

An Ecofeminist Reading of Woman Vision in Elizabeth B. Browning's *A Dead Rose*

قراءة نسوية إيكولوجية لرؤية المرأة في كتاب إليزابيث ب. براوننج

وردة ميتة

Aliaa Abed Mohsen

Dr. Mohamad Fleih Hassan

aliaabd693@gmail.com

mohamedfleih@uoanbar.edu.iq

Department of English -College of Arts/University Of Anbar

علياء عبيد محسن

أ.م.د. محمد فليح حسن

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Abstract

Elizabeth B. Browning is one of the most influential poets in the literary arena of the Victorian age who boldly had challenged the constriction of the patriarchal culture scratching her name in the history of the greatest poets. Her natural revolutionary notions and highly conscious awareness, acquired from her pursuit and thirst for knowledge which is not available for women in the nineteenth century, unleashed the conscious female identity inside her to be the mother tongue of the oppressed women. Thus, many literary studies have tackled Elizabeth Browning's works within the lenses of feminism. However, these literary studies overlook the role of nature that dominates much of Browning's poetry as a womb nurtures women's awareness and empowers her vision to roar against woman's marginalization and nature's oppression. Therefore, this study employs the ecofeminist frame of Susan Griffin's *Woman and Nature: The Roaring Inside Her* to investigate the relationship between woman and nature in Elizabeth Browning's *A Dead Rose*. Women and Nature refute the patriarchal contentions that the closeness between women and nature is an expression of passiveness and weakness. Accordingly, this study concludes

that the relationship between woman and nature is a relationship of regeneration and activation.

Keywords: Elizabeth B. Browning, woman vision, A Dead Rose, Susan Griffin.

المخلص

إليزابيث ب. براوننج هي واحدة من أكثر الشعراء تأثيراً في الساحة الأدبية في العصر الفيكتوري، وقد تحدثت بجرأة قيود الثقافة الأبوية التي حفرت لها اسمها في تاريخ الشعراء الكبار. إن مفاهيمها الثورية الطبيعية وإدراكها الواعي للغاية المكتسبة من سعيها الحثيث وتعطشها للمعرفة التي لم تكن متاحة للنساء في القرن التاسع عشر، أطلق العنان للهوية الأنثوية الواعية بداخلها لتكون لسان حال النساء المضطهدات. ولقد تناولت العديد من الدراسات الأدبية أعمال إليزابيث براوننج ضمن مفاهيم النسوية. ومع ذلك، فإن هذه الدراسات الأدبية تغاضت عن دور الطبيعة الذي يهيمن على الكثير من شعر براوننج باعتباره رحماً يغذي وعي المرأة ويمكّن رؤيتها من الهدير ضد تهميش المرأة واضطهاد الطبيعة. وبناءً على ذلك، توظف هذه الدراسة الإطار النسوي الإيكولوجي للكاتبة سوزان كرييفن في كتابها "المرأة والطبيعة: الهدير في داخلها" للتحقيق في العلاقة بين المرأة والطبيعة في قصيدة الزهرة الميتة لبراوننج. تدحض النساء والطبيعة المزامع الأبوية بأن التقارب بين المرأة والطبيعة هو تعبير عن السلبية والضعف. وعليه، خلصت هذه الدراسة إلى أن العلاقة بين المرأة والطبيعة هي علاقة تجدد وتفاعل.

الكلمات المفتاحية: إليزابيث ب. براوننج، رؤية المرأة، الزهرة الميتة، سوزان جريفين.

Introduction

Despite all of the patriarchal constrains that aim to muzzle women as being passive, weak and silent for a long time in the western society, the eighteenth and nineteenth centuries witnessed effective attempts by illuminated women to break the chains of patriarchy and redefine women`s position in society. Especially that woman`s position is codified with the domestic life, satisfying the man of the house; anything other than that she is labeled as a whore. As a female writer, it is not accounted for women who have potential creativity in literature to write publicly using their real name as females. For instance, George Eliot and the Bronte sisters, Emily, Charlotte and Anne have used pseudonyms to publish their literary work since the patriarchal society has no flexibility to accept woman as a writer. Nathaniel Hawthorne generalizes his masculine point of view about woman as writer saying "The woman author does not exist. She is a contradiction in terms" (Bressler, 1999, 47). However, such generalizations that pursue to denigrate woman, as

having small brain or acting like children because she has no right to express herself socially, literally and politically, become questionable.

All the credits go to the female pioneers who pass the hurdles of patriarchy and light up the spark of change to demolish the stereotypical image of woman like Mary Wollstonecraft (1759-1797), in her most famous work *A Vindication of the Rights of Woman* (1792), she called for sexual equality and rejected the patriarchal thinking against women as being inferior to men as “if the abstract rights of man will bear discussion and explanation, those of woman, by parity of reasoning, will not shrink from the same test” (1992,4). Besides, Mary Wollstonecraft was one of the pioneers who tried to associate between the oppression of woman and the natural world as Gates (1998) referred that Wollstonecraft’s *Vindication* used a metaphorical implication of caged birds as a reference for the position of the young women under the patriarchal chains in England. Browning was inspired by the radical notion of Mary Wollstonecraft against the patriarchal discourse that pigeonholed women in the nineteenth century.

As in *Between Women Friendship, Desire, and Marriage in Victorian England* (2009), Marcus remarked that “Women are at the center of histories of the nineteenth century family, but primarily in relation to husbands, fathers, and brothers” (22). In addition, the domestic life of women and girls in the Victorian age was tied up with market’s dolls in which many mature women become a commodity just like dolls. Women dressed like the fashion of dolls “For many Victorian feminists, the doll was a metaphor for women’s status as inferior playthings” (164). Besides, women were aligned with the term of other and they were accused to be not smart enough to be writers as well as poet according to the masculine authority. Notwithstanding, Browning consciously and successfully managed to leash on the poetic vision of the female in her age. Succinctly, the patriarchal molds that clouded women vision to act actively in literary, social culture and political arena, are rebutted by Elizabeth B. Browning’s poetic vision. As Renk (2000) asserted on the powerful shift that Elizabeth had achieved as a female poet to change the stereotypical image about the female identity in the literature and culture. In *Arora Leigh* which was a true reflection of Elizabeth’s literary experience, the poetess, Aroura personified all the shadows of stereotype woman that hunt woman ambitions in literature and culture along the history like the

description of the static horrible female gaze witch, ghost, fiend and fairy all through her dead mother as an attempt to root these images by her poetic vision as being contemplative female poet. By the permanent addressing of her aunt's attempted to cage her vision, Aroura passed over all the barriers that aimed to silence and stifle her.

At the same point, in *Women and Bodily Separation in Literature from the Victorian Era until today*" (2011), Leonard argued about how the male gaze and duality in the Victorian age chained woman's body to suffer the split between her spirit and physical body. More specifically, the male gaze is the patriarchal roles that are related to sexuality, race, class and age, and objectify woman as a physical tool or a commodity. In turn, poetry is used as tool to express the split between the spirit and body. Similarly, according to Armstrong (2002), the increasing pressures on the Victorian women; specifically, the chains of patriarch culture that aimed to freeze woman's space to participate equally with man in various rights like having knowledge in scientific issues, self-expression and managing political and economic orders; led women to escape their bodies in literature as an attempt to express themselves as powerful identities. Despite all the challenges that the Victorian female poet had faced before the Masculine society that falsified the female identity to be shamed even to talk about her biological body, radically Elizabeth Browning went further to break the taboo of the body. And she wrote without a mask about the prostitution and the fallen woman in addition to gender roles and political issues.

Accordingly, Elizabeth B. Browning found her paradise within the natural world where nature as a membrane empowered her poetic vision. Her poetry is very with vivid shadows of the flora and fauna worlds. That is to say, some of the past literary studies tackled Browning as a Romantic Visionary poet. Hupf (1995) mentioned that the literary arena in the nineteenth century was essentially associated with the patriarchal authority in which the literary critics supported the class discrimination on labor that was why they popularized for woman's domestic life. Taking in the consideration how the monthly review defined the male poet as professional while the female poet was not a professional at all but a accomplished lady. In the sense that woman's literary works were not labeled to be out the domestic, pathetic, moral and pretty. Therefore, merely women who stick to their sex literary

standard were recognized as inferior writers. Whereas those women who exceeded the standard of their sex were seriously considered as a threat for indulging in masculine area. Ostensibly, woman who looked to attract the attentions of the critics within the poetic market She was in need to align with the masculine pervasive poetic line at that time which was the Romantics. Even though, Hoffman argued that was so difficult for woman to be classified as a Romantic poet simply because the Romantic poetry pivoted on a masculine phenomenon where the male poet was the ruler of the visionary world who addressed nature as submissive and silent female. Accordingly, woman as female nature played as an object that had been controlled by the Romantic poet which was not suitable completely for untraditional poetess like Browning. To challenge the male poetic market, Elizabeth Browning depicted herself as a visionary poet “By substituting the Christian God for a romantic Nature and defining herself as a Christian God for prophetess-poet, Browning met Victorian reviewers "expectations for both male and female writers” (p10). After all Elizabeth established herself as a post Romantic poet.

In different context, Moine (2015) in her book, *Women Poets in the Victorian Era: Cultural Practices and Nature Poetry* recognized that the reasons behind addressing nature among women poets related to the simplicity of heading the poetry of the natural world far away from the constrains of poetic treatments in which many non-professional poetesses from different places in Britain found that “... nature offered a wealth of subject matter” (5). And because nature was the most suitable space for women to address the themes of feminine issues. Often both poet and poetess addressed nature in their poems to highlight the same problems, fears, obsessions and desires. But the way they handled topics related to the natural world was somehow different. For example, Wordsworth as a romantic poet and the poet of nature, followed the intuitive, imaginary and emotional approach to address nature while the Victorian poetesses were described as “tended to be grounded in a more rational perspective of the natural world, stemming from close observation and an almost obsessive penchant for categories and details” (6).

Thus the Victorian women addressed nature far away from the meditative state of romantics, the world of imagination and beauty that inspired the

romantics poet. Essentially, the Victorian poetesses like Browning adopted poems of nature to elaborate on gender roles, identities and political awareness. In addition, these poems reflected the link between women and the natural world. Sometimes, this link was empowered and sometimes was judged by passivity as many male critics claimed, however, Moine (2015) asserted that “in either case the poem represents a powerful tool to explore the gender-nature link” (9). Besides, whatever the case of writing nature`s poem by Victorian women poets, these poems were still as weapons used by women to proof their female identity. In this case, nature became the language of the female and the closet stage that encouraged women to lead the social and cultural discourse. In this context, the Gardens, birds and flowers became “agents of rebellion”. And it was a wide common for using garden`s image as an expression for the social, economic, and political state along the literary history. While birds and flowers were used as an expression for sexual issues, gender roles and women`s state as female writer within man`s authority.

After all, nature's poems represented a double edge for Victorian poetesses in which they adopted the simple, conventional and sentimental female poem with the frame of nature implying a very serious themes, purposes and ambitions. Maine said that “the mask of simplicity was certainly worn by the professional poets who singled out very simple flowers or animals and tended toward the formulaic for ideological reasons, sometimes turning the poem into kind of tract, while casting aside more ambitious subject matters and forms” (9). on the other hand, for nonprofessional poetess, these simple and short poems that pivoted on the local environment of the birds, flowers, trees and animals are examined within available source of inspiration to tackle ordinary issues or even complex themes were done without following innovative poetic forms and this the hidden message. For professional educated women poet like Browning, the natural setting was a membrane for expressing women voices, dreams, desires and political and economic rights that are marginalized by Man`s authority of power. Definitely, all what is mentioned previously supports this study within the light of ecofeminism.

Conceptual Framework

The dominating Roaring of patriarchy pigeonholed woman and nature with the cloud of passivity and weakness for centuries. Man`s roaring pivoted on

establishing the marginalization basement in order to have the privileged of kinship on this earth. By establishing the hierarchy system of power, man imposed his superiority over woman and nature as stereotyping both with the shell of passivity, weakness. As man has claimed that women`s relationship with nature is also intertwined with the rotten shell of passiveness. That is why many ecofeminists voices provoke for refuting man`s allegation towards woman and nature. In this regard, in 1974, Susan Griffin is an ecofeminist American writer, has presented a new vision to the relationship between woman and nature under the title *Women and Nature: The Roaring Inside Her*. WOMAN AND NATURE is a prose poem follows a chronological sequence of tracing back the roots of the made association between woman and nature to problematize their long suffering under the control of patriarchy in the western culture and to present a new vision for women against her marginalization by language of nature. Nevertheless, the ordinary words never describe the bond between woman and nature but Griffin`s poetic language can do so;

“We are the birds` eggs. Bird`s eggs, flowers, butterflies, rabbits, cows, sheep; we are caterpillars; we are leaves of ivy and springs of wallflower. We are woman. We rise from the wave We are gazelle and doe, elephant and whale, lilies and roses and peach, we are air, we are flame, we are oyster and pearl, we are girls. we are woman and nature. And he says he cannot hear us speak. But we hear.”
(xviii).

To Griffin, the language of the masculine discourse and patriarch thoughts as a violent and malignant weapon, is employed by man`s power of speaking to target the listeners. So, man heads the membrane of the speaker to mold woman and nature with passivity since they are acted the role of listeners who are muted by the power of language. Griffin's *Woman and Nature* “provides a useful challenge to this sense of limits by refusing to separate the creation of woman in language from the creation of nature in language. Griffin's emphasis on the formative role of language in establishing analogies between women and nature sets this book apart from supposedly unmediated equations between them” (Cantrell,1994).

Accordingly, Griffin aims to refute the allegation of patriarchy towards the alliance of women and nature; as being as a static state of passiveness; using

the same aggressive discourse of patriarchy as an effective factor to turn this allegation. In which the repressed potential roaring of women shifts her to be active and the muteness is replaced by the roaring against her marginalization. Spontaneously, this roaring emanates from the innate unity between women and nature to create a resonating expression breaks the chains of passivity and weakness. Nature becomes the source of wisdom for woman's vision in which it activates the energy of the divine feminine. This energy is described as dynamic and powerful since it is not created by man's logic thinking. This energy is not exemplified by man language but in nature language as "Woman and Nature, in contrast, implies that violence toward nature and violence toward women are interrelated problems stemming from the use of language, not from the nature of language". (Cantrell, 1994). Griffin believes that the alignment with the natural world is more dynamic and powerful to break the wall of silence like the wind in nature which has the ability to rage and change. Essentially, man uses the same language, the egoist masculine language, to address woman and nature. By recreation the language to shift the listener to speaker, the silence to roar, and the passive to active, Griffin encourages woman to write their feelings about the past and the present and shifts it to knowledge rather than listening to the historical story telling of patriarchy about woman and nature. Woman as a poet has the visionary power to express herself in different fields rather being a static image printed on vase. And the directed masculine language against the female body should be rooted, Griffin asserts that man's scientific nomination and generalization about woman's body is framed without the experience of the listener feelings.

Therefore, Griffin's first strategy leashes on the egoist extremist patriarchal discourse against woman and nature and deactivates it by using a dialogical meta narrative structure provides variety of voices with coded message to make it more effective as Murphy (1995) said "Dialogics enables the critic to articulate not only woman and nature's organization but also the variety of double-voicing throughout that gives it so much power and that accounts for the significant tonal shift as the debate off the text gradually resolve toward the voice of a community of women in nature" (40). Precisely, Griffin uses men language implying the voice of parody and presumption to review the way of patriarchal legislated thinking towards women. She adheres the voice of absolute truth or paternal voice, specifically in the first section of her work Women and nature, that is attributed to the patriarchal thought by using the indirect speech.

Griffin successfully strips away the original text effectiveness and the emotive impact of the original quotations to support her message as Bakhtin

explains about the power of the indirect discourse “is manifested by the fact that all the emotive-effective features of speech, in so far as they are expressed not in the content but in the form of a message, do not pass intact into indirect discourse. They are translated from form into content, and only in that shape do they enter into the construction of indirect discourse” (Murphy, 41). To elaborate on the last point, Griffins uses indirect speech as a tool to strip the patriarchal historical discourse from its content and represents her critical points of view within coded messages throughout critical dialogue to the reader. Moreover, this technique gradually underestimates egoist masculine discourse in the sense that Griffin as a mouthpiece of women repeats ironically certain phrases like “we are less” in order to prove the opposite. As Murphy (1995) argues about Griffin’s work “Note that she does not say a “male voice”, biologically essential one, but the rather an ideologically constructed one, which, historically has predominantly issued from men” (40). The second voice pushes out from the woo of Susan Griffin and the woo of every part of women’s repressed body and the woo of nature. This wooing voice repeats the patriarchal scientific, religious and philosophical presumptions that underestimate women in her closeness to nature as “And the demon resides in the earth, it is decided, in hell, under our feet. It observed that women are closer to earth” (Griffin, 1999, 9). Griffin diagnoses the spots that lead to the oppression of woman and nature chronologically as the following.

"Separation" is the core of women and nature oppression in which man’s first attempt excludes the separation between matter and spirit. Women are associated with matter (nature) in which both are described with passiveness as “Under patriarchy the benign image of nature changed into one of passivity, whereas the view of nature as a wild and dangerous gave rise to the idea that she was to be dominated by man. At the same time women were portrayed as passive and subservient to men. With the rise of Newton science, finally, nature became a mechanical system that could be manipulated and exploited, together with the manipulation and exploitation of women” (Capra 1983, 40). Besides, this separation originates the taboo of the woman’s body in order to dominate her. To Griffin, Breaking the taboo of woman’s body by “The separate Rejoined” and “Matter Revisited”. Griffins encourages women to free their bodies from the masculine lens that aims to slave and domesticate them under the term “inferior”. This

separation makes women in a denial of their real feminine identity and as a result they lose how to express their feelings. However, Nature empowers woman to have the awareness to restore her vision and roars with the power that man does not have "The Lion in The Den Of The Prophets" (189). Woman as a poet has the visionary power to express herself in different fields rather being a static image printed on vase or doing the domestic life. In this way the, alliance between woman and nature becomes active and undefeated.

Succinctly, Griffin employs certain metaphorical titles like, darkness, labyrinth, passage and the cave as an expression to the way woman should follows restore her vision by activating her perception, mind and senses to the nature language. The darkness and labyrinth represent the made Patriarch clouds that block her vision while the passage is the moment where she has the awareness to restore her vision in the cave. The cave is just like the womb that flashes on her vision just like the cave of Socrates "Now she sees through her own eyes (wherein the world is no longer his) (156).

Elizabeth B. Browning's *A Dead Rose*

The relationship between woman and the natural world in the Victorian age is well reflected in the female poetic writing by referring to the world of flora and fauna. For many Victorian female writer, the metaphoric images of Flowers carry hidden messages emanate from woman`s demands, desires and dreams to express herself socially and even politically in the literary field. Although the association between woman and flower is named by the Victorian male culture in the sense that the metaphoric images of flowers are used widely along the history of the English literature as a symbol of love and sexual desire. The metaphoric image of flower and feminine identity is generalized by male culture as an expression for the female fragility, passivity, sexuality and beauty in love relationship. Essentially, according to the male culture, the flower is a symbol of the typical feminine that portraits woman passivity and submission in which woman receive everything from man. Susan Griffin (1974) said about woman`s position in the authority of man "we are the background, the body, we receive". And she adds that woman is molded like a plastic since it is already associated with matter. Definitely, Griffin`s employs man`s language and dominant thoughts about

woman and nature to mirror woman and nature oppression under man`s authority.

In this context, Day (1993) examines the flower as a metaphoric image in the Victorian female poetry of Browning and Christina Rossetti. Both poetess uses the flower image in different expression. While Rossetti employs the flower of rose in her poetry to interpret the female sexuality as well as passivity, Browning has highly conscious and a wide vision to break the typical image of passive and fragile flower that is associated with women. By acknowledging the fact that the association between women and flower according to male ideology of thinking about woman, Elizabeth rejects the typical hidden meaning of the flower to assert on the possibility of viewing a strong woman challenges the male culture just like the existing of the feminine rose besides the masculine tree.

Indeed, Browning has changed the stereotypic metaphoric image that links woman and nature as being passive in her "A Dead Rose". This poem is written in blank verse with eight stanzas during Elizabeth`s illness in 1844 that is why some literary studies tackles this poem within the mold of woman`s aging or past love. Fabine (2015) argues that "A Dead Rose" is a symbol of pure love and true feeling so probably the poet herself keeps this dried flower inside the drawer of her special room for seven years. As a result, the rose has lacked the bright color and sweet scent that attracted the bees and flies in the past. Only the speaker`s heart as the owner of the rose knows the real identity and the sweatiness of the rose. So, the speaker has tasted the sweatiness of pure love through the delicateness and scent sweatiness of rose. Accordingly, Fabine concludes that A Dead Rose "has nothing to do with social convention", while the living rose is a social sign expresses the social conducts of woman`s marriage as being salary in the market.

Nevertheless, a close reading to the title of the poem that started with an indefinite tool 'A' refers to mysterious being that agitates the readers curious to investigate the unknown identity of 'rose'. Successfully, Elizabeth directs the reader attention to value the flower identity far away from the traditional metaphoric image of flowers that are represented with the feminine mold according to male thought. Moine (2015) notices that "the language of the flower, in the Victorian age, is used as a weapon to resist the pressure of the

social life and to question the social codes of conduct". Victorian women poets felt empowered to rewrite those codes and even to 'tell it slant' (98).

And here Elizabeth's poetic power is empowered by the flora and fauna to roar against woman's and nature oppression by using man's language and symbolic image but with contrary hidden message that translates her inner rage against man's domination. By using "A Dead Rose" to title her poem, Elizabeth uses man's language against woman and nature as Griffin said that "it is decided that the matter is dead" (20). However, the death itself in nature is reincarnation, it is a new invitation of a new life since a mature flower hides seeds inside a petal of flower.

On the other hand, Elizabeth challenges the male culture by using their language and symbolic implication of the flower in different context. She adds extra value to the natural world and to the creative female identity by addressing the flower as superior being have a powerful dynamic power instigated by the power of expression which is flushed as roar inside the poetess for proving her identity. As Moine (2015) asserts that "The flower garden reinforced the metaphysical prestige and richness of female identity, with virtues and morals easily transmitted through the exchange of flowers and flower poems" (56).

To root out the patriarch thoughts that separates woman and the elements of the natural world from the spirit, Elizabeth consciously addresses the rose as divine powerful being by capitalizing the first letters of poem's title, using exclamation marks to pay attention for its power. And in ironic sense hides inner side rage and sadness, she directs a challenge rhetorical question to man about his traditional way of thinking towards the rose as being fragile, passive and a symbol of sexual desire" O Rose! who dares to name thee? Elizabeth glorifies the spirit of the flower as a superior being by disposing man's language to name or more specifically to associate the flower with the matter. In the first stanza of the poem, by using the apostrophe of "thee" alongside the poem, the rose is elevated to be over the nonhuman world. Woman vision is achieved by directing all the poet's perception and senses to the Rose which is unleashed on the poet's vision. Besides, and most importantly by directing such indirect question "who dare to name thee", Elizabeth ironically employs a coded message within the context of her rhetorical to roar against man's language of separation "Behind naming,

beneath words, is something else. An existence named unnamed and unnameable. We give the grass a name, and earth a name. We say grass and earth are separate. We know this because we can pull the grass free of the earth and see its roots –but when the grass is free, it dies” (Griffin,192). That is to say, A Dead Rose is a reflection of woman’s position and her absent identity under man’s power of domination in which he controls the language as a kingship on earth “She shall be called woman” (10).

Furthermore, the conscious awareness of Elizabeth about woman and nature suffering and marginalization, which leads woman to be muted before this oppression, agitates the roaring inside her to be mouthpiece for woman and nature. The message in the first stanza implies an ironic poetic language denounces the domestication of woman and the limitation of her potential in the Victorian’s male culture. Man’s authority pigeonholes woman’s life with the domestic life which is pivoted on satisfying man’s sexual pleasure. Therefore, if woman loses her potential and creative identity, to provide a comfort life style for her male provider or taking care of children, labels her as a passive, silent and static so it is a shame on man for his aggressive domination. Woman just like the rose that is grown in an inhospitable environment to whether and kept in a drawer for a long time to lose her brightness and sweetness. So this is not the same rose since it is shifted to be burned “as stubble wheat”. As a female writer strives hardly to stand in male literary arena, Elizabeth rejects the patriarch assumptions and nomination for women positions like a traditional Victorian rose as “thy titles shame thee”. And she breaks the silence to roar as powerful conscious woman restoring her desires and dreams as Griffin said “...we said, and do not turn your head away, we told them, those who had tried to name us, those who had tried to keep us apart, do not turn your head away when we tell you this, we said,” (226).

O Rose! who dares to name thee?
 No longer roseate now, nor soft, nor sweet;
 But pale, and hard, and dry, as stubble-wheat,---
 Kept seven years in a drawer---thy titles shame thee.(1-4).

To Elizabeth, as a visionary poet looks for women and nature rights, by giving life to the daughter of nature, the rose to speak throughout the poet’s membrane the dead rose is shifted to be the symbol of the female powerful

poetic language that roars against man domination as she has mentioned in letter to Barret Browning “if my poetry is worth anything to nay eye, it is the flower of me. I have lived most and been most happy in it, and so it has all my colors; the rest of me is nothing but a root, fit for the ground and the dark” (67). So, she declares to the male literary arena that no one could put an end to her creative female identity as a highly professional and educated female writer. As Merman (1989) points out that flowers have a direct nourishment on Elizabeth’s deepest inner self which flourishes her poetry.

In the second stanza, Elizabeth shows the egoist masculinity that is established from the separation, more specifically, man splits the spirit from the matter and generalizes the inferiority of anything relates to matter, in which he becomes the dominator and legislator for other (woman and nature). As the masculine power “the breeze” that denigrates the life of the feminine “a rose”. The role of the natural breeze in nature is to pet the rose and spreads her sweet odour because there is a divine unity between the breeze and rose. So if “the breeze” becomes like a storm destroys the identity of the dominated rose “hedgerow thorns”, the rose is no more the same sweet rose. Similarly, in nineteenth century, man marginalizes woman, falsifies her identity under the name of religion, science and culture, slaves her to do the labor and nurtures him as Griffin mention “women are the weaker sex, it is said, and therefore those women have survived who best succeeded in pleasing men” (Griffin, 30). Indeed, the industrial revolution in the nineteenth century which is headed by man’s authority as superior legislator falsifies woman’s identity to be a body without soul.

The breeze that used to blow thee
Between the hedgerow thorns, and take away
An odour up the lane to last all day, —
If breathing now,---unsweetened would forego thee.(5-8)

As a conscious female poet finds her harbor in nature, Elizabeth has a high awareness to face the patriarch culture that pursues to pigeonhole the role of woman and nature. By using a highly symbolical images of “the sun”, “his glory” and “gorgeous urn” to reflect man’s oppression to women and the natural setting, Elizabeth Browning has employed man’s metaphoric language that asserts his desire for domination as well as oppression. As long as man uses the symbolical image of the sun in literature as a sign of the

masculine superior power as Slinn (1991) in his book the discourse of self asserts that "... the presence of the sun, presumably sustains the speaker's desire for masculine authority, with himself in the position of the sun, the object of worship and desire for the flowers" (81). While the female sign as a flower becomes dependent on the masculine power. In which man authority "his glory" demises the female identity to be marginalized and domesticated like a dead rose. In the Victorian age, "urn" is used as simple of death in which the tiny closed top of the urn represents woman's oppression. Slinn argues that the image of rose refers to the passion and the beauty that as soon as fade away Such a painful and hard descriptions as "to smite" and "to burn" are employed by Elizabeth to let out the rage inside her against man's oppression. Under the circumstances of the industrial revolution, man's authority exploits women's hard works as young workers as well as housewives but without any appreciation". His name given to her labor. The wife of the laborer called working class" (104). Thus woman lives in eternal darkness just like a dead rose.

.The sun that used to smite thee,
And mix his glory in thy gorgeous urn,
Till beam appeared to bloom, and flower to burn,---
If shining now,---with not a hue would light thee. (9-12)

The next stanza illustrates the silence and absence of the female identity on the literary, social and political arena because man is the legislator and dominator on earth who legislates the roles to be followed by woman. Especially that woman is treated like an object in such a way she becomes as not existed as active being. The free creative female identity is muted to be shifted into the passive dependent and submissive one since she lives under man's authority. Thus, Elizabeth's powerful poetic language personifies the absence of the real female identity like the white rose that is shifted to be pinkish color of the flesh "incarnadined" simply because it is nurtured on poison burning environment "crimson" in which it has infected the rose to change her color.

The dew that used to wet thee,
And, white first, grow incarnadined, because
It lay upon thee where the crimson was,---
If dropping now,---would darken where it met thee.(13-16)

However, the productivity of the female is framed within her ability as young female to satisfy man`s sexual desire and produces children so their role is limited to a nurture according to man`s thought. Therefore, the rose also is a symbol of the female sexuality and her body parts represents women`s sexual organs, bosom and vulva. Mermin (1989) asserts that “The fact that rose, traditional symbol for woman as erotic object, is the poet`s analogue rather than opposite suggests the doubled role of the woman who wants to write her way – which is what Elizabeth Barret proposes in the 1844 poems to do” (100). And she adds that Elizabeth`s rose is not fragile but the weather is not suitable to nourish this rose so as soon as it fates death. In other words, the male dominance over the female poetic arena put it in a small box. However, Elizabeth breaks the taboo of the female body throughout the rose to show how man looks to woman as an object of temporal pleasure and no more. Man parasites on women`s body just like “the fly” that glued with her tiny legs on the rose and just like “the bee “that sucks the nectar of the rose to build its kingdom. In Victorian age, woman has no rights to talk about her sexual organs because religiously woman`s body as matter is associated with the short mundane pleasure. On the other hand, Elizabeth employs the metaphorical image of the fly, the bee as references to man`s domination but at the same time she strongly directs a coded message that man still a part of nature despite his discourse of separation. Evidently, Elizabeth breaks the silence to challenge man`s power with the nature language.

The fly that lit upon thee,
 To stretch the tendrils of its tiny feet,
 Along thy leaf's pure edges, after heat,---
 If lighting now,---would coldly overrun thee.
 The bee that once did suck thee,
 And build thy perfumed ambers up his hive,
 And swoon in thee for joy, till scarce alive,---
 If passing now,---would blindly overlook thee. (17-24)

The last stanza is a complete awareness leads Elizabeth as the mother tongue for women to be agitated to roar the pain inside her “heart” since woman is the only one who lives this long suffering and the only one who know her value as a powerful female “sweet”. Her vision becomes complete as an

aware woman to express herself in front man who defines women as passive, submissive, and docile like a doll "Julia wears at dance". Elizabeth rejects the stereotypical feminine image of man's artificial rose. The real rose that should be appreciated is every woman lives the darkness under the authority of man until she breaks her silence to face the darkness that becomes part of her "The heart doth recognize thee", so there is a need to roar against the legislator. Woman has acquired the awareness to rage against the oppression that fades away her identity like a dead rose. Thus, woman has experienced all the stages of aging under the pressure of man's power but it is not too late to change because in nature the death is shifted to life. Throughout the rose dead body, nature empowers her daughter, woman to roar in order to be recognized.

The heart doth recognise thee,
 Alone, alone! The heart doth smell thee sweet,
 Doth view thee fair, doth judge thee most complete,---
 Though seeing now those changes that disguise thee.
 Yes, and the heart doth owe thee
 More love, dead rose! than to such roses bold
 As Julia wears at dances, smiling cold!---
 Lie still upon this heart---which breaks below thee! (25-32)

After all A Dead Rose is just like the womb of the mother nature "the cave" where Elizabeth has find out her vision and speaks after a long time of silence within the darkness and labyrinth of the Patriarch thoughts that are clouded her vision and muted her voice. The direct language that is stemmed from the woo of nature and woman and the indirect language that ironically repeats the patriarchal thoughts and language are all merged through A Dead Rose to roar against the male domination.

Conclusion

This study applies Susan Griffin's *Woman and Nature: The Roaring Inside Her* to introduce a new vision of the relationship between woman and nature in Elizabeth B. Browning's *A Dead Rose*. Accordingly, this relation refutes the allegations of Patriarchy and masculine thoughts of woman's passivity, weakness and silence. Instead, Elizabeth B. Browning has been empowered by her vision of the flower, *A Dead Rose*. This Rose triggers Elizabeth's

awareness to pass the darkness and labyrinth of patriarchal chains to break the taboo of the body, and to break the wall of silence by roaring the rage inside her. By addressing *A Dead Rose*, Elizabeth has flashed on all of woman's woe and her long silent suffering under the patriarchal chains through the ironic coded metaphoric language to roar against the marginalization of woman. Evidently, Elizabeth's vision is achieved within the first coded rhetorical question "O Rose! who dares to name thee?" in which she unleashes her rage to strip man's oppressive language against woman and nature. Besides, Elizabeth refutes the allegations of masculine discourse in roaring direct language "thy titles shame thee". Successfully, she rejoins the separated matter from the spirit by perpetuating and addressing love in *A Dead Rose*.

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