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Religion in Alfred Lord Tennyson's Poetry

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Dedication

All my gratitude to who taught me all my steps and be my supporter when I stumble, never left me alone until that day came, the angels of the lord arrested him and raised him by there wings.

He was in deep sleep with a smile of pride near to Imam Hussain in paradise. He warble with corral of martyrs:

If Allah's legion came..

Saw men paces after death in troops..

Between mills tone there are braves race to martyrdom...

To my father Martyr.Salim Kadhim Algaraw

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Abstract

The Victorian age was an age where many changes occurred socially, economically, and industrially. People began to explore into areas such as the earth, the human body, and how to benefit the daily lives of individuals. English literature was also something that was beginning to be developed. People's thoughts and ideas also changed with the development of the country. The peoples' ideas became more free and they accepted change more easily, yet not everybody wanted to admit to change.

This paper consist of two chapters: Chapter one deals with Alfred Lord Tennyson's life and career and brief overview about religion in Victorian era. Chapter two examines religion in Alfred Lord Tennyson's "In Memoriam", "The Two Voices" and "Locksley Corridor"

Finally the conclusion sums up the findings of this paper.

Chapter One

Alfred Lord Tennyson's Life and Career

Born on August 6, 1809, in Somersby, Lincolnshire, England, Alfred Lord Tennyson is a standout amongst the most very much cherished Victorian writers. Tennyson demonstrated an early ability for composing. At twelve years old he composed a 6,000-line epic lyric. His dad, the Reverend George Tennyson, guided his children in traditional and current dialects.¹

In the 1820s, in any case, Tennyson's dad started to endure visit mental breakdowns that were exacerbated by liquor abuse. One of Tennyson's siblings had fierce fights with his father, then the father limited to a crazy haven, and Tennyson's sibling turned into an opium junkie.²

Tennyson got away home in 1827 to go to Trinity School, Cambridge. In that same year, he and his sibling Charles published *Poems by Two Brothers*. In spite of the fact that the poems in the book were for the most part juvenilia, they pulled in the consideration of the "Missionaries," an undergrad scholarly club drove by Arthur Hallam. The "Missionaries" gave Tennyson, who was colossally bashful, with much required kinship and certainty as a writer. Hallam and Tennyson turned into the best of companions; they visited Europe together in 1830 and again in 1832. Hallam's sudden passing in 1833 extraordinarily influenced the youthful writer. The long epitaph In Memoriam and a considerable lot of

Tennyson's different poems are tributes to Hallam.³

In 1830, Tennyson published *Poems, Essentially Expressive* and in 1832 he published a moment volume entitled basically *Poems*. A few commentators censured these books as "influenced" and "darken." Tennyson, stung by the audits, would not distribute another book for a long time. In 1836, he wound up noticeably drew in to Emily Sellwood. When he lost his legacy on a terrible interest in 1840, Sellwood's family canceled the engagement. In 1842, notwithstanding, Tennyson's *Poems* in two volumes was a colossal basic and famous achievement. In 1850, with the distribution of *In Memoriam*, Tennyson ended up plainly one of England's most famous artists. He was chosen Writer Laureate in progression to Wordsworth. In that same year, he wedded Emily Sellwood. They had two children, Hallam and Lionel.⁴

At the age of 41, Tennyson had set up himself as the most well known artist of the Victorian period. The cash from his poetry enabled him to buy a house in the nation and to write in relative withdrawal. His appearance an extensive and whiskery man, he routinely wore a shroud and a wide overflowed cap improved his reputation. He read his poetry with a blasting voice, frequently contrasted with that of Dylan Thomas.⁵

Tennyson experienced outrageous childishness without a monocle he couldn't see to eat which gave him significant trouble composing and perusing, and this handicap to some degree represents his way of making poetry: Tennyson made much out of his poetry in his mind, every so often taking a shot at singular poems for a long time. Amid his undergrad days at Cambridge he regularly did not try to record his organizations, in spite of the fact that the Missionaries persistently

pushed him to do as such.⁶

Tennyson's position as the national artist was affirmed by his *Ode on the Demise of the Duke of Wellington* (1852) however a few faultfinders at first idea it frustrating and the acclaimed poem on the charge of the *Light Detachment at Balaklava*, published in 1855 in *Maud and Different Poems*. A significant number of the artist's admirers were stunned by the dismalness, insanity, and contentiousness of the saint. However Maud was Tennyson's most loved among his poems.⁷

In 1874 Tennyson chose to attempt his hand at beautiful dramatization. Ruler Mary showed up in 1875, and a compressed form was created at the Lyceum in 1876 with just direct achievement. It was trailed by *Harold* (1876), Becket (not published in full until 1884), and the "town catastrophe" *The Guarantee of May*, which demonstrated a disappointment at the Globe in November 1882. This play his exclusive exposition work demonstrates Tennyson's developing wretchedness and hatred at the religious, moral, and political inclinations of the age. He had just caused some sensation by distributing a poem called "Despondency" in *The Nineteenth Century* (1881). A more positive sign of Tennyson's later convictions shows up in "The Old Sage," published in *Tiresias and Different Poems* (1885).⁸

In 1889 Tennyson composed the well known short poem "Intersection the Bar," amid the intersection to the Isle of Wight. Around the same time he published *Demeter and Different Poems*, which contains the beguiling review "To Mary Boyle," "The Advance of Spring," a fine verse composed significantly before and rediscovered, and "Merlin and the Glimmer," a figurative summing-up of his lovely vocation. In 1892 his play *The Foresters* was effectively created in New York City. In spite of sick wellbeing, he could adjust the verifications of his last

volume, *The Passing of Oenone*, *Akbar's Dream*, and *Different Poems* (1892). In 1884, he acknowledged a peerage, getting to be Alfred Ruler Tennyson. Tennyson kicked the bucket on October 6, 1892, and was covered in Westminster Convent.⁹

Alfred, Master Tennyson, was the main writer of the Victorian Age in Britain and by the mid-nineteenth century had come to possess a position like that of Alexander Pope in the eighteenth. Tennyson was a quintessential beautiful craftsman, combining and refining the conventions gave to him by his antecedents in the Sentimental development particularly Wordsworth, Byron, and Keats. His poetry is striking for its metrical assortment, rich engaging symbolism, and wonderful verbal tunes. However, Tennyson was additionally viewed as the overwhelming representative for the informed working class Englishman, in good and religious viewpoint and in political.¹⁰

His poetry managed regularly with the questions and challenges of an age in which built up Christian confidence and customary suspicions about man's temperament and fate were progressively raised doubt about by science and present day advance. His poetry managed these second thoughts, additionally, as the close individual issues of a delicate and pained individual slanted to despairing. However through his idyllic dominance the extensive size and respectability of his best verse, its traditional fitness of expression, its unmistakable congruity he passed on to thoughtful perusers a sentiment certain consolation, even tranquility. Tennyson might be viewed as the primary awesome English artist to be completely mindful of the new photo of man's place in the universe uncovered by present day science.¹¹

1.2 Religion in Victorian Era

The Victorian period is regularly viewed as religious and genuine, however while this is consistent with a degree, it was additionally a time of social change and scholarly addressing. There were difficulties to confidence from science, rationality and Scriptural feedback. The hypothesis of advancement was propounded through Darwin's Birthplace of *Origin of the Species* in 1859; elective world perspectives were advanced by savants, including Nietzsche who is acclaimed for the announcement 'God is dead'; and a few researchers addressed Scriptural records. Be that as it may, new light was likewise shed on the Book of scriptures as antiquated compositions were found and deciphered, the first dialects were better comprehended and authentic and archeological finds were made.¹²

The progressions achieved by the mechanical unrest and the development of new logical philosophies played a pivotal part in testing the old religious convictions and superstitions which deeply affected the lives of the general population for a long time .¹³

The eighteenth century zealous restoration had significantly affected ethical quality, particularly among the average workers, and this spread to different areas of society amid the mid nineteenth century, mostly through the impact of William Wilberforce. Zealous Christianity kept on making progress in the Anglican church and also in non-traditionalist categories. When Victoria went to the position of authority in 1837 there was a pattern towards religious respectability, however it is hard to survey precisely the degree of chapel participation.¹⁴

The modern masses were not very much provided food for by the

Congregation of Britain, and in spite of the fact that the non-traditionalist chapels had more effect in urban regions they were as yet commanded by the working classes and numerous individuals stayed unreached. Notwithstanding, numerous city houses of worship developed satellite missions in poorer regions, meeting social and additionally profound requirements, and a restoration in 1859 and later visits by American evangelists, for example, Ill humored and Sankey kept up chapel development.¹⁵

Baptist temples developed consistently, a prominent figure being Charles Spurgeon, who lectured thousands in the outside and also in chapels and was likewise a productive essayist. The Metropolitan Sanctuary in London was worked to suit his standard gathering, which developed to more than 6,000. Brethren gatherings were likewise settled, and in the second 50% of the century the Salvation Armed force was established by William Corner, who started as a Methodist clergyman however then sought after a vagrant service contacting poor people, to a great extent unwelcomed by standard houses of worship. Corner's essential concern was for individuals' salvation, yet he additionally tended to their down to earth and social needs and later looked to impact government approach on work and social issues.¹⁶

The Roman Catholic church likewise developed in urban areas and colleges. In the Anglican church some tried to reinforce custom, formality and service, and what wound up noticeably known as the Oxford Development was conceived. Some of its followers left the Congregation of Britain to end up Catholics, including John Henry Newman who was later designated a cardinal.¹⁷

The century saw a blast of psalm composing, with around 400,000 new and deciphered songs printed, and song singing turned out to be a piece of

Anglican and Catholic and non-copy-cat church administrations. An accentuation on tunes which were anything but difficult to learn and sing with others, and new methods for correspondence, dispersed the psalms, and these were supplemented by enthusiastic gospel tunes imported from America when evangelists from that point went to England in the 1870s.¹⁸

The century additionally saw a prospering of mission, both at home and abroad. Regardless, abroad teachers were to a great extent eager untrained individuals, albeit later this changed and there was a huge unexpected from Cambridge College specifically. The main missions were frequently restricted by the specialists as negative to English interests abroad, however were step by step acknowledged. Later they moved toward becoming gotten up to speed in colonialism and business, a collusion which went bad as interests conflicted once more. Outstanding names are David Livingstone in Africa, Hudson Taylor in China, and ahead of schedule in the century, William Carey in India. All these tried to contact new society with the gospel and to relate to local populaces, learning nearby dialects, and furthermore attempted to enhance their social and financial conditions. When Ruler Victoria kicked the bucket in 1901 England had changed drastically and the congregation would confront new difficulties in another century however that is another story for some other time .¹⁹

Notes

¹ Jerome Hamilton Buckley, *Tennyson: The Growth of a Poet*. Cambridge: Harvard

University Press, 1960,p.7.

² Ibid.

³ Peter Allen, *The Cambridge Apostles: The Early Years*. Cambridge: Cambridge University Press, 1978,p.141.

⁴ John Killham, ed. *Critical Essays on the Poetry of Tennyson*. London: Routledge and Paul; New York: Barnes & Noble, 1960,p.55.

⁵ Ibid.

⁶ John Batchelor, *Tennyson: To Strive, To Seek, To Find*. London: Chatto and Windus, 2012,p.80.

⁷ Ibid,p.83.

⁸ Robert Pattison, *Tennyson and Tradition*. Cambridge: Harvard University Press,1979, p. 106.

⁹ Ibid.

¹⁰ David G. Riede, "Tennyson's Poetics of Melancholy and the Imperial Imagination, *Studies in English Literature* 40:4 (2000),p. 659.

¹¹ Ibid,p.661.

¹² Susan Bayley, *Victorian Values: An Introduction*. Montreal: Dawson College,2008,p.54.

¹³ Ibid.

¹⁴ John Merriman, *A History of Modern Europe; From the French Revolution to the Present* .New York, London: W.W. Norton and Company,2004,p.421.

¹⁵ Ibid,p.422.

¹⁶ Ibid.

¹⁷ John Wolffe ,*Religion in Victorian Britain: Culture and Empire*. Volume V. Manchester University Press,1997 pp. 129–30.

¹⁸ Ibid.

¹⁹ Ibid,p.33.

Chapter Two

Analysis The Selected Poems

2.1 Religion in "The Two Voices"

Tennyson's slips into self-question give the topic of "The Two Voices" with its emotional portrayal of a "separated will." In spite of the fact that the voice of confidence in the end conveys the day, it is the voice of uncertainty which may well appear the more convincing to present day perusers. The writer's consciousness of the relationship between perspective and aesthetic efficiency underlies the entire level headed discussion. Since he has lost religious conviction, he feels that he can never again dedicate his ability to the administrations of humankind as in different days. The primary voice, signifying the realism which has ruined the human soul, taunts the journey for profound absolutes .¹

Much less this dreamer, deaf and blind,
Named man, may hope some truth to find,
That bears relation to the mind .²

Playing on Tennyson's uncertainty about the mysterious ways of the mind, the Mephistophelean voice continues:

If straight thy track, or if oblique,
Thou know'st not. Shadows thou dost strike,
Embracing cloud, Ixion-like...

In the shadow of self-destructive gloom the writer tries to dispute the flirt by engaging the "spiritualist glimmers" which, notwithstanding the characteristic "meanness in his blood," have every once in a while brought insinuations of a controlling and gainful reason throughout everyday life. Be that as it may, obviously Tennyson himself was not adequately persuaded by this contention to

make it the reason for insistence .³

The artist basically has no interior assets equivalent to the assignment of vanquishing question. This is refined for him by the voice from outside which represents ordinary Christian confidence. Through instinctive sensitivity for the devout church-bound family, and in addition with the magnificence of the normal world, the artist finds a need to distinguish himself with the life around him. Furthermore, along these lines trust is renewed under assents which have customarily given the individual discharge from an excessively harsh feeling of his restrictions .⁴

Victorian researchers plentifully exhibited that the age was one of nervousness and vulnerability, both of sharp clashes and strains. Had with what he brings in "The Two Voices", an isolated will, Tennyson was from his initial profession hurled between the two contradicting universes the external and the internal. As a matter of fact Tennyson composed this ballad after the passing of his companion Arthur Henry Hallam in 1833.⁵

He clarified, "When I composed 'The Two Voices' I was so completely hopeless, a weight to myself and to my family, that I stated, 'If life worth anything?'. Here in this ballad an open deliberation was there between two voices. One instructed him to submit suicide yet the other said that he ought not discard what God has made. Here is additionally the battle and strife between religious conviction and imaginative profitability .⁶

A Still small voice spoke unto me,
Thou art so full of misery,

Were it not better not to be?

But at last he decided to live and his frozen heart began to beat again:

And wherefore rather I made choice
To commune with that barren voice,
Than him that said, "Rejoice! Rejoice.

The demise of Hallam incites him to center particularly around reality of eternality. The battle to put stock in interminability notwithstanding the nonattendance of exact confirmation turns into a noteworthy subject of the lyric and structures the premise of his feedback of science's strict valuation of target learning. Tennyson's persistent confidence in Hallam's interminability drives him to state the power of nonscientific instinctive information and the presence of a reality past the domain of science. Tennyson declines to trust that Hallam's demise has been the finish of his reality. For God to permit such an esteemed individual to bite the dust so youthful appears to be excessively a misfortune .⁷

"The Two Voices" contains a note of idealism never found in the previous. This is conceivable in light of the fact that in the last the inward clash is broken down. This may appear alittle odd in perspective of the way that "confidence" does not show up in the ballad, but rather "question" seems five times. It is clear from the opening lines of "The Two Voices" that the artist is in an indistinguishable temperament from in "Assumed Confessions." truth be told, his state is hopeless to the point that he is considering suicide, and the subject "Regarding life, what to think about it," as Villey calls it," is presented in the principal stanza.⁸

A still small voice spake unto me,

Thou art so full of misery,
Were it not better not to be?'
And later the tempter's voice repeats this in a more
emphatic manner:
Thou art so steep'd in misery,
Surely 'twere better not to be.

Before long it ends up plainly obvious that the "still little voice" has a more persuading contention than that of the "I" of the lyric. The "I" is Brashear's "second voice" that he calls "the Socratic or scholarly voice" since it offers objective, "idealistic contentions" in nullification of the primary voice's contention. Additionally, he names the primary voice as "the voice of cognizant reality, of Dionysus with his shrewdness of Sienus".⁹

Brashear might be Justified in distinguishing between the voices as he does, and in saying there is a third voice of expectation,[?] in any case, Tennyson did not entitle his ballad "The Three Voices." Instead, the "I" of the lyric reports what the other two voices say. This storyteller answers the principal voice; truth be told, there is much discourse between the two. Be that as it may, Tennyson obviously alludes to the "two voices" as the "still little voice," the voice of distrust that inclinations the storyteller to submit suicide, and the voice of expectation that rises close to the finish of the ballad .¹⁰

Assigning names to the first voice, to the narrator, and to the second voice may simplify the poem and clarify the poet's deep meaning: Respectively the three will be called "Doubt," "Faith," and "Hope." Early in the poem, after Doubt proposes suicide, Faith comments upon the worth of man, and Doubt begins his skeptical comments, containing so much truth that Faith is almost convinced at times. Doubt reminds him in relation to this first argument that he is infinitely minute in comparison with the infinitude of creation, and he attributes Faith's

feeling of worth to his own pride .¹¹

Obviously this has its belongings upon Faith since Doubt, in the wake of proposing suicide for the second time, reminds Faith that he can't rest or to think plainly. In any case, Faith starts to discuss the inescapable advance of man and Doubt answers him with different contentions, the most burning being the counter that Faith is a man of hesitation due to his weakness. Confidence is steadfast by this comment, in any case, for he starts to describe his fantasies that incorporate the privilege to question .¹²

As far as might be, to carve out
Free space for every human doubt,
That the whole mind might orb about--

Be that as it may, this exclusive leads Doubt to the counter that such aspirations are the consequence of optimistic youth, since man is simply a "visually impaired" and "hard of hearing" visionary who can not take in the puzzles of life, paying little mind to his endeavors, and whose claim end is demise. Confidence is currently making strides, be that as it may, for Doubt's derisive comment about his adversary's concept of man as being "a little lower/Than blessed messengers," and his third endeavor to persuade Faith that suicide is the main answer, have little impact. Rather, Faith understands that Doubt has told incomplete truth and has additionally curved reality. At that point Faith starts to concede the realities of parts of Doubt's contentions, the most vital maybe being that the more he takes in the more riddles he finds. Uncertainty now moves his contention to the certainty of death and again is replied by Faith.¹³

These things are wrapt in doubt and dread,
Nor canst thou show the dead are dead.

Faith has seen the evidence of death and has heard about it since early childhood, but he is unconvinced concerning the finality of death. Therefore, he says:

Who forged that other influence,
That heat of inward evidence,
By which he doubts against the sense?

After a time of thinking that there must be a Preeminent Being and an eternal life or man would not have considered such thoughts, Confidence says concerning the unanswerable inquiries of man .¹⁴

Ah! Sure within him and without,
Could his dark wisdom find it out,
There must be answer to his doubt,

Faith seems almost victorious as he makes a typical Tennysonian statement:

The doubt would rest, I dare not solve.
In the same circle we resolve,
Assurance only breeds resolve.

But Doubt makes a last forceful attempt by uttering presumably his mightiest proclamation:

'A life of nothings, nothing-worth,
From that first nothing ere his birth
To that last nothing under earth'

Confidence reasons in answer , in any case, that simply on the grounds that

he can't recollect a pre-natal presence, its plausibility isn't discounted. Truth be told, amid his hypotheses concerning the likelihood of rebirth, Confidence talks about unexplainable familiarities of spots and occasions. After Uncertainty talks once more, calls Confidence a visionary, and helps him to remember his own particular hopelessness and depression, Confidence puts forth a significant expression that abandons him in a pitiful state.¹⁵

No life that breathes with human breath
Has ever truly longed for death.

...

Oh life, not death, for which we pant;
More life, and fuller, that I want.'

In the end stanzas of this poem, one can envision the writer himself meandering through the forested areas and considering about the puzzles of God and of life and passing. He is feeling that God's soul encompasses him as a result of the triumph he has quite recently prevailed upon his own questions and fears and on account of the excellence and the peacefulness of nature.¹⁶

2.2 Religion in "In Memoriam"

Alfred, Master Tennyson's intelligent elegiac poem "In Memoriam" gives a record of the creator's pain over the passing of a companion and his endeavors to discover comfort in a faltering religious conviction while likewise addressing bigger philosophical issues. God's affection, an otherworldly time everlasting, encapsulates the supplement of nature, a physical presence with an end; the writer battles to put stock in the faintness of the "bigger expectation" over the brutal yet material, and along these lines all the more promptly trustworthy, nature. In canto

54, Tennyson endeavors to accommodate his passionate misfortune with the expectation that some great happens to death, as interminable heaven with God.¹⁷

Oh yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

Tennyson goes ahead to conjecture that maybe life isn't "heedless" or "futile." Be that as it may, the force of sorrow can without much of a stretch dominate this insignificant any expectation of religious mediation, and the creator questions the two his conviction and his regard.¹⁸

Behold, we know not anything;
I can but trust that good shall fall
At last far off at last, to all,
And every winter change to spring.

In the above stanzas Tennyson suggests that regardless of whether the expectations of people, who know nothing, happen as expected, they should be "far away." It is clear that the creator's confidence does not furnish him with any quick solace. Tennyson recommends that confidence is only a fantasy, yet of what esteem, as he is however little on the heavenly scale? The utilization of a newborn child's cry as an allegory and the creator's redundancy appears to feature the pointlessness of his endeavors.¹⁹

There are a huge number of sections inside the poem that show how exceptionally Tennyson esteemed love and the confidence he had in his Christian convictions. To catch the profundity of distress he felt over Hallam's demise, Tennyson references the recognition in the Accounts of Mary Magdalene's

adoration for her Master.²⁰

All subtle thought, all curious fears,
Borne down by gladness so complete,
She bows, she bathes the Saviour's feet
With costly spikenard and with tears.

Mary was one of only a handful couple of who knew and acknowledged Jesus' demise was coming, and she adored and valued the effortless and pardoning she got from her Master. Mary was eager to humble and demean herself to express her adoration for Christ. So also, Tennyson humbles himself before Hallam and God to express his ardent melancholy and love for both. Tennyson recognizes the profundity of Mary's adoration, and wants to express that sort of friendship and unwaveringness to God too. Tennyson likewise particularly alludes to Christ as the Hero another unmistakable qualification of his Christian confidence

and center all through the poem. Tennyson proceeds.²¹

Thrice blest whose lives are faithful prayers,
Whose loves in higher love endure;
What souls possess themselves so pure,
Or is there blessedness like theirs.

Tennyson marvels what it takes to accomplish a "blessedness" in adoration on an indistinguishable plane from holy people like Mary Magdalene. This is a plane Tennyson looks to accomplish all through the poem. As he proceeds with his "In Memoriam" travel, Tennyson learns that it is just through Christ that the most elevated amount of generous, Genuine love can be accomplished.²²

O living will that shalt endure
When all that seems shall suffer shock.
Rise in the spiritual rock,

Flow thro' our deeds and make them pure.
That we may lift from out o f the dust
A voice as unto him that hears,
A cry above the conquer'd years
To one that with us works, and trust,
With faith that comes of self-control.

The "profound shake" alluded to is Jesus Christ. Tennyson understands that he needs Christ to "stream thro'" his heart to make him unadulterated and express the confidence and love he needs to anticipate a revival from the dead and trust in "certainties" that can't be demonstrated by science and human reason alone. Distress, discretion, enduring, and even uncertainty all deliver a confidence that adoration will make unity between Tennyson, Hallam, and their God. Another part of "In Memoriam" that outlines Tennyson's Christian point of view is the references to the three Christmases, which play a critical part in the mending procedure and the progress from uncertainty to confidence .²³

2.3 Religion in "Locksley Corridor"

"Locksley Corridor" is a poem composed by Alfred Tennyson of every 1835 and published in his 1842 gathering of Poems. It portrays the feelings of a rejected suitor go to his youth home, the anecdotal Locksley Corridor. As indicated by Tennyson, the poem speaks to "youthful life, its great side, its inadequacies, and its desires". Tennyson's child Hallam reviewed that his dad said the poem was enlivened by Sir William Jones' exposition interpretation of the Arabic Mu'allaqat.²⁴

Tennyson would proceed with his issues with religion in a poem called "Locksley Corridor" in which the speaker feels enticed to relinquish current society, and backpedal to a savage way of life in the wilderness. In a continuation of "Locksley Corridor" Tennyson's speaker has become suspicious of science and has a re-certified confidence in god. Tennyson could never relinquish a topic of death, and in numerous poems he celebrated demise, or those characters that kicked the bucket that he composed of.²⁵

"Locksley Corridor" communicates Tennyson inner conflict about innovation and logical advance. There the speaker feels enticed to desert present day development and come back to a savage life in the wilderness. At last, he carries on with a humanized, present day life and energetically embraces innovation. "Locksley Lobby" is maybe the most clear instance of a shrouded plan subverting the official Victorian doctrine. Regardless of his fervent admissions, its speaker never appears to be very sure about the result of proceeding with advance.²⁶

Stressed by the industrialist inclinations of the general public he lives in "Each entryway is banned with gold, and opens however to brilliant keys" and its social deformities "Gradually comes a ravenous people, as a lion crawling nigher", he inquires as to whether the development of information alone is adequate to incite an advance of society all in all: "Learning comes, yet insight waits". Similarly, the business paradise of his vision is at first still loaded with "the country's vaporous naval forces catching in the focal blue", showing that the serene "Alliance of the world" is to be sure extremely far away.²⁷

In spite of the fact that as yet keeping up that "through the ages one expanding reason runs,/And the contemplations of men are augmented with the

procedure of the suns", the confidence in advance is just an issue that is finally too much to bear for him to stick to so as to beat his own issues. Far and away more terrible, it is just a single escape course out of many, with the others (life in a tropical wild, mating with a "savage lady" promising "pleasure more than in this walk of psyche,/In the steamship, in the railroad, in the considerations that shake humankind". The speaker, at last, winds up in the ludicrous circumstance of attempting to escape into the idealistic belief system of his age keeping in mind the end goal to escape from the very conditions this philosophy has made surrounding him.²⁸

In this way, his inclination to go ahead if such there is, for his need to "blend with activity" is not even once acknowledged over the span of the poem, since he "can't envision what shape such move could make" is spoiled by questions about its prosperity from the earliest starting point, and his inclination that "everything here are out of joint" is reflected and strengthened by his last prophetically calamitous goodbye to Locksley Lobby. Without the solace of any solid vision, he is left running on purge. The commanding breeze conveys him along, yet now, it has turned out to be to some degree hard to envision this breeze to be the breeze of advance towards a Victorian perfect world.²⁹

Notes

¹ Goutam Karmakar, “Alfred Lord Tennyson: His Two Voices and divided will” *IJELLH ,International Journal of English Language and humanities* ,Volume II, Issue VIII, 2014,p.4.

² Robert W. Hill, Jr., ed. *Tennyson's poetry; authoritative texts, juvenilia and early responses, criticism*. New York: W. W. Norton & Company 1971. All further quotations are taken from this copy.

³ Arthur E. Baker, *A Concordance to the Poetical and Dramatic Works of Alfred, Lord Tennyson*. New York: Barnes and Noble, Inc., 1966,p.263.

⁴ Ibid.

⁵ Ibid.

⁶ Hoxie Neale Pairchild, *Religious Trends in English Poetry: 1830-1860*. New

York: Columbia University Press, 1957,p.45.

⁷ Ibid.

⁸ Ibid,p.47.

⁹ Ibid.

¹⁰ Martha Wright, "Doubt and Faith in Tennyson's Poetry". *Masters Theses and Specialist Projects*,1972,p.25.

<http://digitalcommons.wku.edu/theses/1015>.

¹¹ Ibid.

¹² Ibid,p.26.

¹³ Sindhu Mennon. "The Two Voices". *The Literature Network*. Jalic Inc. 2015,p.7.

¹⁴ Ibid,p.8.

¹⁵ Ibid.

¹⁶ Herbert F. Tucker, "Vocation and Equivocation The Dialogue of Genres in Tennyson's "Two Voices"". *Victorian Connections*,1989 ,p. 121.

¹⁷ Martha Wright,33

¹⁸ Ibid.

¹⁹ Ibid,p. 34.

²⁰ David Settle, "Faith, Hope, and Love through Doubt in Tennyson's *In Memoriam*" (2007).*Masters Theses*. 691,p.21.

<http://scholarworks.gvsu.edu/theses/691>

²¹ Ibid,p.22.

²² Ibid.

²³ Hair, Donald. "Tennyson's Faith: A Re-examination." *University of Toronto Quarterly* 55, no. 2 (1985),p. 185.

²⁴ Ibid.

²⁵ Ibid,p.187.

²⁶ Matthew Hahn , “An Ambiguous Faith: Tennyson's Response to Victorian Science” *Messiah College Grantham*,2007,p.7.

²⁷ Ibid.

²⁸ Martha Wright,p.41

²⁹ Ibid.

Conclusion

The Victorian poetry, which denotes the change from the Romantic to the Modern, endeavored with reasonable achievement in experimentation as for topic. The prevalent view that Sir Alfred Lord Tennyson was the agent of his age in such manner. In any case, he frequently neglects to follow the inborn logical inconsistency that underlies in his poetry. Underestimating it that Tennyson was a Victorian artist laurate, pundits have a sort of cut sided see about his poetry. Tennyson had the fulfillment of a constrained mind. It is on account of in huge numbers of his imperative poems, Tennyson is by all accounts hooking the major view-focuses about religion, love or social relationship.

The speaker of "The Two Voices" discussed god's arrangement, he turned

out poorly enough. Regardless of whether the dragonfly's transformation is developmental or god's outline, it is a piece of a characteristic, instinctual phase of development, the voice that guides us is so antiquated is it indistinct to our inner voice, it originates from profound inside us, not from a fiend on our shoulder

"In Memoriam" is a poem that reports the adventure of Christian confidence Alfred Tennyson encounters after the passing of his companion, Arthur Hallam. Albeit Tennyson is submerged in profound distress and faced all through the grieving procedure with inquiries and difficulties to his otherworldly convictions, he turns into a more grounded Christian who is loaded with confidence in a God of adoration who will rejoin him with his left companion. Tennyson's confidence was not some all inclusive reflection of God or deep sense of being when all is said in done. Tennyson was a profoundly changed over, Christian man who utilized the medium of poetry as a method for communicating his convictions.

Tennyson comprehended this and grasped the affection for Christ as the reason for his confidence and the motivation behind his life. His affection for God and Hallam turned out to be more develop and finish through his battles with uncertainty and demise, yet Tennyson experienced life through death and expectation in an everlasting future with his companion and Savior in paradise.

"Locksley Hall" isn't self-portraying, "In Memoriam Tennyson stands up concerning the departure of a companion. In "Locksley Hall", he influences his legend to uncover the desolation caused by the passing of a special lady. There is no motivation to assume that the artist had ever any such accident, however numerous perusers have taken 'Locksley Hall' and Maud for personal disclosures, as "In Memoriam".

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