



**PHILOSOPHY OF PAIN, SUFFERING,
AND EVIL IN THE POETRY OF ROBERT BROWNING:
AN ANALYTICAL STUDY OF THE COMMON SUBJECTS**

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Abstract:

The Victorian poet, Robert Browning was mostly regarded as a great poet of love and an innovator of the dramatic monologue. He was also equally popularly the best-known for his philosophy of optimism, and the philosophy of the Imperfect. But few have looked at Browning's philosophy of pain, suffering, and evil revealed in his poetry. A humble attempt has been made in this article to explore the common subjects, themes and treatment of pain, suffering, and evil in the poetry of Robert Browning to which a precise and careful evaluative investigation have been assessed by a gone through his some poems abounded with multiple and manifold notions and speeches of speakers, lofty subject-matters, ejaculated diction, presentation, contemporary common psychoanalytical issues and cultural appearance, philosophy of the grand stories on the ground of common subjects and objects, selection of the private and common symbols, perfect imaginary, viewpoint and the perfect creation of characterizations.

Keywords: optimism, acquiescence, deficiency, contemplation, wrangling, dichotomy, imperfection, extinction

1. Methodology

This article focuses on the philosophy of evil, pain, and suffering issues and common themes of the contemporary societies in the poetry of Robert Browning so the creative

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approach and ethnographic poetic qualitative research methodology are being applied to investigate the role of Browning's dramatic monologue language in the poetry which facilitates an imaginative and empathetic identification of the philosophy of aesthetics, psychoanalysis of the characters and common subjects, approach of conventional and personal symbolism, use of ejaculated and challenged diction, mechanism of metaphor and allegory, ideology of sensibility and beautiful imaginary – all the data that how and why support and aim to analyze the main objectives of the research for the philosophical evil, painful, and suffering elements that have been mentioned in the poetry to get its results as goodness in the favor of truth. Therefore here, the research methodology is the systematic theoretical analysis of the methods that have been applied to the field of the longitudinal ethnographic case study of the evil and suffering for the common socio-cultural dominated issues and historical information in this research article.

2. Literature Review

Robert Browning (1812-1889) was an English Victorian poet, playwright whose mastery of dramatic verse rank distinctively and especially dramatic monologues. The most time of his life, he spent with his wife, well-known poetess, Elizabeth Barrett Browning, in Italy residing Florence at Casa Guidi which is now a museum to their memory that the poet called it his university. He was influenced and inspired a lot by Shelley; but he much liked also Byron. Victorian age was one of the most glorious eras and epochs in the history of England that was filled with the emotions of warm appreciation, commendation, and resentment for its both states- likes and dislikes that were forcefully followed by the order, decorum and decay, and influenced by art, knowledge and science to its enrichment in the literary opium outputs fruitfully.

Browning's poetry has manifold common psychoanalytical tones and themes of the different categorized egoist and dignified characters that present various philosophical viewpoints and cultural outlooks of the same story. *"Like other forms of literature, poetry may seek to tell a story, enacts a drama, conveys ideas, offers vivid and unique descriptions or expresses our inward spiritual, emotional, or psychological states"* (Yadav, M. K., 2018, p.80). The thoughts, feelings, and motivations of a depicted character not only provide a sense of sympathy to the readers but also suggest them to understand the variety of perceptions that creates up the common truth. His poems demonstrate that how the persons with different charismas respond contrarily to akin circumstances, as well as dye and depict how to a time, place, action, and picture that can cause persons with similar personalities to develop or changing quite dramatically. *Different enough, in order to produce imaginative writings of highest value, they could utilize the material picked from their surroundings and situations in the most skilled manner* (Yadav, M. K. & Yadav M. S., (2018), p.1358). Browning wrote many poems about artists, lovers, scholars, dukes, and poets in the forms of dramatic monologues that are equally in the presentation of art and love where he badly admired or disliked by the readers. This, his artistic

philosophy leads painting idealized beauty of his characters because his characterization is to be pondered on the purposes of art that is an architectural relationship between the art of characters and imaginative creation, and the morality of judgment.

Most poems of Browning are voiced with the wicked, malicious, evil, and criminal people who were murderer, failed and flopped lovers, and eccentric characters in the dramatic monologue manner that were allowed the poet to sustain and maintain a balanced distance between him and the voice of an evil character. His characters identify themselves the personalities and personae to tell the stories and happening about the favorable and adverse situations in the almost of his poems. While ordinarily it looks that the characters in his poetry are often crafty, intelligent, argumentative, and capable of lying. Definitely, they usually consent a more story than they actually wish to speak here, ordinary readers may be ambiguous and confused to understand the speakers and their attitude and psychology, so a perfect reader needs to be more conscious and careful to learn better them skillfully, therefore, he ought to carefully pay attention to the ejaculated diction, challenged structure, high quality imaginary, beautiful metaphors, confusing allegory, black humor, common- complex and private symbolism, and a much more themes on the using of figures of speech cautiously and carefully to the logical progression.

His poetry has mainly two categorized private and common symbols – taste and evil. Symbol of taste has been applied in the form of interest in culture that includes art and architecture which present the philosophical depictions of the characters' aesthetic interest in art, music, love-making, lofty imagination, fairy-dream, arguments, beauty, seduction, lust and eternal feelings, scholar, wickedness, scarification, mythology, and the paintings that reveal the perfect clues and witnesses about their nature and moral values that prove itself the characters of evil, pain, suffering, and violent nature abounded with throughout in his poetry. His characters belong to the all the strata of society inside the boundaries of the aristocracy and the very poor. The diction, subject-matters, imaginations, and structures are loftily based on religious splendor and idealized passion, murder, hatred, and madness extravagantly that consequently show also their sufferings, pains, violence, wicked and evil thoughts, as well as indicate their evil and painful natures in all the poems, *Porphyria's Lover*, *Prospice*, *Andrea Del Sarto*, *My Last Duchess*, *Fra Lippo Lippi*, *The Bishop Orders His Tomb*, *Rabbi ben Ezra*, *Evelyn Hope*, *Paracelsus*, *Soliloquy of the Spanish Cloister*, *Meeting at Night*, *Childe Roland to the Dark Tower Came*, *The Last Ride Together*, and *A Grammarian's Funeral* which were set in the medieval and renaissance Europe, mostly in Italy, where he drew on his extensive knowledge of art, architecture, philosophical and psychological wits, history to fictionalized actual events including contemporary issues without fear of alienation that seems to didactic and moralizing from the centuries. Unlike other Victorian poets and writers- William Tennyson, John Ruskin, George Meredith, G. M. Hopkins, Thomas Hardy, he used the symbols of suffering, pain, evil and violence in the poetry which explore all silent characteristics and traits of human common psychology on the basis of

evil, painful and violent aspects that appear abnormally into the speakers/characters in the way of dramatic monologues which filled with images of ugliness, violence, and the inexplicable, like well-known, leading and great Victorian novelist, Charles Dickens's novels present.

3. Discussion

Browning's literary work is related to the lyrical poetry in the form of dramatic monologues that show the treatment with the nature which is decorated with the philosophy and attitude to the human life on the road of imagination and real life like views and outlooks that all are fabulously fabricated into the lofty fictional frame of the incredible composition of the verse, a series of ejaculated words in the diction, and glory of imaginary which put him on the high reputed rank as a Victorian philosophic poet among his contemporary writers. His poetry of art is belonged to the love poetry, religious and ethical thoughts. Broadly speaking, the poet has a threefold appeal - first he is a psychological poet, secondly he is a passionate singer of love, and thirdly he is a strong believer in philosophy of optimism. He is known symbolically a poet of *poetry and thought* and *singing and sermonizing* because he is the study of human mind and soul where his poems are called the soul studies; therefore, he is a great analyst of human mind.

This paper aims to focus on the philosophy of pain, suffering, and evil in the poetry of Robert Browning that how do the subject matters and symbols function and follow in the forms to explore objectives of the research to its perfect and complete results successfully.

Robert Browning was one of those Victorian popular poets who had certain very clearly laid down and firmly grounded view on some of the fundamental problems of life. All his views put together may be given the name of philosophy. But the reality is that Browning does not seem to propound any philosophy in any moral or ethical sense but he offers a "*distinct theory of the relation of man to universe and of evil to good and exhibits their theory by means of imaginary characters and senses in his dramatic monologues and other poems*" (J. H. Buckley, 114). Browning may not appear to be a profound thinker but he is definitely a consistent one. He has unchanging views on human destiny. He does not challenge the old theological and metaphysical principles but accepts the consistorial view of God, the immortality of the soul and the Christian belief in the incarnation. He is original in the sense that his robust optimism is in a sharp contrast with the growing pessimism of the Victorian age: "*He is one of those who rolled back, as far as England is concerned, the morbid pessimism, the sickly disdain of active life which has infected so much of European Literature during the present century*" (F. R. G. Duckworth, p.69).

Browning does not mean to say that the world is without evil, pain, and suffering; he means that divine governance is just and benevolent and what appears to the world as evil or suffering has its own purpose in the scheme and design of events.

Browning, like the other eighteenth century thinkers, does not accept a theoretical and abstract attitude towards evil, pain and misery, nor does he accept it as a philosophical counterpart of good. Browning however considers evil as a practical instrument of human advancement. Browning adopts a pragmatic and practical approach based on the experiences of life. His emphasis is laid on practical experience and he tries and tests every theory on this touchstone and criterion: *"Whatever enriches the experiences, favors aspiration, gives strengths to heart and mind is good and is to be used by us whether conventionally sanctioned or not. That which enervates, paralyses, deadens is bad and must be put aside"* (G. K. Chesterton, 1967 p.62).

Browning's optimism includes the knowledge of evil, pain and misery – a part of man's struggle to achieve the ideal or goal. Imperfection implies the possibility of perfection. Life is a progress in two senses – first is the steady enrichment of the ideal; the second is successive nobler achievements of man. Life is a determined tireless struggle towards an ideal that is never completely attained and never can be completely attained. Browning's optimism is founded on the imperfection of man. He derives hope from human deficiency. *"The worth and work of life for Browning lay in the effect to become perfect, not in accomplishment, but in the strife and struggle to accomplish"* (W. T. Young, 1936, p.11). Evil is man's enemy and without foe, no success can be achieved. Thus, God offers the opportunity of evil to man for his spiritual betterment. So, evil is a condition of man's moral progress. Browning is not daunted by and afraid of evil, because evil to him is not the enemy of good. It is in a sense essential for the attainment of good as the poet says: *"Evil – the scheme by which thro', Ignorance Good labours to exist"* (Abt Vogler, IX, p.66-67).

The struggle against evil pushes man in his excellent pursuit of putting things right. Man has always been a fighter. Evil and good are permanently parked and placed in the life of man. He has to face adventures brave and new: *Strive and thrive: cry 'speed' – fight on, fare ever, There as here* (Epilogue to Asolando, 19-20). The experiences of young age help a person in his spiritual progress in his later life. Browning thinks that it is the intention and not the accomplishment, the inward purpose, not the outward result is the real test of the merit of man. The pitcher in the poem, *Rabbi Ben Ezra*, shaped on the wheel is ready for future, a life beyond this life. Thus, the present life is a preparation for the life to come. Man should welcome evil, pain, suffering and failure in this life and through them; he can enjoy the pleasures of Heaven. The lover in the poem, *Evelyn Hope*, instead of becoming disappointed, seeks solace and satisfaction in the optimistic faith that God *creates love to reward the love* (Evelyn Hope, IV, 26). Browning thus seems to lay stress on the need of failure in the life of man:

*"And what is our failure here but a triumph's evidence
For the fulness of the days? Have we withered or agonized?
Why else was the pause prolonged but that singing might issue thence?
Why rushed the discords in, but that harmony should be prized?
Sorrow is hard to bear, and doubt is slow to clear,*

*Each sufferer says his say, his scheme of the weal and woe:
But God has a few of us whom he whispers in the ear;
The rest may reason and welcome; 'tis we musicians know."*

(Abt Vogler, XI, 86-92)

All that man does, builds up the perfect humanity and flows into the perfection of God in whom lies the perfection of man. This love, grounded on this faith brings joy in life. Love opens Heaven while Earth closes man round:

*"Others mistrust and say—"But time escapes!
Live now or never!"
He said, "What's time? leave Now for dogs and apes!
Man has Forever."*

(A Grammarian's Funeral, 72-75)

Browning propounds the doctrine that imperfection and failure are man's glory. The judgment is passed on the impulse, the intention and the nobility of soul that prompts the attempt. It is not passed on the deed accomplished:

*"Not on the vulgar mass
Called "work," must sentence pass,
Things done, that took the eye and had the price;
O'er which, from level stand,
The low world laid its hand,
Found straightway to its mind, could value in a trice:"*

(Rabbi Ben Ezra, XXII, 133-138)

In Browning, we can realize and recognize the strength that flows from joyous fearless personality of his characters and the might of their intellect and heart. The characters convey the depth of joyous meaning the poet discovers in the world as he says:

*"I find earth not gray but rosy;
Heaven not grim but fair of hue.
Do I stoop? I pluck a posy;
Do I stand and stare? All's blue."*

(Abt Vogler, III, 13-16)

Browning changes Carlyle's cry of despair into a song of triumph. Carlyle regards that the forces of good and evil are immovably interlocked and there is a continuous struggle in them. On the other hand, Browning exposes consciousness of a strife against these forces and a conviction of emerging victorious which gives a bigger joy to every stroke. He thus raises morality into optimism, as Young says: *Of all the poets, Browning is the healthiest and manliest* (G. M. Young, 1936, p.126). In the poem,

Bishop Blougram's Apology, Browning breaks the first mask of goodness in order to break the second mask of evil and gets to the total goodness at last. G. K. Chesterton, one of his great admirers, observed of this poem that Browning, *Dethrones a saint to humanize a scoundrel*. And what a humanizing it is, a remorseless self-unmasking of the bishop by the bishop (*The Psychology of Wine: Truth and Beauty by the Glass*). Browning wants to convey that in striving towards good, evil cannot last long:

*"There shall never be one lost good! What was, shall live as before;
The evil is null, is nought, is silence implying sound;
What was good shall be good, with, for evil, so much good more;
On the earth the broken arcs; in the heaven, a perfect round.*

(Abt Volger, IX, 61-64)

The imperfections and failures of the world do not discourage and dishearten the poet. With the result, his characters do not turn away from this world: *Life succeeds in that it seems to fail* (Ibid, IX, p.65). The theory of Browning seems to say that the senses of man in his own imperfection imply a design of perfection and it is the greatest argument for optimism. Man should always be lively and cheerful in miseries and failures of his life:

*"How good is man's life, the mere living! how fit to employ
All the heart and the soul and the senses forever in joy!*

(Abt Vogler, III, 20-21)

Browning was not only a philosopher but also he tried to make a study of man psychologically in relation to the entire universe. His concern was with the inner man, the human soul. He portrayed painters, lovers, bishops, artists, dukes, criminals, and various other human characters. These characters have emotions and feelings. They are hopeful about the fate and future of man. They believe in the immortality of human soul and its salvation. The poem *Porphyria's Lover* has a word of hope and consolation though the lover strangles his beloved Porphyria to death. He kills her for the possessive instinct of deep love for her. There is no other way of making her his own as social barriers stood in his way. He kills her with the conviction psychoanalytically that his faith in human salvation is firm and unflinching. Browning's faith in the salvation of the human soul springs from his faith in the goodness of God.

In the view of Hudson, Browning was an uncompromising foe of materialism. His concept that all is right with the world explains Browning's elementary view of man's relation with the universe. In cosmic sense, all must be right under an omnipotent and essentially benevolent God. This fundamental principle gives birth to Browning's belief about evil and imperfection. Browning does not mean that there is no pain, suffering, misery or evil in the world. He means that the divine governance is benevolent and the divine scheme. In a way, Browning tries to establish that evil is

essential for the attainment of Good as Brooke rightly remarks: "*The foundation of Browning's theory is a kind of Original Sin in us, a natural defectiveness deliberately imposed on us by God, which prevents us attaining any absolute success on earth.*" (Stopford A. Brooke, 2001, p.86)

Evil, thus, becomes a moral condition in the progress of man. Man cannot achieve victory without a foe. In the opinion of the poet, consciousness of evil and man's imperfection help him in his advance towards perfection. Evil has its own place in the design of events and happenings.

Man's imperfections and failures on earth, similarly, cannot be omitted out of the construction of man's life. It is, in this contact, that evil is counted as a kind of ignorance through which man moves towards the good. Browning's voluminous and difficult poem, *Sordello*, proves an illustrative study in this regard. Browning believes that good is a positive force whereas evil is the negative one. Hence, to live in the realm of evil only is to stay in the dark region of unreality. This may seem to be ideational discursiveness, but it cannot be interpreted as idealism.

Man's failures and defeats, in other words, have a meaning. Each failure helps him to gain knowledge and make progress. Each failure thus is a step nearer to success, to the salvation of the soul. Imperfection and failure are glories of man. High goal is a prophecy of fulfillment and death is not a sign of extinction of life. It puts a *groom that brings a taper to the outward room*. Browning is of the opinion that God must reward man in one life or the other as he says:

*"No, indeed! For God above
Is great to grant, as might to make,
And creates the love to reward the love,-
I claim you still, for my own love's sake!
Delayed it may be for more lives yet,
Through worlds I shall traverse, not a few-
Much is to learn and much to forget
Ere the time be come for taking you."*

(Evelyn Hope, IV, 24-32)

Thrice as old lover of Evelyn Hope is replete with optimism as he shall become one with his *sixteen years old beloved*. Browning asks man to keep himself in perpetual struggle. His prime emphasis is on continuous effort:

*"I was ever a fighter, so - one fight more,
The best and the last!
I would hate that death bandaged my eyes, and forbore,
And bade me creep past.
No! let me taste the whole of it."*

(Prospice, 13-17)

In Browning's view, nothing can be accomplished without personal enterprise. Once a man has learnt to struggle, there is no goal or gain which is beyond his reach though there may be many impediments and obstacles in his path. Browning is teaching defiance of death and a challenge to battle. The poem, *Prospice*, inspires man to gather courage and have dogged determination, as a critic comments: *Prospice is concentrated in the strength of a great soul and the courage of one who is prepared for the worst, with eyes unbandaged* (E Baroda, *The Browning Cyclopaedia*, 1892, p.107). Browning's another popular poem, *Andrea Del Sarto*, lays emphasis on the role of human struggle. Man cannot achieve perfection yet the poet advocates that man should keep before himself perfection as the goal so that he may reach near perfection. *Andrea del Sarto* is grieved as his own perfection is only technical. His paintings do not appeal to the aesthetic taste of man. He knows it very well that he can remove the flaw, but at the same time, he is aware that he does not have the soul of *Rafael*:

*"That arm is wrongly put — and there again —
A fault to pardon in the drawing's lines,
Its body, so to speak: its soul is right,
He means right — that, a child may understand.
Still, what an arm! and I could alter it:
But all the play, the insight and the stretch —
(Out of me, out of me! And wherefore out?
Had you enjoined them on me, given me soul,
We might have risen to Rafael, I and you!"*

(Andrea del Sarto, 111-119)

Andrea would have been equal to Rafael. He had killed the conscience of his soul. He had been treacherous and perfidious with his parents and with the king of France:

*"I took his coin, was tempted and complied,
And built this house and sinned, and all is said."*

(Andrea del Sarto, 248-49)

Failure in life is essential for success; doubt is equally indispensable for the existence of faith. It is doubt which distinguishes man from the lower animals and the act of men is a test of his faith as the poet says:

*"With me faith means perpetual unbelief
Kept quiet like the snake'neath Michael's foot
Who stands calm just because he feels it writhe."*

(Bishop Brougham's Apology, 691-693)

When reason is not successful in guiding a man, he decides to move forward under the instructions of his emotions and feelings. Intellect alone does not qualify sufficiently in realization of religious experience. Intuition and imagination are also of immense help and great significance as the poet says:

*"You own your instincts – why, what else do I
Who want, am made for, and must have a God
Ere I can be aught, do aught?"*

(Bishop Brougham's Apology, 431-433)

Browning takes a view of life, as it was, as it might have been, and as it possibly may be. He takes stock of life's uncertainties, observations, hopes, aspirations, ambitions, failures and ideals. Compacted into a rigid form of a formula, Browning's expression of life cannot be simplified into a theory. Browning broke away from the thought and the conventions of the Victorian poetry. He was not touched by the pessimistic thought and theme of the Victorian age as found in other writers. Instead, he brought out his own wisdom of optimism as David Daiches aptly observes: "*Browning, unlike Tennyson, made no real attempt to come to terms with his age; he brushed aside its doubts and problems, to contemplate intriguing Renaissance figures in Italy. His optimism was not Victorian, no other Victorian poet of any significance was optimistic. The typical Victorian literary man was either a prophet, a worrier or a doubter, and none of these are optimistic type.*" (David Daiches, *A Critical History of English Literature*, 425) There are several optimistic observations and statements in Browning's poetry. He seems to be proclaiming afresh the sublime resolution of the dichotomy of the Victorian world:

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

(Epilogue to Asolando, 11-15)

In Browning's poetry, there is an admonition to human races that man, in changing moments of life should endure and carry forward the business of life. What sounds romantic heroism in *I was ever a fighter* (Prospice) becomes an inspirational force. The life of man is full of struggle and strife and it is an eternal feature of human predicament. Man should not be cowed down by the weight and wrangling of life. Browning's robust optimism is interpreted in religious terms also. In such a case, this world is a stage governed, guided and goaded by the divine Providence, as the poet says:

*"For God is glorified in man,
And to man's glory vow'd I soul and limb."*

(Paracelsus Allains, 792-793)

This is in a striking contrast with Thomas Hardy's novel, *Tess*. The Christian dichotomy may be a background explanation in this regard. The vision of beatitude is certain but there is loss of innocence. This theological optimism can be marked in the poem of Browning, as Brocker observes: "*Browning's hypothesis is that under an Omnipotent, benevolent God, all must, at least in a cosmic sense, be right with the world. It could not be otherwise*" (K. L. Knicker Brocker, *Selected Poetry of Robert Browning*, p.24).

The contemplation of human condition by the poet, in this light, is itself significant. Browning takes a view of relativity with regard to faith and doubt. In his view, everyone has his own ideals and each cannot be the other. The allowance of *honest doubt* may be there with faith, yet there cannot be any certainty:

"Each being so good, would Heaven seem best?"

(The Last Ride Together, 98)

Browning keeps the hope always alive on the basis of faith, with the thought in the background that hope sustains humanity. The contemplation of good and evil in Browning's thought is his optimism. Browning with reference to his faith understood the reality of this earth. In the poem, *The Last Ride Together*, the lover has full and firm faith in the real world and its goodness. Hope can be sustained properly against a realistic background of man's life, which requires faith and human involvement. In the optimism with reference to the conviction in earthly life that is good, and therefore, human life is also good:

*"It makes me mad to see what men shall do
And we in our graves! This world's no blot for us,
Nor blank; it means intensely, and means good:
To find its meaning is my meat and drink."*

(Fra Lippo Lippi, 135-138)

The poet makes man believe that the earthly life is good; therefore, human life must also be good as the poet says:

*"How good is man's life, the mere living!
How fit to employ
All the heart and the soul and the senses
Forever in joy!"*

(Soul, IX, 11-14)

Browning does not make the error of believing in the total absence of evil, pain and suffering at a certain time. He perceives man's progress towards good through evil. Evil is a scheme; it is a kind of ignorance through which good tries to move and exist. Good is fundamental and evil is its foil. In other words, it can be said that evil is an aid to good itself. For Browning, evil is a negative entity, whereas good is a positive force. Therefore, reality is to be linked with good, as best as possible. Browning's conception of good leads some critics to link the ideal with the real. Man has his aspirations and ambitions, aims and ideals. It is the nobility of the aim that is meaningfully significant.

According to Browning, pain and doubt indicate kinship to God, closer than that of the brutes which are undisturbed by them. The Poet knows that human struggle leads to final success. The disparity between ideals and actual achievement should not cause despair to man (*Robert Browning: A Reassessment in the Light of Hindu Vision* by Arti Gupta), as the poet says:

*"Better have failed in the high aim as I,
Than vulgarly in the low aim succeed.
As, God be thanked, I do not!"*

(The Inn Album, 31-33)

In another poem, *A Grammarian's Funeral*, the ideal is not necessarily to involve asceticism. Browning knows that hermit-like detachment from the lures and luxuries of the life does not prove fruitful and rewarding. Action in the present life is therefore necessary. The importance of the present is stressed and the instant is changed into the eternity. In *Rabbi Ben Ezra*, the future is visualized but the poet feels that the past, present and future cannot be separated as the poet says:

*"So, still within this life,
Though lifted o'er its strife,
Let me discern, compare, pronounce at last,
This rage was right I' the main,
That acquiescence vain:
The Future I may face now I have proved the past."*

(Rabbi Ben Ezra, 17, 97-102)

In the relation to faith and hope, the solution lies in actual action without which faith would be rendered useless and hope will dim, dwindle and disappear. As *"Indeed, these perceptions provide raw material to the poet when he transforms the grass into a fine poetic product"* (Yadav M. K., Yadav M. S., (2018) p. 1352). Thus, Browning lays emphasis on human efforts and human actions. The poet is, however, aware of the infinite aspirations of man and his desire to achieve the unattainable. Browning makes a plea for the properly planned action, keeping in view the totality of situations and

circumstances, as he presents this proper plan of life with the help of the imagery of a building construction:

*"Image the whole, then execute the parts-
Fancy the fabric
Quite, ere you build, ere steel strike fire from quartz,
Ere mortar drab brick!"*

(A Grammarian's Funeral, 69-72)

Even sometimes planning is not a way to sure success. There always looms and emerges large sense of failure or defeat as the poet says:

*"Since now at length my fate I know,
Since nothing all my love avails,
Since all, my life seem'd meant for, fails,"*

(The Last Ride Together, I, 2-4)

It is not an individual failure as human beings are subject to failures and frustrations of life. The poet emphasizes the universality of failure due to human imperfection:

*"Fail I alone, in words and deeds?
Why, all men strive and who succeeds?"*

(The Last Ride Together, V, 45-46)

Both success and failure in Browning's philosophy are relative terms. The gap is between thoughts and feelings, on the one hand, and, achievement and attainment through action, on the other, as the poet says:

*"What hand and brain went ever pair'd?
What heart alike conceived and dared?
What act proved all its thought had been?"*

(The Last Ride Together, VI, 56-58)

The possibility of such a gap is reality. The significance of an effort is greater than the actual worldly success as, *Success is naught; endeavor is all* (Abt Volger, VII, 51). The world has its material as well as physical standards of judgment, which fail to measure the real achievement of a person since they do not take a note of the inner being of man as the poet says:

*"But all, the world's coarse thumb
And finger failed to plumb,
So passed in making up the main account;*

*All instinct immature,
All purposes unsure,
That weighed not as his work, yet swelled
the man's amount:"*

(Rabbi Ben Ezra, XXIV, 139-144)

The poet thinks that a low aim may be achieved quickly, but a high ideal may not be achieved even after a hard striving and struggle throughout the whole life. A lofty ideal achieved may not be brought within the compass of worldly success as the poet say:

*"This high man, with a great thing to pursue,
Dies ere he knows it.
That low man goes on adding one to one,
His hundred's soon hit:
This high man, aiming at a million,
Misses an unit.*

(A Grammarian's Funeral, 115-120)

Browning finds that failure is a stepping stone to success, as the critic Ralph rightly remarks: *"This is not to say that Browning deliberately wrote poetry to serve only as a vehicle for ideas. Artistic creation does not come about in this manner. For Browning, the poet does not deal solely with abstractions"* (Ralph Ronald, *The Poetry of Robert Browning*, 51). Browning takes a clear and comprehensive view of life, which includes the good and the bad, the fair and the foul, the lovely and the ugly, the high and the low, the human and the inhuman, the consummation and the catastrophe. He knows that defeatism is of no avail to human beings. Browning does not neglect reality in preference to optimism; rather he faces reality with hope, like the American poetess, Emily Dickenson:

*"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -*

(Emily Dickenson, *Hope is the Thing with Feathers*, 1-4)

Therefore, Robert Browning's poems are undoubtedly the best-known for the irony, characterization, dark humor, social commentary, historical settings, ejaculated and challenging vocabulary, and syntax. He is regarded and honored as a sage and philosopher-scholar-poet who employs literary terms and techniques, style, or forms and structure to discover subjects and themes of common life to the pitch of philosophy and psychoanalysis where it proves that something reasoned questions and issues related to the ordinary life, principles of wit, knowledge, facts and science, and the

aspects of the existence of God among us are applied and presented perfectly in his poetry that contributed completely to the Victorian society and political discourse fruitfully.

4. Conclusion

Robert Browning's poetry is an appearance of the beauty of philosophical issues, aesthetic imaginary, artful fictional characters with their fine, fit, and fantastic creations and creatures on the perfect techniques that made it life-like experience of the good and the bad persona. Browning selected his characters from the different lands, from the different periods of times, and from the different spheres of activity, which are – a monk, a priest, a painter, a physician, a duke, a scholar, a musician that all are found with the belonging to the form of suffering, painful, and bad into the bad situations and conditions with the common subjects aesthetically in his most poems in which the poet leads one thing to another by his own mental associations entirely different kind. His poems are the best examples of the truth of the fiction that was developed through the best techniques and tools of the literary philosophy and theories. All above mentioned views support to prove that this paper is made a complete investigated study of the philosophy of pain, suffering, and evil on the common subjects in the poetry of Robert Browning.

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AN ANALYTICAL STUDY OF THE COMMON SUBJECTS

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