

I. Mathew Arnold as a Victorian Cultural Critic

Matthew Arnold is one of the most outstanding men of letters in English literature. He was a poet, critic and scholar of the 19th century. Born on the Christmas Eve of 1822, son to most famous headmaster, Dr. Arnold, he became a brilliant observer of his age through his works. He was born at Laleham in Middlesex and most of his early education was under the direct supervision of his father, at Rugby. He was fortunate enough due to his upbringing and education by fastidious parents.

First, Arnold was sent to school at Winchester (1836), and later kept at Rugby where he remained till 1841. In the same year, he went to Oxford with a Baliol scholarship in classics. His excellence in poetry and classical scholarship during Oxford education led to his election as the fellow of Oriel College, in 1845. Arnold's stay in Oxford is memorably reflected in his poetic efforts like "The Scholar Gipsy" and "Thyrsis", where Oxford and surrounding country are minutely referred to. In his poems, Arnold refers to the woods, the hills, the trees in the valley of the upper Thames, and he even refers their names with great interest. Even while an undergraduate, he also came under the influence of the Oxford Movement or the Tractarian Movement, as it was called, and imbibed in him its artistic and cultural spirit, though not its religious spirit.

After Oxford, he was appointed as Inspector of schools in 1851. This is the date when he married Lucy and it was almost middle class couple. Due to his duty of inspecting schools he had a very hectic schedule of engaging on sorts of classes. He got the chance to study the cultural differences among classes and parts of society. That's why he became a cultural critic and a keen observer of cultural variants in the society.

Matthew Arnold continued to write poetry until the 1860s and, if we set aside verses written for pleasure in childhood and in schooldays at Winchester and Rugby, we can say that he produced most of his poetry between 1843 and 1867. In 1849, he published anonymously "The Strayed Reveler and other poems by A". Simultaneously he became a critic. Thus, in the course of four years between 1849-52, he became famous both as a poet and critic. In 1852 his second volume of poems appeared that included *Empedocles on Etna* and other. Likewise, his third volume came out in 1853 including poems namely "Sohrab and Rustum." After 1867, he wrote mostly prose criticism that eclipsed his poetry. His contributions to literary criticisms are: "Essays in Criticism", "On Translating Homer", and "*Culture and Anarchy*" are worth mentioning.

Matthew Arnold is the Poet of right conduct, a progressing soul. He is no doubt distressed with the conditions of life on earth, and particularly of his age. A thinking attention if given to his whole literary and philosophical career we find that his notion is reverberated with a pessimistic lamentation relative to the possibility of human happiness in a time bereft of faith. Moreover reading of his career and his poetic stand, it proves that Arnold's works are the bridge between Romanticism and Modernism: his use of symbolic landscapes is typical of the Romantic era, while his skeptical perspective is characteristic of Modern era.

The Victorian age in which Matthew Arnold lived was an age of conflict between religion and science. Naturally Arnold's works reflect the spirit of his age by which he was deeply affected. It registered a conflict between the contemporary intellectual and religious ideas. Arnold could not have peace and rise above the surrounding atmosphere permeated with sick hurry, divided aims and broken hopes. No wonder, he was too restless to be peaceful and he took up his arms against the

philistines who led the conventional society of his times, by using light satire as the better part of his argument. As a cultivated Greek, he chose to be dignified and persuasive.

It was the age when John Henry Newman passed from the Anglican to the Roman church. It was the period when Colenso's *Essays on the Pentateuch*, Renan's *Vie de Jesus* and Darwin's *Origin of Species* were published. They questioned the very basis of faith and philosophy of life. In other words, it was a period with far reaching issues, questioning the inspiration of the Bible and inaugurating scientific discoveries and also skeptical criticism of the German scholars, and Arnold, taking shelter in the different types of philosophies and theories itself, stands as a palpable evidence of his restlessness and his search for something that can be a panacea to heal the breach and wounds festering at the heart of total humanity.

Arnold was representative, but not typical; he lived within the changes of his time, intellectual, social and cultural but his relationship to culture was uneasy. Much about nineteenth-century England, its complacency and narrow self-satisfaction, grated on him, and Arnold, permeated with the high culture of Europe, saw it as his role to be England's intellectual conscience and better itself. Arnold grew up in a liberal religious setting, where critical reflection on faith was accepted and he did not experience, in any sudden or acute form, the classic Victorian 'loss of faith'.

Matthew Arnold's attempt to recreate the old ideals covered four large fields of human endeavor: Literature, religion, politics and education. In literature, he infused a new vitality into the older classicism. In religion, he stated the new ideal as being morality touched with emotion. In politics, he espoused the idea of a cultured democracy, holding the second term to be no less important than the first. And in

education, he was the prophet of the ideals of a humanistic training for all who could profit by it.

Matthew Arnold was a great humanist and that's why his notion of liberal education in all sectors of life is widely popular even today. Referring the humanist ethos of Arnold, M.H.Abrams notes:

Matthew Arnold, the notable proponent of humanism in the Victorian period, strongly defended the central role of humane studies in general education. Many of Arnold's leading ideas are adaptations of the tenets of the older humanism –his view, for example, that culture is a perfection "of or humanity proper, as distinguished from our animality", and consists of "a harmonious expression of all the powers which make the beauty and worth of human nature;" his emphasis on knowing " the best that is known and thought in the world" , with the assumption that much of what is best is in the writings of classical antiquity; and his conception of poetry as essentially " a criticism of life." (117)

Arnold, chiefly, hoped by the means of affirmation of value of literature to illuminate and improve mankind as that appears in the light of modern ideas. He admitted that literature remains as a part of civilization; it is not the whole. But then it was, and is an enormously important part, and it was, he thought destined gradually to replace other forms of knowledge as man's chief hope and stay.

In his famous essay "*Culture and Anarchy*", Arnold describes "both Hellenism and Hebraism arise of the wants of human nature, and address themselves to satisfying those wants" (Allott 224). He pragmatically denotes both dual historical heritage and two complementary states of being. For him the legacy of Hebraism

(strictness and conscience) and the legacy of Hellenism (spontaneity of consciousness) both combined, that ideally constitutes the humanities. In the same essay, his definition of culture can be inferred vividly as the pursuit of perfection, an inward perfection, a perfection that prevails throughout society and perfection harmonious in the individual and society.

Regarding his vision towards poetry, it is reasonable to say that Arnold is in the view that poetry is the real life force for entire humanity. According to him, what he describes in "The Study of Poetry" "the future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay" (Allott 241). In his opinion, for poetry the idea is everything and the rest is a world of illusion.

The link between culture and society is vividly harmonized when Arnold opines that "making sweetness and light to be characters of perfection, culture is of like spirit with poetry, follows one law with poetry" (Allott 213). For him, poetry is the dominant idea of beauty and human nature in all sides. His valorization of high class as the protector of culture and society remains a matter of dispute among readers. Though, he is found the savior of culture in various pronouncements, what he mistakes joining that aristocracy is the sole savior of culture and social harmony but lower class is the factor to boost up anarchy. The present researcher is trying to study him through the light of new-historicism so as to critique his notion of hierarchy, marginalization and peripherization of lower class in the name of sweetness and light. Moreover, his poetry and theoretical or philosophical stand pints so much laden with optimistic cum pessimistic attitudes are the bases to study his connection between Romanticism and Modernism. His liberal and cosmic senses of humanity through love of mankind in the nightmarish world are the matter to study his hope to medicate the

then society paralyzed with the gradual loss of faith. Such senses of ideas are abundantly found in his poetic works like "Dover Beach", "The Scholar Gypsy", "Meeting", "Empedocles on Etna" and many such others. The core study will be based on some poems listed above to find Arnold's overall attitude and philosophical insight.

Arnold's poems like "Scholar Gypsy", "Dover Beach" are perfect epitomes to infer his sense of blending between optimism and pessimism, idea of link between Romanticism and Modernism and at the same time his valorizing and inferiorizing tendency among sorts of lived human world.

The famous poem "Dover Beach" is the poem having full notes of loss of faith and pessimistic lamentation. But at the same time there is not complete lack of hope as he traces the line "Ah, love, let us be true / To one another---" (89). Arnold's pronouncements like "The Sea of Faith was once full..." are typical of his wariness toward the gradual loss of hope and faith throughout human world. Schow, H. Wayne, that's why, perfectly characterizes the poem noting that "Matthew Arnold's poem "Dover Beach" concludes with a pessimistic lamentation relative to the possibility of human happiness in a time bereft of faith" (26). Mostly critics reading Arnold's "Dover Beach" is one sidedly loomed towards his pessimistic notes defying the love of two lovers that is permanent in the world of the poem. The optimistic indications are considerably prevalent in the poem when the poet remarks the necessity of true love among human beings. His notion of perfection in cultural totality reflect with the lines indicating the beauty of world , 'land of dreams', 'sweetness of night air' and fullness of sea and so on . His valorization is also abundantly proclaimed so as to find the harmony among disputes and differences. The landscapes of beach, sea, moon, nature and tides are references of Romantic, joyous and imaginative expression.

Whereas, his doubt upon the human belief, perfection and hope are typical tendency of modernism. As the lines "The Sea of faith ...of the world" are indicative of the skeptic nature prevalent in poet's imagination, they are attribution details of modern apocalyptic attitude in the same line. That's why, Arnold combines both Romantic and modernist expressions at the same token to bridge the gap of optimism and pessimism respectively.

The opening lines of the poem, "Dover Beach" are enchanting images and that enchant us a lot with romantic expressions:

The sea is calm tonight.
 The tide is full, the moon lies fair
 Upon the straits;-on the French coast the light
 Gleams and is gone; the cliffs of England stand, Glimmering and vast,
 out in the tranquil bay. (Selected 88)

Referring to the lines above Michael McGhee writes that:

The calm sea and the Full tide, *Moonlight* on the straits, the *gleam of lights*, the cliffs *reflected glimmering* out in the *tranquil bay*, these are images of enchantment and illusion. But the lines have another role, as an objective correlative for the joy, love, light etc. that Arnold is about to realize cannot be secured or sustained by faith. There is a grating interplay between the enchantment they draw us in to and the image they provide of positive human states. (86)

The critic's remark is a lot oriented to read, the lines of the poem indicating their romantic, joyous, calm and blissful account of the poet's imaginative expressions. Matthew Arnold is dominant when he epitomizes the notes of modern malaises, the confusion, and lack of faith, belief and center at the same time. The gradual loss of

faith among human beings in contemporary Victorian England made him to speak about the coming disasters upon entire humanity. That's why his apocalyptic visions are widely appreciated by the readers giving him a tag of 'modern apocalypse'. James Longenbach critiques Arnold noting his apocalyptic attitude:

For both Frost and Kermode, Arnold emerges as the crucial (and therefore shortsighted) progenitor of the mythology of modern apocalypse. And while Arnold was certainly not the first only or only powerful writer to proclaim that the sky is falling, he did provide us with rhetoric of finality that we commonly use today. (844)

Referring to the quality that lies upon modern writers like T. S. Eliot Longenbach further studies Arnold's 'Empedocles on Etna' where he says:

Like Eliot, Arnold Sometimes privileges the historical exigencies of his age, but like Eliot's Geronition, Arnold's Empedocles is a persona trapped in the troubled space between culture and consciousness. And what makes the poem so interesting is that unlike Eliot's persona, Empedocles realizes that the dilemma is his own even as he blames the age ; he understands that his claim of historical ultimacy is undermined by a long history of similar claims. (848)

The comment suggests the similar vision prevailed in Arnold's 'Empedocles on Etna ' that of T.S.Eliot. The dilemma of living and the divided mentality of Empedocles are almost like that of Eliot's personal and at the same time the characteristic feature of modern man swinging between desires and options.

"The Scholar Gypsy" is a sad note of music but at once it is animating and ennobling. The unconquerable hope of Scholar Gypsy in the tranquility of rural life is contrasted with the feverish life divided in desires. The poem starts with the

description of beautiful scenery in pastoral note and is contrasted later with pensive moralizing. The sceneries with liveliness, vividness and tenderness of Hurst in spring, or Bookshire moor, or Cumner hill, wherever the Scholar is found to move is explanatory of Romantic affection towards natural vista. But soon, a turn in the poem, of thought follows. The aim of the Scholar to peruse what is true, 'he struggling becoming ' man without answers, and doubt on the moving paces are vibrantly geared feelings of modern skeptic life. Tracing the considerable mix-up of two poles in the poem William A. Oram writes: "This underlying doubt of the Gipsy's Value darkens the mood of the second half of the poem and shifts its action from quest to flight" (157).

Studying the paradoxes in "The Scholar Gipsy" Helen E. Nebeker talks about the antithetical combination ever in the title itself. He comments:

Actually, the scholar Gipsy is a synthesis of Arnold's observations concerning the role man in the scheme of the universe. This synthesis is revealed through a series of paradoxes beginning with the title of the poem itself where scholar and gipsy, seemingly antithetical and yet juxtaposed, are joined in one personage. (56)

The remark is descriptive of the extended paradox lying in the poem and entire human life though the terms joined is inconsistent. It presupposes the reality of synthetic existence which is paradoxical at once. Even the terms on the title are juxtaposed together to extend the paradoxical combination in one personage.

Arnold's poems are studied extensively regarding their formal and content aspects. The readings have proved the successful handling of the subject matter by the poet within poetic temperament. The use of dramatic irony in Arnold's poem like 'Soharab and Rustum' proves to be the poetic talent inherent in the poet. The irony

used in the poem is a typical expression to dig out the truth implicitly and the truth is projected vividly in the eye of readers. Sohrab's concealment of his parentage continuously till the end of the poem is quite incredible but what Arnold takes as his task is to make the incredible things credible. By introducing tragic irony in the poem, Arnold has mastered over the usage of poetic devices delightfully. Admiring the use of dramatic irony of the poet C.L. Sastri writes:

Arnold made use of dramatic irony to a considerable extent, in his poem Sohrab and Rustum and succeeded in skillfully interweaving it with the plot, and providing the thrill of dramatic unexpectedness. No doubt, Arnold's use of tragic irony assumes the significance of supernatural agents and it is very appropriate in the tragic context of the story. (36)

The 'Sea' image in his poems is characteristic specialty of Matthew Arnold. The image grabs the very deep symbolism in his poetic verses. Poems like "Dover Beach", 'Human Life', 'The Forsaken Merman', 'Isolation' etc. are ripped with the sea images that mostly symbolize faith and hope in his poems. The degree of Fullness, the movement and color talked about sea are bases to study his intention of using such image. Studying his use of images Miriam Allott speculates the intention of Matthew Arnold in his poetry. He argues:

The sea of life is an image Arnold uses several times in other poems to suggest lonely voyages over long distances . . .the sea is sundering force and reveals something of his profoundly un-Wordsworthian attitude to Nature. (Introduction xxvii)

Allott's explanation of sea images in Arnoldian poems is indicating of despair and breaks in the path of life. He supposes the symbolic reference as the journey in a vast

ocean of life, deserted and broken with despair. What is important, here, to note is Arnold has loose connection with nature and Wordsworth at the same time revealing the underlying attachment with Romantic spirit.

Art in the poetry is like the blood in the body. Arnold's poetry can be without subject, idiot and empty content but his poetic art is ennobling and sparkling in the daylight. His delightful use of poetic genius can be the best means to today's readers studying Arnold with strong vigor and interest. Only great content can't be the measure of great poetry but it depends upon the smoothness and melody that bears. Arnold, himself, also talks about the poetry and its artful necessity. He has admitted in his prose works like "The Study of Poetry" that art must be dedicated to joy. He himself proves it in his poetic pieces perfectly satisfying the readers. It is important to cite Charles Duffin here in this reference:

I find the content of Arnold's poetry sometimes false and enervating. Yet I read his poetry with unfading delight. The explanation is, of course, that poetry does *not* 'depend upon the subject', but upon the 'art' that has transformed the subject into poetry. (44)

Arnold's method of writing is seen as a combination between Aristotle and Plato, and at the same time opposed to both Aristotle and Plato. His method of writing is attempted to look through classical rhetoric of Greece. His prose works like "*Culture and Anarchy*" are doubly combined with Aristotelian prose and Platonic epistemology and psychology. His prose works are dialectical like that of Plato and Aristotelian in the sense of their ethos. Arnold's doing of such practices reveal that his rhetoric indicates a way of communicating and knowing at the same time. Remarking the combination of Aristotelian and Platonic rhetoric, James A. Berlin notes:

The key to the puzzle is to be found in Arnold's synthesis of the rhetorical theories of the two, a synthesis of elements that is itself a prime demonstration of Arnold's rhetorical method. Arnold conceives of his persuasive task in terms of the categories of Aristotelian rhetoric, the system that established the language in which rhetoric has been discussed for 2300 years. Yet this Aristotelian language and technique is used in the service of a Platonic scheme of thought, a scheme based on an epistemology and psychology totally opposed to the Aristotelian world view, including that found in the rhetoric. (30)

Arnold was also conscious about the rule of state and government. His notion of desired state is an interestingly lofty notion. Through his consideration towards the welfare state proves that he was not only a poetic figure but also a political personality. His idea about 'aliens' and 'remnant' reverberates the politics and ideal state purposed by Plato. In his "*Culture and Anarchy*", Arnold traces the line of a desired state what remains confusing is that what he exactly refers saying 'remnants' and 'aliens'. Remarking such difficulty inherent in his pronouncements, Brendan A. Rapple notes:

Arnold's doctrine of the 'aliens' and remnant, though stimulating is highly ambiguous. If not politicians, how in fact, he asked in 'Numbers', could they 'recover the unsound majority?' would they be paid by the State as some branch of civil service? Would they ... Arnold did not provide clear cut answers to these questions apart from maintaining that the 'aliens'/'remnants'.
(174)

In nutshell, the remark critiques the vision of Arnold in terms of his political affinity and prospects. Arnold's idea about the state, though for the welfare of it, is not vivid and practical explicitly. His mentality towards the 'remnants' is not healthy and equal but it is an aristocratic extermination of lower class.

Thus, Arnold is critiqued by many readers in terms of his formal and content aspects, He is widely known as an initiator of cultural criticism. Moreover, his ideas located in the

poetic works are the reflective of his contemporary lived world. The gradual transformation of the Victorian England into modern attitude, the problems of the people living in the world where there is the systematic eroding of faith in God, and the divided mentality of the human thinking prevalent over the society are the acute subject matter of his writings. He tried to establish a stable society and consciousness through democracy and liberal human love. By picking out the main thinking of human mind and visualizing it into letters, Arnold contributed a large sector in the field of literature and criticisms as well.

The main objective of the present dissertation is to study the poetic works of Matthew Arnold so as to depict the combination of Modernism and Romanticism characteristically bridged so far. At the same time, the area of study will be extended to his tendency of valorizing high culture over low culture. Arnold's poems are not only beautiful and melodious to study in the sense of pleasure but they also have dualistic dependence upon the modern and romantic trend of writings. That's why the researcher is trying to prove that due to his modern writing ethos, he seems pessimistic in notes and at the same time due to his romantic affiliation on writing poems, he seems optimistic. That's why, a fusion in the line of optimism and pessimism will be studied in coming chapters using the critical attitude pronounced by Arnold himself in his critical prose works like *Culture and Anarchy* and *The Study of Poetry*. Matthew Arnold's notion of culture is one sided and elitist, his marginalization of low class living will be critiqued to show his true view about human way of living. For this purpose the theoretical modality will come from new historicism so as to depict his notion of marginalization and subjugation of low class culture. The poems to be analyzed will be "Dover Beach" and "The Scholar Gipsy". The discussion will be based mostly on the textual analysis of the poems. Moreover, the theoretical tools mentioned above will be of great support.

II. New Historicist Critique of Arnold's Notion of Humanism

The use of theoretical tools to study a certain piece of literature makes the clear, concrete and interesting interpretation of that piece. Not only to know the meaning apart if of the text but also to find the invisible meaning of that necessitates the use of some theoretical modalities. The diverse critical approaches pave the ways to look at a text from diverse angles so as to provide different facets of the same material that clearly provides the wide horizon of knowledge and information. Regarding the importance of such use I would like to exploit the critical attitudes of Matthew Arnold himself in his prose works like *The Study of Poetry* and *Culture and Anarchy*. Moreover, I will find apt to discuss Matthew Arnold's poetry through the eye of new historicism to make Arnold's underlying ideology apparent.

Arnold in his "The Study of Poetry" provides the measure for poetry, poetic beauty and truth about poetry. Poetry has its ever and surer stay, according to him, that's because it is worthy of its high destinies and that's why it has very immense future too. Due to the failing of the fact in the present time poetry grabs the very prestigious standpoint as it attaches its emotion to the idea. That's why; he pronounces the poetry as the replacement of religion itself. He talks about the permanent existence of poetry in the world of humanity when it remains as 'the criticism of life'. Talking about the poetic truth 'and beauty' Arnold purposes the idea of composition with emphasis where he notes:

It is of paramount importance because of the high destinies of poetry.

In poetry as a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty the spirit of our race will find, we have said, as time goes on and as other helps fail, its consolidation and stay. But the consolidation and stay will be of power

in proportion to the power of the criticism of life. And the criticism of life will be of power in proportion as the poetry conveying it is excellent rather than inferior, sound rather than unsound or half-sound, true rather than untrue or half true. (Allott, 242-245)

The best poetry is the composition out of matter and substance having high degree of truth and seriousness. The degree of subject matter and its gravity is considered of great value for Arnold. That's why Arnold considers the writing of poetry an exclusive job for them who are worthy enough in his own standard. Here, he sounds like romanticist in his opinion regarding the joy and beauty of poetry. He matches with the transcending vision of Romanticists avoiding the actual socio-economic ground. He only craves for seriousness, beauty, joy and enlightening vision of poetry where the basic reality is sidelined. Here it is apt to compare him with Wordsworthian vision of poetry and poems. Wordsworth talks about the beauty of nature around *Tintern Abbey* with perfect romantic spirit but turns his deaf ear to the factory workers, poor people and starvation prevalent due to industrial expansion nearby the rivers and forest of England. It is Arnold's stand which legalizes the legacy of romanticism in one or another way. Moreover, Arnold's attachment with nature also links his relation with romanticist's motto of poetic imagination. To prove such link C.L. Sastri writes, "Arnold observes nature with all her beautiful sights and sounds admires her beauty objectively and makes us also enjoy with him at her loveliness" (15). In another remark that shows the close attachment of Arnold with nature Sastri notes:

Sometimes, Nature has an appeal to Arnold sensitive mind for the lesion of quiet work, "toil unsevered from tranquility", with her sleepless ministers moving on and perfecting their glorious tasks in silence. However, he considers that man should, not only love, admire

and learn from Nature, he should do more i.e. he should begin where nature ends. (16)

From this remark of Arnold we can infer that he is emotionally and spiritually linked to nature like the romantic poets namely Wordsworth, Keats, Shelly and others. His continuous admiration of nature can be taken as the transfer of heritage of romanticism in Arnold's philosophy and poetic work as well Regarding Arnold's criticism in relation to the tradition set by John Keats, what George Watson writes:

Arnold's criticism measures the distance between his ambition as a poet and his performance. A poet in the tradition of Keats, he seeks in his prose to extricate himself from a romanticism he both loves and despises [. . .] . (110)

For supreme poetical success, what Arnold believes, there is the need of 'high seriousness' and the application of poetic beauty of poetic truth. It should be the criticism of life and application of ideas to life. Arnolds finds the best and expertise as the basic tenets for successful poetry. His notion of true and classic poetry shows the need of accuracy and lofty excellence. In this connection, Arnold in his "The Study of Poetry" writes:

At any rate the end to which the method and the estimate are designed to lead, and form leading to which if they do lead to it, they get their whole value- the benefit of being able clearly to feel and deeply to enjoy the best, the truly classic, in poetry is an end, let me say it one more at parting, of supreme importance. (qtd. in Allott, 262)

Critiquing the stance of Arnold in his critical standpoint in regard to poetry Albert J. Lubell notes the intended reality under the catchwords like 'high seriousness' and 'a criticism of life':

. . . the phrase 'high seriousness' that he used to characterize the greatest poetry becomes far more meaningful than ordinarily understood. And that other Arnoldian tag, 'a criticism of life', as applied to poetry which has aroused so much adverse comment because so often emptied of its true meaning. In this light takes on the meaning that Arnold intended. For both phrases, like sparks struck off the anvil of his mind, serve to light of Arnold's main conception that literature in general and the supreme form of it, poetry, in particular exercises its true function only in acting a purveyor of the highest wisdom for society. (261)

Mathew Arnold's resort on the poetic apartment explicitly discloses his want to escape the reality of modern world. Romantic poets were disillusioned with French revolution and compelled to resort in the eulogy of nature crossing the boundaries of basic reality. In the same way Arnold was also flying the domain of poetry so as to escape the reality and malaises of the later half of 19th century. His despair and disillusionment upon his own lived reality couldn't satisfy his Psychic temperament. That's why he was trying to avoid the grievances produced by the industrial society of England. There is the connection between his theoretical attitude and romanticists' transcendental flight. Thus, Leon Goofried has claimed that Arnold's "Characteristics poetic response to modernity was one of evasion", and that some of his most important poems "represent and attempt to fly from the modern world into poetry rather than to fuse the two" (21).

Arnold is highly demanding for the composition of poetry. The high degrees of excellence with gravity of language are very bases for the production of poetry that's why high order of excellence is the need to secure the high destinies of poetry.

In "The Study of Poetry" he endeavored to formulate his view of what constituted "the best poetry". He even provides touchstones for the proper measurement of poetry which includes the brief discussion of the poetry composed by Homer, Dante, Shakespeare and Milton. Arnold is fond of the term 'classic' which refers his attitude of the sanity and centrality of great literature. His constant focus in his critical work "The Study of Poetry" where he announces:

Everything depends on the reality of a poet's classic character. If he is dubious classic, let us shift him, if he is a false classic let us explode him. But if he is a real classic, if his work belongs to the class of the very best, then the great thing for us is to feel and enjoy his work as deeply as ever we can and to appreciate the wide difference between it and all work which has not the same high character. (Allott, 245)

The classic character is the formative aspect and which is the great advantage to get from the best poetry. But everything that blocks such important aspect is injurious and harmful for its destiny and taste. That's why there should be open eyes, not blinded, to appreciate and study the poetry which is true and classic at the same time. A reader superstitions but must perceive within the frame of classical vitality to measure and rate it. Profound classic orientation in poetry makes the criticism of life and the stronger sense of it proves the best poetry. We should not be misled at piece of poetry that can't have anything to judge the real worth of the poetry. Arnold provides the idea of studying poetry where any sorts of fallacious reading are prohibited. Personal attachment with fallacious historical affinity may cause distraction finding the actual essence of poetry that's why he writes:

Our personal affinities, likings, and circumstances have great power to sway our estimates of this or that poet's work, and to make us attach more importance to it as poetry than in itself it really possesses because to us it is, or has been great importance. Here also we overrate the object of our interest and apply to it a language of praise which is quite exaggerated. (Allott 243-44)

Arnold's such pronouncement has its tremendous influence upon New Critics and T.S. Eliot in modern era. The impersonality theory of T.S. Eliot has inherited the tradition of Arnold's view of impersonal reading of poetry. Moreover, the modern legacy of poetry has its fundamental base on Arnold's vision of poetic composition. The modern view like tightening of form, emphasis on cohesion, interrelatedness and depth in the structure of the aesthetic object have their link with Arnold's vision of poetic beauty and 'high seriousness'. The modernist literature undergoes the experience of the appearance of the various themes; the question of reality of experience itself; the search for a ground of meaning in a world that is often defined as post religious; the critiques of the traditional values of the culture, and the loss of meaning and hope in the world and an exploration of how this loss may be faced and comprehended. Having same spirit, we can find in Arnold's vision of poetry where he craves for the replacement of poetry in the absence of faith and belief. As the facts are falling, the sky is falling in the reality of human world. Arnold laments for the perfection in poetry which is the basic ethos of modernism itself. Arnold's constant affection toward 'disinterestedness' and classic spirit is the basic source for the modernist's vision of aesthetic experience. For this connection Willilam A. Madden notes:

In great poetry the terror of life as hell was ameliorated [For Arnold] and converted into delight by the 'disinterested' poetic power which,

inspired by the muse, converted the spectacle of life into matter for delight by organizing experience in beautiful languages. This was the consummation towards which Arnold's poetry and criticism reached out the transfiguration of reality by the "Greek Spirit". (125)

It is crucial to find the modernist's dependence upon Arnold where T.S. Eliot cautioned his followers that their rhetoric repeated Arnold's. I.A. Richards' noted Eliot's *The Waste Land* as a mirror for the conditions of the twentieth century, Eliot announces that Richards' claim is prefigured by ancestors' fantasies of apocalypse. That's why Eliot responded Richard first in his comment upon his reading of 'The Waste Land':

to be slightly under the sentimental influence of Matthew Arnold,...wandering between two worlds, one dead, etc. he speaks as if up to a certain moment, perhaps about sixty years ago, the world had lain dreaming (perhaps hit by the 'snowball of science' of which he speaks) placidly in religious faith, and had then waked suddenly to find itself inadequately clad in an environment which had changed its climate. He speaks that is, as if people had always believed the same things in the same way. (16)

That's why modernists' dependence upon Arnold's belief on poetry and its format shaped by the lived reality proves the continuation of this standpoint even in modernist writers' notion. Among them his tragic vision, loss of faith, poetic formality, have much to influence upon the poets and critics like Eliot, Yeats, Wright, Fish and many other new critics.

Published in 1869 as *Culture and Anarchy* with six different sections, the prose work reveals the attitude of Mathew Arnold regarding culture and society. He

defines culture with tremendous importance remarking that "making sweetness and light to be characters of perfection, culture is of like spirit of poetry, follows one law with poetry" (Allott 213). *Culture and Anarchy* provides a demarcating line between lived social realities being based upon the different status of people in the society. The different features and tendencies while distinguishing society into three different tags have become the most important discussion in the essay. The division of humanity into three classes namely Barbarians for aristocratic class, philistines for middle class and populace for working class grab the actual attention regarding their cultural importance. Moreover, the concept of Hellenism and Hebraism, sweetness and light are of interesting importance to find the bridge between Romanticism and Modernism in Arnold's notion and poetry itself.

The pursuit of perfection, then, is the pursuit of sweetness and light.

He, who works for sweetness and light, works to make reason and the will of God prevail. He who works for machinery, he works for hatred, works only for confusion culture looks beyond machinery, culture hates hatred; culture has one great passion the passion the passion for sweetness and light. (Allott 215)

Sweetness and light are main bases for perfection and they make the culture perfect and beautiful. Culture has one passion of it that is *sweetness and light*. Both should be prevailed to all so as to obtain perfectness on culture. Arnold's humanism is exposed here where he believes on the totality of cultural perfection through sweetness and light, poetic support and liberal education. *Culture and Anarchy* talks about the kind of culture where any kind of indoctrination and politics won't be practiced. Arnold writes:

Condemn neither ways; but culture works differently. It doesn't try to teach down to the level of inferior classes; it doesn't try to win them for this or that set of its own, with readymade judgments and watchwords. It seeks to do away with classes; to make the best what has been thought and known in the world current everywhere; to make all men live in an atmosphere of sweetness and light, where they may use ideas as it uses them itself, freely- nourished and not bound by them. (Allott 216)

In this prose work Arnold talks about two points having continuous influence between which the world is moving. Hellenism and Hebraism are the points of influence having the aim of 'salvation' and 'perfection'. Hebraism is due to its relation with, inward rectitude, a factor to lead an individual with unquestioning obedience of status quo where as Hellenism orients an individual toward the counter impulse, the motivation moving to grasp objective reality which questions the prevalent status quo.

The remark sounds quite Blakeian and romantic notion of dual existence. Blake discussed about the mutual existence of both innocence and experience or 'lamb' and 'Tyger' in his poems and in his philosophic attitude. Being influenced by the same vision *Culture and Anarchy* provokes the dual necessities in an individual and society. Arnold's watch words like 'strictness of conscience' and 'spontaneity of consciousness' reverberate the amalgam of 'innocence and experience' pronounced by Blake in his romantic mysticism. Arnold's lifelong aim as an instructor and critic of society was to promote a core of ethic norms and at the same time to support a free play of the mind on all sorts of disciplines or subjects. That's why there was need of Hebraism, a spontaneity addressing the free play of consciousness addressing to the instinct of human fellow. it is the influence grabbed from Wordsworthian view of

poetry. Where Wordsworth talks that poetry noting that "poetry is the spontaneous overflow of powerful feelings...recollected in tranquility" (322). Regarding Arnolds' such view free play of mind in all fields David D. Stone speculates Arnold's confidence towards society:

If only England would allow itself the same "free play of the mind on all subjects" that pericles saw as the great Athenian achievement many seemingly intractable social and religious problems might be solved. Even the widespread misery of human life occasioned by the Industrial Revolution might be lessened Arnold hints, if we exerted some mental energy on the subject. (189)

This remark shows Arnold's optimistic goal oriented reforming vision of society. Though the society was paralyzed by the malaise of industrial revolution it's possible to resort on free play of mind. It watches with the vision followed by Romanticists who were disillusioned by French revolution and nature by transcending the social boundaries. Keats's resort on the music of Nightingale and Wordsworth's retirement on the eulogy of nature after the depression produced by the failure of French Revolution can be found echoed on Arnold's humanistic and social reforming standpoint which is not other than romantic resort to forget the harrowing reality of the society.

Arnold's main goal in composing *Culture and Anarchy* was to inspire the detached objectivity the impartiality and the ideal state so as to form the nation's communal life more than just a contest of competing ideologies. Jean Gooder has written succinctly:

If Arnold has design on the British public it is to free it from the effects of divisiveness and the exclusive domination by group interest. He

wanted to enable people to live not from identities given them by circumstances, but from their "best selves" that had acquired a perspective above the local. (8)

For Arnold, the very single centralized authority, administered by well intelligent and unprejudiced citizens was the only way of forming a "strict standard of excellence" (109) for the nation. Arnold in his phrases describes a lot in quite humanistic accent:

In each class there are born a certain number of natures with a curiosity about their best self, with a bent for seeing things as they are for disentangling themselves from machinery. For simply concerning themselves with reason and the will of God, and doing their best to make these prevail; - for the pursuit, in a word of perfection. (108)

Culture and Anarchy is preoccupied with Dissent as against the growing power of non- Anglican Christianity calls attention to that which is lacking in Dissent. Though Dickens searched and manifested the harmful power of Dissent, the load of *Culture and Anarchy* is to oppose and suspect the system of church through the help of Dissent. The modernist trait and suspecting the prevalent constitution with a doubting and opposing tendency characterizes the modern attribute in Arnold. The loss of faith in such attitude, that's why, paved the way for modernist writers and thinkers to suspect the institutionalized religion. Arnold points out his vision towards dissenters to whom he was preoccupied with:

The being thrown so much for the last twenty years with Dissenters and the observing their great strength and their great impenetrability how they seemed to think that in their "gospel" - a mere caricature, in truth, of the real Gospel- they had a secret which enabled them to judge

all literature and all art and to keep aloof from modern ideas- set me thinking how they might be got at [. . .]. (The Letters 3)

The nonconformist attachment of Matthew Arnold with rebellion is no more than the continuation of Romantic tradition of apocalyptic thought. This same attitude can be best found on modernists poets like, Eliot. That's why Shelly's 'Prometheus Unbound' Arnold's 'Empedocles on Etna' and Eliot's 'The Waste Land' are in the same apocalyptic linear continuation. Pessimism is at the heart of all tradition and a narrowing consciousness is submerged in their poetic and prosaic endeavors. James Longenbach provides a descriptive note inferring M.H. Abrams's crucial link among Romanticists, Matthew Arnold and Modernists:

The usefulness of Shelly's *Prometheus Unbound* in a discussion of "Empedocles" raises the point that Arnold's poem (or Tennyson's Idylls or Eliot's Waste Land) is part of the same Romantic tradition of apocalyptic thought in which M.H. Abrams locates Prometheus Unbound, the prelude, and Jerusalem. After the failure of the goals of the French Revolution, the romantics proper substituted "an apocalypse of consciousness" for "an apocalypse by revelation or an apocalypse by revolution... (T)he mind of man possesses the power, by an interior revolution, to transform his intellect and imagination, and by so doing to perceive the everyday world as a new earth in which he will be thoroughly at home". (854)

That's how, Arnold's apocalyptic consciousness prevailed over his *Culture and Anarchy* makes a draft to bridge romantic and modernist tradition. The notion regarding the deserted England and moral access with a loose demarcation among the

cultural variations is no more than the resort that previously applied by Romanticists and coming modernists as well.

Throughout *Culture and Anarchy*, Arnold continually plays the role of a Jeremiah who finds reason to regret in the very events that are enjoyed by his contemporaries. In his dealing with classes, for example, no one can escape his scorn. Still all of this is improved by diplomatic ethical appeal. He has used dialectic method so as to perfect the society with contraries. The romantic dialectic philosophy also contributes his orientation toward dialectic totalitarianism where he seeks for a perfect society and individual. Dialectic of Hellenism and Hebraism, dialectic of *Culture and Anarchy* and their discussion in brief tactical points prove the fond of dialecticism routing Arnold's Philosophy. The dialectic of Hellenism and Hebraism exposes the dual experiences in human civilization celebrating the two sides of same being. The description about Hellenism almost recalls the romantic spontaneity where as the rationality tagged on Hebraism vibrates us to click modernity. Arnold joins these two forms with the versions of Bible too:

The discipline of the Old Testament may be summed up as a discipline teaching us to abhor and flee from sin; the discipline of the New Testament, as a discipline teaching us to die to it. As Hellenism speaks of thinking clearly, seeing things in their essence and beauty, as a grand and precious feat for man to achieve, so Hebraism speaks of becoming conscious of sin, of awakening to a sense of sin, as a feat of this kind. It is obvious to what wide divergence these differing tendencies, actively followed must lead. (Allott 225)

In one side, there is the notion to celebrate the beauty, joyousness and spontaneous thinking for the perfection what sounds quite romantic. In another there is fear, doubt

and skeptical preview in the ground of overall observations sounding like modern tendency. The opinion in a very clear way binds the ethics of Romanticism and Modernism, though in an indirect way.

However, Matthew Arnold's such perspectives regarding culture life, art, poetry, society, ethics are no more than the manifestation of his personal ideological construct. The underlying politics hidden behind his liberal humanistic approach defines the shaping of his ideology on his expressions. The elite consciousness and his attempt to legalize it in the name of humanism project is revelation of his personal politics in relation to the social behavior. To reveal such hidden treasure in Arnold's pronouncement, I would like to apply New Historicism as a methodolo.

Regarding the area of New Historicism H. Aram Veeseer writes in points:

N H Really does assume; 1) that every expressive act is embedded in a network of material practices; 2) that every act of unmasking critique, and opposition uses the tools it condemns and risks falling prey to the practice it exposes; 3) that literary and non literary "texts" circulate inseparably; 4) that no discourse, imaginative or archival gives access to unchanging truths or expresses unalterable human nature; and 5) that a critical method and a language adequate to describe culture under capitalism participate in the economy they describe. (2)

In another words, Veeseer is trying to refer that New Historicism tries to upset authoritarianism, prescriptive tendencies and narrow perspectives or perspective in one. New Historicism is against totalitarianism, teleological ends and grand narratives but that turns itself into local knowledge and petty narratives. It questions the validity of linear history and civilization but believes in multiplicity, discourse, power, truth and representation in the formation of history. Moreover, it talks about the

construction of any literary or non literary works. An author is an ideological construct and what he or she writes is always influenced by the ideological conception of the author. That's why the question of assurance of truth emerges. Truth itself works in proportion to the ideological frame sketched upon the concept of the author. D.A. Miller puts a very brief and striking assumption of New Historicism: "even if it were true that literature exercise a destabilizing function in our culture, the current consensus that it does so does not" (2).

M. H. Abrams in his *A Glossary of Literary Terms* talks about the historical mode and the concept of 'representation' that frames the textuality of a text:

This historical mode is grounded on the concepts that history itself is not a set of fixed, objective facts but like the literature with which it interacts, a text which needs to be interpreted; that a text, whether literary or historical is a discourse which, altogether it may seem to present, or reflect, an external reality, in fact consists of what is called representations that is verbal formations which are the "ideological products" or "cultural constructs" of a particular era; and that these cultural and ideological representations in texts serve mainly to reproduce, confirm, and propagate the power structures of domination and subordination which characterize a given society. (249)

Any written or other discursive practices are no more than the restating of one's own 'ideology'. Personal 'ideology' is the material to give shape over either literary or non literary texts. No discourse is fair enough to exclude personal biasness of the writer, speaker or originator. That's why a text is a dissemination of preoccupied mental or socio- political standpoint. In this connection, Louise Montrose opines:

Representations of the world in written discourse participate in the construction of the world. They are engaged in shaping the modalities of social reality and in accommodating their writers, performers readers and audiences to multiple and shifting subject positions within the world that they themselves both constitute and inhabit. In such terms, our professional practice is, like our subject matter, a production of ideology. By this I mean that it bears traces of the professors values, beliefs and experiences his or her socially constructed subjectivity and also that is actively if not always consciously and rarely consistently-instantiates those values, beliefs and experiences. (396)

In another view Montrose clarifies the notion about closure, perfection, unity coherence etc. He, rather, talks about the process, shift or change that is always open to contest in the changed sites. He remarks:

I am not reverting to aesthetics of immanence, unity and closure; rather I am describing the transformation of a *text* into an open, changing, and contradictory *discourse* that is cumulatively produced and appropriated within history and within a history of other productions and appropriations. In so historically and socially sedimented a textual space an always occupied space that signifies to a historically and ideologically sited readers- so many cultural codes converge and interact that ideological coherence and stability are scarcely possible. (406)

Discourse is the watchword of New Historicism and has a great deal to dig the real upbringing of any sort of pronouncements in literary or non literary products.

Discourse is made up of statements and has a social language created out of prevalent

and particular mode of culture in particular place and time. Moreover, it reveals a definite way to know human experience. Discourse is the reproduction of the inner ideology and it uses language as a vehicle to express that particular ideology.

Regarding *Discourse* and its functioning, Lois Tyson states:

From a New historical perspective, no discourse, by itself, can adequately explain the complex cultural dynamics of social power. For there is no *monolithic* (single, unified, universal) spirit of an age, and there is no adequate *totalizing* explanation of history. (an explanation that provide a single key to all aspect of a given culture). There is instead, a dynamic unstable interplay among discourses; they are always in a state of flux, overlapping and competing with one another (on to use new historical terminology, *negotiating* exchanges of power) in any number of ways at any given point in time. (281)

That's how New Historicism talks about the change, flux and alteration of discourse. Moreover, it challenges the notion of centrality, subjectivity and single truth with a complete closed framework. Matthew Arnold can also be studied within the framework of the notions provided by New Historicism. His divisions among human variations, notion about *Culture and Anarchy*, view towards complete and perfect culture, his humanistic project and the poems disseminating his subjective ideologies are the factors to be studied in the view of present researcher.

Matthew Arnold is supposed a great humanist in the history. His liberal education system is the epitome of humanism that is expressed in his prose works like *Culture and Anarchy*. Because of his strong protection of the central role of humane studies in general education, he is supposed a proponent of humanism. His notion of culture to perfect the human nature and making of truth and beauty echoes his

formulation of totalitarian perfect human culture. But in this connection Elaine Hadley proposes the political back up behind the surface of so called liberalism:

Victorian liberalism was, in fact, a political project, intended as a way of living in the world, and these seem to me the terms on which we ought to measure its attractions... Rather than subjective orientation of psychologized form of subjectivity that contributes to an "ongoing achievement of consciousness", Arnold's liberalism proffers a form of cognition as social practice, and as a particular sort of intervention into a particular organization of the social domain... Arnold for that matter suggests that these related versions of agency are socially or even personally efficacious. (98)

Author can never be out of his biasness and ideology. An author doesn't or in one sense can't express his pure ideas but there are the productions of the ideological biasness so much routed in the diary activities of an author. That's why Foucault in his "What Is An Author?" presents the definition of an author:

The author is the principle of thrift in the proliferation of meaning. As a result we must entirely reverse the traditional idea of the author. We are accustomed, as we have seen earlier, to saying that the author is the genial creator of a work in which he deposits, with infinite wealth and generosity, an inexhaustible world of significations. We are used to thinking that the author is so differently from all other men, and so transcend with regard to all language that, as soon as he speaks, meaning begins to proliferate, to proliferate indefinitely. (375)

Being based on such a tremendous remark we can be free to analyze the position of the author who is no more than the complex entity made out of ideology Arnold's

division of society in *Culture and Anarchy* is no more than the play of discursive ideology into the text. Foucault that's why notes the author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning. Arnold's avid search of perfection and cultural supremacy of human beings exposes his affection towards elitism where other social problems are marginalized. His emphasis on best and limited can be inferred through his note "to make the best that has been thought and known in the world" (Allott 216) and that substantiates the logic that Arnold was propagating the ideas of best and elites and for best and elites. He has systematically exterminated the notion of (culture) margin and low. In this association David A. Ward remarks:

Arnold sets himself a quite different task; to persuade the national elite, with whom he was well acquainted royalty, parliamentarians, churchmen, authors and the like- that inclusion of Dissenters in a more broadly conceived Establishment was in the country's best interests and the best way of dealing with the problem of dissent. (106)

Arnold seeks for the instruction of the dissents who are misguided in the society. But, in an indirect way he represents the potentiality and capacity of the religious Dissents. He wants to subjugate them through his own mode of treatment. He sounds as if a doctor to treat all social problems. Though it seems very liberal in face value but in underlying politics, he is marginalizing the actual ethos of *Dissent*. David A. Ward further writes:

It is my argument that high-minded statements such as these by Arnold need to be taken at more than face value. They need to be read in the broader context of his hostility toward Dissent and with an awareness that his seeming benevolence actually furthered a malevolent intent, at

least as it concerned that standing and influence of Dissenters in Victorian society. (109)

Arnold believes in the centrality of authoritative power functioning. That's why he has pronounced many times the need of state authorized power to control the anarchy and revelers in the state. The goals of state according to him can be obtained only with the aid of state sanctioned associated entities that includes church and he supposed that could block the nation's strong inclination toward "Vulgarity, hideousness, ignorance (and) violence" (*Culture and Anarchy* 150).

It is apt to cite a New Historicist's critique toward Arnold here, where P. J. Keating says: "It is foolish to deny that . . .the driving force behind much of his work is profoundly and deeply political" (229). New historicism contextualizes the text and history itself. That's why it opposes the structural of new critical reading of a text. A text is certainly an amalgam of so many social, political, economical, psychological discourses that's why it should be interpreted in relation to the power functioning of the text. It tries to dig beneath the surface value of the text and the marginalized aspects are given value in such readership. The sole authority of the author is a traditional ideal for new Historicism that's why it doesn't suppose an author as the director of the text but it is the composition of ideology, politics, power, representation and culture. It challenges the centrality of the canon and authorial voices. Author's function is the cultural designation and an author speaks what his ideology orders him to speak. Disinterestedness in the text is no more than the authoritarian monopoly for New Historicism. In this matter John Bender writes:

New historicists have not been as thorough going in their challenge to the category of disinterested inquiry as to those of the aesthetic and of authorship. They have consistently treated history as a narrative

function relative to the historicity of historian. And certainly they have broken with the idea of history or any other form of knowledge as empirical representation. (90)

It is thought apt to talk about the notion of disinterested here because Arnold in his critical work *The Study of Poetry* talks about the disinterested reading of poetry to know the beauty and truth of poetry. But New Historical reading considers such type of reading as a parochial, narrow and lifeless study of the text. A text is produced out of the influence of history and how can we dissociate, history and context while reading a piece of art that is the question of New Historical criticism to the formal or disinterested reading of poetry.

III. Bridging the Gap: Transitional Poetics of Arnold

Matthew Arnold was deeply influenced by his age. His age was an age of transition, because the entire face of the England was changing. The industrial revolution increased the wealth and prosperity of the nation. He saw that people were lost in amassing wealth; their outlook was grossly materialistic and they had no higher aims and aspirations in life than to develop their material comfort. In this 'Iron Age' there was no faith on human beings and they were completely deserted in their spirit. Whole age was becoming pessimistic with no hope and belief in one center. Arnold, due to the influence of such harrowing condition, composed his poems full of sad notes, but it merely didn't capture the dark future of human being, on the other hand, he completely devoted himself to purge the entirely humanity through some ethics of culture, nature, education and humanism.

However, his continuous assertions towards the valorization of high culture, royalty and the best selves performed a prejudiced standpoint of Matthew Arnold. He seeks for an effective centre of high culture with great serious purposes excluding the minorities or exterminating them if possible. His such tendency of not considering the localities can be found exposed in his poetical works like "Dover Beach", "The Scholar Gypsy" etc.

Matthew Arnold resides upon the romantic landscapes to escape the harsh reality prevailed in the society and, on the other hand, he laments for the loss of harmony and perfection of the past like modernists express on their literary facts. That's why he is optimistic in one strain of thought and pessimistic on the other due to his blending abundantly found in his poems. Modernism is supposed as the belated version of romanticism and here we find that Arnold is bridging the movements by blending the features of each.

By embodying the romantic symbolism he has composed the poem like "Dover Beach" and "The Scholar Gypsy". The 'Sea' is the persistent feature of Arnold's poetry. In "Dover Beach" he writes:

The Sea is calm tonight
 The tide is full, the moon lies fair
 Upon the straits; on the French Coast the light
 Gleams and is gone; the cliffs of England stand
 Glimmering and vast, out in the tranquil bay.
 (Selected 88)

The images like 'the calm sea' and 'the full lies moonlight' on the straits, 'the gleam of lights', the cliffs reflected glimmering out in the tranquil bay, are reflective of romantic enchantment. The romantic usages of natural and joyous diversities are used by Arnold here. On the other hand, all the images are symbolic of positive aspect of human life where there is calmness, peace, joy and light of happiness. The lines have role to objectively symbolize love and jolly that optimistically show the positive human states.

The use of landscape of sea and moonlight is the common trait on romantic writing. We can find the legacy of such images in Arnold's poetry too. The constant affection towards the landscape and natural vista shows Arnold's affiliation towards romantic trend too. Arnold was an ardent admirer of Wordsworth. That's why it is due to his influence we see the affection of Arnold to nature as a shaping force. That's why we can find his attitude of giving high importance to the moon and river in his poems where he makes Merman creep to the shore under clear moon light, the Oxus is made to flow under the solitary moon. The white sheep are made to cross and recross the moon blanch green, the nightingale is found singing in the moon lit cedar. The

'sea' in the poem is also symbolic of faith and he uses it in many other poems as an emblematic of the several stages of human destiny. His further use of natural resources can be observed from the following lines:

Glimmering and vast, out in the tranquil bay.
 Come to the window, sweet is the night air!
 Only from the long line of spary
 Where the sea meets the moon-blanch'd land,
 Listen! You hear the grating roar
 Of pebbles which the waves draw back and fling.
 At their return, up the high stand.
 Begin and cease, and then again begin
 With tremulous cadence slow, and bring
 The eternal note of sadness in. (Selected 88)

Here we encounter with the nature and its description in very changed way than previous. Though the description is tinged towards natural varieties like 'pebbles', 'night air', 'moon- blanch'd land', waves but all are near to roar the 'eternal not of sadness'. The pessimism gets its top when he finds merely deserted sounds on the waves and pebbles. He is in lack of joy and faith here. He doubts the waves of the sea as if they are bringing a package of sadness into poet's heart. It sounds pretty modernist. T.S. Eliot sees the river, 'Thames' no more than the impure vintage of degenerated dwellers of wasteland having no hope of resurrection. In the same way, Arnold also sees the tune of hopelessness on the moonlight night, air and the waves of the sea.

Arnold's poems are full of description of natural scenes. In "Dover Beach" there is a tinge of melancholy, because he is, all the time, being reminded of the

contrast nature present to human life. That's why, it can be noted that he presents nature in romantic way but doubts upon the symbolic significance in the line of modernist's ethos. In this respect, Arnold resembles Shelley who looked upon two life of nature as marked by perfection and peace as contrasted with the restlessness, the absence of peace which marks the life of man. In one sentence, Arnold finds solitude and loneliness in Nature.

Arnold laments for the perfection that was in the past and that's why makes the cry of despair and doubt. The world's growing melancholy is described as if it is the fire to eat whole humanity. For this he even brings an allusion of distant past:

Sophocles long ago
 Heard it on the Aegean, and it brought
 Into his mind the turbid ebb and flow
 Of human misery; we
 Find also in the sound a thought,
 Hearing it by the distant northern sea. (Selected 89)

It is the Sophoclean interpretation of his melancholic version of experience. Arnold holds fast to the image of the sea. This has so to speak grown in his hands, so that it can now carry the whole weight of his feeling at the decline of religious faith. Here, Arnold is too much susceptible and determined enough to declare the end of people's faith in religion. His appealing to the distant past proves his restlessness and deserted ethos. The image of 'sea' here refers to the gradual decline on faith. Modern writers like W.B Yeats and T.S. Eliot have also same system of expressing their pessimist versions among humanity wretched by wars and culture without love and mankind. Here the grief among modernists and Arnold get their connection. Both are affected

with the ebb of hopelessness and doubt on the possible resurrection of humanity in whole.

The sea of faith
 Was once, too, at the full, and round earth's shore
 Lay like the folds of a bright griddle Furl'd
 But now I only hear
 It's melancholy, long, withdrawing roar,
 Retreating to the breath.
 Of the night – wind, down the vast edges drear
 And naked shingles of the world. (Selected 8)

These are the lines they have great influence the temperament of modernist writers. The romantic 'sea' was full of faith and calmness with 'sweetness and light'. Then, there was complete sense of harmony and coherence where the melody of seas used to satisfy the human ethos. But, Arnold suspects on his own contemporaries, where there is no faith because one full sea of faith is gradually decreasing in its excitement and melody. Here, Arnold laments for the dead poet like W.B. Yeats 'spits' on the face of time lamenting his youth and past. It is at the heart of modernist that they regret for the blissful past escaping their present reality. When the present becomes very much painful to endure they go the past describing its wholeness, center, faith and cry for the fragmented reality of present. Arnold also presents such idea of being nostalgic to the past's center and wholeness. The lines are early instances of the expression of a horror of the utterly negative which occur from time to time in modern literature. In 'A Passage to India' and 'The Waste Land', it is the harsh note of pessimism that follows a great literary movement called Modernism.

However, Arnold is not completely distressful at the point that he provides with some solutions to outnumber the horrors of lived present. Though, he professes the grave aspects of living present by he becomes optimistic too in the concluding stanza of "Dover Beach"

Ah, Love, let us be true
 To one another! For the world, which seems
 To lie before us like a land of dreams
 So various, so beautiful, so new
 Hath really neither joy, nor love, nor light
 Nor certitude, nor peace, no help for pain;
 And we are here as on a darkling plain
 Swept with confused alarms of struggle and flight,
 Where ignorant armies clash by night. (Selected 89)

Precisely because it is no longer possible to believe that the universe is in some degree adjusted to human needs, that it is informed by a divinity which sympathizes with men in their joys and sorrows and in their hopes and fears, the poet must seek in human love for those values which are undiscoverable everywhere. Moreover- and this is the primary meaning of the last paragraph the lovers must support each other if they are to live in the modern world without disaster. It is the true sense of optimism in the poet's psyche which finds its direction only with the love among mankind. Nature is romantic and joyful only when there is the presence of affection among each other. Only after that the 'sea of faith' will be full like that of distant past. Poet's emotion gets its moral touch in these lines where he advises the rest of humanity to be chained in the garland of humanity and love. He concludes the line with most impressive and pregnant notes of 'modern life' where he presents a dramatic situation

of armies ignorantly clashed 'by night'. A cursory reading of the poem discloses that all the stanzas but the send are built on a similar two part structure and that each recalls the ones which have gone before the first section in each of these stanzas deals with that which is promising hopeful; the second undercuts the cheer allowed by the first section and replaces the illusory optimism with a reality which is indeed barren, hopeless.

Whatever may be Arnold broods over his own sense of truth where no vigor is presented to fight the prevailing problems. Moreover, his own ideology and lived reality have the seminal role to shape the poem through which he wants to proliferate his own version of truth. In one or another way he seeks for a authoritarian center ruling over all people with total control over suppressed and marginalized ones. His pronouncement 'The Sea of faith...furl'ds is nostalgic of once totalitarian ruling authority over the faith of mass. Arnold is authorities or center seeking man in his politics. He have pronounced in '*Culture and Anarchy*' about the centralized or monopolized institution to take control over anarchic lower classes. That's why he manifests his own ideology in his poem with indirect manifesto i.e. poetry.

Incredible and surely repulsive if proffered merely as a rape prevention technique, as deployed in this way Arnold's poem dramatizes a powerful fantasy , a Victorian fantasy. At a moment of acute danger, when terrorists both foreign and domestic amass- "as on a darkling plain/ swept with confused alarms of struggle and flight/ where ignorant armies clash by night (89) "Dover Beach" delivers to this little group the very loveliest version of the Victorian fantasy of liberal agency; "Ah love, let us be true/ To one another (89). The composition of the poem is motivated by the politics of fantasy of liberalism and humanism of which Arnold himself was an exponent. Here, liberalism echoes because "Dover Beach" is more than a love poem,

for it details his belief in the liberal subject's ability to seek out a private space of thoughtful emotion, of human intimacy, where subject's alienated in mind or body can become fully authentic and international in relation to themselves and to each other, in spite of the chaotic world. Here, Arnold seems irrespective to the problems of the world not more than escaping the reality. It is his private emotion which he wants to generalize to entire humanity. The idea of escapement is the outcome of elite mentality that doesn't address the daily problems and activities faced by lower class.

Despite the urgent need of 'love' expressed by the speaker of "Dover Beach" to seek privacy in the midst of chaos, this very need becomes the ground of a model of habituated thoughtfulness that aspires order and decency. One mind operating on one mind at a time. It talks about the liberal aesthetic and that is what the outcome of Victorian liberal response to the world, that is a formalism of self which makes beautiful thought about humanity taken as a social whole as when Arnold identifies with Sophocles, who 'brought/ into his mind the turbid ebb and flow/ of human misery' (89). It is what the politics of Arnold playing the role to compose the poem where he attaches his emotion to own ideological frame to disseminate the idea of elite centre irrespective to the lower class people.

Though, Arnold doubts upon the traditional thinking Bible and religion he makes another center of his own aesthetics. He provides the notion for who is best and who is worst poet. He prefers decency on the creation of poetry that is always perfect and serious in its substance. This binary making tendency is due to his preference towards the people who are in center. And have power to control over the rest lower class people. Arnold not only urges the adoption of a flexible human spirits as a remedy for the ills he notices, he illustrates it in the sort of text he produces and the authorial persona he creates. He is himself the 'sweetness' and 'light' of which he

speaks. He creates the problems out of his own made 'discourse' and makes its medicine out of his own authorial voices. He has nothing to do with common mass as he doesn't include the voices of the mass in his poem like "Dover Beach"

Matthew Arnold's another popular poem "The Scholar Gipsy" contrasts the feverishness, sick hurry and divided aims of the modern life with the tranquil life of the scholar Gipsy, who applied himself assiduously and with single minded devotion to one aim of the right knowledge. The poet, himself is sick of the modern civilization and for the time wants to go back to the simpler and more primitive life. For this purpose the poet preens the historical romantic images of natural landscapes with the blissful romantic image of natural landscapes with perfect satisfaction and at the same time contrasts the joy with the modern life haunted by various incurable diseases. He starts his poem in the traditional incurable diseases. He starts his poem in the tradition of romantic pastoral elegy:

Go, for they call you shepherd from the hill;

Go, shepherd and untie the wattled cotes!

No longer leave the wistful flock unfed.

Nor let thy bawling fellows rack their throats.

Nor the cropp'd herbage shoot another head. (Selected 107)

Though Arnold was a staunch supporter of classicism, the spirit of his own poetry is romantic through and through. During his youth he was influenced by Byron and his melancholy was a melancholy compounded by many samples, of which the Byronic Strain was the deepest. There are several romantic, qualities reflected in his poetry. The sense of mystery (especially in the first part of The Scholar Gipsy), the love of melancholy, the worship of natural objects, the yearning for a happier time, the loneliness of human heart- these are the ways in which he is romantic. It can be said

that in the form and style he is classical, but in feeling he is romantic. Such romantic description can be found in the following stanza:

Screened is this nook o'er the high, half- reap'd field,
 And here till sun-down, shepherd! Will I be.
 Through the thick corn the scarlet poppies peep,
 And round green roots and yellowing stalks I see
 Pale pin convolvulus in tendrils creep;
 And air- swept lindens yield
 Their scent and rustle down their perfumed showers
 Of bloom on the bent grass where I am laid,
 And bower me from the August sun with shade;
 And the eye travels down to oxford's towers. (Selected 108)

Here, the poet informs the shepherd about his place to wait. But the description of the scenario is much more than the ordinary. Lying there he would be watching with interest the colorful scene all around him. In Wordsworthian trend of joy in nature, he describes the blissful seat of natural landscapes. The red Poppy flowers, green roots, ripening stalks, tendrils, sun down, the grass, fragrant of the flowers, bending grass all are the romantic description of joyous natural diversities. His description of nature is calm and peaceful though he is restless amidst the maladies of modern world. The nature has become the resort to rest upon where he can enjoy the spirit of his life. It is the optimistic or refreshing aspect where the wind breezes to provide the vintage of oxford to the poet.

The jump into imagination with some mysterious incidents proves the romantic trend of writing poetry. Romanticists had their close attachment to the supernatural aspects while composing poetry. William Blake can be the supreme

example of such trend of composition. In the very same line of romantic writers we can find Arnold too. In "The Scholar Gipsy" he writes:

No, no thou hast not felt the lapse of hours!
 For what wears out the life of Mortal men?
 'Tis that from change to change their being rolls;
 'Tis that repeated shocks again, again
 Exhaust the energy of strongest souls
 And numb the elastic lowers. (Selected 112)

As he in advance says:

And thou from earth art gone
 Long since, and in some quiet churchyard laid some country -nook,
 where o'er thy unknown grave. Tall grasses and white flowering nettles
 wave under a dark, red- fruited yew-tree's shade. (Selected 112)

Both excerpts are the blending of romantic imagination and gothic supernatural trend. The poet romanticizes the death of Scholar Gipsy. He describes the scene of 'unknown grave', gothic detail, and beautifies it with the imaginary flowers and grasses. He is perfectly imagination guided without any facts when he gives life to the man, who died two hundred years ago. More over he asserts the immortal destiny of the scholar Gipsy which is no more than the inheritance of "spontaneous overflow of powerful feelings" in the words of Wordsworth. He dreams the appearance of Scholar Gipsy in his imagination and describes the activities in his own poetic muse. That's why it is the legacy of romanticism operating on the poetic creativity of Arnold even after the official ending of that era. His imagination flight takes its height when he pronounces:

Thou has not lived, why should'st though perish, so?
 Thou hadst *one* aim, *one* business, *one* desire; (Selected 112)

He provides the evidence of Gipsy's immortality out of his own skepticism. Scholar Gipsy could not be dead because he had one aim to propagate the findings of Gypsies' knowledge. It is Arnold's summit of sole made science that is alike supernatural speculation of romanticists. It is where Arnold believes on the life's optimistic operation when there is single desire, single aim and business to hold. Arnold is found optimistic enough to the life of scholar Gipsy but it is his own manufacture, an outcome of poetic imagination where Scholar Gipsy himself was nothing to contribute.

Arnold's solution is optimistic where he suggests the scholar Gipsy to follow his rules if he doesn't want to be contaminated by the sickness of contemporary environment. He writes:

Still nursing the unconquerable hope,
 Still clutching the inviolable shade,
 With a free, onward impulse brushing through,
 By night, the silver'd branches of the glade-
 Far on the forest- skirts, where none pursue,
 On mild pastoral slope
 Emerge, and resting on the moonlit pales
 Freshen thy flowers as in former years
 With dew or listen with enchanted ears,
 From the dark dingles, to the nightingales! (Selected 114)

The poet suggests the scholar Gipsy to follow his mode of life, and not to come in contact with worldly men. He should keep his hope alive, and move from one place to another urged by faith and hope. He must wander in lonely places, brushing through the moonlit branches of trees in the valley and come out in the open only at night far

on the borders of the forest where nobody could disturb him. In the course of his wandering from hillside, and then recline comfortably on some Fence. There let him freshen the flowers in his lap with fresh dew, as he used to do when he first left Oxford and lose himself in the enjoyment of the nightingale's coming from the deep shaded valley.

The first fourteen stanzas of the poem are on the whole the most memorable, and in these Arnold created the myth of the Gipsy. Analytical intellect is left to sleep to get the poet's imagination out in its sense. Only after that he contrasts the beauty of imagination with the harsh living reality. He sounds perfectly like the poet John Keats and his poem 'Ode to the Nightingale'. There is a dream like quality in the verse, in the direct tradition of Keats's 'Odes'. In the 'Ode to the Nightingale', Keats wills his entry in the ideal world, here in "The Scholar Gipsy", the poet fancies upon the blissful solitary world of Gipsy completely dwelt upon nature and its flora and fauna.

That's why Arnold is in the tradition of romantic poets due to his insistent attachment towards natural joy, melancholy wish to have peace in life, supernatural acquaintance and greed for the perfection of humanity what he describes in the prose works like *Culture and Anarchy* and "The Study of Poetry"

In "The Scholar Gipsy" the poet is momentarily able to lose himself in his imaginative recreation, banishing all sense of troubled duty just as he banishes the shepherd at the beginning of the poem. We watch the speaker as he lets his mind drift, observing his surroundings, imagining Gipsy and landscape, adding one delicately observed detail to another without any sense of urgency. We have a vivid impression of nature's breathing life, but the speaker is untroubled by a need to moralize his song. The demands of the world are effortlessly avoided; the nature herself appears purely beneficent. The idealization of the imagined landscape is signaled by a quiet denial of

temporal progression. The Gipsy appears in carefully noted months and seasons, but the times have no order; we move from spring to summer, back again to May, forward to June, and back to April. As in many pastoral fantasies, the landscape possesses an eternal youth. In one or another way Arnold focuses on the love of nature and enjoying of it to get the remedy from wretched modern world.

Modernist ethos are at the heart of "The Scholar Gipsy". In the poem, the poet laments the death of an age that is in the melting pot. Faith is dying; people are between two worlds, one dead and other powerless to be born. There is feverish excitement everywhere. People are in the darkling plain. The clash and clangor of swords can be heard, but the fighters themselves do not know what they are fighting for. Arnold is singing a threnody for the lives of men who are in spiritual peril, and whom sordid materialism has swamped. Arnold is watching a grim tragedy that is being enacted on the stage of the world. The tone of the poem is elegiac, for it is the natural tone of an agonistic who is not jubilant, but regretful of the vanished faith, - regretful of its beauty and regretful of the lost promise.

His strong sense of pessimism is characteristic of modern era. The life has no any outlet then the imagination of a perfect whole. The existential crisis of human life discussed in the latter part of the poem with the notes of sadness, cry for the loss of unity, lamentation of the past harmony and that's why resulted doubt upon the fruit of humanity as a whole. He composes:

O life unlike to ours!

Who fluctuate idly without term or scope,

Of whom each strives, nor knows for what he strives.

And each half lives a hundred different lives;

Who wait like thee, but not, like thee, in hope. (Selected 112)

The life of the contemporary men is almost hopeless. He doubts upon the persistence of hope or in a way his pessimism warns him that there is no ray of hope in modern man's life. Men waver idly without any definite aim or object. Each one of us struggles, without knowing that what he struggles for. The life is, therefore imperfect and incomplete (how modern he sounds) as we pursue many things without achieving any one it. Men also wait for the fulfillment of our desires, but without any hope. It is like Beckettian Murphy, who doesn't have anything to do more than die with a constant effort to be complete but in the ocean of hopelessness and rootlessness. Though, the poet knows the life is imperfect and incomplete in the chain of desires, however, he constantly shows the perfect and complete life of "The Scholar Gipsy". Still, in his imagination there is a continuous attraction towards a perfect life, a center. He contrasts this center with rest of the humanity. Such nostalgia for long lost center is the attributing feature of modernist. He writes:

Thou waitest for the spark from heaven! and we,
 Light half believes of our casual creeds,
 Who never deeply felt, nor clearly will'd,
 Whose insight never has borne fruit indeeds,
 Whose vague resolves never have been fulfilled;
 For whom each year we see
 Breeds new beginnings, disappointments new;
 Who hesitates and falter life away,
 And loose to-morrow the ground won to-day
 Ah! do not we, wanderer ! await it too ? (Selected 113)

Questioning of the presence of hope regards here much. The Scholar Gipsy, a center, waits for the heavenly inspiration when the secret will be revealed to him. But outlet

is different from him. We lack faith in anything; that's why, at every step in our life we find ourselves faced with frustration, and by way of achievement have little to our credit. Every year we being new pursuits but meet with fresh disappointment. We lack the firmness of purpose so we fail. It is apocalyptic vision, as in "The Study of Poetry" Arnold pronounces things fall apart; in according of that motto he sees desert and spiritual dryness without hope and faith all around the humanity, here Arnold admire and envies "The Scholar Gipsy" for able to lead a life unlike rest of the people to enjoy an eternal week-end away from the problems of adult daily living; hence Arnold's kinship with the 'escapist' Georgians of the early twentieth century.

Nostalgia for the distant time's bliss is modernist tendency. W.B. Yeats laments for the perfection of Byzantium culture and centralized authority in his 'Sailing to Byzantium', T.S. Eliot seeks for the Chaucerian unity of life and regeneration in 'The Waste Land'. For this heritage, Arnold was the precursor of them who laments for the unity of seventeenth century when the scholar Gipsy was living.

O born in days when wits were fresh and clear,

And life ran gaily as the sparking Thames;

Before this strange disease of modern life,

With its sick hurry its divided aims

Its heads O'ertax'd, its palsied hearts, was rife. (Selected 113-14)

The dominant mood is a baffled helplessness, accompanied by a longing for a past now beyond reach and an intense anxiety about the future. Here, the poet contrasts the Scholar Gipsy's time and his own contemporary modern time; and has a fling at this boasted civilization and conditions of life. The scholar Gipsy was fortunate enough to born in the time when there was man's fresh intellect and clear and there was a more joy in life. Thames used to flow smooth but now in modern times they are all polluted

according to him. He was no hope on modern civilization to get its fruitful end. He doubts upon the purity of the freshness of air and water in modern civilization. That's why he suggests the scholar Gipsy to fly from this polluted environment as he says:

'Fly hence, our contact fear!
 Still fly, plunge deeper in the bowering wood!
 Averse, as Dido did with gesture stern
 From her false friends approach in Hades turn,
 Wave us away, and keep thy solitude! (Selected 114)

The subject matter of the poem is grave and serious in purpose. Arnold talks about the misery of entire humanity and the hopelessness prevailed all over the society of England aftermath of Industrial Revolution. 'Poetry should be the criticism of life', what he pronounces in his prose work "The Study of Poetry". And the poem "The Scholar Gipsy" provides the poisoned and stagnant contemporary livings of people.

No one could doubt that Arnold was deeply discounted with many aspects of his own society. My own view is that he was often unfair. Still, he could not fight on every front at once. He recognized evils about which most of his contemporaries were complacent, and it should never be forgotten how many of them he had observed at close quarters through his work as a school inspector in poor industrial regions. He also recognized ugliness and meanness of spirit, and he felt impelled to speak up against them. He recognized ponderous self-satisfaction and he was determined to show it for the absurdity. Moreover, he was a perfectionist believing in the totalitarian end of history and civilization. he could not see or appreciate the discontinuity of history. He is the propagator of grand narrative and presents his model of perfection of culture as if like fairy tales. Due to the influence of tranctarian or Oxford Movement of 1830s Arnold was in the left- wing (if used politically) on the dispute of

church and university. Being influenced by Carlyle's "petrification" of the British Church Arnold was on then paramount- proclaiming in thunderclap words. But, his so-called left wing affiliation did not relapse wholly irreligious attitude and ultimately there was some sort of compromise with conventional society of Victorian era that was in the race to achieve best of all. That's why, he made history, a storage of best selfs where lower people have nothing to contribute. His such ideology even plays his surface liberal humanism to gain a totalitarian end valorizing the higher cultural self over lower ones. "The Scholar Gipsy" is also the subsequent product of this totalitarian, perfectionist high- culture worshipping politics incorporated with the personal politics. His elite mentality exposes like:

This for our wisest! and we others pine,
 And wish the long unhappy dream would end,
 And waive an claim to bliss, and try to bear,
 With close- lippid patience for our only friend.
 Sad patience, too near neighbour to despair
 But none has hope like thine ! (Selected 113)

Here, he creates a binary between wisest and non-wise people. He shows a path of misery for those who are not wise in his own sense. He claims that it is possible to be hopeful for the wisest poets even in sorrow. But for ordinary people it is impossible to get. He deprives lower class people and their intellectuality from the right of having hope of bright future. In his opinions, the bright divine spark is meant only for the few and choosen ones. But it is divided to rest of the humanity. He even closes the lips of the poor people by showing the path of patience and silent bearing of miseries. His politics in poetics emerge here. His affinity towards the historical bests gets its summit as he is pleasing to the royal people, churchmen and bureaucrats.

Moreover, he creates a sweet image of Scholar Gipsy untouched by the reality of time and space. It is his grand narrative showing the sweet aspects of a fellow discouraging the mass. He writes:

But none his hope like thine!

Though through the fields and through the woods dost stray,

Nurshing thy project in unclouded joy,

And every doubt long blown by time away. (Selected 113)

Scholar Gipsy is the alter ego of Arnold as he is lured to the escapist life of the Gipsy. Arnold himself wants to transcend the time and space boundaries as Gipsy is performed. Such ignoring to the problems prevailed in society his elite self wants to escape the real ground of humanity. He wants to make him culture. But nobody can escape the history and its reality. His epitomization of Gipsy reveals Arnold's interest of making best self, a center with power and truth. That's why he doesn't let other to dream success and hope. It is his ideological biasness which seeks for the dominance of one sort over other ever and forever. He doesn't provide the solutions for the unwise people but discouraged enough which is the outcome of her expectations to subdue to doom 'Others' in preferences of 'One'. And it is his representation from which he creates a 'discourse' or 'truth' about 'others' so as to place him and his culture at the centre.

Escaping of the common lot of man is one of the wish for the poet. He wants to escape the ordinary world of common human beings. He wants to grab the power of the world and wants to establish his own summit from where he can gaze upon the miseries of other people. He wants a chronological order of human aim without continuities. That is almost related to his political vision towards the state where he insisted to establish the organ of collective 'best self' for the national right reason. The

state being separate classes would maintain or control the needed societal order and deal stringently with any excess of the three social classes: high, middle and low. His such central powering attitude exposes in "The Scholar Gipsy" also. He idealizes a culture of Gipsy:

For early didst thou leave the world, with powers
 Fresh, undiverted to the world without
 Firm to their mark, not spent on other things
 Free from this languid doubt
 Which much to have tried, in much been baffled;
 Brings. O life unlike to ours!
 Who fluctuate idly without term or scope,
 Of whom each strives, nor knows for what he strives
 And each half lives a hundred different lives,
 Who wait like thee, but not like thee, in hope. (Selected 112)

Here, it is obvious that Arnold is singing a hymn of a central authorized system by bringing the curse over lower or common class's lives. Arnold is the voracious seeker of 'one', single and powerful enough to control over other or who is very dominantly different from others. He curses the lives of the people calling 'half lives' striving to know but nothing in the hand. In one or another way he worships the power of scholar Gipsy and that is his tendency to make a binary among lived humanity where lower minded people have even not the liberty to live full lives. They do not have 'term' or scope in contrast to the 'undiverted' world of scholar gypsies.

His idea of state also gets its ideological manifestation in "The Scholar Gipsy". Though, Arnold considered that the state is entity independent or those who compose it, just as a contrast exists outside of those who sign it. Frequently when he argued for increased state involvement in society he had in mind specific policies to be set in motion and carried out by the government in power. He was a staunch defender of the liberal and democratic viewpoint to the conviction that he was an authoritarian and espouser of totalitarian regimes. It is

proved, when overcome by the thought of the lower class about to effect anarchy in society, he readily calls for harsh repressive measures by the Government.

In one or another way, such politics come into his writings. Foucault's concept as an author as a ideological construct proves here in Arnold's poem "The Scholar Gipsy" too where he wants to subjugate the interest of lower and ordinary class in relation to his best self tagging the 'eternal note of sadness'. His totalitarian self exposes when he laments for the perfect human existence. He is jealous enough to get it and imagines being hero like the scholar Gipsy throughout his exposition of the Gipsy. It is known, thus, his espousal of state action, representing the best collective nature of the whole community was to benefit of all. Hence, he even designates the position of 'man of culture' and elite in the sweet politics of the poem. He writes:

But fly our paths, our feverish contact fly!
 For strong the infection of our mental strife
 Which, though it gives no bliss yet spoils for rest;
 And we should win thee from thy own fair life,
 Like us distracted, and like us unblest. (Selected 114)

It is the point of optimum valorization of high class culture, where he suggests the people of high class to avoid the contact of rest humanity. The rest, the marginalized 'other' is an infection that can transmit to higher ones, if there is any contact. Here, Arnold creates a white, pure and fair narrative of the high culture giving the position of transcendental figures, and rest as the stink infectious doomed sickness having the demonic skin of spoiling fair ones.

That's how Matthew Arnold manifests the fantasy of a scholar Gipsy and beneath such exposition his deep-rooted elite attitude is hidden where there is a vast difference between his perfect culture and rest anarchy.

IV. Conclusion

It is almost impossible to conclude any literary work in general and widely acclaimed prose and poetry of Matthew Arnold. This thesis is an attempt to sketch an unfamiliar conclusion unlike others by applying the theoretical–methodological framework provided by Matthew Arnold himself and New–historicism so as to critique the ideological direction in Arnold's works.

Being the dweller of the age full of controversies, Arnold was also affected by the turmoils of prevalent maladies of industrial era, an 'Iron Age'. Though trying to be a rescuer of the degenerated humanity, he happens to fall on the puddle of escapist tendency and at the same time propagator of elite consciousness. Arnold's continuation of the trend of writing that was dominant in Romantic writers and his skeptical view towards the loss of center asserts the inclination of the poet and critic into the royal, higher class ethos working in his psyche. His restlessness is not more than the sickness powered by the emergence of lower class into higher status concluded by the Industrial Revolution of England. That's why he makes a hardcore binary among cultures and system of living and makes 'sweetness and light' as the crest of his culture.

Matthew Arnold proliferates his politics on his poetics both practically and theoretically. He professes his ideology and makes easier to live for those having power and authority either in politics or in literature. His blending of Romantic transcendence and modern skepticism and, that's why, optimism and pessimism are irrespective to the lived experience of the common but related to those who have once experienced economic, political and authoritarian prosperity. He provides a resort of imagination and nature to those who have no battle on food, shelter and cloth.

Moreover, he wants to build a crest of culture where only "The Scholar Gipsy" can accommodate avoiding the infection of common human reality.

After reading his proseworks and poetry it appears that through the discourse of Romantic imageries of blissful natural diversities and modern doubt upon the faith of people, Arnold makes his own truth politically affiliated to the fantasy of Victorian liberal humanism which is totalitarian, authoritarian and center seeking at once. He has expressed his own belief anchored by the politics of center and has wanted to maintain a culture having the power over 'ramnant' where few 'chosen' people can handle the 'other'

In sum, Matthew Arnold was a brilliant critic and literary fellow of his own time. Being in the mid passage of two great movements of English life, he plays a role of bridge between lost Romanticism and coming Modernism. An active critic of his own age, Arnold maintains his ideology to be manifested in his poetic works proving his surface as a great humanitarian figure.

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