgow?
 But no matter how fast
 Maybe they moved years ago
 I run after
 She is faceless, she never
 weeps. She has neither eyes nor
 fine boned cheeks

This quotation features the daughter's and birth mother's prediction of each other's physical features in a haphazard fashion. The daughter's speech acts are interrupted by those of the birth mother. Such a varying organisation of the speech acts is another example of internal deviation that foregrounds the multivocality, diversity of voices and points of view. The deviations discussed so far greatly contribute to the narrative threads, the individual stories and personal experiences that are intertwined with one another. Moreover, this deviation also attributes a dramatic effect to a poem since such an organisation of the lines recalls the notion of a dialogue.

The speech acts of the characters other than daughter, birth mother and adoptive mother are indicated by another graphological deviation that is the use of italics: "*Well what was it?*" (2. 12), "*It will take three weeks what do you expect from it.*", "*Pity*", "*can you let me see her? Can you?*" (5. 19), "*. . . oh well are you sure / in that case we have a baby for you –*", "*Sambo Sambo*", "*Dirty Darkie*" (7.24), "*Sorry, she says, No, but one of the girls / will have it*", "*. . . What did you say your name was?*", "*. . . Where did you work*", "*How long ago was that? What age are you? / . . . For a minute I thought . . .*", "*But if you're forty, you can't be.*", "*. . . I thought so love. / I thought it was you. Mam knew too.*", "*She just rang to warn me you'd ring / How are you? How's your life been?*", "*I'll give her yours. She'll write. / I'm sure you understand. . . .*" (9. 31). These are also the other examples of direct speech pattern. Through the use of different typefaces, the speech/ thought acts of the characters are separated from each other, and also through the use of italic for the characters other than the birth mother, daughter and adoptive mother, the speech acts of the other characters are separated from the rest of the poem. From stylistics' point of view, deviation is an important and striking way to foreground the certain structures of the text. The rules of writing are intentionally violated so as to foreground the multivocality and polyphony; diversities in thoughts and acts of people. In this sense, Kay rejects complying with the conventional rules and

norms of ordinary everyday language as the rules of writing are constantly violated. Thus, it can be argued that the graphological deviations are of utmost importance in order to keep up with the narration.

The lexis used throughout the poem is simple and everyday. The ordinary characters reveal their own viewpoints and feelings related to certain issues in a very intimate manner. Accordingly, the tenor of discourse, the relationship between the narrators and narratees, is thought to be characterised by lesser formality. Everyday and informal language suits to conveying the personal stances. The tenor, in this sense, foregrounds a conversational tone. Moreover, lexical deviations that are recognised on the speech act of the birth mother such as “wasnie, willnae” and the childish pronunciation of the daughter increases the dramatic effect of the text:

Ma mammy bot me oot a shop
 Ma mammy says I was a luvly baby

 Ma mammy picked me (I wiz the best)
 your mammy had to take you (she'd no choice) (6. 31)

Along with adding a dramatic effect to the poem, the lexical deviations in this quotation also signal the changes in the time of the narrative. The narrative returns to the time when the adoptive mother is revealing to her daughter that she is adopted. In this sense, the narrative is not linear, and it goes back and forth in the time. Moreover, the lexical changes in the adoptive mother's speech acts such as “wasnie” and “willnae” are also the indicative of her dialect. Together with the graphological deviation indicated by the special typeface allocated for the adoptive mother, such lexical changes that indicate the special dialect attribute a set of characteristics to the adoptive mother.

The end of the poem remains open-ended. In “Chapter 10: The Meeting Dream”, the daughter visualises an imaginative re-union scene with her birth mother. As the title indicates, the chapter is about a dream, a meeting dream, but it is not about a “dream meeting”. The daughter says

If I picture it like this it hurts less
 We are both shy
 though our eyes are not,
 they pierce below skin.
 We are not as we imagined:
 I am smaller, fatter, darker
 I am taller, thinner
 and I'd always imagined her hair dark brown
 not grey. I can see my chin in hers
 that is all, though no doubt
 my mum will say, when she looks at photo,
 she's your double she really is. (10. 32)

The graphological deviation at the beginning of the quotation, the use of italic, indicates that this is not a real conversation or a real meeting, but it is an imaginative one. The daughter imagines such a re-union with her birth mother. The daughter describes herself as a small, fat and dark skin woman, and she thinks that she looks after her birth mother. She imagines that her adoptive mother will approve of their likeness when she sees the photo of the birth mother. Nevertheless, contrary to what the daughter thinks, the birth mother reveals that she is tall and thin. "There is nothing left to say. / Neither of us mentions meeting again." (10. 33) says the daughter, and indicates that she has dreamt about her so many times that meeting her in real life would not be as pleasurable as her dreams. The poem ends when the daughter indicates that she is curious about whether her birth mother will write to her or not.

The Adoption Papers is novelistic as it presents the individual, social and everyday concerns of ordinary people within a proper plot structure. It is lyrical in the sense that it is personal and emotional in expression. The three first person narrators express their feelings, perceptions and their own viewpoints in relation to the issues of identity, race, gender and adoption, widely-discussed issues of the twentieth century. The narrators reveal their own value-laden expressions without being suppressed by an authorial voice. The poem is dramatic as the speech/ thought acts of the narrators are

presented in a polyphonic way, and they contradict, intermingle with and blur one another. The graphological deviations prevailing throughout the poem are what foreground the notions of individual and identity as the speech acts of the narrators are distinguished by different typefaces. The poem is highly visualised, and in this sense, language boundaries are challenged and expanded. The characters, the value-laden expressions of them and their points of view are distinguished even on the page in a visual way. From stylistics' point of view, along with the graphological deviations, the complex discourse structure, the presence of multiple first person narrators, style variations in the poem foreground and contribute to the generic hybridity of the poem. The hybrid nature of the poem corresponds to the main concern of the poem that is to discuss the notion of identity as a hybrid and fluid entity. This poem is made up of the stylistic features of various genres, and the long narrative poem as a lyric and narrative hybrid comes into existence as a result of intermingling of various genres and forms. Like the formation of this form, an identity is thought to be performed through individual's various different interactions with his environment and with other individuals.

CONCLUSION

This study, which provides detailed stylistic analysis of the selected long narrative poems in the nineteenth and twentieth centuries, reveals that there are certain common stylistic features that give those poems lyric and narrative hybrid form. Therefore, the long narrative poetry as lyric and narrative hybrid form can be redefined in terms of the common stylistic features of the form, and it can be argued that long narrative poems as hybrid forms have peculiar styles. Here, the term “style” is used as “. . . the way language is used in a particular genre, period, school of writing, or some combination of these: . . .” (Leech and Short 11). In the light of the outcomes of this study, the long narrative poetry as lyric and narrative hybrid form can be redefined as a stylistically complex form which displays stylistic features associated mainly with narrative and dramatic forms and lyric poems. Through combining, transforming and subverting the conventions of more than one genre and form from within, long narrative poems as hybrid forms aim to challenge and problematise the conventional norms, practices and worldviews both in literary and social spheres of life so as to foreground the complexity of human experience and mind, and to reflect the complexities and the diversities of the era both in terms of form and content.

The long narrative poems as lyric and narrative hybrids give contextual and stylistic freedom to poets, and thus, in such poems the poets are able to elaborate upon contemporary issues and various different experiences and perspectives prevalent in the society. The complex discourse structures of the poems, style variation in terms of medium, tenor, domain and dialect, the elements of speech and thought presentation, the multiple narrators and/ or different types of narrators, the various voices, perspectives and consciousness realised through the linguistic indicators of viewpoints are the common stylistic features of the long narrative poems in the nineteenth and twentieth

centuries, and these stylistic features enable the long narrative poems to attain hybrid forms.

The long narrative poems analysed in this study are “outright hybrids” (Fowler 183) in which “. . . two or more complete repertoires are present in such proportions that no one of them dominates” (183). In the hybrid works, the two or more genres remain detached from one another, and each one of those genres should be given more or less equal importance. It is argued that “[i]mperceptible mixtures would not always serve the writer’s turn so well” (191). In these six long narrative poems, mainly the characteristics of epic, novel and lyric can be recognised with some modulation of other genres. In this sense, the hybrid poems, the conventional narrative poems and the long poems containing narrative elements, especially as seen in the twentieth century, can be differentiated from one other. These six long narrative poems as lyric and narrative hybrids are the writers’ responses to the age in which they are written. Both the nineteenth and the twentieth centuries can be identified as complex, diverse and even chaotic. Both for the nineteenth and twentieth centuries, it can be argued that

[l]ife itself, but especially (they felt) modern life, is an awkward compound of high and low, of their banal and the sublime, and works that inspire to capture their age in any meaningful way sought to mirror that mixedness on the level of genre in their combination of ‘high’ and ‘low’, traditional and innovative, contending, connotation-laden forms”. (Moore 170)

In these long narrative poems, the epic is invoked as the oldest and highest form of poetry which has long been valued as an intellectual and cultural heritage of the society, and as a means of engaging with the universal and common realities and common concerns of humanity. The lyric is cherished as a means of displaying the supremacy of emotional and subjective realities in the face of the ever-changing and chaotic social world. The novel, on the other hand, is used for the exploration and elaboration of the details of everyday life through actions, events and circumstances.

The long narrative poetry as lyric and narrative hybrid is widely used both in the nineteenth and twentieth centuries. The Janus-face of the long narrative poetry as lyric and narrative hybrid, being traditional and anti-traditional at the same time, is the most important feature of the form which makes it very popular during these centuries. It is traditional in the sense that it pays tribute to the old-established genres and forms through using the basic characteristics of them, and thus, acknowledging the validity of these forms in displaying history of human valour and chivalry, and in displaying the eternal human conflicts, fears, doubts, and emotions which are independent of time and place. It is anti-traditional in the sense that it debunks the traditional reception of those genres, and at the same time, it adopts, mingles and re-fashions the basic, distinctive characteristics of those old-established forms and genres so as to appropriate them for the contemporary needs and demands. The conscious merging of lyric and narrative genres began in the nineteenth century, and since then, there have been many attempts to define such hybrid works under various terms such as novel-poem, poem in novel, novel in verse, verse novel, etc. Nevertheless, the critics agree on the premise that narrative poetry is the adequate taxonomy for such hybrid works. Therefore, stylistic analysis of such hybrid works is important in order to reveal the common stylistic features of these hybrid works without giving value to narrative genres over the lyrical ones or vice versa, which, in turn, are going to help us differentiate the hybrid forms from the conventional notions of narrative poetry.

The emergence of long narrative poems as lyric and narrative hybrids in the nineteenth century can be partly associated with the popularity of the novel genre, and partly with the changing demands of the reading and publishing market. In the nineteenth century, understanding the role of the artist has veered away from imitating the classical models due to the complex and ever-changing social and literary environment of the century. The novel's considerable authority as the most dominant

genre in this century has a great effect on such a change. It is because the structure and conventions of what would be termed as the novel make the form highly sensitive to the realisation of the new prominent concepts that have been developed and elaborated over the previous decades.

The established rules and conventions of genres such as epic and romance inherited from the classical tradition have been imposing limitations and constraints on writers. The classical and medieval understanding of the world subdues any individual experiences and utterances that go against social rules and conventions. Every individual should act in a pre-determined way in the face of particular social and religious events. In this sense, the characters become the mere presentations of the mindset of a society and/ or representatives of certain abstract concepts such as good, evil, faith, innocence, etc., and their actions represent general truth about human conduct. Lyric poems, on the other hand, are revelatory of the feelings, emotions and the thoughts of the speaker, and they do not elaborate much on the perception of individual thoughts and emotions within the society. Neither the narrative poems in a classical sense, nor the lyric poems celebrate the varieties and differences in human life and soul. Neither of them portrays a character as a social being who is in a constant dialogue with others, as a result of which he or she realises and performs himself and herself through experience.

The novel genre, the emergence of which is argued to date back to the seventeenth century in English Literature builds on the developing notions of realism, individualism, time and place. The rise of this relatively new genre has a great effect on the other literary genres and forms especially in the nineteenth century that witnesses the conscious emergence of the long narrative poem as a lyric and narrative hybrid form. Though, there are many examples of lyric and narrative merging in literature even long before this century, nineteenth century sees the more striking and notable fusion of

these two forms. Long narrative poems in this century provide textual and formal freedom for the writers and readers both to present and analyse the complex interrelationships between private and public discourses, and between individual experiences with all its varieties and the traditional practices and moral varieties of the society through adopting, combining and revamping the conventions of previous lyric and narrative forms. This is the most important politics produced by long narrative poetry as lyric and narrative hybrid. Contrary to the traditional narrative poems such as epics and romances, long narrative poems in the nineteenth century refuse to reflect a stable society which is governed by firmly established pre-determined set of rules and conventions, and they refuse to portray an individual unquestioningly living according to those rules and conventions. Contrary to lyric poems, in which the presentation of individual thoughts, emotions and experiences and what is sublime in nature and in human soul is of utmost importance, long narrative poems in this period explore the varieties in human soul and human speech. In this sense, long narrative poetry is welcomed and supported by the reading and publishing society as a genuine poetry during this century. It is because, long narrative poems in this century enable the exploration of common people and common, everyday incidents, and the exploration of differences in human mind and experience.

The formal structures of this new genre allow characterisation, character development, the elaboration of plot and various different themes in a single work. Among the existing literary forms in the nineteenth century, the novel is thought to be the best form reflecting the increasing complexity of the period. The novel deals with a multitude of issues prevalent in the nineteenth century society such as gender, sexuality, childhood, child labour, religion, science, class, and the problems caused by industrialisation and urbanisation. In this sense, the novel reflects life as readers experience it with all its varieties and complexities. The increasing popularity of the

novel and the changing notion of the artist have impelled the poets to find new ways of competing with the inclusiveness and inconclusiveness of the novel form in order to be able to reflect the varieties and multivoiced nature of the society. It is argued that

[t]here was a growing desire in these first decades of the Victorian period for a poet and poem that would serve as a summation and an interpretation of the age itself, that might somehow forge the bewildering and unsatisfactory shape of modern life into a form of clarity and beauty. (Moore 8)

Accordingly, the literary critics and the periodicals of the age require the poets to be in dialogue with the imminent realities of the period. Nevertheless, the long narrative poems which are analysed and discussed in this study cannot only be evaluated under the shadow of the novel or the other genres. In this sense, stylistic analysis of the most prominent and canonical long narrative poems in the nineteenth century has revealed how these poems come into their own as “full-brown hybrids” (Fowler 191) disclosing the unique characteristics of the form that are peculiar to its kind.

The long narrative poems as lyric and narrative hybrids in the nineteenth century refute the contemporary literary arguments that the ancient forms are outworn and old-fashioned, and they are no longer adequate for representing the immediate realities and concerns of the nineteenth century society, and that lyric can only be identified with subjectivism. As a response to these arguments, Tennyson alludes to a contemporary issue in a medieval context while Barrett Browning and Robert Browning endeavour to demonstrate that everyday concerns of an individual can be a proper subject-matter for an epic. An individual’s struggle to live in this chaotic, fickle and baffling environment turns out to be an epic effort. Moreover, lyric as a form and with its general qualities of being personal and emotional in expression is important as it contributes to the diversities in individual speech, emotions and feelings.

The stylistic analysis of the nineteenth century long narrative poems demonstrates that the form does not arise out of the poets’ mere experience in poetic form, or any abstract ambition to compete with the novel form. The stylistic analysis of

the three canonical long narrative poems reveals and proves that there are basic stylistic features that are common to three of them. The poets of the nineteenth century transgress the generic boundaries through deviating from the classical structures of the narrative and lyric forms. The stylistic analysis of the long narrative poems in this century reveals that these poems display more complex discourse structures than a prototypical lyric or epic poems do. Each poem has at least three levels of discourse structure: the author-reader level, narrator-narratee level and addresser-addressee level. The deviation from a prototypical discourse structure of a prototypical poem allows the incorporation of the various different viewpoints expressed in the poem which, in turn, foregrounds the diversity of life and the complexity of human experience. In this sense, long narrative poems become the expressions of various different individual experiences, emotions, and feelings that contribute to the analysis of both the dominant and marginalised ideas, voices, and also the general mind-set of the period within the confines of a poem.

The presence of multiple speakers conduces to internal deviations and style variations in the texts. Language varieties in these poems can be associated with dialect, medium, tenor and domain. In the nineteenth century long narrative poems, there are no dialectical variations, yet as the narrators change, medium (the kind of language we produce), tenor (the relationship between a speaker and a hearer) and domain (subject matter and/ or function) change accordingly. In terms of medium, *The Princess* does not display a significant indicator of spoken language, yet in *Aurora Leigh* and *The Ring and the Book*, the characteristics of spoken language are reflected by abbreviated verb forms, informality, hesitation pauses, false starts, syntactical abnormalities and initiating signals. The presence of a spoken language in the poem indicates that poetic language attains a kind of realism and authenticity as in the case of novel and drama. Moreover, the spoken language also reveals the genuine reactions and an individual's state of mind

in the face of an event as in the case of *Aurora Leigh* and *The Ring and the Book*. Likewise, the language variation in terms of domain is expected to show changes and varieties according to the speaker's subject matter and/ or the purpose of his/ her speech.

The Princess, Aurora Leigh, The Ring and the Book incorporate several narrators and speakers. Each narrator/ speaker gives voice to his or her individual opinions, feelings, ideologies, worldviews, and an array of emotional states. Each narrator/ speaker sequences and organises his narration and speech act in a way that reveals his viewpoints. The stylistic analysis of schema-oriented language, value-laden expressions and other indicators of thoughts and perceptions reveals the various individual stances on different domestic and/ or social issues prevalent in the society. In this sense, the general qualities of lyric, its being personal and emotional in expression, are merged with the general qualities of narrative forms such as narration, description and action. Narrative forms, on the other hand, allow the speakers to be in action, to perform and realise themselves in the face of an event or events, and to be in dialogue with the other characters. The systematic use of style variations in terms of medium and mode, and the internal deviations in the texts enable us to identify different generic forms. The stylistic features of the long narrative poems of the nineteenth century become varied and diversified from *The Princess* to *The Ring and the Book*. Thus, it is observed that the hybridity of the long narrative poems of the nineteenth century is attained both in terms of form and in terms of blending the general characteristics of narrative and lyric forms.

All three writers, Alfred Lord Tennyson, Barrett Browning and Robert Browning, are concerned with the "style" of their poems. The explanation of the unique style of their poems is important for them to be understood by the reading public. Therefore, either the writers as poet-speakers, or one of the main characters in the poem accounts for the style and the contemporary poetry. For instance, in the conclusion part

of his poem, Tennyson, as a poet-speaker, refers to the interplay between lyric and narrative as a strange diagonal. He admits that he has adopted such a style in order to please both parties; the ones who prefer a realistic mode and the others who require a mock-heroic tone. He is concerned with finding the proper style for such a poem incorporating seven different narrations, a multitude of events and characters. As a Poet-Laureate, Tennyson is well aware of the contemporary discussions on the modern poetry and poets. In *The Princess*, he both pays his tribute to the literary heritage of the country, and at the same time he answers to the public's demand of social-oriented poetry. *The Princess* is mainly a hybrid of romance, lyric and novel with modulations of basically frame-tale and satire. As a lyric and narrative hybrid long narrative poem, *The Princess* explores the relations among the rigid, long-established conventions (represented by the medieval romance tradition), individual thoughts, feelings and discourses (represented by the lyric) and public discourses, everyday realities, events and circumstances (represented by the novel). Each genre incorporated in the poem can clearly be identified and distinguished from each other, and each serves to the construction of meaning throughout the poem.

Barrett Browning designates her long narrative poem, *Aurora Leigh*, as a novel-poem. The characteristics of epic, novel and lyric can be clearly recognised, and they are accompanied by various other forms and genres such as autobiography, Bildungsroman/ Künstlerroman, travelogue, epistolary and ars poetica. Like Tennyson does, Barrett Browning tries to justify the form of her "novel-poem". Book Five of *Aurora Leigh*, for instance, is in the form of ars poetica which is a meditation on the notion of poetry. Aurora Leigh's musings on the notion of contemporary poet and poetry reflect the contemporary society's perception of those notions. Aurora criticises poets who are mainly interested in medieval stories, and she fervently argues that the modern poets must be concerned with the immediate realities of their age. She refers to

the important figures of English Literature such as Pope, Byron and Keats, and claims that contemporary poets should not imitate the style of the previous poets, since mere imitations are of no earthly use. She also defines the pure lyric as a mere lifeless imitation. She argues that pure lyric produces abstract thought and subjectivism which has no use in the contemporary society which is very dynamic and apt to change. Yet, she protests against the idea that epic has died out. She thinks that an ordinary man's life can also be a proper and elevated subject for an epic. In this sense, the traditional and anti-traditional characteristic of a long narrative poem as a lyric and narrative hybrid allows Aurora Leigh as the poet-speaker of the poem to touch upon the contemporary issues, to avoid being subjective and to stake a claim to what was once an exclusively-male preserve; the epic genre.

Like Tennyson and Barrett Browning do, Robert Browning, who is constantly blamed for being too obscure to be understood, feels the need of explaining the basic characteristics and the main aim of his long poem. As a poet-speaker, he takes the stage in the first and the last books of the poem, and comments on the style. *The Ring and The Book* is mainly the hybrid of epic, novel, lyric and drama. The epic conventions, the division of the narrative into separate books, invocation to a muse, beginning *in medias res*, the catalogue of characters and events, the plenty of struggles, the basic characteristics of novel that are sequential narration, characterisation, unheroic events that have no historical importance, the lyric conventions such as the supremacy of individual perceptions and feelings, dialogues and dramatic monologues are used harmoniously throughout the poem. Thus, it can be argued that in *The Ring and the Book*, epic conventions are used to question the validity of history and the long-established institutions and concepts such as history, truth, religion, papacy, and law; the lyric questions the supremacy of individual perceptions, feelings, thoughts and

individual testimony; the novel, on the other hand, foregrounds the varieties in human acts, thoughts and speeches that take place in an everyday environment.

The form of long narrative poetry as lyric and narrative hybrid is not an ephemeral phenomenon, and the conscious hybridisation of poetry affects the twentieth century literature. The twentieth century witnesses various poetic movements that challenge and contradict the conventional assumptions of poetry as well as the principles of one another. Likewise, the notion of fiction and literary representation in this century is challenging and revolutionary, and narrative form continues its pervasive presence. Moreover, long poems containing narrative elements permeate throughout the age. Nevertheless, contrary to the long poems of the age, *In Parenthesis*, *Omeros* and *The Adoption Papers* are full-blown hybrids like their nineteenth century predecessors. In this century, long narrative poetry as a hybrid form becomes a suitable place for the poets to elaborate on the contemporary issues as the stylistic features of such a hybrid form greatly corresponds to the multivoiced and multiperspective aspects of the century.

The novelistic features of the long narrative poems as hybrid forms evoke the everyday life of ordinary people in the kind of detail that allows readers to recognise and relate the political, social and cultural environment of the twentieth century. The lyrical features of the poems allow the exploration of various different individual voices, perspectives and worldviews prevailing in the society. Along with the novelistic features, dramatic features contribute to the presentation of various individual discourses and speech acts in the state of being in a constant dialogue with one another. The stylistic analysis of these three long narrative poems indicates that there are common stylistic features that contribute to the hybrid nature of the poems. Like the nineteenth century long narrative poems, the twentieth century long narrative poems display complex discourse structures, multiple narrators/ speakers, style variations in the text and elements of foregrounding, deviation and parallelism.

The twentieth century long narrative poems display complex discourse structures which basically include the poet-reader level, narrator-narratee level and addresser-addressee level. As the discourse structure gets complicated, the number of viewpoints, individual voices and the speech acts that contribute to the multivocal and heteroglossic nature of such hybrid poems get complicated as well. The complex discourse structures enable the presentation of various different individual voices, feelings, thoughts and experiences in the face of a chaotic and multicultural society. The presence of multiple speakers and changing discourse structures conduce to the internal deviations that foreground the language varieties in terms of dialect, medium, tenor and domain. Contrary to the nineteenth century long narrative poems analysed in this study, there are dialectical variations in the twentieth century long narrative poems. In the twentieth century long narrative poems, the distinctive individual and linguistic features are foregrounded within the text through dialectical variations; it is because the questions of identity and race begin to be explored and questioned more and more openly during this century. In these poems, language variation in terms of dialect is realised through the use of dialectical words and phrases and/ or through eye-dialect technique which stands for the dialectical varieties of spelling. In accordance with the changing discourse structure, the narrator and the speakers change as well, and these changes conduce to the changes in medium (the kind of language we produce), tenor (the relationship between a speaker and a hearer) and domain (subject matter and/ or function).

The presence of complex discourse structure and multiple narrators/ speakers enables the presentation of various different speech acts revealing individual feelings, opinions, emotions and worldviews reflected through the linguistic indicators of viewpoint such as value-laden expressions and schema-oriented language. Thus, the stylistic analysis of individual speech acts loaded with value-laden expressions and schema-oriented language reveals the various different individual experiences and

stances on the social and political issues of the twentieth century. These stylistic features of a long narrative poem as lyric and narrative hybrid enable the merging of the general qualities narrative and lyric forms; narration, description, action, subjectivism and individualism. Thus, the hybrid form of long narrative poems presents the multivocal aspects of the society.

As discussed before, the anxiety to clarify the unorthodox style of the poems is of vital importance for the nineteenth century poets, Tennyson, Barrett Browning and Robert Browning. The long narrative poetry as lyric and narrative hybrid form, the act of mingling of various genres and forms, is relatively a new phenomenon in the nineteenth century, and the poets strive for catering to the demands of the reading public and publishing market that require contemporary poetry to be more social-oriented and to be interested in common people and everyday life. These poets demonstrate a strong desire to contribute to the changing notion of contemporary poetry. In this sense, they feel a need to explain and justify the style of their poem. In the twentieth century, however, various movements and approaches have a greater influence on poetry, and thus, the poetry of the century becomes more diversified especially in terms of form. In this sense, the twentieth century poets, Jones, Walcott and Kay, do not think it necessary to explain themselves. It is mainly because poetry is thought to have certain common patterns in the nineteenth century, whereas the twentieth century displays a greater diversity in relation to the form and the content of poetry.

Like the nineteenth century long narrative poems, the hybrid nature of which principally serves to the representation of the diverse points of view and discourses existing within the society, the hybrid natures of the twentieth century long narrative poems mainly serve to the presentation of individual experiences, feelings and points of view in relation to the certain social and political events of the century. In this sense, the multivocality and polyphony of the social world is foregrounded through the stylistic

features used in the poem. *In Parenthesis*, the first of the twentieth century long narrative poems analysed in this study, is mainly the hybrid of novel, lyric and drama that is enriched by non-literary elements such as the frontispiece and end-piece drawing that provide narratively salient information for readers, and by the preface, authorial notes and epigraphs. From stylistics' point of view, internal deviations in the text caused by the changes in the discourse structure and style variations that foreground the generic hybridity of the poem are very striking. The hybrid form of the poem enables the presentation of various voices, discourses and experiences in relation to the World War I. The personal and emotional experiences of the characters are presented in the kind of detail that the reader can recognise them without much effort.

Omeros is a hybrid of epic, novel and lyric. The hybrid nature of the poem is foregrounded through the internal deviations created by the changing discourse structure and the speech presentation. The stylistic features of the poem support the presentation of the diverse individual stances in relation to the colonial and postcolonial experiences. Likewise, *The Adoption Papers* is a hybrid of lyric, novel and drama, and attains its hybrid nature through such stylistic features as the complex discourse structure, multiple narrators, style variation and most strikingly through graphological deviations. The individual feelings and experiences in relation to the issues of race, identity and adaptation are foregrounded within a certain plot structure and in a way that blurs, contradicts and intermingles with one another.

When compared to the nineteenth century long narrative poems, the twentieth century long narrative poems display more varieties of stylistic elements such as graphological deviations, the use of non-literary but narratively salient images, multiple first-person narrators, collapsing of the poet-reader level into the narrator-narratee level and character-character level. For instance, in *In Parenthesis*, the illustrations, the dedication page, the epilogue, epigraphs and the preface add to the free and flexible

style of a long narrative poem as a hybrid form. These parts conduce to internal deviations in the poem in terms of discourse structure and style variation. The main body of the poem suggests multivocality and impersonality on the part of the author thanks to its discourse structure, the presence of dialogues and the direct speech pattern. Nevertheless, the rest of the poem highlights the level of discourse structure including the poet-reader level. In this sense, while the main body of the poem reflects various different feelings, emotions, points of view and experiences, the rest of the poem listed above highlights the poet's point of view. Especially in his illustrations, the epigraphs and in the epilogue, the poet counts on the shared knowledge of the readers. Jones uses the preface and end-notes to clarify the parts he thinks that readers might not have any knowledge of. Therefore, these parts both contribute to the overall meaning of the poem and to the lyrical quality of it as they are personal and emotional in nature.

Omeros calls attention to its discourse structure that is very complicated and multilayered. Though all the other long narrative poems have complex discourse structures as befitting the hybrid natures of those poems, it is the first time that the author becomes both a narrator and a character who actively participates in the ongoing events in the poem, and interacts with the other characters. The time of the narration and the time of the plot structure is blurred throughout the poem. Poet-reader level, narrator-narratee level and character-character level collapse together as Walcott the poet becomes both a first-person narrator and a character in the poem. In that way, Walcott as a poet foregrounds his own thoughts, emotions and experiences among those of the other characters. This stylistic peculiarity calls attention both to the hybrid nature of the poem and to the status of the text as an artefact, and to Walcott's artistic struggle to define and represent his nation through the Homeric metaphors. At the end of the poem, he comes to realisation that it has been a futile attempt to try to define the Caribbean culture in European and Homeric terms, and to try to make up a "history" for the

Caribbean nation. He, then, decides to embrace his nation as it is with its colonial and postcolonial experiences.

The graphological deviations and the presence of the three first-person narrators are the two striking stylistic features of *The Adoption Papers* that separate the poem from the other long narrative poems. The narrators in the poem are identified through special typefaces, and the speech acts, voices, thoughts, emotions, points of view are identified and separated from one another by graphological deviations. Graphological deviations attribute distinctive characteristics to each narrator, and in this sense, the multivoiced perspective of the poem is visualised. Graphological deviation is the only way to identify the characters as they have no proper names and definite identities. The graphological deviations in the poem challenge the boundaries of language. Similarly, the graphological deviations in *In Parenthesis* become vital stylistic features that contribute to how the text is read and understood. The whole poem is made up of the combination of long lines extending to the very edges of the page as if it were a prose work and short lines and stanzas as in the case of a poem. It can be observed that the long lines are allocated for the narration and description in general, and the short lines are used to convey an array of individual feelings and thoughts arising in intense moments. The graphological deviations, thus, add greater depth and meaning to the text.

In conclusion, this dissertation, within the frame of the selected long narrative poems, reveals that there are certain common stylistic features of the long narrative poems in the nineteenth and the twentieth centuries that give them lyric and narrative hybrid quality. The reappearance and the development of long narrative poetry as lyric and narrative hybrid form from the nineteenth century to the twentieth century is explored, and the notion of long narrative poetry as lyric and narrative hybrid form is redefined and explained through the results provided by the stylistic analysis. Thus, the form is differentiated from the conventional narrative poems and from the long poems

containing narrative elements. Since the study also elucidates the function of the form within the literary environment of these two centuries, the prevailing notions of poetry in these centuries are also studied. This study is thought to pave the way for the further studies that would include the stylistic analysis of the contemporary long narrative poems.



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ABSTRACT

This study aims to redefine the long narrative poetry as lyric and narrative hybrid form in the nineteenth and twentieth centuries with regard to the stylistic features of the form. From a large body of the long narrative poems, *The Princess* (1847) by Alfred Lord Tennyson, *Aurora Leigh* (1856) by Elizabeth Barrett Browning, *The Ring and the Book* (1868-1869) by Robert Browning, *In Parenthesis* (1937) by David Jones, *Omeros* (1990) by Derek Walcott, *The Adoption Papers* (1991) by Jackie Kay are going to be analysed within the confines of this study. Long narrative poetry as lyric and narrative hybrid, which can be regarded as a “deviation” from the conventional notion of narrative poetry, fully emerges as lyric and narrative hybrid in the nineteenth century. During the nineteenth century, poets consciously begin to dismantle and mingle various genres and forms, and initiate the long narrative poems as lyric and narrative hybrid form. The conscious hybridisation of poetry is partly rooted in the poets’ desire to challenge the growing popularity of the novel form, and partly in their endeavour to answer the public’s demand of more objective and social oriented kind of poetry. As in the case of the nineteenth century, long narrative poetry as a hybrid form finds place in the twentieth century literature, and becomes an effective way of representing the great variety and complexity of modern civilisation.

The poems within the scope of this study are going to be analysed in the light of the methods and principles provided by stylistics. Stylistics, which provides specific approaches and methods for the analysis of the language of poems, plays and prose texts separately, will enhance our understanding of long narrative poetry as a lyric and narrative hybrid beginning from the nineteenth century to the twentieth century without diminishing the value of poetry in order to assert the value of narrative, or vice versa. The stylistic analysis of long narrative poems in the nineteenth and twentieth centuries

is going to reveal the stylistic features of long narrative poetry as a hybrid form and the stylistic developments, differences and/or similarities of these poem in the nineteenth and twentieth centuries. The overall analysis of these six long narrative poems clearly proves that there are certain stylistic features that can be observed both in the nineteenth century and twentieth century long narrative poems as hybrid forms, and long narrative poetry as a lyric and narrative hybrid form can be defined through these common stylistic features.

Key Words: Stylistics, Long Narrative Poetry, *The Princess*, *Aurora Leigh*, *The Ring and the Book*, *In Parenthesis*, *Omeros*, *The Adoption Papers*

ÖZET

Bu tezin amacı, 19. ve 20. yüzyıl uzun anlatı şiirini lirik ve anlatı türlerine özgü nitelikler taşıyan melez bir tür olarak biçemsel özelliklerine göre yeniden tanımlamak ve incelenen eserler kapsamında bu iki yüzyıl içerisinde bu türün gösterdiği biçemsel gelişmeleri/ değişiklikleri ortaya koymaktır. Bu amaçla 19. yüzyıl uzun anlatı şiirlerinden Alfred Lord Tennyson'ın *The Princess* (1847), Elizabeth Barrett Browning'in *Aurora Leigh* (1856), Robert Browning'in *The Ring and the Book* (1868-1869) adlı şiirleri ve 20. yüzyıl uzun anlatı şiirlerinden David Jones'un *In Parenthesis* (1937), Derek Walcott'ın *Omeros* (1990) ve Jackie Kay'ın *The Adoption Papers* (1991) adlı şiirleri biçembilimsel yöneme göre incelenecektir. Roman gibi anlatı türlerinin baskın olduğu 19. yüzyılda hem okuyucular, hem de yayıncılar ve eleştirmenler şiir türünün geleneksel kalıpların dışına çıkarak güncel olayları ve durumları konu edinmesi, sıradan insanın günlük mücadelesini yansıtmaya gerektiğini savunmaya başladılar. Şiir, bu dönemde, lirik ve anlatı türlerine özgü biçemsel özellikleri kullanmaya başlayarak bireysellikten uzaklaşmış; şairler gibi okuyucuların da bizzat tecrübe ettikleri sosyal, toplumsal ve politik konuların işlendiği, manzum biçiminde uzun hikayelerin anlatıldığı melez bir tür haline gelmiştir.

Bu çalışmada, biçembilimsel yöntemler çalışmaya dahil edilen uzun anlatı şiirlerin lirik ve anlatı türüne özgü yapılarını ortaya çıkarmak ve incelemek için kullanılmıştır. Kökeni antik dönem şiir sanatı (poetics) ve retorik (rhetoric) çalışmalarına dayandırılan biçembilim, 20. yüzyılın ikinci yarısından sonra edebiyat çalışmaları alanında kabul görmeye başlamıştır. Biçembilim yazara ve metne özgü dilsel, yapısal ve biçimsel kullanımları ortaya çıkarmaya ve hem yazarı hem de yazınsal metni nesnel ve sistematik bir biçimde değerlendirmeye olanak vermektedir. Biçembilimin, yazınsal metni oluşturan dilsel ve düşünsel yapıları ortaya çıkarmak için metindeki somut yapıları

belirli bir sistem aracılığı ile incelemesi nesnel ve bütüncül yorum yapmaya olanak vermektedir. Biçembilimsel bir yaklaşım sonucunda elde edilecek nesnel sonuçlar hem yazara özgü dilsel, yapısal ve biçimsel kullanımları hem de ilgili metnin yazıldığı dönemi ve bu döneme hâkim toplumsal ve edebi düşünceyi anlayabilmemiz için de oldukça önemlidir.

Bu çalışma sonucunda, incelenen eserler kapsamında, 19. ve 20. yüzyıl uzun anlatı şiirlerinin lirik ve anlatı türlerine özgü benzer biçimsel özelliklere sahip oldukları ve bu biçimsel özelliklerinin 19. yüzyıldan 20. yüzyıla doğru gidildikçe daha karmaşıklaşıp çeşitlendiği görülmüştür. Ortaya çıkarılan biçimsel özellikler doğrultusunda melez bir tür olarak uzun anlatı şiirinin tanımı yapılmıştır.

Anahtar Kelimeler: Biçembilim, Uzun Anlatı Şiiri, *The Princess*, *Aurora Leigh*, *The Ring and the Book*, *In Parenthesis*, *Omeros*, *The Adoption Papers*