



GAZİANTEP UNIVERSITY JOURNAL OF SOCIAL SCIENCES

Journal homepage: <http://dergipark.org.tr/tr/pub/jss>



Araştırma Makalesi • Research Article

The Metaphysics of The Form: Beauty and Reality in The Art of Alfred Lord Tennyson

Yapının Metafiziği: Alfred Lord Tennyson Sanatında Güzellik ve Gerçeklik

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MAKALE BİLGİSİ

Makale Geçmişi:

Başvuru tarihi: 25 Temmuz 2020

Kabul tarihi: 26 Aralık 2020

Anahtar Kelimeler:

Biçim,
Güzellik,
Nesne,
Gerçeklik,
Tennyson

ARTICLE INFO

Article History:

Received July 25, 2020

Accepted December 26, 2020

Keywords:

Form,
Beauty,
Object,
Reality,
Tennyson

ÖZ

Biçimsel sanat, sabit fikirleri sorgulamak ve neyin güzel, saf ve gerçek olduğunu yeni algılar yaratmak için A. L. Tennyson Viktorya dönemi şiirinde başlangıç noktası olarak hareket eder. Tennyson'ın güzellik ve konu olarak biçime olan çift yönlü şiirsel ilgisi bazı algıların oluşmasına neden olur. Şiirin çoklu değişim, ilişki ve yaratımın sonsuz bir alanı olan bu algılar doğrultusunda yapının metafiziği ile ilgili bir tartışma başlatır. Şiirleri modern estetikle birlikte yaşar ve gelecek hareketleri biçim, nesne ve gerçeklik arasındaki bağlama odaklanır. Tennyson, biçimi sınırlı bir içeriğe direnç olarak kullanır. Geniş bir kapsamıyla, yeni algısal gerçekliklere ya da alternatif bir gerçeklik anlayışına karşı yenileyici organik şemalara sanatsal bir ilham verir. Aynı zamanda şiirleri teknik ve içerik olarak çelişkili zıt fikirlerin kucaklanmasından oluşur. Bu makale, bahsedilen kucaklamann etkilerini incelemekle beraber şiirlerin sanatsal-nesne ve gerçeklik ile ilgili çağdaş felsefi fikirleri anlamlandırma niteliği tanır.

ABSTRACT

In the Victorian poetry of A. L. Tennyson, formal artistry acts as the starting point for questioning fixed ideas and creating new perceptions of what is beautiful, pure, and real. Tennyson's dual-oriented poetic interest in form as beauty and subject matter leads to the perception that his poetry acts as an unlimited field of multiple changes, relations, and creations that open a discussion about the form's metaphysics. Tennyson uses the form as resistance towards a limited context and, overall, artistically inspires new perceptive realities or innovative organic schemata towards an alternative understanding of reality. His poems are symbiotic with their contemporary Aestheticism and posterior movements focusing on the relation between form, object, and reality. Tennyson's poems (as a technique and content) consists of the embracing of conflicting elements. This article examines the effects of this embracing and recognizes the poems' quality to act as a field of understanding contemporary philosophical ideas on artistic-object and reality.

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GENİŞLETİLMİŞ ÖZET

Formun güzellik olarak anlaşıldığı Platonik düşünceden formun dilbilgisel ve etimolojik anlamda dilbilgisel unsurların yeni bir şema oluşturması olarak kullanılmasına kadar, “biçim” kelimesi, anlamdaki çeşitliliği ve farklı unsurların kombinasyonlarını bir bütün halinde ifade edebilecek bir şeyin varlığını ifade eder. “Biçim” a atfedilen çoklu anlamlar, onun özellikle metin çözümlemesi alanında değişken bir niteliğe sahip olduğunu ifade etmektedir. Tennyson'un şiiri, biçimsel sanatı aracılığıyla sabit fikirleri sorgular ve güzel, saf ve gerçek için yeni algılar yaratır. Şairin güzellik ve konu olarak forma odaklanması, şiirinin, formun metafiziği hakkında bir tartışma açan çoklu ilişkilerin sınırsız bir alanı olarak algılanmasına yol açmaktadır. Tennyson, formu sadece bağlama odaklanmaya karşı çıkmak için kullanmaktadır ve çeşitli gerçeklik algılarına yönelik yenilikçi fikirlere sanatsal olarak ilham vermektedir. Şiirleri, şairin çağdaş Estetizm akımından arzu edilen nitelikleri içerir ve kendinden sonra gelen ve form, nesne ve gerçeklik arasındaki ilişkiye odaklanan akımları anlama alanı olarak görevini yerine getirir. Tennyson'un şiirlerinin teknik ve bağlamsal biçimi, birbiriyle çelişen fikirlerin kucaklanmasından oluşur. Bu makale, bu kucaklamanın etkilerine ve şiirlerin sanatsal-nesne ve gerçeklik üzerine çağdaş felsefi fikirlerle ilişkili olarak ve özellikle spekülative gerçekçiliğin, nesne tabanlı ontolojinin bir dalı tarafından algılandıkları şekliyle analiz edilmesine odaklanmaktadır. Gerçekliği keşfetmeye yönelik Platonik diyalektik öz-farkındalık süreçleri ve “antilogike”, estetiğin kendi kendini keşfetme yolculuğu ve bu felsefi yolculuğun estetiğin, doğanın ve değerlerin özellikleri ile ilgili olarak yarattığı çatışma ile çakışmaktadır. Kant, esnek bir estetik, birleşik bir form veya çeşitlilik biçimi anlayışını ortaya koymuştur ve esasen estetiğin temel özelliklerinden birini tespit etmiştir: Bu estetiğin belirsizliğini ve zıtlığını ebediyen sorgulamaya yeteneğidir. Güzel bir form fikri, estetizmin sanat hareketinde estetik bir değer ve özellik olarak bilinmektedir ve kabul edilmektedir. Birliğin veya çeşitliliğin zihinsel yaratımları ve yargıları hedeflediği bir form fikri, çağdaş yankılarını çağdaş spekülative gerçekçiliğin felsefi alanında, daha çok da nesne yönelimli ontolojide bulmaktadır. Biçim ve gerçeklik arasındaki ilişkiler, gerçeklik, biçimsel, bağımsız gerilimler ve korelasyonlar tarafından üretilen yeni bir yaratılış olarak bir nesnenin biçimsel değişimlerinden şekillenmiş ve etkilenmiş olarak algılandığı için yeniden teorize edilmektedir.

“Break, break, break” şiirinin şiirsel biçimi, estetik bütünlüğüyle şiirin içerik ve değerini şekillendirir ve belirler. Dokunma, ses ve görüntü, Tennyson'ın sıradan ve anlaşılır bir dil kullanmasından oluşan şiirinin özüdür. Onun anlatmak istediği her neyse, istediği şey dokunma, ses ve görüntü imgesinden geçer; bu yenilikçi teknik, şiirdeki tüm atmosferi ve değeri oluşturmaktadır. Tennyson'ın düşüncesi basit olsa da sözcükler, sesler ve görüntüler arasındaki bu tür etkileşimin ilham kaynağı, bir şiirin canlı bir form olarak önemini onaylayan yenilikçi tekniklerin algılanma biçimini ve uygulanmasını ortaya koymaktadır. Şiirdeki tematik, şiirsel ve ölçülü çatışmalar ve değişimler bağımsız bir formu, onu yaratan gerçekliği aşan yeni bir nesneyi ortaya çıkarmaktadır.

“The Splendour Falls” şiirinde, kelimeler konuyla alakalı değildir ancak müzikal bir etkileri vardır ve form üzerinde yapılan bu tür deneyler, şiirsel sanat yoluyla bilinenin ve gerçek olanın sınırlarını genişletmektedir. Duygusal bir anlam üretmek için imgelem, aliterasyon, asonans, kişileştirme kullanılmıştır. Bu şiirsel unsurların kullanım amacı kelimelerin anlamını pekiştirmek değil, bir ruh hali oluşturmak, yani duyguları tasvir etmektir. Tennyson, şiirindeki teknik mükemmeliyetçilik sayesinde sanatın bir başka türünü, duyguların müzikalitesini üretir. Onun tekniği, formun gücüne yeni ve devrim niteliğinde bir şey getirmektedir. Onun formları yeni bir etki ortaya çıkardığı için, belirli bir sanat türünün neler yapabileceğine dair yaygın algıyı genişletiyor.

Hem “Lotos-Eaters” hem de “Ulysses” şiirleri, kamusal eleştiriye kayıtsız bir ruh halinin özgürce ifade edilmesinden ve kamusal alanın normalliğini temsil eden daha az endişeden oluşur. Şiirler, güzelliğin ve sanatsal nesnenin güzelliğinin özerk değerinin ifade edilmesi yoluyla, bağımsız fikirlerin çelişkilerinin ve özelemlerinin alanları haline gelir. Tennyson her iki şiirde de kelimeleri yeni bir şekilde kullanarak bir ressam gibi yeni imgeler yaratmaktadır. Belirli bir ruh haline karşılık gelen ritimlerin üretimi, daha güçlü bir etki yaratmaktadır ve görüntüleri güçlendirmektedir. Tennyson, teknik becerileriyle belirli bir ruh hali ve bunun tam tersini yaratır. Tennyson'ın yenilikçi formları, zıt fikirlerin kontrolüne izin vererek eşit derecede güçlü bir etki yaratmaktadır. Çatışan düşüncelerin sanat / şiir yoluyla ifade edilmesi bilgiyi yüceltmektedir ve yeni hayal gücüne / egzersizlere dayanan farklı gerçeklik algıları yaratmaktadır.

“The Lady of Shalott” şiirinde, şiirin güzelliği, duyguyu oluşturan bir form olan duyumun etkisi ile tüm duyuların katılımını harekete geçirerek güzellik deneyimini belirlemektedir. Sadece şiirlerinin yapısına olan özel dikkati sebebiyle değil, aynı zamanda formun kaygıları, sorunları ve yaşamla ilgili şüpheleri ifade edebilen bir kelime olarak sık kullanılmasına da dayanarak, formun Tennyson için önemli bir konu olduğu görülmektedir. “In Memoriam” eserinde, temel insan nitelikleri veya sevgi, hafıza ve inanç gibi soyut fikirler, bir bulunan bir kaybolan bir form aracılığıyla ifade edilmektedir. Bu şiirde sevgi, inanç, umut, bilgi ve insan ihtiyacının kaybının bir sembolü olarak bir formun kaybolması tehlikesi Tennyson'un dokunma ve görme duygusuyla işlediği korkunç bir kaos duygusuna yol açar. Genel olarak, bu şiir, güzelliğin biçimsiz kaos tehlikesinden nasıl daha ağır bastığını form kavramı aracılığıyla gösterir.

Tennyson'un forma iki açıdan odaklanmasının incelenmesi bir farkındalık sürecidir. Tennyson'un şiirleri, çeşitlilik yoluyla birleşik ve uyumlu (güzel) bir yaratılış/şiir ortaya çıkarmanın mümkün olabileceğini ortaya koymaktadır. Forma olan teknik ve tematik ilgisi, şiirlerinde/sanat nesnelerinde, yeni bir birleşik gerçekliği şekillendiren heterojen ancak ilişkili unsurlardan oluşan bir durumu ortaya çıkarır. Onun estetik formları, kavramsal olarak sınırlı insan amaçlarının ötesinde bir meta-gerçekliği şekillendiren, simbiyotik çatışmaların ve dönüşümlerin özgür bir alanıdır.

Introduction

In the Victorian poetry of A. L. Tennyson, formal artistry acts as the starting point for questioning fixed ideas and creating new perceptions of what is beautiful, pure, and real. Tennyson's dual-oriented poetic interest in form as beauty and subject matter leads to the perception that his poetry acts as an unlimited field of multiple changes, relations, and creations that open a discussion about the metaphysics of the form. Tennyson uses the form as resistance towards a limited context and, overall, artistically inspires new perceptive realities or innovative organic schemata towards an alternative understanding of reality. His poems are symbiotic with their contemporary Aestheticism and posterior movements focusing on the relation between form, object, and reality. The ancient Platonic ideas illustrate beauty, form, and reality as the perfect/divine. Therefore, to understand Tennyson's focus on beauty as form and form as the subject matter, a brief analysis of the Platonic ideas on form and its connections with the pursuing ways of reality is necessary. The process of adopting these ancient ideas by the neoclassical Kantian philosophy and the Victorian movement of Aestheticism is equally crucial to understanding the perception of art as autonomous and pure. Tennyson's poems (in terms of technique and content) consist of the embracing of conflicting elements. This article examines the effects of this embracing and recognizes the poems' quality to act as a field of understanding contemporary philosophical ideas on artistic-object and reality.

Based on the Platonic philosophy, divine reality/pure truth, which is the human in her/his perfect state, could be pursued through the dialectic processes of self-awareness and "antilogike." In his "Republic," Plato defines Dialectic as a pure, higher state of human cognition that engages in a dialogue with the soul (2008, VII 533 c-e). Mainly, it is "the soul's ability and activity of conducting the kind of discourse that allows it to deal properly with the forms" (Plato, 2008, VII 532b). Self-awareness, in Greek "γνώσι σεαυτόν," is the knowledge of ourselves. According to Plato, one can achieve self-knowledge through genuine rhetoric (Republic, 2008, VII. 518b-c), which "is an art by which a speaker guides another to the truth by adjusting his words to the other's soul" (Asmis, 1986, p. 156). Socrates, the basic hero of Plato, through genuine(good) rhetoric, "introduces the importance of form, particularly the form of logos, as a means of teaching individuals to discover the truth about themselves and in general, the truth (reality)" (Asiatidou, 2020, p. 229). Plato, in his famous dialogue of "Phaedrus," mentions "antilogike" through Socrates' effort to form two equally convincing contrasting arguments on the matter of love. Moore, in his "Socrates Psychagogos," briefly defines it as "the art of giving contradictory arguments" (2012, p. 15). The dialectic term, genuine knowledge, and pure/clear thinking of Plato are adopted by the neoclassical philosopher Kant as the quality of aesthetic judgment. Consequently, the exploration of the Platonic dialectic processes of self-awareness and "antilogike" towards discovering reality coincides with the self-exploring trip of the aesthetic and the conflict that this philosophical trip generates concerning the properties of aesthetics, nature, and value.

Kant's "Critique of Judgement" points out the essentiality of form for art by notifying beauty, taste, and truth as pure perceptions and shifts the judgment of an art form from the subjective to the impersonal (Kant, 2001, p. 294). In this way, he lays out the base of an aesthetic theory free from sensibility or social obligations and more oriented to the truth of aesthetics, which points out unlimited possibilities for imaginative creativity. Kant claims that the judgment of taste must-have reference to another concept or something else; otherwise, it is impossible to claim any universal validity (p. 311). Based on this idea, he lays the first traces for some stable and commonly accepted aesthetic criteria. He also states, "the judgment of taste contains beyond doubt an enlarged reference by imagining the object in such a way as to lay the foundation for an extension of judgments of this kind to make them binding for

everyone” (p. 311). Hence, this other concept that acts as a landmark for other imaginings and judgments is the object’s form. This aesthetic form allows a judgment-free from personal interest and secures its significance through its perception as universal, pure, and disinterested judgment. Concerning the beautiful forms, Kant defines them as “those which by their combination of unity and heterogeneity serve as it were to strengthen and entertain the mental powers that enter into play in the exercise of the faculty of judgment” (p. 314). At this point, Kant shapes an understanding of a flexible aesthetic, a unified form or a form of diversity, and mainly locates one of the essential qualities of aesthetics, which is its perpetual ability to question its ambiguity or its contrast.

The idea of a beautiful form is recognized and carried as an aesthetic value and property in the art movement of Aestheticism. The idea of a form in which its unity or diversity in itself aspires mental creations and judgments finds its contemporary echo in the philosophical field of contemporary Speculative Realism, mainly, of Object-Oriented Ontology.¹ For OOO, “Objects are not identical with their properties but have a tense relationship with those properties, and this very tension is responsible for all of the change that occurs in the world” (Harman, 2018, p. 9). The relations between form and reality are retheorized since reality is perceived as shaped and influenced by an object’s formal changes as a new creation generated by formal, independent tensions and correlations. The independent existence and reality are understandable mainly by the relations between the object’s formal properties and the mental processes that they evoke. These relations lead to creating a final, new object independent from the processes that have created it and its subsequent effects (p. 9). OOO’s contemporary theoretical trend safeguards the value of the art object as autonomous by exploring “how things maintain a degree of autonomy despite their interrelations” (p. 41). It is interested “in the structure of the art objects themselves” (p. 69). Significantly, the philosophical theory of OOO claims, “All objects must be given equal attention, whether they be human, non-human, natural, cultural, real or fictional” (p. 9). Such a perception shapes an understanding of a non-anthropocentric reality, understandable through the analysis of Tennyson’s poetic attachment to the beautiful structure viz. his dual-oriented poetic interest in form and its effects on poetic interest.

In Tennyson’s poem “Break, Break, Break,” written after the loss of his close friend Arthur Hallam, feelings of melancholy and mourning are mainly constructed on sound and touch images. In this short lyric, Tennyson designs a metrical scheme capable of communicating the poem’s matter through its echoes. The poem consists of four quatrains. Each quatrain is in irregular iambic tetrameter, and the irregularity in the number of syllables also supported by the image of the sea formulates the speaker’s psychological condition. The speaker feels sorrow, a fluctuation between anger and sadness in a simulation of the sea’s instability. However, the rhyme scheme of abcb in each stanza defends an opposite sense of the waves’ consistency. The sea image that breaks on the stones is a depiction of turbulence full of sea motion, which bursts into the indifferent and unemotional stones (lines 1-4).

The adjectives “cold” and “grey” express steeliness and immobility. Nevertheless, the sea’s break on the stones coincides with the speaker’s rushed utterance of his thoughts; simultaneously, the speaker finds himself distant from the pleasure of a possible break up of his thoughts and experiences a lack of expression. The speaker is incapable of finding a point (the stones) and rhythm (the lapping of the sea), a touch, and a sound to break out his thoughts. The speaker’s condition contrasts with the fisherman’s boy, who has every right to be happy since he plays and shouts with his sister like the sailor who sings in his boat (lines 5-8). The similarity at the beginning of the fifth and seventh line and the exclamation mark at

¹ In the text, the abbreviated form of OOO will be used for Object-Oriented Ontology.

the end of every argument implies fair happiness for the boy and the lad that contrasts with the speaker's hovered lack of joy. Although both the fisherman's boy and the sailor's survival depend on the "mood," they are described as trouble free under the safety that land and a bay can offer. Thus, despite their possible experience of the sea's danger, which can evoke psychological tension, they both manage to find a point of touch (land and bay) and sound (shouts and singing), which for the moment seem to slip from the speaker's pursuit.

The poet shapes conflicting psychological states based on sound and touch images from the beginning of the poem, which an irregular metrical scheme supports. In the third stanza, the addition of the sight enriches the imagery. The third stanza is an image of stillness that contrasts with the loud voices of the children who play and the sailor singing in the previous stanza. Here, the ships move to their haven stately but quiet. There is motion but no sound in the poet's description. The atmosphere that the poet chooses to print probably, his psychology, is a desperate need to feel and hear his friend's touch and voice and to less the impossibility of his unfulfilled will. He is looking for the touch that is "of a vanished hand," and the sound that he desires to hear "of a voice that is still." In the last stanza, once more, the sea breaks out its energy on the rocky cliffs, but this time the repetition of this breaking out is accompanied by the realization of an inevitable loss. No matter how constantly the sea breaks the crags, it cannot go further than the steely rocks.

Similarly, no matter how the speaker desires and yearns for his friend's presence, he "will never come back" to him as a light in his soul. The speaker's longing for "the tender grace of a day" codifies his nostalgia in terms of touch, sound, and sight. Through touch and hearing, it can experience tenderness. Through the warm touch of light and visibility, it can experience a day. Although the repetition of the sea's sound on the stones is a constant reminding of breaking on, the speaker compromises the lack of breaking on his despair. He lacks energy, motion, and consolation, and above all, he feels the impossibility of his fulfilment due to the lack of a familiar sight, touch, and sound.

The matter of the poem is shaped by the use of the language and not its content. Language in this poem is perceived not as a means/form to the content but a metrical matter itself, an autonomous theme. Concerning the dual significance of form as sound and as the matter, Angela Leighton mentions that in literature, "the word form might involve a choice of at least three things: the shape of the text on the page, the shape of its sounds in the air, and the matter of which it speaks" (2007, p. 16). The poem elaborately depicts the psychological condition of the speaker through the use of simple language. However, the repetition of the words creates an atmosphere of powerful energy and constancy. This sense of constancy contrasts with the persona's sense of deprivation and frustration because of his sorrow. The speaker's vain voice's pursuit and the touch—which the sea and the other elements (people and ships) around him have already found—is given through a series of comparisons between his external and internal reality. His detailed auditory and tactile images express his external world, and the conflict with the above external descriptions shapes his inner condition. The poem closes with the speaker's internal reality's domination as his general and final reality of pain's inevitability. This pain results from human loss, the loss of touch, sound, sight, and embracing his grief. The touch, sound, and sight are the poem's matter that consists of Tennyson's use of an ordinary and straightforward language. Whatever he wants to communicate passes through the image of touch, sound, and sight; this innovative technique builds all the atmosphere and the value in the poem. Although Tennyson's thought is simple, the inspiration for such interactivity between words, sounds, and images reveals the conception and application of innovative techniques that seal a poem's significance as a living form.

In this perspective, we can even locate a “drama of form” as Peter McDonald refers to “how the meter—the rhythms of lines, the comings, and goings of sound, the demands, and revelations of rhyme—perform their own transformations on the writing self” (2004, p. 64). This “drama of form” leads to an open-ending performance for the readers and declare form’s quality as creator rather than of a created object. The idea of a creative than a created form originates from the neoclassical theoretical matching of aesthetics with ontology. Friedrich Schiller (one of the leading figures) on aesthetic qualities and value, like-minded of Kant views form to have an unlimited effect upon the spirit, which condenses aesthetic freedom. Hence, the form can exceed or guide the matter (1967, pp. 155-157); likewise, the poetic form of “Break, break, break” which through its aesthetic integrity shapes and determines the content and the value of the poem. The thematic, auditory, and metrical conflicts and changes in the poem shape an autonomous form. This new object exceeds the reality that created it and, in this respect, confirms OOO’s perception of the autonomous reality of the object.

“The Splendour Falls on Castle Walls” is another poem in which Tennyson composes his lyricism through powerful imagery. “The Splendour Falls” consists of three stanzas with six iambic lines each and has a regular rhyming scheme of abcbdd. The poet introduces the poem with vivid imagery of the moonlight and the snow’s reflection on a castle as it endows the latter with splendour. Nature (moon and snow) is an overwhelming power compared to the grand human achievements (the castle). The snowing mountain’s coldness balances the next line’s warmth of a “long light” which “shakes across the lakes” and gives the sense of a full moon able to create a mysterious, almost gothic, mood. The personification of the “wild cataract” which “leaps in glory,” enforces the perception of a sublime nature by making it understandable in human terms. The mournful sound of a “blow, bugle” provokes the “wild”— and thus unfriendly— “echoes” to spread all over the message of the inevitability of human death. The repetition of “blow, bugle,” and “dying, dying, dying” creates a sense of immediacy for the readers. However, this message is an echo, a repetition by the reflection of sound from a surface. The message is not an original sound but a repetition of a reflective sound, thus creating a sense of distance. The portrayal of nature in a mystical sense and the alternating levels of light and sounds produce a rhythm of an echo coming back and forth and rich imagery capable of affecting the mood and the feeling (lines 1-6). From the first stanza into the first three lines of the second stanza, the constancy of the assonance imitates the sound of a bugle and produces the sense of a sound that slowly moves away. The portraying of the natural cliffs and glens (lines 7-12) creates a description of a sound. In this way, the imagery seems to serve the production of rhythm. The personification of “glens” just before the repetition of the echo of “dying, dying, dying” supports an effect of immediacy between the poet and the reader.

Furthermore, the glens’ painting with the mournful colour of purple and their humanization through the human quality of “replying” provokes a strong effect. In lines 13-18, “our echoes,” meaning human echoes, are transferred echoes of the emotion of love from one person’s heart to the other’s as empowering and eternal. The echoes of the human meaning invite the echoes of death to remind their answer of “dying, dying, dying,” but their answer has no power anymore. The echoes of love remind love’s sublimity since humans’ experience love and are indifferent towards their inevitable fatal condition. The rhyme of “die” and “sky” and the alliteration of the “faint” and “field” produce a robust rhythmical effect.

The poem as a whole “echoes” the perception of love as the human meaning amid the human anxiety of mortality. The topics of human transience, life purpose, and eternity challenge Tennyson’s reason. The poet orients the interest towards the beauty of the form, and for him, beauty is in language. Beauty is the matter; thus, words are the matter. He uses words

to produce many kinds of pleasure. The understanding of Tennyson's poetry demands not only the presence of mind but all of our senses. Imagery, alliteration, assonance, personification are used to produce a sensual meaning. The use of these poetic elements is not to reinforce the meaning of the words but to set a mood, that is, to depict feelings. Through the technical perfectionism in his poetry, Tennyson produces another kind of art, the art of musicality of emotions. His technique brings something new and revolutionary to the power of form. He widens the common perception about what a specific kind of art can do since his forms reveal a new effect. OOO perceives this effect as the phenomenon of "emergence, in which new properties appear when smaller objects are joined together into a new one" (Harman, 2018, p. 30). The poetic form of "The Splendour Falls" exhibits the fundamental principle of OOO, which recognizes that objects (in our case, an art object/poem) "maintain a degree of autonomy despite their interrelations" (p. 41). In "The Splendour Falls," words are not subject to the matter but to their musical effect, and such successful experiments on form expand the limits of what is known and what is real through poetic art. Although the poem does not provide us with specific knowledge, based on OOO's claims for all objects, its "executant reality is open to us" (Harman, 2018, p. 71).

Both of the poems, "Break, break, break" and "The Splendour Falls"—although they thematically defend two contrasting ideas, human despair, and faith in human meaning—are equally persuasive due to the beauty of their interactive form. Tennyson's mechanics and awareness of the artistic form's effect indicate dialectic poetry (the poems within themselves and their correlation), pursuing higher awareness through the poet's control of conflicting ideas.

The dialectic process of Platonic "antilogike" and its contemporary transformation by OOO into recognition of an aesthetic quality which carries a conflict to itself and suggests complex realities (Harman, 2018, p. 252), is reflected through two more of Tennyson's well-known poems, "Lotos-Eaters" and "Ulysses." Although the same legendary Greek figure of Odysseus and his adventures inspire both poems, their content is oppositional. As the two sides of the same coin, the two poems defend with equally technical parity two conflicting messages about human meaning and reveal the reality of human nature ruled by contradiction.

The "Lotos-Eaters" is Tennyson's imaginative expansion of Homer's short reference to the land of Lotos-Eaters. The only information that Homer provides through Odysseus' reference is that in this land, the men who tasted the flowering food wanted to remain there, forgetful of their previous desire of going back to their homeland (Εφταλιώτης, Παρωδία I- θ. 90-95, 1990, pp. 120-121). Based on this reference, Tennyson created a descriptive poem that builds a dreamy atmosphere and depicts Odysseus's men's mood to remain there for rest until death. In Tennyson's poem, the men's dream-like condition after eating the flower signifies a lack of contact with reality as escapism impregnated in negativity. It states a condition of lethargy and resignation from any responsibility and claim in life. The poem consists of two parts. The first part (45 lines) is Odysseus' descriptive narration about the land, her residents, and his men, divided into five Spenserian stanzas in the rhyme scheme of ababbcbcc. The first eight lines are written in iambic pentameter, and the last line an Alexandrine (line of six iambic feet). The second part is a song sung by the mariners in eight stanzas of varying line length and rhyme scheme. In the first part, the rhyme scheme is consistent with producing a rhythmical sound, reinforcing the focus on the imagery. In the second part, the domination of an irregular rhythmical pattern depicts the confusion in the men's minds and creates an equivalent mood of tiredness and futility (lines 1-45).

The poem begins with a caution, "Courage!," which determines the first part of the poem's dynamics as immediate and vivid. The poet splits the "responsibility" of the first part's description between the direct speech (Odysseus) and the neutral narrator's third-person

narration. In this way, Tennyson maintains an alternating use of direct and indirect language, which produces an alternating immediacy and distance in feeling. In parallel, it creates the atmosphere of a conversational narration without a load of responsibility. The plethora of alliterations throughout the poem produces the effect of a slowdown motion. The repetition of words such as “land,” “fall,” “down,” “afternoon,” “faces pale” evokes the effect of laziness, which depicts the men’s mood of weariness. The men question the human tendency of toil, and they decide to stay calm. Calmness presents as the best offer between the toil of wandering and absolute death. There is no point for them to keep wandering to return to their routine since what awaits them will be a persistent condition of confusion, trouble, and pain that is even worse than the eternal silence of death. In the seventh stanza, the men imagine receiving the pleasure of “propped on beds of amaranth and moly,” “To watch the long bright river drawing slowly,” and “To hear the dewy echoes calling/ from cave to cave through the thick-twined vine.” Thus, the poet creates pleasure out of interactive imagery of touch, vision, and sound. The poem ends with the men’s feeling of having “enough of action and motion,” for this reason, they give the vow of remaining in the Lotos land, to “live and lie reclined” there like gods who are “careless of mankind.” The idea that God is indifferent to human sufferings is a typical one of the nineteenth century and seals an excuse for man’s decision to stop wandering and just settle down in this land of dreaming condition, being far from the toil of vain weariness and responsibility. Man’s resolution is in opposition to the two primary social trends of Tennyson’s age, utilitarianism, and capitalism. Thematically, the poem moves on the Aesthetic movement side, which searches for human creation valuing regardless of its usefulness or market value. The poet closes the poem with a decision indifferent towards the moral standards of his age. Using a character, Tennyson describes an esoteric mood without defending a specific opinion or moral judgment. The lack of an authoritative poet redistributes the production of a poetic meaning to the readers and leaves the poet free to perfect the poem’s technical qualities. The poet’s indifference towards didacticism orients the readers’ focus on the beautiful parts of the poem, such as its atmosphere created by the interaction of sound, image, and feeling given by the poem’s form.

In “Ulysses,” the dramatic monologue is developed through the character of Odysseus. Tennyson’s tendency to expand the imaginary by mythological sources is recurrent in this poem too. “Ulysses” is Tennyson’s imaginative extension of Odysseus’s return to his homeland Ithaca. The legendary king is old and dissatisfied with his present non-adventurous life. Odysseus is a legendary Greek figure known as adventurous and resourceful. Tennyson’s first stanza places him as an “idle king” among savage people who do not know anything about his past glory. Life is a continuous struggle that presupposes the awakening of the soul and the desire for new knowledge. The first line of the poem, “It little profits that an idle king,” is an understatement that reveals the poem’s subject matter.

The use of litotes affirms the value of adventure and search, stating its negative opposite as idleness. The line “Unequal laws unto a savage race” intensifies the negative result of a non appreciated old and wise king in a land of uncivilized humans. The second stanza’s enjambment produces a sense of flowing rhythm. Significantly, the first two lines produce a sense of flowing rhythm through the non-finalized character’s thoughts. The running on from one line to the other without a pause may also notify the character’s endless desire to throw himself back in wandering and adventure. Recalling his past adventures, Odysseus defines the benefits— love, knowledge, and delight— of pursuing the new in life. In lines 18-21, Odysseus states that he is a part of everything he has experienced, notifying that our exposure to life builds our personality. The metaphor of experience as “arch” and “the fading margins of the untravelled world by his desire to explore them” signify the change in the character’s mood. Being sad and nostalgic for his past is changed to his quest for

adventure's intensity and excitement. He becomes concrete concerning the meaning of not being passive until the time of "eternal silence," the approaching death. The above pursuits of the character coincide with the general spirit of exploration and colonialism in Victorian English society during the poet's time. It is particularly revealing about Tennyson's poetic talent to excite the intellect by simplifying language (lines 25-28). With short and direct words, he condenses the meaning of human life as he distances it from the trap of egotism and vanity. Reminding of the inevitability of death, he locates the meaning of life in creativity and innovation, something useful to humanity that exists even after the individual's death. In other words, he supports that man's value is defined not by who he is (his internal thoughts and feelings) but by what he produces and offers to humanity as part of a whole. To pursue his adventures, Odysseus gives to his son Telemachus the governing of his race. In this way, the character states that there is no connection between the pursuit of innovation and knowledge and the social duties and principles by his statement, "He works his work, I mine" (line 43). The third stanza produces an idea that contradicts the idea of the previous stanza. The character oscillates between the perception of individual creativity and experimentation as a partial good for the society and a process of a higher knowledge that serves the development of the individual spirit. Split by Christianity, science, and utilitarianism, the poet sways about the meaning of knowledge. On a personal level, the poet, through his poem, tries to escape the pain of loss and embrace life as an unknown adventure. Thus, he uses his art to console himself. He escapes from his painful reality through his artistic alienation and creativity. Accordingly, Odysseus leaves the governorship to his son as a sign of his alienation from social obligations. He prefers to dedicate himself to pursuing his desire, defined by the passion for innovation and knowledge. Tennyson's imaginative pursuit reminds Aestheticism's fundamental principle: a socially alienated artist and an artistic creation indifferent towards social obligations or beyond the current reality perception.

In the last stanza, Odysseus is ready to throw himself back into adventure, a decision which is emphasized by the excessive use of figurative language. Only through the run of five lines there is a coexistence of alliteration, litotes, metaphor, and personification (lines 51-55). There are the consonance and assonance of 'noble note,' the litotes of "Not unbecoming men," the metaphor of life as a "long day" and the personification of "the slow moon," which "climbs." The use of these elements emphasizes the meaning of adventure as a superior value and inexhaustible process. Simultaneously, it creates a sense of a long and slow rhythm through life's imagery as a long and slow struggle. The overstatement of "Moved earth and heaven" intensifies the sense of high-level strength of Odysseus and his men. The repetition of the "we are" certifies their active existence and creates an interest in the qualities that follow such recognition as "One equal temper of heroic hearts" and "strong in will." For the poet, life is a struggle, inquiry, discovery, and a continuous challenge. Man, regardless of his age, should be open to the challenges of life by exploring them. Odysseus' message is intensified by the consonance of "strive" and "seek" and of the alliteration of "find" and "yield." The assonance of "strive, find, seek, yield" reinforces the poem's musical quality. In general, the poem is emotional and reflective. Through the use of several punctuation marks (semi-colons, mid-line colons) and the form of blank verse—which creates the sense of a sound like the rhythm of a heartbeat—the poet indicates Odysseus' profound thoughts and his progression from a passive present to an active future.

Through "Ulysses" and "Lotos-Eaters," Tennyson reveals a reality subjected to mood and the level of creative imagination. Human nature consists of contradictions, and the equal support of conflicting ideas indicates this understanding. He uses "Ulysses" as a creation, which allows him to think in an adventurous and responsible way, and he uses "Lotos-Eaters" to express a need for escapism and isolation. In both poems, Tennyson uses words in a new

way, creating new images like a painter. The production of rhythms that correspond to a specific mood stimulates a more potent effect and reinforce the images. Through his technical skills, Tennyson produces a specific mood and its exact opposite. Tennyson's innovative forms allow the control of contrasting ideas, producing an equally strong effect. The expression of conflicting thoughts through art/poetry elevates knowledge, creating different perceptions of reality based on new forms/exercises of the imagination. Both in "Lotos-Eaters" and "Ulysses," beauty is not present only as a sign of the poem's form but also comes out as an ideological orientation that becomes an official movement some decades later, Aestheticism. The focus on beauty is distinguished through the poems' subject matter, shaped by Tennyson's technical selections.

In "Lotos-Eaters," Odysseus's men are committed to remaining in an isolated dreamy situation far from their homeland's reality. They prefer the semi-dreaming condition of memory and calmness than a social reality, which presupposes continuous toil and results in confusion. Although skilfully attributed by the poet to a smooth and non-authorial speaker, this resolution remains an oppositional stance against the Victorian atmosphere of adventure and responsibility that was socially cultivated for the sake of the British politics of colonialism. Odysseus' men reject adventure and reality, and they prefer to stay remote and focused on hearing the soft, blissful music from the skies, seeing the beauty of nature, and feeling safe in the land. All the men's senses focus on beauty, and they cannot sacrifice such an experience for a return to social reality. Their beauty experience is alien, magical, imaginative, and above all, isolated from the common and the public. Significant is also the fact that the men feel safe in the land, but not because of the natural beauty which surrounds them. Only after they pass to the dreamy situation that they hear, see, and feel the beauty. Nature is not enough by itself. It becomes beauty after they eat the lotus, viz. after the mediation of imagination. Thus, men reject any social contact, influence, or obligation, and they decide to stay in the land that allows them to dream/ imagine. They prefer a life focused only on beauty in the land of their inspiration.

Similarly, in "Ulysses," Odysseus' pursuit of adventure—mainly to "bring new things," "follow knowledge," and to go "Beyond the utmost bound of human thought" presupposes his denying and leaving behind his political and social obligations. Although Odysseus's adventurous mood gets along with the adventurous Victorian spirit of imperialism, Odysseus' pursuit of knowledge—the pursuit of thought beyond the standard limits—is stated as totally distinct from the "common duties" and the "subdue to the useful and the good." This statement indicates that human thought has to overcome common opinion that is usually occupied with matters of practicality and morality and to explore the unlimited human thought/imagination to reach knowledge/truth. Both in "Lotos-Eaters" and "Ulysses," beauty and knowledge respectively, presuppose indifference towards social responsibility and social reality, echoing Aestheticism's central principle of the artist's isolation from social obligations and art's value-based exclusively on its aesthetic effect.

Tennyson's mentioned poems are valuable not only for the conflicting ideas that they serve with technical artistry but also for their dialectical quality displaying the English public discourse developed during the time of the poet's writing. Both the discourse of responsibility and adventure and isolation and indifference to reality is the poet's social and political reality based on British Victorian politics on industrialization and colonialism. Despite their conflicting perspectives on the subject matter, both poems vindicate the poet's priority on the aesthetic quality and his support of their perception as art creations through their characters' persistence to pursue an isolated and distinct condition from the social ordinary life/reality. Such a condition gets along with Aestheticism's view of art as distinct from and indifferent to social life and works against the use of literature and art as an ideological apparatus serving

any field of public administration, the least politics. Tennyson's Aestheticism allows art and the artist the freedom of boundless creativity and, thus, the existence of an eternal reality. It also allows art to be useless— considering the material tasks of practical life— and reveals the quality of an aesthetic experience as “unusually complete in itself” (Fenner, 2010, p. 98). Both “Lotos-Eaters” and “Ulysses” consist of a free expression of a mood indifferent to public criticism and less anxiety representing the public sphere's normality. The poems become fields of contradictions and aspirations of independent ideas through affirmations on the autonomous value of beauty and the artistic object's beauty.

In Tennyson's poem “The Lady of Shalott,” the reader is primarily invited to experience the poem's form of alienated Aestheticism to understand its symbolic function as an opposing or a suggestive reality to the already accepted everyday social reality. The first part of the poem (lines 15-27) introduces the Lady of Shalott as a secluded figure in a tower, overlooking the activities on the road to the city of Camelot. “The Lady of Shalott,” as a title and essential character of the poem, has multiple social meanings. Moreover, based on Harman's view of metaphor as “a non-literal form of cognition” (2018, p. 35), “The Lady of Shalott” acts mostly as a metaphor instead of an allegory. The choices of the two words which reveal social status, gender, and locality act in the poem as an introduction to a limited reality based on socially constructed categories. However, although they initially act as a compromise, progressively, through the intrusion of the aesthetic element (artistic activity), they become a means to a final escape and a revelation of a new reality of beauty. The Lady performs the art of singing, and this artistic performance is perceptible by people who belong to the working class. By describing the reapers' hard working conditions, the poet reinforces the contrast between hard labour and the sense of beauty and calmness that the song of an ethereal existence produces. The addressing of the Lady as the “fairy Lady of Shalott” strengthens the perception of a mythical creature. The worker's hearing of her whispers set her function in the poem to entertain. The “fairy Lady” through her out-of-reality art/aestheticism, entertains the people who are experiencing the harsh side of reality. The poem's aesthetic value partly consists of the beautified coexistence of the conflicting elements by a poetic form that privileges the aesthetic effect. The formal aestheticizing of the dual concepts such as the ethereal-real, the entertainment-labour, and the high and lower social status presents a composition that embodies new possible correlations between contrasting elements. As Object-Oriented Ontology describes it, an aesthetic conception of things results in a new entity of combination (Harman, 2018, p. 73), which means it leaves open the interest for existing unknown otherwise realities. These new correlations may produce an effect different than the usual effect of balance or an alternating mood. The beautification of contrasting concepts and the coexistence of concepts formerly socially perceived as distinct may suggest different perceptive realities through the specific poem.

The second part of the poem focuses on the Lady's activity through labour elements, the unreal, and public opinion. The second stanza introduces a clear mirror, which the Lady uses to see her work's progress. The poem skilfully introduces a correlation of artistic work with the reflection of daily life. The concluding lines of the second part point out that the emotion a meeting of two lovers usually contains cannot be given as a reflective experience but should be given by the stimulation of human senses, through sensation. This message seems to be the Lady of Shalott's primary point since it is her first and the one out of two phrases that she utters in first person/direct speech in the whole poem. In the third part of the poem, the first four stanzas (lines 73-108) shift the Lady of Shalott's interest to Sir Lancelot. The shift serves the creation of a double sense: that of distance and sudden come back. The focus on Sir Lancelot keeps the interest for the Lady in the distance, making a point of her “Come back” a turning point both in a matter of form and subject matter (Part III, lines 109-

117). The continuous use of “she” that is accompanied by a verb intensifies the significance of the Lady’s activity and strengthens the creation of a quick rhythm. Such a rhythm creates anxiety and suspense, especially after a total lack of reference in the same part’s four previous stanzas. This turning point in matters of interest and rhythm signifies a change, or at least a realization, on the poem’s subject matter. Lancelot’s flash into the mirror and his song make the Lady abandon her labour and forget the factor that engages her in the specific activity. A visual and an auditory image work together to determine the Lady’s action. The knight’s reflection becomes the motive for the Lady’s action based on impulse and urges her to establish direct contact with the real world. However, the mirror’s destruction notifies that reflection does not have a place when sensation is activated. Abandoning her labour in her safe seclusion and her reflecting contact with the labour in the real world, the Lady enters a direct sensory experience of the real world, which leads to the abandoning of her isolated activity and her domination by a disastrous generalized fear of a curse. In the fourth, last part of the poem consisting of six stanzas, there is a description of the Lady as she comes out of her tower and goes by boat towards Camelot. She dies singing in the boat, and her late arrival to Camelot puzzles the crowd present at the wharf (Part IV, lines 136-144 & 145-153). This part of the poem is a physical and natural description. It consists of the Lady’s physical description and the information that the Lady’s song is heard only by her natural surroundings. These two elements support the claim that the Lady’s song is unreflected, thus unmediated, and, at this point, is a performance-based on sensation. The poetry of sensation and its expansion with the Victorian Aestheticism might act as a counter-public sphere. In the “Lady of Shalott,” the poem develops through a series of counter-concepts such as lady-knights and reapers, city and countryside, reflection and sensation, seclusion and escape, and personal impulse and public opinion. Combining the concept of labour with the concept of art to create an alternating sense of entertainment and hard work is also essential. The poem closes with the arrival of the dead Lady to Camelot after her last unreflected artistic performance and her abandoning of her productive activity. When Lancelot looks at her and says, “she has a lovely face,” the Lady from a producer of art turns into an aesthetic/artistic object.

Based on the relationship between art, production, and political power, the poem is an artistic product that leads to alternative perceptions about who has the power or how to vindicate the power to determine political outcomes, personal freedom, and reality. It acts as a sample of art’s interaction with reality and a sample of art’s power to suggest new models of what can be a reality. The proletarian fantasy (the workers who are entertained by the higher class Lady) counter-powers the political power of the bourgeoisie’s public opinion (the paused high-class crowd in the palace of Camelot). It acts as an artistic product that proposes an alternative discourse to the public opinion. Lancelot’s last statement, which stresses the Lady’s physical beauty—although she is dead—enforces the poem’s Aestheticism. Despite the lack of life, the Lady’s beauty places beauty/aesthetic above any other of the poem’s possible considerations, even over life. The idea of real aesthetic value beyond an anthropocentric reality, of pure beauty, even after physical death, is an antecedent to OOO’s view that “the external world exists independently of human awareness” (Harman, 2018, p. 10). In general, the beauty experience through the effect of sensation is significant in the poem, basically, through the Lady’s impulse for a sensual experience and her beautifying after her permanent loss of contact with the public sphere/life. The poem’s beauty seals the experience of beauty through the effect of sensation as a form that builds emotion, activating in this way, the participation of all the senses.

The form seems to be a significant concern for Tennyson based not only on his exceptional paying of attention to the structure of his poems but also on the frequent uses of

form as a word capable of communicating anxieties, problematizations, and doubts about life. It seems that Tennyson understands form as a property of everything; similarly, OOO perceives itself as “a theory of everything” (Harman, 2018, p. 61). In “In Memoriam,” essential human qualities or abstract ideas such as love, memory, and faith find their expression through an alternating mode of a lost and found form. In this poem, the threat of a lost form as a symbol of the loss of love, faith, hope, knowledge, and human necessity leads to a fearful sense of chaos that Tennyson handles through the sense of touch and sight. Tennyson uses touch as a declaration of an existing material form and sight as a sudden change that condenses the essence of spiritual touch. In general, this poem shows how beauty dominates over the threat of formless chaos through the concept of form. This achievement bases on beauty through a touch of a beloved body, the awakening sense of a change in a flash, and the presence of God, which determines human faith and purpose. In this respect, form becomes Tennyson’s means of elevating beauty as the human essence, knowledge, and reality/truth.

Notably, in “In Memoriam,” one more poem dedicated to the memory of the poet’s best friend Arthur Hallam, the speaker expresses his grief for the loss of his beloved friend through his meditation on the existence of God (lines 1-4, 21-24, 37-44 and I. 1-4). The faith in God orients human purpose in the spiritual pursuit of knowledge, wisdom, beauty, and truth. The speaker attempts to comfort his grief by attributing to the tragic event a significant meaning through its accession in a general meditation on the human purpose. However, the correlation of the spiritually impugned ultimate human purpose with the comforting of a personal discontent leads to the speaker’s need to deal with a material essence—to materialize his pursuit and the means of this pursuit. Tennyson contemplates a very contemporary theme of his period (the threat of a lost faith). Still, through his spiritual intuition, the speaker individualizes God’s perception through the displacement of his love from a dead body to an eternal spirit. The touch of God replaces the lost touch of his friend through his wisdom, love, and truth. His friend’s dead body, which carries God’s essence, brings the poet in touch with God. In this way, Tennyson elevates the human form to achieve spiritual awakening and clarification of the truth and perceives the human form as a part of the divine form. The poem consists of form capable of touching and being touched, physically and spiritually, and the sense of a change in the visual materialization.

According to the speaker, even an entirely emotional form might be experienced as empty if untouched by another physical form. The speaker’s temporary solution for curing his spiritual pain is to fight against it with his mental capacity. However, a few lines below, his solution is perceived as inadequate (V lines 1-12). Tennyson explains, in a way, the sophisticated understanding of the property of form through the sense of touch, undermining an indirect relationship of the form’s properties with reality. Speculative Realism maintains such an approach as “an indirect contact (of a thing) with reality” (Harman, 2018, p. 185) described as “touching without touching” (p. 82). Supporting that the articulation of the speaker’s thoughts and feelings will not mirror his soul’s full extent, the poet reinforces the significance of the touching experience (XIII lines 1-12). The dead friend’s ability to touch the land and touch one more time the speaker’s hand has the power to change the perception of death. If the condition of death could allow a sense of touching, death would not signal a change. Therefore, what makes death touch of change is the loss of the human touch. The sorrow of the speaker comes from the realization of the loss of his beloved friend’s touch. Some lines later, this loss states a change of a human “half-divine form” to a “transient form” whose realization leads the speaker to a state of confusion (XVI lines 5-8, 13-16, 17-20). The untouchable form of the dead friend is a transient form that shakes the speaker’s perception of reality. This new form’s realization seems to affect the speaker’s power of thinking and self-

knowledge and fuses pre-existing experiences with new perceptions about what knowledge can be and what reality can be. Removed from the sensible approaches of touch and hearing, the speaker becomes reconciled with the spiritual form's perception through the immaterial means of imagination and intuitive improvisation. Man's spiritual form is a new source of approaching the knowledge of himself as a part of the general knowledge/ the truth (XLVII lines 1-8 and XCI lines 15-16). Because of his physical form, the man should not perceive himself as a unit. Focusing on his soul, which is his eternal form, the man should perceive himself as a part of a general divine whole, capable of reuniting all the beloved and lost material forms in beauty (CXIV 1-16). The transformation of the limited human knowledge to heavenly wisdom, that is, to the knowledge of truth/the eternal forms of love and beauty, is consistent with the significance of touch, which attributes to the divine touch of God (faith) (XCI lines 15-16 and XCII lines 5-8).

Regarding the meaning and use of language in this poem, the poet initially supports the words' inadequacy to communicate the human soul (XXXVI lines 5-8, XCIII lines 13-16, and LXXXV lines 77-84). The expression of truth in words lowers its value since language cannot reach the soul's essence. Under this consideration, the poet moves away from the tangible ways of communicating towards the immaterial form, a ghost. However, throughout the poem's development, the poem as a whole/literary product captures the spiritual essence/form of it. It concludes the perception of the human soul as a part of divine truth. Independent from the poet's prime intention, the text becomes a living form that, regarding language use, overcomes the poet's beliefs or expectations. The change of words into a text with a value in itself highlights what OOO recognizes in an artistic work "as an endured form despite constantly shifting its material components" (Harman, 2018, p. 28).

Conclusion

Tennyson's poems are structured based on his technical and thematic attachment to form. His focus on form is a spiritual practice of expressing fears and relocation of the real through artistic creativity and freedom. Except for accepting relocation and change, Tennyson's art is a spiritual practice of faith in form as beauty/divine truth transformed by the twenty-first century philosophy of Object-Oriented Ontology to "a form of unjustified true belief" (Harman, 2018, p. 181). The analysis of Tennyson's dual-focus on the form is a process of awareness. Tennyson's poems reveal the possibility of a unified and harmonious (beautiful) creation/poem through diversity. By exploring the conflicting/dual nature of art and reality, they compose a kind of poetry that claims new perceptions of reality through their tense relationship with their properties and the mental processes that they aspire. Tennyson's technical and thematic interest in form secures in his poems/art-objects, a condition consisting of heterogeneous but correlated elements that shape a new unified reality. His aesthetic forms are more of a free field of symbiotic conflicts and transformations, shaping a meta-reality beyond the conceptually limited human purposes.

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