

Dramatic Hypocrisies: Victorian Anxieties, Performative Selfhood, and Proto-Modernist Fluidity in Browning's Monologues

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Abstract

“Behind every polished monologue lies a fractured self, whispering through the cracks of Victorian decorum.” This study examines the evolving architecture of selfhood in Robert Browning's dramatic monologues, revealing how Victorian anxieties about morality, gender, and institutional authority influence the performance of identity and prefigure modernist fluidity. The research examines Browning's poetic project as a subversive critique of fixed selfhood, entrenched class structures, and the moral posturing of his age. Employing close textual analysis alongside historicist contextualization, the study interrogates Browning's use of unreliable narrators—figures who, under the guise of confession, reveal the chasm between public virtue and private vice. These poetic personae serve not merely as characters but as vessels through which Browning exposes the ideological fault lines of his society. Findings reveal that Browning envisions identity not as an essence but as an emergence—a protean negotiation between self and sociality, mediated by performance, power, and colonial modernity. His work dismantles binaries of sincerity and artifice, virtue and vice, stability and fluidity. The novelty of the study lies in bridging his poetics to postmodern identity, reclaiming him as a proto-modernist voice. Ultimately, the research affirms Browning as a poet of transgression—one who weaponizes dominant paradigms to interrogate the very ground on which they stand.

1. Introduction

Browning's monologues demonstrate dramatic hypocrisies that expose Victorian anxieties and proto-modernist fluidity alongside performative selfhood, as multiple studies have shown. Through dramatic monologues featuring unreliable narrators and unique characters, Browning criticizes Victorian societal norms such as gender roles, class dynamics, and public versus private personas (Kuzmanović, 2022a). The performative aspects of Browning's monologues create additional complexity because they merge reality with performance to question audience interpretations of genuine and sincere expression (Tirtau, 2024). The monologues also delve into psychological introspection, as seen in "Pauline" Browning, who uses introspection of a fragment of a confession to reveal the speaker's internal states while connecting to the Victorian interest in psychological self-analysis (Belenli, 2021). The narrative

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complexity of Browning's "My Last Duchess" stems from his use of Grice's maxims, which expose conversational implicatures and underlying tensions and failures in the relationship. The examination of insanity and murder themes in Browning's monologues, like "Porphyria's Lover," demonstrates his characters' psychological complexity while highlighting their moral uncertainty, which encourages readers to identify the contrast between character perceptions and actual reality (Qahtan Sulaiman, 2021). The difficulty of understanding Browning's monologues stems from the need for readers to explore the complex interaction among social criticism, mental examination, and theatrical uncertainty, which mirrors the Victorian period's cultural fears and changing notions of identity.

Scholars have also recognized several critical concerns in Browning's self-representation in his poetry, especially with the intricacies of voice, authority, and the interaction between personal and dramatic identities. Browning's employment of dramatic monologues frequently includes unreliable narrators, complicating the reader's comprehension of his voice and intentions, resulting in interpretations that expose societal critiques of Victorian standards, including gender roles and class relations (Kuzmanović, 2022a). Moreover, his introspective poetry contests the Romantic tradition, illustrating his ambivalent relationship with self-expression and authorial power. Thus, it establishes him as a pivotal figure bridging Romanticism and Modernism (Merkouris, 2022). This duality in representation prompts inquiries regarding authenticity and the essence of self-representation, as Browning's oeuvre frequently obscures the distinction between sincere expression and performative artifice, encouraging readers to interact critically with the text (Bell, 2022). These concerns enhance the comprehension of Browning's body of work, emphasizing the complex levels of meaning and the poet's self-aware involvement with his art (Markus, 1990).

However, brooding and melancholy are definitely the bread and butter of the English poet Browning, whose innovative style was influential in literary development but also generally distrusted. These poems express different aspects of human psychology and impulses across different historical circumstances. He was raised in Camberwell, London, where an artistic and literary milieu nurtured his intellectual development from an early age. Music, literature, and his mother's commitment formed his creativity. He started writing poetry as a child and anonymously published "Pauline: A Fragment of a Confession" in 1833. These early works laid bare his ideas and emotions. He responded to John Stuart Mill's critique of the poem's acute self-consciousness by relying on his characters' voices to express his ideas.

The long poem "Paracelsus" (1835), in which Browning masterfully represented a Renaissance alchemist, shows his transformation. Despite his later considering it a "failure," the poem brought William Wordsworth and Thomas Carlyle together. Browning's social integration led to several plays, but none were successful due to their robust character analysis and lack of action.

Browning's mastery of the dramatic monologue was his literary high point. This innovative voice was evident, for instance, in "My Last Duchess," where he was able not just to uncap the minds and hearts of people in a sentence but also to reveal their motives. Browning's subsequent marriage, to the poet Elizabeth Barrett, radically altered his life. Barrett and Browning had exchanged letters after Barrett mentioned Browning favorably in the second edition of her "Poems," a reference that greatly affected Barrett's condition. Following their secret marriage in 1846, the pair moved to Italy.

Browning wrote dramatic monologues (including "Pippa Passes," "Dramatic Lyrics," and "Dramatic Romances and Lyrics"), revealing his expertise in character-driven narratives. His gift for revealing characters' hidden frailties and agendas through dialogue provided readers with insights that outstripped those of the protagonists.

Even if "[Men and Women](#)" (1855) featured scores of these beloved dramatic monologues, Browning's literary collections were unpopular at the outset. Browning's "The Ring and the Book" (1868-1869), framed around a murder trial, displays his talent for interweaving views through monologues to form a complex narrative pattern. With the tireless energy of an elder poet laureate alongside Tennyson, Browning found work to do, and much of it.

Browning's death in Venice on December 12, 1889, marked the end of an era. His avant-garde investigation of the dramatic monologue, his deep insights into human complexity, and his effect on poets like T.S. Eliot leave a lasting legacy. Browning's uncanny ability to provoke emotions and reveal the maze of the human mind continues to fascinate and inspire scholars.

1.2 The Mask and the Mirror

The Victorian era's emphasis on social etiquette and propriety served as a facade that concealed profound social and moral dilemmas, resulting in a dualistic society characterized by repression and latent libertinism. Victorianism, as articulated by Martin Hewitt, was characterized by prudery, sexual repression, and strict social conventions. These aspects, while often exaggerated in caricatures, contained truthful representations of societal attitudes ([Hewitt, 2023](#)). This period was marked by a puritanical approach to sexuality, characterized by laws and societal norms that significantly restricted sexual expression, especially for women, who were frequently held responsible for societal issues ([Catullo MacIntyre, 2023a](#)).

The enforcement of verbal hygiene, as examined by Jessica E. Marsh, reinforced traditional gender roles by discouraging women from using slang, thereby establishing a cultural ideal of femininity that conformed to societal expectations ([Marsh, 2023](#)). Censorship laws, as analyzed by Christopher Hilliard, were employed to regulate the distribution of literature considered obscene, illustrating societal concerns regarding the moral capabilities of the growing literate working classes ([Hilliard, 2021](#)). Iwona Sakowicz-Tebinka's analysis of etiquette

guides and domestic magazines suggests that these publications promoted a facade of respectability, particularly in courtship and marriage.

However, young readers frequently challenged these strict norms, highlighting the conflict between societal expectations and personal aspirations (Sakowicz, 2023). The medical and legal examination of female sexuality during this period, as observed by Stefano Rossi, underscored the hypocrisy of a society that publicly maintained stringent norms while privately engaging in repressed desires (Rossi, 2021). The period featured discussions regarding sexuality and morality, with different groups either promoting sexual purity or challenging the era's restrictive norms (Clark, 2023). The duality is clearly illustrated in literature, exemplified by Thackeray's "Vanity Fair," which critiques the class consciousness and gender inequalities of the period (Clark, 2023; Nash, 2023). The Victorian focus on propriety and etiquette functioned to uphold social order and control, while also obscuring the era's inherent social and moral complexities, such as class, gender, and sexuality (Nash, 2023).

1.3 The Notion of Self

The notion of self in English literature has transformed throughout history. During the early modern period, scholars and writers regarded contentment as an active and constructive element of one's inner being instead of a state of passivity or acquiescence (Harmoush, 2016). The concept of the individual self in Old English literature was already established, thereby contesting the prevailing view that it is a comparatively recent idea (Vidya Kumari & Mohan, 2020).

In early modern English literature, a notable development was the birth of the eco-self. This concept involved a fusion of introspection and an understanding of the interconnectedness between humans and the natural world. The eco-self offered ecological advantages and fostered a renewed recognition of human rationality (Gupta, 2007). Contemporary literature emphasizes fostering self-awareness in literary studies, urging students to recognize disciplinary preconceptions and actively engage with diverse theoretical viewpoints. (Lively, n.d.; Vidya Kumary & Mohan, 2020). In English literature, the notion of self encompasses multiple elements, including emotional and ethical principles, individual identity, ecological awareness, and disciplinary self-consciousness.

Browning's work explores the idea of self by exploring consciousness, empirical evidence, and personal growth. (Jamwal, n.d.). Browning understands the nature of the self more in terms of patristic-era theological anthropology, which views the self in relation to God's presence manifesting in humanity, rather than a purely psychological construct such as personality (Wagner, 2001). The idea of selfhood this lecture concerns is rooted in English Christian and literary traditions, and its legitimacy is confirmed by individual religious intuition (Wagner, 2001). Browning's view of selfhood aligns with the dominant Incarnational theology of the nineteenth century, indicating a relationship between Victorian theologians and literary figures (Slinn, 1982). The writings of Browning concern the capacity of the

self to accommodate itself and to affect the world beyond itself (Gruber, 2023). Browning focuses on self-embracing consciousness and individual awareness of their power in relation to the self-external realm.

Browning's poems provide insights into how he thought of himself, how he related to the Romantic movement, and how he objectively evaluated himself and other poets in terms of their use of form. His Victorian-age poems explored love from the author's perspective (Gruber, 2023). Browning's poetic works often delve into the minds of his characters, creating a narrative atmosphere akin to a short story. The result is both mysterious and unresolved for the reader. His exchange of letters with his contemporary, fellow poet Fanny Haworth, gives a much more immediate and unpolished exploration of the same themes in his most famous works (Gupta, 2007). Browning's early work moves from a mode of poetic production based on subjective inspiration, often equated with Romanticism, to a mode based on objective psychological observation or dramatic poetry. Browning's skepticism toward the Shelleyan notion of the poet-prophet as visionary is reflected in this shift in approach.

The result is a poetic oeuvre that challenges and interrogates notions of self in various theatrical strategies for self-portraiture. Instead, in doing so, Browning unearths the prejudices and limitations of the supposedly masterful persona 'Browning.' Here, the author delves into his characters' psyches, creating a poetic world that readers are more than willing to sift through to find answers and knowledge (Zajac, 2022). In his relationship to Romantic tradition and his rejection of Romantic self-expression, Browning occupies a pivotal position between Romanticism and Modernism. He offers complex paradoxes and bright insights on voice, authorial authority, and self-referentiality."

Browning's aspiration to an objective mode of poetry, even at the expense of adopting a type of self-expression that does not suit his lyrical genius, complicates his understanding of the 'self' in his poetry. (Linda M. Shires, 2008; Martens, 2005) Overall, Browning's poetry invites readers to engage with complex themes, such as gender roles, social conventions, and the interplay between idealistic and realist representations of life. This reframes the boundaries of our understanding of the person.

A few consequences have emerged from these recent investigations into Browning's self-representations. As explored in a more scholarly context, it has even been posited that Browning adopts a structural method akin to concentric spirals, in which each character 'resides' within, to illustrate his commitment to the art of visible truth. This research examines Browning's movement away from the traditional Orientalist aesthetic and his study of marginalized Oriental figures, with a focus on psychological concerns surrounding themes of isolation and betrayal. (Kut Belenli, 2021). Also, Browning's beliefs and experiences are pretty compatible with Jung's psychotherapeutic theories about the champions of a society (symbolic synthesis of life/integral personality) as part of Browning's own literary output, especially in Sordello. This study sheds light on Browning's struggle to articulate

his metaphysical ideas and the struggle that "prophet poets" experience in articulating theirs (Härkönen *et al.*, 2023; Nichols, 1983). Much of the existing scholarship on Browning's self-representations sheds light on his character-building techniques and the types he deployed, his particular representation of the Oriental figure, and the tension in his overall characterization between his philosophical ideas and their poetic expression.

Browning's ethical family therapy proposes a potential avenue for future research, which involves investigating the efficacy of Browning's therapeutic approach within diverse cultural contexts. Semantic stuttering in Browning's work suggests a possible avenue for future research, in which the connection between his difficulty articulating thoughts and his philosophical contemplations in his poetry might be explored.

The author's plays and exploration of Orientalism offer a potential avenue for future scholarly inquiry, namely the investigation of the psychological ramifications of racial prejudice and betrayal experienced by marginalized individuals in literary works. Browning's utilization of romantic irony presents an avenue for further scholarly exploration, namely in analyzing the recurring motif of spiraling concentric circles within Browning's literary corpus. This research approach investigates the potential correlation between this pattern and its role in portraying truth in Browning's works.

2. Materials

Victorian society was shaped by strict hierarchies, theatrical and artistic experiments, imperial concerns, and rapid technological, scientific, and philosophical changes—elements that literature, especially Browning's, both reflected and examined. Modern culture inherits the progress and challenges of the Victorian era but differs in its outward-focused mindset, emphasizing mobility, technology, and external growth over the internal moral and psychological emphasis typical of Victorian society.

2.1 Victorian Social Structure and Hierarchies

The social structure of Victorian society was distinguished by a strict hierarchy determined by one's occupation, familial connections, and cultural factors, including behavioral norms (Bhat, 2016). This arrangement challenged social mobility for individuals not born into the upper class. The advent of the Industrial Revolution brought substantial transformations, opening new economic prospects and enhancing the feasibility of social mobility. The literature of the Victorian era reflected the prevailing uncertainties and challenges society faced.

2.2 Victorian Performance and Theatricality

During the Victorian era, the advent of serio-comediennes, cross-dressing, and political performances was one way that theatrical performances both mirrored and challenged the social structures of the day. Actresses such as Louisa Cranstoun Nisbett and Mary Anne Keeley, who defied gender norms and offered more flexible

and nuanced views of gender roles than were previously recognized in critical narratives, showed that cross-dressing and cross-gender casting were standard on the Victorian stage (Eltis, 2023).

According to Macintyre (2023), the works of Oscar Wilde and Bernard Shaw, who criticized the puritanical and oppressive social conventions of the time, also demonstrate how the theater of the century provided a stage for political performance and social reform. The theatre, which frequently served as a venue for examining and contesting these inconsistencies, reflected the dualism of Victorian society, marked by both stringent gender regulations and a countercurrent of libertinism. Additionally, the emergence of serio-comediennes such as Jenny Hill and Bessie Bellwood gave working-class women a voice and autonomy, enabling them to comment on society and build relationships with audiences through comedy and spontaneous conversation, thereby questioning the gender and social hierarchies in place (Wingrove, 2020). These performances demonstrated the intricate relationship between resistance and compliance in Victorian culture, offering both entertainment and a critique of social conventions.

2.3 Cultural and Architectural Revival in the Victorian Era

The Victorian Architectural Students Society (VASS) significantly influenced Victoria's architectural landscape post-World War II. Through its publications, VASS provided a platform for critical discussion and advocacy of transformative reforms. The Victorian era witnessed a resurgence of fascination with ancient civilizations, particularly those in Asia and the Mediterranean. This renewed interest had a significant impact on the cultural and political ideologies of the period (Kut Belenli, 2021; Nichols, 1983). Victorian society was characterized by social hierarchies, evolving gender roles, and a fusion of conventional and contemporary influences.

2.4 Colonial and Postcolonial Readings of Browning

By stressing the complexity of the British Empire's legacy, colonial and postcolonial interpretations of Browning's poetry challenge conventional narratives and provide a nuanced view of British identity and cultural imperialism. The persistent influence of imperial ideas on contemporary British identity is highlighted by Dominic Alessio's examination of the colonial past and its impact on current politics. By highlighting the inconsistencies and complexity of the imperial endeavor, these readings collectively demonstrate how Browning's poetry, analyzed through a postcolonial perspective, can simultaneously question and uphold conventional ideas of British identity.

2.5 Technological Progress and Societal Transformation

Notable occurrences and profound changes marked the Victorian era in England. During this era, railway systems proliferated, serving as a prominent symbol of societal progress. England evolved into a formidable nation marked by social upheaval and economic turmoil, driven by technological progress and the erosion of

religious convictions.(North & Bainbridge, 2010). Notable figures marked the historical period under consideration, although it also encompassed a significant portion of the population, endeavoring to adjust to swift societal transformations. The Victorian era was renowned for its extravagant display of ceremonial splendor, as evidenced by Queen Victoria's regal procession throughout the thoroughfares of Westminster. Furthermore, throughout this period, significant advancements in engineering and technology, including the development of cast iron and the examination of structural failures, were made. The events and developments above played a significant role in shaping the Victorian era and exerted a lasting influence on the course of British history.

2.6 Scientific and Philosophical Influences on Browning

The scientific and philosophical discussions of Darwinism profoundly influenced Browning's writing style and his examination of human nature, offering a framework that integrated evolutionary theory with literary expression. Browning's oeuvre embodies the nascent evolutionary imagination, striving to comprehend human nature through Darwinian principles, highlighting the continuity between humans and other creatures as well as the evolutionary processes influencing human behavior and culture (Saunders, 2022). The Darwinian discussions provided Browning with a wealth of concepts that influenced his creative approach, enabling him to explore the intricacies of human existence and the evolutionary forces that underpin it.

2.7 Victorian vs. Modern Cultural Continuities and Divergences

Victorian society and modern culture share similarities and distinctions. Likewise, contemporary society is indebted to the Victorian era for its advancements and growth. Nevertheless, disparities exist among the societies above. The Victorian era was distinguished by its emphasis on moral values, communal bonds, and reverence for historical traditions.

Conversely, contemporary civilization is characterized by a delicate prevalence of opportunities for physical exertion, advancements in transportation and automation, and an expanding understanding of the relationship between physical well-being and longevity. In addition, Victorian society had a notable preoccupation with matters of interiority and examining oneself. Conversely, modern society emphasizes external factors, such as advancement, expansion, and mobility.

2.8 Victorian Poetry as Cultural Critique

The cultural landscape of England during the Victorian era, spanning from 1837 to about 1900, was profoundly shaped by the influence of Victorian culture. Victorian poets, such as Elizabeth Barrett Browning and Robert Browning, employed poetry to engage with and challenge prevailing societal concerns, particularly those related to gender and sexuality (Cunningham, 2011). Browning's theatrical monologues, specifically, provide insight into the psychological aspects of sexual violence, a

prevalent issue within the Victorian era (Gregory, 2000). The poets of this era also found inspiration in the Gothic novels that were popular throughout the 1790s. They skillfully incorporated many motifs from these novels, such as the portrayal of female imprisonment and the inclusion of supernatural elements, into their poetic works. As a result, these poems established themselves as significant and influential examples of Victorian poetry (Loksing Moy, 2022). Victorian poetry, including Browning's works, significantly contributes to our understanding of that period's cultural and familial intricacies.

2.9 Comparative Analysis with Other Victorian Poets

Browning and Alfred, Lord Tennyson, both eminent Victorian poets, exhibit notable divergences in their lyrical approaches, particularly in terms of narrative structure and subject matter investigation. Browning is famous for his dramatic monologues that explore the psychological complexities of his characters, exposing their internal problems and moral dilemmas. This methodology is evident in "Gold Hair: A Legend of Pornic," where Browning employs the narrative to explore themes of materiality and potential, juxtaposing the symbolic and literal meanings of hair within the Victorian context (Hind, 2022).

Tennyson's poetry, by contrast, frequently features a more structured and lyrical style, shaped by his interaction with classic forms like the sestina, which he modified to mimic a Byronic voice, highlighting his experiments with hybrid forms and stanzaic arrangements (Sullivan, 2023). Tennyson often contends with the dichotomy between sound and meaning, alongside the ethical and artistic principles of his oeuvre, a complexity underscored by his revisionist methodology in poetry (Bushell, 2023). Browning's narratives exhibit psychological depth and an examination of social conventions. In contrast, Tennyson's work frequently reflects a philosophical tone, engaging with greater existential topics through a careful balance of form and substance. The distinctions highlight the individual contributions of each poet to the Victorian literary milieu, with Browning prioritizing character-driven narratives and Tennyson emphasizing lyrical and thematic coherence (Bushell, 2023; Sullivan, 2023).

2.10 Browning's Dramatic Monologues and Victorian Psychological Anxiety

Studies of Victorian culture have tended to focus more on novels than poetry, leaving gaps in the understanding of Victorian domestic ideology. Browning's dramatic monologues, however, offer new insights into the psychology of sexual violence during the Victorian period^[1]. Browning's poetry demonstrates the influence of Arabic literature, highlighting the Arab impact on his work in terms of content and cultural affairs. Browning's poems, particularly his neglected ones, reflect critically and ironically on his poetry and self-conceptualization, shedding light on his engagement with the Romantic tradition and the challenges he faced in a post-Romantic age. Victorian poetry, including Browning's, played a significant role in shaping English culture, addressing prominent cultural mythologies and idealizations. While Browning's medieval interests may seem slight compared to

those of his contemporaries, they offer an intriguing and neglected facet of Victorian medievalism, providing insights into his perception and use of the Middle Ages as a contemporary subject.

2.11 Browning's Influence on Modernist and Postmodern Literature

Browning's examination of the human mind and morals profoundly shaped the thematic concerns of Postmodern literature by highlighting the intricacy and ambiguity of human consciousness and ethical quandaries. This investigation aligns with the overarching postmodern transition from epistemological to ontological issues, as observed by Demeyer and Vitse, who contend that modern fiction has shifted towards an affective predominance, emphasizing individuals' emotional interactions with reality and their sense of belonging within it (Demeyer & Vitse, 2021).

Browning's oeuvre, characterized by complex psychological and ethical explorations, aligns with the postmodernist inclination to interrogate the essence of reality and truth, as exemplified in the disjointed and mythic narratives of modernist poets such as T. S. Eliot, who endeavored to uncover new facets of reality through poetic expression (Bushell, 2023). Moreover, the existentialist issues examined by Anders and Ballard, including the human condition confronted with technology and existential perils, resonate with Browning's emphasis on the moral and psychological dilemmas of modernity (van Munster, 2023).

The influence of existentialism is apparent in postmodern literature's exploration of disillusionment and the quest for meaning in a disenchanted world, as analyzed by Krishnan and Queloz in their examination of Bernard Williams's philosophical critique of cultural deficiencies (Krishnan & Queloz, 2023). Furthermore, the ethical considerations illustrated in Twain's "The Adventures of Huckleberry Finn," as examined by Clarke, highlight the importance of deliberate moral reflection. This motif resonates with Browning's investigation of moral intricacy and the human conscience (Clarke, 2020). These elements demonstrate how Browning's examination of the human psyche and morality has influenced the thematic issues of Postmodern literature, highlighting the complex interaction between individual consciousness, ethical ambiguity, and the wider cultural and existential dilemmas of the contemporary world.

2.12 Themes and Critical Reception of Browning's Poetry

Browning's poetry has been the subject of scholarly examination to gain insight into the fundamental concerns prevalent in Victorian society. The themes encompassed in the text are the examination of gender roles and societal expectations within marriage, the interaction between different social classes, the presence of hypocrisy and self-righteousness, the prevalence of delusion and narcissism, the contrast between public and private personas, and the tension between idealistic and realistic portrayals of life (Gasperini, 2018).

Another prominent topic in Browning's work is his philosophical exploration of pain, sorrow, and evil, evident throughout his poetry yet often overlooked. Victorian poetry has been characterized by a distinct association with critical assessment, wherein Victorian poems have often been subjected to unfavorable evaluations. The Victorian poets actively and creatively addressed the circumstances in which their works were received, both in their lyrical compositions and in the immediate present. They responded to the prevailing culture of critical assessment and the increasing significance of periodic reviews. (Levine, 2022). Furthermore, Browning's poetry reflects the complex and conflicted association the Victorians had with the concept of filth, as exemplified in print culture. Religion is a prominent thematic element in Browning's poetry, as he navigates the oscillation between conviction and uncertainty, mirroring the prevailing Victorian milieu. (Kuzmanović, 2022b).

2.13 Browning's Literary Theory and Authorial Identity

The significance of Browning's self-representations further in his forging of literary theory and criticism can be seen principally through his dealings with authorial voice and identity. His showing pieces often feature unreliable narrators contesting a singular, authoritative voice, prompting readers to question the credibility of both the speaker and the text (Kuzmanović, 2022a). This style reflects a broader Victorian reaction against Romantic ideals, positioning Browning as a transitional figure from Romanticism to Modernism, with self-referentiality and irony emerging as key themes (Martens, 2011).

Using Browning's critique of social organization as a lens and extending it to aspects of sexual politics and issues of class interest prompts a critical discussion on the link between subjective and objective individuals, thus elevating both feminist and biographical approaches to criticism (Bailey, 2023). His work led to contemporary debates about the role of biography in literary interpretation, suggesting that an author's life is relevant to understanding a literary text. Discussions of voice, authority, and the complexities of identity, most famously concerning Browning's self-representations, continue to provoke in literary theory.

2.14 Research Objectives

This study examines Browning's portrayal of psychological complexity, emotional nuance, and self-performance in his dramatic monologues. This study examines the intricate interconnection between individual identity and Victorian cultural issues, illuminating how Browning's text anticipates the fluidity of proto-modernism. The objective is to reconsider Browning's self-presentation within Victorian intellectual and literary currents, with a focus on fluidizing identity construction. This project proposes to contribute to literary scholarship by reassessing Browning's dramatic monologues and their broader implications for Victorian and early modernist poetic traditions.

2.15 Research Questions

1. *How do Browning's monologues expose Victorian moral hypocrisies through gendered performance and fractured selfhood?*
2. *In what ways does Browning anticipate modernist identity crises through his proto-fluid, performative voices?*

2.16 Limitations of the study

This study meticulously traces how Browning represents himself in his poetry across multiple historical contexts. However, it is important to acknowledge some limitations of this study. We owe it to ourselves to realize just how much Browning's literary corpus offers. While some effort has been made to ensure a wide range of poems is represented, some examples may be missing, which can affect the study's thoroughness. In addition, it is essential to note that poetry interpretation is subjective, as readers can interpret characters in different ways.

Additionally, whether the secondary sources or historical data used to provide information about Browning's period context are valid, which may or may not be somewhat superficial, does not accurately describe Browning.

The study exclusively engages with Browning's literary corpus, without exploring the implicating correlations from his biography that might have more poignantly elucidated his self-image. The aspect of comparison in this study, which is both welcome and necessary, can mask the interrelationship between the historical and the present, contributing to the oversimplification of Browning's work over time. Despite these limitations, this research makes a scholarly contribution to understanding Browning's self-portrayal and its evolution over time.

2.17 Significance of the Study

The value of the study lies in its ability to trace the continuity of historical and contemporary conditions in literature and culture, offering a broad perspective that resonates with contemporary sensibilities. In this research, we will explore how Browning presents himself in the Victorian poetry context and identify similarities in the current period. In doing so, it aims to demonstrate the timelessness of great literature. This demonstrates Browning's continued relevance to the themes, absolute values, and moral conflicts in his literary works, revealing the enduring nature of human experience for readers through this temporal distance. Arguing instead for the fluidity and adaptability of great literature, this study emphasizes its capacity to serve as a resource for contemporary readers grappling with concepts such as religion, morality, gender, love, and sociology, and as a tool for thought.

This research also provides a basis for academic discussion of changing cultural and social values, allowing modern readers to draw parallels between Browning's time and the modern age. This, in turn, leads to a literary investigation of the workings of a mirror, scrutinizing community progressions and its dual power to furnish creative concepts to the audience, examining evolving socio-literary connections. This study highlights the acquisition strategies artists have relied on

to remain relevant over extended periods by examining how Browning depicted himself. Such indications can be meaningful for contemporary producers across various aesthetic fields.

2.18 Theoretical Framework

Browning's selfhood formation as an act of identity has often been theorized through the lens of performance theory, narratology, and psychoanalytic criticism. For instance, Browning's dramatic monologue reveals a much more complex relationship between voice and power dynamics, in which the female characters remain silent at first. However, eventually, their voice comes through to either challenge male authority or reject the male-centered vision of female characters, and thus reflect female voices instead of patriarchal constructions of femininity, which further illuminate the study of gender relations and the construction of the self in the context of male dominance ("Female Voice and Female Power in Robert Browning's Dramatic Monologues," 2023). This resonates with Judith Butler's theory of performance, which suggests that identity is produced through the repetition of social performances.

Browning's characters enact their identities, which are constrained by the larger systems of their society, demonstrating the performative nature of selfhood. Moreover, Browning's exploration of psychoanalysis in "Pauline: A Fragment of a Confession" further establishes his rhetorical engagement with the subconscious elements of the human psyche, as he uses introspection as a narrative device that reveals the deep psychological processes that enable self-examination and self-awareness (Belenli, 2021). Such retrospection's broader perspective aligns with Freud and Lacan's psychoanalytic critique of repression, which argues that identification is constantly informed by what is repressed from our psyche.

The psychoanalytic motifs of self-estrangement and the influence of social expectations on self-identity are further exemplified in Browning's plays, as seen in "Luria: A Tragedy" and "The Return of the Druses" (Sandbæk, 2022). Of course, not all of Browning's opus balances itself between both categories; the narrative structure of Browning's works suggests, in the narratological coordinates, the role of narrativization in identity building. Generally, the narratological approaches we undertook in literary theory tend to posit personal identity as constructed by narrative frameworks or the different characters' self-understanding and identity as formed by the stories themselves and others (Costa, 2021). Such a narrative tendency can be found in Browning's dramatic monologues, in which narration becomes a form of self-construction and identity exploration. His works present a complex terrain for examining selfhood through modes of performance, narrative, and psychoanalysis, revealing the intricate nature of identity formation.

3. Methodology

The chosen study methodology for examining Browning's complex portrayal of Victorian culture and its comparison with contemporary culture employs a comprehensive, close reading and discourse analysis. This study undertakes a

thorough qualitative analysis of Browning's poetry, encompassing an eclectic selection of his works, from theatrical monologues to narrative poetry. This approach facilitates a detailed exploration of Browning's literary techniques and thematic themes about self-representation, performative identity, and Pro-Modernist fluidity. The analysis entails meticulous examinations to ascertain how Browning develops his self-representation through characterization, narrative voice, and thematic excursions. Various poems are examined and discussed for their treatment of religion, morality, love, societal critique, and gender roles.

Furthermore, the investigation of the Victorian era through historical study aims to gain a comprehensive understanding of the prevailing societal standards, cultural values, religious influences, and political climate that shaped Browning's artistic portrayals. The process entails examining sources, such as Browning's correspondence and notebooks, as well as secondary sources, which encompass historical records, biographies, and critical studies. Furthermore, this study examines the cultural, social, and political features of the contemporary era, thereby facilitating a comparative evaluation of Browning's self-portrayal across several historical periods. This multidisciplinary approach integrates literary analysis, historical investigation, and close examination to offer a holistic understanding of Browning's account of the self and its adaptation to evolving societal circumstances.

The objective of this approach is twofold: first, to interpret Browning's representations within their historical contexts, and second, to analyze their significance and development in the present-day world. By doing so, this study becomes more pertinent and applicable to contemporary literary discourse and cultural studies.

4. Results and Discussion

Research Question: *1. How do Browning's monologues expose Victorian moral hypocrisies through gendered performance and fractured selfhood?*

4.1 Victorian Masks and Moral Contradictions

Browning's dramatic monologues serve as crucibles in which Victorian moral posturing is shattered by its own contradictions. Through the intimate confessional mode of the monologue, Browning unearths the deep-seated hypocrisies encoded in gender norms and societal decorum. His speakers—often male, authoritative, yet morally ambiguous—perform an identity that collapses into self-exposure. In poems such as “*My Last Duchess*” and “*Porphyria's Lover*,” we witness men constructing their masculinity through domination, silence, and violence, revealing not strength, but insecurity and ethical decay. Here, gender becomes a mask worn too tightly; performance reveals rather than conceals.

4.2 Fragmented and Performative Selfhood

The selfhood that emerges is fragmented, unstable, and deeply performative. Browning does not offer unified, coherent narrators; instead, he crafts voices that falter, contradict, and unwittingly betray their own pretenses. The speakers'

rhetorical control is undermined by the very language they employ—by irony, elision, and excess—mirroring the broader Victorian anxiety about public image versus private impulse. These fractured selves thus expose the era's obsession with appearance and restraint as a hollow moral architecture in which virtue is rehearsed but not lived.

4.3 Confession as Mirror and Trap

Browning's monologues destabilize the boundary between confession and manipulation. His characters do not speak truth so much as they perform it, and in doing so, reflect a society where morality is less an ethical compass than a tool for maintaining gendered hierarchies and social power. The dramatic monologue, in Browning's hands, becomes both a mirror and a trap: a mirror that reflects the dissonance between the Victorian ideal and lived reality, and a trap that ensnares its speaker in the very performance meant to exonerate him.

4.4 Postmodern Resonances and Digital Hauntologies

Browning's poetry, especially his dramatic monologues, can be studied within the framework of modern literary theory and current case studies, revealing fascinating similarities with the deconstruction of the self and the concept of social media avatars. By employing unreliable speakers and idiosyncratic characters, often set against historical backgrounds, Browning critiques Victorian norms and advances state practice, touching on topics such as gender roles and the distinction between public and private identities, making her writing all the more relevant. (Kuzmanović, 2022c). Such thematic exploration is consistent with postmodern literary theory's emphasis on the fractured, artificial nature of character, as in the poststructuralist account of literary personhood (Murphet, 2023). Similar to the discontinuous plots of postmodern poetry, Browning's characters subvert traditional conceptions of identity and agency, prompting readers to grapple with complex ethical and societal issues without being preached at (Kuzmanović, 2022c). Additionally, Browning's poems, such as "Porphyria's Lover" and "My Last Duchess," reveal necropolitical power dynamics reminiscent of postmodern thinking on the objectification of individuals through systems of power that render subjects into mere representations, like social media pixels that reduce the complexities of urban identities. This entangling with an emerging psyche finally leads, through the world of blood and sinew, to Browning's own poetry, versatile, questioning, critiquing the prevailing mores of society while drawing being alienated from them.

4.5 Victorian Era Representation of Selfhood

Browning presents himself as highly devout in several poems, reflecting Christianity's pervasive influence throughout the Victorian era. In "Bishop Blougram's Apology," for instance, Browning writes, "I declare the acknowledgment of God in Christ / Accepted by your reason, settles for you / All questions in the earth and out of it." This designates Browning's agreement with Victorian standards and faith-based society. Victorian moral ideals are frequently

sustained in Browning's poetry, which presents a self that upholds the rigorous moral laws of the day. "The least of us can achieve such feats: what, then, / Will they eminent atop the quarter-deck?" he writes in "The Ring and the Book." This accentuates how Browning depicted moral decency in Victorian society.

Browning's self-portrayal in poems such as "Love Among the Ruins" can also be understood as that of a romantic idealist. His romanticism captures the Victorians' passion for nature and their emotional depth. Browning's idealized portrayal of love in "Love Among the Ruins" characterizes the Victorian preoccupation with romanticism. Browning's innovative use of dramatic monologues in poems like "My Last Duchess" showcases him as a creative pioneer, which aligns with the Victorian era's appreciation for literary investigation. In "My Last Duchess," Browning's use of the dramatic monologue form is a testament to his literary innovation during the Victorian era.

Through his poems, Browning recurrently criticizes Victorian society and presents himself as a commentator on contemporary events. He blames political betrayal, for instance, in "The Lost Leader," which is consistent with the current focus on social justice and action. In "The Lost Leader," Browning offers a sociological commentary on Victorian society by disapproving of political duplicity. As shown in "Paracelsus," Browning's poetry depicts a self entirely tangled in academic hunts. This fits with the Victorian era's importance on learning and intellectualism. Browning's depiction of philosophical and intellectual endeavors is evident in "Paracelsus."

As in "The Pied Piper of Hamelin," Browning frequently presents himself as a storyteller, consistent with the Victorian era's love of narrative. Victorian tastes in narrative literature are reflected in Browning's skill as a storyteller, which is best demonstrated in "The Pied Piper of Hamelin." As "Porphyria's Lover" demonstrates, Browning's self-representation also reflects a thorough investigation of human psychology, which reflects the Victorian fascination with the human mind and behavior. Browning's emphasis on human psychology is highlighted in "Porphyria's Lover," which explores the narrator's complicated psychological makeup.

Poems by Browning that explore gender roles, such as "The Runaway Slave at Pilgrim's Point," reflect Victorian-era conversations about women's rights and gender injustice. In "The Runaway Slave at Pilgrim's Point," Browning discusses gender issues and the predicament of women in the Victorian era. Browning's representation in poems like "Christmas-Eve" replicates a politically engaged self that aligns with the Victorian era's political deliberations and reforms. "Christmas Eve" portrays Browning's political engagement and perspective on Victorian-era societal issues.

The Victorian-age obsession with love and romance is consistent with Browning's portrayal in "Rabbi Ben Ezra" of a lover and explorer of intricate relationships. Browning's examination of love and relationships in Victorian society is evident in "Rabbi Ben Ezra." The Victorian-age obsession with love and romance

is consistent with Browning's portrayal in "Rabbi Ben Ezra" of a lover and explorer of intricate relationships. Browning's examination of love and relationships in Victorian society is evident in "Rabbi Ben Ezra."

Thus, Browning's poetic theatre unveils the dark heart of Victorian virtue—a morality staged for others, often at the expense of truth, love, and human complexity. It is in this tension between performance and authenticity that his critique most powerfully resides.

Research Question: 2. In what ways does Browning anticipate modernist identity crises through his proto-fluid, performative voices?

4.6 Proto-Modernist Echoes in the Victorian Chamber

Though firmly rooted in the Victorian period, Browning's monologues resonate uncannily with the psychological dislocations that would come to define modernist literature. His speakers do not inhabit fixed moral or psychological terrains; instead, they navigate shifting landscapes of self—unstable, fluid, and relentlessly performative. In "Fra Lippo Lippi," "Andrea del Sarto," and "Bishop Blougram's Apology," we encounter speakers entangled in contradictions, wrestling with the masks they wear and the masks they fear. Browning seems to pre-empt Freud's psychoanalytic fragmentation of the self; his characters are not unified subjects but splintered voices, fractured under the weight of their own rhetorical performances.

4.7 The Performance of Self as Crisis

In Browning's world, identity is not discovered—it is acted out, negotiated, and often disintegrated in the very act of articulation. This performativity is not celebratory; it is anxious, riddled with doubt, and freighted with irony. The monologue becomes a stage upon which the self is both constructed and deconstructed. Like modernist figures to come—Eliot's Prufrock, Joyce's Bloom, Browning's speakers drift between competing selves, uncertain of their own coherence. This crisis of authenticity signals a decisive break from Romantic unity and anticipates the dislocated consciousness that modernism would later embrace.

4.8 Language as Unreliable Medium

Browning's use of language furthers this proto-modernist aesthetic. His speakers do not master language—they are betrayed by it. Their rhetorical flourishes often mask confusion, their persuasive tones crumble under scrutiny, and their truths are riddled with inconsistencies. What emerges is a distrust of language itself—a hallmark of modernist poetics. Meaning becomes slippery, and the self becomes inseparable from the narrative performance it attempts to control. In this regard, Browning's monologues read like premonitions of a literary age where the center cannot hold, and identity must be excavated from fragments.

4.9 Modern-Era Representations of Identity

Given the theological diversity of the contemporary world, Browning's self-representation may change to accept religious pluralism and a more varied

spirituality in the modern period. In the present day, Browning's self might investigate inclusivity and spiritual variety. In the present day, Browning's self might adopt a more adaptable moral stance, consistent with the current movement challenging established ethical principles. Browning's contemporary self might show a more flexible view of ethics in today's varied moral environment.

Browning's self can be celebrated for creative eclecticism in the contemporary era, echoing the varied and avant-garde artistic expressions of the 21st century. Browning's present self might be open to experimenting with modern art and various artistic genres. With the current emphasis on global issues and interconnection, Browning's modern self might participate in global social awareness and activism. Browning's modern self is involved in social and environmental problems and has a global consciousness.

In the present day, Browning's portrayal may move toward post-romantic realism, reflecting a more complex understanding of nature and emotions. Browning's contemporary persona might reflect modern literature's more complicated and realistic treatment of emotions and the natural world. Given the emphasis on literary diversity and hybridity in the post-modern era, Browning might experiment with various literary forms in the present age. Browning's contemporary self may embrace a variety of literary genres and try out novel ways to express herself.

In the digital age, the trend is to use multimedia to tell stories; Browning's modern self may well be taking a more espoused approach to multimedia storytelling. As for Browning's contemporary self, he might use new technologies and multimedia to craft his storytelling. These days, Browning's persona might go even deeper into psychological complexity, reflecting a current concern about the human mind. Browning's modern self might explore humanity's intricacies even further. Given these evolving perceptions of gender in the current era, Browning's self-portrayal may draw on discourses of gender equality and/or fluidity. Gender equity and gender fluidity are topics Browning's present self might discuss with herself.

Given the modern emphasis on social and political transformation, Browning's contemporary self might be more actively involved in political activism and lobbying and may support political and social concerns. Browning's modern self might explore complex modern relationships and diverse forms of love and partnership. Browning's contemporary self may examine various forms of love and complex relationships in the modern world.

Browning's current self may consider the state of society and historical developments, adjusting to the dynamics of the modern world. Browning's modern persona could reflect historical developments and sociological shifts in the present. To reflect technology's influence on contemporary life, Browning's modern self may incorporate new communication technologies into his self-representation. In today's world, Browning's current self might use digital communication and technology.

4.10 Browning's Performative Selfhood

Browning's dramatic monologues, such as "My Last Duchess" and "Porphyria's Lover," may be regarded as reflections of Victorian anxieties and as a means to explore the challenges of performative selfhood. These monologues detail the psychological gazes of their speakers, often pinching both the dramatic hypocrisies and social critiques of Victorian culture. Such an opportunity to critique major Victorian dynamics, including gender roles, class, and the distinction between public and private personas, is evident in the social constructions surrounding marriage and class mixing (Jose, 2023). The performative nature of Browning's work is akin to Judith Butler's concept of performativity, wherein identity is formed through a series of comfortable social acts that defy traditional gendered understandings (Arshad & Siddiqui, 2024). Browning's monologues are fluid for identity's proto-modernist disposition. They foreshadow literary movements in which selfhood was less of an ontological construct than a relation, mutable and colliding even at its seams. Furthermore, Pamela K. Gilbert's "Victorian Skin" articulates how the Victorian concern of the surface and the self, or outer aesthetic versus inner quality, suggests a cultivated interest in the external manifestations of our internal lives, reflecting a growing cultural trend that resonates well within the conventions of Browning's dramatic monologue (Hartley, 2022). Browning's work entertains us. Also, it encourages us to consider the ethical and philosophical dimensions of his/her time. It ultimately produces a complex interplay of selfhood and social critique whose echoes persist in our own literary documentary.

4.11 Browning as a Bridge Between Worlds

Thus, Browning's monologues stand as transitional texts—bridges between the Victorian preoccupation with moral order and the modernist fascination with psychological disarray. Through his proto-fluid voices, Browning does not simply depict identity crises—he enacts them. In their stammers, evasions, and self-justifications, we glimpse a literary future where truth is multiple, the self is plural, and certainty is a relic of the past.

4.12 Counter Arguments

Academic papers provide a mode of unearthing such interstitial counterarguments to "dramatic hypocrisies, as Victorian anxieties, performative selfhood, and proto-modernist fluidity against the monologues of Browning. First, Browning's use and readings contain a sophisticated critique of Victorian society, addressing themes of gender roles, class, and hypocrisy through eccentric characters and settings that disengage the reader from contemporary topics and avoid didacticism (Kuzmanović, 2022a). However, one could contend that this distancing effectively removes the critique's directness and relevance, rendering it less resonant with the modern viewer. In addition, although Browning's monologues garner acclaim for their psychological insight and interrogation of an individual's identity, they may also be criticized for relying on unreliable narrators, which can obfuscate rather than reveal the speaker's actual objectives and feelings (Jose, 2023). This performative nature

of Browning's work lends itself to analysis through Goffman's dramaturgical lens, the conclusion of which, while not drawing this specific conclusion, may imply that the monologues constituted a performance of identity so restrictive as to limit access to their points of critique, undermining their significance as any number of worthwhile critiques is rendered impotent (Berning, 2021).

Similarly, Browning's broader engagement with ideas of voice and dysfluency in works like "Mr. Sludge, 'The Medium", which critique Victorian norms, may instead also express a conservative reinforcement of stereotypes surrounding speech and deception (Martin, 2020), thereby diluting its progressive potential. While Browning's representation of women and the contest for power regarding voice is nuanced, it is also important to note that within a male-centered work, Browning's work can also be critiqued for failing to allow female voices to sing truly and instead silencing them and placing them at the mercy of male voices (Tang, 2023). On the one hand, the dramatic monologues' hybrid nature, as highlighted in their development and definition, may limit the nature of their critique, as they occupy a space between dialogue and soliloquy (Tirtau, 2024). So, while Browning's monologues are lauded for the innovation and passion they bring, they are criticized for how they might obscure rather than elucidate the sedentary and institutional critiques they seek to represent.

5. Conclusion

This study sheds light on Browning's subversive construction of self in his dramatic monologues, emphasizing how Victorian fears of morality, gender, and authority shape his production of performative identities and Proto-Modernist fluidity. Close reading and historical contextualization of Browning's poetics of surveillance reveal Browning's strategic undermining of the Romantic epiphany through unreliable narration, which exposes systemic hypocrisy and the breaches between public virtue and private vice. His critique of inflexible social hierarchies and his examination of the elasticity of selfhood in a time of sociocultural upheaval mark him as a precursor of Modernist thought, presaging contemporary discussions of identity's instability. Fragmented perspectives and ideological tensions pervade Browning's monologues, reframing self-representation as an agonistic performance, trembling at the cusp of social desire and oppressive social frameworks.

This work is significant beyond Victorian literary studies, as it interrogates binaries of authenticity, artifice, interiority, and external judgment. Studiously setting Browning's poetics through the lens of generation rather than mere imitation, the study highlights his destabilization of a solid self, placing him in conversation with postmodern theories of identity as a product of its historical moment. Browning comes forth not as a Victorian moralist but as a paradigm-shifting voice whose skeptical approach to performative identity subverts both the dominant culture of history and our own. His works span historical and contemporary fears, illuminating the enduring struggle to balance personal agency with society's limits.

So, this study re-locates Browning's work as critical for negotiating contemporary existential anxieties and provides a framework for interrogating the deluding constancy of identity amidst changing cultural contexts. It consequently frames his dramatic monologues as crucial texts for negotiating the ideological construction of selfhood, thus reiterating literature's capacity to mirror and rehabilitate the evolving human condition across the limits of temporal measurement.

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Conflict of interest

The author declares no potential conflict of interest regarding the publication of this work. In addition, the author has witnessed ethical issues, including plagiarism, failure to obtain informed consent, misconduct, data fabrication and/or falsification, double publication and/or submission, and redundancy.

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