

Dr. V.R. Patki: The Philosophy of Browning

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Index

	From The Bench of Editor		5
1	Critical Analysis of Various Legislations Relating to Protection of Disabled persons in India	Prof. N.R. Thawale	6
2	Research Productivity of Faculty Members in the Department of Applied Mechanics, VNIT, Nagpur: A Bibliometrics Study	Prof. D.S. Patil	10
3	Judicial Reporting in Dr. B.R. Ambedkar Newspaper	Prof. P.S. Jawade	21
4	Computer in Education An Important Step towards Technology	Prof. N.V. Narule	23
5	Generalized Inner Product Space $A = \{a_0G_0 + a_1G_1 + a_2G_2 / a_i \in F \& G_i \in C(P)\}$ Where $C(P)$ = class of algebraic structures of codes in universe	Dr. K. R. Nemade	26
6	The Philosophy of Browning	Dr. V.R. Patki	29
7	Role of College Librarian for Professional Development in Modern Age	Dr. G.P. Urkunde	32
8	Techniques to be applied by family to reduce the educational stress among the students	Prof. Saroj Lakhadive	37
9	Effective Weapon of Agricultural Marketing	Dr. D.M. Chavhan	42
10	Agricultural Products in Maharashtra	Prof. Madhuri Rakhunde	45
11	Plato's concept of Justice and present Scenario	Prof. R.T. Ade	47
12	Comparative of Depth Perception, Agility And Explosive strength of Shoulder in Different Ball Games: A Study	Prof. R.M. Wath	51
13	Causes of injury and safety	Dr. Pavan Mandavkar	57
14	Mother-Tongue To Enhance English Language	Dr. P.B. Ingle	61
15	Domestic Violence in India	Prof. Snehal Khandekar	65
16	Importance of Language and communication	Dr. Veera Mandavkar	68
17	Discipline of Players	Prof. Shital Raut	73

The Philosophy of Browning

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The work of Robert Browning fully exemplifies one of the dominant tendencies of Victorian poetry, and probably the more important one because it comes nearer to expressing the originality of the period: the craving for analysis and moral criticism. Browning's art is entirely pervaded by intellectual curiosity and almost merged in the systematic quest of truth; it is parted from what is essential in pure science only by secondary intentions.

Browning recognized, however that he had gone too far. The work of his more mature years follows a middle course, without ceasing to be arduous and original. His object according to his own definition, is the study of incidents which go to compose the development of a soul .In his opinion there is little else that merits serious consideration.

Browning's typical form ,that towards which all the other forms may be said coverage ,is the monologue ; there properly resides the newness of his art. His main idea is to throw light upon the realm of consciousness, and to do this he frees himself from all the shackles which impede psychological analysis, whether they are connected with action and synthesis and group together related elements. With unlimited profusion, he gives us the joy of understanding and reconstructing characters ; he makes us appreciate, better than any other writer of his time ,the swarming variety of moral types .He vigorously emphasizes the dominant features and indicates detail with a minute understanding of the individual trait The same felicity of touch is to be found in his treatment of problems and theses .The work of Browning is without doubt one of the richest and the most deep reaching treatises in practical psychology that English literature has to offer.

To study things as they are, the very, end of scientific knowledge in the broad sense in which the novel may pretend to figure among its instruments. Such a study is not and cannot be the main pursuit of poetry .Therefore, one might say that the error committed by Browning consists in having chosen paradoxically his means of expression .If Browning continued all his life to put into verse themes which in themselves scarcely seem to call for this choice, it was not by obedience to a discipline accepted at one time and then become habitual. In order to instill some vivacity and life into his psychological dissections, Browning required a language that was easy, energetic, humorous, familiar, or technical. The work of Browning written in his original and mixed forms which is neither prose nor verse often gives an impression of beauty but it is beauty of a spiritual and austere type, although human. He has, however, his actually inspired moods, when, under the spell of a more simple emotion, or of some striking symbol, powerful enough to call up and organize sounds and images, he reaches the heights of poetry, in the most precise sense of this term.

During his lifetime Browning had conquered the indifference of the public, and by now he has ceased to be a bugbear in literature .He is widely read, indeed many of his poems have come to be looked upon as part of the general patrimony.

Browning has no formal message no church no philosophy,' in the technical issue .But he had definite and firm views on human life and human nature and of the relation of both to God. His philosophy of life was shaped as early as Pauline, and it remained unchanged up to the very end. His poetry is characterized by immense variety, but unity is